



Witch  
'n'  
Monk

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## BIOGRAPHY

Witch 'n' Monk is the twinning of Colombian rebel flutist Mauricio Velasierra and British anarchic soprano and guitarist Heidi Heidelberg. Bring together an unusual set of instruments; traditional Latin American flutes, unconventional vocals, electric guitar and bespoke electronics, they create a sound that is defiantly their own and producing music which **The Guardian** called "ingenious...you'll spend a while trying to classify them but they know how to write melodies".

The essence of their collaboration is encapsulated in the name; dark and light, feminine and masculine, punk and Romantic, free-form and intricately composed. Exploring extremes and creating contrast is fundamental to their work and thus they tread upon the edges of genres.

Celebrated in the jazz and contemporary classical sphere and embraced by the DIY and underground music scenes they have played across the UK and Europe, at prestigious venues and festivals such as the Royal Festival Hall (UK), La Cigale (FR), Bimhuis (NL), Paradox Tilburg (NL), Dunkers Kulturhus (SE), London Jazz Festival, Manchester Jazz Festival and Umea Jazz Festival. But they have also been found performing avant-garde film scores at communist Italian skateparks or among the thorn bushes in overgrown East London gardens.

Their debut album 'We Are Peering Over' was released in September 2016 and their latest album Witch 'n' Monk was released on May 22 2020 by John Zorn's label Tzadik Records. It was named 'Contemporary Album of the Month' by The Guardian and reviewed in The Wire Magazine and The Observer.

# THE GUARDIAN

2020 - Album Review

‘Contemporary Album of the Month’ ★★★★★ (4 stars)

<https://www.theguardian.com/music/2020/may/15/witch-n-monk-witch-n-monk-review>



“Witch ‘n’ Monk are a theatrical Anglo-Colombian duet featuring two very different musicians. Mauricio Velasierra plays a variety of flutes, while Heidi Heidelberg is a classically trained soprano singer who plays spiky prog-punk riffs on guitar while using looper pedals. They’ve released two mini-albums as Bitch ‘n’ Monk, but their new moniker rather suits the slightly shamanic, unearthly quality of their music.

This self-titled LP, recorded in rural Wales and in a former Stasi bunker in Berlin, is their first for John Zorn’s Tzadik label, and you can see what attracted a sonic anarchist such as Zorn to their music. They talk of “abandoning the egoistic 20th-century idea of the lone, male composer writing his opus” by recording stream-of-consciousness music: **hours of sleep-deprived, endlessly mutating improvisations are sliced up and used as the basis for these slightly manic musical collages. Rather like Zorn, they make a mockery of genre – thrashy guitar riffs are overlaid with Amazonian panpipe melodies and flashes of Bollywood strings; multi-tracked choirs are digitally mutilated with terrifying effect; Reich-ish minimalism mutates into ecstatic samba.** At points you could be forgiven for thinking that you’re listening to an opera, a futuristic hip-hop track and a folkloric field recording, all playing at once, in almost unlistenable discordance.

The album features several guest percussionists: drummer Nicolas Stoker delivers twisted, junkyard funk beats for the opener Escarbando; Seb Rochford freaks out on the playful, childlike postpunk of Coal Mine; The Cage sees Gidon Carmel providing a juddering tango in the disorientating time signature of 13/8. But Witch ‘n’ Monk don’t really need a drummer – they can create hypnotic beats by looping Heidelberg’s muted guitar riffs or Velasierra’s breathy

overblowing. On Outchant, the pair improvise angular riffs over a compelling rhythmic chant; on the closing track Gualchovan, they provide ghostly noises over an antique drumbox.

If there's a criticism, it's that Heidelberg and Velasierra are rather profligate with their melodies: each track features an abundance of riffs and hooks that could provide the basis for a dozen proper songs. This is an album that frequently invokes the exploratory spirit of postpunk, but it would be fascinating to hear Witch 'n' Monk forced into punk's three-minute concision.

