

CAROLINA STEFANI



y sus Pelapapas



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Carolina Stefani

“A beautiful woman with a magnificent voice“ says Ulf Dammann from the German Culture Radio and Ullrich Riedler from the HNA sums it up in three distinctive features: „Vocal passion, musical empathy, exquisite repertoire“. Carolina Stefani grew up in Germany, but has always been drawn back to her Mediterranean roots, the loveable chaos of the vibrant metropolis that is Athens. Stefani lives between the worlds. Her concerts are playful, multilingual (time) travels, a mixture of elegant melodies and dramatic elegies from around the culturally diverse Mediterranean Sea, a blend of shimmering Arabian rhythms, and hot-blooded Latin American ballads from Yma Sumac to Mercedes Sosa. Timeless chanson, spiced up with a hint of cabaret, merry Italian canzonni, Portugues fado and the earthy folk music of Greece blend to a journey full of high lyricism and deep pathos.



Stefani received awards from the Dr Wolfgang Zippel Foundation and has had appearances in many prestigious formats. Such as the Kassel Kulturzelt, the Internationales Theater Frankfurt, the Karlsruhe Museumsfestival, live on air at Deutschlandradio Kultur, at the Greek Song Festival at Görlitz/Zogolec, the Copenhagen Jazzcup, at the Goethe Institute of New York, and at the cultural palais „Gazodobutschyk“ in Novy Urengoy, Russia.

Her quintet, where she is joined by Diego Jasclevich, Julia Reingarth, Pedro Soriano Contreras and Philip Wipfler, is not only a collection of five outstanding musicians, but also a meeting of three continents and six countries.

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Diego Jascalevich

Argentinean Charango virtuoso Diego Jascalevich amazes on his small Southamerican plucking instrument by means of stunning virtuosity and musical passion. He was born in Buenos Aires (Argentina) in 1965, lived in Bahia, Brazil, and in Rome for many years before coming to Germany. Since 1977 he has performed in Buenos Aires, Sao Paulo, Rio de Janeiro, Salvador da Bahia, Madrid, Copenhagen, New York, Paris, Rome, London and a number of German venues. He recently appeared at Peter Gabriel's London World Music Festival and has participated in numerous CD-productions with such accomplished musicians as Italian Tenor Andrea Bocelli and Flamenco guitarist Jose Luis Monton.

His recordings document an unprecedented but genuine way of Charango playing, without departing from the instrument's roots. His versatile new technique allows the Charango to shine solo, in the company of a Classic guitar, with a String Quartet (as in the case of the piece „Arcos, Charango y Bombo“) amongst Jazz bands and almost any other imaginable formation.



www.diegojasca.de

Julia Reingarh

Pianist Julia Reingarh began her musical education in her birthplace Astana and studied at the Conservatoire of Kassel with Leningrad Professor Nikolaj Posnakov. She graduated in 2000 with flying colours having chamber music as major subject.

By this time she has become an accomplished and popular organist and accompanist focussing on chamber music. Her concerts comprise a wide range of musical styles. Moreover she works as répétiteur for choirs and eurythmics. For many years now she has been teaching at the University of Kassel and various conservatories.

www.claudia-riemann.de



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Philip Wipfler

Philip Wipfler made his debut as guitaris before changing to Contrabass. Deeply rooted in jazz and vamps he has delved into different musical styles ranging from Classical Music to Pop, Funk, up to Tango and Bavarian Folklore.

In Kassel he plays with Thomas Tkacz' „Maximalbasis“, the „Wolfgang Rennert Trio“, the Theaterstübchen – Sessionband „Stübchens Trio“ et al.

Moreover Philip Wipfler teaches Contrabass and guitar at the conservatory of Schwalm-Eder.

www.philipwipfler.de



Pedro Soriano Contreras

Pedro Soriano Contreras is a native of the Dominican Republic with African American roots. With his filigree potpourri of Bongo, Conga and Maracas he brings the warm wind of the Carribean sea into the ensemble. For many years he has been living in his adopted country and plays in many different formations.



CAROLINA STEFANI

Reviews

„Like bubbles in a flute of champagne“

HNA

What a concert: sparkling, romantic, passionate. And with Carolina Stefani a sensuous singer at the center of things, who knows how to get to the full depth of the fervor and the melancholy of Mediterranean music.

Putting in her heart and passion: Carolina Stefani

Even the stage design was perfectly set – its background dipped in midnight blue light – like the Mediterranean Sea at sunset. The Kassel-born singer appeared Friday night with her band the Pelapas, which means something like “potato peelers”, as she explained to the audience in the sold-out Theatersübchen.

The striking feature of the quintet, which was joined by Brazilian cajon player Rui Reis: its cosmopolitan composition. Including: charango virtuoso Diego Jasclevich (Argentina), pianist Julia Reingarh (Russia), Pedro Soriano Contreras (Dominican Republic) on percussions, and as the “geografic center”, bass player Philip Wipfler from Bavaria. Their repertoire takes in songs reaching from Latin America to the Mediterranean region. Rhythm and spirit were in full force when Portuguese fado or the Dominican merengue were leading the music.

Inspired by the moment, the singer ventured a little stage dance with her percussionist. Tango music was present as well, and came in three varieties: sung in Italian, French, and German. A great fun factor: “O Donna Clara, I saw you dancing”.

