

&

Goran Kajfes - Subtropic Arkestra 7tet revue de presse – press review

November 2011 to November 2015

29 novembre 2011

l'hebdo du vendredi

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RSE 2011

publié le mardi 29 novembre

Quand le jazz est, quand le jazz est là...

Il est Suédois ! Ne manquez pas l'exceptionnelle proposition éponyme « Goran... », par Goran Kajfes à la trompette avec tous ses acolytes pour une musique très seventies.



Goran

Goran Kajfes est présenté comme un compositeur visionnaire de l'électro-jazz, leader du groupe Oddjob (ACT), dont le dernier album a d'ailleurs été nommé album jazz de l'année 2010 par le Sunday Times. Mais ce musicien a également été récompensé par maints prix tels que les Grammis qui sont les Victoires de la Musique suédoises. Kajfes a la capacité de faire danser en tout lieu, du bar au club de jazz, la Comédie n'est donc pas à l'abri de la venue de quelques danseurs qui ne pourront résister au charme envoûtant de ses mélodies d'inspiration soul et funk. Sont présents sur scène six instrumentistes qui se revendent comme de véritables cinéphiles ne cachant aucunement leur passion commune pour Clint Eastwood. On retrouve donc Kajfes en chef de file à la trompette, Jonas Kullhammar et Per « Ruskträsk » Johansson à la flûte et au saxophone, Jesper Nordenström à l'orgue, Johan Berthling à la basse et enfin Johan Holmegård à la batterie. De quoi passer une bonne soirée avec une musique positive qui apportera une belle énergie au festival. À écouter de toute urgence, car quand le jazz est là, il n'attend pas...

Amandine Lefèvre

Le vendredi 2 décembre, à 19h, à la Comédie. Notez qu'après ce spectacle d'exception, un concert rock est prévu à 23h au bar de la Comédie par le groupe rock « Elisabeth Like A Dream (Reims).

17 Feb 2012

Goran Kajfes is the winner of the Nordic Music Prize 2011

In strong competition of twelve final nominees, Goran Kajfes was awarded the Nordic Music Prize 2011 for his album X/Y.

The motivation stated “A very distinctive voice unexpectedly united the jury, everybody instantly recognized the love that has gone into the playing and, also, the packaging. It’s an ambitious and warm fusion of sonic elements, from jazz with both african and eastern influences to electronica.”

Kajfes is a trumpet player and has worked with a wide variety of Swedish, Nordic and international musicians. Being a modern jazz players ha also opened doors for composing film music for short films as well as feature films.

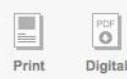
Listen to Goran Kajfes on [MySpace](#) and visit his official webpage.

The Nordic Music Prize is an award to manifest the strength in Nordic Music and to create even stronger bonds between the regions industry. Acting together, the Nordic community can broadcast its artist and music creators even more and draw attention to the whole region. Finally, the Prize refocuses on the full length album as an art form.

Février 2012

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Goran Kajfes wins Nordic Music Prize

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In the competition, equivalent to the Mercury Music Prize, Kajfes beat 11 other nominees to the accolade.

The judging panel said of the winning entrant: "A very distinctive voice unexpectedly united the jury, everybody instantly recognized the love that has gone into the playing and, also, the packaging. It's an ambitious and warm fusion of sonic elements, from jazz with both African and Eastern influences to electronica."

"This double album really does something that is quite rare: it communicates the pure joy of music."

The jury consisted of:

Rob Young - Author of the new book Electric Eden, former editor of The Wire, now writer for Uncut and The Wire.???

Andres Lokko - Scandinavian's most influential music writer. Now based in London. Writes for Svenska Dagbladet.???

Laurence Bell - Owner of Domino Records???

Jeannette Lee - Former member of P.I.L. Owner of Rough Trade Records with Geoff Travis. Manager of Pulp and Jarvis Cocker.???

Mike Pickering - Former Factory Records employee, now A&R at Columbia Records UK.???

Zach Kelly - Washington, D.C.-based freelance music journalist and critic. Regular contributor at Pitchfork.com and Paper magazine.???

Jonathan Galkin - founder and owner of DFA Records.??

The other 11 nominees were:??

- o Ane Brun - It All Starts With One??
- o Lykke Li - Wounded Rhymes??
- o Rubik - Solar??
- o Gus Gus - Arabian Horse??
- o Malik De Kolijn - Toback To The Fromtime??
- o Siinai - Olympic Games??
- o Bjork - Biophilia??
- o Iceage - New Brigade??
- o Montee - Renditions Of You??
- o Anna Jarvinen - Anna Sjalv Tredje??
- o The Field - Looping state of mind



THE WASHINGTON POST (US)

June, 2012

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Music review: The Goran Kajfes Subtropic Arkestra

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By Michael J. West, Published: June 26, 2012 E-mail the writer ↗

Considering that it was part of the Nordic Jazz Festival, the Goran Kajfes Subtropic Arkestra certainly rocked the house at Twins on Sunday night.

Not to say that the music wasn't good. Most often, it was exhilarating. But a group of seven Swedish musicians clustered together on the small U Street stage, making a deafening blast of what more than anything resembled acid rock with horns, was unpredictable in a jazz venue. And within a jazz festival that is also featuring lyrical Norwegian saxophone soloist Hakon Kornstad (House of Sweden, Tuesday) and the atmospheric piano trio of Iceland's Sunna Gunlaugsdottir (Twins, Saturday), it was a sharp left turn.



(Camilla Lindqvist/Embassy of Sweden) - Trumpet player Goran Kajfes.

progressions and phrases, a joyful singsong melody that could transfer easily to a contemporary pop-rock song.

Throughout all these shifts, there were enough common elements to let personal sounds emerge. The rhythmic work by Homegard and electric bassist Johan Berthling was always intense — thunderous, in fact, with Kajfes sometimes augmenting it with furious tambourine or maraca. Soderstrom's wah-wah lent a choppy feel to his guitar playing, betraying a stealthy rhythmic sensibility. Most consistent, however, was Kajfes's assertive trumpet, which could go from flowing melody in the first tune to clambering free-form in the fifth, but always a suggested flamenco sound with its slight vibrato and nasal cry. The septet was a polished ensemble and had great chemistry, but the individual voices are what stood out from the gloriously rocking assault on the ears.

West is a freelance writer.

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2013

mezzo

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Goran Subtropic Arkestra Live au festival de Jazz de Stockholm

nos programmes > Goran Subtropic Arkestra Live au festival de Jazz de Stockholm

Le chef d'orchestre et compositeur Goran Kajfes a rassemblé la crème de la scène musicale contemporaine suédoise dans le projet Subtropic Arkestra, un collectif de jazz adulé par le public et la presse au cours des dernières années. Suite au succès de l'album 'X / Y', cité comme le disque de jazz de l'année par The Independent, leur nouvel opus, "The Reason Why Volume 1" est considéré comme un chef-d'œuvre influencé par le post rock, l'electronica et par le Jazz cosmique de Sun Ra.

Genre : CONCERT
Durée : 00:56:00
Réalisateur : Mathieu Maslin

Autres diffusions :
> 09 / 02 - 04h45 sur mezzo
> 12 / 02 - 23h45 sur mezzo
> 14 / 02 - 03h30 sur mezzo
> 18 / 02 - 01h05 sur mezzo
> 21 / 02 - 01h50 sur mezzo

"Le chef d'orchestre et compositeur Goran Kajfes a rassemblé la crème de la scène musicale contemporaine suédoise dans le projet Subtropic Arkestra, un collectif de jazz adulé par le public et la presse au cours des dernières années."

BIRD IS THE WORM (US)

August, 2013

"textures and colors and shading that work together seamlessly in a way that engages both heart and mind""textures, couleurs et ombres œuvrent ensemble harmonieusement dans une voie qui engage à la fois le cœur et l'esprit»

The screenshot shows the homepage of the [Bird is the Worm](#) website. At the top, there's a banner with the text "textures and colors and shading that work together seamlessly in a way that engages both heart and mind""textures, couleurs et ombres œuvrent ensemble harmonieusement dans une voie qui engage à la fois le cœur et l'esprit»". Below the banner is the album cover for "Bird is the Worm" by Goran Kajfes. The sidebar includes sections for Categories (with "jazz - Best of 2012" selected), Labels (with "Select Label" dropdown), and Sounds (with "jazz - Trumpet" selected). Other sidebar sections include "A LITTLE GUIDANCE" (links to various jazz-related websites), "REALLY OH, YES" (links to "Adaptable Pets", "Basic/Comics/Trade", "Cats", "Dog", "Never - All About Jazz", "News - eMusic", "News - Music Is Good", "News - Notes From the Holler", "Best of 2012", and "Featured Crowdfunding Project"), "BLOGROLL" (links to "eMusic.org Forum", "Miles' Notes: Polish Jazz blog", "MusicCloud.org", "NPR - A Blog Supreme", and "Red Moon Cafe blog"), "IF ONLY YOU LIKED ME..." (links to "Bird is the Worm" and "James' list"), and "HETA" (links to "Log In", "Entries RSS", "Comments RSS", and "WordPress.org").