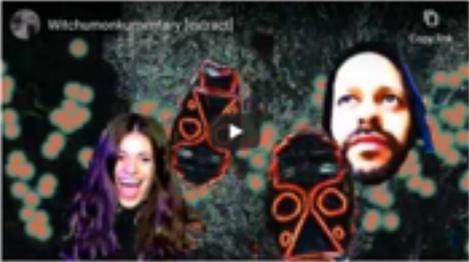
(John Lewis - The Guardian)

## THE OBSERVER

May 2020 - Review

<https://www.theguardian.com/tv-and-radio/2020/may/23/vent-podcast-brent-review-dead-eyes-connor-ratliff-tom-hanks-miranda-sawyer>

Three interesting new music shows



Listen to a trailer for Witch 'n' Monk: An improvised Autobiography

**Witch 'n' Monk: An improvised Autobiography**  
Just half an hour long, this is a brilliantly produced piece that definitely requires headphones. Repeated sounds, voices that ebb and flow, small sonic notes that build to create a wonderfully experimental audio piece about the making of the most recent album by Heidi Heidelberg and Mauricio Velasierra, AKA Witch 'n' Monk. Both are charming characters, but this is far from a straightforward love-the-artist documentary. The music is beautifully recorded and the whole show hums with an amazing environmental presence. Produced by Steve Urquhart and featured on Resonance FM's Clear Spot show, this is one to listen to when you want to be taken somewhere else.

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(Miranda Sawyer - The Observer)

# THE WIRE MAGAZINE

May 2020 - Album Review

Witch 'N' Monk

Witch 'N' Monk

Tzadik CD/DL

Hard to imagine that voice, guitar and flute could groove so hard and deliver so much. Witch 'N' Monk – formerly Bitch 'N' Monk, but much more appropriate this way – are the London based duo of vocalist/guitarist Heidi Heidelberg and flutist Mauricio Velasierra, who finds himself looped, tracked, denatured and sometimes heard with breathtaking plainness on these strange, unearthly songs. It's become a habit to liken Heidelberg's rapid-fire vocals to various Frank Zappa projects and there's a definite connection between them and FZ's doo-wop inspired falsetto, but a more obvious parallel would surely be Björk. The comparison seems most accurate in light of something like the faux English accent on standout "Coal Mine", but it's also there in the sheer manic energy of the album's lines.

"Outchant" offers up a plausible term for Witch 'N' Monk's music. It's freeform in feel and definitely out in its approach to harmony, but the songs have structure and logic. "Self" – another song built on a strong but deconstructed flute line – is a virtual Babel; if self is language, then it's not clear what these selves are. "Pagan's Storm And The Sea Ballad" is a title that might have come from a Sandy Denny album but the music could only have come from one of her most drunken dreams. The duo maintain a dreamlike atmosphere, delightfully so, rather than lapsing into nightmare. There are moments when the delivery is as innocuous and poppy as something by, say, Shakespears Sister, but then the flutes and skipping rhythms whirl you away to another location entirely. All the clues are there in the opening "Escarbando", a five minute collage of audio snippets with an outdoor feel and a woman singing as if oblivious of the listener's presence.

There's nothing else around quite like Witch 'N' Monk. To that degree the hyper-eclectic Tzadik label seems like a natural berth. It goes further than just genre-dodging, however. There's real depth, emotional and spiritual heft to these songs. They could hardly be more of the moment.

Brian Morton

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(Brian Morton - The Wire Magazine)

# THE QUIETUS

June 2020 - Album Review

<https://thequietus.com/articles/28328-witch-n-monk-witch-n-monk-review>

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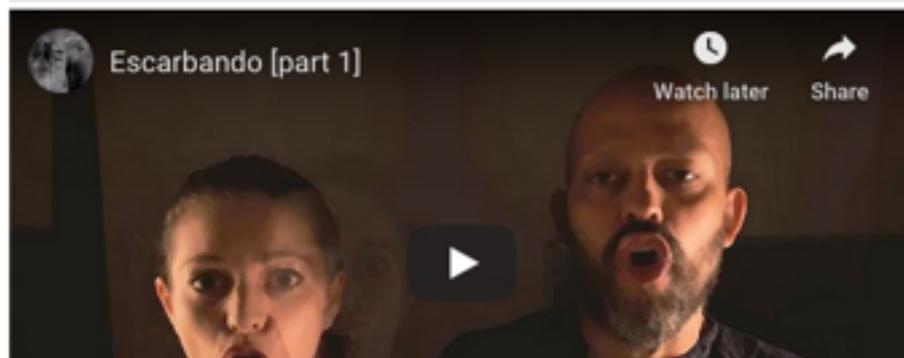
*Reviews*

