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Jazz review: five stars to a voice of power and magic.

Alone, only accompanied by her voice and electronic devices, vocal artist Randi Pontoppidan embarks on a fascinating and unpredictable journey.

Music has many abilities, among them the ability to create the joy of recognition. But surprises aren't all bad of course - if you are talking about the good kind that is. On the album *Rooms* you won't find postulates and provocation for the sake of provocation. Here we're talking about music that is created through an indomitable urge to go deeper into the universe of tones and sounds, and with a knack for the craft and creative format, the intentions can be fulfilled.

In this case it is the Danish vocalist Randi Pontoppidan who has been active in all sorts of newer editions of jazz and classical music –and everything in between - since the 1990's, and is part of a rich community of likeminded all around the world. Therefore, it comes as no surprise that there is an American record company behind the release of this solo album.

Since the new millennium Randi Pontoppidan has not only focused on her singing, but her work has moved towards an increasing involvement of electronics.

On top of that she is an improvisation-artist which means that she both creates and processes her music on-site. That means that the primary work post recording was to cut down on the volume of music to end up with the 13 tunes that amount to 53 minutes.

As a listener you should put aside the 53 minutes – the time it takes to listen through the whole album - without much else to do, but embark on this journey. And if you do get overwhelmed, it is simply because Randi Pontoppidan has total control over her voice. A voice that is clear and beautiful to its core and also the basis of all sorts of surprising turns and trips.

She starts off with »Hush of Expectation«, where voices on top of voices create beautiful patterns. This peculiar choral work is followed by »Dunh«, where an insisting pulse and feisty dialogues merge in and out of each other in a breathtaking manner. Among the mysterious features of this album you will find the rasping »Troll«, which resembles an overture for the almost nine minutes long »Dreamy« that has the calmness and beauty of a catholic mass of the Middle Ages.

In short, this is a musical universe that holds both power and magic and where body and soul can find balance and yet be thrown off by that very same balance. The album is perfectly concluded by »Tidal«, a storm with both unearthly and underground measures.