

Susanna Lindeborg's Mwendo Dawa " time sign " LJCD 5234



Susanna Lindeborg Piano/keyboard

Ove Johansson Tenorsaxophone / EWI

Jimmi Roger Pedersen Bass

David Sundby Drums



1. 2nd of July (O. Johansson) 7.32
 2. Ballad for 12 (O. Johansson) 5.20
 3. Mixed Series (S. Lindeborg) 5.46
 4. Free Fall (O. Johansson) 1.57
 5. Short theme (O. Johansson) 10.05
 6. Alone Piano (S. Lindeborg) 2.09
 7. Time Sign (S. Lindeborg) 8.45
 8. Techno 4 four (O. Johansson) 6.50
 9. Serious Serie (O. Johansson) 8.14
 10. Autumnmix (S. Lindeborg) 3.34
 11. Twelve Times (O. Johansson) 7.55
- Total time 68.27

MWENDO DAWA drew from the start a lot of attention internationally och since the performance at Montreux Jazzfestival 1979, the group has regularly been touring around the world, the last few years often in USA and Canada.

SUSANNA LINDEBORG started as a classical pianist before she got into improvised music. She began working as a professional jazzmusician during the late seventies and then added synthesizer to her keyboard work. Today you can also hear her in the Lindeborg/Johansson Duo and she is also performing solo doing a improvisational performance together with her computers doing electro acoustical backgrounds. She also works with the trio Natural Artefacts together with Ove Johansson, tenorsax and PerAnders Nilsson, computer doing live electronics.

OVE JOHANSSON Tenorsaxophone/EWI/Computer is also an important composer for MWENDO DAWA with a powerful playing and a great sound, and his personal and intense way of playing seldom fails to make audience react. He is always in the frontline according to new music.

MWENDO DAWA's influence of Scandinavian jazz music of today cannot be exaggerated and has also the roll of inspiration source for young musicians. From the late seventies the music went from coordination of rythmes with three drummers, over work with harmonic beat music with the mixture of synthesizers and acoustic instruments at the beginning of the eighties, over that what we today call drums and bass and sampling at the middle of the eighties. These experiences have developed the music to the more free treatment of acoustic instruments and Live electronics of today.

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