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Trio Schmetterling Globus

Keisuke Matsuno: guitar
Alexander Binder: bass
Jan Roth: drums

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Trio Schmetterling [Trio Butterfly] – Globus [Globe]

The placid Krämer Bridge in Erfurt in Thuringia, Germany is no further than the flight of a butterfly away from the monumental Brooklyn Bridge in the nonstop pulsating city of New York. The Trio Schmetterling [Trio Butterfly] merges the global groove of the big metropolis with the idyllic transfiguration of the medieval state capital in Germany's center to an irresistible unity.

Straightaway the sound of the Trio Schmetterling breaks away from the commonly heard. Established pigeonholes like Jazz, Pop, Ambient or World Music don't work here. The music is instrumental, the instrumentation sometimes evocative of jazz, but the melodies are enticing and insistent like in good pop songs. They begin very small, slowly build up, become larger, more detailed, until a single blossom becomes a whole field of flowers, on which colorful bugs climb up and down on blades of grass, on which ant trails branch out into bizarre streams and from which all kinds of humming arises. All this is examined from the butterfly's perspective that crowns the colorful swarming with the flap of its wings.

Trio Schmetterling – the band's name isn't chosen randomly. Behind this logo from the insect world, the guitarist Keisuke Matsuno, bassist Alexander Binder and drummer Jan Roth are disguised. However, the butterflies are by no means just another one of the many trios with guitar and rhythm section found so often in jazz, because the three musicians do not only have access to a whole arsenal of other instruments, but also let themselves be driven by the unruly delight of fantasizing and trying out things, until a piece turns out completely different than intended at first. To the three insect friends, improvisation does not mean solitarily flexing one's virtuoso muscles, to accompany each other during the soloistic excursions, but rather playing with nuances on a smaller level, as if it were imperative to scatter

large, medium and small dewdrops on a field of flowers on a late summer morning.

The three musical precision mechanics met at the music conservatory of Weimar. They didn't only have fun playing together, but also bonded in private friendship, which stands the strong cohesion of the triangle in good stead. They feel connected in taste and likings, Alexander Binder emphasizes, and regarding their second album "Globus" [Globe] this it is not hard to believe; the trio's sound, with its detailed synthesis of avant-garde and romanticism, displays good taste in purest form with the courage to have an edge. Meanwhile Binder and Roth have ended up in Erfurt, whereas the guitarist took off and headed for distant New York City, but the inner connection is much stronger than the geographical distance.

When the three came together in the studio to record "Globus" they had no pre-assembled concept whatsoever, but all the more frolic desire to play, that easily transfers to the listener now. Matsuno, Binder and Roth could hardly wait to experiment with sounds and construct atmospheres, out of which melodies crystalize, that they then can enrich and expand together at will. Meticulously and with passion they set out to produce a complex soundscape, without wasting a single thought on how to realize it live later. There are all kinds of sound particles all over the place, that the listener can identify, but by no means has to. It is this playfulness, the inexplicable and the amazement-provoking that accounts for the great hypnotic power of these mini-soundtracks.

However, the butterflies are not isolated in a vacuum with their music. Quite contrarily, the transatlantic outfit shares the spearhead of contemporary sensitivity for sound with John Zorn's current band "The Dreamers", the post-rock veterans "Tortoise" or the Berliner techno-acousticians "Brandt Brauer Frick", so with groups where it also comes to osmosis between the individual and the whole and in which the passion for delicate sound experience at no time contradicts a constructive forethought.

To some listeners "Globus", with its innocent playfulness, might seem to have fallen out of time. And yet this album precisely caught the spirit of an era, in which it no longer matters if a symphony comes from a hard drive or if a drum'n'bass track was actually played by drums and a bass. For this extremely true-to-life and at the simul time for every taste easily accessible piece of sound complexity, the title "composition" is by no means disproportionate and that really says something in these uninventive times of copy & paste. "Globus" is as round as our globe and as colorful as a butterfly. How fantastic, that there still exists such an undisguised interest in a bug's life.