

Nybakat!

freshly baked jazz arrangements of
Scandinavian folk songs and
original compositions
performed with unlimited fantasy and energy



"The most audacious and fresh on modern Swedish jazz scene"
"Det fräckaste och fräschaste inom ny svensk jazz"

("SYDSVENSKAN" om NYBAKAT!)

"...It is a delight..."

(Cadence music magazine, USA about Nybakat!)

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Nybakat! invites you to taste their freshly baked album!



"Nybakat" means "just baked" in Swedish.

Nybakat!'s original recipe looks quiet simple: mix eight old traditional Scandinavian folk songs with different "spicy" genre-crossing rhythms; add two original tunes with ethnic music flavor; pour some "jazzy" sauce; but the most important of all don't forget about the feeling of proportions and excitement of making change!

The result is very colorful, fresh music–bakery that can please both experienced and beginner music taster.

Nybakat! band started in 2005 when inspired by Scandinavian folk tunes jazz pianist Ira Mogilevsky improvised on few famous Swedish songs.

The melodies that Swedish people were singing all their life, sounded completely new for Ira, who by that time recently moved to Sweden from Israel and was raised on Russian and Israeli culture. Encouraged by reaction of "native" Swedes on these first experiments, she continued to discover and arrange Scandinavian folk songs in a quiet independent and sometimes unpredictable way. That was the case when the lack of knowledge created certain freedom from "cliché".

What would you say about playing "Fjärilin Vingad" of 18th Century Swedish classic C.M. Bellman as odd meter boogie-woogie? Why not to try to add to the Swedish traditional tune "Vårvindar friska" some impressionistic mood or caribbean rhythms to a spring melody "Nu grönskar det"?

The concept of "mixture" is reflected not only in music of Nybakat!, but in the cultural and musical backgrounds of its members:

Swedish saxophonist **Björn Dahlberg** is playing Scandinavian, Bulgarian, African music, and also touring around the world with pop groups. Björn is a composer of two original songs on the CD and arranger of "Limu Limu Lima".

Vlad Nedelin born in Estonia, studied in St.Petersburg and Jerusalem. Besides his carrier as a jazz drummer, he played Irish, Balkanian music, alternative rock and fusion.

Ira Mogilevsky was raised on classical music.

Markus Hängsel is coming from South of Sweden. He is very requested jazz bass player in Sweden. Markus is interested in all possible genres of music and his own compositions cross the borders of "standard".

The great asset to Nybakat's CD is young talented jazz singer **Sara Niklasson** who is singing on two tracks and playing violin on two other tracks. Her warm, clear voice adds a tint of charming simplicity borrowed from folk music on which Sara was raised.

Such a variety of styles, origins and influences creates interesting mosaic in which strong rhythmical energy of jazz merges naturally with simple, recognizable folk tunes; unlimited freedom of improvisation intertwines with nearly classical approach to the composition; odd ethnic meters get along with simple "pop" beats.

All this makes the music of Nybakat! fresh and catchy, but in the same time challenging and original.

more info on: www.mindoors.com/nybakat.htm contact: ira@mindoors.com or tel. 00 46 (0)73 760 47 22

about NYBAKAT! band

Ira Mogilevsky (piano & arrangements)

Born in Russia in 1975, Israeli resident since 1991.

Ira has been living in Stockholm since 2002. She is a graduate of the Jerusalem Academy of Music and Stockholm Royal College of Music where she studied jazz piano, composition, electro acoustic music and music for movies. Ira performed concerts of her own music at many jazz-clubs, festivals and concert halls around Israel and Scandinavia. She also composed music for movies and theaters.

Among the musicians she played with: Fredrik Ljungkvist, Jonas Knutsson, Nils Ölmedal, Christian Spring, David Wilzchevsky, Jair Rohm Parker Wells and more.

Ira performed at different jazz events around Scandinavia among them are: Umeå International Jazz Festival, Kaamos Jazz Festival, Kallott Jazz and Blues Festival, Glenn Miller jazz Club, Fasching Jazz Club, Juttutuppa Helsinki Jazz Club and others.

Björn Dahlberg (saxophones & arrangements)

has studied jazz saxophone at Södra Latins Gymnasium, Fridhems Folkhögskola and the Royal College of Music in Stockholm.

