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4	New Albums on Vinyl
56	From Analog Masters
76	Also Available
84	ECM New Series



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New Albums on Vinyl

Nik Bärtsch
Sha
Thomy Jordi
Kaspar Rast

piano
bass clarinet, alto saxophone
bass
drums



Marcin Wasilewski piano
Sławomir Kurkiewicz double bass
Michał Miskiewicz drums

Marcin Wasilewski Trio

Live

ECM





Mathias Eick
Håkon Aase
Andreas Ulvo
Audun Erlien
Torstein Lofthus
Helge Andreas
Norbakken

trumpet, voice
violin
piano
electric bass
drums

drums, percussion

One of the pleasures of Mathias Eick's *Midwest* album was hearing his vaulting trumpet supported by violin, an instrumental combination further developed on *Ravensburg*. The new violinist in Eick's ensemble is Håkon Aase, one of the up-and-coming players of the new Norwegian scene, whom attentive ECM listeners will already know from his work with Thomas Strønen's group. The core Eick road band is further shored up by the addition of Helge Andreas Norbakken, who interacts excitingly with fellow drummer Torstein Lofthus. Eick is in great form as a writer on this showing, deploying driving rhythm at the bottom end of his music and soaring melody at the top in this series of pieces which add up to a kind of collective family portrait.

Vijay Iyer
Graham Haynes
Steve Lehman
Mark Shim
Stephan Crump
Tyshawn Sorey

piano, Fender Rhodes
cornet, flugelhorn, electronics
alto saxophone
tenor saxophone
double bass
drums



Keyboardist-composer Vijay Iyer’s energized sequence of ECM releases has garnered copious international praise. Yet his fifth for the label since 2014 — *Far From Over*, featuring his dynamically commanding sextet — finds Iyer reaching a new peak, furthering an artistry that led The Guardian to call him “one of the world’s most inventive new-generation jazz pianists” and *The New Yorker* to describe him as “extravagantly gifted... brilliantly eclectic.” *Far From Over* features this sextet of virtuoso improvisers – with horn players Graham Haynes, Steve Lehman and Mark Shim alongside rhythm partners Stephan Crump and Tyshawn Sorey — leveraging a wealth of jazz history even as it pushes boldly forward. The music ranges from the thrillingly explosive (“Down to the Wire,” “Good on the Ground”) to the cathartically elegiac (“For Amiri Baraka,” “Threnody”), with melodic hooks, entrancing atmosphere, rhythmic muscle and an elemental spirit all part of the allure. “This group has a lot of fire in it, but also a lot of earth, because the tones are so deep, the timbres and textures,” Iyer says. “There’s also air and water — the music moves.”

“If you are looking for the shape of jazz to come, here it is.”
— *Rolling Stone*

“An object lesson in music for the heart, the head and the feet, *Far From Over* often sounds like vivacious folk music or displaced blues, reflects the hipness of Miles Davis’s 1960’s postbop bands and 70’s electronic ones or the contemporaneity of slow-burn Bad Plus buildups, and yet is consistently spine-tingling in improvisations that sound simultaneously inside and outside the harmonies [...] As a contemporary jazz set, *Far From Over* has just about everything.”
— *The Guardian*

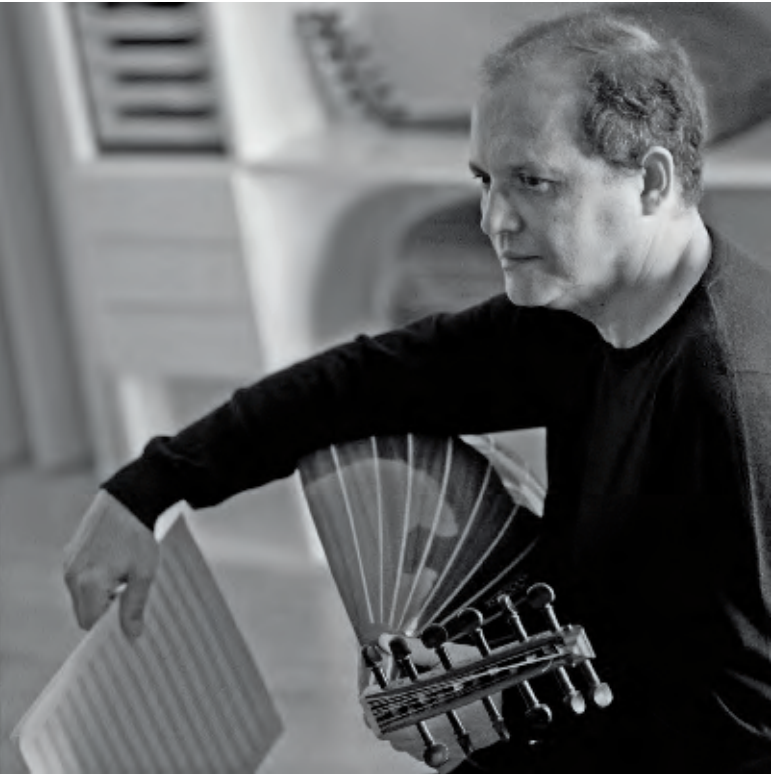
“As the arc of history lurches forward and backward, the fact remains: local and global struggles for equality, justice, and basic human rights are far from over. We hope that our music both reflects this truth and offers a useful residuum that might outlast it.”
— *Vijay Iyer*





Recorded in New York’s Avatar Studios in May 2017 and produced by Manfred Eicher, *Blue Maqams* brings Tunisian oud master Anouar Brahem together with three brilliant improvisers. For Anouar Brahem and Dave Holland the album marks a reunion: they first collaborated 20 years ago on the very widely-acclaimed Thimar album. Brahem meets Jack DeJohnette for the first time here, but Holland and DeJohnette have been frequent musical partners over the last half-century beginning with ground-breaking work with Miles Davis — their collaborations are legendary. British pianist Django Bates also rises superbly to the challenge of Brahem’s compositions. And Anouar in turn is inspired to some of his most outgoing playing.

Anouar Brahem	oud
Dave Holland	double bass
Jack DeJohnette	drums, percussion
Django Bates	piano



“It’s a classic-in-the-making that should ultimately be considered one of the label’s very best recordings in its nearly fifty-year history.”
— *All About Jazz*

“Anouar Brahem revient au format quartette pour *Blue Maqams*, un album cousu de douceur et d’élégance, brillant de la sensibilité des musiciens épatants réunis par l’oudiste et compositeur tunisien.”
— *Le Monde*



Andy Sheppard Quartet
Romaria

ECM

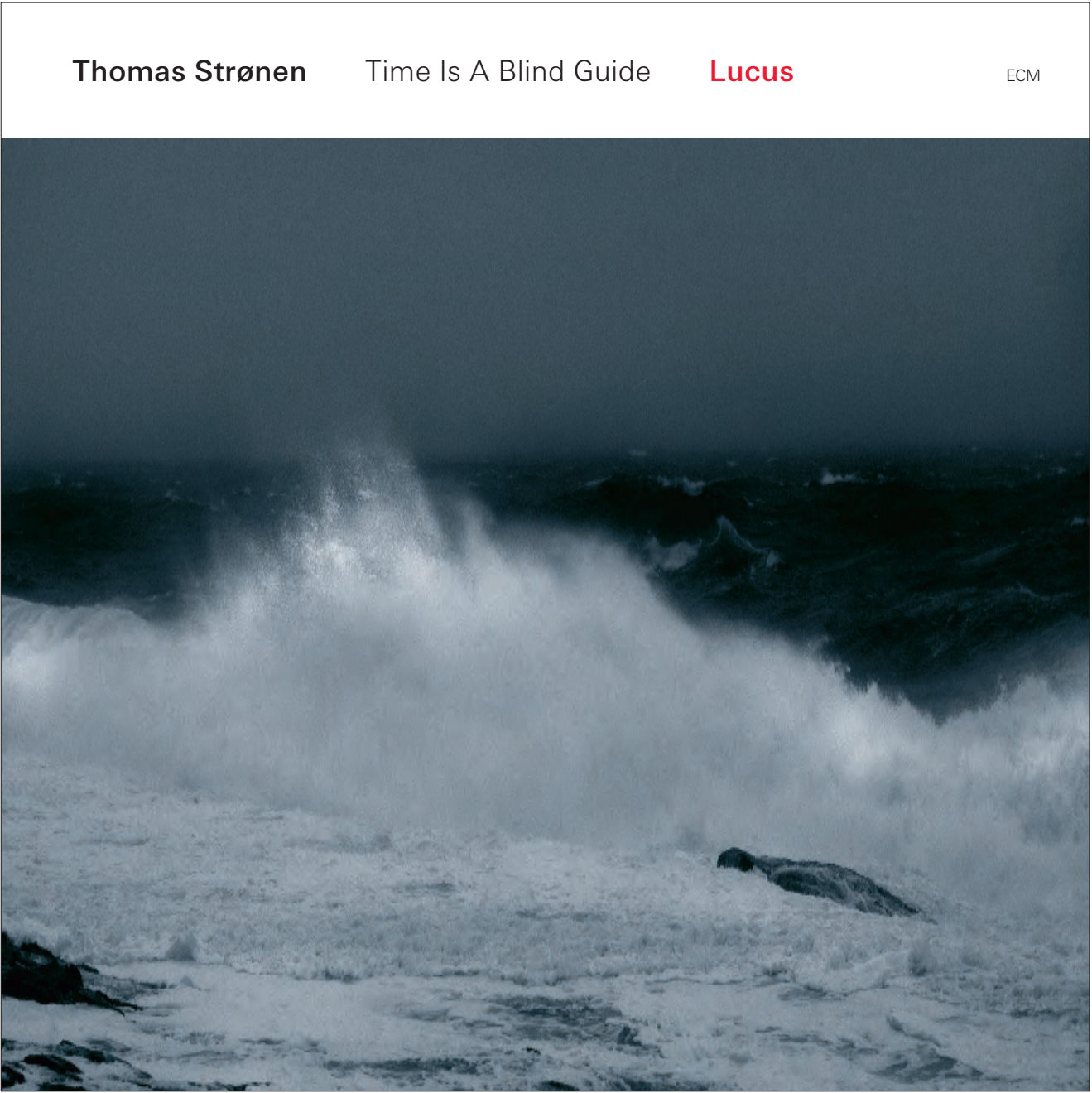
Andy Sheppard’s quartet extends the musical explorations begun on the 2015 release *Surrounded By Sea*, an album praised by *Télérama* for its “poignant serenity.” In this new programme of compositions by Sheppard (plus the title track by Brazilian singer-songwriter Ranato Teixeira), the drones and washes of Eivind Aarset’s guitar and electronics — aided by the generous acoustics of Lugano’s Auditorio Stelio Molo RSI — help to establish a climate in which improvisation can take place. There’s a highly atmospheric, ambient drift to the music which Sheppard clearly finds liberating, as do Michel Benita and Sebastian Rochford, free to move in and out of conventional rhythm section roles and to make impassioned statements of their own.

Andy Sheppard	tenor and soprano saxophones
Eivind Aarset	guitar
Michel Benita	double bass
Sebastian Rochford	drums



Thomas Strønen drums
Ayumi Tanaka piano
Håkon Aase violin
Lucy Railton violoncello
Ole Morten Vågan double bass

Norwegian drummer/composer Thomas Strønen presents a revised edition of his acoustic collective *Time Is A Blind Guide*, now trimmed to quintet size, and with a new pianist in Wakayama-born Ayumi Tanaka. Tanaka has spoken of seeking associative connections between Japan and Norway in her improvising, a tendency Strønen seems to be encouraging with his space-conscious writing for the ensemble, letting in more light. As on the group's eponymously-titled and critically-lauded debut album there are excellent contributions from the string players — the quintet effectively contains both a string trio and a piano trio — and Manfred Eicher's production brings out all the fine detail in the grain of the collective sound and the halo of its overtones, captured in the famously-responsive acoustic of Lugano's Auditorio Stelio Molo in March 2017.





“It is the hypnotic beauty of the sounds generated that impress [...] and the evident virtuosity is backed up by a musical mind that communicates his love of roots music across the globe. [...] This recording really typifies what the ECM label is all about. Constantly experimenting with sounds and allowing the musician all the time and space they require to produce something of lasting value.”

— *UK Vibe*

“Meyer’s immersive music has a unique musical provenance that is entirely his own.”

— *Jazz Journal*

There is a distinguished tradition of solo bass albums on ECM, but *Provenance* is the first to be devoted to the electric bass guitar. Björn Meyer, Swedish-born and Swiss-based, has shaped a unique voice for his instrument inside the most diverse contexts, working alongside Persian harpist and singer Asita Hamidi, Swedish nyckelharpa player Johan Hedin, and Tunisian oud master Anouar Brahem. For a decade he was a member of Nik Bärtsch’s Ronin, in which his bass guitar was frequently the lead instrument. His solo work is concerned with the experience of sound in acoustic spaces: “Even though the instrument is technically non-acoustic, the music is deeply influenced by the properties of the space where it is played. The many different ways in which acoustics affect my compositions and improvisations have always been sources of surprise and inspiration. There is definitely a second member in this solo project — the room!” The participating room on *Provenance* is the highly responsive Auditorio Stelio Molo RSI in Lugano, its rich acoustics helping to bring out all the fine detail in Meyer’s subtle playing.



