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There's a fresh jazz breeze blowing in from the west coast. Two of Gothenburg's finest music mongers have created the phenomenon Le Système. Using an organ and a drum kit, some jazz, some afro, some groove, some pop, and quite a bit of improvisation, they keep building upon the new foundation they've established within modern Swedish jazz.

And now the debut album is here.



Le Système - Can We Still Be Friends?

In the summer of 2007 Fabian Kallerdahl and Michael Edlund, two thirds of the successful Swedish piano trio MUSICMUSICMUSIC, sat at a club in East Village NYC, listening to a groovy little jazz group. The city was steaming and the music sounded the way it sometimes does in New York if you're lucky; skilled and focused; vibrant and new; alive and confident; performed effortlessly, and often with the classic jazz repertoire as a kind of framework. This evening however, there was something thrillingly extra. For one there was no double bass. All bass-related actions (as well as quite a few other things) were handled by a scrawny little organ player. But by no means was this anything resembling classic organ jazz. The organist sounded like a pianist playing around with a new gadget. The classic Hammond was replaced by a Japanese Korg-organ, and instead of the beautiful Leslie Cabinet, that usually accompanies the Hammond, they used an ordinary, insignificant bass amplifier. But the sound was fantastic! Fabian and Michael were on cloud nine, and they were later that night also the proud owners of an identical organ - a late-night-find on Swedish E-bay. Le Système was born.

Back in Sweden the jamming and experimenting commenced. To begin with simply because of the fun of trying out the new sound and a whole new way of playing, but after a while they realised that this could become something huge. The music turned out to be a kind of groove-based, rhythmical concoction and people seemed to love it. Le Système started playing every now and again at their favourite restaurant and the atmosphere among the crowd there became more and more intense

as a consequence. In 2011 the band took a serious leap forward. The gigs at the restaurant turned in to a proper Friday night club with guests and the whole machinery, they went on their first tour abroad, and at the end of it all Edlund and Kallerdahl went into the studio recording their music for the first time.

Can We Still Be Friends?

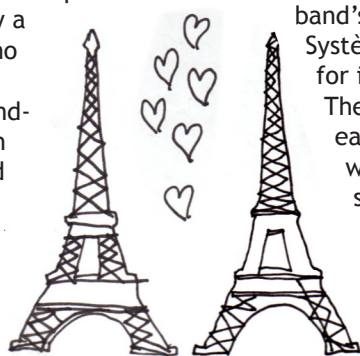
Todd Rundgren's old love song is a mutual favourite of Le Système's and finds its way onto pretty much every set list, even though it stands out from the band's usual repertoire. It belongs with Le Système somehow. Naturally space was found for it also when it was time to record.

The album, as a whole, is mainly about the eagerness with which Michael and Fabian went on to find and establish their own sound. Tireless, sometimes charmingly raggedy and naïve, like an energetic teenager looking for his or her own identity. At the same time there is something patient, evocative and simple to the music that only emerges when two musicians have played

together for a long time. Somewhere among these elements lies the essence of Le Système.

At almost every gig one or more of Fabian's and Michael's musician friends appear as guest stars. It is simply music made for guests. The kind of guests that aren't afraid to throw themselves head first into anything and that can bring their own flavour to the music. On this album the saxophonists Nils Berg and Björn Almgren as well as the percussionist Finn Björnulfsson are seasoning four of the tracks a little extra.

Can We Still Be Friends? is released in Sweden on October 12.



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