

# SILENT CITY

LUTrio





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 Federal Ministry  
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Lukas Kleemair · drums  
Urs Hager · piano  
Tobias Steinrück · bass











# SILENT CITY

LU Trio

Lukas Kleemair · DRUMS

Urs Hager · PIANO

Tobias Steinrück · BASS

## 1 A Melody Stuck in My Head

LUKAS KLEEMAIR 4:39

The inspiration for the melody of this piece came during a walk on the mountain Schöckl near the city of Graz. To save the two melodic fragments I immediately sang and recorded them on my mobile phone and later used them for this composition.

Contrast as a musical element played an essential part in the composition. As the theme in the A-section is really melodic and hard-swinging, I wanted the B-section to be less dense. Therefore, I changed the meter from a 4/4- to a 5/4-bar to break up the walking bassline to a more open 5/4-pedal. The chord density also changes here to a two-bar rhythm.

## 2 Hamstering

LUKAS KLEEMAIR 6:50

This piece originates from the time of Austria's first COVID lockdown in March 2020 and was inspired by the panic shopping activities called "Hamsterkäufe" in German. The piece is a paraphrase on George Gershwin's famous "I Got Rhythm" and based on its chord structure.

The original song form is altered in some places. In the fourth bar of the A-section, for example, the original II-V-I-cadence is modified into a IV-bVII7-I-cadence – also known as "back-door-II-V-I". Further, the tonic chord is altered to a dominant-7th-chord, which should give the piece a more bluesy character. On the other hand, during the B-section an implied metric modulation takes place, as bass and the drums shift their pulse to dotted quarter notes.



### 3 Sheep Low

LUKAS KLEEMAIR 7:15

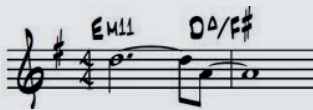
This song with its somewhat quirky title is inspired by an album of the trumpeter Kenny Wheeler named “Gnu High” (1976), which I was listening quite frequently when I composed this piece.

Kenny Wheeler’s music and his tonal language have always touched me. For me his pieces reflect a specific way of calmness and grandness, which I seldom hear and feel in other compositions. The idea of this composition was to capture some of this unique atmosphere without copying his style of music.

### 4 Silent City

LUKAS KLEEMAIR 6:02

I find it interesting that despite being a drummer the starting point for many of my compositions are not the drums. Very often I find myself sitting in front of the piano working on a new idea. That was also the case with this composition, which developed from an initial motive and the following chord structure:



The melody of this piece should be in a way calm and static to leave space for a vivid counterpart in the bass and a dense groove on the drums. The resulting contrast builds up tension, which climaxes on various places in the piece, where melody and chords are both anticipated on the fourth beat of the bar.

## 5 Gymnopédie No.1

ERIK SATIE 5:35

Although, the title of this composition came afterwards, it is somehow closely connected to the piece itself. When in spring 2020 a lot of countries around the world imposed a lockdown because of the COVID situation, the world seemed to come to a standstill. We saw pictures of normally crowded and loud places in cities like Venice or New York which suddenly seemed completely deserted and almost idyllic. Subliminally, however, the insecurity and doubts about how things will go on were palpable. This vibrating tension between idyll and uneasiness can be felt in the contrasting parts of this song.

„Gymnopédie No. 1“ is an original composition by Erik Satie for solo piano, which he wrote in 1888 as part of the “Trois Gymnopédies”. An arrangement for orchestra by Claude Debussy had a major impact on its popularity. Today, this composition is considered as one of Satie's most famous works. Especially harmonically the piece was ahead of its time, as the traditional major-minor-system was increasingly dissolved. Our arrangement plays with contrasting elements. At the beginning the melody is played over a stable chord movement, which feels almost like a moving pendulum. In the solo section we tried to break up this feeling more and more until groove and harmony dissolve entirely. On the other hand, contrast also becomes apparent in the orchestration. For example, the opening melody in the piano is played in higher registers to make a counterpart to the low and repetitive accompaniment of bass and drums.









## 6 Stablemates

BENNY GOLSON 6:12

(TIME STEP MUSIC)

Since its first recording on Miles Davis album "The Miles Davis Quintet" in 1955 the tune „Stablemates“ by jazz saxophonist Benny Golson has become a well-known jazz standard. The composition sticks out because of its unusual ABA-form. For example, the A-section is characterized by a 14-bar form, which can be divided into ten and four bars. The B-section, on the other hand, has a normal 8-bar form.

