

Sophie AGNEL Song



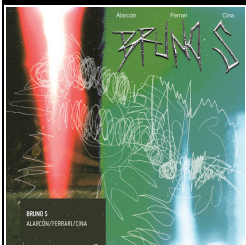
LINE UP:

Sophie Agnel - piano solo

BANDCAMP ✓ **Label** Relative Pitch Records **Aufnahme** 2025 **Veröffentlichung** 2025
Weblink/Sounds--> <https://relativepitchrecords.bandcamp.com/track/song-3>

-> **freiSTIL 02/25 Empfehlung Andreas Fellingner** :: Vokaleinspielung hinterlegt die ersten Töne des jüngsten Soloalbums der grandiosen französischen Klavierspielerin. Die Dichte der dunklen Klänge nimmt sukzessive und unaufhaltsam zu und mündet in ein Furioso. Wir hören das erste Stück der von *Song 1* bis *Song 7* schlicht betitelten Exkursionen. „Jedesmal, bevor ich damit anfangen, rede ich mir ein, nicht in einer Art Routine landen zu wollen“, erzählte Sophie Agnel im freiStil-Interview. „Ich will nicht auf Vorgefertigtes zurückgreifen und mich nicht darauf verlassen, was ich eh schon weiß.“ Und sie weiß in ihrer langen Karriere viel, sehr viel. Das zweite, behutsame „Lied“ lokalisiert Agnel in den höheren Regionen und garniert es mit Klopfergeräuschen im und am Klavierkörper. Darauf folgt ein Parallelschlalom zwischen Tasten und Saiten samt einer Fülle an Zwischen- und Obertönen. Weite Räume in teilweise bislang unerforschtem Terrain erschließt der vierte und umfangreichste, mit perkussiven Elementen versehene Song 4, bevor Assoziationen von Geigen, Sägen, Vögeln und sphärischen Schwebungen hervorgerufen werden. Und im Finale paraphrasiert Agnel einen tatsächlichen, wieder zuge-spielten Song auf unnachahmliche Weise, um ihn mit schlichten Akkorden ausklingen zu lassen. Das Heitere und das Ernste, die Intensität und der Variantenreichtum kennzeichnen dieses, jetzt kann man's ja sagen, **pianistische Meisterwerk**. **BANDCAMP, Joël Pagier** :: Here, the obstinate metamorphoses of the keyboard call forth the monstrous organicity of the glowing steel in the instrument's belly. Despite the modernity of its very conception, the work reveals itself like a private photo album, a wordless story in which moments of life follow one another, where feelings pass through the generations. Captured during sessions at Instants Chavirés in Montreuil, a venue with which Sophie has enjoyed a long-standing complicity, this "song" is a poem, or rather, a book of poems whose dramatic construction is so addictive that you can't help but turn the pages.

ALARCÓN / FERRARI / CINA Bruno S.



LINE UP:

Lara Alarcón - voice, composition in 1, 2 & 3
 and concept
 Cyrill Ferrari - guitar
 Michael Cina - drums

BANDCAMP ✓ **Label** Boomslang Records **Aufnahme** 2023 **Veröffentlichung** 2025
Weblink/Sounds--> <https://boomslangrecords.bandcamp.com/track/liminal-borders>

-> **BANDCAMP** :: The trio ALARCÓN/FERRARI/CINA's second release concludes the exploration of a sound from the eclectic world of Alarcón. With this trio she looked to translate personal imagery into a genre-less everchanging music.

The triptych on the first side are pieces inspired by a sense of belonging in distress, the seek for a crawling beat in the clouds of sound, the endless inspirations drawn from the South American experience of fast changing circumstances and the spirit of the garage band. Followed by two improvised pieces on the second side, the trio performs a still of their language developed through years of collaboration.

The title BRUNO S is taken from the life of German character Bruno Schleinsteins. Freshly arrived in Berlin, Alarcón felt the cold of a society damaged by the culture of individuality and the shaping of a counterculture of underdogs left to bleed out on the street. The harshness yet softness of her voice gives a poignant speech supported by the stacked guitar sound of Ferrari, while Cina walks like a giant on the snow holding the music together.

Albert AYLER Trio Prophecy Live, First Visit



LINE UP:

Albert Ayler tenor saxophone
Gary Peacock double bass
Sunny Murray drums

BANDCAMP ✓ **Label** Hat Hut Records

Aufnahme 1964

Veröffentlichung 2023

Weblink/Sounds-->

<https://first-archive-visit.bandcamp.com/album/prophecy-live-first-visit>

-> **Recommended by Brian Olewnick, July 2019** :: June of 1964 found Ayler on the verge of what was arguably the most productive phase of his journey, molding the motifs that would make up a substantial portion of his repertoire, pushing and pulling them, taffy-like, seeing how far he could possibly stretch the music while retaining its essential, spiritual core.

Beatdenkers SINULARIA SUBWATER BEATS II



LINE UP:

Beatdenker [Jo Wespel] guitar, composition ,
Felix Henkelhausen double bass;
Max Santner drums

BANDCAMP ✓ **Label** boomslang records

Aufnahme

Veröffentlichung 2025

Weblink/Sounds-->

<https://beatdenker.bandcamp.com/track/36-hyper-beaming-perspectives>

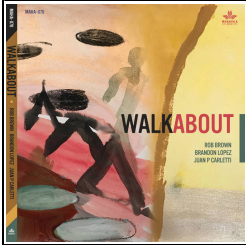
-> **BANDCAMP** :: The eclectic, subversive and floating SUBWATER BEATS are back and ready for the third millennium. Beatdenkers coral SINULARIA understands complexity as an opportunity and transforms it into future-orientated and innovative music. Apparent underwater surrealities are in constant correlation with hyper-precise concreteness. Precisely because of the limits of the planet and the human imagination, the multimorphic coral wants to encourage people through their music towards a resistant, real utopian future. \\\ With the synthesis of improvisational freedom in multidimensional structures, electronic curiosity and an unprecedented rhythmic complexity approach, the trio combines Black American Music, Intellectual Dance Music, Carnatic Music and European New Music of the 20th century. \\\ The eclectic, subversive and floating SUBWATER BEATS are back and ready for the third millennium. \\\ Beatdenkers coral SINULARIA understands complexity as an opportunity and transforms it into future-orientated and innovative music. Apparent underwater surrealities are in constant correlation with hyper-precise concreteness. Precisely because of the limits of the planet and the human imagination, the multimorphic coral wants to encourage people through their music towards a resistant, real utopian future. With the synthesis of improvisational freedom in multidimensional structures, electronic curiosity and an unprecedented rhythmic complexity approach, the trio combines Black American Music, Intellectual Dance Music, Carnatic Music and European New Music of the 20th century.

-> **Roadie Music (BRA)** :: "a milestone in experimental instrumental music"

-> **Find No Enemy (IND)** :: "way-out, futuristic, incredulously transfixing, awe-inspiring, euphoric, a spatial energy replete across it all"

-> **Rock Era Magazine (EGY)** :: "subwater beats is a music creation ahead of its time, the unique sound elevates the listening experience to a spiritual awakening" - \\\ --> **taz (GER)** "future jazz!"

Rob BROWN Walkabout



LINE UP:

Rob Brown - alto saxophone

Brandon Lopez - bass

Juan P Carletti - drums

BANDCAMP ✓ **Label** Mahakala Music

Aufnahme 2023

Veröffentlichung 2025

Weblink/Sounds-->

<https://mahakalamusic.bandcamp.com/album/walkabout>

-> **BANDCAMP** :: Art isn't a sport. We don't hand out medals for saxophone solos, even though magazines with star ratings have made it their business to try. They've been setting the scene for decades now—unqualified judges handing out scores like it's the Olympics. Don't play that game.

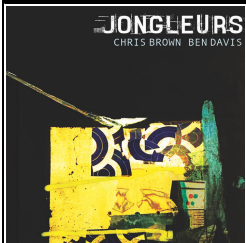
But every so often, you hear someone and think, "Oh. That's *different*."

Rob Brown is one of those people. I'm not going to call him one of the greatest living alto saxophonists—hypocritical as hell, considering what I just said—but I will say this: when Rob plays, it's like a ripple in the room. You could sit through a whole night of saxophonists, but when Rob hits his first note, you'll look up. You'll stop scrolling. You'll wonder: *What's happening here?*

The real mystery is why more people aren't talking about Rob. But then again, it's no mystery at all. Rob's too busy mastering the saxophone to spend time curating his online persona. He speaks through spontaneous group composition, not Facebook or Instagram. And that's what you'll hear on this album.

From the first track, Rob, Brandon Lopez, and Juan Pablo Carletti show us a way to swing you didn't know existed—and it swings harder than most music I've ever heard. Together, they create a new synthetic sentient being.

Chris BROWN Ben DAVIS Jongleurs



LINE UP:

Chris Brown, composer, pianist, and electronic musician, creates music for acoustic instruments with interactive electronics, for computer networks, and for improvising ensembles.

Ben Davis, cellist and composer, concentrates on fusing his classical, jazz and contemporary music experiences into a raw vehicle of acoustic expression.

BANDCAMP ✓ **Label** Artifact Recordings

Aufnahme 2024

Veröffentlichung 2025

Weblink/Sounds-->

<https://artifactrecordings.bandcamp.com/album/jongleurs-art-3023-2025>

-> **BANDCAMP** :: **Chris Brown**, composer, pianist, and electronic musician, creates music for acoustic instruments with interactive electronics, for computer networks, and for improvising ensembles. Collaboration and improvisation are consistent themes in his work, along with the invention and performance of new electronic instruments and software.

Ben Davis, cellist and composer, concentrates on fusing his classical, jazz and contemporary music experiences into a raw vehicle of acoustic expression. He studied cello and composition at the Guildhall,

London and started to improvise while playing for the dance company Earthfall Dance, UK. His own group Basquiat Strings collaborated with Ellery Eskerlin in the BBC Electric Proms and was nominated for the Mercury Music Awards 2007

Daniel CARTER Makeshift Spirituals Feat Volume 13



LINE UP:

Daniel Carter: trumpet, flute, saxophone
Ayumi Ishito: saxophone and effected saxophone
George Draguns: guitar and bass
Ed Wilcox: drums

BANDCAMP ✓ **Label** 577 Records

Aufnahme 2024

Veröffentlichung 2025

Weblink/Sounds-->

<https://danielcarternyc.bandcamp.com/track/aldous-anorexics-cartwright-part-2>

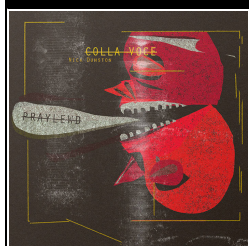
-> 577 Records :: A New Quartet Has Been Born from the Souls of Daniel Carter, Ayumi Ishito, George Draguns, and Ed Wilcox, and Their Debut Album Stands to Redefine Experimental Music Entirely

Guys! It finally happened! NYC's Ayumi Ishito and Daniel Carter have teamed up with all-star guitarist/bassist George Draguns and renowned drummer Ed Wilcox to unleash the next level of greatness in experimental, avant-garde music. Prepare to get addicted once you experience Makeshift Spirituals and their debut (eponymous) album, thanks to 577 Records.

Famed multi-instrumentalist Daniel Carter (who is also guiding light for the label) and sax wizard Ishito have been collaborating on unearthing auditory wonders for a while now, as you may have experienced with their more recent 577 Records release, Endless Season. Ed Wilcox (who has played with Marshall Allen and Arthur Doyle) met George Draguns in NYC years ago. The two instantly inspired each other, prompting their togetherness as a duo and in a well-loved Philadelphia weekly ensemble. Although Wilcox is a newcomer to 577, the others are pillars of its community.