Bird is the Worm
Discovering New Jazz For You

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Goran Kajfes Subtropic Arkestra - "The Reason Why Vol. 1"
August 5, 2013

In 2011, Goran Kajfes released the fascinating double album *X/Y*. The X was a throwback to the period of the late-60s, early-70s when subgenres like world, soul, and spiritual jazz were blended into indomitable bundles of euphoric interplay. Figures like Don Cherry, Sun Ra, and Archie Shepp were inventors and searchers of the various musical communities, turning them into fearless expressions of inventive, deep, and fun music. Kajfes X plunged right into that territory, but the composer gave it his own branding of psychadelic flavor, bringing out a party-time atmosphere from thoughtfully textured music.

The Y in that double-release was something else entirely. Building on the woe of early soundscapes like Brian Eno, Cluster, and Bill Laswell, Kajfes wove together a series of meditative pieces that dripped with a space-age ambience and emitted the distant warmth of fluttering stars. Its minimalist expressiveness seemed in direct contrast to the wild effusiveness of the X release.

Except that it wasn't. Both schools of music experimented with the details in the sound, bringing nuances to the forefront... just doing it with different degrees of precision. Furthermore, there was a previous sense that different influences should be compartmentalized and separated by conventional standards. There is more in common between different musics than that which separates them. Both schools of music seemed to grasp this.

On Goran Kajfes newest release *The Reason Why Vol. I*, he digs up the roots of that music.

Your album personnel is: **Goran Kajfes** (trumpet), **Johan Berthling** (bass), **Pär Rusktråk Johansson** (saxophones, flute), **Jonas Kullhammar** (saxophones, flute), **Jasper Nordenstrom** (organ, piano), **Andreas Söderström** (electric guitar), **Andreas Werlin** (drums, percussion), **Lars Skoglund** (drums, percussion), **Mats Aleklint** (trabone), and **Robert Östlund** (Moog, electric guitar).

HEADSPIN RECORDINGS

YAKAR INCADEN INCADEN W/ GORAN...

Performing renditions of the composers and ensembles that informed the music of *X/Y*, Kajfes brings the album under the same roof with a single, cohesive sound. He does this by bringing soundscapes into how he views the music through his own eyes and ears. Backed by his Subtropic Arkestra, he channels the simultaneous imagery of outer space big band jazz like Sun Ra, and the finely textured ambient drive of Krautrock acts like Cluster, while voicing this music with Kajfes's personal blend of jazz, rock, and psychadelia. It sounds like there's a lot going on here... and there is... but Kajfes offers it up in a package so very accessible, and there is... but Kajfes offers it up in a package so very fun.

Opening track "Yakar Incaden Incaden" somersaults off the shoulders of Turkish-psych composer Edip Akbayram, and puts on full display Kajfes' signature high voltage attack. Whereas, on his rendition of Soft Machine's "The Hopper," Kajfes illustrates that the opposite side of a high voltage attack is the ambient hum of electricity. It's a song with a meandering, spacey, and slightly mysterious atmosphere, suffused by fluctuating electronic equities, capturing some traits of the original, but sounding like a generation on down the lineage.

Perhaps the most intriguing album track is Kajfes' rendition of Celeste Uewu's "Okwukwe No Nenekwule," from which he develops the melody from the Nigerian musician's folkloric languor up into a modern jazz psych-groove that steps into territory occupied by another unique act... Rob Mazurek's São Paulo Underground... who also emits a party-time celebratory space-age sound from music that has a regional folk music at its heart. Even as the track builds into futuristic electronic emissions and wailing shouts of brass and woodwinds, there remains an observable trace of the seaside peacefulness of Uewu's original.

On the other hand, Kajfes' rendition of Tame Impala's "Desire Be, Desire Go" takes a divergent path from the original. There is an almost majestic passus to Kajfes' version, leaving behind the grinding demeanor of the original. It's a song off of a setting that's more of a journey with a groove that leaves the ear below, well... This, eventually, develops into a cool blues blowing session, with saxophones exuberantly teasing the song in two.

Opening track "Cluster's 'I'm Way, I'm Not'" again goes to the heart of Kajfes' reasoning that the note of his X and Y albums aren't that far removed. Starting off with a church mouse hash, the song builds up intensity through repetition, adding more layers to a simple statement of melody and rhythm. Eventually it grows into something far more complex than the simple peeps of a mouse from which it began. The rendition of Hanssen's "Starstedt" is upbeat right from the start, but there is a similar layering that lets Kajfes infuse the song with much of the subdued fantasy-story mystery of the original. And just as he takes on Cluster, Kajfes finds a way to fuse celebratory music with a sound that borders, at times, on meditative.

The cover of Arco-Indie Badkar's "Bad-Boom" plays it pretty close to the truth. It's a tale of a group of people who get together to listen to their music with friends. It has an infectious groove and a crazy mood, and so many wonderful details to get lost in. With acoustic guitar leading the way, the orchestra offers up the cool jazz icy sheen of the 1970s... and not that far removed from fellow Dutch musician Benjamin Herman and his New Cool Collective... the descending downspouts of strings glittering brilliantly off the rhythmic hop and bounce.

The reference to São Paulo Underground is even more relevant for album closer "Karina." A song by Arthur Verocai, a Brazilian musician who was part of the innovative Tropicalia movement... a music form that SPU performs an updated version of. Kajfes builds up to a frenzy pretty quick, going from zero to eighty in no time, fronted by an electric guitar burn and marching fire on keys and percussion. Methodical statements by woodwinds and horns counteract some of the rhythmic fury, but mostly it gets taken for a very fun ride.

And when it all gets boiled down, when the influences and the backstories and historical references are out of mind, this album, stocked high with textures and colors and shading that work together seamlessly in a way that engages both heart and mind, is very fun music, as simple as that.

Released on the [HeadsUp Recordings](#) label.
Jazz from Sweden.
Available at [eMusic](#). Available at Amazon: CD | MP3 | Vinyl

August 2013

S	M	T	W	T	F	S
			1	2	3	
	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

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HEADSPIN RECORDINGS

YAKAR INCADEN INCADEN W/ GORAN...

A LITTLE GUIDANCE

- o Jazz - Best of 2007
- o Jazz - Best of 2008
- o Jazz - Best of 2009
- o Jazz - Best of 2010
- o Jazz - Best of 2011
- o Jazz - Best of 2012
- o Something Different

REALLY OH, YES

- o Adoptable Pets
- o Basic/Comics/Trade
- o Cats
- o Dog
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- a MusicCloud.org
- a NPR - A Blog Supreme
- a Red Moon Cafe blog

IF ONLY YOU LIKED ME...

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THE EAR (UK)

March 18th, 2013



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Goran Kajfes Subtropic Arkestra

The Reason Why Vol.1

CD

Headspin

18 Mar 2013

THE REASON WHY VOL.1

Goran Kajfes
Subtropic Arkestra

Formats also available: vinyl, MP3 download

Last year Goran Kajfes released the beautifully bound X/Y album with his Subtropic Arkestra playing largely original works on disc X and Kajfes with David Österberg doing a modern variant on In A Silent Way on disc Y, the latter is more ambient and has proved the most enduring. The name of this latest release from the Croatian born trumpet player may seem cryptic but is in fact a straight forward explanation of where the inspiration came from to make X/Y. The eight tracks on The Reason Why Vol.1 are Kajfes' versions of some pretty obscure but now must hear originals from today and back in the day. It kicks off with a bit of Turkish psych in Edip Akbayram's Yakar Inciden Inciden, me neither, and works its way through pieces by Tame Impala, Soft Machine and Cluster to name the artists I have heard of.

All instrumental and generally high energy thanks to the brass quotient this is a fabulous album if you enjoy jazz rock of the variety found on Zappa's Grand Wazoo or Jaga Jazzists What We Must to give two contrasting instances, powerful, exciting and pretty much full on stuff. The Subtropic Arkestra is a ten strong Swedish band that combines brass, keyboards/moog/cembalo, guitar and bass plus drums played by highly capable musicians who have either been well guided or have a natural affinity with the work. The sheer quantity of energy and dynamism of the playing means that a degree of obvious compression has been necessary in the production but the result is essential from beginning to end, the sound doesn't get in the way of the music. I was blown away when I first put this on and that feeling has remained with continued exposure, it seems a bit early to pick an album of the year but this is a very strong contender.

April, 2013



"4/5 "sounding like a spacier Jaga Jazzist" ****

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Album: Goran Kajfes & Subtropic Orchestra, The Reason Why, Vol 1 (Headspin)

★★★★★

PHIL JOHNSON Saturday 20 April 2013

The Croatian-Swedish trumpeter and composer's last release, X/Y, beat Björk to the Nordic Music Prize and became this paper's jazz album of the year.

His follow-up is a reworking of favourite tunes, beginning with a Balkan take on a Turkish pop song and ending with Brazilian lounge-meister Arthur Verocai's "Karina". In between come the progs. It's very much an ensemble affair, with the 10-piece band sounding like a spacier Jaga Jazzist.