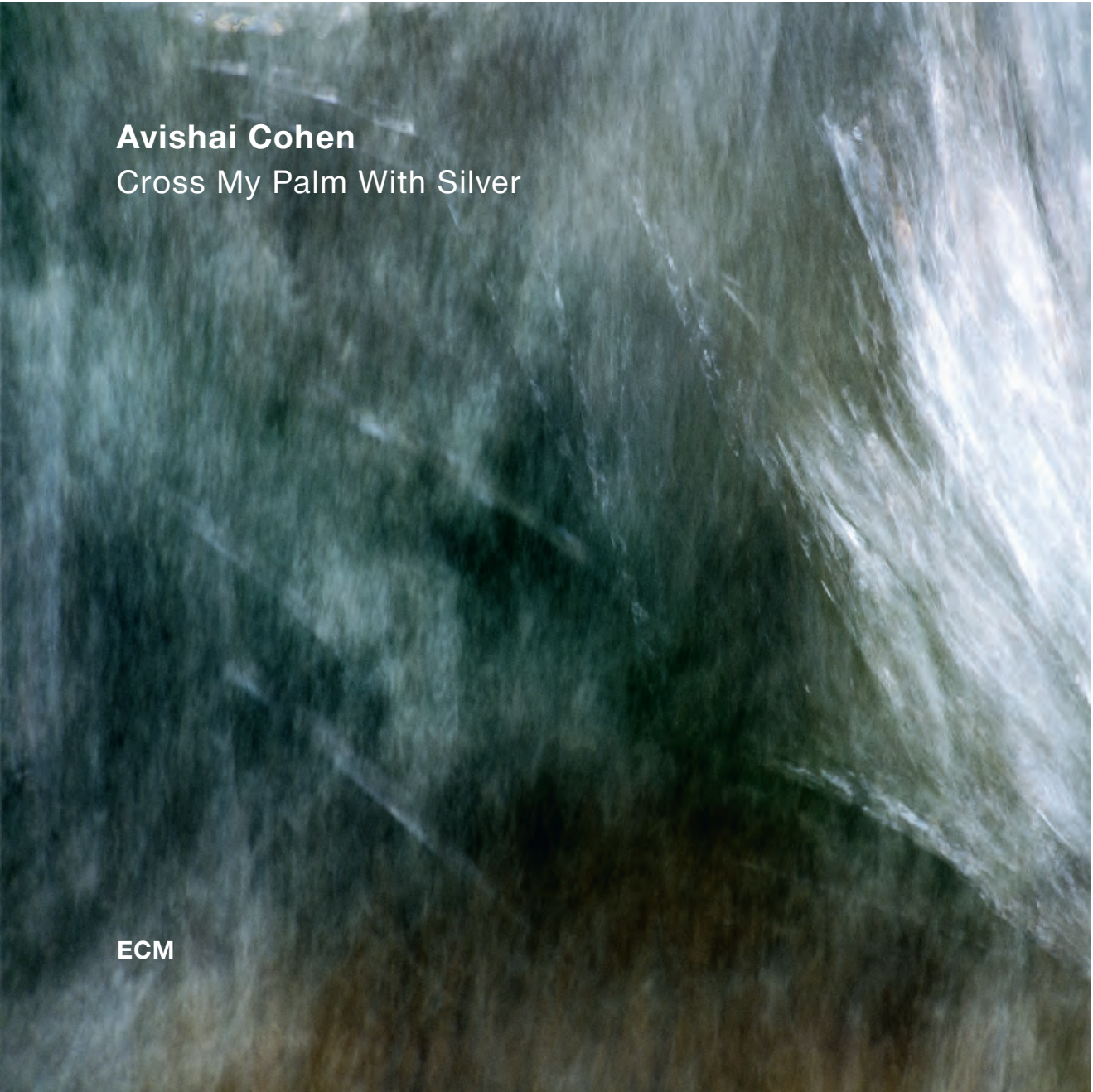
Björn Meyer

bass guitar

„Die fünf weitausgreifenden Kompositionen des Musikers überzeugen, Yonathan Avishai am Klavier, Barak Mori am Bass und und Nasheet Waits am Schlagzeug sind kongeniale Partner. Jazz auf höchstem intellektuellen Niveau — und gleichwohl sinnlich. Ein Glück.“
— *NZZ am Sonntag*

A year after his impressionistic, critically-lauded ECM debut *Into The Silence*, trumpeter Avishai Cohen’s *Cross My Palm With Silver* introduces a programme of new pieces which put the focus on the ensemble, on teamwork, with a quartet of the highest calibre. The adroit, almost telepathic interplay among the musicians allows Avishai Cohen to soar, making it clear why he is one of the most talked-about jazz musicians on the contemporary scene. “All of these people together are my dream team”, says the charismatic trumpeter of fellow players Yonathan Avishai, Barak Mori and Nasheet Waits, who share his sense for daring improvisation and his feeling for structure.” I feel we’re in a perfect place with the balance. It’s open and there’s so much room for the improvisation to take the music any place we can. At the same time the composition is very specific and the vibe is very direct and thought about.”

“Cohen can sting as effectively as float, or fashion languidly atmospheric environments. The reflective pieces are richly nuanced, calling forth subtly exploratory improvisations from him and his colleagues. They provide elegant, fluid support for one another, while at faster tempos they circle, intermingle, side-step or provoke, but they always create engaging, intriguing and very personal music.”
— *BBC Music Magazine*



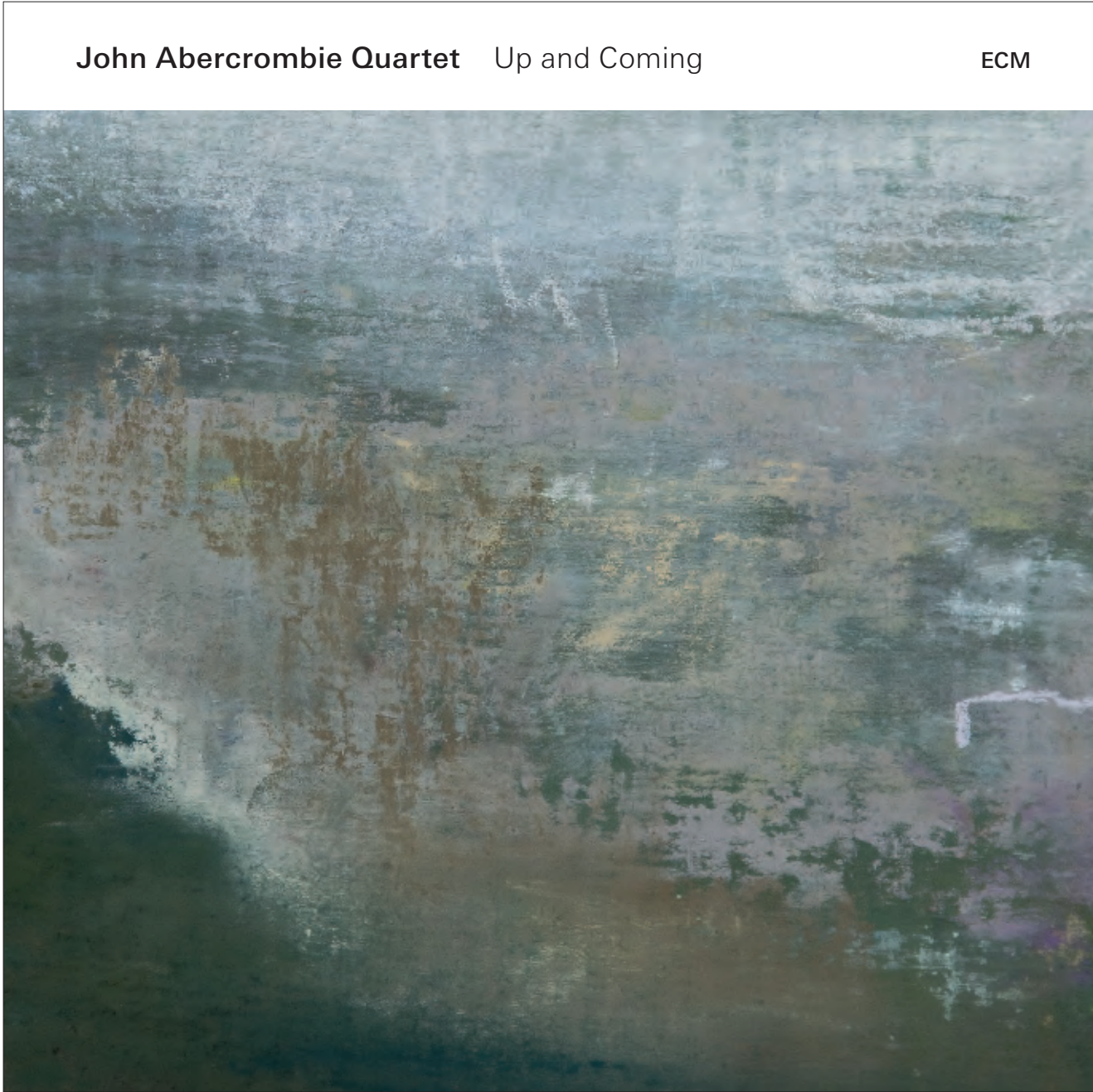
“Up and Coming is the sound of four musicians with nothing to prove getting out of the way of the music.”
— *Irish Times*

“The whole album is the quintessence of jazz power in reserve.”
— *The Guardian*

ECM 2528

John Abercrombie Quartet

Up and Coming



Guitarist John Abercrombie (1944–2017) — who had recorded as a leader for ECM since 1974 — with his quartet featuring Marc Copland on piano, along with longtime rhythm partners Drew Gress and Joey Baron. Extolling *39 Steps*, the group’s 2013 album, the Financial Times said: “The emphasis is on subtle intrigue, flowing lyricism and the interplay between the leader’s warm, cleanly articulated guitar and Copland’s piano... with bassist Gress and drummer Baron equally supple and sinewy companions.” The same virtues of lyrical melody and harmonic/rhythmic subtlety are apparent on *Up and Coming*, though with even more emphasis on the enduring values of song. Abercrombie’s liquid phrasing and glowing tone — enabled by the thumb technique he has honed since eschewing a plectrum in recent years — animate his five originals and the pair by Copland, as well as a take on the Miles Davis classic “Nardis” done in the spirit of Bill Evans. *Up and Coming* has a twilight atmosphere, with melodic flow the guiding light.

John Abercrombie	guitar
Marc Copland	piano
Drew Gress	double bass
Joey Baron	drums



“His work takes you by the hand, leads you into darkness, whispers secrets that you’ll never find a way to retell. [...] Like most of the tracks on this remarkable, roaming album, the tune is brief and hypnotic – an intimation of what’s beneath and within, not an exegesis.”
— *The New York Times*

David Virelles	piano, marímbula, vocals
Román Díaz	lead vocals and percussion
Allison Loggins-Hull	piccolo, flute
Rane Moore	clarinet, bass clarinet
Adam Cruz	percussion
Alex Lipowski	percussion
Matthew Gold	percussion
Mauricio Herrera	percussion
Thomas Morgan	double bass
Yunior Lopez	viola
Christine Chen	violoncello
Samuel DeCaprio	violoncello
Melvis Santa	vocals
Mauricio Herrera	vocals

In this vivid and exciting project, the Santiago-raised and New York-based pianist-composer David Virelles looks towards one melting pot from the vantage point of another. A far-reaching work with deep cultural roots, *Gnosis* speaks of transculturation and traditions, and of the complex tapestry of Cuba’s music — the sacred, the secular, and the ritualistic — but the work’s shapes and forms could only have been created by a gifted contemporary player thoroughly versed in the art of the improvisers. Strings, woodwinds and percussion all have their roles to play in *Gnosis*, viewed by Virelles as “several families functioning within one unit: this dynamic symbolizes multicultural interaction.” Virelles’ responsive piano and the vocals and percussion of Román Díaz, a profound figure in the transmission of Afro-Cuban musical history, are at the centre of the action.

“It’s a big, inclusive musical story, told in revealingly patient and personal narratives.”
— *The Guardian*



“Pared down to its vulnerable essence, Frisell’s unique fusion of quiet contemplation, emotional complexity and gentle Americana has never been more appealing.”
— *The Times*

Bill Frisell guitar
Thomas Morgan double bass

“This intimate duo outing has the guitarist and his sympathetic partner creating a near-telepathic bond.”
— *Downbeat*

Small Town presents guitarist Bill Frisell and bassist Thomas Morgan in a program of duets, the poetic chemistry of their playing captured live at New York’s hallowed Village Vanguard. Frisell made his debut as a leader for ECM in 1983 with the similarly intimate *In Line*. The guitarist’s rich history with the label also includes multiple recordings by his iconic cooperative trio with Paul Motian and Joe Lovano, culminating in *Time and Time Again* in 2007. Morgan has appeared on several ECM albums of late, as bassist of choice for Tomasz Stanko, Jakob Bro, David Virelles, Giovanni Guidi and Masabumi Kikuchi. *Small Town* sees Frisell and Morgan pay homage to jazz elder Lee Konitz with his “Subconscious Lee,” and there are several country/blues-accented Frisell originals, including the hauntingly melodic title track.