The vision became clear when George discovered that Ed had played with Daniel Carter in the past. He also knew of the maestro's work with Ayumi, instantly recognizing the potential for something spectacular to be born from a nostalgically cutting-edge quartet. Fast forward a bit, and here we are with the proof: Makeshift Spirituals, Volume 1. To call this a "supergroup" would be pretentious. But there is no denying that spirits were conjured at Brooklyn's Metropolitan Sound when they recorded on August 17, 2024

COLLA VOCE [Nick DUNSTON] Praylewd



LINE UP:

Nick Dunston - compositions, post-processing, double bass
JACK Quartet: Christopher Otto, Austin Wulliman - violins, John Richards - viola, Jay Campbell - cello) **Cansu Tanrikulu** - voice, live processing
Sofia Jernberg, Isabel Crespo Pardo, Friede Merz - voice
Maria Reich - violin, viola; **Anil Eraslan** - cello; **Tal Yahalom** - guitar;
Moritz Baumgärtner - drums, percussion, megaphone

BANDCAMP ✓ **Label** Out Of Your Head

Aufnahme 2022

Veröffentlichung 2024

Weblink/Sounds-->

<https://nickdunston.bandcamp.com/album/colla-voce-praylewd>

-> **The download for COLLA VOCE:** Praylewd is the single edit of Side B: Ouroboros. The LP tracks are 15-minutes per side (Side A: Phoenix // Side B: Ouroboros), and only available in vinyl format. About COLLA VOCE: Praylewd, from Nick Dunston:

During the process of creating COLLA VOCE, I was under some impression that because of the scale of the work, that I would be laying out a finished product, with an exhausted smile at the end. And in many ways this was the case. But as I think about the process itself of re-working, manipulating, and transfiguring material, and as I recall my process of my 2023 album Skultura, this question of when a work is truly 'finished' consistently appears. COLLA VOCE: Praylewd is the first materialization of my answer to this question. Using audio from the anti-opera, I am trying to dig even deeper into this work, fleshing out the material and transforming it into something new, but something that is also decidedly of the same world.

This world that I've created is not possible without the original members of COLLA VOCE, who not only simply flawlessly execute music, and who not only simply contribute artistic ideas within a pre-designated space for improvisation. Rather, their voices (both literal and metaphorical) are what serve as the backbone for creating this work in the first place. I have always been much more interested in musicians than music itself. Similar to a story built around compelling characters, in many ways my work is simply a context built to house and provoke my favorite artistic personalities. To JACK Quartet, Weston, Cansu, Isabel, Friede, Sofia, Maria, Anil, Tal, and Moritz, I thank you for your beautiful artistry in helping me set this stage, which would otherwise have been insurmountable.

For the entirety of my career, the line between composition and improvisation is one that I have always played jump rope with. In the last few years, this was even further complicated with audio production. Praylewd radically incorporates self reflection not just as an important part of artistic and self-development, but as an active compositional tool in and of itself.

Sylvie COURVOISIER | Wadada Leo Angel Falls



LINE UP:

Sylvie Courvoisier piano, composition;
Wadada Leo Smith trumpet, composition

BANDCAMP ✓ **Label** INTAKT Records

Aufnahme 2024

Veröffentlichung 2025

Weblink/Sounds-->

<https://sylviecourvoisier.bandcamp.com/album/angel-falls>

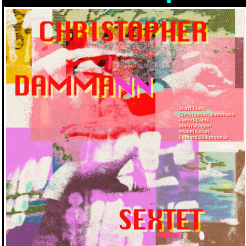
--> **The Wire, Magazine, recommended by Andy Hamilton** :: Incredibly, trumpeter Wadada Leo Smith is 84 this year. I caught him recently in a duo with Swiss pianist Sylvie Courvoisier at Vilnius Jazz on his final European tour- an amazing gig which is fully reflected in this superb release by Intakt. The two are partners in the fullest musical sense - no comping, no showboating, just pure improvisational brilliance.

Smith emerged in the late 1960s, as an original voice on trumpet alongside Anthony Braxton. Later he was a central figure in the AACM. I recall his inspirational thoughts in a pamphlet from that time, where he offered what amounted to a Romantic ideal of improvisation, with the musical idea fixed in advance of its expression. Sylvie Courvoisier was born in Lausanne, Switzerland, and moved to New York in the 1990s, becoming a force on John Zorn's Downtown scene. A highly individual stylist, she met Smith during a 2017 concert curated by Zorn, and the trumpeter appeared on Courvoisier's Chimaera in 2023, alongside Christian Fennesz and others.

On Angel Falls, Courvoisier and Smith respectively alter their sound via piano preparations or trumpet mutes. Smith belongs to the contemporary jazz trumpet tradition that flows from Miles Davis's melancholic approach, and his tone is beautifully cloudy when muted. On open trumpet he's full and clear, with no loss of power into his eighties. The programmes of concert and album overlap. "Naomi Peak" features furious pummelling and glissandos. "Whispering Images" is entropic, almost nihilistic. The long, dramatic and haunting title track is beautifully paced. The album closes with the ethereal "Kairos", featuring luxuriant piano preparations and voicings that gesture towards Messiaen.

Like his contemporary Braxton, Wadada Leo Smith is prolific. I find his jazz work more impressive than his classical compositions. As a jazz soloist his playing is rich, expressive and lyrical, and the magical extended dialogue of Angel Falls is album of the year material.

Christopher DAMMANN Sextet same



LINE UP:

Christopher Dammann double bass, compositions
James Davis trumpet | **Jon Irabagon** alto saxophone |
Mabel Kwan piano | **Edward Wilkerson Jr.** tenor sax, Eb alto clarinet

BANDCAMP ✓ **Label** Out Of your Head

Aufnahme 2024

Veröffentlichung 2025

Weblink/Sounds-->

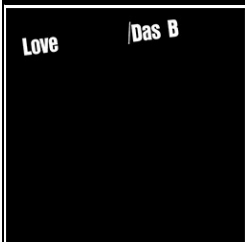
<https://outofyourheadrecords.bandcamp.com/album/christopher-dammann-sextet>

--> **recommended by Bill Meyer in BANDCAMP-->** :: That synthesis is evident from the record's first minute. It begins with an unaccompanied bass solo which is not so much a demonstration of chops as an expression of possibility. A-linear but purposeful, it conveys motion, but contains brief rests and spaces that untether the music from strict time. It establishes a foundation that is supportive but malleable, and that flexibility is one essential element of Dammann's personal idiom.

Then the other musicians join him, one by one. Edward Wilkerson Jr.'s Eb alto clarinet sounds brooding, yet exploratory, and Scott Clark's understated drumming stokes the music's energy like focused steam. Explains Dammann, "The sextet is interested in the possibility of non-linear time. I was hoping the compositions would allow for multiple pulses at once, making scenarios where we could go both backwards and forwards. Time travel is a theme of the record."

As Wilkerson's playing heats up, Mabel Kwan's unobtrusively places piano notes like flagstones in his path, perfectly placed to both support his progress and enable him to pivot wherever his probing exploration needs to go. When Jon Irabagon and James Davis finally join nearly four minutes into the piece, their lines seem to grow out of Wilkerson's. Each takes its own path, but they articulate a common air of regret. The selection of personnel is a compositional choice, and Dammann has chosen players who are patient but assertive, with personal voices that combine into self-balancing polyphony.

DAS B Love



LINE UP:

Mazen Kerbaj – trumpet
Magda Mayas – piano
Mike Majkowski – bass
Tony Buck – drums

BANDCAMP ✓ **Label** Thanatosis produktion / **Aufnahme** 2022 **Veröffentlichung** 2025

Weblink/Sounds--> <https://thanatosis.bandcamp.com/track/love-2>

-> **Empfehlung Squidco 06/25** :: "This one's a joint release with *Thanatosis Records (Stockholm)*, the second record by the quartet Das B. The lineup features Maya Magdas on piano, Mazen Kerbaj on trumpet, Mike Majowski on bass, and Tony Buck on drums. Taking structural and dynamic cues from the classic *John Coltrane record A Love Supreme*, *Das B* totally reinvents the music and in the process meticulously subverts the notion of the tribute or songbook.

The band explains:

"We are not attempting to recreate the album. Rather, we took the original album's track timing and instrumental structure, as well as some other technical aspects, like balances and panning, the occurrence of overdubs, and timbral relationships within the original, to create our tribute. This was our process and our idea was to link our music-free improv-to its roots in jazz and free jazz."

Caroline DAVIS Sprites



LINE UP:

Caroline Davis - alto saxophone, electronics, voice
Dustin Carlson - guitar, electronics

BANDCAMP **Label** ut Of Your Head Records **Aufnahme** 2023 **Veröffentlichung** 2025

Weblink/Sounds--> <https://outofyourheadrecords.bandcamp.com/album/sprites>

-> -> **BANDCAMP** :: Sprites is a meeting between two improvisers in New York, who straddle the boundaries of several expressions of music. The sounds on this album are all improvised, with no written music or thoughts about the music exchanged before performing live in front of a sweet audience. Sprite holds several meanings, a fairy creature from old times, a ghost, a wild electrocurrent coming out of the tops of clouds when lightning strikes, and a repeating bitmapped image over a static background. The tracks of this album embody each one of these definitions, and with each repeated listen, you, too, will begin to see them.

DIETRICHs No Bahdu



LINE UP:

Camille Dietrich - cello

Don Dietrich - tenor saxophone

BANDCAMP ✓ **Label** Relative Pitch Records **Aufnahme** **Veröffentlichung** 2025

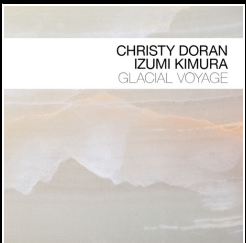
Weblink/Sounds--> <https://relativepitchrecords.bandcamp.com/track/no-bahdu>

-> **Rigobert Dittman - Bad Alchemy** :: "Don Dietrich on distorted tenor saxophone and his daughter Camille as the cellist from Hell, in short: the DIETRICHs... Cacophony through and through and to the blood. Klingon throat cleaner instead of chamomile tea."

-> **BANDCAMP** :: Here before you are four electrifying improvisations that extend the possibilities for the saxophone/cello duo. The Dietrichs follow up their harrowing live set "Catch the Leaves" with this studio session which is no less the sonic assault!

-> **RAJ/JL** :: Strukturiertes, faszinierendes Getöse für Furchtlose.

Christy DORAN | Izumi KIMURA Glacial Voyage



LINE UP:

Christy Doran guitars

Izumi KIMURA piano

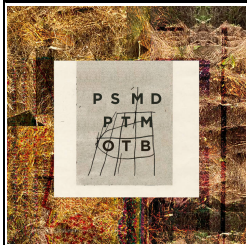
BANDCAMP **Label** Between The Lines **Aufnahme** 2025 **Veröffentlichung** 2025

Weblink/Sounds--> <https://www.challengerecords.com/products/17319347608367/glacial-voyage?tab=3>

> **JazzThetik 06/25, Empfehlung Holger Pauler ****°** :: Schon der Titel der Aufnahme, Glacial Voyage, lässt es erahnen: Eisige Landschaften, in denen man sich langsam und vorsichtig fortbewegt. Menschen, die sich begegnen, Orte, Erinnerungen, die verschwimmen, weil an der nächsten Ecke eine neue Erfahrung wartet. Bewusstes Sein in Perfektion. Der in Dublin geborene und in Luzern lebende Gitarrist Christy Doran und die mittlerweile in Irland lebende Pianistin Izumi Kimura aus Japan begeben sich gemeinsam auf die Reise, oder besser: auf den musikalischen Trip durch die wilden, aber dennoch vertraut wirkenden Soundscapes. Der Einstieg mit dem Stück „Breakwater“ verläuft noch bewusst holprig und frei improvisiert, ehe beide langsam zueinanderfinden. Es entwickelt sich eine beinahe ambientartige Stimmung, die allerdings nicht zum Selbstzweck verkommt und mitunter in wilde Kaskaden mündet. Die Geräusche und der Rausch im Space („Inishkea Islands“) lösen sich im Stakkato auf. Effekte wie Delay und Distortion und das präparierte Klavier werden sorgsam eingesetzt, um die Stimmung zu verstärken, wie etwa bei „Light Frames“, dessen Arrangement vom Schlagzeuger Gerry Hemingway stammt. Und bei der „Whale Tea Party“ warten jede Menge Überraschungen, die man gern live erleben möchte: Es blubbert, zischt und quietscht ohne Ende, ehe man sich im lauten Getöse voneinander entfernt. Bis zum nächsten Mal.

-> **Jazzpodium, 23-5-2025** "... soundscapes created imaginatively with electric guitars, piano, and cleverly used electronics..."

