

SWISS
MUSIC

JAZZ VIII

ARTISTS



Image © Simon Zangger

DISTRICT FIVE

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One of the many reasons the Zurich quartet District Five sounds so exciting: they sound like a real rock band, but without really playing rock. Interesting rock bands are never just about youthfulness and friendship, but about the productive conflict of different temperaments. So it happens that the mid-twenties combine complex rhythms with the coolness of hip hop, yet the attack shows traces of the old rage of rock. And without the fearlessness and improvisation of jazz, nothing works with Vojko Huter (guitar), Tapiwa Svosve (alto sax, electronics), Xaver Rüegg (bass) and Paul Amereller (drums) anyway.



Image © Lili Roze

AKSHAM

MARCPERRENOUD.COM/PROJECT/AKSHAM

2

Aksham means evening in Albanian, perhaps the Albanian singer from western Switzerland, Elina Duni, has named the band this way because the music longs for zones of peace, which always invites her antagonistic sister to the table, namely: restlessness. On the band's debut Marc Perrenoud on piano, David Enhco on trumpet, Florent Nisse on bass and Fred Pasqua compose songs that could also come from an old library. Even as far as the lyrics go: on "XVII" we hear a poem by James Joyce.



Image © Marc Hagen Möller

MARIE KRÜTTLI TRIO

MARIEKRÜTTLI.COM

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Marie Krüttli studied jazz piano in Lausanne, later with Hans Feigenwinter in Lucerne. And like many Swiss artists she was drawn to Berlin. On "Running After the Sun" you can hear why the young pianist and composer can reach such broad circles so easily: The sixties send an echo, from the early phase of the decade, when jazz felt swing from behind and faced freedom ahead, but straight beats also come by and get caught in a loop, as if they would stumble. Krüttli, Lukas Traxel on double bass and Martin Perret on drums show in this recording a demanding, humorous modernity (new on drums: Jonathan Barber).

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swiss arts council
pr:helvetia

Compiled by Tobi Müller and published by FONDATION SUISA
and Swiss Arts Council Pro Helvetia, 2019
Graphic concept and design: Hej Zurich

ARTISTS



Image © Christoph Ruckstuhl

LUCIA CADOTSCH FEAT. JULIAN SARTORIUS LUCIACADOTSCH.COM 4

Jazz is also interested in the principle of remixing, which reveals the insight that music never comes to an end. Lucia Cadotsch, a Zurich singer based in Berlin, understands the "renditions" of her much acclaimed "Speak Low" album not only as a remix on the computer. The Frans Petter Edit of the title track, behind which Swedish bassist Franz Petter Eldh (also a "Berliner") stands, not only rebuilds the original, but thinks it further, with the drums of Julian Sartorius. The tenor saxophonist Otis Sandsjö's circular breath is still there, but the pauses and the thrusts are new. Of course, this is only possible with the extremely clear voice of Lucia Cadotsch, whom nothing brings out of balance.



Image © Mali Lazell

SAMUEL ROHRER SAMUELROHRER.COM 5

The Berlin drummer with a Swiss background Samuel Rohrer was trained as a classical jazz drummer in Bern and Boston. He then gained a lot of experience in bands and discovered electronic music in Berlin, for example with the trio Ambiq. His first solo album, "Microcosmoism", combines acoustic percussion with electroacoustics and the endless spaces of electronics. You'd think you hear: wood, pig skin, soldering iron, and the clacking of the keyboard. The frame remains stable, but within the metric boundaries several rooms open up: a club, a monastery cell? Inside and outside at the same time.



COLIN VALLON TRIO COLINVALLON.COM 6

With this track with Patrice Moret on bass and Julian Sartorius on drums, Colin Vallon, a pianist from French-speaking Switzerland, succeeds in doing something rare: not to artificialise a simple-sounding idea and yet to put it into tension. And apparently without sweat. You can hear this especially beautifully in two passages. After the short B-part, Vallon leads back to the theme, as if he would gently climb the last steps of a staircase and then float, because he doesn't even play the first two notes. And during the melodic bass solo Vallon peels out another, this time harmonically more open theme from the accompaniment. Delicate and sovereign.



Image © Stephan Brueckler

TRIO HEINZ HERBERT TRIO-HEINZ-HERBERT.COM COPYRIGHT INTAKT RECORDS, INTAKTREC.CH 7

What holds a piece of music together? The Heinz Herbert Trio makes several proposals in "Kohäsion". A riff on the guitar, a tuba-like sound from the synthesiser that takes over the bass? But don't you have to expand the groove, destroy it after a good three minutes to make it recognisable again, especially when the pulse slowly disappears (and Mario Hänni shows on the drums how vital it can get)? Dominic Landolt (guitar and effects) and Ramon Landolt (synthesiser, piano) are not afraid of the intensity of repetition and groove or the soft roar of free music.