CHRIS POTTER THE DREAMER IS THE DREAM
DAVID VIRELLES JOE MARTIN MARCUS GILMORE

ECM



“The Dreamer Is the Dream is a testament to Potter’s composing as much as to his multi-reed instrumentality. He penned each of the compositions here and they all speak to a deeper sense of mortality, portrayed through lyricism and emotive performances. Potter’s responsiveness as a leader shines through in the beautifully orchestrated work of this quartet.”
— *All About Jazz*

„Es ist das Werk eines Ausnahmemusikers, der alle Aussichten hat, als bedeutendster Saxofonist seiner Zeit in die Musikgeschichte einzugehen.“
— *Süddeutsche Zeitung*

For his third ECM release as a leader, Chris Potter presents a new acoustic quartet that naturally blends melodic rhapsody with rhythmic muscle. The group includes superlative musicians well known to followers of ECM’s many recordings from New York over the past decade: keyboardist David Virelles, bassist Joe Martin and drummer Marcus Gilmore, who each shine in addition to the leader on multiple horns. *The Dreamer Is the Dream* features Potter on tenor saxophone — the instrument that has made him one of the most admired players of his generation — in the striking opener “Heart in Hand” and such album highlights as “Yasodhara,” as well as on soprano sax (“Memory and Desire”) and bass clarinet (the title track). Potter is an artist who “employs his considerable technique in service of music rather than spectacle,” says *The New Yorker*, and his composing develops in texture and atmosphere with every album. Along with his previous ECM releases, *Imaginary Cities* and *The Sirens*, he has appeared on some of the label’s most acclaimed discs, including Paul Motian’s classic *Lost in a Dream* and Dave Holland’s Grammy Award-winning *What Goes Around*.



Chris Potter	tenor and soprano saxophones, bass clarinet, clarinet, ilimba, flute, samples
David Virelles	piano, celeste
Joe Martin	double bass
Marcus Gilmore	drums

Dominic Miller	
Miles Bould	guitar, bass guitar percussion, drums



Dominic Miller	Silent Light
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Born in Argentina to an American father and Irish mother, guitarist Dominic Miller was raised in the U.S. from age 10 and then educated there and in England. Now he lives in France, though he has toured the globe for the past three decades. Aptly, *Silent Light* — Miller’s ECM debut, featuring him solo and with percussion accompaniment — has a very international feel, with the Latin influence strong in such pieces as “Baden” (dedicated to Brazilian guitarist-composer Baden Powell). “Le Pont” has an early 20th-century Parisian air, while “Valium” evokes Celtic tunes in the vein of Bert Jansch and “Fields of Gold” is a hushed instrumental take on one of Sting’s best-known ballads. Miller has long been known as Sting’s right-hand man on guitar — and co-writer of the worldwide hit “Shape of My Heart,” among others. Miller has also worked with the likes of Paul Simon, The Chieftains and Plácido Domingo. The guitarist’s playing has prompted praise from Simon, who points out, in a liner note to the album, that Miller “has a beautiful touch, with a fragrance of jazz and English folk.”

“It’s an intimate and extremely appealing statement that touches on many of the places Miller has been, and much of the music he’s played over time. [...] his ability to express emotion through the strings of a guitar is unparalleled — it’s amazing to hear [...] The gorgeous sound, and the glorious empty spaces between the guitar chords, serve to make listening to Miller’s playing an even more intimate experience.”
— *Stereophile*

ECM 2518

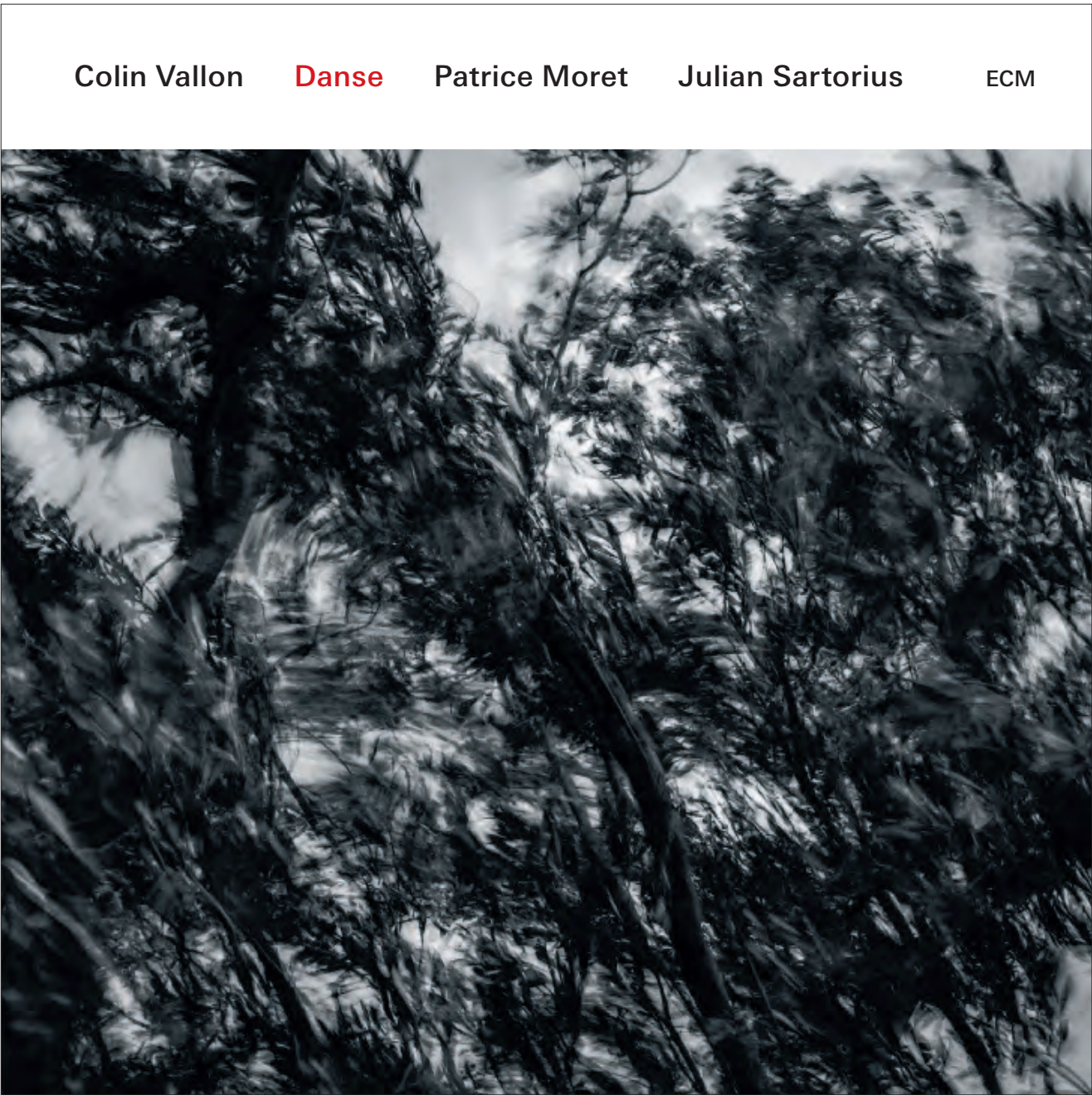
“*Silent Light* is a recording as peaceful and evocative as its title suggests: exotic motifs convey moods from several continents, chord structures can be left ambiguous or implied rather than stated, and extra sounds are sprinkled around with a light touch only where they’re judged to add something.”
— *All About Jazz*



The Colin Vallon Trio has found its own space in the crowded world of the piano trio by quietly challenging its conventions. On its third ECM album Vallon again leads the group not with virtuosic solo display but by patient outlining of melody and establishing of frameworks in which layered group improvising can take place. With this group, gentle but insistent rhythms can trigger seismic musical events. Although Vallon (recently nominated for the Swiss Music Prize) is the author of nine of the pieces here, the band members share equal responsibilities for the music’s unfolding. The gravitational pull of Patrice Moret’s bass and the intense detail supplied by Julian Sartorius’s drums and cymbals are crucial to the success of Vallon’s artistic concept and the range of emotions the music can convey.



„Mit seinem dritten ECM-Album übertrifft das Colin Vallon Trio alle Erwartungen. Extrovertierte Virtuosität haben die Musiker längst hinter sich gelassen. Tanzend bewegen sie sich in die Zukunft. Sie agieren so symbiotisch wie die besten klassischen Streicherensembles. Obwohl die meisten Kompositionen von Vallon stammen, erscheint uns das Trio als gleichseitiges Dreieck. Die Musiker begegnen uns als rätselhafte beglückende Einheit. [...] Es ist eben doch von Bedeutung, ob Musiker in abgetrennten, schallisolierten Zellen mit Kopfhörern spielen oder ob sie einander beim Spielen nahe sind und sich sehen. Man hört und spürt den Unterschied.“
— *NZZ am Sonntag*



“*Barzakh* stands as an interesting, at times compelling document of a formidable musician, looking towards both deep tradition and the possibilities of cross-cultural transition.”
— *Jazz Journal*

ECM 1432

Anouar Brahem

Barzakh



Recorded in 1990, *Barzakh* was the ECM debut of Tunisian oud master Anouar Brahem, and an album that immediately captured the attention of press and public with its gracefulness and authority. “Phenomenal ... this is pure Arab music, without ‘world music’ frippery,” wrote Karl Lippegaus in *Stereo*. Brahem is joined here by Bechir Selmi, the sensitive violinist from the Musical Ensemble of Tunis, and percussionist Lassad Hosni, whose earthy frame drum and speeding darbouka would come to be important components of later Brahem recordings including *Conte de l’incroyable amour* and *Astrakan Café*. Beyond the improvisatory brilliance, *Barzakh* gave notice also of Brahem’s gift for writing arresting themes and luminous melody, as illustrated by “Raf Raf”, “Parfum de Gitane”, “Kerkenah” and other pieces here.

Anouar Brahem
Bechir Selmi
Lassad Hosni

oud
violin
percussion



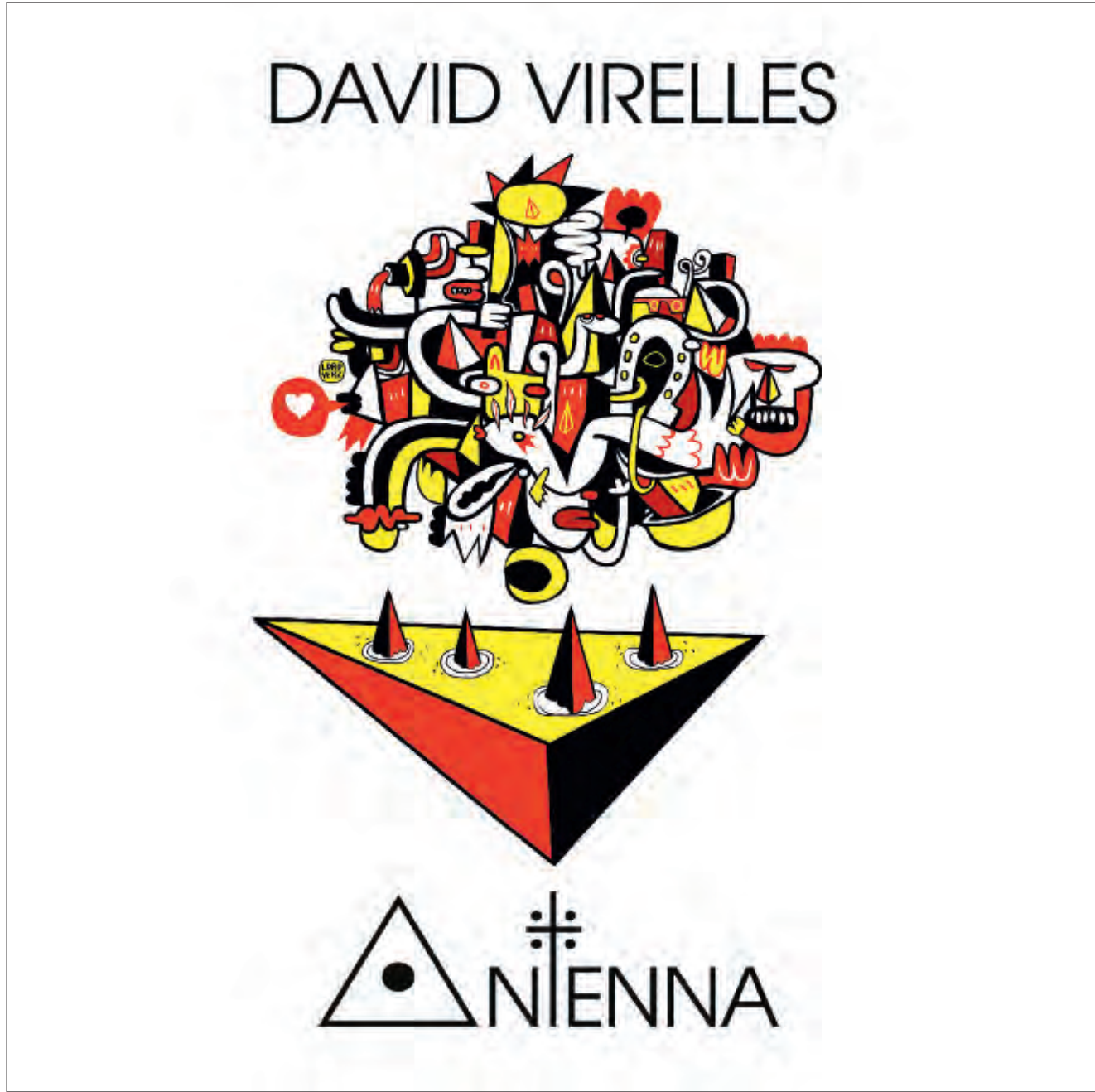
“It has a density of musical ideas that make it seem much longer than its 22 minute running time — and I mean that as a compliment. It truly sounds like nothing else.”
— *All About Jazz*

ECM 3901

David Virelles

Antenna

“If Cuban pianist David Virelles’ ECM leader debut, *Mbókò*, was a fire, then *Antenna* is its smoke. Both albums employ Afro-Cuban influences to kaleidoscopic effect, but this one thrums. Known for pushing boundaries, Virelles is in fact deeply respectful of them, drawing from cultural reservoirs like a perfumer distinguishing essential sonic oils from a potent mix.”
— *Downbeat (Five Stars)*



The music of Cuban-born, Brooklyn-based pianist David Virelles conjures a hallucinatory world in which ancient Afro-Cuban rhythms and ritual reverberate in the here and now. His latest ECM offering is *Antenna*, music attuned to a timeless rhythmic-cultural current even as it pulses with a vibrantly urban, modernist energy. *Antenna* – a six-track, 22-minute EP to be released exclusively on vinyl and digitally – sees Virelles channel Afro-Cuban percussion into an electro-acoustic, almost psychedelic swirl, one that melds jazz improvisation and organic grooves with digital refraction, shadowy synthesizers, otherworldly field recordings and Cuban street poetry. *Antenna* is an undulating, throbbing, dizzying dream of sound. *Mbókò*, the pianist’s ECM leader debut from 2014, featured in Best Of The Year lists in The New York Times, NPR, iTunes and The Village Voice, among others. The Guardian described *Mbókò* as “a jazz-infused world-music project beyond categories,” adding: “Virelles looks set to make big differences in contemporary music for years to come.”

