



Filippa Gojo Quartett „Seesucht“

Artist: Filippa Gojo Quartett
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Filippa Gojo sings like other people breathe. With a self-evident nature that is not concerned with the fact that one must breathe in order to live. With a lightness that is completely allowed to step into the background. Her artful way of singing is done with a self-confidence that has no need for vain virtuosic prowess.

This makes her album “Seesucht” which was recorded with her Cologne quartet, quite the event. Of course the singer surrounded herself with three musicians who willingly follow her enthusiasm for discovery and are capable of equipping their songs with soul, heart and wit. There is the percussionist Lukas Meile, who supports the worn mood of “Where The Lights Begin” with a whirring of his cymbals while lending a special urgency to the wondrous atmosphere in the “Försterhus” with a very successive transient pulse. There is the pianist Sebastian Scobel, who can put on a good show either with a grand piano or a Fender Rhodes and who turns “My Water” into a delightfully juicy piano solo. And finally, there is the bassist David Andres, who in “a Bomhus” creates a narrative dialogue with Filippa Gojo and in “Do Dmo trinkt bloach osom Bach” proves himself an extremely lyrical soloist.

Already on their debut album “Nahaufnahme”, the Filippa Gojo Quartet proved themselves to be a tight knit team. On the second album these qualities naturally emerge even stronger. “Seesucht” is not only the title of the CD, but also the name of the first song. The dreamy ballad (such a trick has already been used by the likes of Charles Mingus, who knew to start his show with a ballad, like in his performance in Monterey) does not simply touch upon the nostalgia in the title, but rather negotiates the different feelings that we relate to homesickness or wanderlust. At the same time the title stands for the Lake Constance, the region where Filippa Gojo is from and where she grew up. How high her voice rises in the adventurous Scat passage in the middle of the song is simply a side note.

With “Come And Go”, the quartet shows that they are masters at playing in tangible ways. The song, which Gojo sings in English, has folk-song qualities, in the middle of the song there is a brief, but intoxicating improvisation section of the instrumental trio and towards the end combines hand clapping and vocal support of the band to become almost like a hymn. Not only the celestial introduction makes “Do Mo trinkt bloach osom Bach” a gem, but Gojo turns around and sings in a Vorarlberg dialect. The song originates from the local songwriter Gaul alias Ulrich Gabriel and we already know it from Gojo’s solo album “vertraum”. The beautiful melodies appear even stronger in this band supported version. Then Gojo finds time for an experiment. “D’Zit” is a funny stop-and-go exercise with free jazzy bursts, inspired by Michael’s novel “Momo” – whoever listens closely witnesses how Gojo lets her voice skillfully drown away mid-song. The worn atmosphere of “Where The Lights Begin” leaves the singer with a lot of time for her textless digressions – here also Lake Constance is the godfather, but the music carries us everywhere. “My Water” follows a sprightly melody that celebrates its freedom – here too, it’s worth a comparison to Gojo’s solo album, which sounds completely different. The “Försterhus” records a text of the 19th Century Vorarlberg dialect of the poet Kasper Hagen. The last song “A Bomhus” is in turn a memory of the singer’s childhood and one of the most beautiful

places she had at that time, a tree house. In the introduction of the song we hear her voice very close and pure.

“Seesucht” is definite in its narrative richness, but universal in its musical splendor of color. Filippa Gojo and her quartet successfully give an outstanding voice to the piece of work, all the while letting it be soaked up by the music. The band has long proven their impact on the audience, for example, in winning the New German Jazz Prize in Mannheim in 2015.



www.filippagojoquartett.de



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