

Press Charlotte Hug (a selection)

"Charlotte Hug is a brilliant violist, improviser and performer who uses such idiosyncratic inventions as the **'soft bow'** (a bow whose hairs have been rendered completely slack). The space in which she performs is allowed to provide the form for her improvisations and the **music grows out of a dialogue between the visual and the acoustic.**" JOHN PITT - NEW CLASSICS

„Swiss violist and composer Charlotte Hug has for some time been **quietly perfecting a highly original approach.** The music is varied, colourful and often dramatic, **bridging the gap between composed contemporary music and improvisation effortlessly.**“ J.B. – PARISTRANSATLANTIC

„**No stranger to odd performance space** (she's also played in ice caves in the Rhône glacier and soundproofed torture chambers), Hug uses her surroundings as a means of exploring the acoustic reality of her instrument, by **reinterpreting her own improvised drawings ('Son-Icons') made on site - with extraordinary results.** **So far the sonic potential of the viola has remained unexplored. Not any more...**“
DW – PARISTRANSATLANTIC

"...a well-indexed **encyclopedia of extended string techniques. supreme control over sound** ... music pregnant with **uncompromising originality**" DEREK TAYLOR - ONE FINAL NOTE

"... **takes string music to another level.**" BILL SMITH - CODA

„**Toutes les ressources instrumentales furent mobilisées ensemble...**“
.PHILLIPPE ALEN – IMPROJAZZ

“Here are parts in this record that really transported me in **a magic realm**, particularly when glissandos or slightly dissonant chords are used in spectacular fashion: at that point **one can't avoid being kidnapped in a sort of incantation.** Elsewhere, the sounds get more 'concrete' and the instrument gets treated like a source of several noises...or silences, if you will.

Technique and maturity go together in yet another important release by this most fundamental English label."
MASSIMO RICCI - TOUCHING EXTREMES

"This album has **over one hour of free improvisation that breaks constantly musical paradigms and stretches boundaries with originality and inspiration.**" FEDERICO MARONGIU - MUSIC EXTREME

"It isn't simply a showcase for Hug's technique or her phrasing, but a rich, powerful record that screams and cries and evokes. NEULAND **one of the best improalbums released so far this year.**" CHARLIE WILMOTH - DUSTED

“Swiss violist Charlotte Hug, who demonstrates here how **traditional training and idiosyncratic bowing techniques can be brought together**“ . KEN WAXMAN

“**L'avoir vue et entendue à diferente reprises m'a tout à fait convaincu du grand talent de Charlotte Hug**“.
JEAN MICHEKL VAN SCHOWEBURG - JAZZ@ROUND

“Charlotte Hug, a young viola-player who applied much the same vigorously energy to the fiddle that Ornette Coleman once did.” Q MAGAZINE



"The restrained acoustic viola and subtle electronics swerve **together into a hypnotic dreamscape.**"
BRUCE LEE GALLANTER - NY

"Unlike many improvisers making solo albums, **Hug doesn't sound like she's performing the same way she would in a trio or a quartet.** In fact **the solo sounds so finished, so cinematic and colourful, that it's hard to imagine what anyone else could possibly add to it.** NEULAND isn't simply a showcase for Hug's technique or her phrasing, but **a rich, powerful record that screams and cries and evokes.** CHARLIE WILMOTH - DUSTED

"**Il a fallu peu de temps à Charlotte Hug pour s'imposer parmi les improvisateurs européens....** Ce parti-pris de "Synthèse se retrouve dans sa musique où l'improvisation, la composition, et l'expérimentation **font preuve d'une cohésion qui paraît le plus naturel.** Et surtout elle force la sympathie pas une conviction jamais prise en défaut de complaisance esthétique. **Mieux que chaudement recommandé: indispensable!**"
GUSTAVE CERUTTI - IMPROJAZZ

"L'avoir vue et entendue à différentes reprises **m' a tout à fait convaincu du grand talent de Charlotte Hug**".
JEAN MICHEKL VAN SCHOWEBURG - JAZZ@ROUND

"**Toutes les ressources instrumentales furent mobilisées ensemble...**" PHILLIPPE ALEN – IMPROJAZZ

„Full house et Charlotte Hug au FAR (Festival des arts vivants)... Le violon est ici l'instrument de douceur, de désir ou de tourments. Une gamme incroyable de son, avec ou sans effets électroniques. Charlotte Hug est à la fois eau, s'immergeant dans son univers, et feu, laissant finalement **dans les âmes des spectateurs come une constellation de braises étincelantes.**" MICHEL CASPARY - TRIBUNE DE GENEVE

"..to a new emotional roomspace of sound..This recording got spectacular effects. A fixation on roomspace suggests a content of pure sonority, but in its 45 minutes this CD contains **more than enough to sustain interest in a unique approach to solo viola**". ANDY HAMILTON - WIRE

"**Viola unbound... 'Delirium' is wild and furious, an improvisation that swings between euphoria and madness.** When Charlotte Hug plays with her wet and loosened bows, the soft hair strokes all four strings, which now produce a polyvocal susurrus. When she uses her sound box to produce percussive or tone-poetic sounds, meanwhile, she recalls the music of the DJ, who makes the hollow grooves resound in order to render the medium itself present to consciousness. As in her last piece, 'No Land', **Hug once again puts on a convincing display of the wealth of sounds at her command.**" UELI BERNAYS NZZ

"Hug's additional use of electronics heightens the sense of a reverberant **multidirectional music.** She uses **radically unorthodox bowing techniques on her viola,** yet in this decentred live electro acoustic context each frictional rasp and shrill glide of the bow are assertions of **the viola's identity**" JULIAN COWLEY. THE WIRE

«**Want to experience up-to-the minute electro-acoustic string playing?** You don't have to go any further than these CDs.» (about Hug /Laplante and Zingaro/Voice Crack) K.WACHSMAN, JAZZWEEKLY

"**When Hug is playing....it often sounds like a string orchestra...**
Methodology only gets you far - this wonderful disc delivers the gods. What keeps me coming back to it is Hug's compelling organization of a wide range of vivid sounds, from comely whistles and sighs to coarse groans and hysterical squiggles. They can be quite harsh, but never ever ugly, and often quite lovely. In my line of work, I hear plenty of records that I play, appreciate, then file away. **This is one I've already played again and again.**"
CHARLIE WILMOTH – DUSTED