The Ear (UK) "il semble une peu tôt pour choisir l'album de l'année, mais celui-ci est un très sérieux candidat" (avr. 2013)



emusic

"un des musiciens les plus excitants et les plus prometteurs de la scène actuelle" (juil. 2013)

HiFi + (UK)

"9/10 un son foisonnant, dynamique, tourbillonnant et enivrant, mais qui forme un maelstrom tout à fait cohérent" (juil. 2013)



"ce jazz a pris une pilule qui l'a envoyé dans de nouvelles dimensions" (juin 2013)



"swish, purring, analogue keys, snappy drums and bass and stealthy, trippy horn" (mai 2013)



"gloriously psychedelic renditions of prog-jazz tunes" (juillet 2013)



"4/5 Kajfeš and his group have found their own particularly European version of Sun Ra's Afro-futurism" (juin 2013)

PROG

"sparkling interpretations of the tracks that fired his imagination" (avril 2013)

MONOCLE

"that old rascal Goran Kajfeš of cosmic otherness is back." (avril 2013)



"5/6 mange grunner til å like Kajfes orkester" (mars 2013)



"5/5 glødende virtuositet, og en personlig originalitet som gjør dette til en stor opplevelse" (mars 2013)



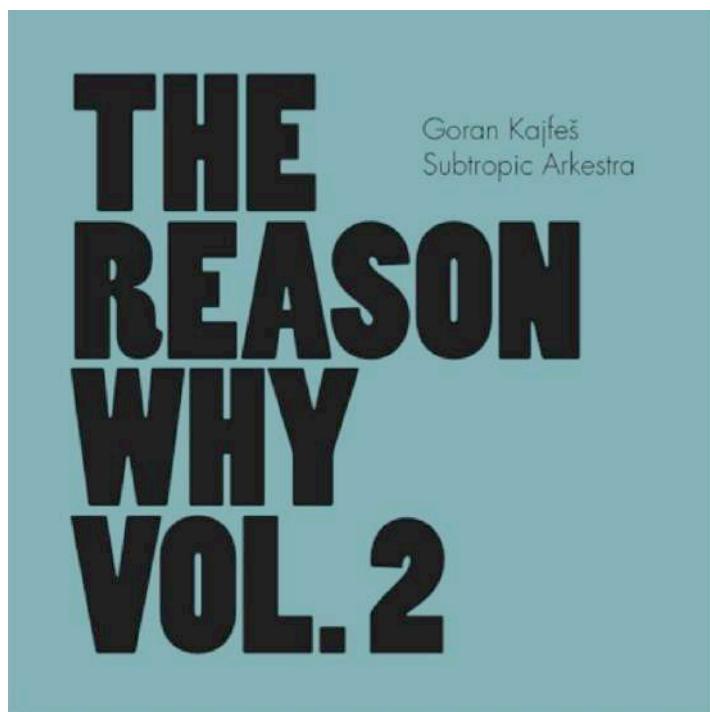
"4/5 blandningen är häpnadsväckande. Som ordet tråkigt absoluta motsats" (mars 2013)

Västerbottens-Kuriren

"4/5 ett ambitiöst, gränslöst och medryckande album att låta sig föras bort av" (mars 2013)

Subtropic Arkestra The Reason Why vol.2

Paru le 4 décembre 2014 – Label indépendant Headspin



GAFFA



"spelar så inspirerat att albumets fyrtiotre minuter känns alldeles otillräckliga"

NÖJESGUIDEN



"bländande vackert och löjligt medryckande"



"som lyssnare blir man överrumplad, upprymd"



"vidunderliga tolkningar"

DIG JAZZ (SE) 4,5/5

December, 2014

4,5/5 « une interprétation magnifique de *Yet Again*, du groupe Grizzly Bear (US) et une version fraîche presque enivrante de *New Track* du camerounais Francis Bebey »

Puls och groove som obönhörligt klistrar sig fast

Goran Kajfeš Subtropic Arkestra
The Reason Why Vol. 2
(Headspin/Border)



Det var väl bara en tidsfråga innan trumpetaren Goran Kajfeš och han Arkestra skulle följa upp förra årets förträffliga första volym med tolkningar av låtar från olika hörn, geografiska såväl som genremässiga. Det tog knappt två år. Och denna andra, lika mängskittande volym infriar med råge de förväntningar som första volymen skapade.

I sex låtar tar Kajfeš och hans tiomannaband oss med på ett äventyr som friskar upp armeniska folkdans, turisk folkrock, kameruns makossa, brasiliansk musica popular Brasileira och amerikansk indierock med en puls och groove som obönhörligt klistrar sig fast.

Ljudbilden är kompakt och fluffig på en och samma gång, och erbjuder fint spelutrymme för såväl Kajfeš trumpet som Per "Rusktråsk" Johanssons barytonsax, Jonas Kullhammars tenorsax, Jesper Nordenströms keyboards och Reine Fiskes gitarr. För att inte tala om paret som finns där hela tiden för att hålla ihop alla växlingar mellan olika stämningslägen, basisten Johan Berthling och trumslagaren Johan Holmegård.

Vid sidan av låtar förknippade med den turkiske slaverkaren Okey Temiz, den brasilianske singer-songwritern Milton Nascimento och svensk-turkiska gruppen Sevda är det två tolkningar som sticker ut mer än de övriga: dels en fantastisk tolkning av Brooklynbandet Grizzly Bears låt *Yet Again*, dels en närmast berusande häftig version av kamerunske Francis Bebeys medryckande *New Track*.

Peter Borremar





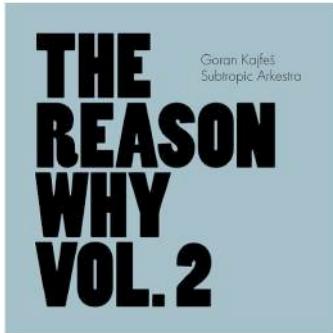
CHICAGO READERS by Peter Margasak (US)

January 2015

MONDAY, JANUARY 5, 2015

12 O'CLOCK TRACK / MUSIC / POST NO BILLS
Listen to funked-up Turkish pop from Swedish trumpeter
Goran Kajfes

Posted By Peter Margasak on 01.05.15 at 12:00 PM



Swedish trumpeter Goran Kajfes has been a notable presence on the Scandinavian scene for about 15 years, and while he's a superb and highly skilled jazz improviser, most of his work has triumphantly existed in the cracks and crevices between genres. He's probably best known for his key role in Oddjob, an amped-up quintet finding evermore possibilities in the electric music of Miles Davis. While Oddjob remains active—they're currently at work on their seventh studio album—of late the trumpeter has been making a serious splash with a large band he calls the Subtropic Arkestra.

In December the ensemble released their second strong record, *The Reason Why Vol. 2* (Headspin), proffering further takes on an eclectic array of music that includes covers of tunes from Africa, Turkey, and Brazil, as well as early-70s prog-rock ([Soft Machine](#), [Cluster](#)) and current indie rock ([Tame Impala](#), [Grizzly Bear](#)). On paper that mixture doesn't sound especially promising, but the instrumental band consistently serves up scintillating arrangements that present the work in dynamic, new light. It helps that Kajfes is surrounded by some of Sweden's best players (jazz heavies like reedists Per "Ruskträsk" Johansson and [Jonas Kullhammar](#) and bassist Johan Berthling—with whom the trumpeter plays in [Mats Gustafsson's Fire! Orcherstra](#)—and the multifaceted rock guitarist Reine Fiske of [Dungen](#)), but the vision is all his. On the group's new record I keep hearing the Subtropic Arkestra as the [Menahan Street Band](#) transported to Communist-era Eastern Europe—that's a big compliment in my book. For today's [12 O'Clock Track](#) you can listen to the knockout opener for the group's recent album, a medley of "Dokuz Seki/Esmerim," 70s Turkish tunes by Okay Temiz and Beyaz Kelebekler.

Tags: Goran Kajfes, Oddjob, Sweden, jazz, Subtropic Arkestra, The Reason Why Vol. 2, 12 O'Clock Track, "Dokuz Seki/Esmerim," Jonas Kullhammar, Per "Ruskträsk" Johansson, Johan Berthling, Reine Fiske, Dungen, Image

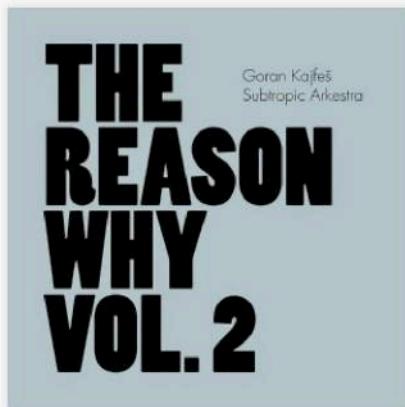
JAZZNYTT by Niels Overgård (DK)

February 8th, 2015

« *Sun Ra est debout dans les coulisses avec un casque spacial afin qu'il puisse mieux entendre ces beaux, funky et sensibles suédois. Ce parti pris multi-ethnique reflète avec brio ce à quoi ressemble le monde* »

FEB
8

Goran Kajfes Subtropic Arkestra: The Reason why vol. 2 (Headspin Recordings)



Det er et sammenstød, et clash af kultur og etnicitet i en grad, hvor Dansk Folkeparti og Sverigedemokraterna må skide i bukserne af skræk. Goran Kajfes er oprindelig fra Jugoslavien, han bor i Sverige og har hentet musikalsk inspiration i Tyrkiet. Det er funky kefir med et strejf af köttbullar og lime. Bandleaderen for Subtropic Arkestra, Goran Kajfes har nu lavet sit andet album med det ni mand store orkester, hvor halvfjerdserne ikke er langt væk. Det er multikulti og bevidsthedsudvindende jazz med psykedeliske farver. Pladen lægger ud med tyrkisk halvfjerdserfunk, hvor andet nummer Adimiz Miskindir Bizim med Kajfes' polerede trompet, giver mig mindeser om et soundtrack til en charterrejse i 1974.

