


Kiko C. Esseiva

Sous les Étoiles

Catalogue number: hint 04
Format: CD
Package: 4-panel chipboard sleeve
Release date: March 2008

1. Prélude 2. Voyage en Brise-Glace 3. Quelque part sous les Étoiles 4. Tout tourne
5. Danse des Toupilles 6. En Rêve 7. Le grand Plongeon 8. Pont 9. Sous les Étoiles
toujours 10. Fanfare de fin
Total playing time: 43.41

 **hinterzimmer records**
www.hinterzimmer-records.com



Kiko C. Esseiva is a young composer with Swiss and Spanish roots who lives in Lausanne, Switzerland. He creates electroacoustic sound pieces that are, not unlike those of the French master of the genre Luc Ferrari, warm, non-academic and colourful, spreading a humanity and richness that is far away from the sterility of a lot of today's electronic compositions. He creates very diversified atmospheres which combine acoustic instruments, noise, human voices, field recordings and static sheets of sound with a stunning freshness and musicality that also brings to mind the very narrative nature of some older Nurse With Wound works.

According to the title of his first album "Musiques pour haut-parleurs" (Music For Loudspeakers) his live shows are adventurous installations of speakers in different sizes and qualities, that are all separately controlled by Esseiva at the mixing desk, making his compositions even more transparent, vital and expanded.

Hinterzimmer Records releases - four years after his debut longplayer on Canadian imprint Manufacture - his second album "Sous Les Etoiles", which goes a step further than "Musiques pour haut-parleurs": the tracks are audibly held together by leitmotifs, making it one big opus instead of being just a collection of tracks.

"Swiss/spanish composer Kiko Esseiva follows his "Musique Pour Haut-Parleurs" debut of 2004 with an assured collection of absurdist miniatures that lie at the opposite end of the spectrum of Wehowsky and TITO's work. Utensils sounded in various ways feature heavily, but the processing, though extensive, leaves their essential character intact. Esseiva has a sly comic touch that makes his collages more involving than the more rigorous "Mahlzeit". Purists might deem it pop concrète, but I haven't tittered so much since first heard Nurse With Wound's "A Sucked Orange" and praise doesn't come higher than that." (Wire)

"Every incident is placed exactly where and when it should be, episodes succeeding according to a far-sighted architecture that nonetheless tends to forget rules every once in a while in favour of a healthy anarchy (well-regulated, too). Esseiva's music is "hybrid" in a very interesting acceptance of the term, in that he constantly meshes the properties and the characteristics of the chosen bits and pieces to fuse them into a nimble-footed consecutiveness, where a natural occurrence is all but the obvious consequence of a scheme made of knowledgeable choices and subplots. This is the kind of listening experience that often leaves with the mouth agape, wanting more when the disc is over. Then it's back to the miserable normality of "regular" everyday noise." (Touching Extremes)

"Though the album is a self-contained work, in many instances, it feels a tad disjointed. Noises, bursts of sounds actually, come and go in spurts. Perhaps that's the whole purpose of this exercise - to take listeners by surprise and throw as many curveballs as possible during the work's 42 minute duration. Quiet, oblique but never too dense or overflowing with incidental throw-away ideas, the album miraculously holds its own. Rattling, dazzling, horrifically packed with stuff, Kiko C. Esseiva's work begs to be enjoyed on a good set of headphones. Let yourself drown in this world and make it your very own." (Gaz-Eta)

"Sous les etoiles - accordingly leads listeners to a world where the chewing of an apple can represent a Leitmotif, where the pounding of a metal jerry can duets with a Glockenspiel, where creaking doors establish a haunting presence, scissors snap in complex rhythms and swelling organ drones linger in the morning air. As the album progresses, melody and harmony chime in, entering the musique concrete canvas through surrealist brush strokes. "En Reve" sounds as though a Bach Partita for Violin were forced through a grinder and the almost-title track "Sous les Etoiles Toujours" places solitarily romantic nocturnal Piano drops amidst an environment of ominously billowing backwards chords. On other occasion, the unusual liaison between traditional musical elements and timbral associations is more implied than openly expressed, but the effect is no less powerful. Of course, these tracks are very much organised and planned. Esseiva balances his elements carefully, placing them side by side both in symbiotic or mutually destructive relations. When cheeky upwards-clicks bounce into attractively slurping noises, the music seems to almost fall apart, but the encounter of a premonitiously dreaming antique clockwork with a continuously pounding gong and objects randomly falling into a rubber bucket develops a magical pull." (Tokafi)

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