

The Trio Hora Supanova is passionately and unsentimentally digging itself through the various musical traditions of the Balkans, with a touch of anarchy that might prove to be one way of mending the torn multi-ethnic carpet of the countries of Eastern Europe.

With ease, curiosity and great love for improvisation, the musicians of this unusual line-up – including trombone, various violins and vocals – manage to connect the beauty and melancholy of Roma-songs with the village dances and grooves that have inspired composers in the past from Baroque to Bartok.

Anti v. Klewitz grew up, among other places, in former Yugoslavia and has busied herself with music from Serbia, Bulgaria, Romania and Hungary and with the songs of the local Roma-people ever since. Her singing convincingly transports a life-attitude of joy and sorrow, of longing and fury. The stories told in the songs are as colourful as life itself and evoke memories of a world sunken and forgotten, full of tenderness and tragedy, laughter and yelling. Most powerful are the lyrics of Keren Chave, in which the young daughter-in-law has to pay for her beauty with her life.

Johannes Lauer on trombone lets the poor dancing bear in a children's song growl and sigh, plays lyrical solos and furious rhythms, puts down an earthy bass where the music asks for it, and weaves intricate rhythmical patterns from the afro- and latin-american traditions into the background that seem to fit perfectly natural into music geographically not even remotely in the vicinity of neither Africa nor Cuba.

In the hands of Sander Hoving the Kontra, a traditional three-stringed viola with a flattened bridge, unique to Transylvania, spices the musical brew with a strong rhythmic and harmonic input. His solos on the violin and viola give away his past as a jazz and free-jazz-musician in his hometown Amsterdam.