## Witch 'n' Monk

WITCH 'N' MONK

—Richard Foster, June 1st, 2020 08:40

With Seb Rochford on the sticks and John Zorn at the desk, Witch 'n' Monk's eponymous new album on Tzadik is an itchy, uncompromising affair, finds Richard Foster



The listener is plunged headlong into a strange world that is equal parts phonetic radio play and cosmic jam. If I can proffer any listening tips then mark my words, headphones are not recommended. Getting too close too early, or listening to it in one sitting risks a sandblasting. Witch 'n' Monk needs and demands space, both physical and emotional.

**After a while, the record's quixotic magic begins to take hold. Like a tightly packed gift that only reveals its beauty over time, 'Escarbando' and its cousins need your patience in the unwrapping.** Things open up after a few plays; with Nicolas Stoker's drumming on this opening number adding a great deal of intuition in the rhythms, allowing a mutation into a sort of pop song even if the last bars come on like a Penderecki piece.

The second track, 'Coal Mine', this time with Seb Rochford on the sticks, will probably be the moment when you decide to stick with this record or move on. Especially around the five minute mark, when the track mutates into some kind of demented rave in a Kinshasa street. It simply refuses to walk to heel; disappearing into whatever sonic scree it can rummage in. Like Ariadne in the Minotaur's maze, the listener could feel like they are fighting an unequal battle. There are seven minutes of wildly contrasting sounds to negotiate. There's one lyric

here that the listener will immediately empathise with. “As the boundaries are always changing / How can you know what’s true?” Well, indeed.

I’m not sure what the brief was for for the duo, maybe they thought, fuck it, let’s hole ourselves up in the studio and try to make anything, all at once. And get John Zorn in on the act as executive producer. For doing that **they should be congratulated. I think it must take some guts to make a record as uncompromising as this.**

These constant turnarounds in pace, texture and melody can make the listener queasy, especially during those first five tracks. Though some cuts like ‘Outchant’ could be nods to Maximum Joy or Rip Rig + Panic. And ‘The Cage’ (with Gideon Carmel) is perhaps the most successful exercise in framing the duo’s determination to use music as a barometer for their moods, in what could pass as a conventional pop song structure. It’s a clever piece; a bastardised take on a palm court orchestra doing a spot of tango for the elderly residents taking tea, only for it to gradually unravel on the floor in front of everyone, biting wool and pulling strings. The dismembered feel of the vocal also reminds me of those whacked-out radio plays the writer Georges Perec made back in the 1970s for West German radio. Again a demented, dreamlike spirit is the guiding force.

Challenging music for challenging times, then. In fact **Witch ’n’ Monk is such a strange, and overwhelming record, you feel a lot of what is being said remains uncovered; akin to a forest undergrowth that you walk on but don’t really connect with, unless you stop and look. ’**

(Richard Foster - The Quietus)

## BBC RADIO 3

Jan 2020 - Radio play (premiere of ‘The Cage’)



**“Wow! These guys are certainly going somewhere fast! ... Pure anarchic chamber chaos”** (Max Reinhardt - Late Junction)

# JAZZISM MAGAZINE

Summer 2020 - Album review

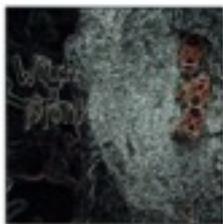


"The duo, formerly called Bitch 'n' Monk, has evolved into a more complex, through-arranged entity in which electronics have come to play a greater role. The basic elements, the playful guitar work and folk-like vocals of Heidi Heidelberg as well as the refined flute work of Mauricio Velasierra have remained, but most of the time electronically arranged in such a way that during the pieces the acoustic identity is pretty much mutilated.

