

Reviews about Yael Acher “KAT” Modiano:

- “Yael Acher a.k.a 'KAT' Modiano is a unique phenomenon on a number of accounts...realizing [Bach] in terms of what the flute does best...greater flexibility and fluency of Kat's flute... Kat's solo flute pieces...track the poet's thoughts as perfect correlative, in beautiful sine curves of sound that enrapture and illuminate our minds.” By Phil's Review, *Atlanta Audio Club*
- “The emphasis here appears to be on evoking the spiritual realm more than the motions made there....'Flute Soundscapes' offers the key to describing these pieces. Added percussion, electronic manipulation, and sound effects too abstract to describe contribute to the music. Extended playing techniques such as simultaneous singing and playing, air attacks with no tone, bending pitches, and glissandos are fundamental to the sound palette. The tone quality in these pieces is great well centered, and deployed with much variety.” By Gorman, CD Review- *Guide to Records, American Record Guide*.
- “Hypnotic Visual and Audio Event...The combination of the film and Acher's performance created a highly inspiring cinematic-musical experience...purely modernistic in character, blasting around the film, encompassing, supporting, and enhancing it... The intensity of her composition and live performance destabilized the silence ...completed the film's unsettling perception of reality and confronted it”- by Uri Klein, *Ha'aretz*.
- “'KAT'”s music created such an ecosystem in which to fully absorb the beauty of the film.” – Kristin Prevallet, poet., NY.
- “The idea of light emerging, dying, emerging again is a sensual one and it is done here with great beauty and avocation” – by *New Music Connoisseur*, New York City.
- “Suite for the Spirits” conjures water nymphs with subs aqueous wow drifting overdub interplay, wavy arpeggios, and eerie inhalations...Sophisticated multitracks and electronics create glinting, spooky “Audio Images”.” By Fred Bouchard, *All About Jazz*, New York City.
- “Alert and poetic flute...supported by a dynamic energetic rhythm. Their concept of modernity, which is as the inheritance of post-hard-bop, is especially original and convincing.” - by Thierry Quénum, Trans Europe Express, *JAZZ magazine*, France,
- “Yael Acher is a flutist who isn't about faking the funk. Instead of floating diaphanous tones on top of innocuous smooth jazz, her hard-edged Junk Kat Modiano ensemble is run from the kick drum.”- by Steve Smith, *Time Out*, New York City.
- “A deeply satisfying album [“Modiano”] which proves that it is true that jazz's genuine strength is that it is a bastard art form, which keeps on finding new “holes in the hedge” it can copulate with, and in every foreseeable future, it would be able to conceive piles of new non-degenerated and very greedy Bastards... Hallelujah! ,” by Anders Kirkegaard, *Jazz Special*, Denmark.
- “A bold, daring Bach –solo by the flutist Yael Acher, which initiates the spatial body energy in the beautiful pillar-yard, with her crispy tones and her androgynous jacket suit movements.”- By Anne Middelboe Christensen, *INFORMATION* (DK).