

On 'Beats & Pieces' Luc Mishalle delivers apotheosis of generous career

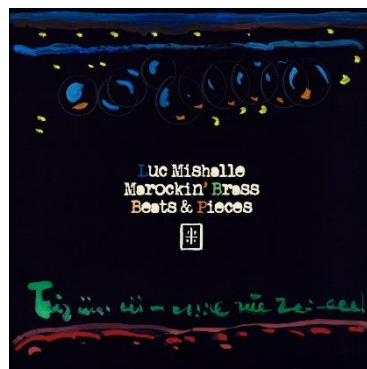
“The contemporary organic sound of Brussels”



Brussels – After years of playing with the Moroccan community of Brussels, Luc Mishalle knows every trick of the cross-fertilization of gnawa music, jazz & brass. On 'Beats & Pieces' his band Marockin' Brass joins forces with Arab-beats master and producer Sofyann Ben Youssef. To be discovered on the 19th of October at an in-house concert at MetX!

Luc Mishalle retired in September 2018, but the founder of MetX is not leaving without a farewell gift: a new Marockin' Brass album on which his life-experience and exchanges with gnawa musicians from Brussels are honoured. Mishalle remains active as a musician and coordinator of several MetX projects, including Marockin' Brass.

Check out these 3 tracks from their new album:



[Sidi Bouhalem 3'30"](#)

[Straks 4'02"](#)

[Misschien 3'11"](#)

In the 1980's Luc Mishalle started collaborating with Moroccan musicians. "After all those years, it's as if their music became part of my DNA, it's become part of my own music," tells Mishalle. "After hours and hours of playing together, we've created a very organic music from Brussels today." Moroccan-Belgian musicians such as Maalem Driss Filali make an unmistakable important contribution to the unique sound of Marockin' Brass."

The 'Beats & Pieces' refer to the collaborations with percussionist Roel Poriau and electronic producer Sofyann Ben Youssef. The 'beats' refer to the drums of Poriau (Think of One, Antwerp Gipsy-Ska Orkestra), who has a more prominent style and the pumping Arabic basslines are the trademark of Tunisian producer Ben Youssef (Ammar808, Kel Assouf). About these collaborations Mishalle says: "Poriau initially became part of the project as replacement for one of our musicians who could not make the recording session. We rehearsed thoroughly up to the recording sessions and his input on the percussive side was vital. It was also the first time that we worked with a producer in the person of Ben Youssef. This was an eye opener to us as we started to interpret our compositions in very different ways.



Jilali Bouhalem @ Radio 1 Session "Reis rond de wereld"

Trailer Marockin' Brass

"The album is significantly less 'jazz' than past collaborations with Byron Wallen and Trevor Watts," explains Mishalle. "It's based on traditional gnawa songs I transcribed and arranged in countless sessions with gnawa and guembri lute master Driss Filali (Gnawa de Bruxelles, Karkaba) who shared his vast repertoire. During these sessions Filali also brought a lot of gnawa guest musicians and friends with him, who jammed along with us, gave input and this brought unexpected results. For instance in the song 'Merhaba' a young Moroccan woman impulsively added vocals which completely changed the song. Without clear recording schemes, it was not always easy for our sound technicians, but it really was an unforced and improvised way to record all this energy.

Half of the songs contain vocals, which make it more radio-friendly." Let's also note the Beninese traditionals Mishalle composed over the years during tours with a Beninese brass band. This brings us to another red thread through the album: trance. One can especially find it in gnawa music and also in Benin, the cradle of voodoo. "Trance music aims to create obsession through constant repetition. We kept the essence of that music, adding jazz and brass colours," tells Mishalle, who was the first Belgian to win the Princess Margriet Award for Culture in 2017. With this prize, the European Cultural Foundation (ECF) wants to put 'European cultural change-makers' in the spotlights.



Don't call Mishalle composer, he's a music-maker. The music isn't imposed but evolves through interaction with musicians from very different backgrounds. "It's a process in which everyone is involved. If you bring together the right people, you can merge pure jazz, contemporary and traditional music to something very organic," Mishalle explains. He finds these talented musicians with different backgrounds in Brussels, and together they search for the sound of this city

known for its hyper-diversity. "Brussels' context is unique, in Belgium and beyond. Our metropole has quirky vibrations. To catch them, you have to fully submerge."

Expect an explosive mix of steaming gnawa and obsessive chaabi-funk with a tight brass section at the following release concerts:

**Friday 19 October 2018 @ MetX - Brussels
with DJ Rebel Up & Velotronix – 20h - FREE**

**Sunday 21 October 2018 @ Podium Mozaïek - Amsterdam (NL)
Organised by ECF & Podium Mozaïek – 16h**

The album is released on vinyl by Rebel Up Records and on CD by the in-house label A-Shams. Music & Words is in charge of international distribution (cd + digital).

Tracklist

Album	Minutes	Arrangements
Jilali Bouhalem	03:29	Trad. Arr. Luc Mishalle
Brown Dakka	03:18	Luc Mishalle
Tchor Kerira	06:10	Trad. Arr. Luc Mishalle
Straks	03:59	Luc Mishalle
MegafoniX Hymn	03:28	Trad. Arr. Luc Mishalle
Misschien	03:07	Luc Mishalle
Mektou I & II	07:21	Luc Mishalle
Ageshe	04:25	Trad. Arr. Luc Mishalle
Merhaba	04:22	Trad. Arr. Luc Mishalle

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