

Mc Gub Gub . Ode to Skt. John . Pladepip

## CADENTIA NOVA DANICA

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### CADENTIA NOVA DANICA Mc Gub Gub / Ode to Skt John / Pladepip

Label

**FORMALIBERA**

Format

**LP**

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Territory

**NORTH AMERICAN EXCLUSIVE**

Genre

**FILE UNDER - C - JAZZ**

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## DESCRIPTION

This revelatory album positions **John Tchicai's** large ensemble, **Cadentia Nova Danica** (CND), in the broad context of international new music activity. All previous releases by the group presented them as a free jazz unit. There were only three – their self-titled release on Polydor (1968); *Afrodisiaca* (MPS, 1969); and *Live at Jazzhus Montmartre* (Storyville), recorded in 1967 but not released until 2016. They are all on jazz labels, so the bias is perhaps understandable. CND was a great free jazz group, to be sure. But the band and its leader were willing to experiment with a wide range of musical developments outside of jazz and incorporate them into their music. This LP encompasses a collaboration with classical composer **Svend Erik Werner**, an experiment with taped sound collage, and a remarkable sui generis composition by Tchicai. With the addition of this album to CND's discography, a broader and deeper portrait of the band's courageous spirit begins to emerge. Tchicai formed the group just after returning to his native Denmark in 1966 after four highly productive years in New York. Upon his return to Copenhagen, he immediately sought out musicians with whom he could form a band. He was soon working with an ensemble that included trumpeter Hugh Steinmetz and altoist **Karsten Vogel**. By late 1966, they became Cadentia Nova Danica (New Danish Cadence). They made their Danish debut at Café Montmartre and quickly developed a reputation as one of the most creative bands in Europe. They remained together until 1971, when Tchicai entered the ashram of **Swami Narayananda** for an extended period of meditation during which he didn't publicly perform. The cryptically, if absurdly, titled "Mc Gub Gub, (I-VIII)" is a stunning example of the creative ways Tchicai used ostinatos to structure his compositions and provide a supporting trellis for improvisation. Recorded during a Danish Avantgarde Jazz concert that also included the Contemporary Jazz Quintet, the piece opens with the band loosely repeating a phrase. There's a constant interchange between composition and improvisation. The written passages also function as transitions between improvised sections, in one case setting up a piano solo whose fluidity contrasts starkly with the angular writing. "Ode to Skt. John" is contemporary in form and outlook but based on methods taken from Gregorian music. It also makes room for improvisation from members of Cadentia Nova Danica. Although vividly contrasting, the two modes of musicmaking speak to one another. The alto saxophone and trumpet duet has a songlike, vocal quality in keeping with the spirit, if not the form, of Gregorian music. "Pladepip," Tchicai's foray into musique concrète, another modern classical genre, is unlike anything else in Tchicai's recorded canon. Two full-band improvisations bookend a remarkable audio tape created by Tchicai. Includes insert.

## TRACKLISTING

- A1. Mc Gub Gub (I-VIII) (26:46)
- B1. Ode to Skt. John (13:20)
- B2. Pladepip (10:07)

## HIGHLIGHTS

- A revelatory album that positions **John Tchicai's** large ensemble, **Cadentia Nova Danica**, in the broad context of international new music activity.
- Encompasses a collaboration with classical composer **Svend Erik Werner**, an experiment with taped sound collage, and a remarkable sui generis composition by Tchicai.
- Includes insert.

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