Our arrangement is based on a rhythmical idea of our pianist Urs Hager. He came up

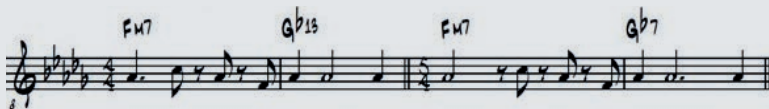
with the thought of changing the meter in the A-section into a 7/4-bar and into a 5/4-bar in the B-section.

The underlying claves-pattern also changes from a 2+2+3-pattern in the A-section to a 3+2-pattern in the B-section. Due to the different meters and claves the rhythm of the original melody had to be changed as well. In the A-section the melody was shortened by a beat (two 4/4-bars became one 7/4-bar), while in the B-section it got extended by a beat. Here are some examples:



A-Section: original melody

A-Section: our version



B-Section: original melody

B-Section: our version

## 7 Dear John

LUKAS KLEEMAIR 5:31

The title of this original composition is a homage to the great jazz guitarist John Scofield. His groovy tunes were a great inspiration for this piece.

Based on a 4-bar-bassline, which also provides the basis for the whole A-section of the piece, the idea was to create a theme which is not so much depended on melodic and harmonic aspects but rather on the groove itself. In this case the aspect of repetition, for example in the rhythms of the melody and bassline, plays an important role. The B-section can be seen as a counterpart, because the melody and harmony are much more varying. For example, a descending chord structure by major and minor seconds is here an essential part.

## 8 Blackbird

JOHN LENNON & PAUL MCCARTNEY 7:31  
(SONY-ATV TUNES LLC)

„Blackbird“ is a composition by Paul McCartney. The song was recorded in 1968 and got famous as a part of the Beatles' "White Album". The catchy but by no means trivial melody really caught me, when I first listened to it. As a long-time Beatles fan I really wanted to include this tune on our album. Even though this song had already been recorded several times in a piano-trio-format, most famously by the Brad Mehldau Trio, I wanted to create a different version.

Our arrangement basically focuses on three main elements:

1. The groove: The basic feel of the tune was changed, as the tempo was slowed down, and the groove got more backbeat-driven.
2. The harmony: The reharmonization of the tune's chords is based on a stepwise movement in the bass, which goes in counterpoint to the melody.
3. The melody: To add some kicks, the melody itself was rhythmically altered in some spots.

## 9 Matrix

CHICK COREA 5:36

(MCA MUSIC PUBLISHING GMBH)

When Chick Corea died in February 2021, the program for our CD recording had already been fixed. Nevertheless, we wanted to include one of his original compositions on this CD as an acknowledgement for his outstanding work. Our choice fell on his quirky 12-bar-blues-composition "Matrix", which he recorded on his first trio album "Now He Sings, Now He Sobs" in 1968. The recording of this tune is well-known. At first, we had second thoughts if it was actually possible to create our own version of this piece. In the end we focused our arrangement more on the solo part. We had the idea to create a long soloistic dialogue by playing tradings between piano and drums. To develop this dialogue further, we progressively stretched out each solo spot. While the drums usually are playing second we started out with a drum solo.

## LUTrio

BAND BIOGRAPHY

The band „LUTrio“ was founded in 2015 by the Austrian drummer Lukas Kleemair, the German pianist Urs Hager and the Austrian bassist Tobias Steinrück, who studied at the jazz institute of the University of Music and Performing Arts in Graz (AT).

From the very beginning, the band followed a balanced approach within the ensemble, allowing each member to bring in his own compositions and individual ideas to the trio. The band itself can be seen as a melting pot of these creative inputs of all members which fosters experimentation with this material. Based on a traditional jazz background these facets of each musical personality form the source of original compositions and new arrangements of various jazz standards. LUTrio has given concerts on various occasions, e.g. in the jazz clubs "tube's" in Graz, "ZWE" in Vienna or "jazzGap" in Garmisch. In 2018, the band won the first prize at the „Podium Jazz, Rock & Pop 2018“ competition in the category „Jazz and Contemporary Music Vplus“.



- 1 **A Melody Stuck in My Head** · Lukas Kleemair · 4:39
- 2 **Hamstering** · Lukas Kleemair · 6:50
- 3 **Sheep Low** · Lukas Kleemair · 7:15
- 4 **Silent City** · Lukas Kleemair · 6:02
- 5 **Gymnopédie No. 1** · Erik Satie · 5:35
- 6 **Stablemates** · Benny Golson (Time Step Music) · 6:12
- 7 **Dear John** · Lukas Kleemair · 5:31
- 8 **Blackbird** · John Lennon & Paul McCartney (Sony-ATV Tunes LLC) · 7:31
- 9 **Matrix** · Chick Corea (MCA Music Publishing GmbH) · 5:36

Total Time: 55:18

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Produced by LUTrio

Many thanks to our colleagues, friends and families for your support!

DRUMS

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