



MARCOMÉ.COM

Marcomé's Biography

Marcomé (pronounced Mar-ko-may) is a Canadian singer songwriter. Gifted with a pure voice, she blends lyrics with a unique wordless language that brings us in an atmospheric universe. Marcomé carefully fuses different world music influences with jazz style and classical vocals creating a new world music genre. Marcomé produces, arranges and engineers her musical work. She is a keyboardist, programmer and sound engineer as well as a proficient percussionist.

After completing her post-graduate studies in commerce and communications, **Marcomé** worked in theatre, in both music composition and sound creation. She then moved into the music industry. Her impressive professional experience and background as a quality sound and mastering engineer, has allowed her to collaborate with renowned artists and producers.

This is the source of both her musical inspiration and artistic sense. Her industry collaborations include work with such artists as Diana Krall, Cecilia Bartoli, Le Cirque du Soleil, Branford Marsalis, Sir George Martin, Tom Waits, Daniel Lanois, Pat Metheny and Yes.

The making of **Seven Seas**:

Marcomé 's debut album entitled Seven Seas, was released in Canada, USA, Europe, Asia and the Middle East in 1995 and received critical acclaim. All the lush sounds and vocals of the original release have been enhanced, **Seven Seas Remastered** is born; the magic of the sound is breath taking.

Co-produced with **Michel Robidoux** (Frank Zappa), Seven Seas Remastered incorporates keyboards, fretless bass and traditional world beat instruments while layering her vocals over the pieces of music.

Marc Langis (Celine Dion), on fretless bass, **Michel Donato** (Oscar Peterson, Toots Thieleman), on counterbass and **Michel Dupire** (Roch Voisine), on percussions enhance **Marcomé's** ethereal voices.



The first single **Yeku**, broke into the Top 50 radio airplay chart in the province of Québec. The music video enjoyed significant video play on Bravo! Television's "Video Hits" program and played in high rotation on MusiMax music television for months!



Marcomé's Biography

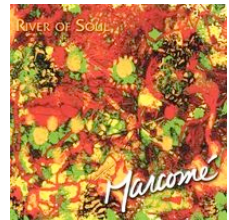
By understanding the subtle use of space, reverb and time delay, Marcomé blends **world music** rhythms, middle-eastern intonations and new-age 'airiness' then layers it with her sublime voice.

Marcomé also creates her own languages by using various poetic devices. From this she gets a new and fresh vocal and musical sound. In 2001, **Marcomé** was asked by Bruno Pelletier to take part in a conceptual concert "Carte Blanche à Bruno Pelletier" at Montreal's Francofolies, along with Maurane, Nathalie Choquette, Nanette Workman, and Louise Forestier.

The making of **River of Soul**:

Marcomé slowly began writing new compositions for what would eventually become **River of Soul**. The years that separate **Seven Seas** and **River of Soul** allowed the artist to mature and evolve both emotionally and spiritually.

Marcomé's strength lies in her ability to weave and create multicolored sounds with strong melodies. In this **River Of Soul** succeeds. It is a recording imbued with intimacy and laced with introspection. It was cinematically conceived; it's a feast for the eyes as well as the ears. Welcome to the River Of Soul, a voyage filled with spirituality, imagination, sensitivity and a surreal sense of being. River Of Soul was co-produced with **Michel Robidoux** (Leonard Cohen) who also adds his exquisite guitar playing to the mix and **Martin Lord Ferguson** (Cirque Du Soleil). **Michel Dupire's** (Sarah McLachlan), sophisticated percussions adds a distinctive touch and rhythm to the overall sound. River Of Soul is an album, which many people will discover a deep connection within.



The first single & music video entitled **River of Life** sets the tone and unleashes the magic within. *"Come and run in the river, let the waters rejoice in your life."*

Reviews of Marcomé's music



The Flow of Voice - reviewed by RJ Lannan on 9/11/2007

Marcome', the celestially voiced Canadian releases another album of World-influenced songs that travel around the globe and back. The recording is called River of Soul and while the music is quite agreeable, it is the human voice that makes the entire journey gratifying. Marcome's music is fused with rhythms and elements that sometimes defy description. Sometimes we are passengers to the Middle East while at other times we are on our own in the heart of the African continent.

