

## **DAVID SIX**

### **DANCE WITH THE GHOSTS TRILOGY PART II: *Dance With The Ghosts Chamber Sextet***

Session Work Records

Release-date: 21st of September 2023



#### **David Six**

Composition,  
Piano, Percussion

#### **Irene Kepl**

Violin

#### **Clemens Sainitzer**

Violoncello

#### **Mona Matbou Riahi**

Clarinet

#### **Simon Zöchbauer**

Trumpet

#### **András Dés:**

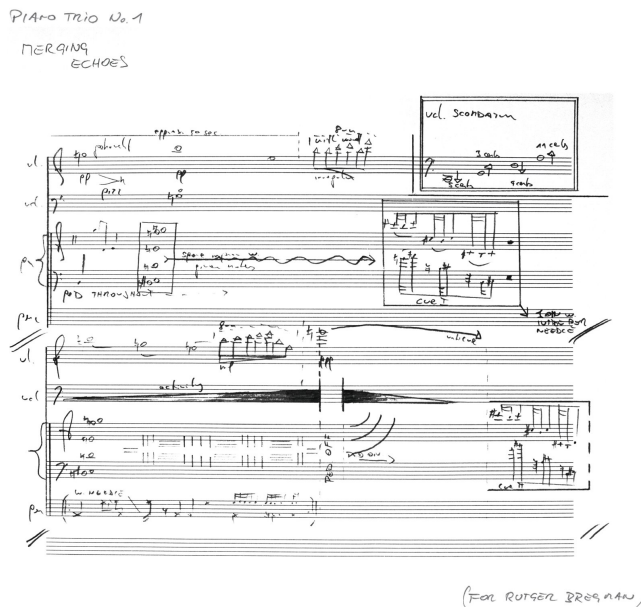
Percussion

"A major inspiration for the Dance With The Ghosts project was the idea of using music to make an abstract subject emotionally tangible," says David Six. He explains further: "In online media, one reads highly condensed news, headlines or short paragraphs that do not establish any connection or intersection with one's personal reality. Such information is hard to grasp, emotionally or intellectually, which is why it remains ghostly." Six perceives it as an artistically urgent challenge to specifically engage in political discourse using his own tools, "because music is created in very concrete political circumstances. I'd like to create something that makes references to reality even without words."

Based on these reflections, the Vienna-based pianist and composer wrote the piece *Moria* for piano and the Arabic lute oud, played by the Palestinian, London-based musician Saied Silbak, during the 2020 pandemic. "I knew, in part through my wife's work, about the terrible conditions in this refugee camp called Moria, and felt an urge to make something about it. I knew Saied from working together in the STARGAZE Ensemble. With the Corona cancellation of a planned Stargaze performance, we had time to develop the piece and the accompanying video." ( [https://www.youtube.com/watch?v=v1BdxUX\\_KWE](https://www.youtube.com/watch?v=v1BdxUX_KWE) ) The reactions were surprising and overwhelming, says Six,

with people who were obviously deeply moved thanking him for the musical expression of the issue.

Encouraged by the strong response, Six created the concept of an album trilogy on sociopolitical themes. He recorded its first part, released in early 2023, as a jazz quartet, including widely acclaimed trumpeter Mario Rom (of Mario Rom's Interzone and Shake Stew fame). The pieces are dedicated to, for example, the first female mayor in Afghanistan, Zarifa Ghafari, and her courageous stand for women's rights, as well as the Collateral Murder video released by Wikileaks and Julian Assange. Six's music has received international acclaim. Peter McLaren called it "truly excellent" in the Dutch magazine Jazz in Europe, and Peter Füssl enthused about the "somehow magically entranced, yet at the same time present through its political implications, quartet album that conveys an extraordinary intimacy." (for more on Press, see below)

