

press

"and a soundtrack featuring a Senegalese singer, five Sardinian voices and a Dutch cellist. Is mesmerizing and beyond categorization."

David Jenkins, Sunday Telegraph

"The soundtrack is destined for greater things."

Ray Bennett, Hollywood Reporter

"A work of hypnotic beauty with an original soundtrack of bewitching music by Ernst Reijseger and with the enchanting voice notably of Mola Sylla from Senegal."

Fabien Lemercier, CineEuropa

Ernst Reijseger has always been a wanderer between the musical worlds, who feels especially at home with those sounds that our ear doesn't identify as the usual thing.

Somewhere in between contemporary music, ethnic sounds and improvised avant-garde the Dutch cellist works on the outside of the established culture „industry“.

But exactly there one can find the music for exceptional experiments. „Requiem for a dying planet“ illustrates two films by Werner Herzog. Reijseger has involved with the Senegalese singer Mola Sylla and the Voches de Sardinna co-musicians from past projects.

Together with them he has created a soundtrack of meditative urgency and beguiling slowness. Very impressive!

Jazzthing, Germany, September/October 2006

The music goes on in voices coming from different places of the world, which complement one another naturally. It interprets religious rites in a new way and soars up [...] to unexpected beauty..

These are powerful chants and a sensuous proof of how an approach between cultures could become reality – apart from all theories – natural und with the impact of the elementary.

Jazzpodium, Germany, October 2006

A cello, a Senegalese singer, who sings in Wolof and Manding, and five members of a Sardinian chorus build a wonderful union. These "Sounds for two films" are a diversified, fascinating travel through the world.

Beginning with Handel's "Dank sei dir Gott" the repertoire ranges from newly arranged traditional melodies, one Sanctus and one Kyrie, to sound meditations on desert and cosmos.

Rheinischer Merkur, Germany, Nov 30, 2006

This music is a sensual and fragile-festive addictive substance of highest emotionality... And the music is an enduring proof how far soundtrack compositions can grow beyond the original meaning.

Leipziger Volkszeitung, September 9, 2006

Bringing images to mind of a lonely desert ... the record just goes from strength to strength. Just when you thought Reijseger already produced his best work, he delivers his best effort to date. It's at times like these that words are disposable. Flawless!

Gazeta, Poland, December 2006

Herzog's use of music is ... unique. For two of his latest movies, *The White Diamond* and *Wild blue Yonder*, he used a powerful quintet of Sardinian singers, in combination with cellist Ernst Reijseger, and vocalist and m'bira player Mola Sylla.

Time Out New York, USA, November 3, 2006

If you're in need of a spiritual or life-lifting boost, you might want to rethink or perhaps defer spinning this disc.

A haunting beauty shines forth from the music, but the music occasionally casts a dark shadow via the cellist's stark pizzicato choruses and the vocalists' ritualized chanting.

A world beat vibe enlightens some movements, including Sylla's use of the metal-tongued African mbira, which derives its richly organic sound from tempered steel tines that vibrate when plucked.

In addition, the vocal choir's mantra-like verse bespeaks a self-reckoning of sorts, especially when the music elicits imagery of the near-term end of civilization.

At times, these processes convey a mystifying element, often supplanting a world beat-drenched operatic climate with droning undercurrents.

Regardless of taste, preference or attitude, this is a curiously interesting progression of musical frameworks, setting forth notions of divine contemplation prior to a doomsday-like event.

All About Jazz - Glenn Astarita

Reijseger realizes the task in a spectacular fashion. There is a certain sense of awe and wonder that strikes the listener at the beginning of the record that only grows larger as the minutes pass by.

Voches of Sardinna is an exceptionally disciplined group. With a massive amount of self-restraint and forthright feeling, they take over the proceedings right at the beginning.

Listen to "A una Rosa", as they allow Mola Sylla perfect amounts of space during the piece to sing her part in Wolof. When the two factions meet, it's really a golden moment. On "Kyrie", we get a perfect incantation of the choir,

Mola Sylla, Reijseger's voice and lovely straining of his cello. One word that best describes the record is spacious.

Mixed in such a way so not one part obliterates any others, it works wonders to the mind's eye.

Mola Sylla's voice is categorically most recognizable. With a hint of honey and a touch of bass, it speaks volumes above the rest.

Brining images to mind of a lonely, desert and cased in the usual Winter&Winter lavish packaging, the record goes from strength to strength.

Just when you thought Reijseger already produced his best work, he delivers his best effort to date. It's at times like these that words are disposable. Flawless!

ZAG-ETA - Tom Sekowski