Dreamy, echoing voice invokes the essence of promise in the first track Dawn's Spirit. As the golden sun rises, it ignites the potential of a new beginning, a new day, and a new sense of optimism. The track River of Life captures the character of the whole album. That is that the energy, the flow and the emotion that the river of love and faith are stronger than ever.

"Come and run in the river,
Let the waters rejoice in your life.
In my hearts beats the river,
Full of laughter for love and for life."

The waters of the earth are life giving, but the waters of grace are divine.

One of the most uplifting songs on the album is called World is Singing. The music, vocals and lyrics all join hands to make a circle of emotion and hope. It has an "Enigma" feel to it and that makes the whole song more enjoyable. The song celebrates one of the oldest stories of humankind, the harmony that can be heard when all sing together - the same song, the same idea, and the same goals.

Our greatest fears are oftentimes held at bay by words unspoken. Locked Inside speaks about those fears and how they are kept in check by emotions yet undiscovered. Angelic chorus and Marcome's sumptuous voice sing about the fears. With a bass line like a heartbeat and a warm wash of strings, the tune unfolds. This is one of the better tracks on the album.

New Age Reporter.com

The best track though is Nostris Tiempo (Our Time). It is also the longest track on River of Soul at over sixteen minutes. It is however sixteen minutes of bliss. It represents a celebration of the spirit on a global scale. Everything from the roaring bonfire on a star-filled summer sky to the chants of the shamans and the voices of the people are represented in this tune. The plaintiff cries, the swaying of mesmerized bodies and the ultimate surrender of the spirit is symbolized by the Middle Eastern themes and percussion and the exotic violin lead. Ah, sweet surrender.

Marcome' came on the scene in America with her evocative album Seven Seas in 1997. It was a bit more atmospheric than River of Soul, this one having some songs that have production feel to them. And why not? Marcome's has used her extensive talents on shows like Cirque du Soleil as well as other major concerts. Using her experience as a sound engineer allows her to shape her vocals and music from a unique perspective. Many sound people would know what a song should sound like. Marcome' knows what a song should feel like. She is also a proficient keyboardist, percussionist and programmer.

I liked Seven Seas, but I think that River of Soul has won me over. I believe it has to do with the innate diversity of Marcome's compositions as she musically circles the planet and offers a means for all nations to come to the celebration. She visits Africa, Arabia, the North as well as the inner self and, as her fellow travelers we come together in harmony. That is what music is supposed to do, is it not?

Rating: Very Good



RJ Lannan for New Age Reporter

musical discoveries

contemporary, progressive and crossover female vocalists

(January 26 2007) Multi-talented Canadian-born musical artist **Marcomé** (pronounced Marcomay) has released her second album, **River of Soul** (Marco Productions / Prao Publishing (Canada) PRAOCD02, 2007). A review by Russell Elliot

River of Soul is a mix of new world beat, latin, African, middle-far-eastern, jazz, African and Arabic rhythms combined with spirited, lovingly executed, enchanting, vocal styling.



Marcomé carefully fuses different world music influences with jazz style and classical vocals creating a new world music genre. She has an intriguing wordless language that heightens the imagery of a place filled with spirituality, imagination, sensitivity and a sense of dream-like wonder.

In addition to being a keyboardist, programmer and sound engineer as well as a proficient percussionist, **Marcomé** produces, arranges and engineers her musical work. After completing her post-graduate studies in commerce and communications, she worked in theatre, in both music composition and sound creation. She then entered into the music industry. This background is the source of both her musical inspiration and artistic sense, and her industry collaborations include work with such artists as *Diana Krall, Cecilia Bartoli, Le Cirque du Soleil, Branford Marsalis, Sir George Martin, Tom Waits, Daniel Lanois, Pat Metheny and Yes.*

There is a purity and wonderful clarity in **Marcomé's** exquisite vocals. The amalgamation of varied sounds creates an ethereal feel to her creations. Her debut album, *Seven Seas*, was released in 1995. She began writing new compositions for *River of Soul* album in 1998 for this 2007 release. **Marcomé** has once again partnered with **Michel Robidoux**, who also adds his exquisite guitar playing, enhancing certain tracks with colorful warmth and impeccable taste. **Michel Dupire's** sophisticated percussion also adds a distinctive touch to **Marcomé's** sound. Lastly, **Marcomé** also had the pleasure of adding **Martin Lord Ferguson** to the team. Martin produced and arranged *Cirque du Soleil's* album *Ka* (2005).

