

The Upper Austrian Jazz Orchestra

song song oder 7 Musen und 4 Laster

„SONG - SONG“
oder „7 Musen und 4 Laster“
The „Upper Austrian Jazz Orchestra“
feat.

Ali Gaggl und Tini Kainrath - voice

After the Thomas Bernhard program, the UAJO is working on a new project which deals with literary themes. The authors are Austrian and the musicians have written, arranged, reworked and developed the concept in their usual way.

Evelyn Schlag, Gerhard Ruiss, Semier Insayif, Wolfgang Kuehn, C.W.Bauer and also Tini Kainrath took on the task of writing the "Song" texts, and Christian Bachner, Robert Bachner, Robert Friedl, Helmar Hill, Christian Maurer, Andy Pranzl, Gerd Rahstorfer, Andy See, Primus Sitter, Alfred Vollbauer, Christian Wendt, gave the songs their musical clothes.

Dr.Klaus Zeyringer, Literatur expert and consultant, already during Bernhard program, stood by us with his expertise for this new proect.

Semier Insayif:

"uajo-song-song" - doubling and/or repetition indicates a great deal. It is compression of the flow of speech or a pause. It accentuates on the one hand and glides into an echo, comparing itself with itself seeming childish. Or foreign? Eastern? Is it waiting, observing its image in the mirror? Is it quoting itself, talking to itself? An inner dialog of a word directed outward? Or something like that.
;-) -

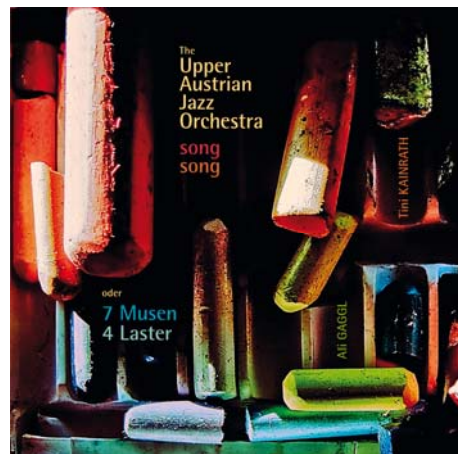


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Track Listing:

01. Song-Song Overture (6:05)
02. Unmaß (10:57)
03. Tanz Ihn Dir (7:16)
04. Krachmacher (6:47)
05. Reigen (7:08)
06. Brotlose Kunst (9:29)
07. New York Marathon (5:36)
08. Untergangsblues (5:15)
09. Laster (6:04)
10. Geh, Wirtin! (7:35)
11. Melpomene (6:34)

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	D:	15/05/09
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File Under:		Jazz



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... was founded in 1991 and was formed out of the finest musicians living and working in Upper Austria and Vienna.

The awardwinning (Billa Jazz Big Band Contest 1993) orchestra was invited to the famous jazzclub "Porgy & Bess" in Vienna in 1994, to play a series of 10 concerts with various programs and guest soloists.

In 1995 the UAJO invited the legendary trumpet player and composer **Kenny Wheeler** to do a tour through Austria, Germany and Poland. Kenny wrote some music especially for the UAJO, and at the end of the tour the double CD (WW 2097) "The Upper Austrian Jazz Orchestra Plays The Music Of Kenny Wheeler" was live recorded (K.W.: "For me it is a great privilege and pleasure to have my music played by such a fine orchestra as the UAJO").

In the following years Kenny and the band continuously worked together, including also a quintet recording (**K.Wheeler-Ch.Maurer Quintet Live at the Porgy&Bess PAO 10720**) with the tenorplayer Christian Maurer and the rhythmsection of the Big Band (Helmar Hill p., Alfred Vollbauer dr. and Christian Steiner b.). In summer 1998 the UAJO and Ken Wheeler was invited on a tour through the 7 largest Canadian Jazzfestivals including Montreal and Toronto "du Maurier" festivals.

Upper Austria is the home of most players in the band, and a well esteemed center and source of creative musicians in Austria. The UAJO is working, following a democratic principle without having a leader standing in front. "With all the problems being an artistic collective, we are glad to give all the musicians the chance to develop a certain expression in our music." This common thought caused the band to start a new project in 1997, presenting 10 of the players in the orchestra as composers as well. Kenny Wheeler was involved, too, by arranging a composition written by the singer Ali Gaggi. With this music the UAJO presents his own conception of the contemporary (not only) jazzmusic.

After playing this program ("**Upper Austrian Jazz Composers Orchestra – La Lampe Philosophique PAO 10590**") on a tour of 20 concerts through Austria, Slovenia, Slovakia and Italy, it was recorded on CD in september 1998 and appeared in March 1999.

In April 1999 the orchestra worked with **Jack Walrath**, one of the most outstanding trumpeters and composers from New York, who got famous through his work with Charles Mingus, whose Big Band he was leading after he passed. Out of this very lucky meeting a tour and a recording with Jacks music resulted in 2000 (**The UAJO featuring Jack Walrath and his music, Emarcy Music**).

After another tour with Kenny Wheeler through Italy and Austria, the UAJO played at the "Grazer Jazzsommer" with another legend, **Johnny Griffin**, whose originals were arranged by members of the band.

