



# Discus Music press sheet

If you want to know what's happening in contemporary music-making, then Discus Music is an extremely reliable indicator. For the last 26 years and across more than 100 releases, this independent Sheffield-based label has been busily documenting the work of some of the more interesting and determinately forward-looking artists. While much of this output might be categorised as jazz, founder Martin Archer has always adopted a wilfully wide-ranging definition of the term.

With its genre-blurring agenda, Discus has gone far beyond any strict notion of jazz, extending into minimalism, progressive rock, ambient, psych-folk, post-rock, electronica, and all points in between on the stylistic compass. Yet however different each of their albums may be what unifies them all is an unerring commitment to work by great artists, first-class performances, and a desire to challenge expectations.

Housed in distinctive cover artwork, each CD is a bespoke, lovingly curated work. Whether it be in intimate settings, group work, larger ensembles, through to improvised exchanges or structured compositions, each album stands as a testimony to Discus Music's passion for creative, exciting, intelligent, provocative music.

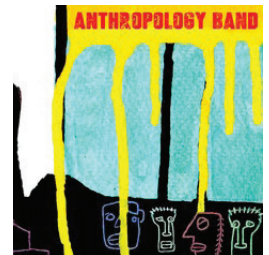
In a marketplace dominated by multinational corporations and at a time when small labels are buffeted by economic uncertainty, Discus Music bucks the prevailing trend with its proudly independent spirit, aiming at bringing the best, brightest, and most adventurous music to the ears of the wider world.

*Sid Smith*

Feel free to use any of these quotes, if you would like more information about a given release, please get in touch.

## 90CD - Martin Archer - Anthropology Band

Martin Archer is one of the heroes of British music.....Unexpectedly, or not, he takes Miles Davis's electric period as his starting point, which makes sense for the septet, but posing the ensemble players the intriguing question of what Bitches Brew would have sounded like if arranged by Gil Evans, rather than jigsawed by Teo Macero.....Archer has form with rock, classical, ambient and just about everything in between and this represents one of his boldest and most interesting syntheses.



*Brian Morton, Jazz Journal*

My first instinct on listening was to listen all over again and I wasn't disappointed. The way in which atmospheric, improvisational sections of music burst into fully-formed pieces of jazz rock, which are both memorable and infectious is a joy, and Martin Archer and his gifted accomplices have pulled off a very rare trick in producing music that is true to the spirit of free form jazz and yet features melodies (and funkiness!) rarely heard since the heady days of the birth of jazz rock fusion.

*Phil Jackson, Acid Dragon*

## 89CD Article XI - Live in Newcastle

On this live performance, the arrangements have rare air, and a fresh dash of impulse, yet they are fully loaded as if each and every note were rehearsed for a year or more. There is nothing shapeless or jumbled here, just plentiful puzzles of progressive thinking big band with tease, twists and boiling over attainment. Article XI reach for something or some things, and find heights much further up in reality. MOST HIGHLY RECOMMENDED.



*Lee Henderson, Big Beautiful Noise*

An absorbing and intriguing evening of uncompromising music making at the interface where the composed and the spontaneous conjoin to rewarding effect.

*The Jazz Mann, Birmingham*

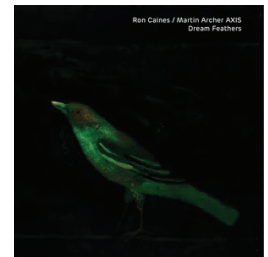
## 88CD - Ron Caines / Martin Archer AXIS - Dream Feathers

With a collection of musicians such as this, brought together as if more brilliance should occur, the listener expects miracles. Indeed, your wish is their command on 'Dream Feathers'.

*Adrian Pallant, AP Reviews*

Everything here has been, as they say themselves "unexpectedly pulled sideways into a strange alternative electroacoustic universe". A welcome return for The Axis, but almost more important, another celebration of Discus's unfettered aesthetic.

*Brian Morton, THE WIRE*



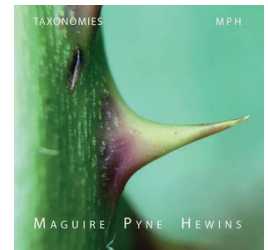
## 87CD - MPH - Taxonomies

Under the deceptive guise of easily absorbed melodies and rhythms, this is gently and subversively experimental. ....natural, organic music... with thorns

*Dave Foxhall, A Jazz Noise*

The catholic palette of settings from lazy daydreaming to rippling directions, and exotic chance, provides the audience with a series of short films for the ears and imagination. 'Taxonomies' is very curious, distinguished and inventive.

