

## Vinyl

4	New Albums on Vinyl
34	From Analog Masters
54	Spring 2017
60	ECM New Series



Carla Bley  
Andy Sheppard  
Steve Swallow

Andando el Tiempo

ECM





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

Wolfgang Muthspiel — whom *The New Yorker* has called “a shining light” among today’s jazz guitarists — made his ECM leader debut in 2014 with the trio disc *Driftwood*, featuring him alongside two longtime colleagues, bassist Larry Grenadier and drummer Brian Blade. For his follow-up — *Rising Grace* — the Austrian guitarist has convened a very special quintet, adding jazz luminary Brad Mehldau on piano and the outstanding young trumpeter Ambrose Akinmusire to the subtly virtuosic Grenadier/Blade rhythm section. Muthspiel moves between electric guitar and classically tinged acoustic six-string, his playing by turns grooving (“Boogaloo”) and enchanting (“Rising Grace”). The lyrical flights of Akinmusire’s trumpet and the probing improvisations of Mehldau run through Muthspiel’s rich set of compositions like golden threads, the tracks including a warm tribute to a late, great ECM artist, Kenny Wheeler (“Den Wheeler, Den Kenny”). *Rising Grace* also includes a deeply melodious piece that Mehldau composed especially for the album, “Wolfgang’s Waltz.”



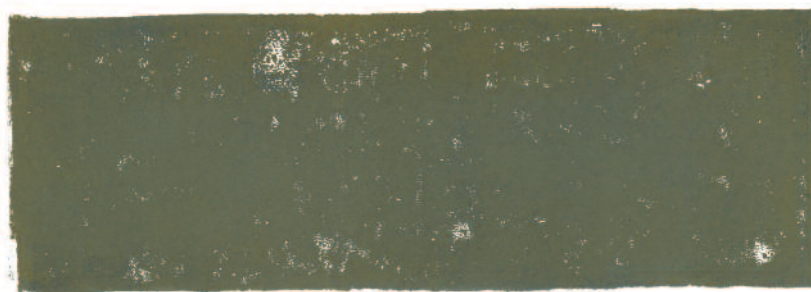


„Einzigartig war in dieser Band das Interplay. Das hat mit dem Konzept zu tun: So lassen Muthspiels Arrangements Themen und Motive zwischen den Registern fließen. Überdies lenken sie die Improvisation immer wieder in kollektive Passagen, in denen es nicht um geballte Kräfte geht, sondern eher um animalisch-anmutige, dynamisch verfeinerte Dialoge.“  
— *Neue Zürcher Zeitung*

**WOLFGANG MUTHSPIEL**  
**RISING GRACE**



**AMBROSE AKINMUSIRE**  
**BRAD MEHLDAU**  
**LARRY GRENADIER**  
**BRIAN BLADE**



**ECM**



On his second leader album for ECM — following on from the prizewinning *Gefion* — Danish guitarist Jakob Bro continues to refine his trio project, with its emphases on melody, sound, space, layered textures and interaction. The rapport between Bro and Thomas Morgan (Bro calls him “my musical soul mate”) has become something extraordinary, and often guitarist and bassist develop improvisational ideas in parallel. There’s an historical aptness, too, in the choice of Joey Baron as the band’s new drummer, for Bro first encountered Morgan when the bassist was playing in Baron’s band a decade ago... On *Streams* Joey Baron dives into the music’s detail with obvious pleasure. This recording features five new Bro pieces: “Opal”, “Full Moon Europa”, “Shell Pink”, “Sisimiut” and “Heroines” (heard in both a trio version and a particularly lovely solo version). Completing the album’s repertoire is the freely improvised “PM Dream”, dedicated to the late Paul Motian. Jakob’s approach to melody acknowledges the influence of Motian, and both Bro and Morgan played in the late drummer’s ensembles. Recorded at Studios La Buissonne in the South of France in November 2015 and produced by Manfred Eicher, *Streams* is issued on the eve of a major tour by the Bro-Morgan-Baron trio with dates in Denmark, the Netherlands, Slovakia, Belgium, Poland, Switzerland, Germany, Austria, Slovenia, Ukraine and South Korea.



Jakob Bro	guitar
Thomas Morgan	double bass
Joey Baron	drums

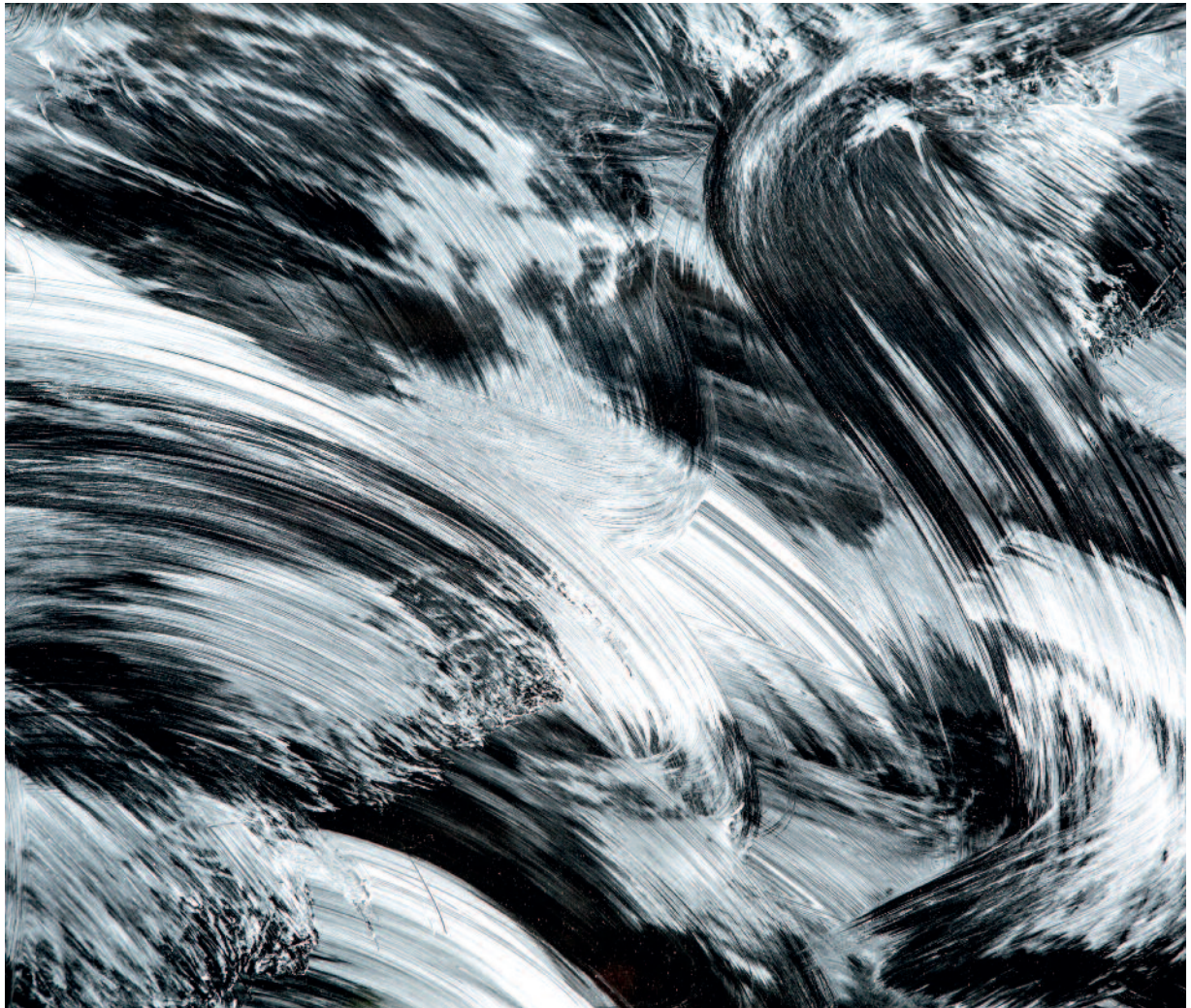


"One of the most anticipated discs of the year."  
— *Downbeat*

ECM 2488

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

**ECM**



There is a lot of history concentrated in Jack DeJohnette's adventurous new trio. Fifty years ago, as a guest with John Coltrane's group, Jack DeJohnette played with the fathers of Ravi Coltrane and Matthew Garrison, and the programme of *In Movement* opens with Coltrane's harrowing and still pertinent elegy "Alabama". "Serpentine Fire" is from the songbook of Earth, Wind and Fire, offered as a tribute to Maurice White — who also collaborated with Jack in the early years. "The Two Jimmys" is an homage to Jimi Hendrix and Jimmy Garrison, innovators both, and "Rashied" salutes the late Rashied Ali, another great drummer from Coltrane's cosmos. For all the wealth of references, this is indeed a band in movement, taking the music forward, as the title track affirms. Ravi Coltrane and Matt Garrison, in their ECM debuts, both respond magnificently to DeJohnette's driving drumming, Ravi with superb solos, Garrison with lean bass lines and imaginative looping electronics. Jack DeJohnette: "We are connected at a very high and extremely personal level that I believe comes through in the music."

„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 Möglichkeit eben immer noch sein kann: ein Befreiungsschlag, ein Aufbruch.“

— *Süddeutsche Zeitung*

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







Carla Bley  
Andy Sheppard  
Steve Swallow

piano  
tenor and soprano saxophones  
bass

*Andando el Tiempo* features new music of wide emotional compass by Carla Bley, and underlines her originality and resourcefulness as a jazz composer. “Saints Alive!” sets up animated conversations between the participants with striking statements from Steve Swallow’s bass guitar and Andy Sheppard’s soprano sax. The stately “Naked Bridges/ Diving Brides” draws inspiration from Mendelssohn and the poetry of Paul Haines. And the powerful three part title composition — which addresses the trials and tribulations of recovery from addiction — moves through sorrow to hopefulness and joy. The trio with Sheppard and Swallow has been an ideal vehicle for Carla’s writing for more than 20 years and also provides one of the best contexts for her unique piano playing.