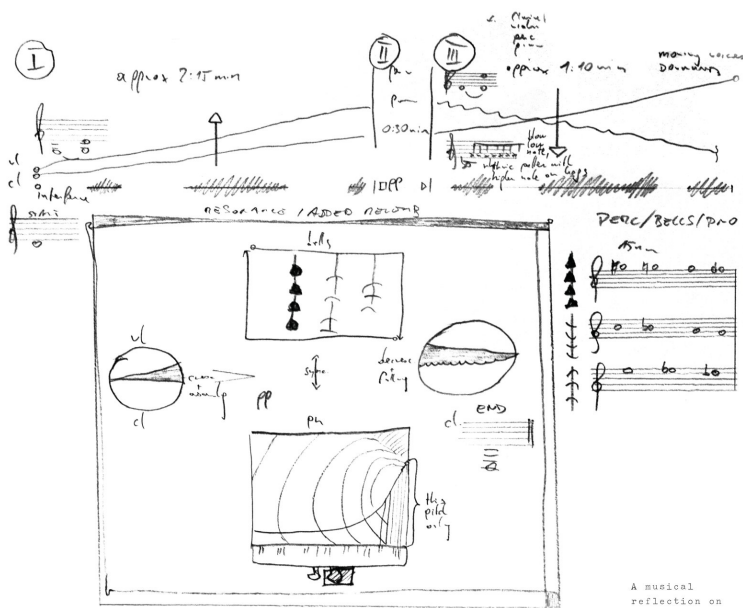


Now part two of Dance With The Ghosts is released, this time recorded with a chamber music line-up. The five musicians engaged by Six are well established as frontiersmen between classical and contemporary music. Cellist Clemens Sainitzer, for example, has already been engaged by Manu Delago and plays in Christoph Pepe Auer's "White Noise", while clarinetist Mona Matbou Riahi, who comes from Tehran, has worked with Mathias Rüegg, Anja Lechner and François Couturier, the Morgenland Chamber Orchestra and the Berlin Trickster Orchestra, among others. Trumpeter Simon Zöchbauer and his ensemble Federspiel were awarded the German Record Critics' Prize in 2017 for the album

Smaragd. And Budapest percussionist András Dés first shone in folk bands led by Beata Palya and Mitsou, later with his own projects and collaborations with Charlie Mariano, Jack DeJohnette, Eivind Aarset, Erik Truffaz, Chris Potter and Péter Eötvös (Electrochronicle), among others. Of course, unlike jazz quartets, this sextet makes music with a different approach, improvising at finest over graphically notated passages as in I Carry Your Oxygen, Piano Trio #1

and *And The Earth Curves Away Below - Pulses III*. Nevertheless, all participants contributed to the definitive sound of the pieces with their individual voices and ideas.

For his present compositions, David Six has not only drawn inspiration from people of contemporary history or dramatic events. For example, *Piano Trio #1 - Merging Echoes* is dedicated to Rutger Bregman's positive book *Humankind*, which contradicts the theory of a selfish human being by birth and thus reflects new scientific findings. "Contrary to what neo-liberalism claims, people are after all cooperative and want to act with each other rather than against each other," Six is convinced. *Norway Maple Song* pays homage to the maple tree's ability to withstand the effects of climate change, such as drought and bugs. "We looked around for new, resistant trees for the garden," says David Six, "the water maple now stands in front of my window and seems beautiful and a little melancholy at the same time. Because it will survive species extinction, unlike its neighbors." With *Belmarsh Wedding Music*, the composer returns once again to Julian Assange, or more precisely to his wedding in high security prison. Six understands the piece as a reference to all political prisoners who fight non-violently for a better world.



A musical reflection on the ingenuity and fragility of our molecular biological constitution.

Particularly pivotal to this album, according to David Six, is the composition *And The Earth Curves Away Below*, which was recorded in three different arrangements. "I have an imaginary photograph in mind for this: the Earth orbiting in a corner at the bottom left of the image, surrounded by space. The foreground is taken up by a whirlwind of blurred apparitions, symbolizing those distractions, diversions, seductions that eat away at our attention. This, of course, includes con-

sumption, whether of material things or of the thoughts of others, without making any of our own. The whirlwind blinds us to the earth beneath us. We forget its fragile beauty and neglect our interconnectedness."

The finely nuanced, harmonic compositions of the 1985-born cosmopolitan develop a special magic with their subtle melodies, sometimes odd meters and special transparency. "The real substance is between the notes and in the connection that develops between musician and audience," Six says. His focus on the Essential has been sharpened, among other things, by his involvement with Indian art music, which he has studied in Berlin and Delhi over the past 12 years and which he continues to listen to frequently, along with other traditional music from places such as Ireland and Austria. In recent years, Six has become known for his engagements with the international STARGAZE Ensemble, whose productions define new intersections of classical, pop and avant-garde. He has also worked with Bryce Dessner, Terry Riley and Bill Frisell, to name a few. His music is often perceived as "Nordic," Six says, but in addition to Scandinavian composers such as Sibelius and Pärt or Christian Wallumrod, he is also enthusiastic about Hayden, Schubert and Prokofiev, as well as contemporary music and its graphic notation technique.

