Andreas Mayerhofer, Bertl Mayer, Robin Gadermaier & Wolfi Rainer
100 miles

Attempting a “Tribute to Miles Davis” is truly a challenge. He was probably **NOT** the greatest or most virtuosic jazz trumpeter in the world. Nor was he the greatest jazz composer. Pianist Richie Beirach even once remarked, “Miles only wrote some ditties.”
But **WHO**, then, was this man who, for decades, radiated such an extraordinary charismatic aura—even though he was not always the kindest person to those around him, including his fellow musicians, and was often quite the opposite?
Without a doubt, he was a **focal point, a catalyst** for developments in jazz: someone who recognized the right musical currents at precisely the right moment and, above all, brought together exactly the right musicians to explore them. These musicians, in turn, contributed far more than mere “ditties” to the Miles Davis Band—most notably Wayne Shorter in the 1960s, Bill Evans a decade earlier, and Gil Evans even before that.
As a bandleader, Miles was as brilliant as he was enigmatic. According to Herbie Hancock, he often gave no instructions at all, or communicated through metaphors that his musicians found difficult to decipher. And yet, despite this—or perhaps precisely because of it—he inspired his bandmates to reach extraordinary creative heights. Miles, in turn, possessed the genius of a **“sound architect,”** bringing their individual contributions together into a compelling and cohesive musical whole. ../.

Lineup:

Bertl Mayer – Mundharmonika
Andreas Mayerhofer- Vintage Vibe Piano
Robin Gadermaier- E-Bass
Wolfi Rainer - Schlagzeug



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Tracklisting

01. Brown Hornet (5:26)
02. Mood (6:02)
03. Milestones (4:53)
04. Nefertiti (5:17)
05. Seven Steps to Heaven (5:53)
06. Blue in Green (5:12)
07. 100 Miles (6:43)
08. Tout de suite (7:25)
09. In a Silent Way (2:38)
10. It's About That Time (4:08)
11. All Blues (8:04)



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This tribute, **“100 Miles”**, celebrates the centenary of Miles Davis's birth in 2026. It therefore also pays homage to the remarkable musicians mentioned above, as well as to a certain Joe Zawinul, who played a crucial role in Miles's epoch-making stylistic shift towards jazz-rock around 1970.

And what about those much-quoted “ditties”—Miles Davis's own compositions, which are actually relatively few in number? Their full depth and significance often do not reveal themselves immediately, either to the listener or to the musician arranging or interpreting them. Frequently, it is precisely their simplicity, their minimalism, that opens the door to deeper exploration—or even demands it.

One major question loomed over the project before work began: **Which instrument could take on the lead voice?** Which instrument might capture that distinctive breathy quality, the delicacy and intimacy of Miles Davis's trumpet sound—especially when he played with his famous Harmon mute?

In **Bertl Mayer**, the ensemble has found an exceptionally accomplished harmonica player to take on this challenge. Through his collaborations with musicians such as Alegre Corrêa and Paul Urbanek, he has become accustomed to improvising over complex harmonic structures on an instrument that is notoriously difficult to master.

The other three musicians know one another well from their years together in the band **“The Common Blue” (2013-2019)**. In that ensemble, just as in the present **“100 Miles”** project, Andreas Mayerhofer served as the arranger and creative mastermind.