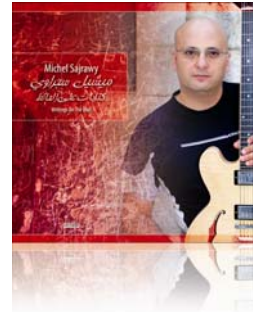




Michel Sajrawy Writings On The Wall



A Ride on the West-Eastern Flying Carpet

There are no boundaries in the world of jazz, and if there are, they are there to break through,- playfully and with ease. For Michel Sajrawy, a Palestinian of Christian faith who comes from Nazareth and has an Israeli passport, overcoming contradictions is an important element - in everyday life, and in his music. This guitarist and composer already melted his fellow-musicians' diverse religious faiths into a bubbling blend of rock, jazz, intoxicating Arabic rhythms and arabesque sounds on his debut album „Yathrib“ two years ago. Now he sets off on a groundbreaking fusion trip through the musical world of orient and occident.

Fully freed from the laws of gravity, Michel Sajrawy abandons himself completely to the elegant and cultivated sound of jazz on his new album, "Writings On The Wall". While everyone kept trying to compare him to Jimi Hendrix, Al Di Meola and John McLaughlin after his debut album, he now presents himself as a guitarist who is quite evidently acting beyond all trends and „isms“. With his almost consistently soft, sparing, and clearly structured playing, he elicits sounds from the jazz guitar that combine the traditional and the contemporary, East and West, in a bewitchingly beautiful way.

Having completed his music studies in England, where he learnt the art of composing from Adam Gorb at the London College of Music, Michel Sajrawy now regards Nazareth as the center of his musical creativity and has released his second album from there. Recorded in Zaza Studio and mixed in his own Dasam Studio, the nine self-penned songs are dominated by the power and strength of a guitarist at peace with himself, a man who lives in harmony with his environment, but who doesn't ignore the pressing problems arising from the daily conflict between Palestinians and Israelis. Tracks like the happy sounding "Bride Of The Galilee", and "Writings On The Wall", with its powerful and dramatically phrased piano intro document the reality of the Near East, between hope and anger, with sounds of remarkable design.

Drummer Ameen Atrash and bassist Valery Lipets prepare an elegant, flowing fundament out of effectively accentuated rhythm for Sajrawy. They give his guitar playing enough room for fiery improvisations - improvisations characterized by balladesque strength („Blue Sheep“), or effortlessly rolling tempo and sovereign, velvety precision („Ta Ti Ta Ta“, „Green“).

Michel Sajrawy has found a congenial partner for his intensive/inventive statements between fusion and Arabic music in French pianist Franck Dhersin. Dhersin's phrasing art, that produces incredibly complex timbres between swinging chords and classical impressionistic patterns, proves to be a highly lucrative element for Sajrawy's sound – a sound formed by the lyrical strength and total harmony of a musician playing his trumpet, with virtuoso.

Free of soloistic ego trips, Sajrawy's songs live from the brilliant interaction of musicians who always let themselves be led by a lean and light intonation. „Writings On The Wall“ is a work of broad musical vocabulary in which impressionistic harmonies and natural elegance combine in the finest of ways.

A work that doesn't set on trends, but on truly beguiling listening pleasure.