Björn has been performing all over the world with different acts at such places as Fasching in Stockholm, Bansko International Jazz Festival in Bulgaria and the Hollywood Bowl in USA. He is currently working with Lele Lele, Nosey Joe, the Pool Kings and others.

Vlad Nedelin (drums)

Born in Estonia. Studied drums in St. Petersburg Mussorgsky College of Music and Jerusalem Academy of Music.

Vlad participates in many jazz events in Israel and abroad, among them: Kfar Blum Festival of Israel Music Radio, "Music On Music" festival in Vienna, Austria, jazz venues of Festival Israel, Globus International Jerusalem Jazz Festival. In 1996 Vlad had been granted a prestigious scholarship of American-Israeli Keren Sharet foundation for talented young musicians.

Markus Hängsel (bass)

Was born in South of Sweden, lives in Stockholm since 2003. Studied in Royal Academy of Music. Markus is active in many different bands, from hip hop "Jazzattacks" band, punk-jazz with "Sound of the Millennium" to a number of free improvising bands. He was touring around Sweden and abroad and took part in many concerts and international festivals.

As a composer he creates Tom Waits-inspired funk, "latin" influenced compositions and even choral works.

Sara Niklasson* guest artist on the CD (vocal, violin)

Sara Niklasson was born in 1983 in Uppsala, Sweden. At an early age she started singing in a choir, playing the piano and the violin. Starting as a classical musician, she soon opened her ears and mind for other kinds of music such as pop, rock, jazz and folk music. Today she's mainly a singer, but also a guitarist, fiddler and songwriter, experimenting with different groups as well as playing solo.

FROM the REVIEWS :

ALL ABOUT JAZZ, by Eyal Reuveni:

the complete article on: www.allaboutjazz.com/php/review_print.php?id=28511



"..... playful arrangements of these beautiful, time-tested melodies and their immediate emotional impact. Or perhaps it's the playful, almost childlike nature of her experiments with meters and rhythms. She transforms J.S. Bach's "Nu Gronska Det" into a light, breezy Caribbean song, gives a quasi-cinematic arrangement to "Vorvindar Friska," and a

Latinesque arrangement to "I Himmelen, I Himmelen."

"....this ensemble's recipe is well-cooked, but generously spiced..."

"...he (Markus Hängsel on the bass) is gifted with an arresting presence and a warm, round tone, and can express a melody with great subtlety..."

"...vocalist Sara Niklasson, with her suggestive folksy phrasing, brings a solid folksy sensibility, especially to Dahlberg's arrangement of "Limu Limu Lima". This is an enjoyable gem, and hopefully more will follow."

SYDSVENSKAN, Southern Sweden, by Alexander Agrell

about Nybakat! live concert in Lund, Sweden (in Swedish)

"....the most audacious and fresh in Swedish Jazz "

" she is (*Ira Mogilevsky*) as temperamental, unpredictable and talented as the whole band"

NORDISCHE MUSIK, Germany; by Tim Johnatan:

"Folk songs in Nybakat!'s jazz arrangement do not sound old – fashioned, but fresh."

NANA JAZZ , Israel; by Asher Keshet (in Hebrew):

" ... nine warm, crispy and uniquely enjoyable pieces..."

CADENCE MUSIC MAGAZINE, USA; by Grego Applegate Edwards

"...It's something else in its own way, the band is well utilized to express a kind of Jazz-Folk nexus. It's rather wildly freewheeling.

For example the first piece begins with an untamed bluesy bass-piano riff and Dahlberg's soprano on top. It's an up tempo swinging number with a sort of quasi-Scandinavian-Israeli ambience. Ira's piano solo is an unusual boogie-ethnic sort of thing and Dahlberg's soprano has a dancing Blues feeling.

From there the CD goes on to an originally conceived arrangement of a traditional song that has a march-like rhythm, then a six-eight Blues feel, followed by Hängsel's effective bass folk soloing with bass clarinet and piano backing him up. A Scandinavian-Israeli traditional sounding melody comes next with complicated five rhythmic subdivisions. The drums apply a Latin sort of beat to this. A rather stunning blend of violin, melodica, and soprano handle the melody.

"...And so goes this record. It has a Jazzy feel, the solos are interesting, and the arrangements and compositions are stunningly different. It is a delight..."