Det er ikke kun Tyrkiet, hvor Kajfes har hentet musik fra. Amerikanske Grizzly Bear (Yet Again), brasilianske Milton Nascimento (A Lua Girou) og camerounske Francis Bebey (New Track) er også finde på pladen. Det er berusende og besættende lækkert. Goran Kajfes er uden tvivl manden i front og han lader sig trumpet gløde på vidunderlig vis. Men det er også et kolektiv, hvor bandnavnets Arkestra skal tages bogstavligt. Sun Ra står ude i kulissen og har taget rumhjelmen af, så han bedre kan høre de skenne, funky og udadvendte svenske. Det er en multietnisk fest, der på glimrende vis afspejler hvordan verden ser ud i dag.

headspinrecordings.com

Skrevet for 8th February af [Niels Overgård](#)

Etiketter: anmeldelse, funk, jazz, Sverige, world

JAZZ JOURNAL by Brian Morton (UK)

:: February, 2015

Goran Kajfeš builds on Gillespie and Don Cherry



Markus Rüggersen

JAZZ JOURNAL
February 2015
Brian Morton

GORAN KAJFEŠ

Jazz in Sweden: "There aren't many good clubs to play, but musically it's fine with a lot of great bands and musicians. It's an interesting period with many unexpected musical collaborations. We are keeping up with the Norwegians now"

Blaise Pascal said that if Cleopatra's nose had been one inch shorter, the history of the world would have been different. The same might be said about Goran Kajfeš's arms. If they'd been a couple of inches longer he'd have been steered into the trombone section and we – though with no disrespect intended to the slide instrument – would have been the poorer. "It turned out to be a trick to get a new trumpet player for the school orchestra." Born in Sweden of Croatian parentage – his father Davor is a remarkable pianist – Kajfeš has turned a bandmaster's manoeuvre into a highly distinctive and original career as trumpeter and bandleader. He's a stalwart of Oddjob, fronts his own Subtropic Arkestra – whose recording X/Y is one of the most rewarding and original jazz releases of recent years – and turns out for free-jazz duties with Nacka Forum and Fire! Orchestra.

The roots and mechanics of that very distinctive sound aren't hard to unpick. Asked about influences, he毫不犹豫ly cites his father and Dizzy Gillespie, which explains the bright, brassy sting of his playing, though Lester Bowie might seem to be a further, more recent source and like all Swedish players he has a special affection for Don Cherry. As to his choice of horn, "I have a Bach Stradivarius trumpet and a King Silversonic cornet. I use a Monette mouthpiece for the trumpet. I don't like playing around a lot with different models. That just makes me confused. As I am only hearing it from 'behind' (the bell points away from me) I probably hear it totally different to the listeners!"

Standing in front of him for the first time at the Luleå jazz festival a few years ago, I can confirm it's an exhilarating experience. The Oddjob sound, with Per "Rusktrask" Johansson and Daniel Karlsson, Peter Forss and Janne Robertsson, is a neat blend of contemporary jazz and funk. The group's a fixture now, establishing a high benchmark with the 2004 sophomore record Luma, and they like to keep things fresh. "We've played together for 16 years, so we feel our communication has reached a high level. We understand and trust each other. This also makes it easy to change angles or ambience in our tunes, so we don't get bored with ourselves." Jazzoo is an album by the band for children, with illustrations by the British artist Ben Javens. He cites dance as a further influence. "I like Anna Teresa de Keersmaeker, Pina Bausch and Buto dance company Sankai Juku. These are sources that make sense of the 2013 Subtropic Arkestra CD The Reason Why, with its worldwide spread and air of wanderlust.

And the Arkestra? "I started that band to make X/Y, which we toured and then recorded The Reason Why: Volume 1. It's a mix of jazz and rock musicians and that makes me excited."

Kajfeš concedes that living in Sweden is relatively privileged as far as recording and distribution is concerned but surprisingly says that the live music situation "isn't that good actually. There aren't many good clubs to play, but musically it's fine with a lot of great bands and musicians. It's an interesting period with many unexpected musical collaborations. We are keeping up with the Norwegians now," he laughs.

Kajfeš – or strictly X/Y – was awarded the 2011 Nordic Music Prize, the Scandinavian equivalent of the Mercury and with a similar spread of genres. What difference did that make? "It was really good for me. I got a lot more concert opportunities and some money to spend on creative projects. And it was great that they chose a jazz-oriented album ahead of pop recordings with so much more PR power. There is hope!"

He's a buoyant personality, one of those lucky sods with a picture in the attic who seems to get younger and more energetic all the time. Over the next few months his focus will be on the new Subtropic album The Reason Why Vol. 2, released on 6 April. It's another expression of his long-term plan: "I am trying to throw myself into new and challenging projects that are pushing the limits and to evolve my trumpet playing until I drop."

Brian Morton

DEGOTERS by Paul (FR)

:: March, 2015



2014, EUROPE, JAZZ, SINGLE, SUÈDE

Published on 15/03/2015 — [Leave a comment](#)

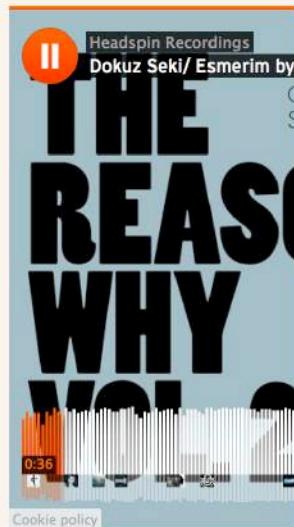
Goran Kajfes Subtropic Arkestra | Dokuz Seki/ Esmerim

written by **Paul**

Goran Kajfes Subtropic Arkestra « Dokuz Seki/ Esmerim » – Headspin Record Jazz

Le volume 2 de « The Reason Why » s'ouvre sur ce morceau magnifique et électrisant « Dokuz Seki/Esmerim ». Un voyage jazz en Turquie par ce qui me semble être la meilleure formation jazz de Suède aujourd'hui – même s'ils n'ont malheureusement pas remportés les 'Victoires' locales. Si vous aimez, découvrez le Vol 1 & 2 dans leur entier, vous serez tout autant surpris à chaque morceau... et vivement le Vol. 3

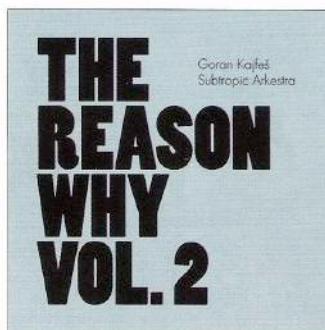
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HIFI+ by Jason Kennedy (UK)

:: March, 2015

« This is the first class Subtropic Arkestra, of that there's no doubt »



The Reason
Why Vol.2



120g



Goran Kajfes Subtropic Arkestra
Headspin

Kajfes is a Swedish trumpet player with a thing for obscure psychedelia, music which influenced his album X/Y in 2010 and some of which he subsequently covered on the first volume of *The Reason Why*. He clearly had a catholic musical upbringing; four of the six artists whose work he and his electric and brass-powered Arkestra cover on *Vol.2* are rare birds indeed – some don't even come up on Wikipedia!