David Virelles	acoustic piano, Hammond B3 organ, Roland JUNO-6, Vermona electric piano, Wurlitzer electric piano, prepared piano, programming, samples
Alexander Overington	electronics, samples, cello
Henry Threadgill	alto saxophone
Román Díaz	vocals
Marcus Gilmore	drums, electronic percussion
Rafiq Bhatia	guitar
Etián Brebaje Man	vocals
Mauricio Herrera	percussion
Los Seres	percussion

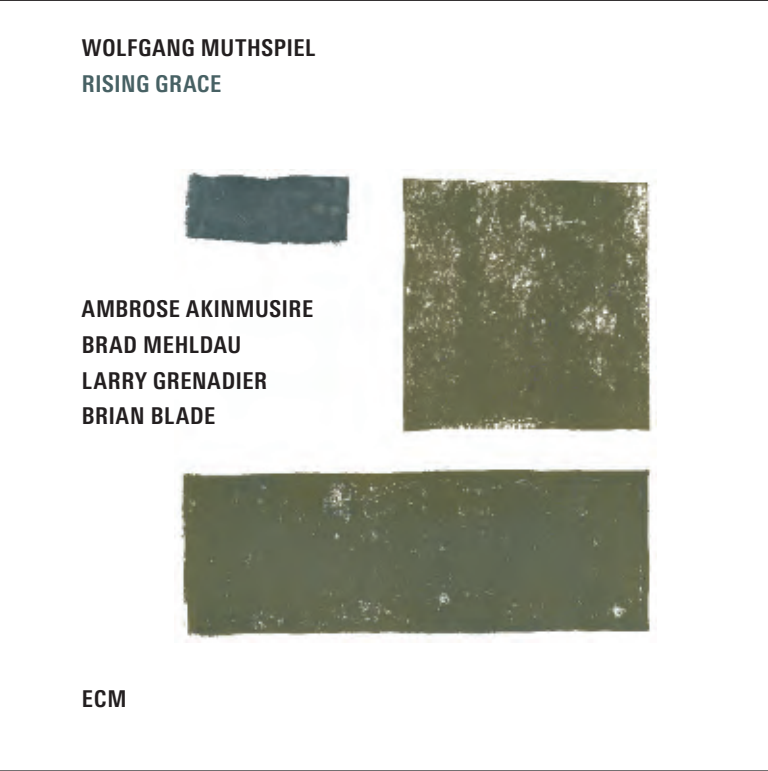




Wolfgang Muthspiel
Rising Grace

Wolfgang Muthspiel: guitar
Ambrose Akinmusire: trumpet
Brad Mehldau: piano
Larry Grenadier: double bass
Brian Blade: drums

“There’s an unstated theme of being ‘together again for the first time’ to Austrian guitarist Wolfgang Muthspiel’s beautifully realized sophomore album as a bandleader for ECM. [...] As a unit, these musicians enjoy a five-way interplay on a tranquil, sometimes subtly shimmering canvas. Akinmusire’s long, polished notes glide over Muthspiel’s flowing arpeggios and Mehldau’s carefully constructed chords to create an acoustic soundscape on the title track which is gently propelled by Grenadier and Blade’s pulsing foundation.”
— *Downbeat* (Five Stars)



2-LP 180g Vinyl 479 9787

Jakob Bro
Streams

Jakob Bro: guitar
Thomas Morgan: double bass
Joey Baron: drums

“Danish guitarist Jakob Bro creates magical music, impossible to categorize or capture. The songs on *Streams* are best described as jewels revolving in mid-air, reflecting and refracting light. [...] The beauty of *Streams* is in its unknowingness, its sense of wonder and possibility.”
— *Downbeat*

“A simply stunning collection from one of the most brilliantly unassuming ensembles operating today.”
— *Jazzwise*

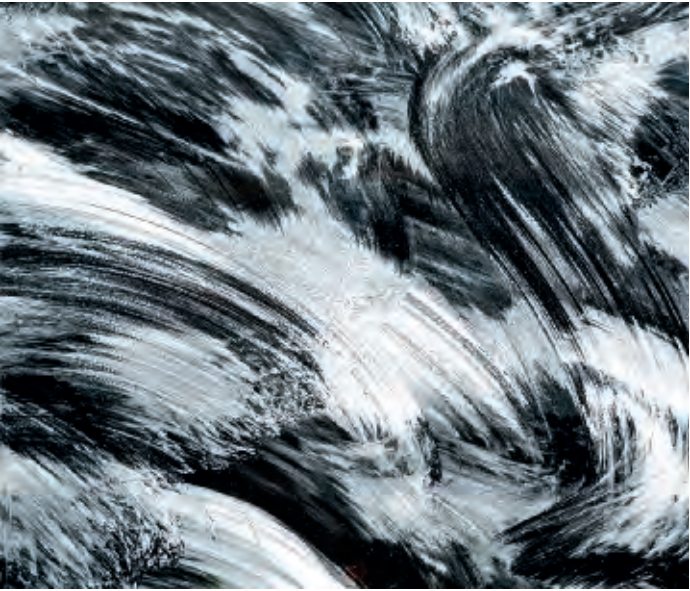
“Another subtly textured piece of sonic sculpture designed by the Danish guitarist. The largely improvised programme, based on Bro’s tunes, is an exercise in restraint.”
— *BBC Music Magazine*



LP 180g Vinyl 571 7024

JACK DEJOHNETTE **IN MOVEMENT**
RAVI COLTRANE MATTHEW GARRISON

ECM



Jack DeJohnette
Ravi Coltrane
Matthew Garrison
In Movement

Jack DeJohnette: drums, piano,
electronic percussion
Ravi Coltrane: tenor, soprano and
sopranino saxophones
Matthew Garrison:
electric bass, electronics

„Die Behutsamkeit, mit der sie so
unterschiedliche Vorlagen, wie John
Coltranes ‚Alabama‘ oder ‚Serpentine
Fire‘ von Earth, Wind and Fire von
jeglichem Kontext befreien, darf
nicht darüber hinwegtäuschen, dass
In Movement eine der fundiertesten
Auseinandersetzungen mit dem
ist, was Jazz auch in Zeiten der Retro-
Seligkeit und elektronischen Mög-
lichkeit eben immer noch sein kann:
ein Befreiungsschlag, ein Aufbruch.“
— *Süddeutsche Zeitung*

“One of the most anticipated discs
of the year.”
— *Downbeat*



Carla Bley
Andy Sheppard
Steve Swallow
Andando el Tiempo

Carla Bley: piano
Andy Sheppard: tenor and
soprano saxophones
Steve Swallow: bass

“*Andando el Tiempo* is a showcase
for Ms. Bley’s intimate music, and
it features superb, reserved perform-
ances in a trio setting featuring
two longtime collaborators, bassist
Steve Swallow and saxophonist Andy
Sheppard.”
— *Wall Street Journal*

Carla Bley
Andy Sheppard
Steve Swallow

Andando el Tiempo

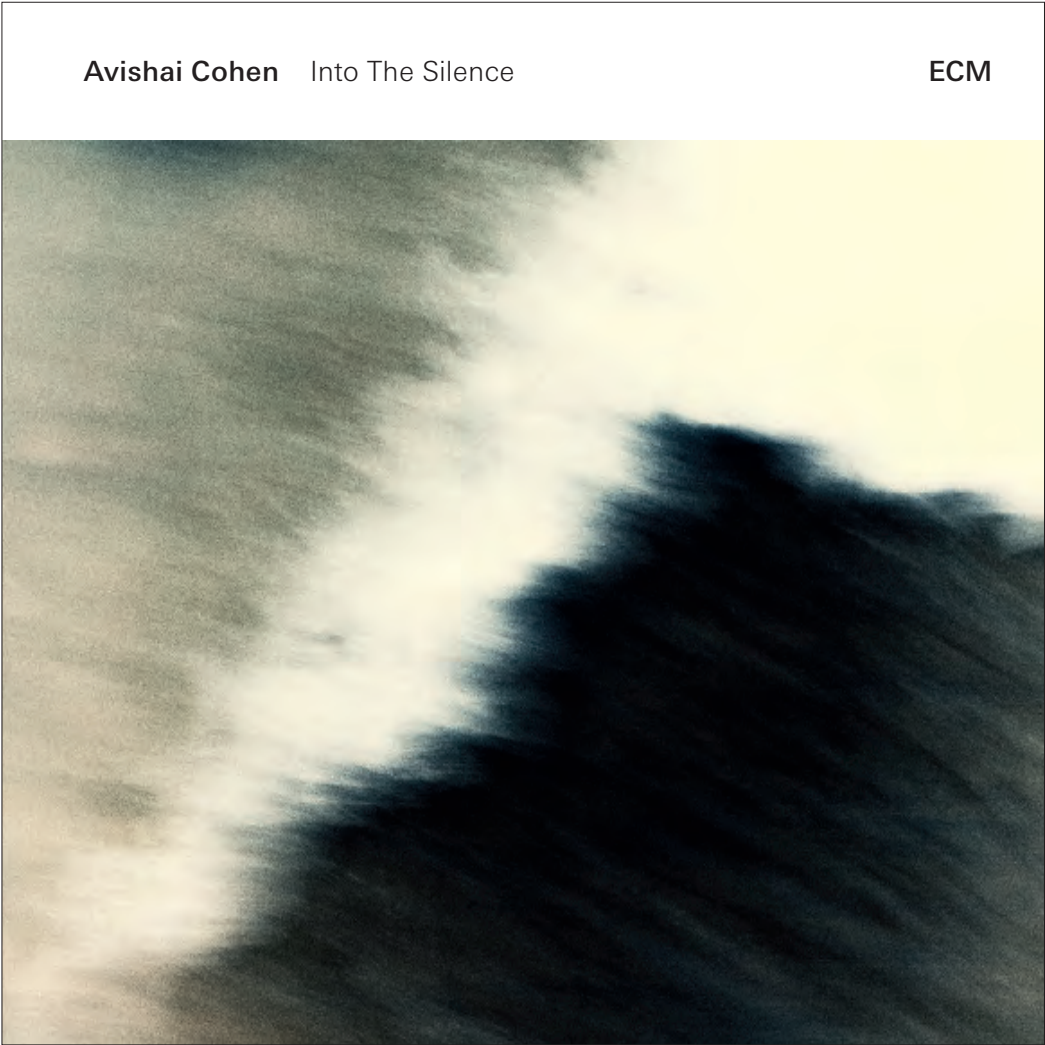
ECM



LP 180g Vinyl 478 4863

Avishai Cohen
Into The Silence

Avishai Cohen: trumpet
Yonathan Avishai: piano
Eric Revis: double bass
Nasheet Waits: drums
Bill McHenry: tenor saxophone



„Der Trompeter Avishai Cohen zeigt auf seinem grandiosen neuen Album, wie man Vorbildern entkommt. Es ist für einen Trompeter mit Hang zu Melancholie wie Avishai Cohen nicht leicht, dem Schatten von Miles Davis zu entkommen. Man stutzt bei seinem neuen Album *Into The Silence* auch erst einmal. [...] Das fesselt vom ersten Moment an, weil da eine Vertrautheit entsteht.“
— *Süddeutsche Zeitung*

“Cohen is a multicultural jazz musician, among whose ancestors is Miles Davis. Like Davis, he can make the trumpet a vehicle for uttering the most poignant human cries.”
— *Jazz Times*

ECM 2465



Tord Gustavsen
Simin Tander
Jarle Vespestad
What was said

Tord Gustavsen: piano, electronics
Simin Tander: voice
Jarle Vespestad: drums

“Ein Wunder an Ausdruckskraft und musikalischer Delikatesse.”
— *Frankfurter Allgemeine Zeitung*



Nick Bärtsch's Mobile
Continuum

Nik Bärtsch: piano
Sha: bass clarinet and
contrabass clarinet
Kaspar Rast: drums, percussion
Nicolas Stocker:
drums, tuned percussion

Etienne Abelin: violin
Ola Sendeki: violin
David Schnee: viola
Solme Hong: cello
Ambrosius Huber: cello

“Nik Bärtsch’s Mobile is a unique
acoustic group that creates shapely
and pristine chamber jazz. The eight
tracks on *Continuum* are marvels
of control and tension — as much
atmosphere as groove. At the same
time, these deeply worked cuts
are intensely rhythmic, if irregular.
This is an album of edgy beauty.”
— *Downbeat*



