

Live-Review of the concert at Joensuun Pakkahuone, 16.11.18

F# feat. Herbert Könighofer

The delightful anarchistic touch of the piano trio

We all laughed. Some Ho Ho-ing like Santa Claus, some cackling to express ridicule. Earlier we had coughed – on command. The Austrian multi-instrumentalist beat his head to the wall, stormed the audience, tooted his horn and in the meanwhile mumbled something incomprehensible. The theremin howled.

The best jazz concert this year, then? In any case, pianist composer Sid Hille's (originally from Germany but having lived in Finland for years) musical performance tuned in on some anarchistic frequencies that delighted us greatly.

The concert did not only break some musical conventions but also the ones regarding performing in a skilful way. Even though the group F# had a reed instrumentalist (the delightfully original saxophonist Herbert Könighofer) with them, the particularly notable was the rebooting and updating of the conventional piano trio formation to this day – or wherever.

The group's sound got a nice twist and attitude from the classic but still fresh sound of the Rhodes piano, as well as the Arturia Microbrute synth and the eerie glissandos of the aforementioned theremin, an instrument invented by Lev Theremin in 1928. All in all the music of F# had a strong electronic charge in it that was further accentuated by the occasional use of effects on Jori Huhtala's double bass.

Just so happens that the Microbrute synth back panel has on it a stylised letter A, that bears a close resemblance to the so-called anarchist symbol. The music of the group and their performance did indeed have an almost extravagant amount of freedom and... maybe uninhibitedness would be the best word to describe it?

However, the music was not completely born of nothingness. For example you could definitely hear some influences of Miles Davis' groundbreaking album "In a Silent Way."

Markus Ketola's insightful drumming completed the performance.

Jyri Ojala