Marcomé is a vocal stylist with a pure and strong voice. By layering her vocal tracks and by understanding the subtle use of space, reverb and time delay, she has been able to create an ethereal voice - an instrument in itself. **Marcomé** also creates her own languages by using various poetic devices. From this she gets a new and fresh vocal and musical sound. Since her first album, she has matured and evolved both emotionally and spiritually.

musical discoveries

contemporary, progressive and crossover female vocalists

Marcomé's sublime vocals are showcased in this cavalcade of sound ecstasy. The journey begins with "Dawn's Spirit," bringing an exotic, dreamy quality to mind. The imagery of the sun rising is beautifully captured in the wonderful music. **Marcomé's** music has a similar intensity and aura as that of Enya. "River of Life" evokes a flow of energy and emotions. She says, "Come and run in the river, Let the waters rejoice in your life," and this song is certainly emotionally upbeat.



There is an alluring and mysterious sound to "Arabica." She speaks of Scheherazade and one can imagine being surrounded by the sandy desert, with tent flaps waving in the breeze. The Middle Eastern tones are perfectly captured, whisking you away to an exotic destination. She changes pace with her examination of darkness, pain, fear and solitude in "Locked Inside." **Marcomé's** luxuriant tones help to depict that strength of character comes from working through the emotional pains.

One of the standout tracks on this album is called "World is Singing." The African influences create an earthiness of this uplifting song. **Marcomé** depicts a musical lushness telling everyone to raise their voice and join the chorus in unity as the world needs voices. The ethereal "Metora" employs the wonderful poetic imaginative language in a flowing, esoteric style. She carries through with alluring imagery in the vivid "Tupitera." It's back to Africa for the hypnotically percussive "Terra Africana."

"Learning to Fly" has a wonderful harmonic feel as you're advised to pick yourself up, dust yourself off and get off the ground, dancin' the night away. "Elated" has a soothing and relaxing melody with a very sumptuous feel. The final track is "Nostris Tiempo" with its soaring and exquisite vocals. This moving song represents a celebration of spirit, freeing the body, freeing the spirit, allowing one to move in the circle of the sacred ritual of the **River of Soul**. The sound mesmerizes and **Marcomé's** magnificent vocalese is full of fascination and charisma.

The depth of quality in **River of Soul** is exceptional. **Marcomé** presents her craft expertly and entralls the listener from stem to stern. She does not fail in capturing the sublime in this brilliant musical tapestry. One experiences an intimate journey that personifies majestic spirit of life. Russel Elliot ★★★★★



River of Soul by **Marcomé** Marco Productions and Prao Publishing (2007) 11
Cuts (58:20) by Cate Montana

We are water. Water is Life. Let the water revive you. Bring your spirit to the water. Live,
Laugh and Love! We have only just begun...

Music comes from the soul, but sometimes **Marcomé** seems to have a corner on the market – and this CD is no exception to her rule. **River of Soul** is a blend of new world beat, latin, african, middle-far-eastern, jazz, arabic rhythms - and yes, soul. Her warmly vibrant voice has a clarity to it that lets her love shine through, and cuts like "Arabica" showcase her spirited and often haunting melodies. Always one to take her inspiration from Nature, **Marcomé** has brought images of rock pinnacles from Thessaly, the terra-cotta colors of Africa, and the calmness of a New England pond and combined them in a musical tapestry that weaves gently around the listener all the way through.



En El Aire by Philo, Madrid Radio 2007

¡¡Cuanto talento hay por el mundo!!

Marcomé (Canada) **River of Soul**

En el programa de hoy lunes, en la emisora, os presentaré el trabajo de **Marcomé**.

Cantante y compositora (también a los teclados, arreglos y programación). Su experiencia como ingeniera de sonido le da una ventaja única sobre otros artistas que trabajan en el género de música instrumental y ambiental, al dominar el camino del estudio de grabación y ser capaz de experimentar a menudo y extensamente, conducida por su intuición y dedicación a su arte acompañada de su curiosidad implacable, todo impulsado por su incuestionable trabajo.

Marcomé ha colaborado con varios artistas reconocidos mundialmente como son Diana Krall, Le Cirque du Soleil, Yes, Pat Metheny, Tom Waits... etc.

