

PETER EHWALD

Presse



NORTH

[...] I am not familiar with Scofield's music, so I cannot say if these arrangements are good or bad or even particularly inventive relative to the originals. In the end it does not matter, since the music that comes out is so good and engrossing. The overall feeling is contemplative with a little energy bump at track six.

"I'll Catch You" starts with a funky latinish beat and then moves on to a swinging section to make a „chorus“. Ehwald has a very nice Sax tone, and Stormer is an inventive bass player who works well with the drummer, Hohn. Playing in time, Ehwald gets insistent along with the rhythm section as the track progresses, ending with an extended bass solo that leads to the recap, and then repeated figure behind the drum solo. "But for Love" is a very pretty, slow ballad in which I keep hearing bits of "As Time Goes By." Ehwald uses a light, breathy tone backed by a syncopated, jerky bass line and drums using brushes with a lot of symbols. Much more than the previous cut, it evokes the feeling of lost love.

Sax and Arco bass in harmony lines open „hold that thought,“ then drums come in, and the bass plays counter lines to the melody.

Another pretty ballad done with an airy sax tone, it includes a beautiful arco bass solo with soft, long notes from the

sax. "After The Fact" starts with a simple soprano sax melodic declamation, followed by a very intriguing section of interweaving sax and arco bass lines. Ehwald builds a pleading, crying solo, followed by another beautiful bass solo, first alone then with soft sax tones behind it. The track recaps with more soft sax playing behind the more active bass, then against more arco lines, as done earlier. This is a very engrossing cut. A tom tom drum intro starts "Bedside Manner," leading to eerie rhythm accompaniment when the bass comes in. The melody, almost folk-like, twists and turns through the relatively simple harmony, making this another well-done cut with interesting features.

"Rolf And The Gang" adds a jolt of energy, and swings more than the earlier cuts, with the bass and the drums playing against each other and the sax. Here we have another strong melody and a bass solo which just jumps with energy.

"Lets Say We Did" ends the disk starting with slow low bass notes, the light cymbals until a thin sax enters. The counter theme is an overt, almost nasty blues motif, complete with intense slinky drums, offering a nice contrast to the previous, more tentative theme. Hohn plays another fine bass solo with soft sax notes behind it, which fall away, leaving nothing but bass and mystical feeling, until the blues theme is replayed. Seven conversations about love gained and lost, about searching for and finding it, simply marvelous and highly recommended.

Cadence Magazine review October 2004 by Budd Kopman

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