The sextet will present the album repertoire as well as other, completely new pieces live, with the premiere on September 21, 2023 in Vienna. More dates can be found on the website: [davidsix.com](http://davidsix.com)

### **Further Press-quotes:**

★★★★★

*„An exciting album [Karkosh] that leaves you wanting more!!“ (Pianoforum)*

★★★★★

*Sound art at the highest level! (Vorarlberger Nachrichten)*

★★★★★

*"When it comes to praise for this production [Karkosh], there is no need to keep the feet on the ground. The music that David Six performs solo on the piano is not only extremely substantial, but also immensely well conceived and constructed. He oscillates between classical music, jazz and influences from Indian music. A successful, because tremendously versatile work. (Concerto)*

★★★★★

*A release that deserves a large audience. David Six clearly plays himself into the foreground as a composer as well as a pianist! Recommendation!" (Music an Sich)*

*David Six's piano playing is highly convincing by the depth he seeks and finds when making music! Beyond criteria like virtuosity, construction and background, he always acts in the source realm of "real" music! (Christoph Cech, composer & conductor)*

*"I've never heard anyone play the piano like that! It was incredible!" (Feist)*

*Encompassing the world. The Austrian David Six offers a kind of musical summit climbing, as his artistic, but also the accompanying physical performance is often described. The summits that the pianist conquers, so to speak, are not only in the alpine realm, Six has explored the traditions of East Asia and thus also India and lets this come through far from any eclecticism. It goes without saying that he uses different musical techniques. Although his music also stands for a contemplative experience, the musician seems grounded in a sympathetic way. A self-conception that is transferred to his sonic cosmos, which combines the concentration of minimal music as well as pleasant melodic passages. (Vorarlberger Nachrichten)*

*„David's sense for integration and organical unity of composition and improvisation is truly fascinating!" (Misha Alperin, ECM pianist)*

*"Acting almost playfully, the pianist succeeds again and again in creating new paths! David Six shows himself to be an expert in creating wide spaces, which give every single note, every melody and also every tonal experiment deeper meaning!" - Mica*

*"...A new solo album from this young Austrian composer and pianist who is a stylistic wanderer. Because besides jazz he is also at home in classical and avant-garde. The music oscillates between romanticism, jazz and pop and creates its very own mood. In some places it reminds one of Keith Jarrett or Keil Björnstad, then again of the piano music of a Maurice Ravel or the piano CDs of an Anthony Phillips. And again and again there is a fine, melancholic undertone, which offers an inner cohesion despite the broad tonal spectrum and thus runs as a red thread through the album. Even when the rhythmic component pushes itself into the foreground, this red thread always remains visible or audible, so that it is a listening pleasure to listen to the album as a whole. (Ingo Andruschkewitsch)*

*"truly excellent" (Peter McLaren - Jazz in Europe)*

★★★★★

*"hauntingly played by superb performers" (jazzreportagen.com)*

*"captivating, intriguing and thought-provoking throughout!" (simply talk jazz)*

*„a work of unexpected musical immersion and excitement!" (Komeda)*

*"The music of Upper Austrian pianist David Six is not so easy to put a label on. Classical music, jazz, pop, influences of Indian music - all this unites on his new solo album "Karkosh" (col legno) to expressive, highly personal music, which brings the room and the audience right into the middle of the action and awakens the feeling of joint creation.*

*Wide arcs, strong themes, steady development of melodies and space for silence. Rhythmically complex, powerful and yet full of tranquility. Without question: beautiful music. Diverse and honest, never monotonous. Not simply piano solo, but so much more.*

*(Yvonne-Stefanie Moriel, MICA)*

*"Compositions from a depth of their own – beyond the short-lived and popping headlines." (Verhoovens Jazz)*

★★★★★

*„Designed in an artistically highly exciting way, one literally sucks in each of the ever-surprising sounds.“* **(vinyl-fan.de)**

*"somehow magically entranced, yet at the same time present through its political implications, quartet album that conveys an extraordinary intimacy."*  
**(Peter Füssl - Zeitschrift für Kultur und Gesellschaft)**

*"The Last Generation in Quartet-formation"* **(Pianonews)**

*"Intimate, melodic jazz instrumentals that touch you deeply the first time you listen to them. The vinyl edition is a prime example of the added value a physical release can provide."*  
**(Mint Magazine)**

**more info:**

[davidsix.com](http://davidsix.com)