**The music is more urban and psychedelic, which, thanks to the strong sense of form and relativizing humour, has not been at the expense of light mysticism.**

However, the wealth of decorations and mutations does not make it a quiet listening experience. Mocking genres and juggling shapes makes this issue an ideal addition to the catalogue of John Zorn's label Tzadik. (translated from Dutch)

(Jazzism - Ken Vos)



**Witch 'n' Monk**  
Witch 'n' Monk  
Tzadik  
JAZZ  
CD/Stream

Het duo dat voorheen Bitch 'n' Monk heette, heeft zich geëvolueerd tot een complexere, meer doorgearrangeerde entiteit waarin elektronica een grotere rol in zijn gaan spelen. De basiselementen, het speelse

gitaarwerk en de folkachtige zang van Heidi Heidelberg evenals het geraffineerde fluitwerk van Mauricio Velasierra zijn gebleven, maar meestal zo sterk elektronisch bewerkt dat gedurende de stukken de akoestische identiteit aardig verminkt raakt. De muziek is stadser en psychedelischer geworden, wat dankzij het sterke gevoel voor vorm en relativerende humor niet ten koste is gegaan van de luchtige mystiek. De rijkdom aan versieringen en mutaties maakt het echter geen rustige luisterervaring. Het spotten met genres en het gooien met vormen maakt deze uitgave tot een ideale toevoeging aan de catalogus van John Zorn's label Tzadik.

**Ken Vos**



# MUSIKEXPRESS

August 2020 - Album review ★★★★★ (5 stars)

<https://www.musikexpress.de/reviews/witch-n-monk-witch-n-monk>

The screenshot shows the Musikexpress website interface. At the top, the logo 'musikexpress' is centered. Below it, a navigation menu includes 'MUSIK', 'FILM & TV', 'LIVE', 'PODCAST', 'ABO', and 'HIGHLIGHTS'. The main content area features the album title 'Witch 'N' Monk' by 'Witch 'N' Monk', with the author 'VON: FRANK SAWATZKI'. A 5-star rating is displayed, along with a quote: 'Eine musikalische Unabhängigkeitserklärung in acht Akten mit Spuren von Progrock, Punk, Folk, Oper, Jazz und Elektronik.' Below this, there are sections for 'NEUE BILDERGALLERIEN' and a quote from Frank Sawatzki: '„Wenn ein Stück am Ende genauso klingt wie am Anfang, dann habe ich es schon gehört“, hat der große, gerne polemische Avantgardist John Zorn gesagt. Zorn beliebte in seinen Werken die Konfrontation mit sich.'

"If a piece sounds exactly the same at the end as it did at the beginning, then I've already heard it," said the great, gladly polemical avant-gardist John Zorn. Zorn liked to seek a confrontation with himself and the role of the composer in music history in his works. He found it in methods of dismemberment and presented it again and again in the publications on his Tzadik label.

The Berlin-based duo Witch 'N' Monk takes up this argument, their album is released on the same label, but unlike the master of experimental cannibalism, the musicians transform the piecework of postmodernism into round, sometimes flowing compositions. A work in eight acts that definitely connects: Punk or prog rock with art music and sampled improvisations, Latin pop or free jazz with backstage opera and the melancholy of folk with a visit to the Hamburg Chaos Days.

A different, more spiritual kind of order finds all this in this stream-of-consciousness-music, when the elements learn to move and dock to each other; the pan flutes that Mauricio Velasierra sends through the sound haunted house as if they were electric guitars ("Escarbando", "The Gathering") and the soprano singing that Heidi Heidelberg turns into onomatopoeias of free flight ("Gualchovan"). Witch 'n' Monk is an album that has enough hooklines and cool beats to feed two bands on two records and yet speaks to us clearly and distinctly. We cheer together with John Zorn: no piece here sounds like at the beginning at the end." (translated from German)

(Musikexpress Magazine - Frank Sawatzki)

