

AUTUMN LEAVES

# JAZZ FESTIVAL

16th, 17th and 18th october  
**2009**



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# AUTUMN LEAVES

## JAZZ FESTIVAL 2009

- ven 16 oct** KÖLNER SAXOPHON MAFIA  
20.00 h CLUB
- ven 16 oct** RUDRESH MAHANTHAPPA - CODEBOOK  
21.30 h Salle Krieps
- ven 16 oct** MIKKEL PLOUG GROUP  
FEAT. MARK TURNER  
23.00 h CLUB
- sam 17 oct** TRIO JURKOVIC - UHLIR - HELESIC  
20.00 h CLUB
- sam 17 oct** VIJAY IYER TRIO  
21.30 h Salle Robert Krieps
- sam 17 oct** DONNY MC CASLIN TRIO  
23.00 h CLUB
- dim 18 oct** HEY, ASS DAT DJÄSS?  
11.00 h Salle Robert Krieps
- dim 18 oct** PHILIP CATHERINE TRIO  
11.30 h CLUB
- dim 18 oct** MAXIME BENDER ORCHESTRA  
feat. RICK MARGITZA  
14.00 h Salle Robert Krieps
- dim 18 oct** KLARE - SIEGEL - CAMATTA  
15.30 h CLUB

les partenaires du Autumn Leaves Festival:

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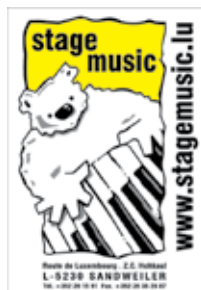
prix d'entrée pour le Autumn Leaves Festival:  
30 € par jour / 75 € pour les 3 jours  
prévente: [www.luxembourgticket.lu](http://www.luxembourgticket.lu)

nos partenaires:

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FONDS  
CULTUREL  
NATIONAL



# AUTUMN LEAVES FESTIVAL

Vendredi, le 16 octobre 2009 20.00 heures au CLUB

## KÖLNER SAXOPHON MAFIA

**SPACE PLAYER** - DAS SCIENCE FICTION PROGRAMM

Steffen Schorn • Joachim Ullrich • Roger Hanschel • Wollie Kaiser

### Logbuch - Eintrag Nr. 5021 ...

Wir befinden uns im Jahr 3 nach dem 20-jährigen Bestehen der Kölner Saxophon Mafia. Alle Brücken wurden abgebrochen - die Mafia macht sich auf zu neuen Galaxien und erkundet unbekannte, vorher nie von Menschen betretene Bereiche des Raumes. Auf ihrem Flug treffen sie alte Bekannte wie den spitzohrigen Mr. Spock von der Enterprise, aber auch die Orion 7 und ihre Besatzung, Commander McLane, Tamara Jagellowsk, sie passieren den Kampfstern Galaktika ohne größere Schäden, nehmen einen Kaffee im Restaurant am Ende des Universums - froh, nicht per Anhalter durch die Galaxis reisen zu müssen, lassen die Yedi-Ritter ganz weit links liegen und sind am Ende sicher nicht am Ende, als der Total Recall sie gerade noch vor dem Overkill rettet. Die Frage ist nur, wo sich Batman die ganze Zeit herumgetrieben hat. Wie alle Abenteuer ist auch dieser Ausflug mit der Saxophon Mafia in die Gefilde der Science Fiction eines mit Happy-End - spannend, unterhaltsam, aufregend - aber zu guter Letzt sind alle wieder sicher zu Hause. Ähnlichkeiten mit bekannten Melodien aus ebenso bekannten Filmen oder Serien lassen sich nur bei ganz genauem Hinhören erkennen ..... und sind sicher rein zufällig.

*„ ... Die Verfremdung ist das eigentliche Terrain der Saxophon Mafia. Dabei bleibt allerdings nichts dem Zufall überlassen. Im Gegenteil: geradezu mafiös hierarchisch durchorganisiert ist die Musik, von improvisiertem Chaos keine Spur, stattdessen totale Exaktheit ...“* FRANKFURTER RUNDSCHAU

*„... die vier Herren dürfen noch immer als eine in Deutschland einmalige Versammlung der Superhirne, Grenzgängerphantasten und Handwerksfetischisten bewundert werden ... Vierzehn Instrumente spielen sie, vom Sopranino bis zum Bass-Saxophon, fast alle Klarinetten und zwei Flöten. Und sie spielen das ganze Zweistundenprogramm auswendig. Da muss ein bißchen staunende Bewunderung erlaubt sein ...“* FAZ

[www.wollie-kaiser.de/timeghosthomepage/saxophonmafia/](http://www.wollie-kaiser.de/timeghosthomepage/saxophonmafia/)



