



The fusion between Indian music and Jazz began in the 1950s. It was the Indian sitar master Ravi Shankar who first inspired western musicians like John Coltrane and Bud Shank to adopt elements of Indian melody and rhythm in Jazz. Compositions such as Coltrane's 'India' reflect these influences. In his famous live version, recorded in 1961 at the Village Vanguard in New York, Coltrane's playing on the Soprano saxophone is obviously influenced by the traditional Indian double-reed instrument, the shehnai.

Indian music is modal. A mode, a so-called raga, a series of tones with many melodic rules, certain motifs and an associated emotional mood to be striven for, runs through an entire piece, sometimes even through an entire concert. This characteristic had a decisive influence on the development of Modal Jazz in the late 1950s and 1960s through musicians such as Miles Davis, McCoy Tyner and Bill Evans.

Finally, in 1966, the legendary album 'Indo-Jazz Suite' by Jamaican Jazz saxophonist Joe Harriot and Indian sitar player John Mayer was released. The term 'Indo-Jazz' was used for the first time.

In the early 1970s, the English guitarist John McLaughlin, the Indian violinist L. Shankar, the Indian tabla player Zakir Hussain and the Indian ghatam player Vikku Vinayakram, fused Indian music with elements of Jazz with their visionary formation 'Shakti'. They were among the first to coin the term 'World Music'.

Inspired by the music of 'Shakti' and by meeting the Indian tabla virtuoso Raul Sengupta in the 1990s Georg Gratzner began to delve deeper into Indian music. After several musical exploration trips through northern India to study the traditional Indian bamboo flute bansuri, Georg finally found his teachers, his gurus, in the Dhrupad singers 'Gundecha Brothers'. Originating from Hindu temple music, the Dhrupad singing style taught by the Gundecha Brothers arose almost at the same time as Gregorian chants in the West and represents the oldest traditional form of Indian classical music.

Georg has played numerous extensive tours across India as a soloist and with his ensemble 'Amridan', featuring Singaporean dancer Hina Sarojini. This also gave rise to the collaboration with the South Indian singing virtuoso Mahesh Vinayakram. The close bond with Georg's longtime musical companion and friend Raul Sengupta remained constant over the years.

The similarities between Indian music and Jazz are always reflected in Georg's style of playing and in his compositions. This fusion, the so-called 'Indo-Jazz Fusion', forms the core of the album FAR EAST The Indo-Jazz Big Band Suite.

Soloists

Alfred Lang: trumpet (SIDE ONE: 1)
Raul Sengupta: tabla (SIDE TWO: 2)
Christian Pollheimer: percussion (SIDE TWO: 2 & 4)
Georg Gratzner: Alto saxophone (SIDE ONE: 1 & 2),
Bass clarinet (SIDE TWO: 1 & 2), bansuri (SIDE TWO 3 & 4)

Saxes

Willibald Kulmer
Patrizia Macher-Ambrosch
Werner Reiter
Martin Ankowitsch
Thomas Baumgartner

Trumpets

Mario Stuhlhofer
Karl Rossmann
Alfred Lang
Andreas Maier

Trombones

Bernd Bauernhofer
Stefan Sommer
Manfred Faist
Gabor Hidas

Rhythm Section

Andrea Waldeck: Piano
Titov Griem: Guitar
Johannes Winkler: Bass
Christoph Gerstl: Drums
Christian Pollheimer: Percussion

Guest musicians

Miriam Kulmer: Vocals (SIDE ONE: 1)
Thomas Mauerhofer: Guitar (SIDE ONE: 1 & 2, SIDE TWO: 2 & 4)
Wolfgang Sang: Vocals (SIDE ONE: 1)
Raul Sengupta: Tabla (SIDE TWO: 2)

Bigband leader

Christoph Pfeiffer

Recording supervisor

Reinhard Summerer

Recording, mixing & mastering engineer

Johann Steinecker STUDIOWORKS

Art direction

Condimento Studio

Cover photos

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Photos inner sleeve

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Recorded at Volkshaus Weiz, 12-15 September 2019

www.georg-gratzner.com

All music written by Georg Gratzner

Arranged for Bigband by Reinhard Summerer

LP-0157

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Far East

THE INDO-JAZZ BIG BAND SUITE
GEORG GRATZER & BIGBAND WEIZ

SIDE ONE

FIRST MOVEMENT

KIBBA (feat. Alfred Lang) 10:52
CHAZCON 5:25

SIDE TWO

SECOND MOVEMENT

ALAPTRI 1:10
TARISHAD (feat. Raul Sengupta) 5:49

THIRD MOVEMENT

ALAPNI 2:51
DHVANI 9:31