# CONCRETE ISLANDS

June 2020 - Album Review

<https://concreteislands.com/witch-n-monk-witch-n-monk-tzadik/>

Concrete  
islands

MUSIC

REVIEWS

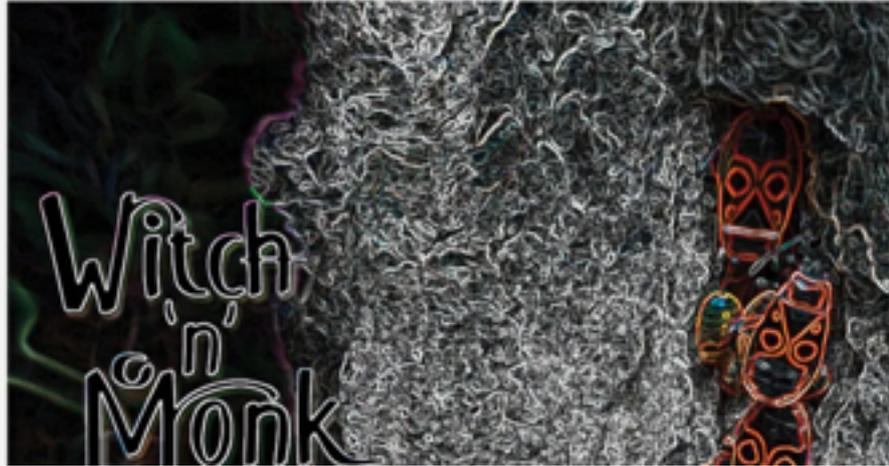
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## WITCH 'N' MONK – WITCH 'N' MONK (TZADIK)

By Stewart Gardiner

**Witch 'n' Monk's boundary pushing eponymous second LP playfully explores fourth world landscapes, cosmic jazz boundaries and no wave rhythms**

Nothing is sane in this world or indeed across Witch 'n' Monk's self-titled second album (on John Zorn's Tzadik imprint). This makes it a peculiarly fitting record for these days and months. The duo of Mauricio Velasierra and Heidi Heidelberg roll out their distinct sonic tapestry with "Escarbando": otherworldly percussion, deep-time choirs from the veldt, backwards wonky synths and what feels like field recordings of unknown adepts speaking in tongues. It has the unhinged playfulness of Jean-Claude Vannier at his most joyfully extreme. **Listeners may feel like Theseus in an acid-soaked state, frantically unravelling the ball of thread that has become many threads; the pleasure, it may be noted, overcomes any sense of fear.**

“Coal Mine” is no wave bent into temporary shape and extended to become a cosmic jazz odyssey. It might be a track that deconstructs itself as it goes, but Witch ‘n’ Monk remember to keep it tethered. In other words: a wild ride, thoughtfully signposted. Meanwhile, “Self” employs extensive Columbian flute use and takes jagged avant-rock turns across its shifting surfaces. Although relatively calm, **“Pagan’s Storm and the Sea Ballad” may have spewed unstable folk music into the screaming void, only to have it return as something beautiful and deadly.**

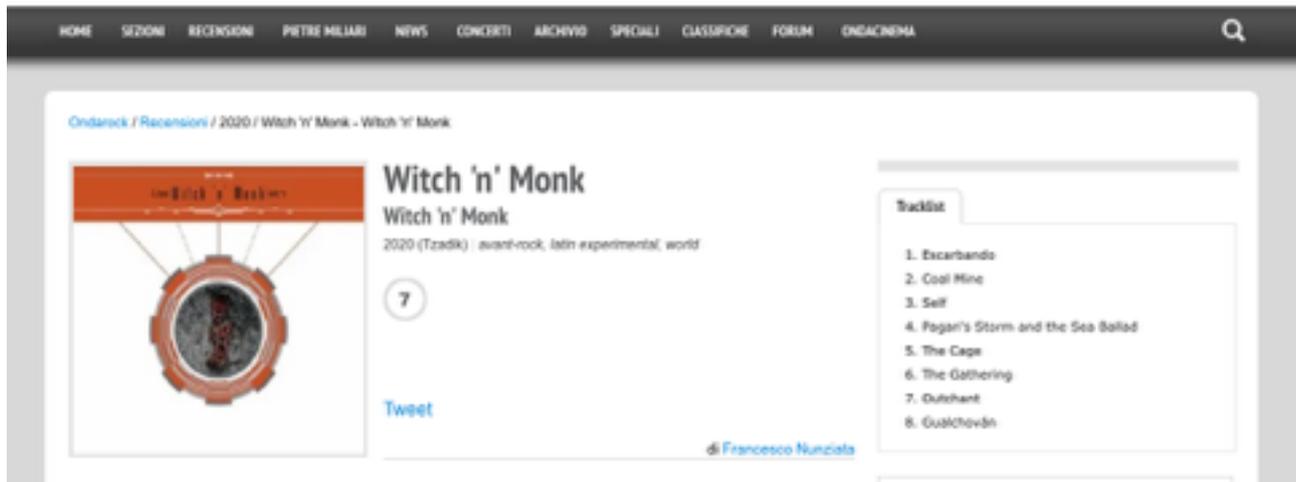
“Now I find my voice inside”, exclaims Heidelberg on “The Cage”, words cast as instrumentation. Her voice cuts to the core, as do the stabbing violin bursts. There’s a dream battle going on across this abstracted pop landscape, populated with warring figures Edda Dell’Orso and Bernard Herrmann. “The Gathering” then provides some quietude, although its initial shapelessness becomes a vibrant soundtrack to a decadent European sitcom, existing somewhere along the axis between Michelangelo Antonioni and The Fall and Rise of Reginald Perrin. Almost-Latin rhythms and avant-garde sensibilities are present on “Outchant”, producing a suite of undulating fourth world hip hop from through the looking glass. “Gualchovan” takes to the night and pulls the curtains shut on the album. Here it feels that Witch ‘n’ Monk are exploring oral traditions using dilapidated electronics, perhaps paralleling Venus Volcanism’s Rizitiko (Optimo Music/Weaponise Your Sound) LP of re-appropriated Crete folk songs from earlier this year. Regardless of fellow travellers, “Gualchovan” is a singularly moving close to **a successfully exploratory album that refuses to be pinned down.**

