

<https://londonjazznews.com/2023/05/08/madeleine-salomon-eastern-spring/>

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*Komakam Kon*, an "Iranian pop hymn" is juxtaposed with lines spoken from Ginsberg's *Howl*. Salomon keeps the 6/8 feel of the original with powerful block chords. Love is described as "a prison"; the beat poetry fits the dark mood well: "...supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz". In *De l'Orient à Orion*, French lyrics are sung softly over flowing Debussy-esque piano. It's a long way from the original Tunisian jazz rock version (RK Nagati) and creates something exquisitely new. Four tracks dissolve into improvised phases (Rhapsodies) with effects created by Jean-Paul Gonnod. *Rhapsodie 1* here adds an eerie aura to the voice.

*Ince Ince Bir Kar Yaga* is a Turkish protest song, and Madeleine keeps some of the oriental vocal trills and quarter tones in her declamatory style. "Why is it so hard to share our lands/To love each other, to respect ourselves?" She plays haunting flute in *Rhapsodie 2*, with Salomon's Ligeti-like piano. *Lili Twil* is a fierce Moroccan love song, tensely rhythmic before folding into *Rhapsodie 3* with its luring flute. In complete contrast, the Israeli *Layil* is slow, atmospheric and intimate, almost like a jazz standard. "A night like this/Doesn't make any sound/It dazzles you."

The traditional Turkish *Dere Geliyor Dere* develops into the Israeli *Ha'Yalda Hachi Yafa Ba'gan* via the sub-aquatic sounds of *Rhapsodie 4*. The first is vigorously asymmetrical, while the Israeli song has an irresistibly sweet melody and jazz harmony. The piano brings an almost Schubertian feel to the Lebanese pop song *Do you love me?* while the vocals have a tenderness and delicacy over blurry piano.

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