



## Concert's reviews

### **Italian jazz meets medieval times**

*"How does it sound when two Italian jazz musicians cooperate with musicians playing two thousand year old Greek, antique music and early Nordic music?"*

*This constellation attracted a big audience to the Jazz Festival's late evening inauguration concert. The acoustics and the ambiance of the Abbey church provided the perfect backdrop for this meeting of historical musical eras. The huge time span between them was bridged by the inspiring attentiveness of the musicians and their dedicated, uncomplicated interaction. The audience's attention was captured at an early stage when **Per Mattsson** intoned the ancient Greek "Helios hymn" on his fiddle.*

*The clear soprano voices of **Ute Goedecke** and **Aino Lund** soared under the church arches, soon accompanied by the sackbut of **Stefan Wikström**. Already in the second piece, a "Lauda from Italy", Mare Balticum was joined by the evening's peerlessly skilled trumpet player **Paolo Fresu** and his compatriot, the bandoneonist **Daniele di Bonaventura**. They attentively captured the Dorian mode and freely integrated their parts after the ensemble singing of Mare Balticum in the chorus. The monotonous grinding of a hurdy-gurdy then introduced the hymn to the Virgin Mary and here the modern jazz idioms became even more obvious.*

*It was astonishing how the trumpeter could get enough air for his interminably long tone. To blow out with your mouth at the same time as you breathe in through your nose must be extremely difficult...*

*Moreover, the euphony of his flugelhorn, which he handled with great skill, was fascinating. After that, the ancient "Seikilos hymn" was, in the interlude, transformed into a free improvisation and the contrasts were striking. In "Laude Novella", there then followed an intense interaction between flugelhorn and bandoneon that took the form of a contemporary and marvellously jubilant canticle.*

*A purely instrumental piece, played with a fiddler's verve by Per Mattsson, was then beautifully enhanced by the harmonies of the bandoneon. Following that, Aino Lund made a delicate interpretation of "Drömde mig en dröm i natt", known as the oldest secular song in the Nordic countries.*

*The ensemble playing ended with the medieval "Bakvända visan", for which all the musicians joined together in an exquisitely syncopated flirtation, ingeniously interwoven with the 14th century song "Amor potest conqueri" from the south of France.*

*After this excellent banquet, the jazz musicians of the evening offered as a dessert a bouquet of varied sweets, including a minuet of Bach (!) and a passionate, well known Argentine tango: "El choclo", better known to us as "Kiss of Fire".*

English translation, from **Ystads Allehanda**:

**Italiensk jazz i medeltida möte**, by Ingvar Wickander, August 4<sup>th</sup>, 2016.

(<http://www.ystadsallehanda.se/kultur-noje/italiensk-jazz-i-medeltida-mote/>)





*"...the Klostret was host to a unique, one-off concert where Paolo Fresu (trumpet, flugelhorn) and Daniele di Bonaventura (bandoneon) improvised in the company of the Ensemble Mare Balticum, a Nordic vocal and instrumental quartet specialising in early music. Luggage problems meant that Fresu was without his various electronic effects, including digital delay, but in the event this worked to the music's advantage as the haunting simplicity of his etched lines melded to poetic effect with the lucidity of the ensemble's simply cast lines. Fresu - who had earlier played the now traditional opening trumpet fanfare from the tower of S:te Maria Kyrka - and Di Bonaventura ended the concert with a marvellous and moving sequence of duets, the whole concert receiving a standing ovation."*

from **Jazz Journal**:

**Ystad 2016 opens**, by Michael Tucker, August 2016.

(<http://jazzjournal.co.uk/jazz-latest-news/1100/>)

*"More adventurous music was to be found at the Klosterkyrkan – a 12th century monastery. The first concert there was a collaboration between Fresu (trumpet, flugelhorn), Daniele Bonaventura (bandoneon) and multi-instrumentalists Mare Balticum, a quartet specialising in early medieval Nordic music and songs ... Fresu's spine-tingling trumpet was the perfect accompaniment to this quite solemn and sacred music and fitted perfectly with the haunting vocals of guests Ute Goedecke and Aino Lund Lavoipierre."*

from **Jazzwise Magazine**:

**Marvellous Masekela hits amid the kicks at Ystad Sweden International Jazz Festival**, by Tim Dickeson, August 17<sup>th</sup>, 2016.

(<http://www.jazzwisemagazine.com/pages/live-jazz-music-reviews/14312-marvellous-masekela-among-the-hits-at-ystad-sweden-international-jazz-festival>)

Further review (Swedish) from **Orkester Journalen**:

**Paolo Fresu blåste in Ystad Jazzfestival**, by Patrik Sandberg, August 5<sup>th</sup>, 2016.

(<http://orkesterjournalen.com/wordpress/?p=10222>)

