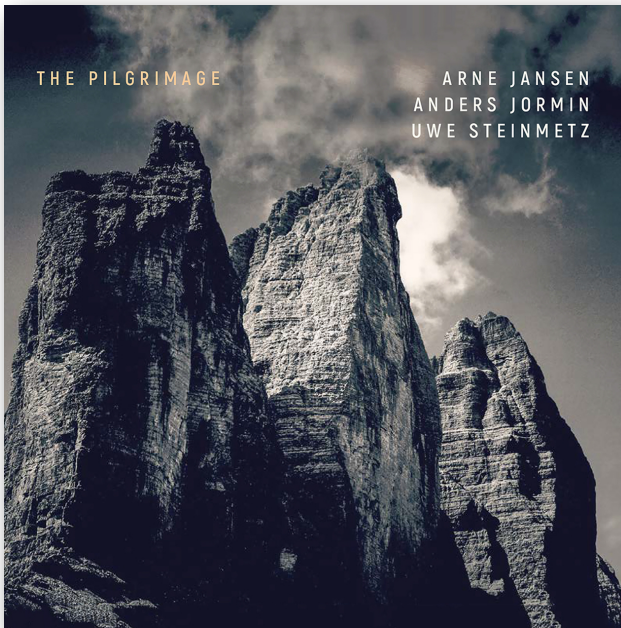


**TRAUMTON Records**

Grunewaldstr. 9 D-13597 Berlin Germany

030 331 93 50  
info@traumton.de  
www.traumton.de



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## Arne Jansen, Anders Jormin, Uwe Steinmetz The Pilgrimage

**Arne Jansen:** guitar

**Anders Jormin:** doublebass

**Uwe Steinmetz:** alto & soprano saxophones

Live:

27.11.24 DE-Berlin, A-Trane  
28.11.24 DE-Hamburg, Kulturkirche Altona  
29.11.24 DE-Kiel, Kulturforum  
30.11.24 DE-Flensburg, Altes Gymnasium  
01.12.24 DE-Darmstadt, Stadtkirche  
02.12.24 DE-Bremen, Mensa 13  
31.01.25 DE-Husum, Jazzclub Englischer Bahnhof  
01.02.25 DE-Schwerin,  
02.02.25 DE-Hohen Neuendorf, Kirche  
03.02.25 DE-Berlin, Funkhaus Berlin (DLR Konzert)  
29.03.25 DE-Iltingen  
tbc

### Arne Jansen, Anders Jormin, Uwe Steinmetz - The Pilgrimage

You have to call it a lucky coincidence that these three musicians have come together: On bass Anders Jormin from Sweden, one of the most important bass players on the European jazz scene of the European jazz scene with eight albums as bandleader for ECM and a rich artistic resume with tours and recordings alongside legends such as Elvin Jones, Albert Mangelsdorff, Charles Lloyd, John Taylor, Joe Henderson, Lee Konitz and Kenny Wheeler. On the guitar Arne Jansen, the two-time "ECHO Jazz" award-winning musician from Berlin who played with the Senegalese orchestra Baobab, cellist Stephan Braun and Jazzanova and whose duo recording with Nils Wülker recently even climbed to number 15 in the German pop charts. On the saxophone Regensburg-based Uwe Steinmetz, who in addition to his collaboration with Joe Maneri, Mads Tolling and Tord Gustavsen, among others, has made a name for himself as a composer for Ensembles such as Eric Ericson Chamber Choir, the NDR Bigband and the Fitzwilliam String Quartet.

The German-Swedish trio performed for the first time in 2016 in the Gothenburg Cathedral as part of a Nordic church music festival. It was immediately clear that there was a special connection between the three three musicians. A harmony that is not often observed in this form that also characterized the trio's joint tour in the autumn of 2022 - and in particular the final concert in the Waldkirche on Timmendorfer Strand on October 22.

It is no coincidence that the album created from the live recording is now entitled title "The Pilgrimage". On the one hand, because it begins with "La Peregrinacion" a pilgrimage song by the Argentinean and "Misa Criolla" composer Ariel Ramirez. On the other hand, because Jansen, Jormin and Steinmetz trace the origins of a universal human phenomenon in their pieces, which oscillate between jazz, classical music, Nordic and non-European folklore. "Pilgrimages are part of all the great religions in the world," says bassist Jormin. "I think as a musician, your goal is to make contact with that deeper meaning. At best, you are a vessel for it, a sounding board that resonates with the audience and the other musicians," adds guitarist Jansen.

The fact that the trio succeeds so brilliantly in making the listener's inner self resonate on "The Pilgrimage" is also due to the special nature of the compositions played. Behind every piece is a highly personal story that reflects the cosmopolitan nature of the three musicians. This is especially true for the Berlin saxophonist Steinmetz, on whose initiative the trio was formed in 2016. Steinmetz is a tireless wanderer in search of the connecting lines between sacred music and jazz, whose studies have taken him practically around the world. His works include "The Promise", which is based on a morning raga and was written under the influence of a stay in India, and the ostinato-dancing "New Flower". Steinmetz wrote the latter when he was teaching in the Ethiopian capital Addis Ababa in 2008 and wanted to capture the feeling of optimism in a country that would soon be engulfed in civil unrest. "This piece reminds me of the importance of celebrating the moment," explains the composer, who blows distinctly intense and virtuosic lines on his soprano during the live performance of this piece.

The roots of "He Who Counts the Stars", written by Jansen, lie in Uzbekistan. The ethereal, floating sound narrative was inspired by the observatory of Ulug Beg, built in the 15th century, which the Berlin guitarist visited during a concert tour to Samarkand. The composition was also inspired by the Estonian composer Arvo Pärt, whose musical explorations of the liturgy color the trio's playing like a ray of spring sunlight shining through a colorful church window. The soulful, gospel-like "Deep Wood" is also based on a special story: the unexpected visit to the Madonna d'Ongero pilgrimage church in the woods above Lugano, which deeply touched Hermann Hesse fan Jansen as one of the settings of "Klingsor's Last Summer".

The pieces that the man on the bass brought to the trio repertoire bear witness to the immense experiences that Anders Jormin has had during his 50-year career alongside artists such as Don Cherry, Bobo Stenson and Charles Lloyd. Jormin became acquainted with the North Korean folk song "Red Flower" during a concert tour to Pyongyang, when a shy museum attendant sang it to him. "I try to sing it on the bass," Jormin modestly describes his interpretation of the song on "The Pilgrimage", which - like the entire performance - is characterized by his phenomenal sound design on the bass. Jormin also has formative memories of Krzysztof Komeda's "Sleep Safe And Warm". He regularly played the ballad alongside trumpeter Tomasz Stanko, says the Swede. At concerts in the Polish homeland of Komeda, who died far too young, the piece triggered veritable explosions of emotion in the audience. *"I would say that in my artistic existence I have always strived for music that is spiritual. I want to dedicate my work to spirit, warmth and humanity,"* says Jormin. There is no better way to sum up the credo of this extraordinary trio.

[www.arnejansen.com](http://www.arnejansen.com)  
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