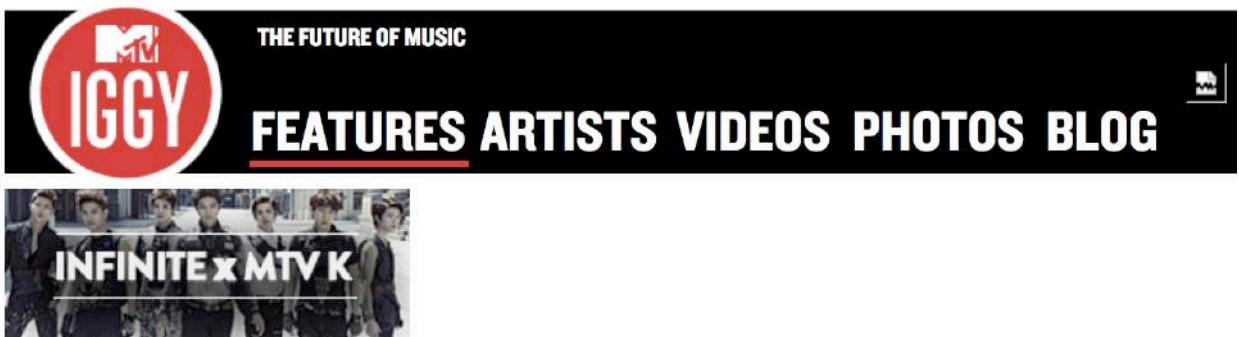
The two artists I recognise however, are Milton Nascimento and Grizzly Bear, the former's 'A Lua Girou' being the most melodic and least psychedelic tune on here. In fact it's not psychedelia at all, as anyone familiar with the Brazilian's work will know. The rest of the album is pretty intense and heady stuff, played in full effect by a nine-strong band that is augmented on the last track by the voice of Jose Gonzalez.

However, the two little-known Turkish covers are the most remarkable tracks here, all the more emphatically so in the modern recording style of these interpretations. They set the tone for a belting, all hands on deck, don't spare the horses great album. This a first class Subtropic Arkestra, of that there's no doubt. JK

RECORDING
MUSIC



HIFI+
March 2015
Jason Kennedy



20 Nordic Acts Taking Jazz in Exciting New Directions

GORAN KAJFEŠ

Croatian-born trumpet player **Goran Kajfeš** makes no bones about describing his music as “acid rock with horns.” Enticing and accurate as that description may be — think: a Eastern European version of The Mars Volta’s prog excursions with a jazzy twist — Kafes has a lot more up his sleeve. The leader of the Subtropic Arkestra, Kafes is also a member of groups Oddjob, Angles, Nacka Forum, Magnus Carlson & The Moon Ray Quintet, and the Fire! Orchestra.

THE REASON WHY VOL. 2

Goran Kajfes
Subtropic Arkestra

Headspin Recordings

Dokuz Seki/ Esmerim by Goran Kajfes Subtr...

6:24

▶ 8,881

The Reason Why Vol 2

by Goran Kajfeš' Subtropic Arkestra

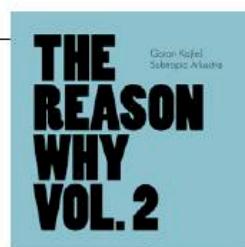
(Headspin Recordings, HEAD 021 CD/LP/download)

Hot on the heels of its much-lauded predecessor comes **The Reason Why Vol 2**, from Swedish trumpeter Goran Kajfeš and a tight band of heavy woodwind and loud electric guitars.

Kajfeš, whose parents immigrated to Stockholm from Croatia, is a classically trained jazz musician and the disciplined playfulness of this background is manifest here in glorious fashion. In fact, this album is so playful in its sonic swerves that the listener can be wrong-eared as Kajfeš makes a point of collapsing numerous sonic worlds and genres in on themselves.

The name of the band – Subtropic Arkestra – suggests as much in its homage to the cosmic jazz of Sun Ra and to the *mélange* that makes up Brazilian *tropicalia*. So, there are hints of Ennio Morricone on the ultra-smooth brass, flute and organ lines of 'Adimiz Miskindir Bizim' while the dub-heavy beats of the 'Dokuz Seki/Esmerim' make you wonder if a piece of 1970s Turkish kitsch hasn't been fed through a reggae studio. All this is intentional. The latter is an instrumental that slams together two separate pieces: one by contemporary Turkish jazz drummer Okay Temiz and the other an overwrought song from the 1970s Turkish group Beyaz Kelebekler. **Vol 2**'s instrumentals may use the raw material of other musicians – they form 'the reason why' – but its results are inimitably its own.

★★★★ LG
gorankajfe.com

**MUSIC**

TOP CHARTS ITUNES (UK)

March, 2015

TOP CHARTS >

Albums Songs

1.  Liquid Spirit
Gregory Porter
2. Historical Misappropriation
Scott Bradlee & Postmodern Jukebox
3. Nothing But the Best (Remastered)
Frank Sinatra
4. Greatest Ever Jazz Masterpieces...
Various Artists
5. The Very Best of Chilled Jazz - S...
Various Artists
6. The Reason Why Vol. 2
Goran Kajfeš Subtropic Arkestra
7. 100 Greatest Hits
The Rat Pack
8. Liquid Spirit (Expanded Deluxe E...
Gregory Porter
9. Selfies on Kodachrome
Scott Bradlee & Postmodern Jukebox
10. Afrodeezia
Marcus Miller

ECHOES by Dom Servini (UK)

:: March, 2015

And finally, make sure you keep your ears peeled for the second instalment from Swedish trumpeter **Gran Kajfes** and his **Subtropic Arkestra**. *The Reason Why Vol. 2* follows on

from its Grammy nominated predecessor with a collection of covers and original tunes that draw on influences as widespread as the Balkans to Brazil and Cameroon. In fact, their version of Francis Bebey's underground afro-electronic anthem *New Track* might be one of the most slept on club killers of the year! Remember where you heard it first.

ECHOES
March 2015
Dom Servini

UNCUT Playlist (UK)

:: April, 2015



SONGLINES by Russ Slater

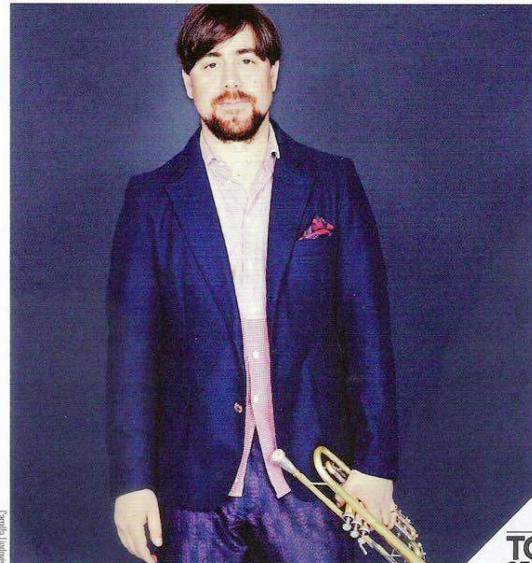
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TOP OF THE WORLD

TRACK 1 ****4/5

:: March, April 2015

Si le vol. 1 nous démontrait la diversité des influences de Goran Kajfès, ce second opus nous montre à quel point celles de ses racines s'affinent. Kajfès dont sa famille est originaire d'Ex-Yugoslavie, nous offre incontestablement dans cet album un propos encore plus ancré en l'Europe de l'Est. Sa prédominance pour les cuivres n'a d'équivalent qu'un brass-band des Balkans avec une musicalité et une imagination capable de faire scintiller n'importe quel thème. Kajfès prouve sur le vol.1 sa grande connaissance des musiques du monde, mais ici il les confirme à la source avec 3 titres d'origine turque et arménienne et 3 autres titres des USA, du Brésil et du Cameroun. De l'éloquence de la version triomphale du groupe Indie *Grizzly Bear*, dont il prend encore une fois les simples motifs mélodiques de l'original, les malaxé, les flatte dans des passages inattendus à couper le souffle, à la version psyché-groove-funk de Dokuz Seki/Esmerin, qui est un autre moment fort. A la vérité, il n'y a aucun mauvais titre ici. Kajfès ré-invente agréablement des musiques du monde dans une créativité et une dynamique qui lui deviennent personnelles.



TOP OF THE WORLD

On your free CD – the editor's selection of the top ten new releases reviewed in this issue



TOP OF THE WORLD PLAYLIST TRACKS

01 THE REASON WHY VOL. 2 	05 Dokuz Seki/Esmerin
02 MISSISSIPPI 	06 MAHSA YAHDAVI
03 'BOONY BUNCH OF ROSES' 	07 Stelios Petrakis
04 Gyimesi Karszalamasz' 	08 Terry Riley's In C
05 Tarek Abdallah & Adel Shams El-Din 	09 Various Artists
06 Wasiqa 	10 NE ME MAL

06 SONGLINES / ISSUE 107

Goran Kajfes Subtropic Arkestra

The Reason Why Vol 2

Headspring Recordings (44 mins)



A sequel that's even better than the original

If Vol 1 showed how diverse

Swedish

trumpeter Goran

Kajfes' influences

are, then this

second instalment of covers shows you how he is beginning to refine those interests. Kajfes' family has roots in the former Yugoslavia and this album offers his most

unmistakably Eastern European offering yet. His heavily horn-laden nine-piece band equal the bombast and brawl of any Balkan brass band,

with a musicianship and imagination to make any song sizzle. Kajfes proved on Vol 1 that he has a wide knowledge of world music,

though here he reins himself in a touch, with three of the six tracks having Turkish origins, and the other three hailing from the US, Cameroon and Brazil. The soulful,

triumphant version of indie band

Grizzly Bear's 'Yet Again' takes the

original's simple melodic motif and

contorts and cajoles it into unexpected and breathtaking

passages, while the full psych-out

and killer bass groove of 'Dokuz

Seki/Esmerin' is another highlight.