Marc DUCRET / PALM SWEAT Marc Ducret Plays the Music of Tim



LINE UP:

Marc Ducret - electric and acoustic 12 and 6 string guitars, fretless, soprano acoustic and electric, 4 and 6 string bass, prepared guitar, daxophone, percussion, daf, chains, suitcase, voice, handclaps

Fabrice Martinez - trumpet, piccolo trumpet, fluegelhorn, tuba;

Sylvaine Hély - alto flute; **Christiane Bopp** - trombone;

Bruno Ducret - cello, voice, handclaps

BANDCAMP ✓

Label Out Of Your HNeat

Aufnahme 2022

Veröffentlichung 2023

Weblink/Sounds-->

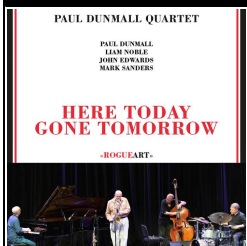
<https://timberne.bandcamp.com/album/palm-sweat-marc-ducret-plays-the-music-of-tim-berne>

BANDCAMP-> :: The material Tim had been sending me was sometimes a piece we had played, often a mere sketch or a short musical idea...we had performed a couple of them together, but most of what I chose to record was new to me. During the year 2021, sound engineer Pierre-Henri Thiébaut and I spent three weeks recording and mixing at my place; we also went to a studio nearby to record some acoustic guitars and percussion, and the horns, cello and voices were recorded by Antonin Rayon in his studio.

I had already recorded three solo albums, and also played some of Tim's music as solo pieces on his album 'The Sevens' and I wanted to take the concept somewhere else. Recording at home gave me the opportunity to choose the format, instrumentation and colors required by each piece, but moreover, I sought to present Tim's music which has meant so much for me in the past thirty years in various lights and shades: there are numerous echoes in Palm Sweat, from the vague memory of Hemphill's 'Dogon A.D.' at the beginning of the opening track to an allusion to the piece 'Sci-Fi,' as well as Tim's voice which can be heard -somewhat distorted - at one point.

I chose to "unfold" Tim's compositions in my own way, at times stretching a melodic line into a series of pitches and dynamics, often using canons, inversions and retrograde melodies to enrich the given structure or create new ones, and sometimes adding chords to a melody or extracting a rhythmic cell to use it as a starting point for other developments. I was mainly concerned with the shape of the album, trying to provide a sort of musical landscape in which the listener could wander - that is why there is very little solo or improvisation on a form; instead of a linear shape I tried to put emphasis on color, texture and development.

Paul DUNMALL Quartet Here Today Gone Tomorrow



LINE UP:

Paul Dunmall: tenor & soprano saxophones

Liam Noble: piano

John Edwards: double bass

Mark Sanders: drums, percussion

BANDCAMP ✓

Label Rogue Art

Aufnahme 2022

Veröffentlichung 2024

Weblink/Sounds-->

<https://rogueart1.bandcamp.com/album/here-today-gone-tomorrow>

-> **JazzPodium 11/25, Empfehlung Udo Andris** :: Die musikalische Brillanz, das handwerklich-technische und improvisatorische Können garantieren, dass die Free Music dieser britischen Crew keine nostalgischen, historisierenden oder klischeegesättigten Momente kennt. »Here Today Gone Tomorrow« des Paul Dunmall Quartet mit dem 1953 in Welling, Kent geborenen Leader an Tenor- und Sopransaxophon, mit Liam Noble (Piano), John Edwards (Bass) und Mark Sanders (Drums, Percussion) bietet einen funkelnnden (Ensemble-)Sound ohne Einbrüche oder Längen. Die drei ausgedehnten Tracks dieses Albums finden zu hochdifferenziertem Kollektivspiel, auch zu unbegleiteten Solo-Partien, zu Duo- und Trio-Begegnungen. Es gibt Raum für High Energy-Play, aber auch für behutsame, ausspärende Bewegungen. Die Empathie, die aufmerksamen Interaktionen dieser vier gleichberechtigten Akteure evozieren von der ersten bis zur letzten Note dieser Aufnahme ein fesselndes Hörerlebnis.

-> **recommended by Tony Dudley Evans / liner notes** :: In the quartet on this album, Paul Dunmall has returned to his first love: totally free improvisation based on interaction between the four players. Many aspects of Paul Dunmall's playing are apparent on this album. His approach is to listen very carefully to what is happening around him and to react to it. If you see him play live, you will see how he concentrates on the flow of the music, often stepping back and allowing the music to develop before choosing the right moment to enter or re-enter. His solos always develop original melodic lines, free of the clichés of both straightahead and free jazz. \ The other three musicians make equally important contributions to the music. Liam Noble has a highly original approach to free improvisation based on short melodic ideas and clusters of notes that weave in and out of Paul Dunmall's lines. John Edwards and Mark Sanders are longstanding partners in free music and they create intense swirling rhythms that react with and set off the improvisations of Paul Dunmall and Liam Noble. They are, in fact, equal partners in the quartet, free to influence the development and flow of the music.

Silke EBERHARD Trio Being-A-Ning



LINE UP:

Silke Eberhard alto sax, clarinette
Kay Lübke drums
Jan Roder double bass

BANDCAMP ✓ **Label** Intakt Records

Aufnahme 2024

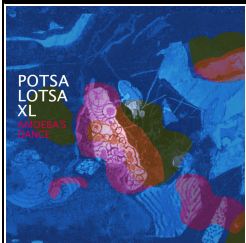
Veröffentlichung 2025

Weblink/Sounds-->

<https://silkeeberhard-intakt.bandcamp.com/album/being-a-ning-24bit-hi-res-48khz>

-> **Label ::** Saxophonist, clarinetist and composer Silke Eberhard has been shaping the Berlin jazz scene for many years. Her trio with Jan Roder and Kay Lübke was formed in 2006, with Eberhard's history with the two musicians going back to the mid-nineties. The intense relationship between the three can be heard in every note. The trio moves in the proud tradition of saxophone jazz trios and plays its own, highly original compositions. Their art inspires with musical mastery, improvisational intensity, wit and charm, while forging strong accents through mutual trust and the band's particular sound. "The trio play her complex and varied pieces with aplomb and offhand virtuosity. At the same time they capture an explosive, rail-against-the-limits quality", writes Kevin Whitehead in the liner notes. As on their two previous Intakt releases with the trio "Being The Up And Down" and "The Being Inn", the artwork on the cover was created by Roman Signer, one of the most renowned Swiss artists of our time.

Silke EBERHARD; POTSA LOTSA XL Amoeba's Dance



LINE UP:

Silke Eberhard — Alto Saxophone, Soprano Recorder, Compositions
Jürgen Kupke — Clarinet, Percussion; **Patrick Braun** — Tenor Saxophone, Clarinet; **Nikolaus Neuser** — Trumpet, Percussion;
Gerhard Gschlößl — Trombone; **Johannes Fink** — Cello;
Taiko Saito — Vibraphone, Percussion; **Antonis Anissegos** — Piano;
Igor Spallati — Bass; **Kay Lübke** — Drums

BANDCAMP ✓ **Label** Trouble in the East

Aufnahme 2024

Veröffentlichung 2025

Weblink/Sounds-->

<https://troubleintheeastrecords.bandcamp.com/album/amoebas-dance>

-> **JazzThing 06/25, Empfehlung Harry Schmidt ******* :: Experimentierfreudige Programmmusik legt Silke Eberhard mit ihrem LargeEnsemble auf Amoeba's Dance vor. Die 18 Stücke verstehen sich als Suite über das Leben der Einzeller. Die Skizzen dazu hat die Berliner Saxofonistin zunächst während eines Monats in der Abgeschiedenheit des kanadischen Banff Center for Arts and Creativity entworfen, später wurden die Ideen erst auf dem Papier, dann mit Jürgen Kupke (cl), Patrick Braun (ts, cl), Nikolaus Neuser (tp), Gerhard Gschlößl (tr), Johannes Fink (cello), Taiko Saito (perc, vib), Antonis Anissegos (p), Igor Spallati (d-b) und Kay Lübke (dr) weiter ausformuliert und im Aufnahmeprozess fixiert. Manche sind kürzer als eine Minute, das mit kantablen Themen spielende „Lingulate“ wiederum ist mit gut sieben Minuten der längste und im Sinne eines klassischen Jazz-Idioms – Mingus, Coleman, Dolphy, Threadgill als Stationen, die diese Linie markieren – auch elaborierteste Track. Die gleiche Bandleaderin findet auf dem Altsaxofon zu höchst individuellem, gleichzeitig spürbar selbstdeckungs-gleichem authentischem Ausdruck. Für ein Konzeptalbum klingt Amoeba's Dance tatsächlich überraschend unterhaltsam und abwechslungsreich, wofür neben der erweiterten Instrumentierung auch das Thema selbst verantwortlich ist: Schließlich sind Amöben sogenannte Wechseltierchen, die keine feste Körperform besitzen und fortlaufend ihre Gestalt ändern – notwendigerweise Formwandler. Faszinierender Mikrokosmos, dieser Tanz der Mikroben.

EDITION REDUX [Ken Broadcast Transformer



LINE UP:

Music performed and improvised by-
Erez Dessel: piano and Nord synthesizer
Lily Finnegan: drums
Beth McDonald: tuba and electronics
Ken Vandermark: reeds

BANDCAMP ✓ **Label** catalytic sound

Aufnahme 2024/2025

Veröffentlichung 2025

Weblink/Sounds-->

<https://vandermark1.bandcamp.com/album/broadcast-transformer>

BANDCAMP-> :: Edition Redux releases its second album on Audiographic Records this January. Entitled Broadcast Transformer, it was recorded at Palisade Studios in Chicago by Nick Broste in March of 2024 directly after their second tour in the States. The group, which features Chicagoans Erez Dessel on keyboards, Lily Finnegan on drums, Beth McDonald on tuba & electronics, and Ken Vandermark on reeds, issued their first recording, Better A Rook Than A Pawn, to great acclaim, called "Essential New Music", by Magnet Magazine and picked as one of "The Best Jazz" on Bandcamp, January 2024". Throughout the rest of 2024 the band was extremely busy, with a special recording project including poet John Yau in July, a weekly residency at The Hungry Brain in Chicago during October, and a tour in Europe in November where Edition Redux was featured at both the Festival Internacional de Jazz Madrid and the Music Unlimited Festival 38 in Wels, Austria.

Broadcast Transformer features 14 new compositions by Vandermark that explore his interests in the experimental jazz of the AACM and different schools of improvised music developed in Europe, all investigated with a post-punk/free-funk attitude. After continuous work during the year before the second album was recorded, the musicians' understanding of Vandermark's goal to perpetually reinvent material by not only re-arranging individual pieces from performance to performance, but to also reorganize their sequence as unique "suites". The response to this new collection of music both at home and abroad has been extraordinary. Listeners everywhere can now experience the ensemble's creative achievement with Broadcast Transformer, the next step in documentation for this innovative and exciting ensemble.

FICTIONAL SOUVENIRS (Live) [Pat Volatile Object (Live)



LINE UP:

Pat Thomas piano
John Butcher sax
Ståle Liavik Solberg double bass (tr 1)

BANDCAMP ✓ **Label** Trost Records

Aufnahme 2023 live cafe

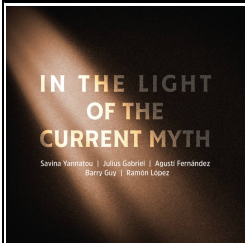
Veröffentlichung 2024

Weblink/Sounds-->

<https://trostrecords.bandcamp.com/track/crimps>

-> **Bad Alchemy 02/25 [#127], Empfehlung Rigo Dittmann:** Volatile Object zeigt Pat Thomas (mit [Ahmed] Jahresbeste in The Wire, halb an Piano, halb mit Electronics mit — wie zuletzt auch auf NI-Vu-Ni-Connu — John Butcher an Saxophones, jedoch nun dem Norweger Ståle Liavik Solberg an Drums live am 29.01.23 im Cafe Oto *Iklectic* zum Namensgeber, und offerieren treuen Fans des UK Impro das selbstverständliche Nebeneinander von freejazziger Dynamik, elektrokrachigen Mysterien und dröhnenden Finessen, die Solberg zu launiger perkussiver Bruitistik anstiften und Butcher zu rauschnäbligen Exaltationen.

Julius GABRIEL In The Light Of Current Myth



LINE UP:

Savina Yannatou - vocals
Julius Gabriel - tenor & baritone saxophone
Agustí Fernández - piano
Barry Guy - double bass
Ramón López - drums

BANDCAMP ✓ **Label** Fundacja Sluchaj

Aufnahme 2023

Veröffentlichung 2024

Weblink/Sounds-->

<https://sluchaj.bandcamp.com/album/in-the-light-of-the-current-myth>

-> **BANDCAMP 05/25 ::** The time in Porto when Barry Guy and The Blue Shroud Band recorded an album all this here would also be a time when a group of outstanding artists and warm friends also had the opportunity to spend time making music together outside the big band formula. It's not easy to bring together some of Europe's most original artists, and it's not easy to assemble such a stellar quintet with Savina Yannatou, Julius Gabriel, Agustí Fernández, Barry Guy and Ramon Lopez. It's a great thing to be able to document such a gathering and great to be able to release it on CD!!!!

