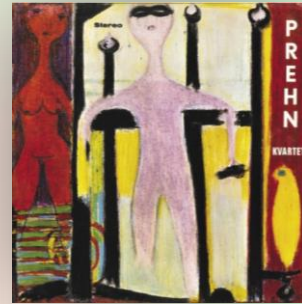


Centrifuga genudgiver Tom Prehn Kvartet Lp'en fra 1967

Vi fejrer genudgivelse med en reception i Insula Music, fredag d. 22. april hvor det vil være muligt at købe pladen.



"The story of the "Tom Prehn Kvartet" is a story about a group in opposition, not only to the music of their time but to their environment, their geography, the Color of their skin and much more. In many ways, the "Tom Prehn Kvartet" is a very unlikely jazz group, and the brilliant recording you are holding in your hand seems even more so.

It all began with Tom Prehn at age five practicing Mozart at the Hornbæk Badehotel. Later, the quartet would be founded with roots in the classical conservatory in Aarhus, Denmark's second largest city. The classical music conservatory was where you learned to play by notes and follow instructions. To conserve, not to create. But Tom Prehn, Fritz Krogh, Poul Ehlers and Preben Vang would have none of that. Instead, they used their exceptional technical skills to Offset the Chaotic, abrupt and Spontaneous.

Debuting in 1963 on a bill that also counted Dexter Gordon and Tete Montoliu, the Tom Prehn Quartet went on to record Axiom, a recording that according to Prehn Sounds almost like "a lawnmower of its own running loose in the zoo during rush hour."

Developing their sound for four years and exchanging Finn Slumstrup with Preben Vang, the group recorded the Self-titled "Tom Prehn Kvartet". One of the most unique jazz records in Danish music history. Especially interesting is the fact that the group had its home in Aarhus. With the legendary Jazzhus Montmartre, Copenhagen was a central city on the European jazz scene at the time. Presenting names such as Albert Ayler and Cecil Taylor, the Copenhagen Scene was a progressive one. Aarhus, meanwhile, is barely a footnote in the history of free jazz. Maybe this is why the "Tom Prehn Kvartet" was able to create a sound that was so far away from anything else.

The Quartet doesn't sound like an imitation of John Coltrane, Cecil Taylor or Ornette Coleman. It sounds like all three at once. It takes the explosive energy of Coltrane, mixes it with the abrupt avant-garde of Taylor and adds Coleman's lyrical Sense of melody.

What makes this record even more unique is the role the piano plays as a lead instrument. Backed by exceptional rhythmic bursts from Vang and abrupt, yet natural bass lines from Ehlers, Prehn's frenetic piano weaves perfectly in an out of Krogh's dark, overblown tenor solos. "Tom Prehn Kvartet" Sounds very American, yet it is unmistakably Danish. A unique masterpiece, both then and now."

- F. E. Denning

[Reception: Tom Prehn Kvartet LP](#)





Tom Prehn Kvartet (Insula Jazz/Centrifuga, 1967/2016) *****

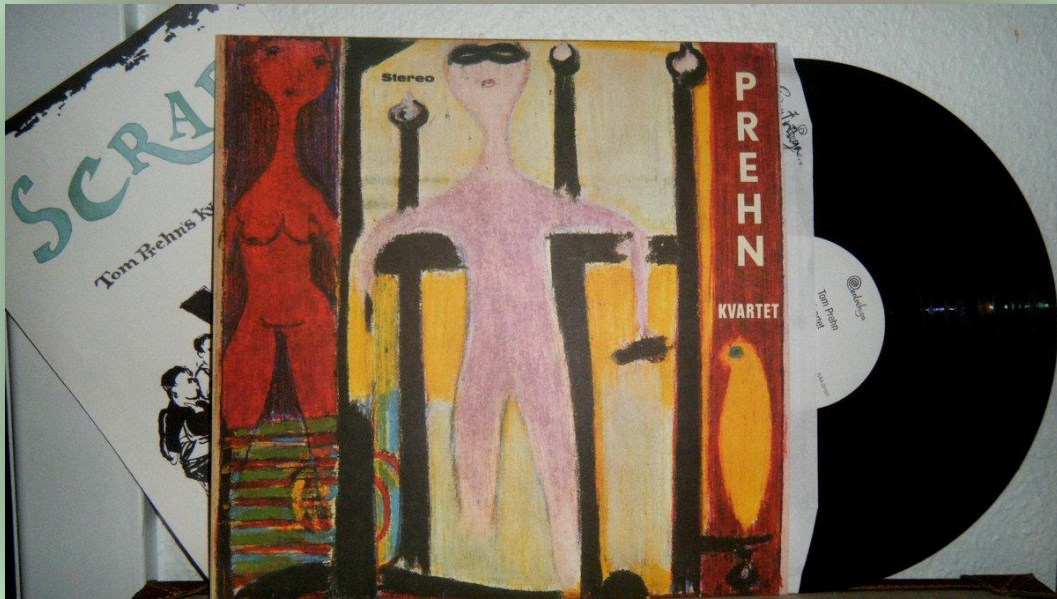
This legendary album is considered a milestone in the history of Danish jazz, a revolutionary album that shaped the local incarnation of free jazz. The quartet of pianist Tom Prehn with tenor sax player Fritz Krogh, double bass player Poul Ehlers and drummer Preben Vang began to work in 1963 in Aarhus, Denmark's second largest city, far from the vibrant and updated jazz scene of Copenhagen. Maybe that distance enabled this quartet to develop a sound that was so far away from anything else, fully matured on this self-titled album, originally released in 1967.

This album was already re-released on the Unheard Music Series of the Atavistic label under the direction of John Corbett, who also re-released the quartet debut album *Axiom*, originally released on 1963 (Corbett vs. Dempsey, 2015). The new remastered and vinyl-only edition (the debut by Danish label Centrifuga) features the original liner notes plus new ones by Danish jazz scholar Tim Thorlund Boisen and Danish pianist F. E. Denning and a collection of reviews from the time of the album release, one including that calls this "type of music" not exactly "Sunday morning coffee music choice".

It is certainly my choice for a morning coffee, any day of the week. The music sounds today, almost fifty years its release, fresh and kicking. Denning summarizes it best: "The Quartet doesn't sound like an imitation of John Coltrane, Cecil Taylor or Ornette Coleman. It sounds like all three at once. It takes the explosive energy of Coltrane, mixes it with abrupt avant-garde of Taylor and adds Coleman's lyrical sense of melody".

[The Free Jazz Collective](#)





Beskrivelse:


Det vi har med at gøre her, er en genudgivelse af noget af det allertidligste danske avantgarde. Fra en tid hvor ikke engang traditionel jazz var velkommen på konservatoriet, gik fire drenge sammen og udviklede en helt særligt musikstil over 3 – 4 år. De havde deres helt egen tilgang til musikken, hvilket medførte stor berømmelse indenfor avantgarde-cirkler, i særdeleshed i USA.

Originalen fra 1967 er i dag meget sjælden, og nu ser en eksklusiv genudgivelse så dagens lys.






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