

## Anneldelser/reviews:

### “Hypnotic Visual and Audio event”

“The movie [*The Cabinet of Dr. Caligari*], which hypnotism is one of its elements, is still hypnotizing. Its screening at the [TLV] Cinematheque was accompanied by Yael Acher’s live music, as she stood to the right of the stage, under the screen.”

“The combination of the film and Acher’s performance created a highly inspiring cinematic-musical experience. Both “KAT” Modiano’s composition and performance had a purely modernistic character, which blasted around the film, encompassing, supporting, and enhancing it.”

“The intensity of her composition and live performance destabilized the silence that characterizes silent movies. Her music also completed the film’s unsettling perception of reality and confronted it.”

By Uri Klein, *Ha’aretz*, Tel Aviv, April 8, 2018

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### Review for “KAT” & “MOON” in Manna-hata CD

“Funky flautists are hard to come by, which is why it's pretty exciting to have Yael Acher, aka "Kat" Modiano, in NYC. **Mixing multiple genres**, and creating her own original jazzy, funky, compositions, Acher's latest work is the just released album, "Kat" & "Moon" in Manna-hata.

"Kat" & "Moon" in Manna-hata made its debut at an album release party in the Octagonal Drawing Room at the Morris-Jumel Mansion earlier this month, where Acher was joined by some of NYC's finest international Jazz musicians for an acoustic set.

If you missed it, here's Acher giving you the run down of what "Kat" & "Moon" in Manna-hata is all about, along with a few samples from the album.”

Link: <http://arena.com/article/nyc-the-mast-the-skins-yael-acher-friend-roulette-premrock>

By Adam Bernard, *Arena*  
June 15, 2014

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## REVIEWS FOR ”MODIANO” CD

*Featuring Yael Acher & ”KAT” - inDustial*

### Trans Europe Express

With an orchestration which is a bit less limited, and has a more moderate use of electronics, (compared to her first release, “Redcar”) Yael Acher, the Israeli flautist settled in Copenhagen, (in her second release: "Modiano", modiano 0203 / [www.modianomusic.com](http://www.modianomusic.com)) and her band "KAT"-industrial, offers music which is both melodic and adventures, in which the marvellous sound of Peter Dahlgren' s trombone and the alert and poetic flute of the leader interact their inventive lines,

supported by a dynamic energetic rhythm, and open to the most diverse proposals. Their concept of modernity, which is as the inheritance of Post Hard Bop, is specially original and convincing. *Written*

*Originally in French by: Thierry Quénum,  
JAZZ magazine, issue # 545 February 2004*

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### **YAEL ACHER & KAT INDUSTRIAL, ELECTRO / INSTRUMENTAL JAZZ, MODIANO 203.**