Su voz es su autenticidad, me han dicho que es como escuchar el mar en la voz de **Marcomé**, una voz pura y fuerte. Una reverb y time delay justo para acabar de mostrar su voz etérea. En su trabajo '**River Of Soul**' nos encontramos toques de música árabe (como en el tema Arábiga), paseos por africa, momentos de chill out, guiños al jazz, pero sobretodo impecable y muy viajero, alerta al tema 'Nostrie Tiempo', dieciseis minutos de respiro para el espíritu.

Marcomé escogió a Michel Robidoux (Robert Charlebois, Leonard Cohen) como su co-productor y Ian Terry como su ingeniero del sonido. Con ellos consiguió la fusión de sonidos del Este con algo de jazz y sensibilidades de música ambientales, anclándolos con percusiones de world music.

Un trabajo muy ambiental. Novedoso, fresco, emotivo, alegre, etéreo, un sonido capaz de adentrarte en el pensamiento más bello, o bien dejarte llevar con los ojos cerrados. Me quedo con la descripción anteriormente hecha, es como escuchar el mar, como adentrarse en un viaje oceánico y oler la sal, que te golpee la brisa fresca de la mañana, que te acúne el oleaje emocional, que te llena de energía, esa energía que dices waahhhhhhh!! que bien este aliento para el espíritu.

Un buen trabajo para empezar este lunes.

Buenos días a todos. :-)

Dan Liss for AQUARIUS Aug. 97

Marcomé's voice and keyboards gently sail over the **Seven Seas**, backed by laid back, jazzy percussion, bass, bells and chimes.



The instruments support her airy, high voice lifting the spirits and songs to sweetly appealing heights. **Seven Seas** is built around her voice in the same way that Enya's albums are arranged to support her voice, even though there are a few instrumental tracks.

The lyrics express euphoric feelings, reflective moods, stories told in whispers and intimate conversations.

Her lifting voice breezes through these shared spaces like an invocation to the spirit of communion.

Extremely soft, soothing, easy listening.

The Monthly Aspectarian

MARCOMÉ Seven Seas

India has Sheila Chandra, China has Dawada and the British Isles boast Enya. Now Canada has a super songstress whose mostly wordless vocals display anew why the human voice is that most incredible and flexible of all instruments. But unlike Enya's sometimes strident strains, **Marcomé** keeps her voice floats like a gossamer veil upon a warm breeze. Enchanting lyrics are related in breathy murmurs she weaves magical tales of a shining boy with silver eyes, a dancer transcending the rhythm of time and a lover whose memory still holds the power to light a fire inside. Intoxicating yet subtle percussion accents created by ankle beads, sandpaper and wind chimes help heighten the otherworldly feel of **Marcomé's** music, making this an album which one wants to hear again and again.

PJ Birosik, Monthly Aspectarian Jan. 97

allmusic

Review by Carol Wright 97

Vocalist/keyboardist/songwriter **Marcomé** has been touted as being Canada's counterpoint to Enya, and she sounds very similar to Higher Octave recording artist Robin Frederick (How High? How Far?).



Marcomé has a strong, pure voice (about half the cuts are jazz vocalise), which she often echoes and overdubs until the blend is almost a new instrument.

Marcomé's many styles include the pensive ballads "All Alone" and "Seven Seas," the sassy counterpoint of "From Within" and "Yeku," the alluring siren song of "Breathless" and "Librarsi," and the Brazilian vocalise tradition (in duet with a male voice) of "Parada."

Marcomé does not push the lyrics forward as one might expect from Streisand. She blends her voice as one of many instruments creating an inviting atmosphere where one can choose to relate to the words or not. The keyboard orchestrations, augmented with percussion are sophisticated and rich, exotic...and surprisingly spiritual. Mark Langis's work on fretless bass is superb.