ECM 2487

*"Andando el Tiempo is a showcase for Ms. Bley's intimate music, and it features superb, reserved performances 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

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

Avishai Cohen impressed a lot of listeners with his soulful contributions to Mark Turner's *Lathe of Heaven* album in 2014. Now the charismatic Tel Aviv-born trumpeter has his ECM leader debut in a programme of expansive and impressionistic compositions for jazz quartet (trumpet, piano, bass, drums), augmented by tenor saxophone on a few pieces. *Into The Silence* is dedicated to the memory of Avishai's father David, reflecting upon the last days of his life with grace and restraint. Avishai's tender muted trumpet sets the emotional tone of the music in the album's opening moments and his gifted cast of musicians explore its implications. Israeli pianist Yonathan Avishai has played with Cohen in many settings and solos creatively inside the trumpeter's haunting compositions, sometimes illuminating them with the phraseology of the blues. Cohen and drummer Nasheet Waits have a hypersensitive understanding and their interaction can, from moment to moment, recall the heyday of Miles Davis and Tony Williams or Don Cherry and Billy Higgins. Yet this music, while acknowledging inspirational sources, is very much of our time. Bassist Eric Revis, a cornerstone of the Branford Marsalis quartet for two decades, provides elegant support throughout. And saxophonist Bill McHenry, a subtle modernist who has worked with Paul Motian and Andrew Cyrille, shadows Cohen's lines with feeling.



„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 stützt bei seinem neuen Album *Into The Silence* auch erst einmal. [...] Das fesselt vom ersten Moment an, weil da eine Vertrautheit entsteht.“

— *Süddeutsche Zeitung*



ECM 2482

“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*

**Avishai Cohen** Into The Silence

**ECM**



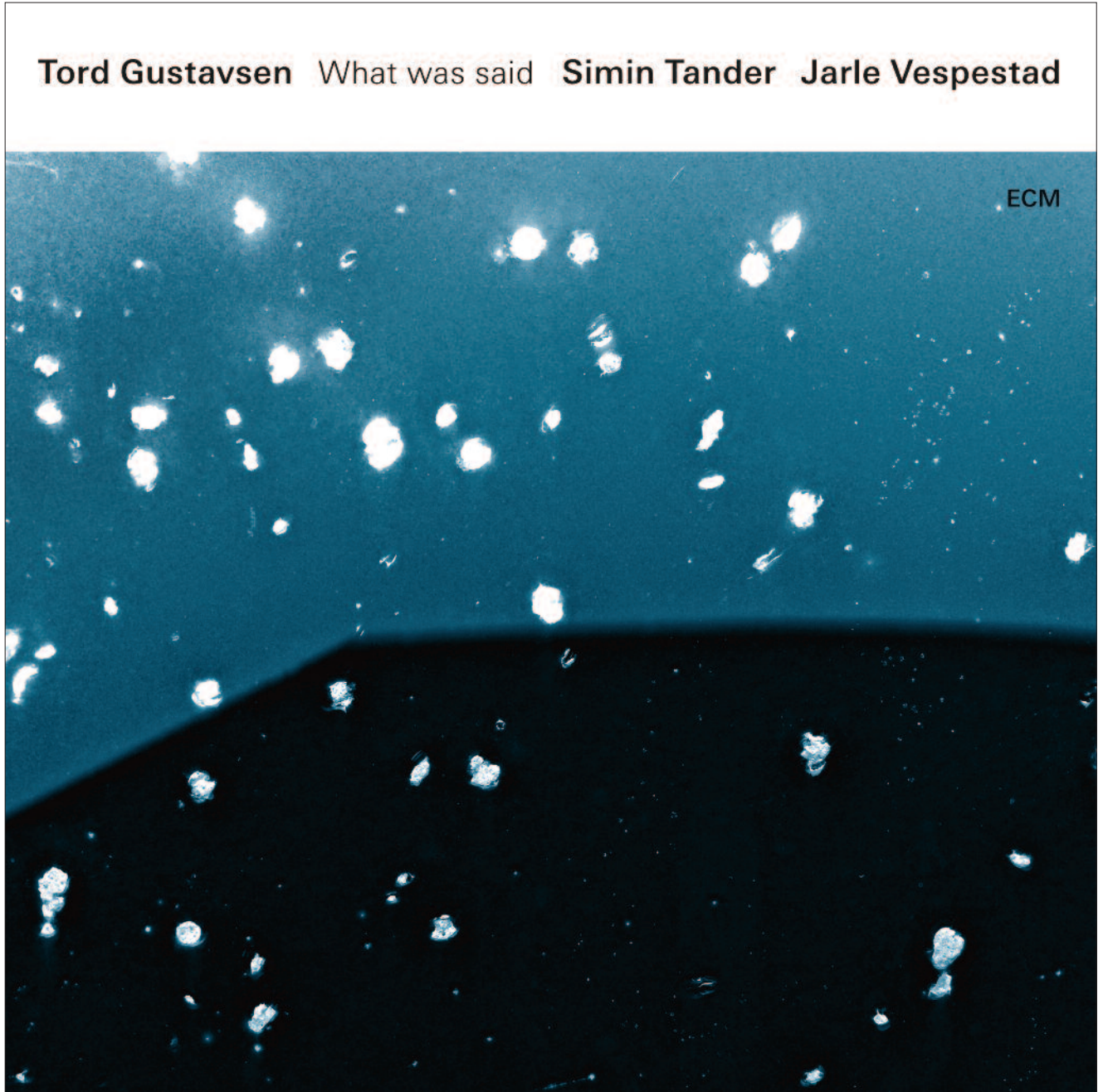
2-LP 180g Vinyl 476 0091

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

ECM 2465

**Tord Gustavsen** What was said **Simin Tander** Jarle Vespestad

ECM



*What was said* brings new colours to Tord Gustavsen's musical palette. His latest trio project builds upon the subtle understanding of his long musical association with drummer Jarle Vespestad, introduces German-Afghan vocalist Simin Tander, and explores the tradition of Norwegian church music in untraditional ways: "For the repertoire of the new project, Simin and I have been working with Afghan poet B. Hamsaaya, translating and shaping a selection of hymns that I grew up with in Norway into Pashto," Gustavsen explains. "This process has been challenging and really fruitful. We have gone quite far in interpreting the lyrics in a more *integral* manner, reaching into a space where I feel that Sufism and Christianity actually meet." Simin Tander also sings, in English, verse of Persian mystic Jalal al-Din Rumi (1207–73) and US proto-Beat poet Kenneth Rexroth (1905–82). As a pure play of sounds, too, the combination of Tander's voice and Gustavsen's piano and discreet electronics has an emotional persuasiveness of its own, outside the limits of language.

Tord Gustavsen	piano, electronics
Simin Tander	voice
Jarle Vespestad	drums





"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*



After three studio albums — *Stoa* (2006), *Holon* (2008) and *Llyria* (2010) plus one live-double-CD (2012) — with his electric band Ronin Swiss keyboardist/composer Nik Bärtsch now presents a new album with his original group Mobile (whose line-up overlaps with the current Ronin cast). Mobile, originally founded in 1997 (and on the new album augmented on three tracks by a string quintet), is at the source of Bärtsch's ritualistic approach to music making. This approach has been formed by his work with concepts of reduction and repetition as well as his fascination with Japanese culture. Here textures from jazz, funk, new music, minimal as well as ritual music are organically interwoven in the service of an energetic group sound.

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



Vijay Iyer	piano
Stephan Crump	double bass
Marcus Gilmore	drums



“Break Stuff” is what happens after formal elements have been addressed. Vijay Iyer calls the break “a span of time in which to act. It’s the basis for breakdowns, breakbeats, and break dancing... it can be the moment when everything comes to life.” A number of the pieces here are breakdowns of other Iyer constructions. Some are from a suite premiered at New York’s Museum of Modern Art, some derive from Open City, a collaboration with novelist Teju Cole and large ensemble. The trio energetically recasts everything it touches. “Hood” is a tribute to Detroit techno pioneer Robert Hood. On “Work”, Vijay pays homage to his “number one hero”, Thelonious Monk. “Countdown” reconsiders the classic Coltrane tune inside a rhythmic framework inspired by West African music. “Mystery Woman” is driven by compound pulses which owe a debt to South Indian drumming. Fast moving and quick-witted, the group has developed a strong musical identity of its own, with an emphasis on what Iyer calls “co-constructing”, exploring all the dynamics of playing together. Yet the three players also get abundant solo space and, in a reflective moment at the album’s centre, Iyer plays a moving version of Billy Strayhorn’s “Blood Count” alone.

“The best record of Mr. Iyer’s trio [...] The band’s refractive language makes sense of whatever material it plays. You don’t hear the record and seize on its sense of rupture or argument. Instead, it sounds whole.”

— *The New York Times*

„Balladesk, technoid, frei von Klischees: Meisterliches vom Vijay Iyer Trio [...] Die gängigen Klischees fehlen. Die unter den Instrumenten übliche Rollenverteilung von Melodie, Harmonie und Rhythmus ist außer Kraft gesetzt. Streckenweise ertappt man sich dabei, einen Takt mit zu wippen, den niemand spielt: Er entsteht zwischen den Linien der drei gleichberechtigten Musiker [...] Eine Kunst der Verfung, so verblüffend wie berauschend.“

— *Die Zeit*







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

Mathias Eick reflects on distances travelled in this intensely melodic set of original compositions, which makes an imaginative journey from Hem, the tiny Norwegian village where the trumpeter grew up, to the vast plains of Dakota in the American Midwest. It was to the Midwest that hundreds of thousands of Norwegians travelled by sea in the 19<sup>th</sup> and early 20<sup>th</sup> centuries — and naturally they took their music with them. In similar spirit Eick, a Norwegian improviser-composer strongly influenced by North American jazz, here reintegrates some of the colours and textures of his native folk music in these newly-created pieces. In the frontline of the line-up featured here he is partnered by the brilliant violinist Gjermund Larsen, whose roots are in the Norwegian folk tradition. Trumpet and violin exchange lines and soar together above a brilliant rhythm section with Jon Balke at his most lyrical, Helge Norbakken periodically finding pulses that can suggest tribal drumming or buffalo hooves, and the resourceful Mats Eilertsen helping to drive the music forward. The original inspiration for the album was sparked by a gruelling North American tour: “I’d been out on the road for a long time and was feeling homesick. Then we reached the area called the Rural Midwest and I suddenly felt as if I was home. I had a sense of why the early settlers would want to build their farms there. It reminded me very much of parts of Norway.”



