

Frank Gratkowski "Artikulationen" (articulations)

music for saxophone, clarinets, and technology

March 8, 2007, 8:00 pm (following a Dorkbot presentation at 7:00 pm)

Couch Building Rehearsal Hall, Georgia Tech

840 McMillan St., Atlanta, GA



Frank Gratkowski (D) as, cl, bcl, comp.

Frank Gratkowski has given solo performances since 1990. With his solo program, he was a 1991 prizewinner in the Musik Kreativ contest. The release of the solo CD "Artikulationen" followed the same year. A new one "Artikulationen II" has been released in 2002.

Since then he has continuously developed his solo work and has performed in various venues (jazz festivals, clubs, contemporary music festivals, art museums, art galleries, etc).

His music has been developed on the basis of improvisation, and it makes use of various resources. Formal processes, tone material and sound generation are used to create structural architecture, so that every piece has its own specific character.

One main component of the concept is the experimental exploration of the Instrument.

With his solo music, he has also looked for cooperation or meetings with other art forms such as painting, literature, sculpture, dance, film and multimedia projects.

Since 1999 he's doing extended solo tours in the USA and Canada once a year.

Solo CDs:

"Artikulationen" (2nd Floor Edition)

"Artikulationen II" (2nd Floor Edition)

Quotes

»Reedist and composer Frank Gratkowski is one of the brightest lights in the music today.«
(*One Final Note*)

"...*Kollaps* is one of the finest group recordings of the genre, due both to the detailed writing skills of Gratkowski and to the outstanding performances from each member of the quartet."
(*Cadence Magazine*)

"*Kollaps* is a delightful record. Very strongly recommended."
(*All Music Guide*)

»...Gratkowski investigates these rich 20th Century sources thoroughly, not only when he turns to clarinet, but on sax as well. His technique and sound are first rate on all three horns. He doesn't only write terrific pieces, he performs them brilliantly. Most of the pieces are about as contrapuntal as accomplished three-part writing/improvising can make them«

»There are epicycles in Gratkowski's counterpoint that put early astronomy to shame. In spite of all the dense complexity and unpredictability, however, there is enough phrase and rhythm repetition here to give all the pieces an outer level of intelligibility.«
(*Cadence Magazine*)

»Mind you, Gratkowski's playing and style successfully fuses the so-called "avant-garde" with more accessible qualities both on record and, obviously, live in concert.....
Do yourself a favor and check out Frank Gratkowski before everyone else on your block beats you to him and his records. Then maybe he'll come to your town, too.«
(*All About Jazz*)

»Steely, flexible, streamlined, honed –astonishing technique, serious shapes, a distinct approach.... More please.«
(*The WIRE*)

»Soaring solos -altoist Frank Gratkowski, clarinetist Michael Moore-were anchored by Mark Dresser's bass and Michel Godard's tuba.«
(*Down Beat*)

»[The Flume Factor] is a fascinating release by a young European lion, one who is by no means reliving the past, but rather remodeling it.«
(*Jazziz*)

»He's equally ambidextrous on his new trio album, *The Flume Factor* (Random Acoustics), with bassist Dieter Manderscheid and drummer Gerry Hemingway: the slow-building explosion of puckered sound on the zigzagging opening cut "Epitasis" is a masterpiece of tension and resolution, but airy melody and limber dynamics are just as rewarding on the west-coast-flavored "California Roll."«
(*Chicago Reader*)

»A trio date to seek out is *The Flume Factor*, with Frank Gratkowski on reeds, Dieter Manderscheid on bass, Gerry Hemingway drums, from a 1997 tour of Germany and Austria. Gratkowski has arrived. He delivers music of guts and grace here, puts a glowing stamp on the proceedings. *Senga* and *California Roll* are delights, while a longer memorial to Coltrane, *Feld 1*, is effective. Manderscheid is apt and able, Hemingway shades and swings with aplomb. Eight pieces combining passion, dynamics, tremendous interplay.«
(*Coda Magazine*)

»Gratkowski himself is quite a player, and a highly melodic one at that. His is a name we'll be hearing more often in the future.«
(*Musings*)

»...when FG sets his creativity to it [the bass clarinet], he again reveals his enviable ability to find new sounds and new chops that are guaranteed to surprise At his best, Gratkowski promises to set a new standard on the instrument.«
(*The Improvisor*)

»Steely, flexible, streamlined, honed – astonishing technique, serious shapes, a distinct approach.....more please«
(*The Wire*)

»Soaring solos – altoist Frank Gratkowski, clarinetist Michael Moore – were anchored by Mark Dresser's bass and Michel Godard's tuba.«
(*Down Beat*)

»Gratkowski's control of his overtones immediately grabs you immediately on the first piece, as does use of silence, and a masterful compositional ear.«
(*The improvisor*)