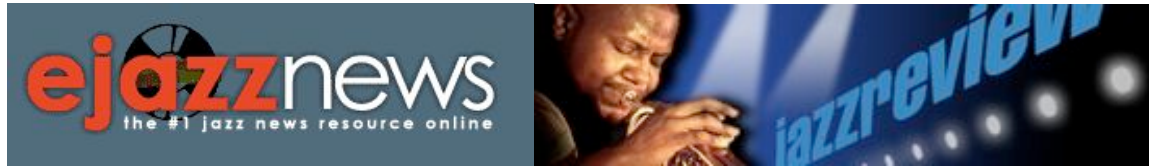
conscious choice

SEVEN SEAS FROM MARCOMÉ

Reviewed by Richard Klecka

Marcomé will appeal to fans of onomatopoeic vocalization. The seriously dense and misty production of **Seven Seas** owes mucho to the layered sound that Enya and Nicky Ryan have dished up for a decade but somehow this record works beyond my jaded bias. Perhaps it's the innocent, playful instrumentation of "Kiss of the Night" which sounds a bit like Cocteau Twins with several hand drums mixed in for flair. Or the almost comical, bubbly and smoky "Librarsi" (as if Nino Rota wrote a tune with Pat Metheny). **Marcomé** does sing plenty of English in between the "otherworldly" syllable-ization. Worth a try.

Marcomé Interviews



Between Sets with Marcomé (february 2008)

Across the Seven Seas into her Soul....!

In the depths of the creative atmosphere that comforts us musically, a fresh resonance with a spirit so animated and enchanting (that cataloging is an exercise in futility) has emerged. The sound is that of Canadian, Marcome', (Mar-ko-may). a multi-artistic phenomenon that will, I assure change the way you perceive composition and performance along your journey through musical exploration...

Marcomé first emerged on the scene in 1995 and within a few months engaged the World Music populace with an array of different attitudes and forms never experienced. "Seven Seas" was the catalyst that introduced these sculpted works of art.

Marcomé is in the non-traditionalist form as an artist. Her musical creations license emotions to run wild, moods to embrace the most simplistic of moments, and feel beyond the heart allows. Her production is both philosophical and educational, for it takes the student of the art out of the text book and into the core of the craft. From start to finish, Marcomé work is an opus of intimacy!

The tones are angelic, pioneering production values, and a performance quality that is spiritually sensitive as if she was embracing vocal intimacy. As you spin such magic as "Yeku" you become part of her world. She draws you in with a sense of comfort with her voice, lyrics, and arrangements which mold you into a euphoric fantasy.

As we talked we explored her philosophies, passions, and techniques, not only with these two projects but in her life as well. We will touch upon those who are privileged to be associated with her both artistically and personally. Get to know her likes and wishes for they all will soon appear somewhere for us to listen through her music. Marcomé, as you will soon find out is a kaleidoscope of colors which portray her moods and patterns which mirror her diversity.

In this piece you not only go between sets but enter her world, one that an exit is not desired. For once you spin her magic the journey is never ending.

JazzReview: Illustrate for us the vocal phenomena known as Marcome'. Her personality, her music, her philosophies...

Marcomé: I am a life lover, passionate and creative. I am a person of integrity and empathetic. I like to help others. I am a nature lover and enjoy being active. I like to hike mountains, run, cycling, play tennis, and cross-country skiing. Physical activities bring me a sense of freedom and they allow me to meditate. When I walk amongst nature, be it in a botanical garden, a forest or even a park, I feel a connection to the divine. All this beautiful life surrounding us rejuvenates me and makes me feel so good...

My music reflects my love for life, my optimism and positivism. My spirituality also comes out through my voice and it sometimes touches me deeply when I listen to myself as I'm under the impression that it's not me singing but a voice from somewhere in the cosmos!

My philosophy is take care of yourself you deserve the best. I believe in self-autonomy, emotional autonomy. I think one has to be responsible for his own life and persevere on the path of unconditional love. Life is challenging, because not every one is running at the same pace but hey, that is the variety of life. I believe we are somewhat all divinely connected so I treat others the way I like to be treated!

JazzReview: Help us explore where the origins come from for your music. From what experiences, feelings, and hopes do your creations evolve from?

Marcomé: There are many ways in which I compose new songs, yet one of my most inspirational moments is when I'm in motion, like when I'm traveling or running or riding my bike...I watch the horizon moving like a film in my head, the clouds in the sky with the sun shining through, the trees, the birds...I also start new songs in my studio by playing with sounds and voices. I love to improvise. When I invent a wordless song, I do it on the fly; I write it down once it has been sung to be able to harmonize it. At other times, I will start singing from my heart and follow gently the feeling, get into it and explore new horizons. I seldom start with a definite emotion but that is more of an exception. Some of my songs seem to have come to me from elsewhere. It is as if I had not composed them myself. It is my impression that I have tapped into some kind of universal and invisible current, flowing through time and space. It is hard to explain...It is as if the songs were channeled through my body, my mind, my soul rather than created by me. "Memoria" is one of those songs. As I was singing Memoria, I was attracted to a world of Gregorian chant and Latin languages. Maybe it has to do with my childhood influences and experiences in churches I used to go to. The smell of incense, the sacred, the divine, the eternal, the remembrance and the reminiscences of the past!