(Stewart Gardiner - Concrete Islands)

# ONDAROCK

June 2020 - Album review

<https://www.ondarock.it/recensioni/2020-witchnmonk-witchnmonk.htm>



Witch 'n' Monk. The Witch and the Monk. Which would then be the English soprano, guitarist and violinist Heidi Heidelberg and the Colombian flutist Mauricio Velasierra. They play a music all based on the contrasts of genres and styles, as well as the desire to be a bit of a surprise. **On the one hand, the Latin American soul, which brings ancestral rhythms and visions, scents, tastes and echoes of labyrinthine forests, which are then those of men who are deeply attached to the earth** and who receive inspiration for a Sound that is made of flesh and air; on the other hand, that (the soul, of course) which is still undecided whether to make of its own life an avant-rock novel or whether to give up everything and dedicate itself to the care of a Voice which passes, without interruption, from operatic accents to patrols of melodies soaked in the caramel of fantasy. The music contained in these eight tracks is in short very original, and for the duo represents a step forward compared to what was proposed, four years ago, on the debut "We Are Peering Over", released under the name of Bitch'n'Monk.

Produced by John Zorn (who welcomed them with open arms on his Tzadik), the album opens with "Escarbando" (special guest, Nicolas Stocker on drums), a pout-pourri of Brazilian funk, pop frenzy and jovial avant-garde dreams via Ambitious Lovers. With Seb Rochford behind the skins, "Coal Mine" takes, instead, the road of a childish no-wave: the tripudian rhythms, voices and electronics play to chase each other, structuring themselves in the deconstructing, before the tail unbalance, not unravel, the skein. The tropicalist avant-rock of "Self" also incorporates, for a few seconds, a technoid beat, but it's just the umpteenth clue of a cannibal taste that, in "Pagan's Storm And The Sea Ballad", will push this deliberately shapeless material to mirror itself in folk, but then abandon it among the mists of a moor populated by ghosts who entrust their feelings to the voice, while they strum a charango or puff inside patiently worked woods.

The tango in 13/8 of "The Cage" (led by Gidon Carmel's sticks) is instead a stuff that would have liked the more jaunty Residents, without displeasing the Rip, Rig & Panic. And if along the

grooves of "The Gathering" we go back to the magical alchemy of millenary dances and in "Outchant" even the voices play with the rhythms, "Gualchován" is run by a jumping drumbox to **the last evocation of a parallel universe where the voice of Heidelberg and the flute of Velasierra share the same mysterious essence.**

(Francesco Nunziata - Ondarock)

## SOMETHING ELSE REVIEWS

May 2020 - Album review

<http://somethingelserreviews.com/2020/04/19/witch-n-monk-self-titled-2020-album/>



“Witch ‘n’ Monk are Mauricio Velasierra and Heidi Heidelberg, whose music is a mix of Latin American flutes, unconventional vocals, electric guitar and electronics. Once known as “Bitch ‘n’ Monk,” their new name far better circumscribes the magical connotations which abound in their music.