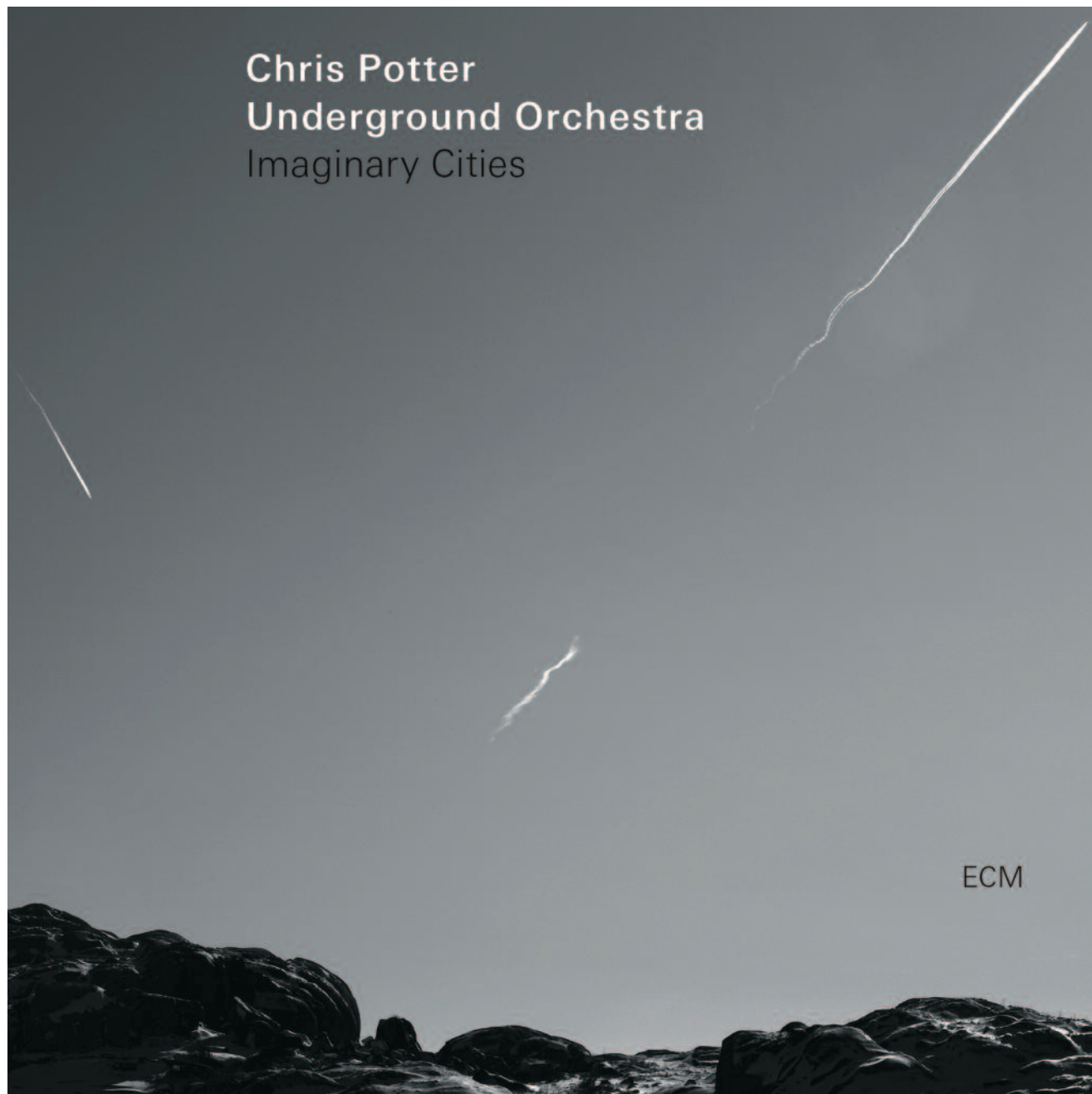
Mathias Eick

Midwest

ECM



*"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 richness and depth are stunning. [...] He has never played on record with more focus and power."  
— *Jazz Times*





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 the recording premiere of saxophonist Chris Potter's new Underground Orchestra. At the core of this larger ensemble is the personnel of his long-established Underground quartet — with Adam Rogers, Craig Taborn and Nate Smith — now joined by two bassists, a string quartet, and Potter's old comrade from Dave Holland Quintet days, vibes and marimba man Steve Nelson. The title composition is a suite, panoramic in its reach, with movements subtitled "Compassion", "Dualities", "Disintegration" and "Rebuilding". The scope of the work, and its contrasting moods and thematic development, inspire some of Potter's finest playing. His saxes fly high above his idealized cityscapes or launch into dialogues or group improvising with its gifted inhabitants. Four further pieces — "Lament", "Firefly", "Sky" and "Shadow Self" — extend the feeling of the suite, successfully combining both tightly written material and very open areas involving all members of the orchestra. References are multi-idiomatic and multi-cultural, and Potter, who counts *Charlie Parker with Strings* amongst his formative enthusiasms, had Arabic and Indian string sections in mind, as well as contemporary composition, when shaping this material.

Jakob Bro  
Thomas Morgan  
Jon Christensen

guitars  
double bass  
drums

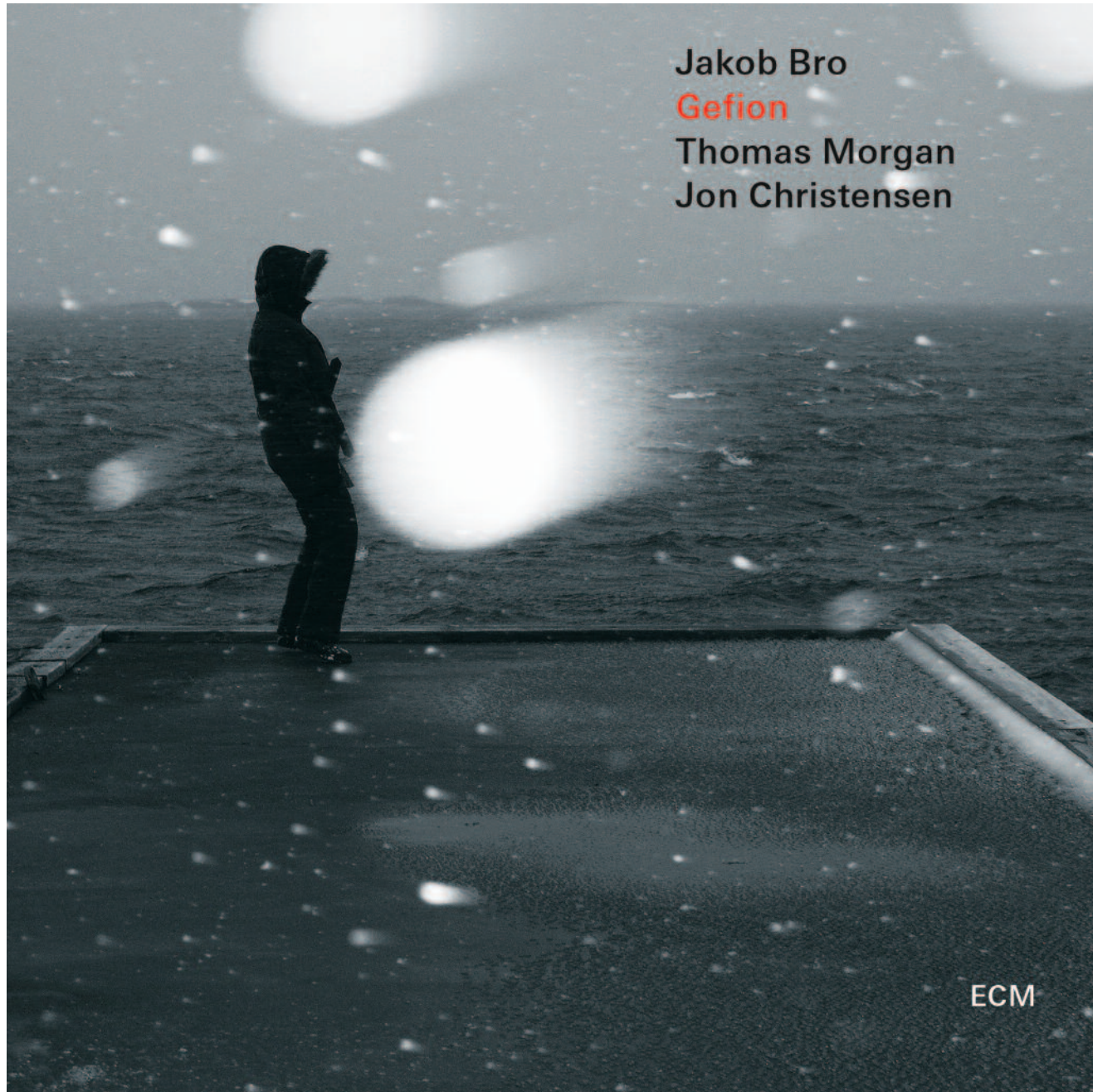
*Gefion* is Danish guitarist Jakob Bro's first ECM album as leader, following recordings for the label as sideman with Paul Motian and Tomasz Stanko. Like the work of those masters Bro's balladeering distills a sense of jazz history in its specific and highly personal atmospheres. The open forms of Bro's compositions leave plenty of space for his companions — drum legend Jon Christensen and creative bassist-of-the-moment Thomas Morgan — to make their statements, interactively and in parallel. And there is space too for the listener's imagination to follow the flow and the delicate melodic tracery of Bro's electric guitar in this thoughtful and poetic album.





"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, meditative listening experience. Bro, Morgan and Christensen create landscapes of sound that are achingly beautiful, sparse, yet full bodied at the same time."

