

Xell - the compositions

Xell is daydreaming to write a music that melts all styles he admires. Classical music, metal, bulgarian folk music. Is that possible?

Xell's major intention in composing music is to establish an intercultural language of musical expression. And this is impressive as it works.

Above everything else he does not compose the ordinary singer-songwriter material. His concept adopts the classical idea of establishing an equality of all instruments in which they can move contrapuntally.

Also his mostly instrumental works do not feature a solo artist or singer in the centre. The pieces themselves are the core and to be understood as a wholesome unit. The music is not underlining a story, she is telling it herself. This is expressed mainly by the leading theme and the way it is woven multi-dimensional into the arrangements.

In their projections, Xell's compositions are referring to the so-called serious music and seem to be a film score without film. The rare songs have an intermezzo function, a break from the programmatic of the instrumental works. Nevertheless the progressive techniques that Xell is staging are very present. Therefore the listener receives the impression to attend a significant master plan.

The Bulgarian Xell who was brought up in Germany is communicating mainly via the atmosphere of his pieces. The content of his sound narrations is meaningful and retractable at the same time. It is a music which is consciously heard, a music with an own vibe, a music that is revealing various feelings without using dull platitudes. However, the center of attention is no social or social critical communicating, no musically regenerating of depressive conditions, no lyric lament over tragical love affairs. The message of multicultural identity meets the listener in a sympathetic way that is purely acoustic. Thus it continues to have a lasting effect as a free thought without boundaries. On the other hand the very few lyrics develop rather coincidental or are abstract artistic buildings. Their poetic aspect is spontaneous and therefore freshly entertaining.

Talking about stylistics, Xell's music can be described as a clever construct of progressive metal and Bulgarian-Balkan folkloristic motives written in classical polyphony. This combination has a bold intellectual and musical evolutionary claim, which exerts its effect also, and especially against the background of the genesis of this music, in connection with its deeper message and the ideas that can be found within her. By simply merging chamber ensemble and metal elements, known Balkan clichés are avoided. Xell does not build his band concept in a stereotype way, but explores new paths that lead through a cocktail of Western and Eastern European sound tradition. The unconventional instrumentation, using oboe, clarinet, violin on one side - Power Drums, metal guitars and sound effects on the other has a substantial proportion of the character design: delicate, partly folk melody structures change their colors by the collision of distorted rhythms and percussive characteristics.

Xell's music has no direct improvisational peculiarity. She is prepared through and through but leaves a fresh and spontaneous impression due to her obstinate form. The ingenious arrangement leads to a music that is neither trapped in herself nor disconcerting.

The pieces leave a feeling of a somehow cinematic and theatrical scenario that captures the audience. It lies within the listener, his own degree of folly, to create a contact to the music. This works after a short while with a good sense of humor, sound, metaphysical nature, compositional technique or the simple urge to move.

The overall direction and the image of Xell's musical side is not to be confounded with the imported, romantically transfigured Roma character. Whenever you believe that everything has been heard before he breaks from beyond the jungle of musical commonplace, Easter European wedding soundtracks and Balkan DJ party excess. Xell shows in an impressive way that even folkloristically motivated music has no boundaries and cannot be reduced to clichés. It has to move further than the closest bulgarian McDonald's. Underneath his metallic sound volcano boils unfailingly a mystic idea. The idea to weave traditions together. And besides, he is no Roma.

To which conclusion does all this lead in the end? Xell's music is a necessary multicultural concept that offers a strong alternative potential that is contrasting with self-confidence and despite or perhaps because of its complex structure becomes a unique and entertaining example of artistic ambition and commercial functionality.