-> **AllAboutJazz 01/25. recommended by John Sharpe ::** ...itt is a group in which everyone possesses an extended range. As a consequence the collective palette is extraordinary. Gabriel, who wields both tenor and baritone, draws raspy growls and frisky yelps from both horns, variously incantatory or ruminative. Similarly adept at mining the extremes, Fernández can remind of the ringing motifs of Cecil Taylor on the keys, or summon abrasive reverberation from the interior. Guy not only contrasts chiming harmonics with deep resonance, but also switches seamlessly between plucked and bowed, and does so all in the blink of an eye. While López clatters and churns with the best, he also deploys speech like commentary from the tablas he incorporates into his kit.

Yannatou meanwhile shifts nimbly between guttural plosives and bat bothering frequencies. Given her vocal acrobatics, the album title seems particularly apt, as if she is recounting legends or sagas in some forgotten language: dark tales of intrigue, love and loss. Among the many notable episodes are a beautiful songlike duet between her and Guy on "Part Two" which recalls their meeting on Attikos (Maya, 2010). Other high points include the glinting tenor/piano sprint on "Part Four," the interplay between tenor, bass and drums at the start of "Part Five" and Fernández' bravura introduction to "Part Six."

Christoph GALLIO's Stone Is A Rose Is A Stone Is A Stone | Yet Dish | GERTRUDE STEIN



LINE UP:

Sonia Loenne voice
Christoph Gallio soprano & alto saxophone, composition
Vito Cadonau double bass
Flo Hufschmid drums & percussion

BANDCAMP ✓ **Label** ezz-thetics/Hat Hut Rec

Aufnahme 2022

Veröffentlichung 2025

Weblink/Sounds-->

<https://first-archive-visit.bandcamp.com/track/i>

-> **Art Lange:** Unpublished in Stein's lifetime, "Yet Dish" is remarkable in its dense intensity and creative confidence. Gallio never overwhelms the words, but simplifies the melodic material with his own twisting contours, to underscore the brilliance of the poetry.

-> **JazzPodium 01/26, Empfehlung Manfred Papst ::** Der Schweizer Saxophonist Christoph Gallio beschäftigt sich seit je mit transdisziplinären Konzepten. Als freier Improvisator hat er in verschiedenen Formationen mit Tänzern, Künstlern und Literaten zusammengearbeitet. Ein besonderes Interesse hegt er für die US-amerikanische Autorin, Verlegerin und Kunstsammlerin Gertrude Stein (1874–1946). Das Werk der sperrigen Avantgardistin gilt als ähnlich vielfältig und unwegsam wie das ihrer österreichischen Wahlverwandten Friederike Mayröcker (1924–2021): Es behandelt die Sprache nicht als etwas Vorgegebenes mit festen Regeln, sondern als Material, das verformt und neu zusammengesetzt wird. Stein arbeitet in ihrer Collagetechnik mit Fragmentierungen und Repetitionen, vor allem aber mit der Mehrdeutigkeit von Wörtern. Im Klang- oder Schriftbild der Begriffe entdeckt sie verborgene Schichten. So wird aus »let us« »lettuce«, aus »new sense« »nuisance«, aus »wonder« »won door«. Der Zyklus, den Gallio auf seinem neuen Album vertont hat, heißt »Yet Dish«: Das könnte man auch als »Yiddish« lesen. Er wurde erst nach Steins Tod publiziert und umfasst 69 Kürzesttexte, die Gallio für Singstimme, Saxophon, Bass und Schlagzeug in Musik gesetzt hat. Seine Vertonung nimmt nur gut 36 Minuten in Anspruch. Sie ist so kleinteilig wie dicht. Zum Nebenherhören eignet sie sich nicht; am besten folgt man ihr mit dem beigegebenen Textblatt in der Hand. Sonia Loenne, die ausdrucksstarke, präzise Vokalistin, singt praktischerweise auch die Nummerierung mit, so dass man sich nicht verliert. Vito Cadonau, Pius Hufschmid und Gallio agieren höchst konzentriert. Sie decken den Text nicht zu, sondern bringen ihn von wechselnden Seiten zum Leuchten.

Barry GUY London Jazz Composers Harnos-Kraków



LINE UP:

Barry Guy - bass, director; **Agustí Fernández** - piano;
Michael Niesemann alto saxophone; **Torben Snekkestad** tenor & soprano sax;
Jürg Wickihalder alto sax; **Simon Picard** tenor sax; **Julius Gabriel** baritone sax;
Konrad Bauer, **Andreas Tschopp**, **Alan Tomlinson** trombone; **Henry Lowther**,
Martin Eberle, **Rich Laughlin** trumpet; **Marc Unternährer** tuba; **Phil Wachsmann**
violin; **Bruno Chevillon** double bass; **Lucas Niggli** drums, percussion

BANDCAMP ✓

Label Maya Records

Aufnahme 2020

Veröffentlichung ?

Weblink/Sounds-->

https://youtu.be/HVtg2lQ5OQo?si=_xmv3R2-wbpwu_Lx

-> **Jazz'N'More 10/25, Empfehlung Jürg Solothurnmann ******* :: Der Engländer Barry Guy hat nicht nur als eloquenter Solist und Improvisator Geschichte gemacht. Er ist auch ein fantasievoller Komponist und versteht es, Neue Musik mit Free Jazz und orchestrale Schreibweise mit der freien Improvisation kleiner Gruppen zu verschmelzen. Mit seiner Komposition "Ode" entstand auch das "London Jazz Composers Orchestra" und ein paar weitere richtungsweisende orchestrale Werke. 2020 wurde in Krakau eine dreitägige Feier zum fünfzigsten Geburtstag des LJCO begangen und gekrönt mit der Aufführung und vorliegender Aufnahme von Guys drittem orchestralem Stück "Harnos" (1989). Es wird ausgehend von der Big Band weitgehend von Bläsern dominiert und ist inspiriert von "unlimited and limited" (1947), einem auf der CD-Cover abgebildeten Ölbild des Malers und Architekten Max Bills. Guy hat es gedeutet als ein Wechselspiel zwischen organisierender Begrenzung (komponiert) und der kreativen Freiheit (kollektive und Solo-Improvisation) deutete. Diese attraktive Gestaltung mit Gegensätzen kann in "Harnos" immer wieder entdeckt werden. Von den prominent gewordenen meist britischen Musikern von 1989 sind viele abgetreten und werden ersetzt von jüngeren aus sechs Nationen, auch von den Schweizern Jürg Wickihalder, Andreas Tschopp, Marc Unternährer und Lucas Niggli. Die ersten vier Minuten gehören den drei Posaunisten, die theatralisch rumoren. \ Melodisch, ja hymnisch und ergreifend wird's mit dem Solisten Wickihalder, der sich bis ins Freie steigert und zu dem sich dann schrittweise weitere Bläser gesellen. Das tonale, mehrmals wiederholte Thema "begleitet" und kontrastiert dabei das geräuschhafte Altsaxophon. \ Es folgt ein origineller Teil mit Bläser- Staccati, die immer wieder abbrechen und neuen Anlauf nehmen. Der Stil bleibt immer Free Jazz. Die weiteren Episoden sind oft expressiv, turbulent und benutzen markante Übergänge. Besonders die Abschnitte mit Tschopp, Rich Laughlin (tp) und Unternährer stechen heraus; die Intervention des einzigen Streichers Phil Wachsmann (v) setzt einen ruhigen Kontrapunkt. Wenn sich nach 28 Minuten der Pulverdampf verzieht, erscheint wieder ein tonaler Teil mit Fernández und Wickihalder, der überkippt in eine wilde Improvisation von Torben Snekkestad (ss) mit Niggli. Dahinter kehrt immer deutlicher wieder die Hymne aus dem ersten Teil zurück und führt zum leuchtenden Ende.

Felix HENKELHAUSEN The Excursion Pain of Boredom

LINE UP:



Felix Henkelhausen double bass, composition
Ulli Kempendorff tenorsax
Wanja Slavin sopran und altosax
Valentin Gerhardus piano, live processing
Leif Berger drums

BANDCAMP ✓

Label ENJA Records

Aufnahme 2023

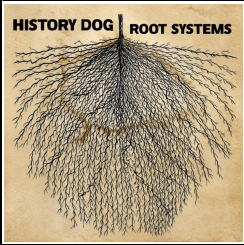
Veröffentlichung 2025

Weblink/Sounds-->

<https://felixhenkelhausen1.bandcamp.com/album/the-excruciating-pain-of-boredom>

-> **JazzThetik 06/25, Empfehlung Holger Pauler ******* :: Das Quintett des Bassisten Felix Henkelhausen ist seit gut fünf Jahren aktiv und hat nun nach dem überzeugenden Studiodebut *Misanthropic Tendencies* von 2021 endlich ein Album nachgelegt. The Excruciating Pain of Boredom wurde live in Berlin und Köln mitgeschnitten und schon die ersten Takte zeigen: Diese Musik lebt und konterkariert den Titel zugleich! Es swingt und wird improvisiert – noch spontaner, energetischer und luftiger als auf dem Vorgänger. Schon im Opener „Expansion“ treiben sich Uli Kempendorff und Wanja Slavin auf den Saxofonen gegenseitig zu wahren Höhenflügen, ohne dabei den Boden zu verlieren. Unterstützt werden sie dabei von der präzisen und stets präsenten Rhythmusgruppe aus Henkelhausen, Schlagzeuger Leif Berger und Pianist Valentin Gerhardus, der zudem mithilfe von Live-Elektronik und Samples die Stücke ins Diesseits transformiert. Bei den Kompositionen orientiert sich Henkelmann an Erzählungen und Bildern, wie man sie aus dem Kino kennt. Und obwohl der Albumtitel sowie einige Stücke („Building Blocks for Self-Destruction“) Böses erahnen lassen, schafft es das Quintett, eine Stimmung zu erzeugen, die weit entfernt davon ist zu kapitulieren. Die Musiker spielen erfolgreich gegen den qualvollen Schmerz der Langeweile an. Endlich eine Schmerztherapie, die hilft.

HISTORY DOG Root Systems



LINE UP:

Shara Lunon - Voice, Electronics
Chris Williams - Trumpet, Electronics
Luke Stewart - Electric Bass, Electronics
Lesley Mok - Drums, Percussion

BANDCAMP ✓ **Label** Otherly Love

Aufnahme 2024

Veröffentlichung 2025

Weblink/Sounds-->

<https://historydog.bandcamp.com/track/hilarity>

-> **BANDCAMP**-> ::Every community has a collective Id that hides just below its emotional surface. The observant could spot it when paying the right amount of attention. But for those not looking or listening, this energy is likely to remain invisible until it's too late and they've been swamped by it. History and art aren't communities per se, but they too evolve in tune with this mass feeling, their progress is rooted in it, even driven by it. \ History Dog is a quartet of highly lauded Brooklyn-based improvisers. They're scholars of the local and global Id, experts at accessing it within any number of distinct musical worlds (jazz, punk, noise, classical, avant-garde), always shaping personal dialects which address this subterranean collective imagination. Like all great improvisers, they feel it as it's taking shape. So while you may be arriving at History Dog's debut album, Root Systems, to check out this cool coming-together of a Brooklyn underground super-group, you're likely to leave in thrall to a slightly different sound of Now. \ History Dog is trumpeter Chris Williams (he/him), drummer Lesley Mok (they/them), bass guitarist Luke Stewart (he/him) and vocalist Shara Lunon (she/they). Each one is an active presence in New York's music community, who, having established their individual practices in/around the jazz tradition, has chosen to travel far beyond its prescribed borders. Their expansive interests have led them to embrace electronics, to reconsider the roles of their primary instruments, and to embrace a decidedly post-genre attitude. The weight of their collective chops and credits reveal a high cultural standing. Yet if they're not touring with jazz legends and arts notables, or contributing to kunsthalle programming somewhere around the world, you'll find them around Brooklyn's various DIY haunts, playing with one another, or any number of friends and colleagues. Each regularly produces and curates nights, sharing sounds and ideas, constantly uniting around the music to see what else can happen. This is why they're fluent in the Id, in producing what Lunon calls "pure expression of feeling that speaks to the culture of our city and community."