Image © Falk Neumann

LUZIA VON WYL ENSEMBLE LUZIAVONWYL.COM 8

Luzia von Wyl from Lucerne creates something unusual in today's jazz, namely to think, dare, lead a ten-member ensemble. Oboe, cello, violin? No problem for the arrangements of the pianist who commutes between New York and Lucerne. The compositions combine complexity with humour, which leads to a joy of playing. The almost four minutes of "Q" already tell it: a bandleader who writes music that sometimes sounds as hyperactive as a fleabag and assembles unusual chords, just to give the violin a rest shortly thereafter, while everything else continues to move on in the background.



NICOLE JOHÄNTTGEN NICOLEJOHAENNTGEN.COM 9

The father of the German saxophonist Nicole Johänttgen, who lives in Zurich, used to wake her up in the morning with the trombone. Her band Henry is a tribute to him and Heinrich must have pranced early in the morning. Because the second album of this quartet is also dedicated to sounds and beats from New Orleans, but it feels a little closer to the body and closer to the street parade. How Johänttgen and her colleagues from New Orleans (Jon Ramm on trombone, Steven Glenn on sousaphone and Paul Thibodeaux on drums) use the marching form for interplay and improvisation immediately puts the listener in a very good mood.



OESTETIK BASILEROSSELET.COM 10

The four musicians of Oestetik, all from French-speaking Switzerland, take the themes of the compositions of Alvin Schwaar (piano) and Basile Rosselet (tenor saxophone) very seriously before loosening the interplay and expanding it to the whole band, with Virgile Rosselet on double bass and Noé Franklé on drums. Even a number like "Radical", which by their standards is quick to grasp, reveals this. The fast bumps and accents are followed by a surface of contemplation before the song picks up again. Composition and improvisation approach each other – a game, a flirt, a binding hint.



Image © Tobias Stahel

JEAN-PAUL BRODBECK TRIO JEAN-PAULBRODBECK.COM 11

Jean-Paul Brodbeck, pianist and composer from Basel, has had his grand piano in Zurich for a long time. But his horizon is much wider than the distance between Basel and Zurich. Brodbeck played hip-hop, klezmer, jazz rock, and of course again and again: just jazz, which he wants to sound light with his trio, despite the highest degree of difficulty. He is a player who always keeps the themes in mind as an exit and goal, even if he climbs high up and far away. No matter if he plays standards or – as on this track – an original composition with Lukas Traxel on double bass and Claudio Strüby on drums.



AUL AULMUSIC.BANDCAMP.COM 12

On this compilation the Zurich trio AUL is furthest away from a paradigmatic idea of jazz. Drummer Mario Hänni comes closest to it, but with AUL he plays differently. What he conjures up together with bassist Martina Berther and electric guitarist Roland Wäpse is a return of ghosts. But in contrast to the psychedelic Krautrock of the seventies, however, AUL does not immediately fall into a state of fibrillation like those men who were affected by substances at the time. What calms the spirits at AUL is the constant power between the centres of minimalism, monotony and free music. Those who listen carefully will discover the jazz in between.



LORENZO DE FINTI QUARTET LORENZODEFINI.COM 13

The pianist Lorenzo De Finti, who lives in Ticino, understands jazz as a popular high art. Classical music, jazz rock, fusion: check. This album with his quartet is once again different, even if the love for melodies and riffs jumps into the ear. Already in the title track "Love Unknown" his trust in the space in which a sound unfolds is noticeable. By the time De Finti plays the theme himself after more than three minutes, there were already plenty of room for Gendrikson Mena Diaz's flugelhorn and Stefano Dall'Orca's double bass, while drummer Marco Castiglioni switched his play suddenly from super fine to brisk.



Image © Ralph Feiner

KAPPELER/ZUMTHOR KAPPELERZUMTHOR.CH 14

Pianist Vera Kappeler and drummer Peter Conradin Zumthor have provided a live recording for this compilation, which is here released on CD for the first time. The title points in the direction of "Infinite Jest", to this irrepressible, parodistic, outstanding and depressive novel by David Foster Wallace. Incandenza is the name of the family, as ingenious as it is disturbed, that haunts the novel. Music does not illustrate literature, clearly. But don't you hear in this track the conflict between dissolution and an idiosyncratic access to tradition, between drugs, delusion, yes: fun, and control? That would put us in the middle of the novel, and probably just as much with Thelonious Monk or Ornette Coleman. But certainly with Kappeler/Zumthor: quite a lot going on here!



OHAD TALMOR / CHRISTOPH IRNIGER COUNTERPOINTS 15 CHRISTOPHIRNIGER.COM/EN/PROJECTS/COUNTERPOINTS

Two tenor saxophonists, playing themes together and waving their solos around each other, cross each other, sometimes in different directions, exactly as the band name suggests: Counterpoints. Christoph Irniger from Zurich and Ohad Talmor, who travels between Geneva and New York, bring back memories of Warne Marsh and Lee Konitz, who both played with pianist Lennie Tristano. With Irniger and Talmor there is no piano, but the Bernese Bänz Oester on bass and Vinnie Sperrazza on drums. As you can hear in Irniger's composition "Dance!", there is a lot of fun. Urban music that breathes quickly but audibly.