2-LP 180g Vinyl 476 4790

Vijay Iyer
Break Stuff

Vijay Iyer: piano
Stephan Crump: double bass
Marcus Gilmore: drums

“Techno and Thelonious Monk co-
exist in the ideas the pianist Vijay Iyer
brings to his longtime trio with Stephan
Crump on bass and Marcus Gilmore
on drums. *Break Stuff* encompasses
sounds and spaces, speed and contem-
plation, curves and angles, method-
ical processes and brilliant impulses;
it never stops thinking.”
— *The New York Times*

„Balladesk, technoid, frei von Klischees:
Meisterliches vom Vijay Iyer Trio [...] Die
gängigen Klischees fehlen. Die un-
ter den Instrumenten übliche Rollen-
verteilung von Melodie, Harmonie
und Rhythmus ist außer Kraft gesetzt.
Streckenweise ertappt man sich dabei,
einen Takt mit zu wippen, den nie-
mand spielt: Er entsteht zwischen den
Linien der drei gleichberechtigten
Musiker [...] Eine Kunst der Verfungung,
so verblüffend wie berauschend.“
— *Die Zeit*

Jahrespreis der
Deutschen Schallplattenkritik



2-LP 472 4304



Mathias Eick
Midwest

Mathias Eick: trumpet
Gjermund Larsen: violin
Jon Balke: piano
Mats Eilertsen: double bass
Helge Norbakken:
percussion



LP 472 4478

Mathias Eick
Skala

Mathias Eick:
trumpet, vibraphone, bass
Tore Brunborg: tenor saxophone
Audun Erlien: electric bass
Andreas Ulvo: piano
Morten Qvenild: keyboards
Sidsel Walstad: harp
Torstein Lofthus: drums
Gard Nilssen: drums

“A larger lineup and more detailed
arrangements while never losing the
lyrical path of the soloist the work is
consistently revolving around. Textured
layers of lyrical inventiveness. Engag-
ing. While the admitted influences
of this release range from classical to
pop, it is the brilliant use of these
‘pop sensibilities’ that make *Skala*
a sonic delight.”
— *Digital Jazz News*



LP 180g Vinyl 276 3107

Chris Potter Underground Orchestra
Imaginary Cities

Chris Potter: tenor and
soprano saxophones, bass clarinet
Adam Rogers: guitars
Craig Taborn: piano
Steve Nelson: vibraphone, marimba
Fima Ephron: bass guitar
Scott Colley: double bass
Nate Smith: drums
Mark Feldman: violin
Joyce Hammann: violin
Lois Martin: viola
Dave Eggar: cello

“*Imaginary Cities* is a breakthrough
for Potter as composer, arranger and
conceptualist. The title piece, a four-
movement suite, portrays Potter’s
non-specific utopian ideas about what
modern urban life might be. Its rich-
ness and depth are stunning. [...] He
has never played on record with
more focus and power.”
— *Jazz Times*



2-LP 472 4308



LP 472 4707

Jakob Bro Trio
Gefion

Jakob Bro: guitars
Thomas Morgan: double bass
Jon Christensen: drums

“The combination of Bro’s spacious,
multi layered guitar sound, with
Morgan’s natural, woody bass and
Christensen’s crisp, ethereal drums
make for an almost mystical, medi-
tative listening experience. Bro,
Morgan and Christensen create land-
scapes of sound that are achingly
beautiful, sparse, yet full bodied at
the same time.”
— *UK Vibe*



Keith Jarrett/Charlie Haden
Last Dance

Keith Jarrett: piano
Charlie Haden: double bass

Keith Jarrett and Charlie Haden broaden the scope of their duo project to showcase jazz classics like Thelonious Monk’s “Round Midnight” and Bud Powell’s spritely “Dance Of The Infidels”. Love songs, however, are to the fore in this selection, with tender versions of “My Old Flame”, “My Ship”, “It Might As Well Be Spring”, “Everything Happens To Me”, and “Every Time We Say Goodbye” as well as versions of “Where Can I Go Without You” and “Goodbye” which are every bit as touching as the *Jasmine* renditions. “When we play together it’s like two people singing”, said Jarrett of his reunion with Haden. The intentions of the song are honoured, the shades of meaning in a melody or a lyric explored instrumentally. As Charlie Haden put it, “Keith really listens, and I listen. That’s the secret. It’s about listening.”



2-LP 180g Vinyl 378 2250



2-LP 180g Vinyl 179 4205

Keith Jarrett/Gary Peacock/
Jack DeJohnette
Yesterdays

Keith Jarrett: piano
Gary Peacock: double bass
Jack DeJohnette: drums

“It reflects the group’s playful light-
ness and softer touch, as well as their
pleasure in exploring such early
styles as stride piano — but it also
sustains Jarrett’s legendary capacity
for improvising as if bar-lines and
chorus-breaks were simply there to
be brushed aside.”
— *The Guardian*

Yesterdays, registered at Tokyo’s
Metropolitan Festival Hall, is a fourth
2001 concert recording, with an all-
standards programme and a strong
emphasis on bebop, including Charlie
Parker’s “Scrapple from the Apple”,
“Shaw’nuff” by Parker and Dizzy
Gillespie, and Horace Silver’s “Strollin’”.
There is also an exhilarating splash
of ragtime in the shape of “You Took
Advantage Of Me”, and beautiful
ballads including the title track and
“Smoke Gets In Your Eyes” (both
from Jerome Kern’s pen). As a bonus:
the album concludes with a radiant
“Stella by Starlight” captured at
a soundcheck: Jarrett, Peacock and
DeJohnette playing just for the joy
of it...



Enrico Rava
New York Days

Enrico Rava: trumpet
Mark Turner: saxophones
Stefano Bollani: piano
Larry Grenadier: double bass
Paul Motian: drums



Enrico Rava
Stefano Bollani
Mark Turner
Larry Grenadier
Paul Motian

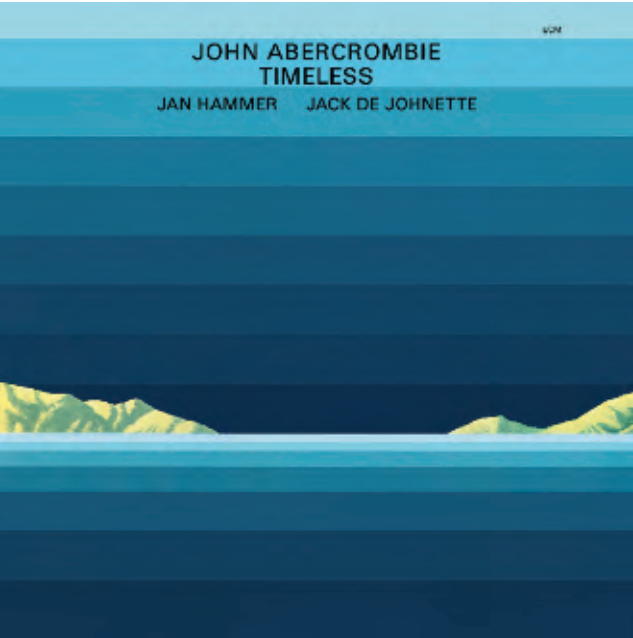
New York Days

A transatlantic quintet headed by Italian trumpeter Rava, recorded in New York in 2008 and a first ECM appearance for US tenorist Mark Turner, whose distilled, lean sound references Coltrane, Warne Marsh, Wayne Shorter and others. Turner's searching, analytical tone is in marked contrast to Enrico's lyrical flourishes, but the two make a fascinating pairing — especially with the resolutely musical pianist Stefano Bollani finding points of contact, and making his own statements. Add in the gifted bassist Larry Grenadier (last heard on ECM with Charles Lloyd) and that most unpredictable of all drummers, Paul Motian, and you have here a truly remarkable band.

„*New York Days* ist ein Album, das bleiben wird. Es enthält einige der feinsten Kompositionen Ravas. Und es setzt Maßstäbe nicht zuletzt aufgrund des unerschöpflichen Reichtums an Klangtexturen, mit dem hier das gesamte Spektrum eines Quintetts dokumentiert wird. In dieser Klangpracht ist es freilich auch das Manifest und Vermächtnis einer Sensibilität, wie sie der New Yorker Paul Motian, keiner mehr als er, dem Jazz verliehen hat.“
— *Frankfurter Allgemeine Zeitung*



LP 180g Vinyl 374 3522

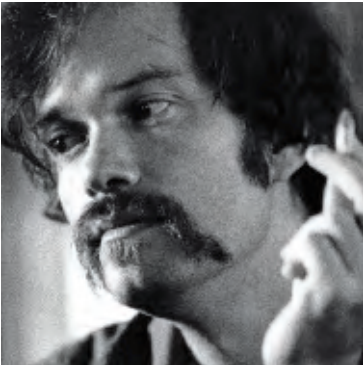


John Abercrombie
Jan Hammer/Jack DeJohnette
Timeless

John Abercrombie: guitar
Jan Hammer: organ, synthesizer, piano
Jack DeJohnette: drums

„Am Intensivsten äußert sich dieser Jazz in den schnellen, am schönsten in den stillen Stücken, da, wo die Klänge erregende Plastizität gewinnen.“
— *Die Zeit*

“He displays a singular blend of intellect and emotion. *Timeless*, Abercrombie’s first date as a leader, is an impressive showcase of these facets, and of his never-before-revealed abilities as a composer/arranger. Jan Hammer and Jack DeJohnette are all the help he needs.”
— *Downbeat*



Egberto Gismonti
Dança Das Cabeças

Egberto Gismonti: 8-String guitar, piano, wood flutes, voice
Nana Vasconcelos: percussion, berimbau, corpo, voice

“Gismonti and Vasconcelos might be Brazilian but you don’t need a passport to enter their musical world. Once inside, they guide you gently, and the trip is rarely less than revelatory. If you have an interest in music — as opposed to fashion — then Gismonti will floor you with the devastating purity and endless depth of his sound. Without doubt, this is one of the albums of the year.”
— *Melody Maker*



LP 180g Vinyl 477 4633

LP 180g Vinyl 478 1118



Kenny Wheeler
Deer Wan

Kenny Wheeler: trumpet, flugelhorn
Jan Garbarek: tenor and soprano saxophones
John Abercrombie: electric guitar, electric mandolin
Dave Holland: double bass
Jack DeJohnette: drums
Ralph Towner: 12-string guitar

“Wheeler emerges a romanticist in the grand heroic mode. His compositions and trumpeting suggest an Olympian majesty. There is a grace and eloquence, as well as a purity of sound and purpose.”
— *Downbeat*



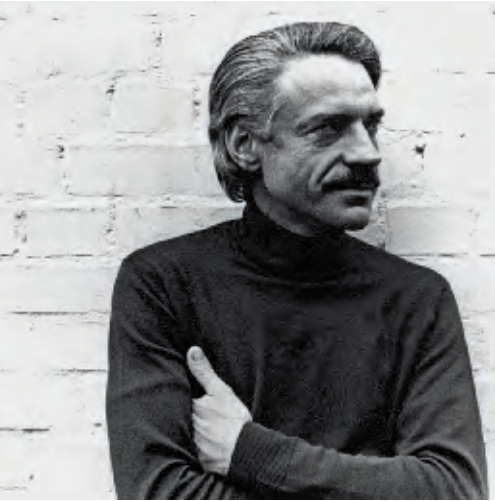


LP 478 1119

**Terje Rypdal
Waves**

Terje Rypdal: electric guitar, RMI keyboard computer, ARP synthesizer
Palle Mikkelborg: trumpet, flugelhorn, RMI, tac piano, ringmodulator
Sveinung Hovensjø: bass guitars
Jon Christensen: drums, percussion

“Rypdal’s album is a series of sonic excursions ranging from the expressionist to the impressionist and with few concessions to conformity. Rypdal’s guitar and Palle Mikkelborg’s trumpet are well-matched with Manfred Eicher’s typically superb production putting it all in focus.”
— *Record World*



**Gary Peacock
Voice From The Past — Paradigm**

Gary Peacock: double bass
Jan Garbarek: tenor and soprano saxophones
Tomasz Stanko: trumpet
Jack DeJohnette: drums

“This is a record with much to recommend it. Peacock, as ever, is sublime and the perpetual motion of DeJohnette’s drumming maintains a superb tension. The broad toned Stanko skirts the niceties and finds something of consequence to say every time he walks to the wicket but, surprisingly, it is Garbarek’s many solid innings that are the backbone of the whole thing.”
— *Jazz Journal*



LP 180g Vinyl 478 1120



LP 180g Vinyl 274 7763

Keith Jarrett
Facing You

Keith Jarrett: piano

Jarrett’s first solo album, made in Oslo in 1971. *Facing You* is a landmark recording, meanwhile meticulously studied by generations of piano players.

“His first full-length solo work on the instrument set the template for what was to follow, and it remains one of his best records. Dense and intricate, it veers from boogie-woogie funk to ghostly ballads and is impossible to pin down from one moment to the next.”
— *Pitchfork*

“Jarrett’s playing is a precise blend of eruptive romanticism, technique, historicism and musicality.”
— *The New York Times*



2-LP 180g Vinyl 272 7888

Keith Jarrett
The Köln Concert

Keith Jarrett: piano

The epochal double-album. Keith Jarrett’s 1975 *The Köln Concert* is one of the handful of jazz records that have changed the history of the music. The best-selling solo piano recording of all time, this endlessly inventive and highly lyrical recital reveals a master improviser creating forms in the moment.