Charlotte HUG In Resonance With Elsewhere



LINE UP:

Charlotte Hug - viola, voice

BANDCAMP ✓ **Label** Fundacja Stuchaj FSR

Aufnahme 2023

Veröffentlichung 2024

Weblink/Sounds-->

<https://sluchaj.bandcamp.com/track/mormorio-dei-muri>

-> **Composer-performer & visual artist Charlotte Hug:** Shaman of contemporary music.

Reflections on her solo-album «In Resonance with Elsewhere»

This fourth solo album by Charlotte Hug presents the distilled version of a composition commissioned by the Ruhrtriennale in 2022. On that occasion, Hug performed in a huge former machine hall and created various acoustic-imaginary spaces with Son-Icons (expansive Visual-Music on semi-transparent paper, usually painted on both sides with both hands and long brushes; these form the centrepiece of Charlotte Hug's work), with video projections and a staged setting.

The process of capturing this intermedia work on an audio recording was fascinating. Charlotte Hug decided to do the recording in a large hall with an elaborate arrangement of microphones in order to convey the rich spatial quality of the original performance. The result is a multidimensional listening experience that offers a palpable sense of the physical energy, the movement and the dance inherent in Hug's performance.

This album, 'In Resonance with Elsewhere', places a greater emphasis, for the first time, on the artist's voice. Whereas in the earlier albums, the viola was the foundation on which the vocal artistry was built, now the voice is the centre of attention. Charlotte Hug has developed her voice to impressive effect in recent years. Ranging over four octaves, she takes us with her into frenzied chasms, cooing, groaning, giggling and twittering. Like a shaman, as she breathes in and out, she conjures the ebb and flow of the seas ('Tides'), invoking nature. With her polyphonic singing, a hybrid oscillation between near and far, this side and the other side. Opera-like passages are then added ('Imagina 2'), perfectly intoned, performed as bright as a bell. Hug LISTENS. She is in perfect resonance with the sounds she produces - although the question arises as to where they come from - from 'elsewhere'?

Jon IRABAGON Server Farm



LINE UP:

Jon Irabagon tenor sax, soprano sax, effects, compositions
Mazz Swift violin, vocals; **Peter Evans** trumpet, flugelhorn;
Miles Okazaki, Wendy Eisenberg guitar
Matt Mitchell piano, Fender Rhodes, Prophet-6
Michael Formanek acoustic bass; **Chris Lightcap** electric bass
Dan Weiss drums; **Levy Lorenzo** kulintang, laptop, elec, vibraphone

BANDCAMP ✓ **Label** Irabagast Records

Aufnahme 12/23

Veröffentlichung 2025

Weblink/Sounds-->

<https://jonirabagon.bandcamp.com/track/colocation>

-> **Jazz Views 02/25, recommended by Tim Larsen** :: Artificial Intelligence is reshaping our world, sparking debates that swing between the practical and the existential. Is it just another labor-saving tool, or something far more creepy? That question was the impetus for SERVER FARM, **the latest boundary-pushing work from saxophonist and composer** Jon Irabagon. Leading a dynamic ten-piece band, he dives into the push and pull between human creativity and machine learning, shaping a sound that's intense, unpredictable, and eerily prophetic.

-> ...what comes through loud and clear is the sound of ten humans making music together, and no algorithm can touch that.

Kenneth JIMÉNEZ Sonnet to Silence



LINE UP:

Kenneth Jimenez, double bass, composition
Hery Paz, sax
Angelica Sanchez, piano
Gerald Cleaver, drums

BANDCAMP ✓ **Label** WeJazz

Aufnahme

Veröffentlichung 2023

Weblink/Sounds-->

<https://wejazzrecords.bandcamp.com/track/mr-shipping>

-> **BANDCAMP** :: Brooklyn-based bassist/composer Kenneth Jimenez presents his new work Sonnet to Silence on We Jazz Records, 17 November. Consisting of 7 original compositions by Jimenez performed by his quartet including pianist Angelica Sanchez, drummer Gerald Cleaver and saxophonist Hery Paz, Sonnet to Silence echoes the original fire of New York free jazz while stepping into a terrain of its own, boldly forward-thinking. ⚡ Jimenez, originally from Costa Rica, has a knack at composing pieces that breathe naturally and take flight on the wings provided by the first-rate quartet, joining scene stalwarts and newcomers together as a coherent ⚡ "Since I was a kid I've had this reoccurring dream of running towards the edge of a mountain and suddenly discovering myself flying down to the valley, feeling weightless and fearless", say Jimenez. "This record is the materialization of that dream. The uncompromising voices in the band and our shared desire to explore the unknown make this music live and breathe. It feels that the possibilities become endless when creating with these master improvisers, and the only thing that matters is to take that initial jump into the abyss." ⚡ The opening track and first single "Dos Tazas" is a fine example of what the quartet can achieve. It sneaks up on the listener, drawing you in from the first moments, before revealing its melodically adventurous nature in its fullest. As a whole, the album lets the band loose at times, while the music maintains its natural flow. With Sonnet to Silence, Kenneth Jimenez establishes himself as a composer and bandleader with remarkably strong presence.

Sara KÄSER & Natalie PETERS Monde kreisen



LINE UP:

Sara Käser violoncello
Natalie Peters voice

BANDCAMP ✓ **Label** seltape records

Aufnahme

Veröffentlichung 2025

Weblink/Sounds-->

<https://duokaeserpeters.bandcamp.com/track/drei-handvoll-erde>

-> **"Monde Kreisen" – Free Improvisation between Lucidity, Grotesque, and Sonic Poetry.**

-> **Commentary by Vasco Viviani** :: Patchouli. A laugh, and off we go — with the strings of the cello and the vocal cords climbing, rubbing against each other, releasing strange, twitching sounds. Sara Käser and Natalie Peters embark on a daring escapade through the fifteen tracks that make up Monde Kreisen.

I know Natalie well — I produced a live concert of hers with Sebi Tramontana, and organized an artist residency with Laure Federiconi. Sara Käser, on the other hand, is new to me, though I absolutely adore her chosen instrument. She plays it courageously, never afraid to leave Peters' voice exposed, unsupported — as if challenging herself on ever steeper ground. Natalie, for her part, has no fear of transforming her voice into raw exertion, into muscular contraction — entering into a brutal, almost bestial dialogue with the cello's rough sound. It's the kind of conversation any possessed spirit would dream of, as in Ebbe flutet / Blauschwarzgrau.

At times, musicality itself emerges from the most borderline situations. The two musicians are careful not to mire themselves in overly dense tangles, letting their creature — born within the walls of Berlin's Morphin Raum — breathe freely.

Often one listens to their exchanges with genuine wonder, trying to grasp how such a free spirit can coexist with something so joyfully childlike. And like childhood, it knows no limits — sometimes verging on the grotesque, other times sliding into lucid moments that send shivers down the spine. Yet that is not Käser and Peters' intent. Their goal is the creation of a language, a resonance, a shared current that bounces and flows through the album's tracks.

-> **Die improvisierte Musik hat im Tessin eine Adresse Natalie: Peters pflegt in Locarno eine beeindruckende Veranstaltungs-Serie ->** <https://www.carovana091.ch/eventi>

Antti LÖTJÖNEN Circus/Citadel



LINE UP:

Antti Lötjönen, double bass
Mikko Innanen; alto saxophone, baritone saxophone
Jussi Kannaste, tenor saxophone
Verner Pohjola, trumpet
Joonas Riippa, drums

BANDCAMP ✓ **Label** We Jazz Records

Aufnahme 2023

Veröffentlichung 2024

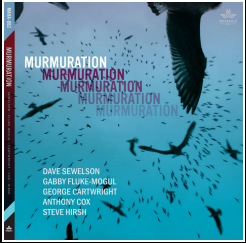
Weblink/Sounds-->

<https://wejazzrecords.bandcamp.com/track/ode-to-the-undone>

-> **BANDCAMP** :: Finnish bassist Antti Lötjönen returns in February 2023 with his second Quintet East album on We Jazz Records. With Verner Pohjola on trumpet, Mikko Innanen and Jussi Kannaste on saxes, and Joonas Riippa on drums, Quintet East is a hard-hitting ensemble of Helsinki scene A-listers. The new release sees the quintet work with Lötjönen's inspired new music with remarkable spirit, spreading out on a quest for new sounds and ideas, and returning to base with a fresh batch of acoustic creative music, wild to the bone even when sounding completely in control.

Circus/Citadel is essentially a coherent album, rather than a series of loosely connected compositions. There's plenty of diversity within Lötjönen's compositions and the band's dynamics, yet it all flows into one effortlessly, creating a suite of sorts, even outside of the title composition which consists of three parts. During the course of the album, the quintet often gets together in smaller formations: in trios and duos of different combinations of the players. The music breathes and maintains its energy at all times, leaving plenty of headroom for the all-out quintet "attacks" when needed. It all comes together in a shape that feels unified and cyclical, leaving the listener hungry for repeated listens in order to get deeper into the many layers found within.

MAHASKALA MUSIC Murmuration



LINE UP:

Dave Sewelson - baritone sax
George Cartwright - alto sax, guitar
gabby fluke-mogul - violin
Anthony Cox - bass, cello
Steve Hirsh - drumset

BANDCAMP ✓ **Label** Mahakala

Aufnahme 2023

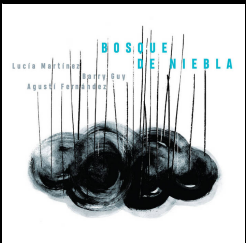
Veröffentlichung 2025

Weblink/Sounds-->

<https://mahakalamusic.bandcamp.com/track/mississippi-flyway>

-> **BANDCAMP** :: Birds from the east coast meet birds from the midwest. Mahakala Music, whose mission includes bringing geographically dispersed musicians together, decided this was just the sort of party it wanted to host, and so it was. Slide slip, ease, rush heading long into the air of funk and belief and aggression and beauty as we did when we did. Light like a feather like a sledge hammer in heaven. Fly on.

Lucia MARTINEZ Bosque de Niebla



LINE UP:

Lucía Martínez - drums, percussion, cracklebox, voice
Agustí Fernández - piano
Barry Guy - bass

BANDCAMP ✓ **Label** FSR Fundacja Sluch

Aufnahme 2019

Veröffentlichung 2021

Weblink/Sounds-->

<https://sluchaj.bandcamp.com/track/15-loro-orejamarillo>

-> **Lucía Martínez** :: “Bosque de niebla” (Forest of Fog) is a place of magical encounters, of whispers and secrets, of echos, of illusions and mirages, of moss, of ferns, of orchids, of witch doctors, of springs; of ghostly beings, of silence that does not exist, of sound that isn't noise and, in short, of life. “Bosque de niebla” exists in an improvised musical universe, full of action and details, where gazes meet in permanent dialogue.

“Bosque de niebla” arose from my first magical encounter with two great musicians: Agustí Fernández and Barry Guy. Agustí, with whom I had had the luck of recording “Desalambrado”, a duo album that was the fruit of our first meeting (also magical) and going on to play together on numerous occasions. And Barry, who I only knew through his recordings, although I had had the privilege of seeing and hearing him play live many times.

I had been dreaming about this encounter for years, and Agustí fostered it when we met in Barcelona with other musicians on a recording for his project, “Via Augusta”.

The magic of improvised music leads us down paths that diverge, intertwine, and meet again. Sharing with these traveling companions is an honor and a privilege. That's why I wanted to thank both of them for this magical and mysterious moment and for the many that I'm sure will come in the future.

I invite you to walk through our “Bosque de niebla”.

-> **BANDCAMP** :: What can be the typical piano trio in the hands of three truly greatest, and wide-thinking contemporary virtuoso artists? It can be whatever you could think, it can fulfill every shape you can imagine and let the music be an incredible space where invention, heart, and intellect could work together with unbelievable artistic succes!