JazzReview: Your vocals have numerous levels; this is just not straight ahead vocalizing. Describe how you produce and mold your tones, melodies, and tempos that express your music.

Marcomé: I always start a song with onomatopoeias, sounds, vowels or consonants that create a certain vocal color. Sometimes, some words come out like a kind of unconscious subject emerging through me. I start with one voice and I add another one right away without thinking too much. By doing so, I end up with funny and unpredictable results that surprise me and make me feel I am singing with somebody else! By the end of the process, I get a clearer picture of what the song is trying to tell me and I finish the lyrics with my writing partner Ron Montanaro.

JazzReview: You have stated that the time between your two recordings "Seven Seas" and now "River of Soul" gave you time to reflect and mature. Can you open us to that time and what you discovered?

Marcomé: The last decade was life transforming for me as a spiritual being.

I raised my child and devoted myself to self-growth. I read tons of books, trying to understand the world's suffering. Having a kid grounded me solidly to life and made me realize how important is the life we are given. I became a more loving person, more grateful and accepting. My respect and understanding for all humans evolved, I learned to forgive, to let go and to become responsible of my happiness. For me, self-acceptance can only lead to self-growth. We must learn to take better care of ourselves because after all I really believe that we deserve the best. It is up to us!

JazzReview: You seem to have a wonderful partnership in guitarist Michael Robidoux as well as all those who join in the creation of your music. Tell us that relationship and that of the others who have shared your journey from writing to production.

Marcomé: For the productions of Seven Seas and River of Soul I did most of my work alone in my studio for hours. I compose and arrange all my music. When I got near the end of production, I got to work with fabulous and passionate musicians. Among them is Michel Robidoux (Leonard Cohen). He not only plays guitar but also helps me to stay grounded to my objectives as a co-producer. Michel Dupire comes in with his delightful percussions from all over the world and complements the beats I've created. I also had the privilege to work with Marc Langis on bass and counter bass (Celine Dion) and Michel Donato on counter bass (Toots Thielemans, Oscar Peterson) In River of Soul's album I was honored to have Martin Lord-Ferguson (Cirque du Soleil) who added his magic touch and wisdom in the production process.

JazzReview: Talk about the writing team of Montanaro & Marcome. Where and when does the feeling turn into words..? How do you approach an idea?

Marcomé: Ron Montanaro is a very dear and special friend of mine. He is a very intuitive and sensitive creator. He's used to my way of working which is to do the melody and the singing all framed up and then to put the lyrics in. In other words, he has to find words and expressions to fit in the already existing chant. Most composers will create their music according to the lyrics; I work the other way around most of the time. When I send him a song, there are some words already sung in it. I give him the subject, the direction, the feeling and he does his magic by reading my emotions and rendering them in the most poetic way. He not only has a talent for words but he also makes my voice sound so much better by the use of proper syllables and consonants.

JazzReview: Describe the difference between music composition and sound creation. How do you approach both and then bond the two crafts...

Marcomé: Sound creation and music composition are all entangled in the same process for me. One leads me to the other. I always have a part of sound creation right after I drafted a new musical idea. Being a trained sound engineer makes me kind of autonomous. Going from technical stuff to more artistic matters gives me a break from one another and allows me to stay more objective. I'm really grateful that I can achieve what I hear in my imagination from A to Z.

JazzReview: Your innovative sound and knowledge allows for much more to occur in your world of music and writing, new and inventive creations. Talk about your thoughts as you go from level to level in your career.

Marcomé: Seven Seas and River of Soul are albums I'm really proud of and they both meet my professional standards. The next albums to come will surely be partly an evolution of some themes I covered in the previous ones. I have a passion for dance music and jazz, who knows where my intuition will lead me...The music of my next album will unfold in the same way it did for Seven Seas and River of Soul. I'm in the present moment; I improvise and let it all flow out from my soul.

