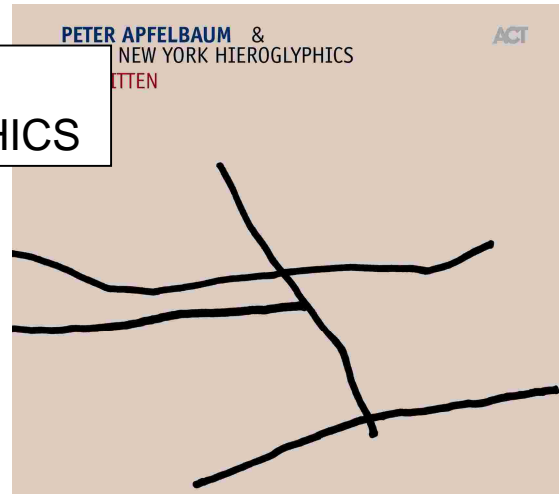


**ACT**

# PETER APFELBAUM & THE NEW YORK HIEROGLYPHICS

**IT IS WRITTEN****Peter Apfelbaum  
& The New York  
Hieroglyphics****ACT 9437-2**

LC 07644

**Release date: 29. August 2005**

With the release of *It Is Written*, the much-anticipated recording debut of Peter Apfelbaum & The New York Hieroglyphics, American fans of one of contemporary music's most prodigious multi-instrumentalists and composers will finally have access to music that, to date, has only been experienced "live" by those fortunate enough to attend the series of SRO concerts the band, formed in 2003, has presented at The Jazz Gallery, The Knitting Factory, Makor, Tonic, Satalla, and other trend-setting venues in Manhattan. Those encountering Apfelbaum and his ensemble for the first time will be introduced to a sound that can best be described as "Music Without Borders," a multi-layered fusion of jazz with sounds, rhythms and instruments from a host of world cultures interpreted by a truly multi-kulti "jam band." Having come of age at a time when various categories that used to conveniently contain music began to crumble, his compositions are informed by various invaluable encounters and associations he had during his formative years with seminal figures on the Free Jazz, World Music and New Music scenes like the Art Ensemble of Chicago, Karl Berger, Don Cherry and Ornette Coleman. And like Duke Ellington, Sun Ra and other innovative bandleaders that went before him, Apfelbaum writes music for a large group of like-minded musicians and uses his band as an instrument.

*It Is Written* includes recent examples of what Apfelbaum calls "a lifelong process of exploring a poly-rhythmic, layered" style of composing. "I write from a drummer's perspective," he explains. "Unlike with a traditional jazz group, I want to get a kind of fullness from the rhythm section as opposed to relegating it to the background. I write rhythms first," he continued, "which is different than melody-based writing. If the rhythms are good enough then, I figure, they deserve notes and I develop guitar and bass lines that weave in and out. As far as the horns are concerned, for me their role is to react to things the drummers are doing." The songs "Rainbow Sign" and "Titiwa," Apfelbaum compositions dating back to the early 90s that have a clearly identifiable West African flavor to them, are superb examples of this process.

Elsewhere on *It Is Written* are individual compositions where elements of contemporary classical music, the blues and reggae are all featured within one tune in a veritable cornucopia of genres. "This Hieroglyphics CD is different from my earlier ones in that the music I'm writing today keeps moving forward like on 'Apparition/Projectiles' and 'Shotgun Bouquet,'" he explained. "Both of these are extended pieces with several sections that unfold one after another. With few exceptions, most of the songs I'm writing now don't have a definable melody but start in one space and then move into another in a constant state of forward motion. Unlike traditional jazz tunes where the 'head' is always followed by solos, I tend to intersperse several 'heads' with improvised sections in one piece."