Jackie McLEAN Vertigo



LINE UP:

Jackie McLean as; Kenny Dorham tp;
-> Herbie Hancock p; Butch Warren db; Tony Williams dr
-> Sonny Clark p; Butch Warren db; Billy Higgins dr

BANDCAMP --- Label Blue Note

Aufnahme 1962/63

Veröffentlichung 1963

Weblink/Sounds-->

<https://www.jpc.de/jpcng/jazz/detail/-/art/Jackie-McLean-1931-2006-Vertigo/hnum/2070793>

-> **JazzTimes 08/24. recommended by Bill Shoemaker** :: Vertigo combines quintet dates from '62 and '63; the latter documents alto saxophonist Jackie McLean inching towards the groundbreaking music of One Step Beyond, recorded two months later. The earlier tracks with Kenny Dorham, Sonny Clark, Butch Warren and Billy Higgins find McLean at the hard-bop summit, handling the cycle of minor scales that comprise the flagwaving opener, "The Three Minors," as deftly as the straight-up blues and mid-tempo blowing vehicles that make up the bulk of the date. The latter tracks reunite McLean with Donald Byrd, a frequent late '50s frontline partner; it is also McLean's first recording with Tony Williams (Herbie Hancock and Warren round out the band). While the title tune is a relatively jarring line with no chord changes, McLean really doesn't stray far from the winning Blue Note formula of smartly constructed hard bop and blues on the date, which, given the groundswell stemming from One Step Beyond and Destination...Out! explains why the date was withheld until '81

-> **Vertigo Review by Scott Yanow** ...Most of the compositions are originals by Byrd, Hancock, and McLean, and the music ranges from catchy funk and hard bop to strong echoes of the avant-garde.

-> **Jazzthetik 06/00: Empfehlung M. Möhring** :: "Was für einen Biss zeigt der Altsaxophonist Jackie McLean bei der Vertigo-Produktion mit dem Trompeter Kenny Dorham, dem Pianisten Herbie Hancock, dem Bassisten Butch Warren und dem unglaublich energisch und abwechslungsreich energisch und abwechslungsreich auftrumpfenden Tony Williams am Schlagzeug! Diese Session sprüht vor Energie, und dabei haben die Soli und das dichte, **variantenreiche Ensemblespiel - Klasse!**"

Matt MITCHELL Zealous Angles



LINE UP:

Matt Mitchell - piano , compositions
Chris Tordini – bass
Dan Weiss - drums

BANDCAMP ✓ Label Pi Recordings

Aufnahme 2024

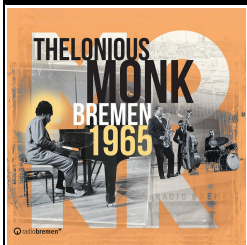
Veröffentlichung 2024

Weblink/Sounds-->

<https://matt-mitchell.bandcamp.com/album/zealous-angles>

-> **BANDCAMP** :: Zealous Angles is the first documentation of pianist/composer Matt Mitchell's long-running trio featuring bassist Chris Tordini and drummer Dan Weiss. Pi Recordings' not-so-secret weapon, Mitchell now has six releases as a leader or co-leader and fourteen appearances on the label. His 2024 release Illimitable (on his and Kate Gentile's Obliquity Records) was called "one of greatest albums of spontaneously composed solo piano music, ever.... a masterpiece of twenty-first century solo piano music" by The Free Jazz Collective. His last release on Pi – Snark Horse, co-led with drummer Gentile – was described by Downbeat as "a monumental collection of improvised and composed electro-acoustic music that no matter how wild it gets, never makes anything less than musical sense." ¶ The compositions on Zealous Angles reflect Mitchell's recent interest in multiple asynchronous cycles using polyrhythm and polymeter. The pieces contain anywhere from two to six lines of different lengths, with the performers having the freedom to play any of the lines and also interpret and improvise within and among the material. The result of this divergence is a multifarious sort of rhythmic and textural fluidity in which the possibilities for group exploration and interaction are exponentially expanded. As is always the case with Mitchell's band-leading ethos, all group members are heartily encouraged to bring all of their musical knowledge to bear as they see fit. In the case of the trio with Tordini and Weiss, this approach results in a panoply of spontaneous rhythmic and melodic expression that embraces and **celebrates the rich history of the "jazz piano trio"** but also evinces a zest for discovering previously uncharted creative spaces.

Thelonious MONK Quartet Bremen 1965



LINE UP:

Thelonious Monk piano
Charlie Rouse tenor saxophone
Larry Gales double bass
Ben Riley drums

BANDCAMP ✓ **Label** Sunnyside

Aufnahme 1965

Veröffentlichung 2025

Weblink/Sounds-->

<https://sunnysiderecords.bandcamp.com/track/epistrophy-i>

BANDCAMP--> :: By the mid-1960s, European touring had become a routine familiar to many of jazz's most well-known practitioners. Piano/composer Thelonious Monk was already over two decades into his career when he began to visit Europe in earnest. Europeans were excited to experience Monk and his storied personality, often focusing as much on his appearance and idiosyncratic behavior ahead of the music. ⚡ The release of Bremen 1965 finds the legend on his second tour to feature stops in Germany with his seasoned quartet - Bremen 1965 is the first official release of the concert, mastered from the original tapes held in the Radio Bremen vaults under the guidance and blessings of Norddeutscher Rundfunk (NDR), Radio Bremen, and T.S. Monk. The release will be available in a handful of formats, including digitally along with double CD and LP record sets. Included with the physical releases is a researched set of liner notes from Sunnyside's Bret Sjerven ⚡ The long performance captures unique takes of Monk classics, like "Criss Cross," "Well You Needn't," "Epistrophy," and "Rhythm-a-ning," along with standards that Monk continued to find inspiring, including "Sweet and Lovely," "I'm Getting Sentimental Over You," and "Don't Blame Me." Long, loose takes on these pieces allow for listeners to experience Monk and company's ability to swing, duel, and sing in their most unparalleled fashion ⚡ The long performance captures unique takes of Monk classics, like "Criss Cross," "Well You Needn't," "Epistrophy," and "Rhythm-a-ning," along with standards that Monk continued to find inspiring, including "Sweet and Lovely," "I'm Getting Sentimental Over You," and "Don't Blame Me." Long, loose takes on these pieces allow for listeners to experience Monk and company's ability to swing, duel, and sing in their most unparalleled fashion. ⚡ The music of Thelonious Monk remains eternally and monumentally singular in approach and conception. Monk's interpretations of his tunes and those of others have left lasting impressions on the genre of jazz. Bremen 1965 highlights an incredible performance during one of Monk and his quartet's most fiery and exploratory periods.

NARRSTEIDLE Ghost Ants



LINE UP:

Steffi Narr guitar, electronics;
Oli Steidle drums, sampler, midi-controller

BANDCAMP ✓ **Label** Boomslang Records

Aufnahme 2024

Veröffentlichung 2025

Weblink/Sounds-->

<https://boomslangrecords.bandcamp.com/track/very-busy-waltz>

-> **LABELI** :: Steffi Narr and Oli Steidle converse – and let us listen in. On their joint debut, they shape and discard sonic perspectives in free dialogue, riding the rhythm of fleeting moments. Their tension-charged improvisations unfold into a strange calm amidst continuous sensory overload. The pieces catch the ear and whisper unrelated stories through a tin-can telephone.

Oli Steidle, recipient of the German Jazz Prize, is known from bands like Der Rote Bereich, Klima Kalima, or as the leader of The Killing Popes and SoKo Steidle. Steffi Narr, awarded the Kathrin Prize by the Jazzinstitut Darmstadt in 2025, explores the guitar as a malleable sound generator – letting it bite, nestle, and glide through a thicket of split seconds.

The reins stay loose on this ride through glowing sonic terrains. Synaesthetic spaces unfold. The album Ghost Ants reflects a time of shuffled information – at times urgent, at others tranquil, but always intense. Something is lying in wait – and only wants to play.

-> **JazzPodium 11/25** :: NarrSteidle's tension-charged improvisations unfold into a strange calm amidst continuous sensory overload.

Camila NEBBIA - Kit DOWNES - Andrew LISLE Exhaust



LINE UP:

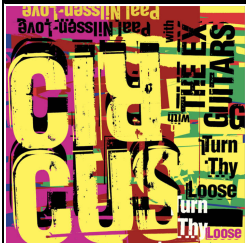
Camila Nebbia tenor saxophone,
Kit Downes piano,
Andrew Lisle drums

BANDCAMP ✓ **Label** relative Pitch Records **Aufnahme** **Veröffentlichung** 2025

Weblink/Sounds--> <https://relativepitchrecords.bandcamp.com/track/dissipate>

-> **BANDCAMP** :: The music of Exhaust unfolds through real-time exploration, where quick reflexes and deep listening shape each performance. Nebbia's powerful saxophone voice drives the ensemble with intensity, while Downes reveals a side of his playing that leans into raw immediacy and unrestrained expression. Lisle acts as both a catalyst and anchor, crafting fluid rhythmic structures that support and propel the trio's intricate interplay. Their album moves through a vast spectrum of sound, shifting between melodic counterpoint and richly textured soundscapes, embracing contrast and constant transformation.

Paal NILSSEN-LOVE CIRCUS + The EX Turn Thy Loose



LINE UP:

Juliana Venter voice; **Thomas Johansson** trumpet;
Signe Emmeluth alto saxophone; **Kalle Moberg** accordion
Christian Meaas Svendsen electric and acoustic bass
Paal Nilssen-Love drums, percussion, Paiste cymbals and gongs
Terrie Hessels electric guitar; **Andy Moor** electric guitar
Arnold de Boer electric guitar+add. vocals on "I should be so Lucky"

BANDCAMP ✓ **Label** Catalytic Sound **Aufnahme** 2024 live at **Veröffentlichung** 2025

Weblink/Sounds--> <https://paalnilssen-love.bandcamp.com/album/turn-thy-loose>

-> **freiStil 08/25, Empfehlung Wolfgang Suschnig** :: Im Herbst 2025 steht der Release eines neuen Albums vom Circus an. Um die Wartezeit bis dorthin zu verkürzen, wurden anscheinend die vorliegenden Aufnahmen aus dem Amsterdamer Bimhuis released. Die eigentliche Gitarristin des Circus, Oddrun Lilja, musste offensichtlich zu Hause in Oslo bleiben, Statt ihr engagierte Nilssen-Love die drei Gitarristen von The Ex. Erstaunlich eigentlich, drei für eine. Gut die Hälfte der Stücke kennt man vom ersten Album, *Pairs of Three*, wobei die Live-Version von *Hummingbird* durch ihre Zartheit berührt, noch dazu, da sie auf die punkige Version von *I fee/ so lucky* folgt. übrighens die einzige Nummer, bei der die wieder großartige Vokalartistin Juliana Venter von Arnold De Boer stimmlich unterstützt wird. Abgesehen von der anfänglichen Improvisation *Terrie & Thomas*, die von (ja genau) Hessels und Johansson bestritten wird, verblüfft Venter mit ihrer gewaltigen Stimme auf jedem Stück; auch auf den neuen Mascha Macia und *Marcha Maracatu Estrela Brillante* von den beiden Brasilianern Bi und Carlos Antônio. Nicht unerwännt bleiben sollte auch das nachtwandlerische Zusammenspiel der diversen Zirkusmitglieder, sei es nun Kalle Moberg oder Signe Emmeluth, egal. Otis Redding hätte den hohen Energiepegel sicher geschätzt - Man kann sich jedenfalls auf die kommende Neuerscheinung freuen.

-> **BANDCAMP**-> :: Paal Nilssen-Love Circus's second album sees the band in a total clash with the three guitars of Dutch band The Ex. What a treat this is! \ The band's debut album, "Pairs of Three" received outstanding reviews for their mix of rhythms and melodies from Northeast part of Brazil, original compositions that juxtaposed jazz and free improvisation.

After several live concerts with pre-arranged sets, Nilssen-Love wanted to shake up the concert form. The rule is simple: anyone can play any part of any song at any time. As free as possible but with written material. The music moves all over the place, and the musicians never have a grasp of what awaits around the next corner. The guitarists of The Ex fit perfectly into this mix, and it really becomes a clash of sounds, melodies and rhythms which takes the listener on an exciting and unexpected journey.

Eva NOVOA NOVOA / KAMAGUCHI / CLEAVER



LINE UP:

Eva Novoa - Piano, Fender Rhodes, Chinese Gongs & whistling
Masa Kamaguchi - Double Bass
Gerald Cleaver - Drums

BANDCAMP ✓ **Label** 577 Records

Aufnahme 2020

Veröffentlichung 2023

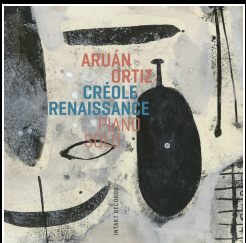
Weblink/Sounds-->

<https://577records.bandcamp.com/track/grafitismo>

-> **LABEL** :: For pianist and composer Eva Novoa, music, improvisation and choosing the right players is her mission, her purpose and goal in life. Based in Brooklyn, New York since 2012, she explores each project or set up and musical occasion with deep curiosity, freedom, boldness and trust. For this project, she works the format of the piano trio experimenting in all its essence and sonorous profundity inspired by all the great masters and all time favorite trios, in her own personal universe and musical references.

