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UNCATEGORIZED

REVIEW: Jazzdor Berlin 2016 – Day 3 (Naïssam Jalal + QÖÖlp – Ceccaldi brothers/ Graupe / Lillinger + Electric Vocuhila)

ON 7 JUNE 2016 • (1 COMMENT)



Ronny Graupe of QÖÖlp at Jazzdor Berlin
Photo credit: Stefanie Marcus

Jazzdor Berlin 2016 Day 3
(Kesselhaus, Prenzlauer Berg, Berlin. June 2nd 2016. Review by Alison Bentley.)

Jazzdor's Day 3 offered an eclectic, thoughtful programme, from world music to modern classical spiced with free jazz.

The flute isn't an instrument immediately associated with resistance – perhaps more with being soothing, or even compliant. But Franco-Syrian flute-player and composer **Naïssam Jalal** brought an impassioned ferocity to the instrument, echoed by the **Rhythms of Resistance**. The heart of her set had an Arabic title meaning 'death rather than humiliation' – the piece was a tribute to Syrian people who had died and those still living there – resisting. **Matyas Szandai's** bass and **Karsten Hochapfel's** cello created a drone as the flute bent the notes like a sob. Jalal sang in harmony with her own flute-playing, overblowing for a powerful, anguished effect. The story continued with an almost military drum beat (**Arnaud Dolmen**), then fast swing, as if they were being chased.

In other pieces, Hochapfel doubled on archtop guitar bringing a bluesy feel, a touch of Salif Keita, or more ambient strumming. Jalal studied Arabic music in Syria, and she used maqam scales the way many jazz musicians use modes to improvise. Sometimes she played long, meandering lines in unison or harmony with **Mehdi Chaib's** tenor. Jalal's ney (wooden, end-blown flute) was especially evocative in its quarter tone trills. In one 5/8 piece the sax built to a beautiful qawwali-like frenzy. Jalal's Rhythms of Resistance brought Arabic music together with jazz in a very humane and expressive way.



Tenor saxophone Mehdi Chaib of Rhythms of Resistance
Photo credit: Stefanie Marcus