Truth be told, there isn't a bad track

here. Kajfes' re-imaginings of world

music are creative, dynamic and,

pleasingly, becoming personal.

RUSS SLATER

TRACK TO TRY *Yet Again*

SONGLINES
April / May 2015
Russ Slater

Earworms (UK)

:: April, 2015

APRIL 20, 2015 BY ALIMUNDAY

Earworms 20 April 2015

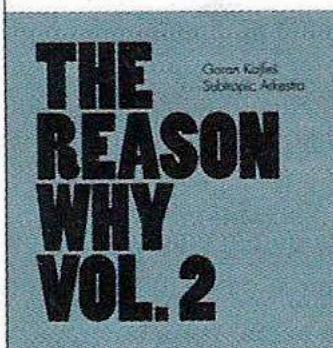


Another cracking bunch of worms this week, absolutely no theme whatsoever except that they're all rather splendid. Thanks everyone, and please keep the worms coming in to earworm@tincanland.com. Enjoy!

Goran Kajfes Subtropic Arkestra – Dokuz Seki/Esmerim – CaroleBristol: This is apparently a mash-up of two Turkish songs given an avant-garde jazz treatment by Goran Kajfes, a Swedish trumpeter of Balkan origins. It is the single from a forthcoming album called The Reason Why Vol. 2. I've been hearing this a lot on Lauren Laverne's 6Music programme and I find it irresistible.

UNCUT by John Mulvey (UK) 8/10

:: May, 2015



**THE
REASON
WHY
VOL. 2**

8/10

**GORAN KAJFES'
SUBTROPIC
ARKESTRA**

**The Reason
Why Vol 2** HEADSPIN

**Eclectic Swedes
give Grizzly Bear
a jazz makeover**

On *Vol 1*, trumpeter Kajfes and his group applied rumbustious jazz-rock treatments to tunes by Tame Impala, Soft Machine and Cluster, revealing themselves as a prejudice-smashing big band akin to fellow Scandinavians Jaga Jazzist. This time, the songbook's a little more obtuse, with vibrant attacks on Milton Nascimento (Brazil), Francis Bebey (Cameroon) and a clutch of old Turkish psych jams; Mahzar Ve Fuat's "Adimiz Miskindir Bizim", fuzztoned organ to the fore, is especially rewarding. Kajfes' arrangements are punchy and accessible. Nevertheless, a lyrical take on Grizzly Bear's "Yet Again" is a neat point of entry for those daunted by the exotic range. José González guests, inconspicuously.

JOHN MULVEY

UNCUT
May 2015
John Mulvey

:: May, 2015

European Scene / BY PETER MARGASAK

Kajfes Pursues Disparate Projects

One of the most crucial signs of a jazz musician's worth is establishing a unique voice, usually expressed through improvisation and tone. Swedish trumpeter Goran Kajfes has established his skill and uniqueness in both of those departments, playing with a lyric grace and plush sound that fits easily into both mainstream and avant-garde contexts. But Kajfes prefers to look at his identity in a holistic way. In some of his leader projects, he rarely solos.

"I often think more of the whole rather than trying to squeeze in a trumpet solo at any cost," Kajfes said. "The group performance—feeling, sound and character—is more important to me." That ethos is certainly reflected in the music of the trumpeter's superb Subtropic Arkestra, a group that first emerged on his 2010 release *X/Y*, with some of Stockholm's best musicians from the jazz, rock and experimental music communities playing a heady, floor-thumping mix of Turkish psychedelia, funk and indie rock, all with a jazz-informed sensibility.

In addition to featuring superb music, *X/Y* comes elegantly packaged as a double-CD in a hardbound book filled with gorgeous photography. It was released by Headspin, the label Kajfes co-founded with producer David Österberg in 2004.

While Kajfes makes a strong case for his talent as an improviser within his long-running collective quintet Oddjob, even there the focus remains squarely on an ensemble sound: "We write songs collectively, try to explore the group chemistry more than soloing parts. We've evolved live with a different, looser approach where we do stretch out more."

The trumpeter keeps busy as a key member of several important, hard-core improvising bands—including Nacka Forum, Angles 9 and saxophonist Mats Gustafsson's Fire! Orchestra—and his leader projects have consistently revealed a wide-angle stylistic aesthetic.

His parents moved to Sweden from Croatia in 1967, settling in Stockholm while his piano-playing father Davor was touring as a member of the Zagreb Jazz Orchestra. That heritage planted the seeds for the trumpeter's embrace of Balkan traditions, such as folk-inspired melodies and intricate meters. He also studied classical music, often playing at home with his parents. But he eventually fell for jazz, studying at Copenhagen's prestigious Rhythmic Music Conservatory between 1993 and 1995.

Although Oddjob began as a relatively conventional hard-bop quintet, with the remarkable reedist

Goran Kajfes



CAMILIA LINDBERG

Per "Ruskträsk" Johansson joining Kajfes on the front line, in recent years the band has explored other territory—such as film music on its breakout 2010 album *Clint* (ACT) and, most recently, children's music on *Jazzoo* (Headspin). Next up is a collection inspired by Swedish folk music.

Kajfes also works regularly with a wide variety of pop and rock acts, including Stina Nordenstam, Robyn, Neneh Cherry and José González (who sings on the most recent Subtropic Arkestra album, *The Reason Why Vol. 2*). "That's the way I love to have it," he said. "The more schizophrenic, the better—mixing everything without judging right or wrong. It keeps me inspired. I try to be like an octopus, grasping for different things with my arms and putting it in my mouth and spitting out a mix of everything."

No single project embodies that mix like his Subtropic Arkestra. The version of the group that appeared on *X/Y* didn't have a name at the time, but after playing concerts in support of the releases, that changed. "We all loved the constellation and energy of the band," he said. "So I wanted to record more music and decided to go for a series of albums with music that inspired us to record the music on the *X* album. I love the mix of musicians in the band—jazzers, rockers, minimalists—so right now this is what I like doing the most. On a good day, it feels like cosmic Balkan shoegazer jazz." **DB**

THE WIRE by Nick Southgate (UK)

:: May, 2015



Goran Kajfes' Subtropic Arkestra

The Reason Why Vol 2

Headspring CD/DL

The Subtropic Arkestra's name is a nod to Sun Ra and the master's pan-galactic vision of the power of music. After all, if you hail from Saturn, borders between musical genres must seem a mere bagatelle. Group leader Goran Kajfes is another musician working across borders, a Croatian settled in Sweden and the creator of two albums of eclectically sourced covers, this second following on from the first volume in 2013. This Arkestra are somewhere between the electric groups of early 70s Miles – especially when Kajfes's own effects-treated trumpet comes to the fore on the version of Francis Bebey's "New Track" – and the group sounds of Gil Evans's more expansive moments, or perhaps David Axelrod's similar outings.

The mix of rhythm and psychedelic colour is a reflection of the source materials as much as an interpretation of them. The opener, for example, is a version of an Okay Temiz composition "Dokuz Seki". Temiz was the product of the Ankara conservatory, but made his own instruments and a name for himself reinterpreting the traditional wind sounds of Turkey. Here electric guitar picks up the snaking lines of the woodwind. The Afro feel of the horns on the Francis Bebey track fleshes out the latent ambitions in the thumb piano and electronica arrangements of the Cameroonian's own reinventions of his source material. It's this careful sourcing of already eclectic sounds that makes *The Reason Why Vol 2* work. They're all musicians borrowing from the same cosmos of sound over and over again.

Nick Southgate

THE WIRE
May 2015
Nick Southgate

UK Vibe

jazz culture : 22 years and counting

4/5 "the left-field winner for the summer"