Eva Novoa is joined by her longtime friend and collaborator Masa Kamaguchi on bass -with whom she has worked with since 2010- and extraordinary drummer Gerald Cleaver, in the format of a perfect trio. She has performed live with this trio since 2017 in New York City. Novoa / Kamaguchi / Cleaver Vol.1 presents an album of melodic density, contrapuntal conversations, a free interplay of rich textures and great masterly improvisation presenting a unique piano trio. This album marks Eva Novoa's 'debut' on 577 Records and will be shortly followed by a planned Volume 2.

Aruán ORTIZ Créole Renaissance



LINE UP:

Aruán Ortiz piano solo

BANDCAMP ✓ **Label** Intakt Records

Aufnahme 2024

Veröffentlichung 2025

Weblink/Sounds-->

<https://aruanortiz.bandcamp.com/album/cr-ole-rennaissance>

-> **BANDCAMP** :: Aruán Ortiz, celebrated piano cubist, distinguished jazz improviser, award-winning composer and idiosyncratic stylist, presents Créole Renaissance, his second solo piano album on Intakt Records which comes eight years after Cub(an)ism. "Ortiz is renowned for his prodigious technique, and multiple lineages converge in his hands, from Schoenberg, Messiaen, and Ligeti to Bebo Valdés, Don Pullen, and Cecil Taylor", writes Brent Hayes Edwards and adds "Aruán Ortiz's stunning pianistic reflections on the implications of a Créole Renaissance start here, placing the music within a long history of collective Black study. Ortiz explains that he was inspired above all by the ways Négritude poets such as Aimé and Suzanne Césaire and René Ménil deployed 'surrealist techniques to shape a new kind of narrative of Afro-diasporic life and history in the Caribbean.' If Ortiz's music is adamantly innovative and forward-looking, in other words, it reminds us of its deep roots in traditions of Black experimentation." Créole Renaissance combines intellectual depth, emotionality and creativity to create a fascinating musical statement.

Emanuele PARRINI, Samo ŠALAMON & Vasco Eating Poetry



LINE UP:

Emanuele Parrini violin

Samo Šalamon 6 and 12-string guitar

Vasco Trilla drums and percussion

BANDCAMP ✓ **Label** clean feed

Aufnahme 2021

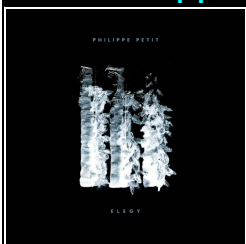
Veröffentlichung 2024

Weblink/Sounds-->

<https://cleanfeedrecords.bandcamp.com/album/eating-poetry>

-> **BANDCAMP** :: Eating Poetry" is a great improvisation trio session of three fantastic improvisers from three different European countries. Samo Salamon (Slovenia) has this time played exclusively acoustic guitars – 6 and 12-string. Especially the 12-string guitar is a hugely underrated instrument in the improvising context. Naturally, names such as Ralph Towner or Marc Ducret come to mind, but still Salamon has quite a unique approach to the instrument. Salamon has teamed with two incredible musicians for this record - Vasco Trilla (Spain), who is one of the most active improvising drummers, and Emanuele Parrini (Italy), who is a monster violin player with a notable sound and technique. The music is incredibly intense, yet also very quiet and emotional, at times almost lyrical. All three players listen to each other with open ears and create a wonderful sound world. Also the unique combination of violin, acoustic guitars and percussion/drums helps to achieve it. Samo Šalamon has so far released 39 albums as a leader for recognized labels, such as Clean Feed, Fresh Sound New Talent, Steeplechase, NotTwo and Splasch as well as played, recorded and toured with recognized jazz musicians, such as Howard Levy, Tim Berne, Paul McCandless, Mark Turner, Bob Moses, Arild Andersen, Michel Godard, John Hollenbeck, Drew Gress, Nguyen Le, Tony Malaby, Mark Helias, Tom Rainey, Dave Binney, Josh Roseman, John Hebert, Donny McCaslin, Dominique Pifarély, Gerald Cleaver, Tyshawn Sorey, Christian Lillinger, Pascal Niggenkemper, Stefano Battaglia, and others. The prestigious publishing house Penguin Books (Brian Morton & Richard Cook: The Penguin Jazz Guide - The History of the Music in the 1001 Best Albums (Penguin Books, 2011) has in 2011 ranked Samo Salamon's CD Ornethology among the 1001 best albums in the history of jazz along the jazz giants. \ Emanuele Parrini is one of the most outstanding European violinists in jazz and improvised music.

Philippe PETIT Elegy [I Shall Sing Until My Land Is



LINE UP:

Philippe Petit

-> <https://philippepetit.weebly.com>

BANDCAMP ✓ **Label** Ukrainian Label

Aufnahme

Veröffentlichung 2025

Weblink/Sounds-->

<https://ishallsinguntilmylandisfree.bandcamp.com/track/elegy-part-6>

-> **Philippe Petit** :: "Elegy... Like many of us in the world, I have been feeling sad about what is happening in Ukraine, getting worse and worse, and reaching a climax with the recent moves from Trump !!! Such injustice aroused in me a profound emotion, and I decided to work on a purely electronic piece, typically elegiac, devoid of the specific attributes of a dramatic form. A constantly changing sound material, compositions of textures in which fundamental factors play a predominant role: a continuous interplay of harmonic transformations and an ever-varying dosage of amplitudes... An economy of means towards the simplicity and elegance of proportions."

Thomas QUENDLER Awakening / JazzThing Next



LINE UP:

Thomas Quendler piano
Jaklob Gonitzer double-bass
Jonas Kocnik drums

BANDCAMP X **Label** DoubleMoon Records

Aufnahme 2024

Veröffentlichung 2025

Weblink/Sounds-->

https://www.youtube.com/watch?v=cWWHjpTGQFk&list=RDcWWHjpTGQFk&start_radio=1

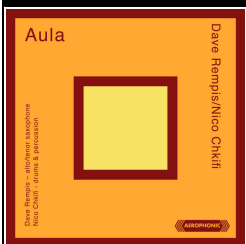
-> **jazz-fun, 01-9-2025 ::** "... A remarkable start and a promise for the future."

-> **Jazzthing, 01-9-2025 ::** ... He himself proves to be a musical pianist with a penchant for opulent, expansive playing and a taste for lively, full-bodied modern sound...

-> **Concerto, 01-10-2025 ::** ... Wow! The young guys are coming and making jazz fresh and mobile again **JazzThing xx/25,**

Empfehlung Ralf Dombrowski :: Ein Klavier musste her, die Harmonika war nicht genug. Ein paar Jahre später hört man den Kärntner Pianisten Thomas Quendler schon mit „Awaking“ als Nr. 109 der Reihe „Jazz thing Next Generation“. | ...Awaking“ als Debüt unter eigenem Namen ist daher ein Trioalbum im traditionellen Setting. „Eigentlich war es auch Teil meines Bachelor-Projekts“, erzählt Quendler weiter. „Man sollte für den Abschluss eine CD aufnehmen, und ich dachte mir, dann mache ich das lieber gleich g’scheit. Ich habe viel geschrieben, wir haben viel geprobt, und dann ist es auch gut ausgegangen. Trio hört sich für mich wahnsinnig cool an: Man hat so viele Möglichkeiten, Sachen zu arrangieren und auszuprobieren. Deshalb war das für mich die naheliegende Wahl.“ | ... Quendlers Musik klingt in Haltung und Wirkung positiv. Zwei Coverstücke finden sich auf dem Album, einmal von Ellington, eines von Tania Maria. Der Rest sind Originals mit viel popgetönter und rhythmisch akzentuierender Lust an akkordischer Wucht und harmonischer Dichte. „Ich versuche immer, alles so musikalisch wie möglich zu gestalten. Klar, manchmal kann man sich auch austoben. Aber wenn es mir zu viel wird, fahre ich das herunter. Ich verlasse mich da auf meinen Bauch.“ | ... Quendlers Trio spielt souverän in sich verzahnt. Er selbst erweist sich als musikalischer und gerne opulent ausgreifender Pianist mit Hang zum lebensfrohen vollmundigen Modern Sound. Sein Team umrahmt ihn, unterstützt ihn, fordert ihn freundschaftlich heraus. Die Richtung stimmt, Wien und das Stipendium werden Quendler weitere Wege weisen, als neugieriger Künstler mit Anker in der Tradition.

Dave REMPIS / Nico CHKIFI Duo Aula



LINE UP:

Dave Rempis alto/tenor saxophone
Nico Chkifi drums/percussion

BANDCAMP ✓ **Label** Aerophonic

Aufnahme 2023

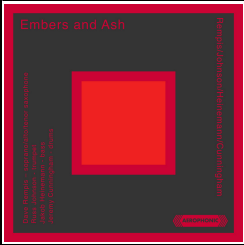
Veröffentlichung 2025

Weblink/Sounds-->

<https://aerophonicrecords.bandcamp.com/album/aula>

--> **BANDCAMP ::** Aula is the first document of the ongoing musical relationship between Chicago saxophonist Dave Rempis and his Belgian percussion counterpart Nico Chkifi on drums and percussion. These two simpatico musicians first met in a group curated by longstanding Belgian concert organizers Koen Vandenhoult and Christel Kumpen. In April of 2023 both musicians took part in a version of the Visitations concert series in Antwerp, curated and produced by Vandenhoult and Kumpen's organization Sound In Motion and their affiliated record label Dropa Disc. That version of Visitations featured a transatlantic sextet including these two alongside Larry Ochs (saxophones) and Darren Johnston (trumpet) from the US, and Marta Warelis (piano) and Hugo Antunes (bass) from Netherlands and Belgium.

Based on the personal and musical strenghts of that collaboration, Rempis and Chkifi decided to delve further into their work in the fall of 2023 when Rempis returned to Europe. The two did a five-concert tour of Germany and Belgium, including this date recorded at the legendary L'An Vert in Liège. Long a home of creative music, that intimate club and dedicated audience gave them the perfect place to relax into the extended exploration of the duo format documented here. With a shared understanding of the meditative and spiritual aspects of their practice in improvised music, these two undertake a patient exploration that builds from long tones and delicate brushwork into volcanic overtures across the arc of a set-length improvisation. Both musicians allow their focus to dictate patience in the trajectories they unfurl, taking their time to alight on peaks that rest on the astounding structures they've built beneath.

REMPIS | JOHNSON |**Embers and Ash****LINE UP:**

Dave Rempis – soprano/alto/tenor saxophone
Russ Johnson - trumpet
Jakob Heinemann - bass
Jeremy Cunningham - drums

BANDCAMP ✓ **Label** Aerophonic**Aufnahme** 2024**Veröffentlichung** 2025**Weblink/Sounds-->**

-> **BANDCAMP** :: This grouping of Chicago regulars represents a cross-section of the city's thriving jazz and improvised music scene. Left-of-center saxophonist Dave Rempis, known for his extensive work as a free improviser, unites here with two other established musicians more often associated with the jazz camp in town: trumpeter Russ Johnson, and drummer Jeremy Cunningham. All three are established leaders on their own, and bring an incredibly open-minded approach to bridging the spectrum between knowing how to truly swing, and knowing how to take it just as far out. The group also adds Jakob Heinemann to the mix, a younger bassist and composer who took the Chicago scene by storm while living here for several years during and after the pandemic. The band worked regularly during that tenure, refining their chemistry into a thoughtful, deliberate, and unique quartet sound. Embers and Ash documents their last Chicago performance before Heinemann relocated to California to pursue a graduate degree at CalArts in the summer of 2024. Much more introspective than some of the more blustery bands that Rempis fronts, this quartet navigates breathy dynamic motion, space, and silence in a singular way.