— *UK Vibe*



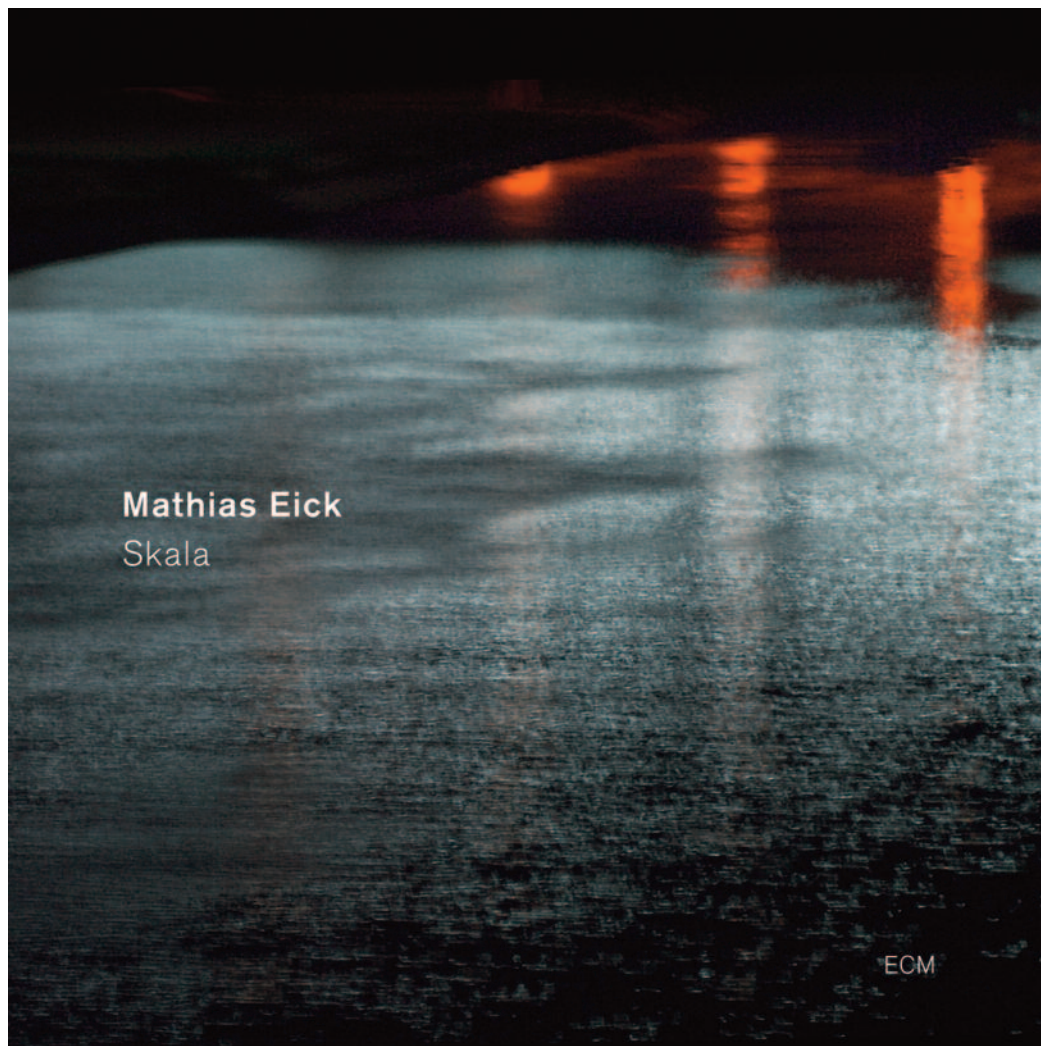
Mathias Eick  
Skala

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

Mathias Eick's intensely melodic trumpet occupies the centre-stage in this album of self-penned tunes which will appeal to an audience beyond "jazz". Against the powerful backdrops offered by his sleek, modern band, driven by two drummers, he delivers richly lyrical soliloquies.

"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. Engaging. 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 276 3107



ECM 2178

Nik Bärtsch's Ronin  
*Llyria*

Nik Bärtsch: piano  
Sha: bass clarinet, alto saxophone  
Björn Meyer: bass  
Kaspar Rast: drums  
Andi Pupato: percussion



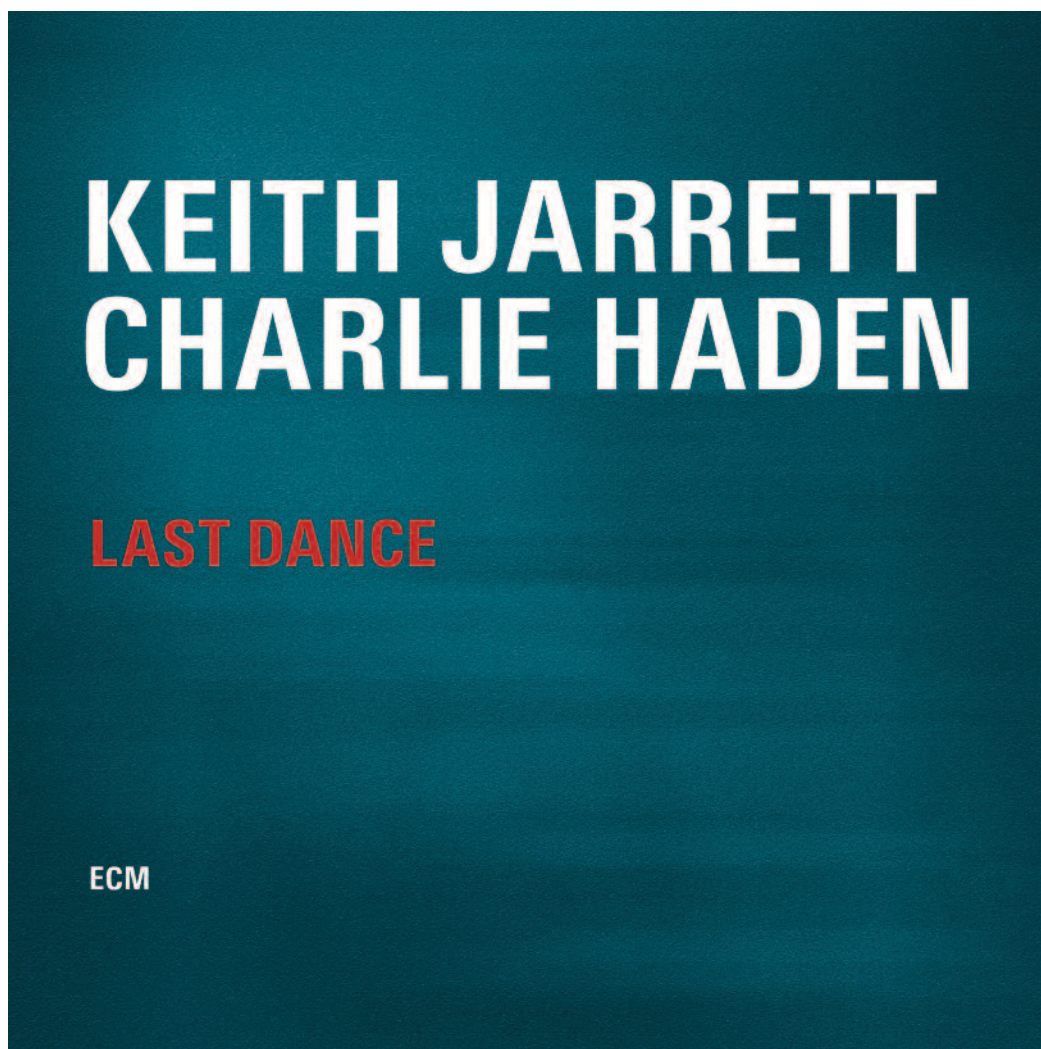
The third album from one of the most exciting young European bands, *Llyria* follows on from *Stoa* and *Holon*, the recordings that established Swiss band Ronin on the international scene. Leader Nik Bärtsch's "modular" pieces still define the context of the group's music but the committed input of the individual Ronin members has lifted the work to the next level, blurring the distinctions between composition, improvisation and interpretation. Reed player Sha shines brightly here, and lyrical melodic themes make themselves felt, but perhaps this is, more than its predecessors, a drummer's record, its beats lovingly crafted by Kasper Rast and percussionist Andi Pupato.

"Frequently astonishing in the depth and richness of its conception, Bärtsch's grasp and exploitation of tension and release is fascinating. His music thrillingly combines a Steve Reich-like minimalist aesthetic with the kind of effortless funk-punch reminiscent of a Headhunters-era Herbie Hancock. That said, nobody currently on the scene comes close to sounding like this remarkable, and remarkably accessible, outfit."  
— *BBC Radio 3*

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 179 4205

Keith Jarrett / Gary Peacock /  
Jack DeJohnette  
Yesterdays

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

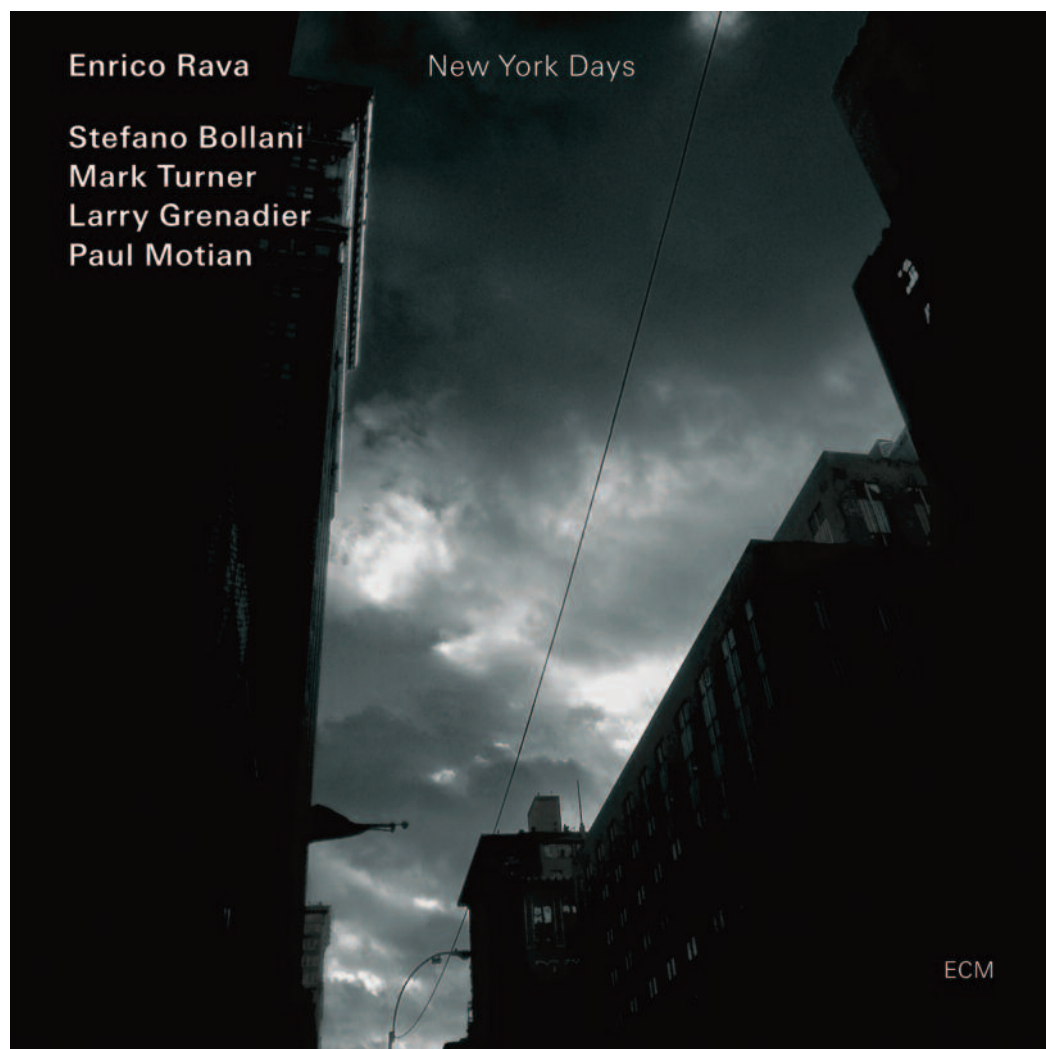
"It reflects the group's playful light-  
ness and softer touch, as well as their  
pleasure in exploring such early  
styles as stride piano — but it also  
sustains Jarrett's legendary capacity  
for improvising as if bar-lines and  
chorus-breaks were simply there to  
be brushed aside."  
— *The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