Ballad 2 / Miss Mini & D-Beat / M.O.A.N. 2 / Greek Dirty & Looky / Coconino Haze / Raw Potato / No Bars / Bells. 44:42. Acher, flt, electron, noise; Peter Dahlgren, tbn; Nils Davidsen, b; Kresten Osgood, d, rap. 2/10-11/03, Copenhagen, Denmark. Acher and the band Kat Industrial merge reverberant intensity, electronic dominance, and acoustic improvisation into bold, outgoing statements on(1) (Redcar CD). The flautist paints an emphatic picture that bursts through the heavy vibrations powering the music. She injects weighty flute blowing and boisterous electronic percussion as trombonist Dahlgren and bassist Davidsen fuel the growing flames of this new-century music. Acher ambitiously attacks her flute, using overblowing and other muscular techniques to counter the cascading rings of percussion engulfing the set. Her eight compositions are brawny exercises where the three musicians lunge forward with power-laden interplay while the thundercloud of resonating electrorhythms rain down upon them. Dahlgren matches Acher's muscle through his trombone playing. His improvisations reflect a raucous attitude geared to Acher's direction. Davidsen completes the outgoing trio with strong acoustic bass improvisations. They all blaze away with open collective playing underpinned by the electronic percussion to take the music on a rollicking ride. The three musicians integrate well. Dahlgren and Acher duel vociferously while Davidsen plucks or strokes his bass assertively. The trio brews up a significant storm that thunders mightily with electronics as a fourth member of the band. The music of Kat Industrial continues on (2) (Modiano CD) with Acher again concentrating on flute, electronics, and what she describes as noise. This time, the band uses the quartet format with the addition of drummer Osgood. His presence makes a significant difference; instead of electronic percussion, the music has the benefit of live, responsive drumming to augment and complement Acher's flutes and Dahlgren's trombone. Acher wrote five of the tunes, which are loosely structured to suggest a degree of freedom. Two other cuts are collectively credited and take an open stance with occasional supplements of muted electronics. Throughout, the music contains substance; Acher and Dahlgren allow the recording to breathe through their knot-ted communication, and Davidsen and Osgood add intricate freelanced support to coalesce the band. Most of the action centers on Acher's ambitious flute playing and the gutsy trombone blowing of Dahlgren. Acher raises the excitement level frequently by using overblowing techniques to ignite the collective voices. She tempers the electronics in favor of human activity with this quartet. Her noise insertions are relegated to the backup position for the horns, bass, and drums, and only on the closing number does the electronic sound outweigh the natural. Elsewhere, the music primarily showcases Acher's improvisational chops and the unity of the quartet in responding to this direction.

*By Frank Rubolino, Cadence Magazine June 2004*

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### **Handlingsmættet og originalt**

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For en halv snes år siden slog den israelske fløjtenist Yael Acher sig ned i København, og hun har siden optrådt i mange – ofte eksperimenterende – konstellationer. Sidste år udsendte hun Cden ”Redcar”, hvor hun sammen med sin gruppe krydsede elektroniske og akustiske musikformer. Nu fortsætter hun, hvor hun slap, går lidt videre og udforsker især de akustiske klangmuligheder. Bassisten Nils Davidsen er nok engang en solid sekundant, og med tilføjelse af trommeslageren Kresten Osgood får musikken et markant tilskud af fremdrift og swing. Dertil bliver det til overrumplende flotte og farverige forløb fra den herboende svenske basunist Peter Dahlgren og fra kapelmesteren, der virkelig byder på fløjtespil i særklasse. Det er medrivende, handlingsmætte og dybt original musik.

**Kjeld Frandsen, Berlingske Tidende d. 6 aug 2003**

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## **Yael Acher & ”KaT”-inDustRial & MODIANO**

Gode åndsbeslægtede musikere, god instrumentation, god lyd-optagelse, gode kompositioner / arrangementer – ”mere” skal der egentlig ikke til for at skabe en vægtig plade.

Pladen er bredspektret i sit tilbud om forskellige *moods*; der er vaskeægte ballader, men der er også absolut friske ungdommelig ”skæg og ballad”, ja der er sågar også huggende aggressive numre.

Nogle numre flyder af sted i lange rolige melodiske stræk, hvorimod andre statuerer at tese og anti-tese sagtens kan eksistere indfor samme ramme – og at de påviste konflikter opleves som livgivende.

Kort sagt: En dybt tilfredsstillende plade der beviser at det er sandt at jazzens sande styrke er at den er en bastard-kunststart, der vedbliver at finde nye ”huller i hækken” den kan kopulere med og i al overskuelig fremtid vil kunne undfange bunker af nye ikke-degenerede, og meget grådige, Bastarder.

Der er et herligt begær efter at spille det uhørt, på denne plade. Alle musikerne kaster sig med ildhu ind i lyd-vildniset, hvorfra de vender tilbage med røde kinder og sved på panden – og små musikalsk buketter i favnen.

”Gik alle Konger frem i rad i deres magt og væld, de mægted ej det mindste blad at sætte på en nælde!” – men dét kan rigtige jazz-musikere. Og de giver dem videre til os. Hallelujah!

*Anders Kirkegaard*

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