

# ACT

## Jazz at Berlin Philharmonic VI

### Celtic Roots ACT 9836-2

German release date: 26.08. 2016

The concert series "Jazz at Berlin Philharmonic" has set itself the ambition to reflect current developments and shifts in jazz, and in European jazz in particular, ever since it started. A new configuration of musicians is assembled for each concert, the focus is placed on a different theme, and the results have invariably been truly memorable one-off concerts. At the beginning, this approach might have seemed something of a risk, but the idea has evolved to the point where it has been described by Berlin's respected regional broadcaster RBB as "a successful formula for delivering very great concerts." "Celtic Roots" was another in this line of triumphs; success has evidently now become a matter of habit.

This concert re-traced the paths taken by Celtic music as it traversed European culture, and also charted its influence on jazz. Modern Celtic music in all its depth and breadth has a continuous tradition which manifestly pre-dates the nineties wave of world music and ethno-music. Turning the clock back again, jazz had also been influenced by folk music long before the revivals of the sixties and seventies. Following the waves of emigration from Ireland and Scotland in the nineteenth century, elements of Celtic music were present in the origins of American country music and of the blues, above all in the southern states of the US, but also later in New York.

For this particular journey by "Jazz at Berlin Philharmonic," most of the participants would not necessarily count themselves as jazz musicians. Moreover, the fact that "Celtic Roots" was brought into being under the aegis of Scandinavian artists was also clearly intentional, because the recent history of their music is so permeated by the rediscovery of their own folk heritage, which then led them naturally to the absorption of other traditions.

Track by track, this illustrious group of quite exceptional performers finds myriad ways for tradition and innovation to coalesce, right from the first chant of the bagpipes in Fraser Fifield's "Psalm." "Willie Murray's Reel" is given a wholly new character with a fascinating range of guitar sounds. "Lament For The Children" is turned into a multilayered and constantly changing improvisation. "St. James Infirmary" has a truly Celtic final section, and comes across with a new vigour and forcefulness. It is in moments like this that the excitement of the Berlin audience in the hall come through palpably to the listener of the CD.

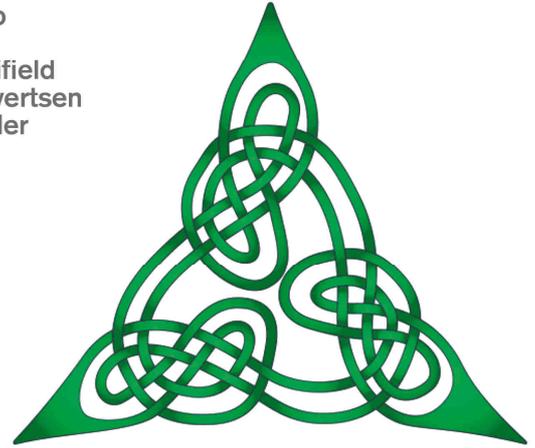
In addition to the buzz of the occasion, it becomes clear that the shrewd gamble behind this "Celtic Roots" concert has paid off - again. The virtues of "Jazz at Berlin Philharmonic" are a spirit of musical freedom and the sheer joy of collective musicmaking at the highest level. In combination, they are an irresistible force.

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### Celtic Roots

Knut Reiersrud  
Ale Möller  
Eric Bibb  
Aly Bain  
Fraser Fifield  
Tuva Syvertsen  
Olle Linder



#### 01 Opening 2:27

"Psalm" (Fraser Fifield) & "Farewell To Ireland"  
(traditional from Ireland)

#### 02 Mole In The Ground 4:30

Traditional from North America / instrumental part:  
"Da Silver Bow" (traditional from Shetland)

#### 03 Hymn And Sword Dances 5:16

"Spread Thy Wide Wings" (traditional from Sweden) /  
"Sword Dance" (traditional from Shetland) /  
"Sword Dance Polska" (Ale Möller)

#### 04 Willie Murray's Reel 5:57

Traditional from Scotland

#### 05 Lament For The Children / Den Første Gang 10:05

Patrick Mør MacCrimmon (17th century traditional from Scotland)  
/ Traditional from Norway

#### 06 Buck Ride 5:02

Composed by Knut Reiersrud

#### 07 In The Pines 4:49

Traditional from Scotland & North America

#### 08 On The Big Sea 6:46

Composed by Knut Reiersrud & Fraser Fifield,  
based on "På Det Store Hav Me Siglar" (traditional from Norway)  
& "The Ewe With The Crooked Horn" (traditional from Scotland)

#### 09 Shetland Medley 4:59

"Da Day Dawn", "Da Aald Folula Reel" & "Winyadepla"  
(traditionals from Shetland)

#### 10 Two Sisters 8:22

Traditional medieval ballad from Norway / Scotland

#### 11 St. James Infirmary 5:56

Traditional from Scotland / North America.  
Song ends with "Farewell To Ireland" (traditional from Ireland)

#### 12 Right On Time 5:52

Composed by Eric Bibb

01 & 05 arranged by Fifield, Möller & Reiersrud

02 arranged by Bibb & Möller

03 & 09 arranged by Möller & Bain

04 arranged by Fifield

07, 10 & 11 arranged by Möller & Reiersrud

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Photo by Siggli Loch

**Knut Reiersrud** / guitars, Weissenborn lap steel & harmonica  
**Ale Möller** / mandola, trumpet, shawm ("skalmjeja"),  
overtone flutes, hammered dulcimer & harmonium  
**Fraser Fifield** / soprano sax, low whistle & Scottish border pipes  
**Tuva Syvertsen** / vocals, Hardanger fiddle & harmonium  
**Aly Bain** / fiddle  
**Eric Bibb** / vocals & guitar  
**Olle Linder** / percussion & double bass

**Curated, produced & designed by Siggli Loch**

Presented by Stiftung Berliner Philharmoniker

**Recorded live in concert**

**at the Berlin Philharmonie, March 8, 2016**

Recorded, mixed and mastered by Klaus Scheuermann

#### **Jazz at Berlin Philharmonic on ACT:**

Rantala, Wollny & Mozdzer:

Jazz at Berlin Philharmonic I (ACT 9556-2-)

Jazz at Berlin Philharmonic II:

Norwegian Woods (ACT 9569-2)

Leszek Mozdzer & Friends:

Jazz at Berlin Philharmonic III (ACT 9578-2)

Jazz at Berlin Philharmonic IV:

Accordion Night (ACT 9589-2)

Jazz at Berlin Philharmonic V:

Lost Hero – Tears for Esbjörn (ACT 9815-2)

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