JazzReview: In your 2007 release of "River of Soul" the common link from the first recording is nature and the relationship within oneself... Was this a deliberate attempt to intertwine the two entities in your work?

Marcomé: My family has drawn me to nature early in my childhood. We lived in a big city and when we'd go to our little camp by the river, time would stop. Silence was the main word! Without knowing why, it would later become a necessity for me to go camping every summer time and to go outdoors every day of my life. I realize now that I use my relation to nature to connect with the infinite, the universal flow and to meditate and feel better.

JazzReview: One fact is easily discovered as one listens to your music, the art of experiencing serenity. One can easily become lost in their own adventure and dreams as they listen. Was this the effect you expected as you wrote and produced your pieces?

Marcomé: Honestly, I did not expect anything to happen when I created my first record Seven Seas. It was a pure delivery of my feelings and imaginary worlds. It's only after the testimonies I got from fans that I realized that my world was somehow connected to other people's reality. I must say that I have one rule though when I compose lyrics, they must be somehow positive and constructive. When I meet problems or obstacles in my own life, even though it might be hard or sad, I try to be self-loving and always look for solutions. Love and perseverance now rules my life most of the time, after all, I'm always evolving.

JazzReview: Your voice is very much like an artist's palette for it vocally throws brushstrokes of sound at the listener. This is true in most every cut on the disc especially "River Of Life" a wonderful marriage of water and the human soul. Describe for us the process you went through to write and perform this piece. How did you perceive the outcome and reaction of the piece?

Marcomé: I see my voice as an instrument. So be it a bass or a high note, if I can vocalize it, I do it. I never exactly know what the end result will be for I love to improvise in many musical styles. After a few harmonies, it takes shape and the ethnic color or musical influences show up. I play with my many voices and it becomes a creation of its own in a certain way... I never start with a fixed idea, for part of my pleasure in creating is exploring new territories and to be surprised!

JazzReview: "Metora" is in relation to the stunning landscape in Central Greece. Describe the work that went into the production of the piece and how this concept was birthed.

Marcomé: I love traveling. I have had the chance to go to many different places around the world. A region of Greece called The Meteora inspired this song. The Meteora is an area in Thessaly where there are monasteries on the top of rock towers. It is said that the monks were seeking a retreat from the expanding Turkish occupation and found the inaccessible rock pillars to be an ideal refuge. In my studio, I have many postcards of all my trips on my piano and one day, looking at the Meteora picture, I imagined myself gliding in a delta plane way up in the sky, flying through the suspended monasteries, the heaven above, the Meteora...Funnily, the very first thing I drafted for this song is the bass line. I had been extensively listening to my many favorite records from my ECM collection and I was fascinated with bass players. I then started hearing in my head a bass line on which I sang the melody and the rest followed.

JazzReview: I was very much attracted to the piece "Elated" an upbeat free expression of life. The sound of your vocals was very unique so the question is describe the sound and how you craft it?

Marcomé: It's a very good observation you did here. On my very first record Seven Seas I was a perfectionist and I even tired others and myself with that attitude in all areas of my life! Elated is one of the songs on the album on which I used the very rough original first takes. It's therefore fresh and spontaneous. I'm proud because I freed myself from the obligation and the pressure of perfection and I love it! Moreover, Elated really reflects the internal change that took place in between the two records in my inner world. I'm more serene and confident than ever and less perfect which is reassuring!

JazzReview: Talk to the interrelation of jazz into your music. How would you define jazz?

Marcomé: I love your question. When I was a teenager I had a period where I got to discover two important record collections that were Decca Ethnic Series and the ECM collection. I would literally spend weeks with headphones discovering and exploring new musical sounds and textures. I later on had the opportunity to work on many Montreal Jazz Festivals and got to meet with Pastorius, Marsalis, Metheny, Lyle Mays, Scofield, Piazzola, Paco Delucia, Tony Levin and so much more. It impressed me with a sense of freedom for jazz allows the use of free forms. When I listen to jazz music, there are so many possibilities to explore that it opens up the imaginary world almost infinitely. Also the use of different scales and rhythms brings the creative process exponential avenues. Jazz is freedom. to me and that's why I love it!

JazzReview: With your creative ingenuity to manipulate sight and sound can we assume a DVD is in the mix soon?