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*

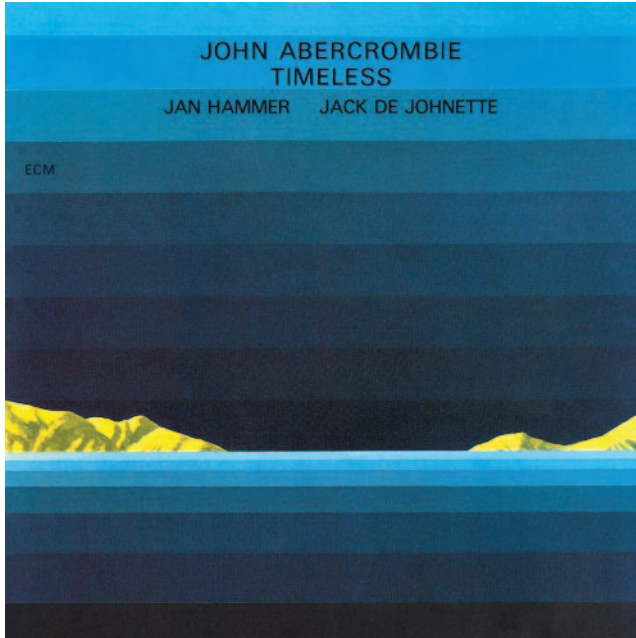








LP 180g Vinyl 374 3522



John Abercrombie  
Jan Hammer/Jack DeJohnette  
Timeless

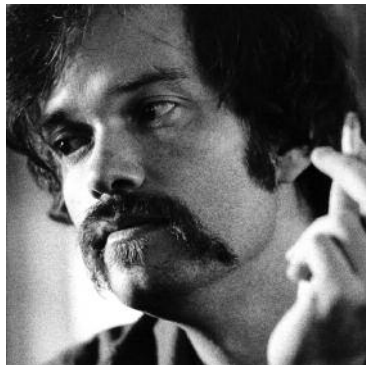
John Abercrombie: guitar  
Jan Hammer: organ, synthesizer, piano  
Jack DeJohnette: drums

„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.”

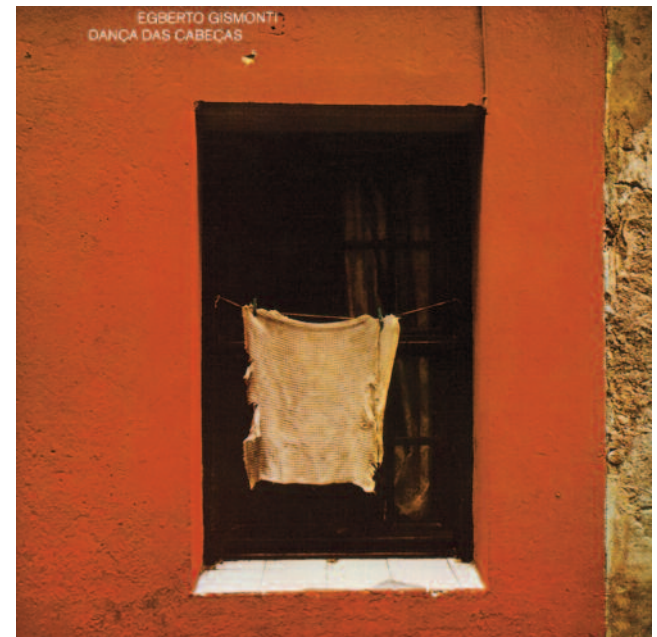
— *Downbeat*



Egberto Gismonti  
Dança Das Cabeças

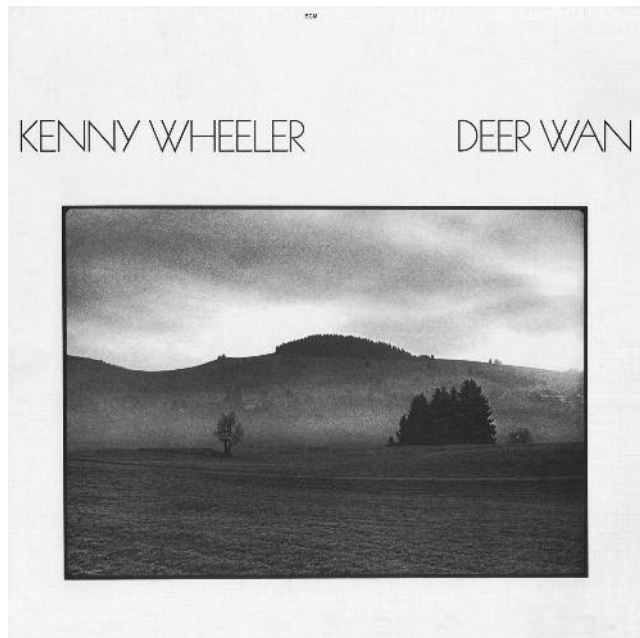
Egberto Gismonti: 8-String guitar, piano, wood flutes, voice  
Nana Vasconcelos: percussion, berimbau, corpo, voice

“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

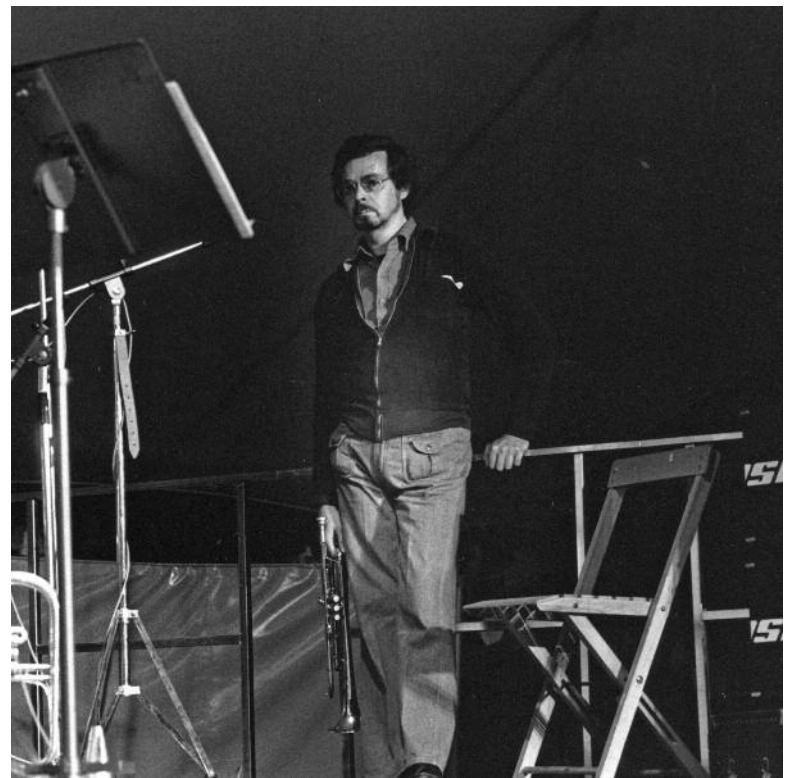


Kenny Wheeler  
Deer Wan

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*



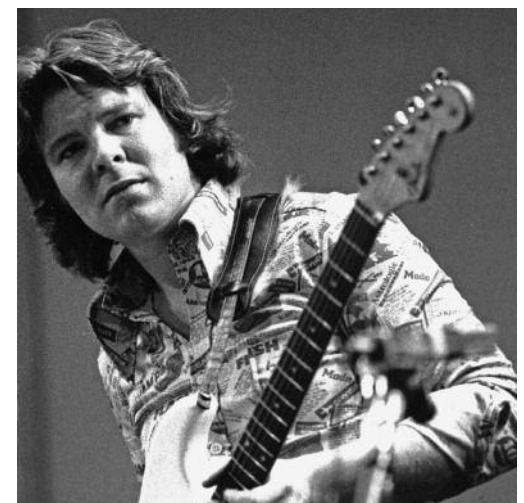


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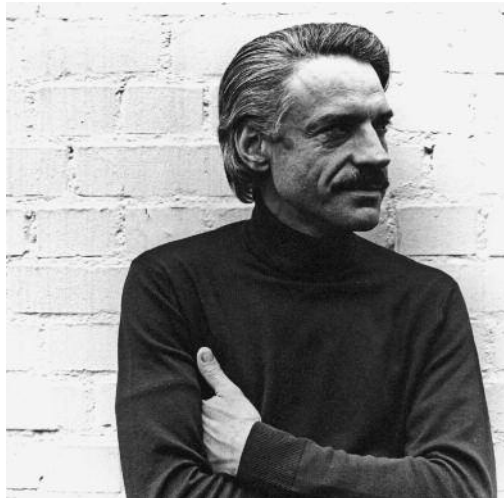
**Terje Rypdal**  
**Waves**