“Toning down the abstraction in favor of lyricism, *Köln* is Jarrett at his best and deserves its heady reputation.”
— *Pitchfork*

Keith Jarrett
Belonging

Keith Jarrett: piano
Jan Garbarek:
tenor and soprano saxophones
Palle Danielsson: double bass
Jon Christensen: drums

“The coming-together of Jarrett’s European Quartet. ‘Three ballads and three powerfully rhythmic pieces demonstrate Jarrett’s genius for understanding and bringing out the musical essence of his associates’, as biographer Ian Car wrote. Jarrett composes for the springing rhythms of Jon Christensen’s drums and Jan Garbarek’s declamatory sax, with delightful results.”
— *Jazz Forum*
Record of the Year 1975/76



LP 180g Vinyl 274 8125



LP 180g Vinyl 374 3505

Keith Jarrett
Arbour Zena

Keith Jarrett: piano
Jan Garbarek: tenor and soprano saxophone
Charlie Haden: double bass
Members of the RSO Stuttgart
Mladen Gutesha: conductor

“I consider this one of my most richly lyrical and consistently inspired works,” wrote Keith Jarrett of ‘Mirrors’, the almost half-hour long concluding piece on *Arbour Zena*. “Jan Garbarek’s contribution is irreplaceable and ecstatic.” It is easy to agree that *Arbour Zena* as a whole is one of Jarrett’s most exceptional albums. Evocative writing for strings, beautiful playing by Keith and Jan and by Charlie Haden at his most soulful, and a glowing panoramic production make this 1975 recording one of the finest of the early ECMs.

Keith Jarrett
The Survivors’ Suite

Keith Jarrett:
piano, soprano saxophone, bass
recorder, celeste, osi drums
Dewey Redman:
tenor saxophone, percussion
Charlie Haden: bass
Paul Motian: drums, percussion

“*The Survivors’ Suite* is a brilliantly organized and full-blooded work which provides the perfect setting for all four talents. This is a very complete record: it creates its own universe and explores it thoroughly, leaving the listener awed and satisfied.”
— *Melody Maker*



LP 180g Vinyl 478 0924

Keith Jarrett
Ritual

Dennis Russell Davies: piano

Keith Jarrett and conductor-pianist Dennis Russell Davies have been friends and musical comrades for forty years. In the mid-70s the St Paul Chamber Orchestra, under Davies’ direction presented Jarrett’s chamber music. In the 90s Jarrett recorded the Mozart piano concertos with Davies and the Stuttgarter Kammerorchester. Near the beginning of their association, Jarrett invited Davies to play a composition he had written for solo piano. To listen to *Ritual* is akin to experiencing the core of a Jarrett solo concert. The interpreter may be different, but the lyrical expression is remarkably consistent. As Dennis Russell Davies says: “Those who know Keith will hear him in this music. It couldn’t have been written by anyone else.”



LP 180g Vinyl 374 3519

Keith Jarrett
My Song

Keith Jarrett: piano
Jan Garbarek: tenor and soprano saxophone
Palle Danielsson: double bass
Jon Christensen: drums

The sequel to *Belonging* is one of the most perfectly lyrical small group recordings in jazz, with magical rapport between piano and saxophone.

“Keith’s lovely, liquid melodies are played beautifully by Jan Garbarek, the unison lines sounding as though from one person.”
— *Jazz Journal*



LP 180g Vinyl 274 8126

Keith Jarrett Trio
Tribute

Keith Jarrett: piano
Gary Peacock: bass
Jack DeJohnette: drums

Keith Jarrett Trio
Still Live

Keith Jarrett: piano
Gary Peacock: bass
Jack DeJohnette: drums

2-LP 180g Vinyl 847 1351



Keith Jarrett
Gary Peacock
Jack DeJohnette

Lee Konitz
Jim Hall
Nancy Wilson
Bill Evans
Charlie Parker
Coleman Hawkins
Miles Davis
Anita O'Day
Sonny Rollins
John Coltrane



2-LP 180g Vinyl 835 0081



Pat Metheny
80/81

Pat Metheny:
acoustic and electric guitars
Charlie Haden: acoustic bass
Jack DeJohnette: drums
Dewey Redman: tenor saxophone
Michael Brecker: tenor saxophone

Metheny’s strongest improvisational recording brought him into the orbit of some heavy players. On this double album, the 26-year-old guitarist could engage with the saxophones of Dewey Redman and Michael Brecker, and ride the surging pulsations supplied by a first-ever rhythm section teaming of Charlie Haden and Jack DeJohnette.

“What results in an always fascinating, often provocative performance from all involved. Mike Brecker’s marvelous swooping and soaring improvisation of ‘First Folk Song’ is one of his finest recorded moments.”
— *High Fidelity*

Pat Metheny Group

Pat Metheny:
6- and 12-string guitar
Lyle Mays: piano, Oberheim synthesizer, autoharp
Mark Egan: bass
Dan Gottlieb: drums

Pat Metheny Group
American Garage

Pat Metheny: 6 and 12-string electric and acoustic guitars
Lyle Mays: piano, Oberheim, autoharp, organ
Mark Egan: bass
Dan Gottlieb: drums

Metheny’s young quartet paid homage to rock and pop roots in this 1979 album of breezy charm, whose tunes, all written by Metheny and Lyle Mays, often suggest the wide-open spaces of rural Missouri. Opening track “(Cross the) Heartland” was a Metheny Group signature song for many years, and the album topped the jazz best-seller lists and penetrated Billboard’s rock charts, too.



Pat Metheny Group
Offramp

Pat Metheny: guitar, guitar synthesizer, Synclavier guitar
Lyle Mays: piano, synthesizer, autoharp, organ, Synclavier
Steve Rodby: acoustic bass, electric bass
Dan Gottlieb: drums
Nana Vasconcelos: percussion, voice, berimbau

Offramp, the atmospheric third album of the Pat Metheny Group was to prove the most successful of their ECM discs, selling over a million copies. The seven tunes by the creative partnership of guitarist Metheny and keyboardist Lyle Mays now integrate Brazilian influences, emphasized by the percussion of Nana Vasconcelos, and bassist Steve Rodby playing both acoustic and electric instruments expands music’s range. Includes the popular titles “Are You Going With Me” and “James” (dedicated to James Taylor).

Pat Metheny Group
Travels

Pat Metheny: guitar, guitar synthesizer
Lyle Mays: piano, synthesizer, organ, autoharp, Synclavier
Steve Rodby: acoustic bass, electric bass, bass synthesizer
Dan Gottlieb: drums
Nana Vasconcelos: percussion, voice, berimbau

On the live *Travels*, recorded on a 1982 US tour, the scope of Metheny’s music was being expanded in two different directions. Increasing use of guitar synthesizer, together with the banks of keyboard synths, suggested futuristic textures. At the same time, Nana Vasconcelos’s berimbau and percussion anchored the music in the earth. From here on, Brazilian rhythms would have an increasingly important role to play in Pat’s work.

2-LP 180g Vinyl 272 7890



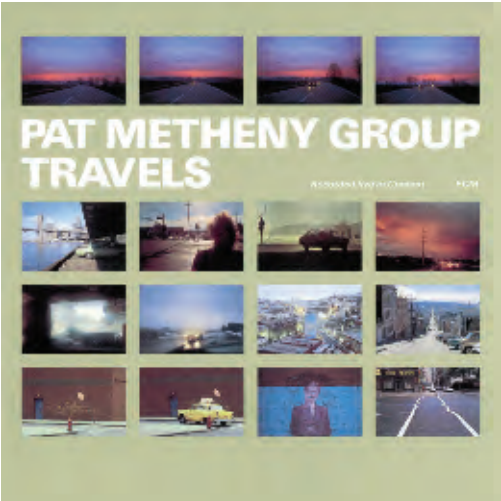
LP 180g Vinyl 272 7889



LP 180g Vinyl 274 9654



LP 180g Vinyl 272 7893



2-LP 180g Vinyl 810 6221



Circle
Paris Concert

Anthony Braxton: reeds, percussion
Chick Corea: piano
Dave Holland: bass, cello
Barry Altschul: percussion

“This is music to get lost in — and hopefully be found in.”
— *Downbeat*

“*Paris Concert* is evidence that here was one of the most excitingly talented bands of recent years, for these 94 minutes of music simply burst with vigorous invention.”
— *Melody Maker*



2-LP 180g Vinyl 478 0886



LP 180g Vinyl 478 0163

Gary Burton/Chick Corea
Crystal Silence

Gary Burton: vibes
Chick Corea: piano

“*Crystal Silence* is an album of extraordinary musicianship and rare beauty. Rarely have two musicians been so perfectly matched, and rarely do we hear an album of such consistent excellence and originality. It is, in fact, impossible to say which track is the best.”
— *Stereo*

“You could call this the quintessential ECM album for its title and its sound. The vibraphonist Gary Burton and the pianist Chick Corea make a natural pair: Both are punctilious and stark, and willing to leave lots of open air around the notes they play.”
— *The New York Times*



LP 180g Vinyl 477 4624

Dave Holland Quartet
Conference Of The Birds

Dave Holland: bass
Sam Rivers: reeds, flute
Anthony Braxton: reeds, flute
Barry Altschul: percussion, marimba

“Sam Rivers and Anthony Braxton, on flutes and reed instruments, were structural innovators and freethinkers, deciding how wide-open improvisation could conjure stories. Mr. Holland and the drummer Barry Altschul knew how to steer them or set them loose, with no chordal instrument to hold them in. Thoughtfully and playfully, the diverse voices sing.”
— *The New York Times*

“Neither completely outside nor remotely retro, *Conference Of The Birds* stands as not just a great '70s record, but a modern jazz classic.”
— *Jazztimes*





ECM 1022 ST

LP 180g Vinyl 272 7884

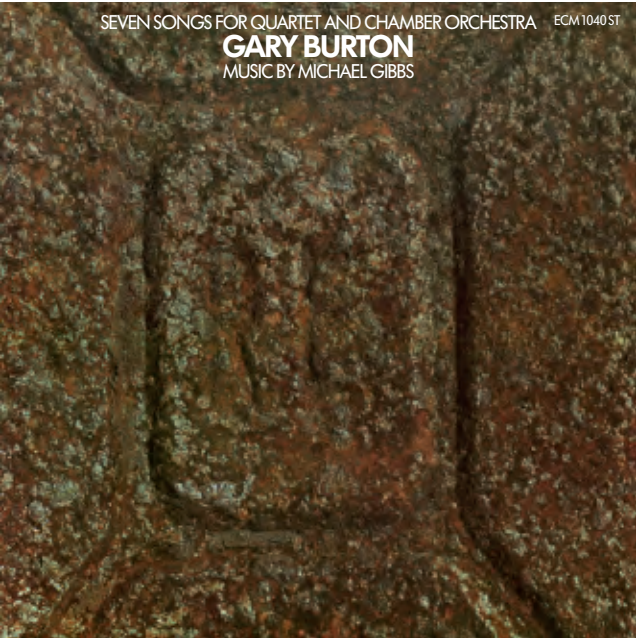
Chick Corea
Return To Forever

Chick Corea: electric piano
Joe Farrell: flutes, soprano saxophone
Flora Purim: vocals, percussion
Stan Clarke: electric bass, double bass
Airto Moreira: drums, percussion

Exhilarating performances from the original *Return To Forever* line-up — balancing the piano and bass tag-team virtuosity of Chick Corea and Stanley Clarke with the Brazilian soulfulness of singer Flora Purim and percussionist Airto Moreira and Joe Farrell’s sunny sax and flute and introducing tunes that would become jazz classics — “La Fiesta”, “Crystal Silence” and “What Game Shall We Play Today”.



LP 180g Vinyl 374 3515



ECM1040 ST

Gary Burton Quartet
Seven Songs For Quartet And Chamber Orchestra

Gary Burton: vibraharp
Michael Goodrick: guitar
Steve Swallow: bass
Ted Seibs: drums
Members of the NDR-Symphony Orchestra, Hamburg
Mike Gibbs: conductor

Sounding as fresh today as it did in 1973, *Seven Songs* places the Gary Burton Quartet in an orchestral context, with compositions of Mike Gibbs — inspired by Messiaen and Charles Ives as well as Miles Davis and Gil Evans — and exceptional soloing by Mick Goodrick, Steve Swallow and Burton himself. The production is exemplary: *Seven Songs* set a new standard for recordings of orchestral jazz.



Sam Rivers
Contrasts

Sam Rivers: soprano and tenor saxophone, flute
George Lewis: trombone
Dave Holland: bass
Thurman Barker: drums, marimba

Dave Holland always described Sam Rivers’ groups as his finishing school. It was Sam who instructed him to play “all the music” — inside, outside, atonal, swing, blues, and all the hues of the jazz and chamber music traditions. By the time of *Contrasts*, Rivers and Holland had been working together consistently for seven years, a power-house combination of multi-reeds and double bass. Of the drummers who passed through the line-up, Thurman Barker was one of the most creative, rippling across drum kit and marimba. Young trombone innovator George Lewis had already worked with Holland and Barker in Anthony Braxton groups. For *Contrasts* everyone was fired up and ready to play.

