



PIROUET
P R E S S R E L A S E

PIROUET Records

Grünwalder Weg 30 · 82041 Oberhaching · Germany
www.pirouet.com · info@pirouet.de
phone: +49-89-55 07 76 74

PRESS CONTACT:

herzogpromotion

Steffen Mayer

Spritzenplatz 12
22765 Hamburg
Germany

phone: +49-40-8817288-6
s.mayer@herzogpromotion.com
www.herzogpromotion.com



Pablo Held Trio Lineage

Release date: September 9, 2016

Pirouet Records · PIT3094

Pablo Held · piano
Robert Landfermann · bass
Jonas Burgwinkel · drums

1. Hidden 2. Lament 3. Song Noir 4. Bernstein Fantasie
5. Lineage 6. Ammedea 7. Meta 8. Spuren





PIROUET
P R E S S R E L E A S E

PIROUET Records

Grünwalder Weg 30 · 82041 Oberhaching · Germany
www.pirouet.com · info@pirouet.de
phone: +49-89-55 07 76 74

PRESS CONTACT:

herzogpromotion
Steffen Mayer

Spritzenplatz 12
22765 Hamburg
Germany

phone: +49-40-8817288-6
s.mayer@herzogpromotion.com
www.herzogpromotion.com

PABLO HELD TRIO: LINEAGE – TEN YEARS TOGETHER



TEN YEARS TOGETHER – already an impressive feat for any relationship in this day and age; for a jazz group, virtually unheard of. Yet the Pablo Held Trio has survived and flourished: in January pianist/composer Held, bassist Robert Landfermann and drummer Jonas Burgwinkel completed Lineage, their eighth PIROUET album together, and are now in the midst of a year-long tour spanning three continents.





PIROUET Records

Grünwalder Weg 30 · 82041 Oberhaching · Germany
www.pirouet.com · info@pirouet.de
phone: +49-89-55 07 76 74

PRESS CONTACT:

herzogpromotion

Steffen Mayer

Spritzenplatz 12
22765 Hamburg
Germany

phone: +49-40-8817288-6
s.mayer@herzogpromotion.com
www.herzogpromotion.com



„When I’m writing songs I hear Robert and Jonas in my head.“

The three started playing together at the conservatory in Cologne. Held reminisces, “It was an exciting time for me, being away from home and on my own. Everything was new. From the beginning, we’ve hung out together. We’re close friends and can talk about anything onstage and off. This kind of trust helps us with our music. When I’m writing songs I hear Robert and Jonas in my head. For me, there are no other players who could take their place.”

For some time now Pablo has had a desire to do an album in which the trio “plays the songs the way I wrote them, with themes and improvisations staying in form the way we did on our first two albums, *Forest of Oblivion* and *Music*. Since *Forest*, we started to have this live concept where we basically deconstructed and reconstructed everything on the spot.” As for the title, *Lineage*—“Where we come from has always been important to me—what influences us—but that also entails responsibilities. Also Johannes just became a father and I had my second child, so there’s the lineage as a family as well as a musical family. I’m a European musician, a German musician, influenced by our classical tradition, but I’m also a jazz musician connected to the American way of doing this music; I’m also connected to the European way of playing jazz and improvised music. My music is as much influenced by Monk as it is by Debussy or Bach. Everything that influences me is part of that lineage.”



Critics laud Pablo Held as “a hero of the young German jazz scene” who has “already earned his place in the pantheon of modern day piano trio leaders”. Justified praise for a man who at the age of 29 has a decade of astounding music behind him, with his trio the nucleus of that music. The influential German newspaper *DIE ZEIT* stated that partners Burgwinkel and Landfermann “have gained the reputation as the dream team for musical extreme communication.”, and *Downbeat* says of the trio, “... no matter how distinctive the frame, the trio is the picture, always sounding like its ruminative, glowing self.”





► Thus, the pieces on *Lineage* are mostly played as written, and yet there is such a feeling of integrated freedom that it is often difficult to know where the writing ends and the improvisation begins.