*It Is Written*, Apfelbaum's third Hieroglyphics album (his first, 1991's *Signs Of Life* which included the Grammy nominated composition "Candles And Stones," reached #14 on Billboard's Contemporary Jazz Album Chart while his second, 1992's *Jodoji Brightness* was instrumental in the ensemble's winning the Big Band Deserving Wider Recognition Award in Down Beat's International Critics Poll that year), is also his first large ensemble recording as a leader in 13 years. During this period, in addition to concentrating on performing with East and West Coast editions of his Sextet (the latter formation appeared on Apfelbaum's 1996 CD *Luminous Charms*), he toured Europe with several New York-based groups including Joe Bowie's Defunkt Big Band; the Millennial Territory Orchestra led by trumpeter Steven Bernstein, a childhood friend and a founding member of the original Hieroglyphics; Kamikaze Ground Crew; and the Groove Collective. He also participated in four sold-out US tours as a member of former Phish front man Trey Anastasio's band; was hired by Harry Belafonte to arrange and compose music for the legendary singer/activist's 2003 European tour and began performing with Brazilian percussionist Cyro Baptista's Beat The Donkey.

The East Coast incarnation of the acclaimed 17-piece big band Apfelbaum, then a 17-year-old *wunderkind*, founded in the San Francisco Bay Area in 1977, the 11-piece New York Hieroglyphics includes four members of the original unit who moved East that Apfelbaum re-connected with after he himself relocated from the West Coast: trumpeter Peck Allmond and saxophonists Norbert Stachel, Tony Jones and Jessica Jones.

**ACT****PETER APFELBAUM****The CD:**

It Is Written – Peter Apfelbaum & The New York Hieroglyphics – ACT 9437-2 – LC 07644

**Line Up:**

Peter Apfelbaum – piano, organ, tenor sax, clarinet, flute, harmonium, melodica, qaraqabas, bata drums  
Peck Allmond – tenor sax, Josh Roseman – trombone, Jessica Jones – tenor sax  
Tony Jones – tenor sax, Norbert Stachel – bass sax, Craig Handy – alto sax  
Steven Bernstein – slide trumpet, Natalie Cressman – trombone, Jeff Cressman - trombone  
Charles Burnham – violin, Juliana Cressman – violin, David Phelps – guitar  
Viva De Concini – guitar, Will Bernard – guitar, Trey Anastasio – electric guitar  
Patrice Blanchard – bass, John Shifflett – acoustic bass, Abdoulaye Diabate - vocal  
Jai Uttal – vocal, harmonium, Dafnis Prieto – caxixi, Cyro Baptista – pandeiro, caxixi, bells  
Josh Jones – bata drums, David Frazier – bata drums, Aaron Johnston – drums  
Deszon X. Claiborne - drums

**Tracks:**

1. Prelude 2. Labile (Unfolding) 3. Rainbow Sign 4. Apparition/Projectiles  
5. Song Of The Signs 6. Petroglyph Extension 7. Shotgun Bouquet  
8. It Is Written 9. Titiwa

All tracks composed by Peter Apfelbaum

Produced by Hans Wendl and Jeff Cressman; Executive Producer: Buddy Kirschner

All tracks except #5 recorded at Loho Studios, NYC, September 22-24, 2004

#5 recorded at Cressman Studios, San Francisco, CA, October 2004

All tracks engineered and mixed by Jeff Cressman

**Distributor:**

Edel Contraire (D), edel Musica (A), Musikvertrieb (CH), Night & Day (F), Proper Music (UK), Karonte (E), Dargil (P), Egea (I), Musikklosen (N), Amigo (Scan), A&N Records (GR), Equinox Music (TR), Pink Records (Benelux), Distribution Fusion III (CAN), GIGI Distribution (PL), RMG Chart Entertainment (IRE), Jazzworld (HK), AS Jahipaun (EST), C&L Records (ROK), Gramofon (BIH), Dukyan Meloman (BG), INTEK (SLO+HR), Southbound Records (NZ), Divyd (SK), Jassics (ZA), JSC "Bomba" (LT), 2HP (CZ), CD Bar (H)

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