SAM RIVERS/CONTRASTS



ECM

LP 180g Vinyl 374 3507

Ralph Towner
Jan Garbarek/Eberhard Weber/
Jon Christensen
Solstice

Ralph Towner: 12-string guitar,
classical guitar, piano
Jan Garbarek: tenor and soprano
saxophones, flute
Eberhard Weber: bass, cello
Jon Christensen:
drums, percussion

„Ein Mehr an Interaktion, improvisatori-
scher Sensibilität, klanglicher Delika-
tesse, Vielfalt der Stimmen und Produ-
zentengeschick scheint derzeit kaum
möglich. Meisterstück in der kraftvollen
Ausgewogenheit. Stars, die sich zum
harmonischen Sternbild ordnen.“
— *Jahrespreis der Deutschen Schall-
plattenkritik*

LP 180g Vinyl 478 1114



Jan Garbarek
Places

Jan Garbarek:
tenor and soprano saxophones
Bill Connors: guitar
John Taylor: organ, piano
Jack DeJohnette: drums

Recorded in 1977 in Oslo, *Places* was an important album for Norwegian saxophonist Jan Garbarek, and – with its stellar line-up including Americans Jack DeJohnette and Bill Connors – one that also drew significant attention in the US. “How does Garbarek set up his floating dreamlike moods?” asked *Down Beat*, and proceeded to itemize components of this “eerie, desolate, bleak” music: “John Taylor plays sustained legato chords, much more like Lutheran church music than, say, Jimmy Smith. The organ provides a backdrop of shifting sonorities... DeJohnette’s playing is airy, concentrating on cymbals, creating shimmering webs of rhythm. Up front is Garbarek, the only real solo voice. He speaks slowly, with attention to detail. He has a fine sense of pitch, so that when he ornaments a note with a bend, a slur or a grace note, it is done precisely, consciously...” The album stands as one of Garbarek’s strongest statements as a player. Reviewing *Places* in 1978, Don Heckman wrote in *High Fidelity* that Garbarek was “easily the best sax player to emerge from Europe in the last decade.”



LP 180g Vinyl 478 1121



Miroslav Vitous Group

Miroslav Vitous: bass
John Surman: soprano and baritone saxophones, bass clarinet
Kenny Kirkland: piano
Jon Christensen: drums

Between 1979 and 1982, the Miroslav Vitous Group was the primary outlet for the abundant improvisational skills of leader Vitous and John Surman. They made three ECM albums: this eponymously-titled disc from 1980 is the middle one. Vitous and Surman were well-matched in lots of ways, with roots and influences that extended beyond jazz, a love of playing freely, a commitment to using all the sound potential of their respective instruments: Surman singing at the top of the baritone sax’s range to match Miroslav’s fiddle-like arco flourishes on the double bass. The redoubtable Jon Christensen shared their passion for playing, as did Kenny Kirkland, just 24 at the time of this session, on his way to becoming one of modern jazz’s outstanding pianists.

LP 180g Vinyl 374 3511



LP 180g Vinyl 374 3513



**Ralph Towner/John Abercrombie
Five Years Later**

Ralph Towner:
12-string guitar, classical guitar
John Abercrombie:
acoustic guitar, electric guitar,
electric 12-string guitar,
mandolin guitar

“Something special happens when they play together” observed Robert Palmer in the New York Times, and the participants concurred. “Playing with John is one of my favourite things to do,” said Ralph Towner. “I can play as much as when playing solo, and still get to ply my skills as accompanist. John is such an amazing person to play with that, even when he’s playing intensely or aggressively, we somehow fit together and there’s really no way that we could collide.” On *Five Years Later*, follow-up to their debut duo disc *Sargasso Sea*, their improvisations draw on a wider sonic palette, to telling effect.

**Jimmy Giuffre 3
1961**

Jimmy Giuffre: clarinet
Paul Bley: piano
Steve Swallow: double bass

These ahead of their time sessions with clarinetist Giuffre, pianist Paul Bley and bassist Steve Swallow, originally issued by Verve as the albums *Fusion* and *Thesis*, had an impact on Manfred Eicher’s musical thinking. In 1990, the ECM producer remixed the music, prompting even Paul Bley to marvel: “It sounds as if it was recorded yesterday.” These masterpieces of chamber jazz include compositions by Giuffre, as well as Carla Bley’s very first tunes for jazz group: “Ictus”, “Jesus Maria” and more.



2-LP 180g Vinyl 849 6441



LP 180g Vinyl 374 3555

Abdullah Ibrahim
African Piano

Abdullah Ibrahim: piano

Sometimes a musical message is so urgent that questions of recording quality are almost beside the point. Informally recorded in 1969 in a noisy club — Copenhagen’s famous Jazzhus Montmartre — the flavour of this album is ‘documentary’ rather than luxuriantly hi-fidelity, yet the essence of Abdullah Ibrahim’s communication comes through loud and clear. The listener is drawn into the robust rhythms of his solo piano style, as he re-examines the history of jazz from a South African perspective, with echoes of songs of the townships, and vamps that hint of Monk and Duke and much more. *African Piano* has lost none of its power.

III

Also Available



**Jan Garbarek Group
I Took Up The Runes**

Jan Garbarek:
tenor and soprano saxophones
Rainer Brüninghaus: piano
Eberhard Weber: bass
Nana Vasconcelos: percussion
Manu Katché: drums
Bugge Wesseltoft: synthesizer
Ingor Åntte Áilu Gaup: vocals

1990's *Runes* incorporated one of the most popular of Garbarek Group line-ups. By adding Manu Katché's powerful drums to the established Eberhard Weber-Rainer Brüninghaus-Nana Vasconcelos axis, the Norwegian saxophonist had the most robust fundament from which to launch his melodic flights. Includes the five-part "Molde Canticle", a major work, which *The Wire* suggested, "might be Garbarek's *A Love Supreme*".



LP 180g Vinyl 843 8501



LP 837 1111

**Mikhail Alperin, Arkady Shilkloper
Wave Of Sorrow**

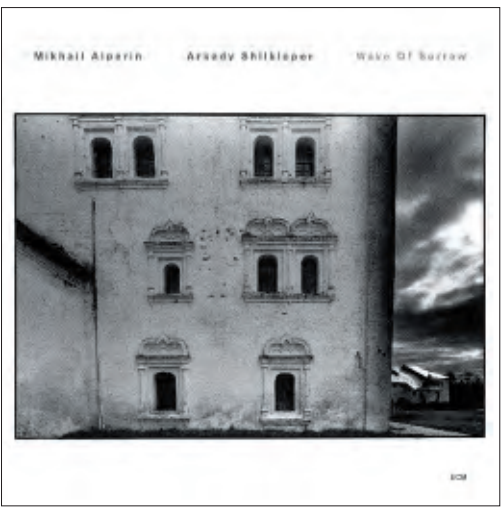
Misha Alperin: piano, melodica, voice
Arkady Shilkloper: french horn, jagdhorn, flugelhorn, voice

**Shankar
M.R.C.S.**

Shankar: double violin
Zakir Hussain: tabla
Vikku Vinayakram: ghatam
Jon Christensen: drums



LP 839 6191



LP 839 6211

**Markus Stockhausen, Gary Peacock,
Fabrizio Ottaviucci, Zoro Babel
Cosi Lontano... Quasi Dentro**

Markus Stockhausen:
trumpet, flugelhorn, synthesizer
Gary Peacock: bass
Fabrizio Ottaviucci: piano
Zoro Babel: drums

**First House
Cantilena**

Ken Stubbs: alto saxophone
Django Bates: piano, tenor horn
Mick Hutton: bass
Martin France: drums



LP 841 6421

ECM 1426



LP 847 9401

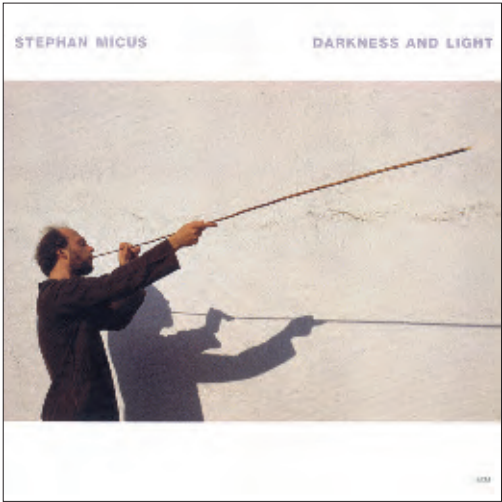
Christy Doran, Fredy Studer,
Bobby Burri, Olivier Magnenat
Musik für zwei Kontrabässe,
elektrische Gitarre und Schlagzeug

Christy Doran: electric guitar
Fredy Studer: drums, percussion
Bobby Burri: double bass
Olivier Magnenat: double bass

Masqualero – Arild Andersen,
Nils Petter Molvaer, Tore Brunborg,
Jon Christensen
Re-Enter

Arild Andersen: bass
Nils Petter Molvaer: trumpet
Tore Brunborg: tenor saxophone,
soprano saxophone
Jon Christensen: drums, percussion

ECM 1427
ECM 1436



LP 847 2721



LP 847 9411

ECM 1437

Paul Giger, Pierre Favre, Jan Garbarek
Alpstein

Paul Giger: violin
Pierre Favre: percussion
Jan Garbarek: tenor saxophone

Stephan Micus: dilruba, guitar,
kortholt, suling, ki un ki, ballast-strings,
tin whistle, balinese gong, sho



LP 847 9391

ECM 1455

Hal Russell NRG Ensemble
The Finnish/Swiss Tour

Hal Russell: tenor and
soprano saxophones, trumpet,
vibraphone, drums
Mars Williams: tenor and
soprano saxophones, didgeridoo
Brian Sandstrom:
bass, trumpet, guitar
Kent Kessler:
bass, bass guitar, didgeridoo
Steve Hunt: drums,
vibraphone, didgeridoo



LP 511 2611



Watt 15
Watt 23

Michael Mantler with Don Preston
Alien
LP 827 6391

Michael Mantler: trumpet
Don Preston: synthesizers

The Very Big Carla Bley Band
LP 847 9421

Lew Soloff: trumpet
Guy Barker: trumpet
Claude Deppa: trumpet
Steven Bernstein: trumpet
Gary Valente: trombone
Richard Edwards: trombone
Fayyaz Virji: trombone
Ashley Slater: bass trombone
Roger Jannotta: oboe, flute, clarinet, soprano saxophone
Wolfgang Puschnig: alto saxophone, flute
Andy Sheppard: tenor saxophone, soprano saxophone
Pete Hurt: tenor saxophone, clarinet
Pablo Calogero: baritone saxophone
Steve Swallow: bass
Karen Mantler: organ
Victor Lewis: drums
Don Alias: percussion

XtraWatt 3
XtraWatt 4

Karen Mantler
My Cat Arnold
LP 839 0931

Karen Mantler: vocals, harmonica, organ, piano
Eric Mingus: vocals
Jonathan Sanborn: bass
Ethan Winogrand: drums
Marc Muller: guitar
Steve Weisberg: synthesizer
Steven Bernstein: trumpet
Pablo Calogero: baritone saxophone

Orchestra Jazz Siciliana
Plays The Music Of Carla Bley
LP 843 2071

Nico Riina: trumpet
Massimo Greco: trumpet
Pietro Pedone: trumpet
Faro Riina: trumpet
Giovanni Guttilla: trumpet
Salvatore Pizzo: trombone
Salvatore Pizzurro: trombone
Maurizio Persia: bass trombone
Orazio Maugeri: alto saxophone
Claudio Montalbano: alto saxophone, soprano saxophone
Stefano d’Anna: tenor saxophone
Alessandro Palacino: tenor saxophone, soprano saxophone
Antonio Pedone: baritone saxophone
Ignazio Garsia: piano
Pino Greco: guitar
Paolo Mappa: drums
Sergio Cammalleri: percussion
Gary Valente: trombone
Steve Swallow: bass

XtraWatt 5

Karen Mantler And Her Cat Arnold
Get The Flu
LP 847 1361

Karen Mantler: vocals, harmonica, organ
Eric Mingus: guitar
Steven Bernstein: trumpet
Pablo Calogero: baritone saxophone, flute
Marc Muller: guitar
Steve Weisberg: keyboards
Jonathan Sanborn: bass
Ethan Winogrand: drums
Michael Mantler: trumpet
Carla Bley: C melody saxophone
Steve Swallow: flugelhorn





Rune Tonsgaard Sørensen violin, harmonium
Frederik Øland violin
Asbjørn Nørgaard viola
Fredrik Schøyen Sjölin violoncello



They are widely recognised as the most exciting young string quartet of the present moment, bringing new insights to contemporary composition and core classical repertoire. In parallel, they have also made surprising and impressive forays into the world of Nordic folk music. Their 2014 album *Wood Works* (Dacapo Records) was a left-field hit, and audiences around the world have been delighted by concert performances of the music. Now the Danish String Quartet brings their folk project to ECM with a stirring new recording. Last Leaf took its initial inspiration from an unusual Christmas hymn, “Now found is the fairest of roses”, published in 1732 by Danish theologian and poet H.A. Brorson. The hymn is set to a mysterious, dark melody: Brorson had chosen an old Lutheran funeral choral to accompany his Christmas hymn, elegantly showing how life and death are always connected. “From here we embark on a travel through the rich fauna of Nordic folk melodies until returning to Brorson in the end,” say the DSQ. “It is a journey that could have been made in many different ways, but we believe that we returned with some nice souvenirs. In these old melodies, we find immense beauty and depth, and we can’t help but sing them through the medium of our string quartet. Brorson found the fairest of roses, we found a bunch of amazing tunes — and we hope you will enjoy what we did to them.”