**By its nature, Witch ‘n’ Monk transcends definition. It cheerfully sits on the outer reaches of contemporary music, jazz-punk and experimental music, exuding a creative freedom that guides the listener into an unusual and boldly original sound world. Witch ‘n’ Monk may place themselves on the outskirts of what can be called convention in musicality but they possess an allure which draws and charms a wide audience.**

What is very clear is a sense of entitlement almost, the unwavering belief that this music is vital and has something to say – and while listening, you are in agreement. Energy-imbued and managing to be different yet at the same time drawing on much of the musical inferences which have been apparent on the edges since the late 1970s, this pair charmingly add modern vibes. Witch ‘n’ Monk never feels retro in its outlook or musicality. Gloriously different, wonderfully listenable and offering something more each time.”

(Sammy Stein - Something Else Reviews)

# THE ARTS DESK

November 2016 - Album review ★★★★★ (5 stars)

(<http://www.theartsdesk.com/new-music/cd-bitch-n-monk-we-are-peering-over>)



Work of uncompromising novelty - dense but exhilarating collages...an unmistakable sound-world of their own, but in many ways, their own genre.

**Andean punk opera? Existentialist hip-hop? Their musical finesse enables them to charm as well as batter an audience.**

Although their literary heft requires extensive narrative passages in songs of five or six minutes, Heidelberg's quasi-operatic vocals are entrancing, and her control of volume and tone, especially at the delicate end of her range, is breathtaking...It's angry, and in places bitter, and musically the sound bristles as much as it seduces...the overriding impression is of wonder, and a beautiful commitment to experimentation and novelty."

# THE QUIETUS

2016 - Album review

(<http://thequietus.com/articles/15599-complete-communion-jazz-reviews-june>)



"This poison apple sound of jazz, folk and classical is in bitter proximity to West Country trip-hoppers Portishead... It vibrates with the sort of wacky, joie de vivre tUnE-yArDs is prone to - and that ain't a bad thing.

**"One bite of this will send you into a lovesick coma and give you an electrifying kiss of life all at once."**

# JAZZISM MAGAZINE

November 2016 - Album review ★★★★★1/2 (4.5 stars)



"The musicians are expressive and playful, the lyrics are powerful and unpredictable, elegant and coarse sounds are alternated. Heidelberg has a clear, partly classical sounding soprano that can give the pieces extra dramatic weight. There is also a lot of experimentation with sounds, most of all by Velasierra, who uses a large arsenal of flutes."

**"Bitch 'n' Monk sounds like no other group and the musical quality alone makes the duo a beautiful enrichment of the musical landscape."**

## THE GUARDIAN

2014 - Live Review



Special mention to the support act, the intriguing Anglo-Colombian duo Bitch 'n' Monk. Mauricio Velasierra plays assorted flutes, Heidi Heidelberg plays guitar, sings and beatboxes, while the two transform their sound into junkyard electronica through the ingenious use of looping pedals. You'll spend a while pondering how to classify them - prog folk? Operatic post-punk? Gothic reggae? - but they know how to write melodies. Let's hope the Bad Plus were watching.

"Special mention to the intriguing Anglo-Colombian duo Bitch 'n' Monk. The two transform their sound into junkyard electronica through the ingenious use of looping pedals. You'll spend a while pondering how to classify them – prog folk? Operatic post-punk? Gothic reggae? – but they know how to write melodies." (The Guardian)

## TINA EDWARDS

(Jazz Standard/Worldwide FM)



Bitch 'n' Monk; perplexing Music Journalists everywhere. We Are Peering Over is a collection of nine unclassifiable rhapsodies. In a pairing that's half Colombian and half British, the influences poured into Bitch 'n' Monk's new album provide a meeting point for crunchy electric guitar riffs and gymnastic flute melodies.

The human brain likes to categorise things; it's in our nature. But with Bitch 'n' Monk we're met with a conundrum; hippy afro punk? Ven sound art? Or perhaps simply post progressive? Trying to describe their sound is an acrobatic mind game. Good to know that Guardian Music, BBC, The Arts Desk and The Quietus have all had a stab at it.