In february 2000 the UAJO played with the wellknown english composer **Michael Gibbs** at the "Jazz Art Festival" in Wels and the "Radiokulturhaus" in Vienna. Michael Gibbs got famous by working with Gary Burton, Carla Bley and John Scofield and composes for the best orchestras and Big-Bands in the world. After this concerts the UAJO and Michael Gibbs were invited to festivals in Zagreb, Velenje and Klagenfurt.

From 2001 on, the UAJO will cooperate with the very famous concert hall "Brucknerhaus" in Linz, and present very special projects there. The openers were another concert with Kenny Wheeler (music for large and small ensembles) and a project with **Slide Hampton** in Nov 2002.

In 2001 the members of the UAJO wrote a new program, that works with th 9 symphonies of Anton Bruckner, a composer who raised, worked and lived near the hometown of the orchestra. The composers had the goal to build their own music by using material out of one symphony each. So 9 pieces of very unique big-band music were played on tours through Austria and Germany and were recorded in september 2002. This record will be released mid of 2003 (**Deference to Anton Bruckner, Emarcy Records**).

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Pressestimmen

... "Dessöwe aundas" oder "Thomas Bernhard groovt" war das Thema des Abends. Oö. Jazzer verarbeiten die Poesie des Ohlsdorfer Dichters. Neun Komponisten leisteten Beiträge zu dem komplexen Unterfangen, Musik und Literatur zu verbinden, in einer eigenen Perspektive auf die Literatur Thomas Bernhards. Das effektvolle Konzept stammt vom Saxophonisten Christian Maurer, Klaus Zeyringer stand als literarischer Berater zur Verfügung. Die Big Band ist großartig, wird mit allen Anforderungen der Kompositionen spielend fertig. Sie kann aus dem Vollen schöpfen, kommt groß und mächtig daher, kann aber auch leise und zurückhaltend musizieren wie in "Der Sänger", dem Schlusstück des Pianisten Helmar Hill. Das die Band auch den kraftvollen Swing beherrscht, beweist sie beim "Stimmenimitator" des Saxophonisten Christian Bachner.

Besonders beeindruckte die mutige und anspruchsvolle Konstruktion des Hans-Koller-Preisträgers Gerald Preinfalk "Was werde ich tun...". Vokalistin Ali Gaggl kommt eine Schlüsselrolle zu. Als kraftvolle Rezitatorin der Textpassagen Bernhards ebenso wie als Improvisatorin und textlose Scat-Sängerin. Ideenreich und virtuos. Auch bei den Instrumentalisten verfügt das Orchester über erstklassige Solisten. Herausragend die beiden Saxophonisten Christian Maurer und der am Sopran brillierende Robert Friedl, der Posaunist Robert Bachner und die beiden Trompeter Bumi Fian und Manfred Weinberger, wobei letzterer vor allem als Flügelhornist mit seidenweichem, eleganten Ton beeindruckt.

OÖ Nachrichten August 2003

"... this is a big band, but it isn't in the least ponderous or slavishly tied to the amply-traveled conventions of the big band genre. The ensemble parts here are convoluted but crisp and light-footed. The soloing, led by featured trumpeter Jack Walrath, is real bravura, high-octane stuff. All of these tracks are variegated and richly textured, with soloists (particularly Walrath and the Saxophonists Klaus Dickbauer and Christian Bachner) making full use of their instruments., up to and including post-big-band-era free motifs, all of which are magnificently integrated into the whole of the music at hand.

The Orchestra, which in past has worked with another master trumpeter, Kenny Wheeler, can stop on a dime, shift gears suddenly, shift tempos and moods at will, and dart effortlessly from Mingus to Mahler to Mengelberg and back again.

This music is at once not as adventurous and more adventurous than most free music, indicating once again that genre and style alone don't make for absorbing and fresh music: it's not so much what style you play in, but how you do so. Recommended."

Cadence, August 2003

"...Doch mehr als die einzelnen Höhenflüge überzeugte die kompakte, gleichwohl in sich delikate Klangqualität"

Leipziger Volkszeitung

"... Given that, the most startling, awesomely gifted soloists was vocalist Ali Gaggl with her anything goes style of burbling, blazing vocalese and scat. Wheeler conducted the Chorus in comping behind soloists with a rich continuum, blowing his own trademark sweeps of burnished brass and high end Pops. It was gorgeous way to end a festival."

Jazz City, Canada

"... Mit großartigen Sololeistungen und wohlgestalteten Arrangements, belegen die Mitschnitte die Möglichkeit musikalischer Qualität im Subtilen wie im Globalen, im Situativen wie im (konventionellen) Konzeptionellen. Die Musik auf beiden CDs ist sehr kurzweilig, mit Freude und Engagement gespielt, stellt die Könnerschaft von 18 österreichischen Jazzprofis und einer vielseitigen Sängerin -Ali Gaggl- überaus lebendig vor ..."

Jazz Podium

"... In Walraths virtuoser, gestaltungsreicher und heißer Phrasierung finden sich himmelstürmende Tonkaskaden genauso wie expressives Handwerken mit Dämpfer ... Es war nicht nur ein Kompliment, als Walrath am Ende der Show von einer der besten Big Bands sprach, die ihm je untergekommen ist."

Kronen Zeitung