Further highlights included: movingly beautiful balads. Such as the homage to poet and women’s rights activist Alfonsina Storni (“Alfonsina y el mar”. Carolina Stefani interpreted the melancholy of these songs with so much passion, beauty and heartache that goose-pimples were rising up like bubbles in champagne. And as for the band? They proofed that showboating is unnecessary when high-level technique is combined with a lot of feeling. Moments of Latin passion followed as the final applause.

by Steve Kuberczyk-Stein



CAROLINA STEFANI

„Wistful Songs“

HNA 13.12.2006

by Ulrich Riedler

There is a singer to discover: Carolina Stefani. The twenty-four year old lady from Kassel already has got everything what it takes to make her one of her fach's greats: vocal passion, musical empathy, and an exquisite repertoire. Which is why her audience on Sunday night at the Schlachthof Kassel would hardly let her leave the stage. Too charmingly did her „Melodie Mediterrane“ enchant senses and reason.

With a voice that gets instantly under the skin and doesn't let go she sings her melancholy songs of dreamers and the restless, about love and farewell.

Accompanied by Hartmut Schmidt's elegant piano playing and the expressive variety of clang colours conjured up by Wolfgang Scholz on saxophones, flute and percussion, Stefani lends new radiance even to well-known tearjerkers. Be it the Italian canzoni of Nino Rota, the rumba „Besame Mucho“, or the chanson classic „Ne me quitte pas“ - nothing sounds clichéd.

That in a live performance she impresses even more than on her worth-hearing debut album does not only speak for the sheer class of this singer, it moreover testifies to her extraordinary musical expressiveness and her amazing stage presence.

Her singing indulges the senses the most when she performs her Greek and Portuguese elegies and songs of lament, whose melancholy she enfolds with a sombre melodiousness.

To hear her master even the breakneck harmonious ramifications of a fado by Dulce Pontes is just breathtaking. Clear the stage for a talent that deserves a much bigger audience. Clear the stage for Carolina Stefani.



CAROLINA STEFANI

„Boulevard of melodies “

HNA



Carolina Stefani and Hartmut Schmidt in Theaterstübchen

by Andreas Köthe

KASSEL. How can people of a country that in the travel brochures always looks like the prototype of paradise compose such sad songs?

As a leaseholder of the Akropolis diner at the Wattenscheid main station you might hit an emotional low from time to time. But on the islands and beaches of Greece, blessed by the sun, the sea, and tourists' euros?

At their concert at the Theaterstübchen, Carolina Stefani and pianist Hartmut Schmidt proved that melancholy does not necessarily have to meander along in minor-fatalism but can shed stimulating happiness.

Already in her entering of the stage she radiated the perky chansonette's aura with erotic flair. A mocha cotton dress with white polka dots lent her charmingly understated sidewalk-café outfit the lightness that added visual spice to the mediterranean journey through the Greek, French and Spanish treasury of songs. Introducing the songs with concise summaries of the lyrics she bounced between spoken-word overtures and multi-faceted singing, playfully dancing from deep alto voice to soprano tones in a round dance of timeless melodies, e.g. songs from the soundtrack of „A touch of spice“, Porter's „I love Paris“ or Louignuy's „La vie en Rose“. On her flirtatious stroll on the musical boulevard of cultures she was masterfully accompanied by Schmidt on the piano. In his playing he sensitively highlighted her charisma and vocal qualities. The audience gave profuse thanks for this tingling trip through sensuousness.

CAROLINA STEFANI

„Atmospherically Dense Selection of Melodies“

HNA 05.12.2008

With a perky self-assured look on her face we see her on the cover shot. Carolina Stefani, the 26-year-old singer from Kassel, had sprung one of the most pleasant surprises of recent times with the release of her first cd. Listeners were introduced to a young lady whose talent is nearly as big as the Mediterranean region from whose culture she draws, and who is well on the way to become an established name in her musical fack.

Her wonderful timbre and smoth intonation are again shown to best advantage on her second album „Rose, Mauve, Bleu“. The cd's title is its motto in a double sense. It's a reflection as much on the moods of the various songs as on the different styles of the band members: three colours, three musicians. Stefani and Hartmut Schmidt - who as always proves a congenious accompanying musician on the keyboard instruments - are joined now for the first time by Hugo Scholz, whose saxophone playing adds new clang colours to their music and intensifies its expressive power.

Besides self-composed songs, the combo has hand-picked tunes from the best from their audiences' favourites: in addition to tango, rumba, and those enchanting Greek and Portuguese elegies that are Stefani's forte, this time we'll also be hearing Arabian sounds.

Meticulously conceptualized, the album was made in a quasi live studio recording. With a length of over an hour, Stefani fans and curious newcomers alike now have the chance to enjoy this selection of melodies played with great relish.

Carolina Stefani: Rose, Mauve, Bleu (Stunt Records). Rating: ****



CAROLINA STEFANI

FRIZZ 01.2009

„Pink, purple, blue“

Pink, purple, blue – this is the theory of colours of Carolina Stefani. The booklet of her recently released new album explains: pink is for love songs, purple is for Arabian rhythms, and blue is for the melancholy of Greek traditional. As on her debut cd the 26-year-old is accompanied pianist Hartmut Schmidt. They are joined now by Hugo Scholz, who lends additional clang colours to the music on saxophone, flute, and percussions.

The album contains, besides own compositions, Aegean classics, pieces by fado singer Dulce Pontes, as well as Latin American sounds. In a combination of finely arranged instrumentation and improvisation of increasing density, the songs build up a tension that climaxes in the singing of Carolina Stefani, a singing of stunning sensuousness and intensity. „Rose Mauve Bleu“ gives you sweet melancholy like a fine port wine. Made for rainy sunday afternoons.