There's something familiar in *Hidden*. Maybe it has something to do with Pablo listening a lot to Gil Evans at the time he wrote the piece. The changing time signatures and dynamic use of space give the piece a free-flowing extemporaneous quality. Deep and complex, *Lament* is an important piece for Held. "I was going through a heavy loss last year and that piece helped me get through it. I was trying to find sounds, voicings, harmonies, textures that didn't sound good to me. It was my way of coping with my grief. I tried to work on something to the point where I could live with it and get on with my life. I wrote the first page, and then I tried to 'misunderstand' it, and wrote the next page...it's actually six pages of 'misunderstanding'. Pablo often uses similar techniques. "When I compose I try to find sounds and voicings that take me out of my comfort zone, otherwise I would just use harmonies and lines that sound great to me. I can become lazy doing it this way, because you end up taking the stuff that works best. I try to go in directions that make me uncomfortable, until I become comfortable with them. That way I come up with something that is new for me."



Song Noir has the feeling of film noir, opaque, dense and illusive. Pablo enthuses, "I like the mysterious, the feeling you have when you don't know what's going on." The double entendre of the title *Bernstein Fantasies* relates to

Pablo's reading Michael Crichton's *Jurassic Park* books (the German word for amber is *Bernstein*) at the same time he was listening to a box set of symphonies conducted by Leonard Bernstein. *Fantasie* (fantasia in English) means 'freely composed' in classical



music, and the definition as well as the piece's creative fantasy fits the title. Held was also listening to Bach's Chromatic Fantasie at the time. There is a hypnotic quality to *Lineage* with its bass drone, and ringing, bell-like three-note Db-Eb-E progression. Held says, "I wrote the piece specifically for the studio. A lot of my compositions are intricate—they have a lot of harmonies and go through a lot of rhythmic changes. Here I was looking for a more meditative feel and a repetitive vibe." As for the heart-felt, playful romance of *Ammadea*: "I was working on this piece for a number of days—my daughter had begun to talk, and she would walk around the room as I worked chanting *Ammadea*—we asked her what it meant, and she pointed at her heart. That had to be the title." On *Meta* Pablo comments that, "I was trying to write something in time that didn't sound like it was in time. There's also this feeling, is the melody in the bass line or is it the top note in the chord? Again, I like it when you don't know exactly what's going on." As to *Spuren* (English, traces), "I've always transcribed tunes of music I liked, but around 2010 it became an obsession, and it still is. It's a great way to learn, and it has left traces in my music. When I wrote the piece I could hear ►





PIROUET Records

Grünwalder Weg 30 · 82041 Oberhaching · Germany
www.pirouet.com · info@pirouet.de
phone: +49-89-55 07 76 74

PRESS CONTACT:

herzogpromotion

Steffen Mayer

Spritzenplatz 12
22765 Hamburg
Germany

phone: +49-40-8817288-6

s.mayer@herzogpromotion.com

www.herzogpromotion.com



▶ a lot of traces from different musicians I had been listening to. In the studio, as I've said, the concept was to play the tunes as I had written them. We could do it with all the other pieces, but with this piece, we couldn't—after about four takes, I said, let's not try to play *Spuren*, let's find traces. So we treated it more like we would when we would play it live."

Critic Dan Bilawsky called Held "...a brilliant sonic chemist, capable of mixing any instrument in balance, making it difficult on occasion to distinguish one instrument from the other, but easy to revel in the aural concoctions—whether stormy or sublime—of his creation." For all its complexity,

the music has an innate naturalness, brilliantly balanced between the known and the unknown; it makes you think and feel the exuberance of discovering something new, something you've never heard played quite that way before. As Pablo Held says, "We've been together for ten years now but it doesn't feel like it. It still feels fresh when we play together, it still has that enthusiasm and energy, and I don't think we are anywhere near done." ■



Presseinfo

Pablo Held Trio:

Lineage

Release: September 9, 2016

Pirouet Records · PIT3094





PIROUET Records

Grünwalder Weg 30 · 82041 Oberhaching · Germany
www.pirouet.com · info@pirouet.de
phone: +49-89-55 07 76 74