Sverre SÆBO Quintet **If, however, you have not lost your****LINE UP:**

Heidi Kvelvane - alto saxophone & clarinet
Aksel Røed - baritone saxophone, tenor saxophone & clarinet
Andreas H. Hatzikiriakidis - trumpet
Sverre S. Sæbø - double bass
Amund Nordstrøm - drums
 All compositions by Sverre S. Sæbø

BANDCAMP ✓ **Label** Sauajazz**Aufnahme****Veröffentlichung** 2025**Weblink/Sounds-->**<https://sverressabo.bandcamp.com/track/en-form-for-dans>

-> **Bad Alechemy #129 [08/25]** **Empfehlung Rigo Dittmann** :: If however you have not lost your self control - Der Titel zitiert Chruschtschows Schreiben vom 26.10. 1962 an Kennedy im Ringen um die Deeskalation der Kuba-Krise. Aber es eskalieren ja bis heute immer die andern. Nicht der Torero mit dem roten Tuch, immer der Stier, der sture Büffel. Drei Tröten machen Betrieb, mit geflammtem Staccato, als Fuchs im Hühnerstall, Hahn auf dem Dach ('Buffalo Jump'). Dabei will die wunde Seele nur Balsam und Frieden ('No More Banjo'). Zwischen 'Oppor'd the Tunity' mit rühriger Trommel und dem sanftmütigen 'For Men With Hats', gerichtet an brummige Hutträger und andere Schlafwandler, versuchen Hatzikiriakidis und Nordstrøm als Sandmännchen in Sæbøs Auftrag die Lust aufs Marschieren zu besänftigen und einzuschläfern ('Sleep Marching'). Oder mit den vereinten Engelszungen von Trompete, Alto- & Baritonsax in Lust auf Tänzen zu verwandeln ('En Form For Dans'). Bei uneinsichtigem Zuwiderhandeln verlangt die lange gutmütige, doch zunehmend erboste Trompete Zwangsgeld ('Tvangsmukt'). Als allerletztes Mittel ('One Last Last One') zieht das Baritonsax seine mütterlichen Register. Doch auch das scheint, dem elegischen Ton von 'Outro (To What Would All This Lead)' nach, die Biobotzen, die den schiefen Gang der Dinge bestimmen, nicht zu jucken.

SCHWEIZER / CARL / DYANI / Irène's Hot Four



LINE UP:

Irène Schweizer: Piano

Rüdiger Carl: Saxophones, Clarinet, Accordion

Johnny Dyani: Bass, Vocal

Han Bennink: Drums, Percussion, Megaphone

Live recorded on November 8, 1981, at Internationales Jazzfestival Zürich

BANDCAMP ✓ **Label** Intakt

Aufnahme 1981 Live

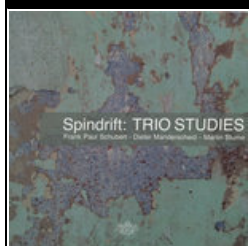
Veröffentlichung 2025

Weblink/Sounds-->

<https://ireneschweizer.bandcamp.com/album/ir-nes-hot-four>

-> **Recommended by Bert Noglik** (from his Liner Notes) :: Irène's Hot Four is a resounding posthumous release from the great jazz pianist, activist and icon Irène Schweizer, who died last year. The publishing of this first concert by the quartet with her companions Rüdiger Carl, Johnny Dyani and Han Bennink – which existed for around a year and a half and only played a handful of gigs – closes a gap in the pianist's discography. "The concert with the Irène Schweizer Quartet in Zurich 1981 demonstrates a theatrical performance that remains musically coherent despite the spectacle. The music is action-oriented, pushy, and takes on an urgency and bidding character through constantly interwoven repetitions. This snapshot resembles a manifesto. This is Jazz with the anger of a Charles Mingus, the boldness of a Fats Waller and the energy of punk".

SPINDRIFT Trio Studies



LINE UP:

Frank Paul Schubert - alto and soprano saxophone

Dieter Manderscheid - doublebas

Martin Blume – drums, percussion

BANDCAMP ✓ **Label** JazzHausMusik

Aufnahme 2022

Veröffentlichung 2025

Weblink/Sounds-->

<https://martinblume.bandcamp.com/track/i-05-59>

-> **JazzPodium 07/25, Empfehlung Ulrich Steinmetzger** :: "Ein derart freies Spiel muss man können, will man der langen und gar nicht so selten redundanten Geschichte des Free Jazz etwas hinzufügen. Alt-und Sopransaxophonist Frank Paul Schubert, Bassist Dieter Manderscheid und Schlagzeuger Martin Blume, die sich als Trio Spindrift nennen, können das. Nun legen sie unter dem gar nicht kapriziösen Titel "Trio Studies" nach fünf Jahren ihre zweite CD vor. Acht Stücke sind einfach chronologisch durchnummeriert und addieren sich zu einer knappen Stunde gut austarierter, eng verflochtener, gar nicht eifernder Musik. Keine Poserei, kein berserkerhaftes Blenden, kein Muskelspiel, auch keine Solos, stattdessen Anton Webern und die Wiener Schule als Referenzpunkte. Europäische Musik also, die sich von den klassischen amerikanischen Vorbildern abhebt und Eigenes formuliert in individuellen Spielformen und Instrumente Behandlungen. Engstens verzahnte kollektive Auf- und Abschwünge hört man, der britischen freien Szene sehr nah, die in einem ständigen Prozess des Instant Composing durchgeführt werden zwischen kühlem Intellekt und emotionaler aufgeladene voller schöner Transparenz in der Fortschreibung der Ideen."

WEBBER/MORRIS Big Band Unseparate



LINE UP: Angela MORRIS: cond, ts, fl; Anna WEBBER: cond, ts, fl;
Jay Rattman: as, ss, fl; Charlotte Greve: as, cl; Adam Schneit: ts, cl; Lisa Parrott: bs, bcl;
Nolan Tsang, Ryan Easter, Jake Henry, Kenny Warren - trumpets
Tim Vaughn, Zekkereya El-magharbel, Jen Baker, Reginald Chapman - trombones
Yuhan Su - vibraphone | Dustin Carlson - guitar |
Marta Sánchez - piano | Adam Hopkins - bass | Jeff Davis - drums

BANDCAMP ✓ **Label** Out Of Your Head Records **Aufnahme** 2024

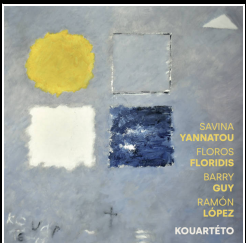
Veröffentlichung ?

Weblink/Sounds-->

<https://webbermorrisbigband.bandcamp.com/album/unseparate>

-> **UK.JazzNews 09/25, recommended by Tony Dudley-Jones** :: Despite all the difficulties and economic madness of running a big band, jazz still seems able to throw up exciting innovative large ensembles ... The Webber/Morris Big Band is another excellent example; it is led by two musicians based in the New York area, but who are both Canadian, Anna Webber and Angela Morris. Anna Webber in her groups, such as The Simple Trio with John Hollenbeck and Matt Mitchell, brings together very effectively elements of contemporary music, both jazz and classical. Angela Morris, on the other hand, combines contemporary jazz with her involvement with folk and pop groups, such as her vocal group Rallidae. \ On this, their second release, *Unseparate*, all these influences come together to create a richly diverse album that manages to combine tightly organised compositions with an openness to free improvisation. This is music that extends the concept of a big band so that each piece has a series of distinct episodes, including the very original compositions from both leaders, the intricate arrangements and the passages of collective improvisation. Moreover, the band is clearly made up of young adventurous musicians who contribute solos that capture the mood of each piece. What happens in "Just Intonation Etudes for Big Band" exemplifies this: the four part suite that is played straight through. It begins with "Unseparate 1", which presents a deep, rich brassy ensemble sound that leads into "Part 2, Pulse", which after a short punchy introduction from the ensemble features an intense exchange between two members of the trumpet section. This is followed by a very different ensemble passage which leads into a lively vibes solo. "Part 3, Timbre", provides a contrast, opening with a repetitive minimalistic composition for the saxophone section, then an interaction between the saxophones and the brass section. After this, we have an extensive tenor saxophone solo from Angela Morris with a strong backing arrangement from the ensemble. The piece concludes with a return to the interaction between the saxophones and the brass. "Part 4, Metaphor" (Text incomplete)

YANNATOY / FLORIDIS / GUY / Kouartéto



LINE UP:

Savina Yannatou voice;
Floros Floridis clarinet, bass clarinet;
Barry Guy bass;
Ramón López drums, tabla

BANDCAMP **Label** lyra

Aufnahme 2023

Veröffentlichung 2024

Weblink/Sounds-->

<https://mayarecordings.bandcamp.com/track/ydra-1>

-> **JazzPodium 05/25, Empfehlung Susanne Müller** : Ein zutiefst expressives Stück Musik legt uns dieses Quartett aus Savina Yannatou, voc, Floros Floridis, cl, bcl, Barry Guy, b, und Ramón López, dr, Tabla, vor. Es sind alles in der Improvisation wurzelnde Musiker:innen, die sich ad hoc verständigen können und es bei dieser Studioaufnahme von der Insel Hydra auch einprägsam tun. Im Zentrum die Griechin Yannatou, die, vom Korsett der Worte und folglich ihrer Bedeutung befreit, raunt und ruft, während das Trio um sie Geräusch und gebundeneren Sound hintergründig anlegt – und dann auch alleine, ohne Stimmzusatz, weiterspinnt. Unter den 17 Tracks auch drei Traditionals aus Israel, Griechenland und Albanien. Die sind weniger umtriebig vorgetragen, sogar nachdenklich und mit harmonischem Gerüst ausgestattet. **Spannend.**

Justin ZITT Frigo

LINE UP:



Justin Zitt piano, composition
Julian Grüneberg double-bass
Julius Steyer drums

BANDCAMP ✓ **Label** UNIT Records

Aufnahme

Veröffentlichung 2025

Weblink/Sounds-->

<https://justinzitt.bandcamp.com/album/frigo>

-> **JazzThing 01/26, Empfehlung Martin Laurentius** :: Gerade mal 23 Jahre jung ist der Pianist Justin Zitt. Jazzklavier hat er in Mannheim studiert, für seinen Master pendelt er zurzeit zwischen Amsterdam und New York. In Mannheim hat er auch seine beiden Mitmusiker kennen- gelernt. Auf Zitts **Triodebüt** „Frigo“ spielen sie eine Improvisationsmusik, die so gar nicht ins Klischee passen will, wie man es sonst für ein Jazzklaviertrio parat hat. Bei Zitt, Steyer und Grüneberg wird mit Tempobeschleunigungen und -verlangsamungen gerungen und darauf geachtet, dass dynamische Prozesse musikalische Strukturen formen. Die acht Stücke sind zwar eindeutig zeitgenössischer Jazz, der auch mal swingen kann. Dennoch wird wie selbstverständlich eine Zwölftonreihe improvisierend funktionsharmonisch umgedeutet oder im Interagieren der drei polymetrisch mit 5er-, 7er-, 9er- und 11er-Metren experimentiert. Das lässt doch einiges erwarten.

-> **BANDCAMP** :: The contemporary jazz scene is not exactly lacking in piano trios, yet there are always musicians who manage to bring new aspects to this seemingly familiar format and amaze listeners with their original ideas. Justin Zitt is one such artist, presenting a multifaceted and richly colored debut with his trio Frigo. As pianist and composer, Zitt has his finger on the pulse of modern creative jazz, processing influences from Neue Musik and jazz with remarkable confidence, creating broad arcs without ever losing sight of his audience. His pieces shine with polyrhythmic structures and the multidimensionality of extended harmonies; despite their detailed sophistication, they always seem lively and convey an intensity that is fueled both intellectually and emotionally. **Λ** “I want my music to reflect both approaches—on the one hand, a deep engagement with the subject of composition, and on the other, my intuitive approach,” he explains. His aim is to create a statement with carefully thought-out concepts, but also to make it tangible through emotional expression. The sources of inspiration that feed the young musician's creativity are correspondingly diverse. **Λ** Broadening the focus, Justin Zitt describes three groups that inspire his imagination as a composer and musician. These are the intricate rhythms and textures of Robert Landfermann's Neon Dilemma with Elias Stemeseder, the trio Punkt.Vrt.Plastik and Felix Hauptmann's band Percussion. Then there is European classical music from the end of the 19th and the 20th century, including Messiaen's harmonic ideas, Debussy's timbres, Alban Berg, and others. His third pillar is the tradition of American jazz, specifically the possibilities developed here for improvising over forms, from Bud Powell and Monk to Sullivan Fortner and Craig Taborn.