

Bratři Orff ové Bingri wingri

QDR006

„Cesta je dlouhá, pomalu plyne a občas nějaká naděje. Jen žádný srdce, jen žádný slunce. Had do nás všechno naleje.“



The release of **Bingriwingri** symbolizes a new chapter for us at Quazi Delict Records, but The Orffs and their ‚technological poetics‘ might well be a touch of newness for the Czech listener as

well. Folk and electronics hasn't always been considered a perfect match...

It all started in the mid-nineties in the North-East end of the Czech Republic. The city of Krnov is small enough so the two soon-to-become **Orff Brothers** were simply meant to bump into one another. Lukas Novotny and Ivan Gajdos had known each other before, but the idea to revamp and rework Ivan's original and poetic songs was only conceived some 4 years ago.

„Ivan had been unlucky to have no niche for his music. When touring folk festivals, he was too rock-sounding; when playing a club, he wasn't rock-sounding enough...“ remembers

Lukas, who dreamt of turning Ivan's original output into a "21st century folk". A little leery at first, Ivan was in the end convinced by Lukas to involve technology in the project; the two then got to business in 2002, „the less experienced we were, the more enthusiastically we worked“. They passed the result to the respected nu-jazz/experimental music producer Matous Godik (aka ZKA4T), who soon fell for the music and took active part in the project. The creative core thus extended to three people... Why "**The Orff Brothers**" anyway? "Ivan teaches music, and there's a so-called Orff school within music-teaching. It's a didactic method developed by Carl Orff that teaches children play simple rhythms and then progress to more difficult pieces; it makes you try to find a feeling for the music, rather than cram the notes. A range of 'Orff instruments' are used, such as wooden sticks, metalophones, vibraphones and so on – instruments that we actually use as well. So hence the Orff part. The Brothers part, well... true folk musicians are always brothers, so it was a bit of a wheeze. Also, the 'Orff Brothers' sounded to us like the 'Orm Brothers', who were the first local synthy-producers. We had a good laugh..."



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Folk + electronics = folktronics. To accept such equation would be an oversimplification, for there's much more to Bingriwingri. "Vzduchem" features a catchy rock hook; "Sova" evokes Slavic ballads; "Onyta Almyim" is an actual Tatar folk song (sung in Tatar!); "Odcizení" has a touch of Argentinian tango; "Bingriwingri" boasts a jazz trumpet solo and "Nevypínám" is a true chanson. It's not an experimental spree though – on the contrary, Bingriwingri is a compact album that is accessible to a wide audience. Guest appearances on some songs include Floex, Petr Tichy (Alvik), Frogski Pop and Filip Mísek (Khoiba). The band were also busy making live versions of the studio material. The live version of the Orffs should comprise of seven musicians on stage, playing slightly edited versions of the album songs.

The Orff Brothers' music hints a wealth of feelings that we all know but that are so hard to define. To express them visually in the booklet, 12 young graphic artists were given a clear assignment: choose a song off the album and visualize it without using any computer

technology. The original cardboard cd cover was then designed by Jirka Libánský. "Sova" even made it to a music video, directed by Tomáš Lunák (who's previously done videos for EOST, Here, Priessnitz and others).

Bingriwingri is a mellow record, a tender symbiosis of "wood and metal", coupled with a natural and quirk-free voice of Ivan. A record that leads us into the world of fantasy and dream; a world that is so familiar to us at the same time. Just rename the city of Bingriwingri to anything you wish, and find out that Serza Vantos, Bingriwingri's only citizen, is a part of you, too.

(Translated by Lukas Turza)

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