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*



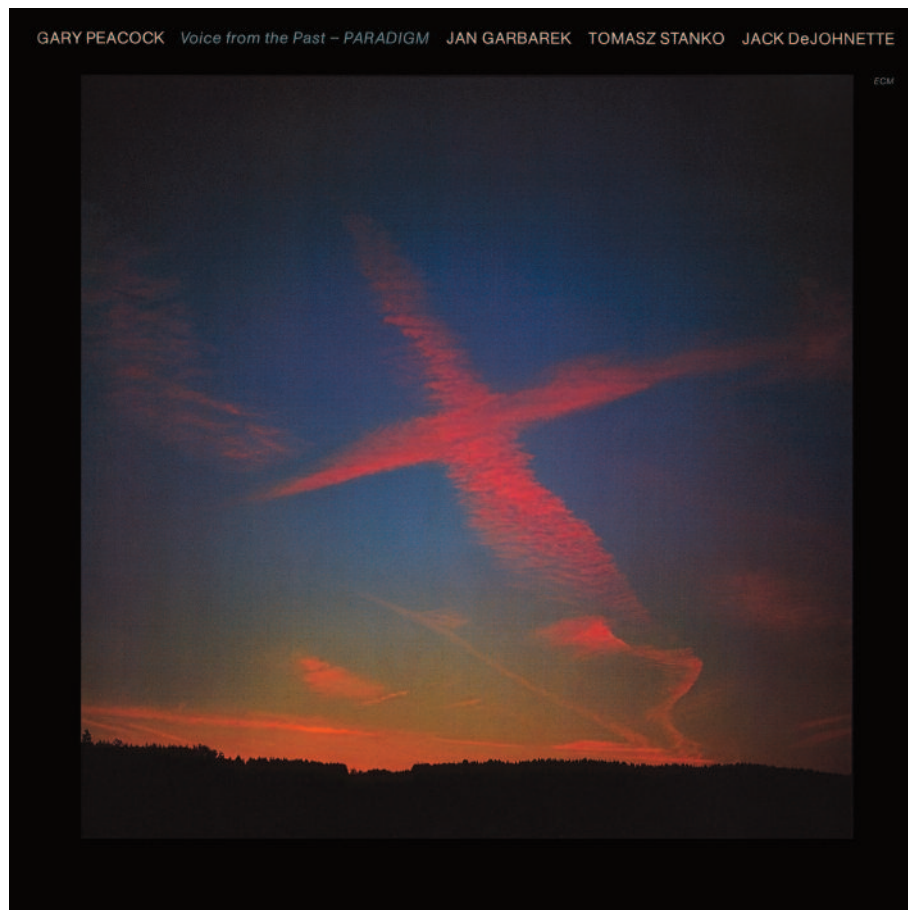




Gary Peacock  
Voice From The Past — Paradigm

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.

"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.

Keith Jarrett  
Belonging

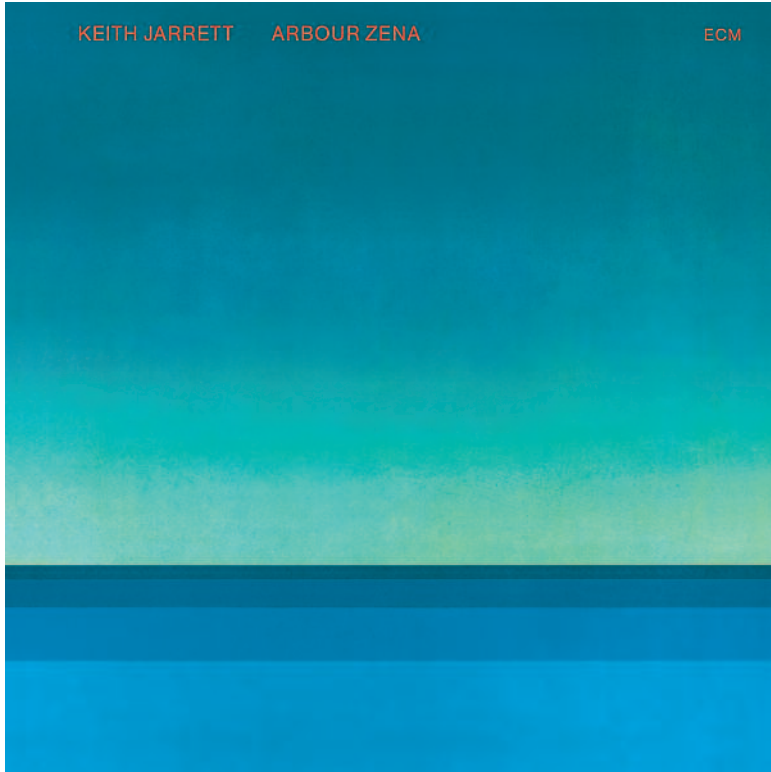
Keith Jarrett: piano  
Jan Garbarek: tenor and soprano saxophones  
Palle Danielsson: double bass  
Jon Christensen: drums

"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



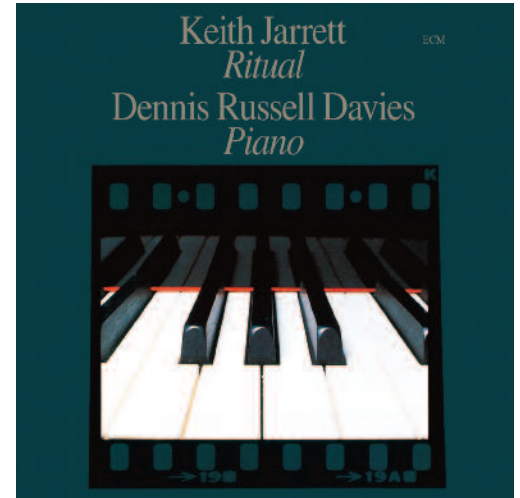




LP 180g Vinyl 374 3505

KEITH JARRETT ARBOUR ZENA

ECM



LP 180g Vinyl 374 3519

Keith Jarrett  
Arbour ZenaKeith 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  
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."

ECM 1115

ECM 1420  
ECM 1360

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."

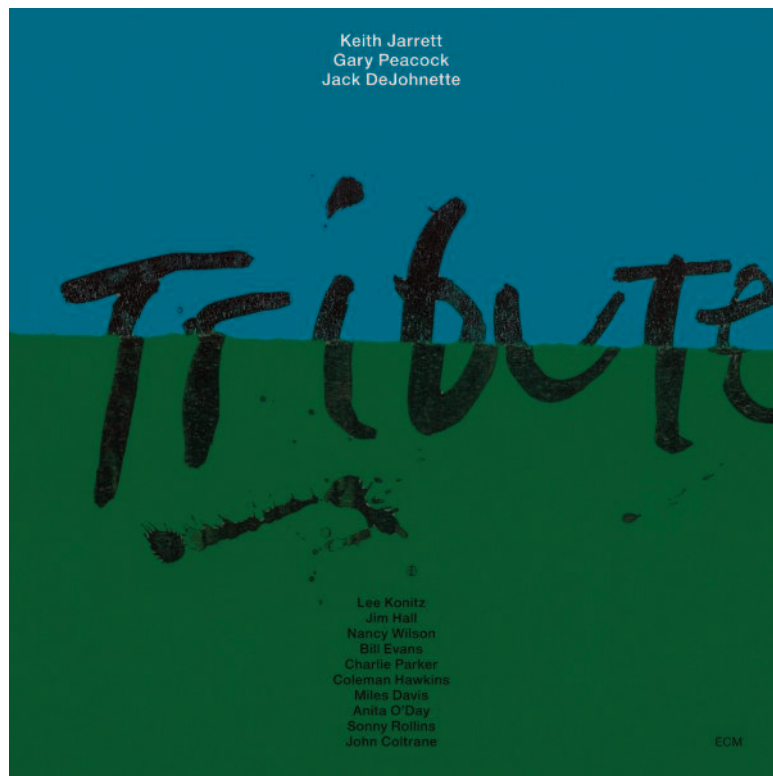
— *Jazz Journal*

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



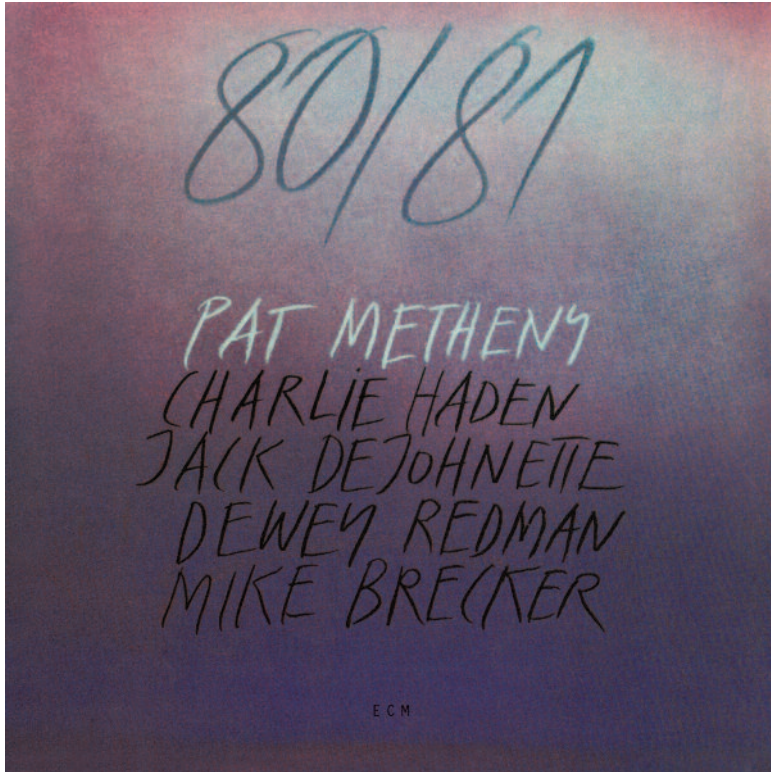
LP 180g Vinyl 274 8126



2-LP 180g Vinyl 835 0081

ECM 1180

ECM 1114  
ECM 1155



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

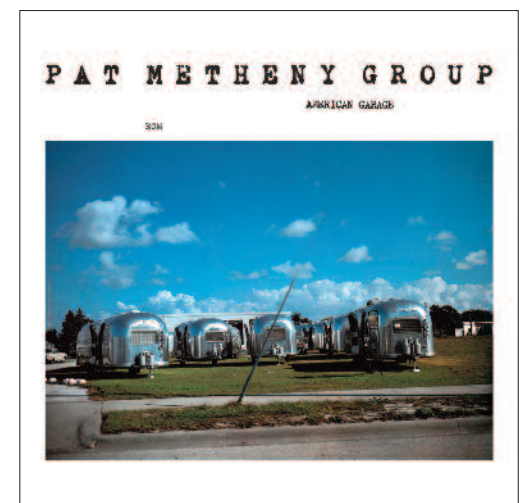
Pat Metheny: 6 and 12-string electric and acoustic guitars  
Lyle Mays: piano, Oberheim, autoharp, organ  
Mark Egan: bass  
Dan Gottlieb: drums

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.

