



## Fattigfolket Park



### Taking listeners to a park in their head

To many, parks are nothing more than a meager substitute for a garden of one's own. To Fattigfolket, however, they constitute veritable places of refuge. On their various tours over the past few years, the Swedish/Norwegian quartet would recharge their batteries in them during their brief time offstage, retune their senses and forget about life on the road for a few hours. Later, in the studio, these moments of peace would occasionally return as inspiring mental images, sparking new compositions and improvisations. On a few occasions, meanwhile, the creative urge even grew so strong that the pieces fell into place right there on the grass, amidst a world in green.

Collecting eleven of these blissful moments, Fattigfolket's first internationally distributed full-length after two albums published in their current homebase of Denmark, has turned out a subtle concept work. Revolving around a variety of parks mostly based in Germany, the music of the group, whose name translates to „the poor people“ in reference to Norway's explosive growth in wealth over the past century, doesn't just trivially port the visual impressions to the realm of sounds, but attempts a translation of potentially complex emotions into immediate compositions. As such, they are intriguingly reveal details invisible to the eyes and ears of the casual visitor: Berlin's Pfaueninsel, a somewhat secretive island in the heart of Germany's capital, sounds surprisingly vivid and uplifting, while Nuremberg's Marienberg Park, which has turned into a social meeting point over the past years, displays its more intimate side on this occasion.

These contrasts provide an ideal framework for the group to work with mood, melody and colour. Writing credits are distributed between saxophonist and clarinetist Hallvard Godal as well as bassist Putte Johander and stylistically, the album stretches from slow, seductive grooves to the brittle, sombre acoustics of „Innocentia Park“. All pieces, meanwhile, benefit from the flexible interaction between Godal and hornsman Hunnar Halle. Rather than taking on conventional solo roles, both are constantly re-thinking their position, acting as harmonic support for the other in one moment only to engage in challenging duo-exchanges the next. Thanks to this perpetual flux „Park“ sounds anything like a typically melancholic collection of Jazz-ballads. It is not so much musical impressionism, but inner silence Fattigfolket are after – and in doing so, they are taking listeners to their own little park in their mind.