



**ENJAMBRE ACUSTICO
URUKUNGOLO:
TREVOR WATTS/
GIBRAN CERVANTES/
JAMIE HARRIS: MUTUALITY
(FMRC197-0206)**

Trevor Watts (saxophones),
Gibran Cervantes (urukungolo),
Jamie Harris (percussion)

Watts has forged his own path and become renowned for his collaborations with musicians from different continents such as his Moire Music Drum Orchestra recordings with African drummers. Recent trips to Mexico led to him meeting percussionist Gibran Cervantes. His instrument, the urukungolo: a large wooden frame with a series of differently tuned Berimbaus are wired together, he can pluck or strike them with sticks, and bend notes. The sound is akin to a Grandfather Hammered Dulcimer or Finnish Kantele. (it also, on this CD, sounds like a slapped bass guitar). Recorded at the Lewes Literature Festival, they are joined by rising percussionist and Watts' protégé Jamie Harris for this fine, original live recording.

I was invited to Mexico about 3 years ago to take part in the first recording by the group ENJAMBRE ACUSTICO URUKUNGOLO led by Gibran Cervantes, a musician from that country. Some of the musicians taking part had heard my MOIRE MUSIC DRUM ORCHESTRA, and my playing within that context that featured 5 African drummers and I guess thought I could do a good job. The recording was made successfully and on that occasion also featured Brazilian percussionist Cyro Baptista as well as another Mexican percussionist called Francisco Bringas who plays tablas amongst many other percussive instruments. Since that first occasion I have travelled to Mexico to play with them again, and also in Canada. In November 2005 I got the chance to reciprocate and fix up a few things for Gibran which were a BBC Radio 3 "Mixing It" programme, and a couple of concerts which included the one at the Lewes Live Literature Festival that is on this CD. I was aware that Gibran was coming over with his instrument called the Urukungolo, and so it was natural for me to invite Jamie Harris to make up a trio. I think it's fair to say that I've been Jamie's mentor for at least three years now if not more, and he has committed himself to learning and taking on the music and also doing it with skill, tenacity and commitment. So we have developed and played music together as a duo for the last 2 years on a continuing basis. In that time we have done some very successful tours in the USA, Dominican Republic and Brasil, to mention a few. Gibran, Jamie & I had a cou-



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5. Landuruk (G.Cervantes) 6.19
6. Recharge (T.Watts) 5.39
7. Tribal (T.Watts) 14.26

Recorded at a live concert at **PELHAM HOUSE, LEWES, SUSSEX** at Lewes Lit Festival 30th October 2005

Engineer:- **Trevor Taylor**
Editing & Mastering:- **Trevor Watts** at **ARC Studios, Hastings**
Photography:- **Maria Jose Ortiz**
Front Cover:- **'Peyote Spirit'** a **Huichol Mexican Indian Yard Painting** by **Fabian Gonzalez**

Thank you to:
Mark Ringwood of **ROOTS AROUND THE WORLD** for suggesting this festival as a possibility for us to perform there, and also to the festival organiser **Mark Hewett**. Many thanks too to **Trevor Taylor** for his suggestion to record the concert.

ple of rehearsals together and pulled together ideas that Gibran & I have previously worked on, and also other ideas that Jamie & I have previously worked on. So there were many connecting points. For me it was an absolute pleasure musically and socially, and personally that's an ideal situation for me, music based on close association and friendship. Gibran is one of those special musicians that also designs new instruments to play himself. So he feels very much a part of the process from the basic idea and research of the instrument to the construction and playing of it. He usually works with skilled craftsmen and luthiers, and so the instrument itself is very beautiful to look at. A work of Art if you like. He calls it the **URUKUNGOLO**. Within the large wooden frame is a series of differently tuned Berimbaus which gives it chromaticism. They are wired together around the frame and he can pluck or strike them with sticks, and bend notes and create all manner of different sounds. The sound to me is something akin to a Grandfather Hammered Dulcimer or Finnish Kantele. On this occasion it sometimes sounds like a slapped bass guitar, so it is very flexible in it's nature. Gibran is also a fine percussionist and studied in his early days for a couple of years in Cuba. We are sure you will enjoy the results of our collaboration, and I hope that we can continue making good sounds together in the future.

TREVOR WATTS. 25th Feb 2006



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