2-LP 180g Vinyl 272 7890



LP 180g Vinyl 272 7889



LP 180g Vinyl 274 9654





ECM 1216

ECM 1252

**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.



LP 180g Vinyl 272 7893



2-LP 180g Vinyl 810 6221



LP 180g Vinyl 272 7884

Chick Corea  
Return To Forever

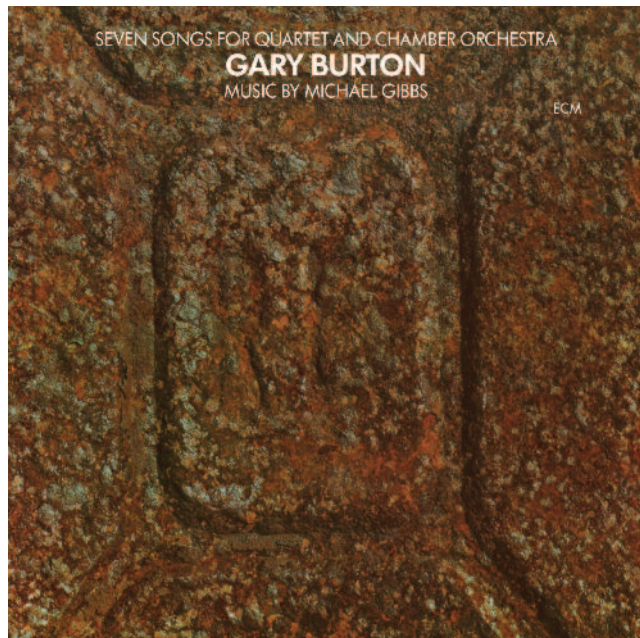
Chick Corea: electric piano  
Joe Farrell: flutes, soprano saxophone  
Flora Purim: vocals, percussion  
Stan Clarke: electric bass, double bass  
Airto Moreira: drums, percussion

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



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 powerhouse 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



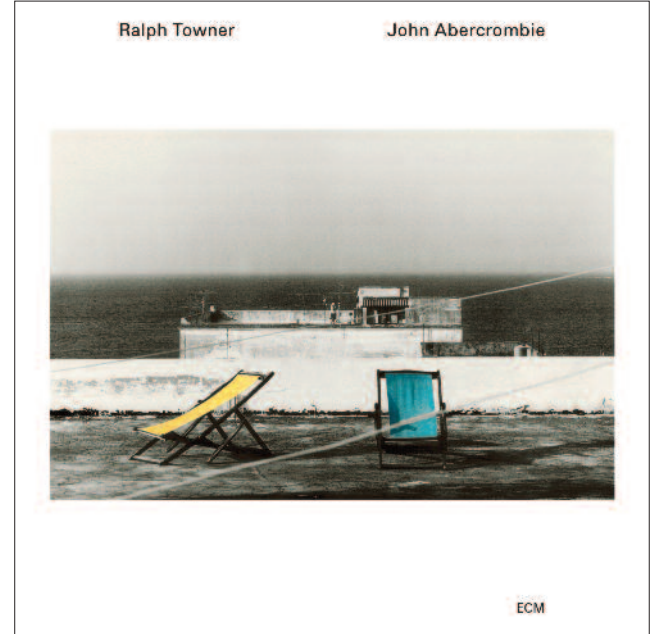


### Miroslav Vitous Group

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.

ECM

Jimmy Giuffre 3, 1961



Paul Bley

Jimmy Giuffre

Steve Swallow



**Lester Bowie  
Works**

**Lester Bowie: trumpet**  
**Joseph Jarman: reeds**  
**Roscoe Mitchell: reeds**  
**Malachi Favors Maghostut: bass**  
**Famoudou Don Moye:**  
**drums, percussion**  
**Donald Smith: celesta**  
**Fred Williams: bass**  
**Phillip Wilson: drums**  
**Stanton Davis: trumpet**  
**Malachi Thompson: trumpet**  
**Rasul Siddik: trumpet**  
**Steve Turre: trombone**  
**Frank Lacy: trombone**  
**Vincent Chancey: french horn**  
**Bob Stewart: tuba**  
**Bruce Purse: trumpet**  
**Craig Harris: trombone**  
**Ari Brown: tenor and soprano**  
**saxophones**  
**Art Matthews: piano**  
**Fontella Bass: vocals**  
**David Peaston: vocals**







LP 374 3555

Abdullah Ibrahim  
African Piano

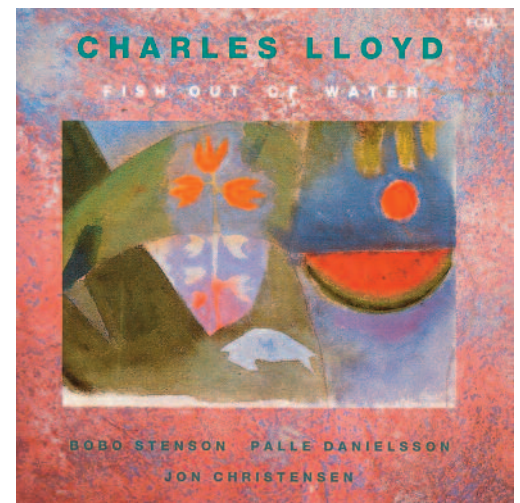
Abdullah Ibrahim: piano

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.

Charles Lloyd Quartet  
Fish Out Of Water

Charles Lloyd: tenor saxophone, flute  
Bobo Stenson: piano  
Palle Danielsson: bass  
Jon Christensen: drums

"What all four musicians show is that restraint can lead to music which is both vital and fascinating. This is quiet music. Quite beautiful."  
— *Jazz Forum*



LP 841 0881



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 Ántte 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*".

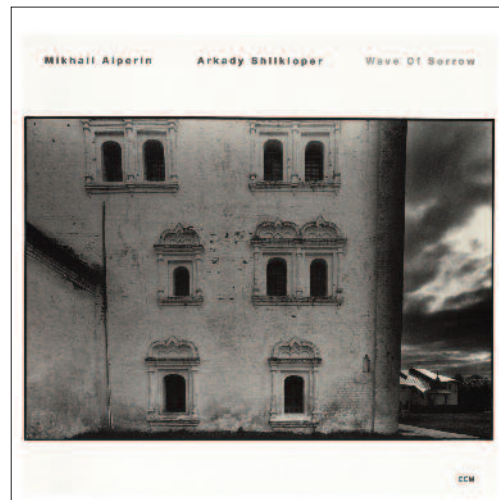


ECM 1371



LP 837 1111

ECM 1396  
ECM 1426



LP 839 6211

ECM 1437

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

Mikhail Alperin, Arkady Shilkloper  
Wave Of Sorrow

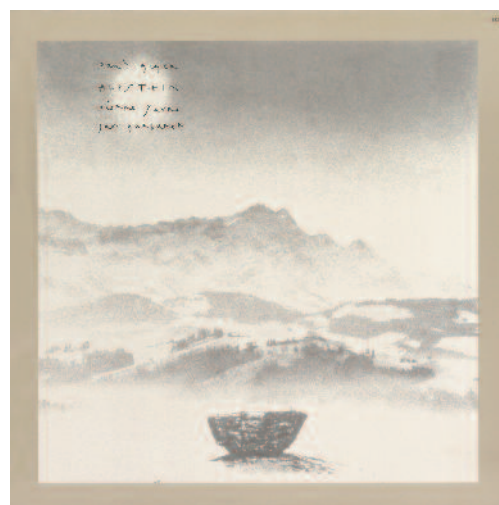
Misha Alperin: piano, melodica, voice  
Arkady Shilkloper: french horn,  
jagdhorn, flugelhorn, voice

Paul Giger, Pierre Favre, Jan Garbarek  
Alpstein

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

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



LP 847 9401



LP 847 9391





Spring 2017

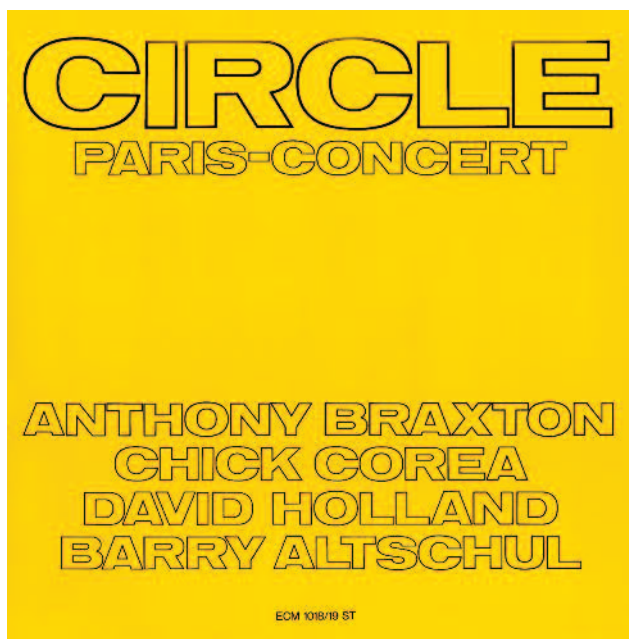


Circle  
Paris Concert

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*







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*



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



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

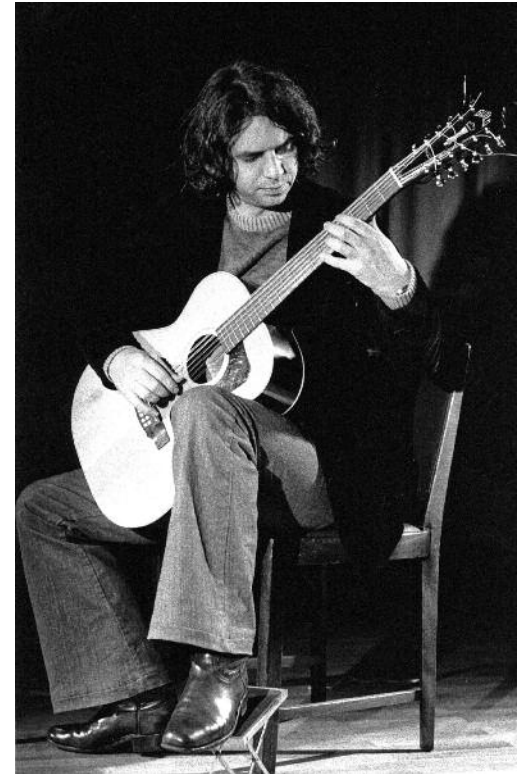
— *Jazztimes*

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



**Keith Jarrett**  
**The Survivors' Suite**

**Keith Jarrett:**  
 piano, soprano saxophone, bass  
 recorder, celeste, oboe, 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