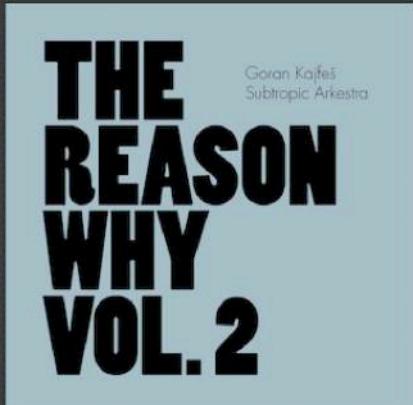
UK VIBE by Tim Stenhouse (UK) ****

:: May 2th, 2015

02nd May
2015

Goran Kajfeš Subtropic Arkestra 'The Reason Why vol. 2' (Headspin) 4/5

by ukvibe



**THE
REASON
WHY
VOL. 2**

Swedish trumpeter of Balkan heritage Goran Kajfeš has over a couple of albums perfected a highly individual hybrid of styles that is so diverse that it takes in late 1960s Miles Davis, notably from the electric period, as well as pan-Balkan beats from Turkey, the former Yugoslavia and beyond. British influences are not absent and include prog and jazz-rock legends Soft Machine, yet even this is not the limit of Kajfeš' visionary scope and on the latest adventure in sound, he takes on board the music of Cameroon, Nigeria and Brazil and in the process weaves his own magical spell. Little wonder, then, that he has been likened to a European equivalent of Sun Ra minus the cosmic attachment. A first volume surfaced in 2013 which was not in fact the debut, since the album 'XY' came out as long ago as 2010. Of immediate interest this time round is the cover of a musician who has rapidly gained cult status, Francis Bebey, a polyglot and polymath of immense talent whose music and words are currently being rediscovered. On Bebey's 'New Track' the keyboards hint at 'In a Silent Way' with Afro-Beat horns and rhythm guitar and this may well be the track to showcase the album as a whole to a wider audience. Turkish influences abound on the opener, 'Dokua Seki/Emerim', which was co-composed by Turkish drummer Okay Temiz and is indeed a rootsy number that aims at club land and features heavy psychedelic guitar and a memorable bass line from Johan Berkling with a sparse trumpet. What is of interest here for the album in general is how well the unfamiliar instrumentation combines with the more familiar and this is testimony to Kajfeš' own study and appreciation of other musical traditions that he has carefully blended and incorporated into a cohesive whole. His growing interest in other cultures has extended to Brazil and Milton Nascimento's early piece 'A Lua Girou' works a treat here, almost as though Bill Frisell has been instructed to perform on dissonant guitar. José Gonzalez guest vocals on one number, 'Yet Again' which demonstrates another side to Kajfeš' versatile and all-encompassing approach. This has been garnering support from the rock music press on playlists and may just be the left-field winner for the summer.

Tim Stenhouse

Category : Sans Frontière

Off

Fresh Posts

Goran Kajfeš Subtropic Arkestra 'The Reason Why vol. 2' (Headspin) 4/5

Giovanni Guidi Trio 'This Is The Day' (ECM) 4/5

Jan Prax Quartett 'Keepin' A Style Alive' (ACT) 4/5

Sarah Weller Band 'Stormy' (Daisy Dog) 3/5

Change 'Turn on Your Radio' (BBR) 3/5

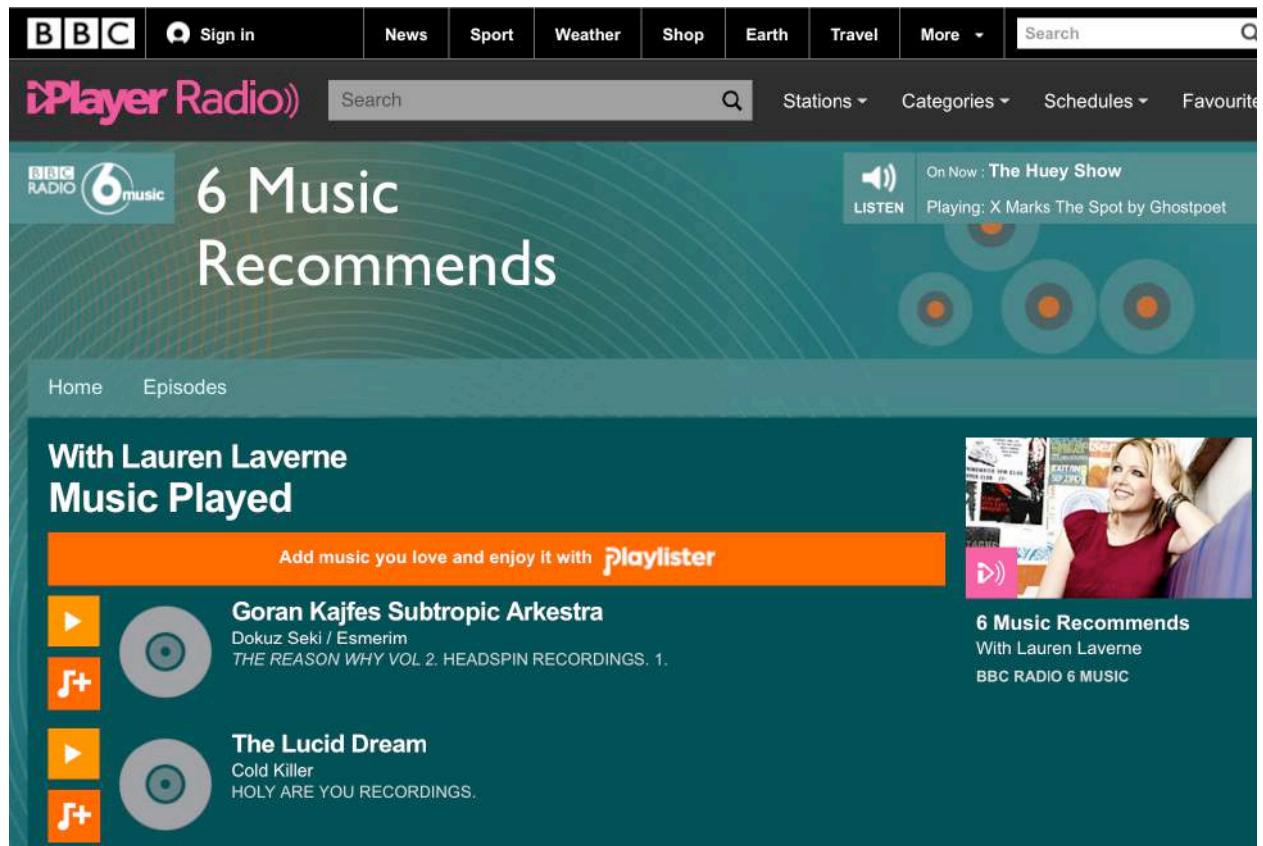
Jack DeJohnette 'Made in Chicago' (ECM) 3/5

Emily Saunders 'Outsider/Insiders' (The Mix Sounds) 4/5

Anders Jorlin/Lena Willemark/Karin Nakagawa 'Trees of Light' (ECM) 4/5

Buena Vista Social Club 'Lost and Found' Cd/LP/Dig (World Circuit) 4/5

BBC RADIO 6 music (UK) Playlist by Lauren Laverne



The screenshot shows the BBC iPlayer Radio 6 Music website. At the top, there's a navigation bar with links for BBC, Sign in, News, Sport, Weather, Shop, Earth, Travel, More, and Search. Below that is a secondary navigation bar with links for iPlayer Radio, Search, Stations, Categories, Schedules, and Favourites. The main content area features a large banner for '6 Music Recommends' with the title 'With Lauren Laverne Music Played'. It includes a call-to-action 'Add music you love and enjoy it with Playlister'. Below this, two tracks are listed: 'Goran Kajfes Subtropic Arkestra' and 'The Lucid Dream'. To the right, there's a photo of Lauren Laverne and text for '6 Music Recommends With Lauren Laverne BBC RADIO 6 MUSIC'. The overall design is dark-themed with orange and white accents.

JAZZ FUN (DE)

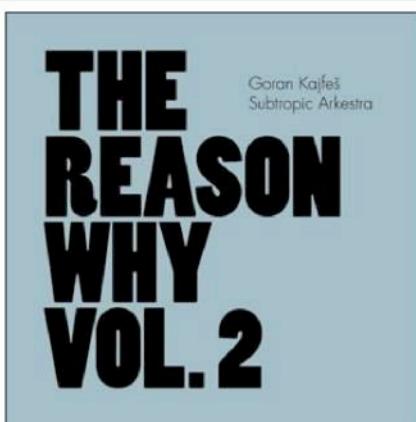
April 30th, 2015



GORAN KAJFEŠ - THE REASON WHY VOL. 2

Goran Kajfeš
The Reason Why Vol. 2

CD
Erscheinungstermin: 01.05.2015
Label: Q-Rious Music, 2015



Als Goran Kajfeš 2013 mit seinem Subtropic Arkestra "The Reason Why Vol. 1," vorlegte, war sich die Fachwelt einig, dass den Schweden mit diesem Album ein wahrhaft großer Wurf gelungen ist (siehe oben). Sämtliche Rezessenten bejubelten das Werk, und alle hofften sie, dass schon bald eine Fortsetzung des Geniestreichs folgen würde. Die ist nun da und enttäuscht die hochgesteckten Erwartungen nicht im geringsten. Der ersehnte Nachfolger verknüpft ebenbürtig die unterschiedlichsten Musikstile, wie schon bei Folge eins bilden unvereinbar scheinende Gegensätze eine stimmige Synthese. Tonskalen aus der Türkei und vom Balkan, afrikanische und brasilianische Rhythmen, psychedelische Sounds und US-Indierock – Kajfeš vermischt hier erneut seine breit gefächerten Vorlieben und verweist zugleich auf zentrale Einflüsse in seiner Künstlerbiographie.

Für "The Reason Why Vol. 2," hat der Trompeter einmal mehr obskure Fundstücke aus seiner Plattsammlung, die wohl kaum einem Hörer von heute vertraut sein dürften, höchst eigenwillig bearbeitet.

Goran Kajfeš hat sich mit Instrumentalisten der Extraklasse umgeben, zum hochkarätigen Line-up zählen unter anderem die Holzbläser Per "Ruskträsk", Johansson (Nils Landgren, Mando Diao) und Jonas Kulhammar (Nacka Forum). Mit von der Partie sind des Weiteren Gitarrist Andreas Söderström und Bassist Johan Berthling. In einer Gastrolle tritt darüber hinaus José Gonzales auf.