A heartfelt, thoroughly researched and exquisitely performed journey through Nordic folk songs, dances and hymns from the past five centuries [...] The best album of folk ditties from a string quartet you’ll ever hear? Probably.
— *Gramophone*

When it comes to the simple idea of a classical string quartet performing folk tunes, the Danish musicians have exceeded all expectations.
— *NPR*





3-LP 833 3091

Paul Hindemith:
Sonatas for Viola/Piano and Viola alone
Kim Kashkashian/Robert Levin

Kim Kashkashian: viola
Robert Levin: piano

„Ihren besonderen Rang verdankt die Aufnahme aber letztlich dem technisch makellosen, rundum vitalen und brillanten Spiel Kim Kashkashians: Gerade die spezifisch ‚bratschistischen‘ Effekte dieser Musik, die die profunde Instrumentenkenntnis des Praktikers Hindemith verraten, sind selten mit so großer Spielfreude und Virtuosität zum Leben erweckt worden wie hier.“
— *Neue Zürcher Zeitung*

„Andererseits zeigen sich die Qualitäten dieser Werke um so neuartiger, unverbrauchter, ja bestürzender, wenn sie von überragenden Interpreten gespielt werden. Als eine solche Interpretin erweist sich Kim Kashkashian, die mit ihrer Einspielung für Bratsche solo oder mit Klavierbegleitung Maßstäbe errichtet, die nicht nur in der Interpretation Hindemithscher Musik, sondern auch im Bratschenspiel schlechthin Geschichte machen wird.“
— *Giselher Schubert, Neue Zeitschrift für Musik*



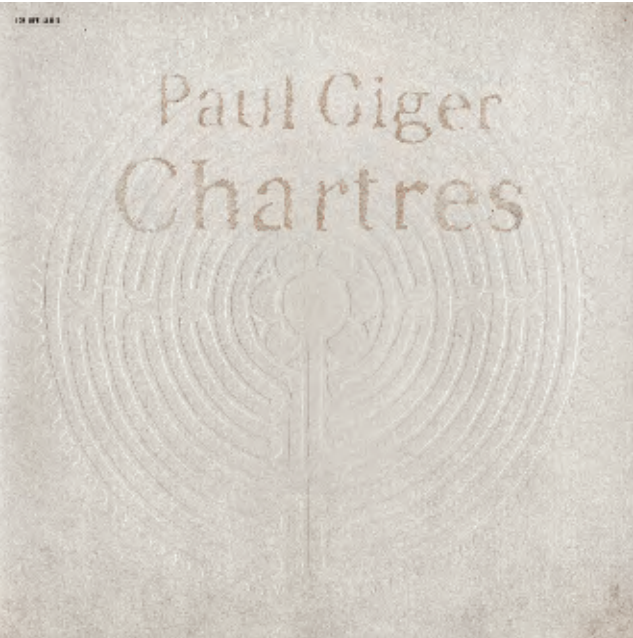
2-LP 833 5061

Gidon Kremer
Edition Lockenhaus Vol. 4 & 5

Gidon Kremer: violin
Yuzuko Horigome: violin
Kim Kashkashian: viola
David Geringas: cello
Thomas Zehetmair: violin
Nobuko Imai: viola
Boris Pergamentschikow: cello
Annette Bik: violin
Veronika Hagen: viola
Thomas Demenga: cello

„Was das seit 1981 im Burgenland angesiedelte Anti-Festival für Kammermusik an erfinderischer Programmplanung signalisierte, setzten diese Aufnahmen aus den Jahren 1985/86 fort: das besessene Aufspüren von Unbekanntem — neben dem Drang zu unorthodoxer, gleichwohl perfekter Interpretation.“
— *Die Zeit*

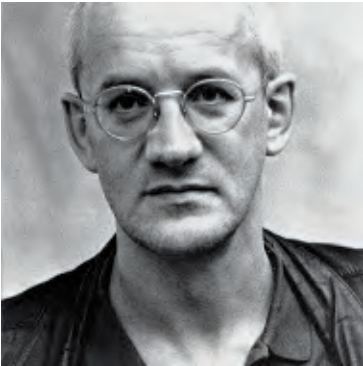




Paul Giger
Chartres

Paul Giger: violin

„Der Schweizer Geiger Paul Giger präsentiert eines der überzeugendsten Beispiele ‚spiritueller‘, meditativer Musik... Obwohl die Klangtechnik sich nicht als ‚schöpferisches‘ Element vordrängt, wirkt sie doch durchweg als akustisches ‚Mikroskop‘, das feinste Werte und Schattierungen des Bogenstrichs und der Tonbildung nah heranholt. Geist und Technik in überzeugender Relation.“
— *Frankfurter Rundschau*



Walter Fährndrich
Viola

Walter Fährndrich: viola

„Walter Fährndrichs *Viola*-Stücke können nicht abstrakt, sie müssen körperlich gehört werden. Das Hören selbst gleitet in jene Atempulsation über, die die Musik zuvor mit Leben gefüllt hat.“
— *Frankfurter Allgemeine Zeitung*



Gavin Bryars
After The Requiem

Bill Frisell: electric guitar
Alexander Balanescu: viola, violin
Kate Musker: viola
Tony Hinnigan: cello
Roger Heaton: bass clarinet
Dave Smith: tenor horn, piano
Gavin Bryars: bass
Martin Allen: percussion
Simon Limbrick: percussion
Evan Parker: soprano saxophone
Stan Sulzmann: soprano saxophone
Ray Warleigh: alto saxophone
Julian Argüelles: baritone saxophone

„Die faszinierendste seiner neuen Kompositionen *After The Requiem* für Streichquartett und elektrische Gitarre konturiert die tiefe Erfahrung von Trauer und Vergänglichkeit. Mit langen Pausen des Atemholens, dunkler Verdichtung des Klangs und soghaften Melodiefragmenten gelingt ihm das Kunststück, jenseits aller banalen Ausdrucksmöglichkeiten, formalen Anachronismen und der Verführungskraft von Klischees ins Zentrum existenzieller Erfahrung vorzudringen.“
— *Süddeutsche Zeitung*

„Gavin Bryars Musik vermisst man, vermisst sie, wie man auf Dauer musikalische Schönheit zu vermissen beginnt. Es ist eine Schönheit, die einfach da ist, ohne zu fragen, wie sie entsteht oder was geschieht, wenn sie vorbeigeht [...] Die Musik atmet Klänge, die den Gegensatz zwischen Improvisation und Komposition in reine Schönheit auflösen. Die Grenzen zwischen Melodie und Harmonik verwischen sich, manchmal verdichten sich die Klangeinheiten zu Musikplastiken, die man umrunden, von allen Seiten betrachten kann und in ihrer Veränderung doch nie ihre Statik verlieren.“
— *Die Zeit*



Jan Garbarek/The Hilliard Ensemble
Officium

Jan Garbarek:
tenor and soprano saxophones
The Hilliard Ensemble
David James: countertenor
Rogers Covey-Crump: tenor
John Potter: tenor
Gordon Jones: baritone

“Garbareks purity of intonation, and the sensitivity with which he fitfully spikes it with atonality have rarely been better captured on disc, and far from being a deliberate exercise in musical exotica, this often sounds like the setting that was just waiting to find him [...] Mix his cherishing of intonation and his patience in the unfurling of minute textural variations, and it’s recipe for a major musical event. Fastidiously performed, sometimes ecstatic, and lovingly recorded, it’s an authentic conversation between jazz and the European classical tradition.”
— *The Guardian*



2-LP 180g Vinyl 481 1085

New Albums on Vinyl		
ECM	2603	Nik Bärtsch's Ronin: Awase
ECM	2592	Marcin Wasilewski Trio: Live
ECM	2584	Mathias Eick: Ravensburg
ECM	2581	Vijay Iyer Sextet: Far From Over
ECM	2580	Anouar Brahem: Blue Maqams
ECM	2577	Andy Sheppard Quartet: Romaria
ECM	2576	Thomas Strønen/Time Is A Blind Guide: Lucus
ECM	2566	Björn Meyer: Provenance
ECM	2548	Avishai Cohen Quartet: Cross My Palm With Silver
ECM	2528	John Abercrombie Quartet: Up and Coming
ECM	2526	David Virelles: Gnosis
ECM	2525	Bill Frisell/Thomas Morgan: Small Town
ECM	2519	Chris Potter: The Dreamer Is The Dream
ECM	2518	Dominic Miller: Silent Light
ECM	2517	Colin Vallon Trio: Danse
ECM	2515	Wolfgang Muthspiel/Ambrose Akinmusire/Brad Mehldau/Larry Grenadier/Brian Blade: Rising Grace
ECM	2499	Jakob Bro/Thomas Morgan/Joey Barron: Streams
ECM	2488	Jack DeJohnette/Ravi Coltrane/Matthew Garrison: In Movement
ECM	2487	Carla Bley/Andy Sheppard/Steve Swallow: Andando el Tiempo
ECM	2482	Avishai Cohen: Into The Silence
ECM	2465	Tord Gustavsen/Simin Tander/Jarle Vespestad: What was said
ECM	2464	Nik Bärtsch's Mobile: Continuum
ECM	2420	Vijay Iyer Trio: Break Stuff
ECM	2410	Mathias Eick: Midwest
ECM	2399	Keith Jarrett/Charlie Haden: Last Dance
ECM	2387	Chris Potter Underground Orchestra: Imaginary Cities
ECM	2381	Jakob Bro/Thomas Morgan/Jon Christensen: Gefion
ECM	2187	Mathias Eick: Skala
ECM	2064	Enrico Rava/Stefano Bollani/Mark Turner/Larry Grenadier/Paul Motian: New York Days
ECM	2060	Keith Jarrett/Gary Peacock/Jack DeJohnette: Yesterdays
ECM	3901	David Virelles: Antenna

II From Analogue Masters

ECM	1017	Keith Jarrett: Facing You
ECM	1050	Keith Jarrett/Jan Garbarek/Palle Danielsson/Jon Christensen: Belonging
ECM	1064	Keith Jarrett: The Köln Concert
ECM	1070	Keith Jarrett: Arbour Zena
ECM	1085	Keith Jarrett: The Survivors' Suite
ECM	1112	Keith Jarrett/Dennis Russell Davies: Ritual
ECM	1115	Keith Jarrett/Jan Garbarek/Palle Danielsson/Jon Christensen: My Song
ECM	1360	Keith Jarrett/Gary Peacock/Jack DeJohnette: Still Live
ECM	1420	Keith Jarrett/Gary Peacock/Jack DeJohnette: Tribute
ECM	1114	Pat Metheny Group
ECM	1155	Pat Metheny Group: American Garage
ECM	1180	Pat Metheny/Charlie Haden/Jack DeJohnette/Dewey Redman/Mike Brecker: 80/81
ECM	1216	Pat Metheny: Offramp
ECM	1252	Pat Metheny Group: Travels
ECM	1018	Circle: Paris Concert
ECM	1022	Chick Corea: Return To Forever
ECM	1024	Gary Burton/Chick Corea: Crystal Silence
ECM	1027	David Holland Quartet: Conference Of The Birds
ECM	1040	Gary Burton: Seven Songs For Quartet and Chamber Orchestra
ECM	1047	John Abercrombie/Jan Hammer/Jack DeJohnette: Timeless
ECM	1060	Ralph Towner/Jan Garbarek/Eberhard Weber/Jon Christensen: Solstice
ECM	1089	Egberto Gismonti: Dança das Cabeças
ECM	1102	Kenny Wheeler: Deer Wan
ECM	1110	Terje Rypdal: Waves
ECM	1118	Jan Garbarek: Places
ECM	1162	Sam Rivers: Contrasts
ECM	1185	Miroslav Vitous Group
ECM	1207	Ralph Towner/John Abercrombie: Five Years Later
ECM	1210	Gary Peacock/Jan Garbarek/Tomasz Stanko/Jack DeJohnette: Voice From The Past
ECM	1438	Jimmy Giuffre/Paul Bley/Steve Swallow: 3, 1961
ECM	6002	Abdullah Ibrahim: African Piano

III

Also Available

ECM	1455	Hal Russell NRG Ensemble: The Finnish/Swiss Tour
ECM	1437	Arild Andersen/Nils Petter Molvaer/Tore Brunborg/Jon Christensen: Masqualero/Re-Enter
ECM	1436	Christy Doran/Fredy Studer/Bobby Burri/Olivier Magnenat: Musik für zwei Kontrabässe, elektrische Gitarre und Schlagzeug
ECM	1432	Anouar Brahem: Barzakh
ECM	1427	Stephan Micus: Darkness And Light
ECM	1426	Paul Giger/Pierre Favre/Jan Garbarek: Alpstein
ECM	1419	Jan Garbarek Group: I Took Up The Runes
ECM	1403	Shankar: M.R.C.S.
ECM	1396	Mikhail Alperin/Arkady Shilkloper: Wave Of Sorrow
ECM	1393	First House: Cantilena
ECM	1371	Markus Stockhausen/Gary Peacock/Fabrizio Ottaviucci/Zoro Babel: Così Lontano ... Quasi Dentro
Watt	23	The Very Big Carla Bley Band
Watt	15	Michael Mantler with Don Preston: Alien
XtraWatt	5	Karen Mantler And Her Cat Arnold: Get The Flu
XtraWatt	4	Orchestra Jazz Siciliana: Plays The Music Of Carla Bley
XtraWatt	3	Karen Mantler: My Cat Arnold

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ECM New Series

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ECM New Series	1347	Gidon Kremer: Edition Lockenhaus, Vol. 4 & 5
ECM New Series	1386	Paul Giger: Chartres
ECM New Series	1412	Walter Fähndrich: Viola
ECM New Series	1424	Gavin Bryars: After The Requiem
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