

“CAUTIOUS AND SENSITIVE”

Malmö located pianist Håkan Rydin has made a name among others during his 20 years with the group Nexus and through his many years of co-operation with singer Kim Parker. The trio that he presents on this CD has existed almost for ten years, and it is certainly a well functioning unit with a pronounced sensitiveness and finger-tip-feel to each other's intentions.

This album is made for the Japanese market and includes three cautious interpretations of Swedish folk songs and a sensitive version of Lars Gullin's ethereal *Silhouette*.

Håkan Rydin's melodically, economical way of playing piano is very appealing and his contribution also includes a very attractive original, *Big little girl*. He has also investigated what we use to call The Great American Songbook and the result is very good, he has avoided the too worn-out standards and instead highlighted some less known songs. Hans Andersson's way of playing the bass is worthy of imitation and he gets the chance to shine in one number, *Dreamer*, while Mårgan Höglund's effort behind the drums is both discrete and effective. A very good trio album.

CHRISTER BORG



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HÅKAN RYDIN TRIO

Tender *Silhouette*
(Marshmallow)

Swinging. / Håkan Rydin is a pianist of whom we hear all too seldom nowadays. During more than 20 years, between 1972 and 1993, devoted himself to his and Jörgen Nilsson legendary Malmö-group Nexus, where his lyrical playing – and also compositions – with equal parts folk music and bebop attracted justified attention. Not only in Sweden but also on the other side of the Atlantic. Håkan also worked diligently together with singer Kim Parker both in Europe and in America. But during the last decades his appearances have been somewhat less frequent, mostly because Rydin often is found at the Malmö Academy of Music, where he works as piano pedagogue.

On “Tender *Silhouette*” Håkan shows in an excellent way what a delicate pianist and “tone chooser” he is. His cautious, often a little thoughtful way of expression and his melodic and rhythmical fantasy combined with a supreme technique and a lovely touch makes his music both personal and different. The folkloristic in particular, which always has been characteristic of Håkan's creativity, is well expressed in a couple of traditional Swedish folk songs, which the bass player and old Nexus buddy Ulf Rådelius has adapted for jazz. Lars Gullin's beautiful “*Silhouette*” also suits Håkan perfectly. And of course he has included some real swingers, among them Cannonball Adderley's “*Sticks*” and his own very fine “*Big Little Girl*”.

Håkan's regular buddies, whom he also used on the Kim Parker record “*Beautiful Friendship*”, that is bassist Hans Andersson and drummer Mårgan Höglund do the efficient and sensitive backing up.

JAN OLSSON

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JAZZ

Håkan Rydin's Scandinavian Trio

Tender Silhouette
(Marshmallow/FLC)

Håkan Rydin, pianist with address in Svedala, has been active on the Swedish and Scanian jazz scene since the Malmö-group **Nexus** started in the beginning of the 70's. Rydin's primal strength is not "go for it" and rhythmical extravagancies. Most of all he is a lyrical player, a melody maker who prospers like a fish in the pond during the ballads.

With his trio buddies since ten years, the sensitive **Hans Andersson** and **Mårgan Höglund** on bass and drums, Håkan Rydin cultivates his soft style in some Swedish folk songs, the pretty original "Big Little Girl" and mixed borrowed from Lars Gullin, McCoy Tyner and the American Songbook.

The pianist embroiders at his best in "I Didn't Know What Time It Was" where Andersson & Höglund pours lots of energy, a deliciously dwelling "Silhouette" by Gullin and Tyner's "Dreamer".

But the question is if not Rydin's sound and attitude serves at its very best in the folk jazz tracks. For example the song in five four, which on this Japanese record label carries the genuine Swedish title "Alonzo and Imogene".

Alexander Agrell