Marcomé: You read my mind! I just finished two music videos. One for the song River of Life on which you'll get to see images I filmed while traveling in Alaska and Quebec nature sceneries. We incorporated different forms of visual arts such as painting (my own), photos. I love to paint and film and do photography. The second music video is for the song Memoria from Seven Seas and I can't wait for you to see it! They'll be both out in January 2008 on my Marcome.com and You tube and all over the web. I plan to do DVD's and put all my music into images. It's a matter of time and money. I will have such a thrill to remix in surround; it will be very creative and inspiring for the sound engineer and artist in me!

JazzReview: What gives you the most satisfaction in the genre of music you have chosen?

Marcomé: Freedom, freedom and freedom! My music allows me to dream, to float, to explore wide, huge spaces. I can be or do what I want. My music is atmospheric; it's a good companion for my outdoor activities, my day to day life. It inspires me to pursue my purpose in this life.

JazzReview: If there was another genre you would care to embrace that would offer the vehicle to express your moods, moments, and thoughts musically what would you choose?

Marcomé: I love to dance so I have some projects I'm planning for 2008 for my music that might be surprising! My publicist says not to say anymore! You just have to wait...

JazzReview: On a more serious note, the music industry is a complex beast. How do you deal with it and where do you see it going a decade from now?

Marcomé: I'm an artist who is evolving. The music industry has never stopped evolving and it was there before me and will still be there when I pass...so I figure I have to go with the flow and adapt, that's life!

JazzReview: What are your plans for 2008 as to live and recording performances? Any new endeavors whispering to you...?

Marcomé: There are lots of things I intend to do at this very moment. River of Soul is being released in Canada in early 2008 with a promotional tour. The rest of the world will follow for my audience is worldwide. I'm also composing new songs for different projects and new ventures. I will do more music videos, paintings, traveling and basically keep creating!

JazzReview: Now for a bit of fun. Let's talk on a personal note and what does Marcome' spin when she is at home just being herself? If you could write and produce a song on 5 major world events what would they be and the titles...???

Marcomé: Ambient music, Jazz, Classic, Electronic, Pop are essentially the kinds of music I listen to.

Armstrong landing on the moon; I would call the track Euphoria. It's one of my dreams to go out there to get to see the earth and touch this white rock.

The passage of year 2000 and I would call the song "Everything" is possible. I had a feeling that I was a small part in the long life of this universe!

The Montreal Olympic Games of 1976. I was a teenager and was overwhelmed and inspired by Nadia Comaneci's talent. She represented for me at the time a model to follow. I would create something more symphonic that could be called Summum.

Mother Theresa, Nelson Mendala, Ghandi, Jesus... All these humans showed us to pursue our goals of unconditional love and perseverance. They show me everyday to be grateful and that anything is possible if you're passionate and have strong beliefs. I would call a song for all of them, The Tender Warriors.

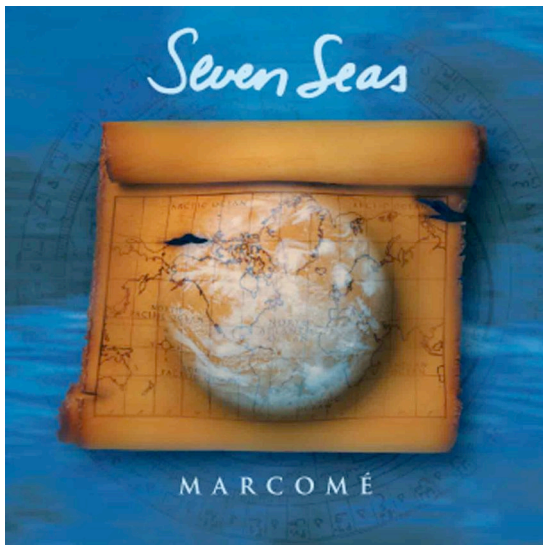
To experience more of the magic and sounds of Marcomé, surf her website at www.Marcome.com and fall into a world all its own.

Karl Stober is a freelance critic and journalist internationally. If you wish to contact him for a project or interview please email jazztrenzz@gmail.com.

MARCOMÉ'S CD JACKET ARTWORK



PRAOCD02 RIVER OF SOUL



PRAOCD01 SEVEN SEAS REMASTERED



PRAOCD03 RIVER OF LIFE REMIXED

Marcomé's photos



Marcomé's photos