LP 180g Vinyl 478 1121

**Jan Garbarek**  
**Places**

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







PAUL HINDEMITH  
SONATAS FOR VIOLA /PIANO  
AND VIOLA ALONE

KIM KASHKASHIAN  
ROBERT LEVIN



ECM NEW SERIES

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.“

— *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*



LP 837 7521

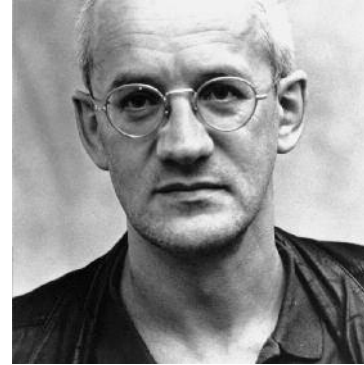


Paul Giger  
Chartres

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 Fährdrich  
Viola

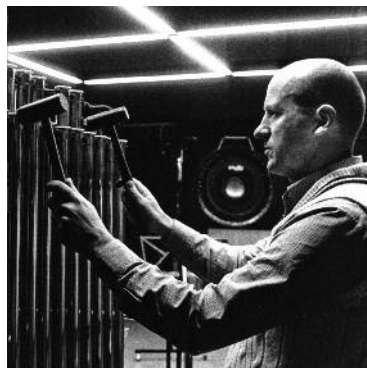
Walter Fährdrich: viola

„Walter Fährdrichs *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*



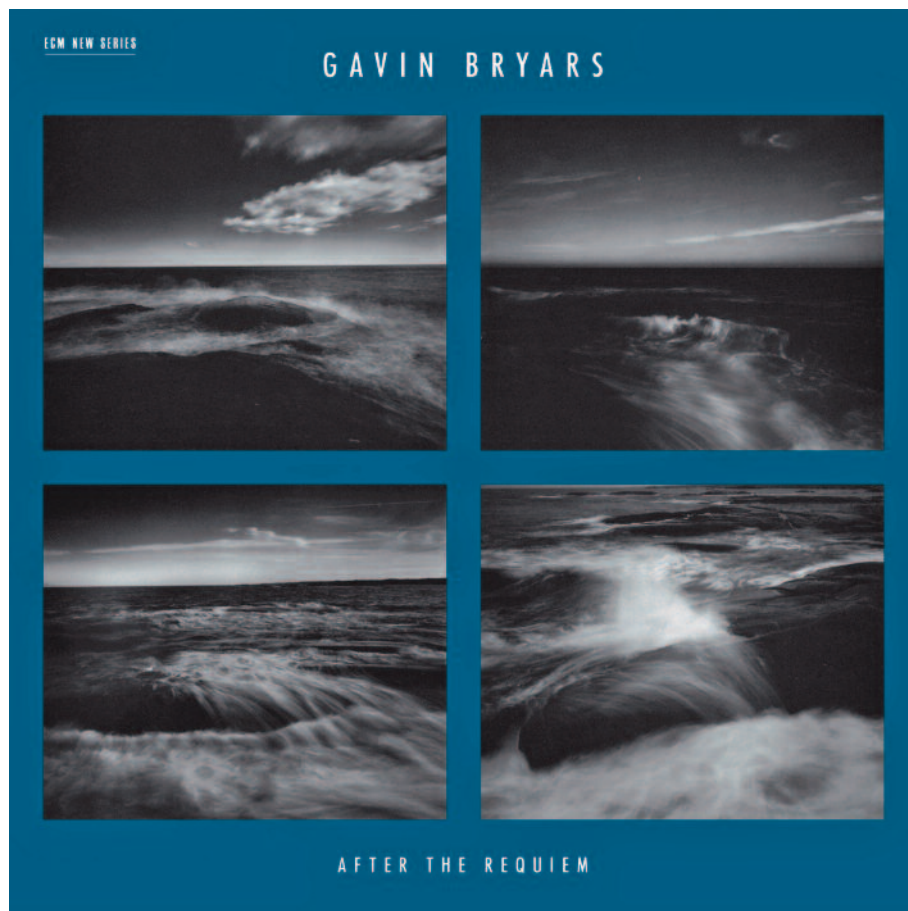
Gavin Bryars  
 After The Requiem

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*







Arvo Pärt: *Miserere*  
The Hilliard Ensemble,  
Orchester der Beethovenhalle Bonn

The Hilliard Ensemble  
Paul Hillier: conductor  
Orchester der Beethovenhalle Bonn  
Dennis Russell Davies: conductor  
Sarah Leonard: soprano  
Rogers Covey-Crump: tenor  
John Potter: tenor  
Christopher Bowers-Broadbent: organ  
Pierre Favre: percussion

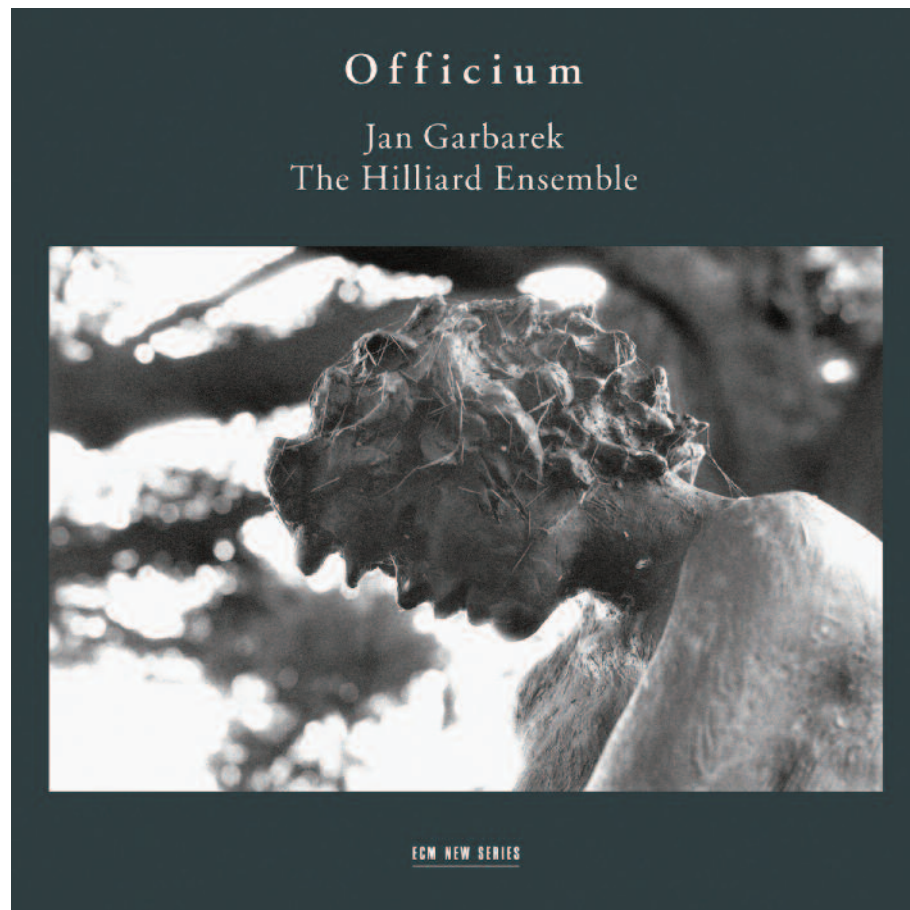
"This latest in ECM's continuing series of music by Arvo Pärt strikes as being the best to date. That in itself is a high commendation: its predecessors were excellent, but this disc is outstanding."  
— *Gramophone*



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

"Garbarek's 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 4811085

I

New Albums on Vinyl

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	2178	Nik Bärtsch's Ronin: Llyrïa
ECM	2064	Enrico Rava/Stefano Bollani/Mark Turner/Larry Grenadier/Paul Motian: New York Days
ECM	2060	Keith Jarrett/Gary Peacock/Jack DeJohnette: Yesterdays



## II

## From Analog 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	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	1022	Chick Corea: Return To Forever
ECM	1040	Gary Burton: Seven Songs For Quartet and Chamber Orchestra
ECM	1047	John Abercrombie/Jan Hammer/Jack DeJohnette: Timeless
ECM	1089	Egberto Gismonti: Dança das Cabeças
ECM	1102	Kenny Wheeler: Deer Wan
ECM	1110	Terje Rypdal: Waves
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	1371	Markus Stockhausen/Gary Peacock/Fabrizio Ottaviucci, Zoro Babel: Così Lontano...Quasi Dentro
ECM	1396	Mikhail Alperin/Arkady Shilkloper: Wave Of Sorrow
ECM	1398	Charles Lloyd: Fish Out Of Water
ECM	1419	Jan Garbarek Group: I Took Up The Runes
ECM	1426	Paul Giger/Pierre Favre/Jan Garbarek: Alpstein
ECM	1437	Arild Andersen/Nils Petter Molvaer/Tore Brunborg/Jon Christensen: Masqualero/Re-Enter
ECM	1438	Jimmy Giuffre/Paul Bley/Steve Swallow: 3, 1961
ECM	2741	Lester Bowie: Works
ECM	6002	Abdullah Ibrahim: African Piano

## Spring 2017

ECM	1018	Circle: Paris Concert
ECM	1024	Gary Burton/Chick Corea: Crystal Silence
ECM	1027	David Holland Quartet: Conference Of The Birds
ECM	1060	Ralph Towner/Jan Garbarek/Eberhard Weber/Jon Christensen: Solstice
ECM	1085	Keith Jarrett: The Survivors' Suite
ECM	1118	Jan Garbarek: Places

## III

## ECM New Series

ECM New Series	1330	Kim Kashkashian/Robert Levin: Paul Hindemith, Sonatas for Viola/Piano and Viola Alone
ECM New Series	1347	Gidon Kremer: Edition Lockenhaus, Vol. 4 & 5
ECM New Series	1386	Paul Giger: Chartres
ECM New Series	1412	Walter Fährdrich: Viola
ECM New Series	1424	Gavin Bryars: After The Requiem
ECM New Series	1430	Arvo Pärt/The Hilliard Ensemble/Orchester der Beethovenhalle Bonn: Miserere
ECM New Series	1525	Jan Garbarek/The Hilliard Ensemble: Officium

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