*Lee Henderson, BIG BEAUTIFUL NOISE*



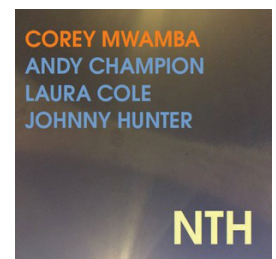
## 86CD - Corey Mwamba - NTH

A top 25 release (all genres) of 2019.

*Richard Williams, A BLUE MOMENT*

It's exciting, utile, calming, beautiful and intellectually functional: all at once. Hard to review. Best just to listen. And take note.

*Brian Morton, THE WIRE*



## 85CD - Orchestra Entropy - Rituals

The Discus catalogue is now large and incredibly varied. This is one of its finest moments.

*Brian Morton, JAZZ JOURNAL*

On Rituals, composer and saxophonist Matt London expands his new music group Ensemble Entropy into a ten piece improvising orchestra. The musicians are free to interpret London's language score as they see fit, the intention being to sculpt the improvisations so that the music develops and transforms along an ancient element journey. As powerful as the full ensemble can be, London maximises its impact by breaking it down into smaller groupings via two trio sub-pieces. "skelf" is a scrabble of electric guitar, double bass and drums, while "antiphon" is an elegant interlude for strings.

*Stewart Smith, THE WIRE*



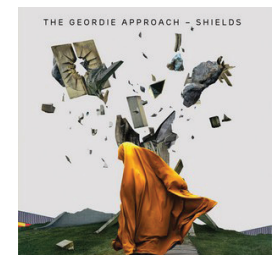
## 84CD - The Geordie Approach - Shields

Shields is their major statement: two long, no-edits performances recorded in a converted Methodist church in Leeds. The saxophone, guitar and drums trio.....sound like anything but - the huge, echoing rumbles of "North" resemble slowed down whale song or tectonic chatter; they just come from sax or guitar, but flanged and gated and utterly, fascinatingly denatured. There is a deep understanding between the players, because both movements.....move with an almost narrative logic, as if a journey has already been made.

*Brian Morton, THE WIRE*

There's a cavernous ambience and sense of scale to both these pieces, as though broadcast from inside some enormous hangar: on "North" a thick, foggy rumble is pierced by a plaintive, distant call, like a train on a rainy night, while a tactile percussive clatter sets up the foreground. Later, a driving throb emerges, powered by a simple snare figure and seeded with elusive electronic sounds.

*Daniel Spicer, JAZZWISE*



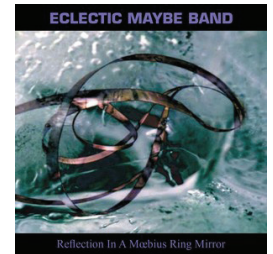
## 83CD Eclectic Maybe Band - Reflection In A Moebius Ring Mirror

This is a brave album that takes risks, which always seem to pay off. Although leaning towards the avant in places, the sheer musicality of Reflection In A Moebius Ring Mirror always prevents it from becoming indulgent. If you know anything of Guy Segers' back pages, as if that would be allowed to happen, anyway! For those of you with an adventurous ear, I cannot recommend this highly enough. A classic in the making, in my never 'umble opinion.

*Roger Trenwith, The Progressive Aspect*

Overall, Reflection In A Moebius Ring Mirror is a release of unparalleled scope, almost astounding in its reach, but with its beauty and sense of questing allowing the listener opportunities to immerse themselves. The players are all superb, and Guy's way around the studio means that his constructed tracks are seamless yet exploratory. It is well worth taking a dip into these welcoming waters — but watch out for the currents.

*Mr Olivetti, FREQ*



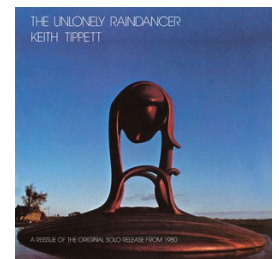
## 81CD - Keith Tippett - The Unlonely Raindancer

Recorded live in the Netherlands, The Unlonely Raindancer allows Tippett to demonstrate the full range of his complex and intricate playing technique where, similar to the manner that Cecil Taylor or Charlemagne Palestine approach their respective grand pianos, he explores every sonic capability that the instrument can produce.

*Edwin Pouncey THE WIRE*

Originally released in 1980 and long out of print, Keith Tippett's //The Unlonely Raindancer// (Discus Records) makes a welcome return. Painstakingly restored from over 600 minutes of concert tapes, under Tippett's agile fingers the piano becomes a rich orchestra of timbral and dynamic possibilities. Overflowing with translucent harmonies, subterranean rumblings, leaps of intuitive faith and haunting melodies, Tippett's command of space, subtlety and poetic vision is compelling.