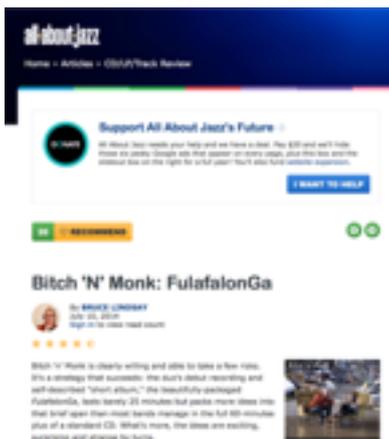
**“Every now and then, an act who dances on the perimeters of experimental music has the charm to lure in new, wider audiences. That’s especially the case for Bitch ‘n’ Monk.”**

“...Heidi’s soaring, sometimes predatory vocals combined with her alluring beatboxing come together to mark a singer that isn’t afraid to express herself on this record. Alongside Mauricio, a Columbian flautist with a penchant for complimentary yet memorable melodies”

**“...one of the most diverse and exciting acts to come out of the UK’s experimental scene in recent years.”**

## ALL ABOUT JAZZ

Album review ★★★★★ 1/2 (4.5 stars)



“Bitch 'n' Monk is clearly willing and able to take a few risks. It's a strategy that succeeds... Velasierra adapts his flute playing to suit the varying moods and attitudes of the songs with skill.

Heidelberg is a fine vocalist: aggressive one moment, tender the next — attitude in spades, a Slits for the new jazz age...

**“...Bitch 'n' Monk establishes its credentials: emotionally raw, heart-on-its-sleeve, music from a duo full of ideas and the talent to see them fulfilled — inspired and inspiring.”**

# RADIO

## RAI (ITALIAN NATIONAL BROADCASTER)

June 2020 - Radio play/feature



## BBC RADIO 3 - LATE JUNCTION



Aug 2015 Live performance and interview : <https://www.bbc.co.uk/programmes/b04d4r92>

Jan 2019 Radio play of 'The Cage' : <https://www.bbc.co.uk/programmes/m0001tpx>

**“Exquisite! A kaleidoscope of musical forms.”**

## NPO - VRIJE GELUIDEN

<http://www.nposoulenjazz.nl/vrijegeluiden/uitzending/326886>



“It's very different, a bizarre combination of traditional Colombian music with a typical British girl with a Fender and a loop station. Sounded a bit like folk music and like Kate Bush and like the folky stuff by Sinead O Connor. And I heard this live at the Jazzdag at North Sea Round town there are 'show cases' and this was the English submission.

**“...I was totally blown off my socks. If you have the chance to see them live, really do so”**

## RESONANCE FM

The Wire Magazine (UK): Adventures in Sound and Music

Radio premiere of 'Escarbando'

<https://www.thewire.co.uk/audio/on-air/adventures-in-sound-and-music-hosted-by-emily-bick-57749>

## RESONANCE FM (REVIEWED\*)

Clear Spot (UK)

Hour-long feature show with track plays and the Witch 'n' Monk documentary

<https://m.mixcloud.com/Resonance/clear-spot-22-may-2020-witch-n-monk-an-improvised-autobiography>

**\*Reviewed in The Observer**

## 674FM

Frank Sawatzki (Germany)

Feature on Witch 'n' Monk with interview and 3 tracks played

<https://m.mixcloud.com/franks1960/broadcast-674fm-105-2020-homerecording-mix-no6/>

## **WORLDWIDE FM**

Match & Fuse (UK)

Radio play of 'Pagan's Storm and the Sea Ballad'

<https://worldwidefm.net/show/matchfuse-debra-richards-3/>

## **JAZZ X (SWITZERLAND)**

Radio play of 'Pagan's Storm and the Sea Ballad'

[https://radiox.ch/hoeren/musik/JAZZ\\_X.HTML](https://radiox.ch/hoeren/musik/JAZZ_X.HTML)

## **HEADZ FM**

(Russia)

Radio play of Escarbando

<http://www.headz.fm/2020/04/21/headz-fm-episode-179>

## **WORLDWIDE FM**

- Alabaster de Plume's Realistic Behaviour (UK)

Live appearance

<https://worldwidefm.net/show/realistic-behaviour-alabaster-deplume-4/>

## **SOHO RADIO**

- Max Reinhardt show

Live performance and interview

<https://www.mixcloud.com/sohradio/max-reinhardts-late-lunch-21022020/>

# RESONANCE FM

Other Women (UK)

Played 'The Cage' on 17.01.20

<https://www.mixcloud.com/Resonance/more-womxn-january-2020-1/>