MOJO

4/5 "... sumptuous mix, ... magic carpet ride of a record"

MOJO – The World's Best Music Magazine (UK) ****

June 2015

**Goran Kajfeš
Subtropic
Arkestra**



The Reason
Why Vol. 2

HEADSPIN RECORDINGS. CD

Swedish jazz trumpeter with
more globetrotting songs on
this follow-up full-length.



Taking his
Subtropic
Arkestra to
Turkey, Brazil,
North America,
Africa and early

'70s Sweden, *The Reason Why Vol. 2* finds Goran Kajfeš going even deeper into an eclectic store of musical influences. Where its predecessor reworked tracks by Tame Impala, Soft Machine and Cluster, among others, this second instalment features a slightly more obscure assortment of international artists. Leading an ensemble that includes singer José González and Dungen guitarist Reine Fiske, Kajfeš smoothly grooves through acid-spiked Turkish jazz/pop (Dokuz Sekil/Esmereim), head-bobbing Afrobeat (Francis Bebe's New Track) and moustachioed jazz-funk (Yet Again by US indie troupe Grizzly Bear). Also drawing Turkish psych-folk duo Mazhar Ve Fuat, Milton Nascimento's South American soulfulness and Swedish fusionists Sevda into the sumptuous mix, the result is a beautifully-crafted magic carpet ride of a record.

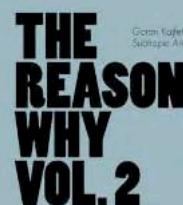
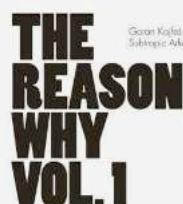
Andrew Carden

MOJO

June 2015

Andrew Carden

CHRONIQUE CD > DÉCOUVERTE



**Goran Kajfes
Subtropic Arkestra**
*The reason why
Vol. 1 & 2*
Headspin Recordings 2014 -
HEAD 021

Par Philippe Desmond

The reason why ?
La raison pour laquelle je vais vous en parler c'est tout simplement que j'ai adoré !
C'est quoi ce truc ?
Ca sort d'où ?
Impossible avec une écoute à l'aveugle – j'ai failli dire dégustation tant le plaisir est grand – de l'imaginer.
Un groove d'enfer quasiment tout le long, souvent de l'afrobeat époque psychédélique ; tiens ça rappelle Fela ou Manu Dibango et son Africadelic. Ah voilà Jethro Tull qui

rapplique. Non ce n'est pas eux. Ah oui Soft Machine ! Un regard sur la pochette (vol 1) c'est en effet un titre de ce groupe de rock progressif "The Nodder", envoutant. Mais c'est génial, ça part dans tous les sens pourtant on sent une belle unité, celle des musiciens et notamment autour du leader Goran Kajfes.

Qui sont donc ces gens ? Goran est un (sacré) trompettiste slovène d'origine croate et ses sidemen eux aussi sont du pays désormais plus connu pour ses jazzmen de qualité que pour ses anciennes gloires de tennis.

Goran est en plus un vrai touche-à-tout, il a un autre groupe de jazz, le quintet Oddjob avec qui il brise déjà les frontières du jazz (ah ces étiquettes !), mais il a aussi collaboré avec Lisa Ekdahl, Eagle Eye Cherry (le fils de Don) et bien d'autres.

Il vient même avec Oddjob d'obtenir le Grammy en Suède du meilleur album pour enfants 2014 avec Jazzoo un livre-CD épata ! (voir chronique).

Les autres sont de cette scène suédoise si riche en talents, mais aux noms souvent imprononçables si difficiles à retenir.

Dix excellents musiciens sur chaque album avec des sections rythmiques hyper solides, des cuivres scintillants,

mais aussi de velours et des guitaristes aux registres aussi bien jazz que rock.

Ils nous ont même ressorti un clavecin dans le volume 1 et un Mellotron dans le volume 2.

Impossible et vain de détailler chaque titre, évoquons plutôt les divers climats rencontrés. Des influences balkaniques ou turques, du rock progressif et de l'afrobeat déjà évoqués, des sons psychédéliques sur des rythmiques rock, du jazz fusion, on parle même de Cosmic Jazz... C'est un feu d'artifice, c'est jouissif !

Les compositions sont des reprises d'artistes turcs, africains (Francis Bebey...), suédois, brésiliens (Milton Nascimento...), anglais... là encore un fameux patchwork. Ces disques sont rafraîchissants de chaleur, vous vous surprendrez même à danser ; en public ça doit être réjouissant. Tiens je m'en remets une couche.

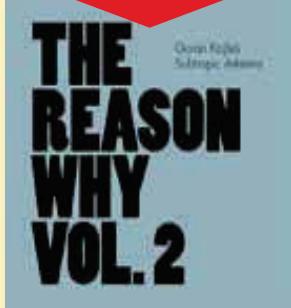
Goran Kajfes, tp. Jonas Kulhammar, fl. & ts. Per "Ruskträsk" Johansson, fl. ss & bar s. Mats Aleklint. tromb (vol1). Robert Ostlund kb. Jesper Nordenström, kb. Andreas Söderström, gt.

Johan Berthling, b. Johan Holmegård, dr. Lars Skoglund. dr (vol1). Reine Fiske, g (vol2). José Gonzalez, voice (vol2)

JAZZ'N'MORE (DE) *****

5/5 May-June, 2015

JAZZ'N'MORE-TIPP



GORAN KAJFEŠ
SUBTROPIC ARKESTRA

The Reason Why Vol. 2
(Headspin Records/MV)



Schon auf dem Album "The Reason Why Vol. 1" zeigten Goran Kajfeš und sein Subtropic Arkestra der Welt, was für ausgewiesene Groovemonster sie sind. Das sollte wohl für sie selber schwer zu toppen sein. Dachte man. Und muss sich nun bei "The Reason Why Vol. 2" eines Besseren belehren lassen. Denn da ist noch mächtig Luft nach oben. Goran Kajfeš geschmeidiger Ton, sein wunderbar cooles Trompetenspiel fliegt auf dem Hintergrund der treibenden Kraft der Mitmusiker geradezu davon, wenn er etwa ein Stück des türkischen Ethno-Jazz-Schlagzeugers Okay Temiz bearbeitet ("Dokuz Seki"), eins des Afro-Rock-Pioniers Francis Bebey ("New Track"), oder sich eins der amerikanischen Indie-Rocker Grizzly Bear ("Yet Again") einverleibt und sich eine Komposition der brasilianischen Legende Milton Nascimento ("A Lua Girou") vornimmt. Dabei wird der ohnehin schon brodelnde Kessel, aus dem die drängenden Noten emporsteigen, mit klassischen Elementen aus freier Improvisation, Progressive Rock und Psychedelia befeuert. Doch ohne den zeitgenössischen Schub, etwa von Minimal Electro und futuristisch anmutenden Taktten so-wie Anleihen aus Brasilien, dem arabischen Raum und vom Balkan, wäre die Strahlkraft nur halb so stark. Aus den Originalstücken löst Goran Kajfeš meist die einfach strukturierten Melodielinien heraus, dreht sie, wendet sie, umschmeichelt sie, um sie dann in atemberaubendem Tempo unerwartet in völlig andere Klangphären zu entführen. So entstehen raffiniert verwobene Klangtexturen, aufregend inszenierte Klangbilder zwischen Jazztradition, Jazzphantasie und World Jazz. Durch die übergrosse Energie, mit der Goran Kajfeš sein All-Star-Ensemble führt, werden die genannten, unterschiedlichsten Einflüsse zu einem eigenständigen, überaus vitalen musikalischen Weg untrennbar verschmolzen. Heraus kommt dabei Musik, die alles zum Schwingen bringt, die ihren Weg durch die Nervenbahnen findet, sich mit dem Blut mischt, die Knochen erbeben lässt und das Hirn zum Tanzen bringt. Ein besseres Crossover-World-Jazz-Orchester dürfte derzeit weltweit nicht zu finden sein. **fxaz**

JAZZ HOT (FR)
November 18, 2015
By Jérôme Partage



La revue internationale du jazz

© Jazz Hot n°673, automne 2015

Paris en clubs
Novembre 2015

Suédois. A la tête de son Subtropic Arkestra (un septet comprenant trois cuivres), il a donné une prestation intéressante, proposant un jazz « fusion » imagé avec de belles couleurs. On n'est certes pas dans une expression swing, néanmoins les talents d'arrangeurs de Kajfeš, imprégnés de ses racines balkaniques, parviennent à mêler avec bonheur les influences les plus variées : latines, orientales, rock, aboutissant à un musique improvisée psychédélique. Les mélanges improbables sont souvent indigestes, mais Goran Kajfeš est un fin cuisinier. A l'issue, le trompettiste a exprimé sa fierté de jouer à Paris, devant un public assez nombreux, attentif, bien qu'en fait pas vraiment disponible pour recevoir sa musique. JP