PRESS CONTACT:

herzogpromotion

Steffen Mayer

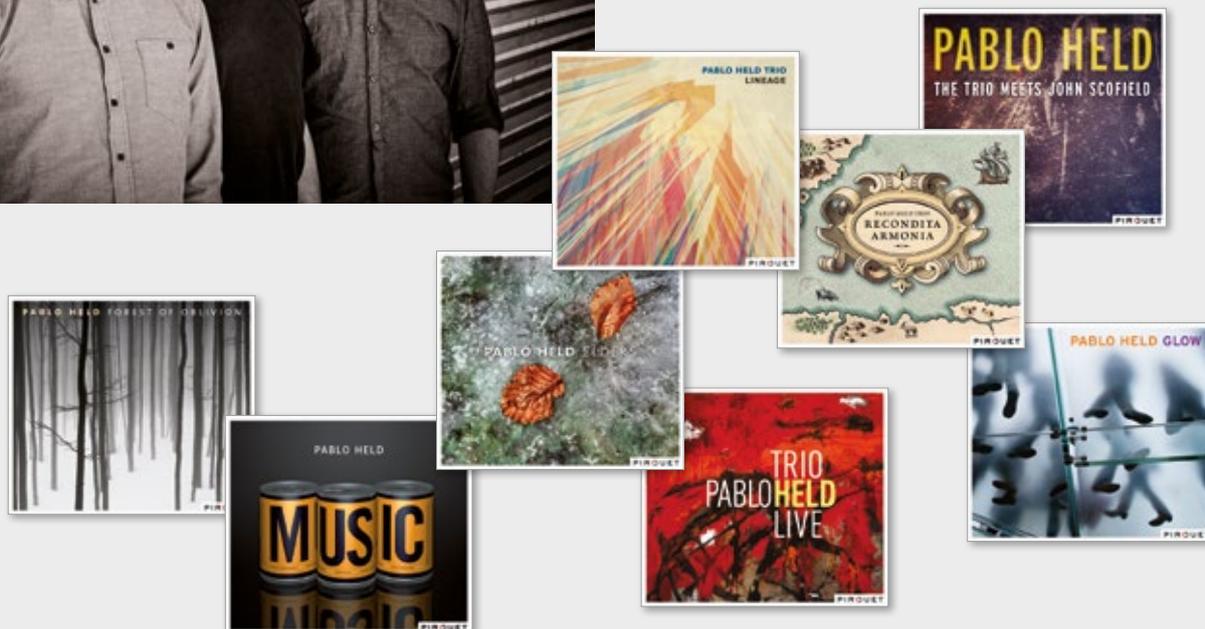
Spritzenplatz 12
22765 Hamburg
Germany

phone: +49-40-8817288-6
s.mayer@herzogpromotion.com
www.herzogpromotion.com



Discography

Pablo Held Trio on Pirouet Records



- 2016** Pablo Held Trio: **Lineage** (Pablo Held, p · Robert Landfermann, b · Jonas Burgwinkel, dr) · *PIT3094*
- 2015** Pablo Held Trio: **Recondita Armonia** (Pablo Held, p · Robert Landfermann, b · Jonas Burgwinkel, dr) · *PIT3085*
- 2014** Pablo Held: **The Trio meets John Scofield**
(Pablo Held, p · Robert Landfermann, b · Jonas Burgwinkel, dr · John Scofield, git) · *PIT3078*
- 2013** Pablo Held: **Elders** (Pablo Held, p · Robert Landfermann, b · Jonas Burgwinkel, dr · Jason Seizer, ts · Domenic Landolf, afl · Ronny Graupe, git) · *PIT3075*
- 2012** Pablo Held: **Trio Live** (Pablo Held, p · Robert Landfermann, b · Jonas Burgwinkel, dr) · *PIT3066*
- 2011** Pablo Held: **Glow** (Menzel Mutzke, tp · Sebastian Gille, ts, ss · Niels Klein, bcl,ts,ss · Kathrin Pechlof, harp · Hubert Nuss, celesta, harmonium · Henning Sieverts, b, cello · Dietmar Fuhr, b · Robert Landfermann, b · Jonas Burgwinkel, dr · Pablo Held, p) · *PIT3053*
- 2010** Pablo Held: **Music** (Pablo Held, p · Robert Landfermann, b · Jonas Burgwinkel, dr) · *PIT3045*
- 2008** Pablo Held: **Forest of Oblivion** (Pablo Held, p · Robert Landfermann, b · Jonas Burgwinkel, dr) · *PIT3032*