*Sid Smith, PROG*



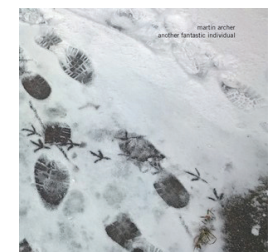
## 80CD - Martin Archer - Another Fantastic Individual

One Of The pleasures of Martin Archer's recordings is anticipating what he has in store for the listener...Very carefully overdubbed...The improvising is excellent and some of the tunes are masterful...Outstanding!

*CADENCE*

A slow burner which seriously rewards on repeated listens, and fans of SOS will probably find much to love straight away given the reed-heavy arrangements on display. Martin also shares an uncanny knack with one of SOS in particular, namely John Surman, that being the ability to find the most brilliant earworms in the most unlikely places. The music veers from blues to abstract soundscapes (sometimes within a single piece), and as with all Discus releases, the sound quality is outstanding. Martin and Discus continue to set the bar. Album of the week.

*Matt Parker, BRITISH PROGRESSIVE JAZZ*



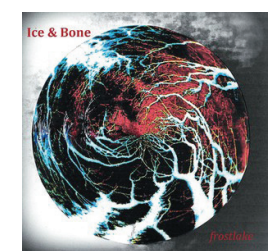
## 79CD frostlake- Ice & Bone

The Ice & Bone album is somewhat different, under which frostlake, under her own name Jan Todd, a vocalist, guitarist, banjo player, harpist, violist, clarinetist, percussionist, and so on, but also an electronic tube, broker of "field" recordings and found objects. She has a strong bass player Terry Todd at her side,

*Zdenek Slaby, HISVOICE*

Frostlake is multi-instrumentalist Jan Todd and her partner Terry Todd. After a period of performing live they decided to make a recording of these songs (Ice & Bone). With acoustical and electronic means they create atmospheric, ethereal songs. Poppy and with influences of folk, expressing a typical English aesthetic. Done with taste. As a listener you are plunged from start to finish in dreamy, otherworldly soundscapes.

*Dorf Mulder, VITAL WEEKLY*



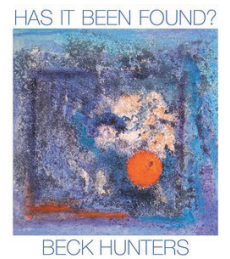
## 78CD - Beck Hunters - Has It Been Found?

Beck's music is full of mature thought and what can only be described as a kind of calm wisdom. It is rare to find improvised music that sounds as resolved as this, and that's meant in every possible sense. Five Stars.

*Brian Morton, JAZZ JOURNAL*

Terrifying thunders, trembling solos, vibrant and powerful climaxes, light, expressive, passionate or luminous melodies, turbulent rolls, breaking sessions, driving sequences of repetitive notes – all these elements and moods are gently combined together. The music has impressive sound – it has driving and expressive mood.

*AVANT SCENA*



## 75CD - Das Rad - Das Rad

Echoes of everything you loved about UK eccentric rock tropes of the past three decades, and then rocket to the heavens with an experimental zeal few of their colleagues can muster. The interstellar fug of space hucksters Hawkwind peek in from time to time, and myriad Canterbury influences are self-evident, though refracted through a prism that distorts its fabric most enigmatically. Even Pink Floyd-drenched psychedelia rears its sun-dappled head throughout the lengthier explorations anchored by Archer's piquant, Surman-esque sax playing



*SQUIDCO*

Stunning prog-friendly improv-rock from Sheffield stock. If you don't know the name of multi-instrumentalist and Discus Music's owner Martin Archer, then you've not been paying attention to some of the most interesting developments in British jazz, psych and rock during the last 25 years. An extremely accessible, at times almost poppy collection of instrumental tracks, it's a skilful integration of jazzy muscularity, noodling electronica and invigorating surges of air-punching rock. Mostly they appear as concisely constructed bursts with a punk-like brevity that brings urgency and impact to scrunching guitar riffs and luminous shafts of Mellotron strings. However, their two epic-length explorations Porto Steps and London Steps combine mesmeric mid-tempo beats and throbbing bass to frame scudding sax drifts, twinkling daubs of guitar and billowing atmospherics to form a blissful and immersive environment. Elsewhere two sumptuous acoustic guitar pieces add bucolic interludes to an album already overflowing with expressive tunes and startling quality.

*Sid Smith, PROG*

Interested or need any more information? Please take a listen for yourself at [www.discusmusic.bandcamp.com](http://www.discusmusic.bandcamp.com) and read more at [www.discus-music.co.uk](http://www.discus-music.co.uk)