# AUTUMN LEAVES FESTIVAL

Vendredi, le 16 octobre 2009 à 21.30 heures SALLE KRIEPS

## RUDRESH MAHANTHAPPA - CODEBOOK

Rudresh Mahanthappa – as, laptop

David Gilmore – guit

Rich Brown – e-bass

Damion Reid – drums

Guggenheim fellow Rudresh Mahanthappa is one of the most innovative young musicians and composers in jazz today. Floating near the top of the Downbeat International Critics Poll "Rising Star-Alto Saxophone" category for the past six years, #2 in 2008, Rudresh has incorporated the culture of his Indian ancestry and has fused myriad influences to create a truly groundbreaking artistic vision. As a performer, he leads/co-leads seven groups to critical acclaim. His most recent release for Pi Recordings Kinsmen featuring Carnatic saxophone legend Kadri Gopalnath (September 25, 2008) has been named one of the **Top Jazz CDs of 2008** by numerous news sources including the New York Times, NPR, BBC, Boston Globe, slate.com, and JazzTimes to name just a few. This album has topped the jazz radio charts in the US and Canada. His previous quartet release for Pi release Codebook (September 26, 2006) was named one of the **Top Jazz Albums of 2006** by The Village Voice, Jazztimes, and The Denver Post and received rave reviews from Downbeat, wired.com and Science Magazine. In Europe, Codebook received the esteemed "**CHOC DE L'ANNÉE**" (album of the year) for 2007 in France's Jazzman, 4 stars in the UK's Jazzwise, and received the "Bollino di Marzo" from Italy's Musica Jazz in addition to reaching #7 on US jazz radio charts and #1 on Canadian jazz radio charts.

As a saxophonist, Mahanthappa has achieved international recognition performing regularly at jazz festivals and clubs worldwide. As a composer, Rudresh has received commission grants from the Rockefeller Foundation MAP Fund, American Composers Forum, Chamber Music America, and the New York State Council on the Arts to develop new work. Mahanthappa holds a Bachelors of Music Degree in jazz performance from Berklee College of Music and a Masters of Music degree in jazz composition from Chicago's DePaul University. He now teaches at The New School University. Rudresh Mahanthappa currently lives in New York where he is clearly regarded as an important and influential voice in the jazz world. Rudresh uses Vandoren reeds exclusively. Mahanthappa is also a New York Foundation for the Arts Fellow.

*„Un son ample avec un pointe d'acidité, un phrasé qui s'amuse à accélérer – décélérer, déconstruire – reconstruire, et jouer au chat et à la souris avec ses partenaires. Thèmes aérés, subtils, ludiques, tranchants et occasionnellement tendres, le compositeur Mahanthappa paraît tout aussi surdoué. Le futur est entrée par la grande porte.“* Alex Dutilh – jazzman

[www.rudreshm.com](http://www.rudreshm.com)



# AUTUMN LEAVES FESTIVAL

Vendredi, le 16 octobre 2009 à 23.00 heures au CLUB

## MIKKEL PLOUG GROUP feat: MARK TURNER

Mikkel Ploug – guit  
Jeppe Skovbakke – bass  
Sean Carpio – drums  
Mark Turner – sax



Guitarist Mikkel Ploug's star has been ascending—not only in his native Denmark, but also in various overlapping international jazz circles. Last year, he received his BTA with a two-month residency in New York City, and in the process made some interesting musical connections. As a result, this debut offering from the Mikkel Ploug Group finds him inviting the crisp horn of NYC-based tenor saxophonist Mark Turner to be a part of the action. An improviser somewhat influenced by Trane, Turner adds his own take on these melodic Ploug originals. The amicable compositions and the neo-boppish style of Ploug's trio blend exceedingly well with Turner's tuneful approach for a refreshingly uncluttered program. The session is a decidedly global affair; Copenhagen's first-call bassist Jeppe Skovbakke and Dublin's top working drummer Sean Caprio provide a fluidly rhythmic foundation. All delicately straddle an engagingly thin line between straying too far from the music's intent and presenting an organized program. This cohesive quality is due primarily to the manner in which Turner's tone sonically inte-

grates with Ploug's guitar. Not a classically corpulent tenor sound, but sleeker and more agile, in the vein of a soprano player, it enables the two frontmen to trade off and combine for a very clean, though not sterile, sound. While each goes his own way at times, the most satisfying cuts are those that have the two blending against a very tuneful rhythm section.

Ploug is also impressive with melodies that do not become clichéd, quite ethereal chordalscape augmentations, intricate improvisations and slickly complex picked-out lines. Featuring Mark Turner is a strong collaborative first effort from a young guitarist that we will hopefully be hearing from again.



# AUTUMN LEAVES FESTIVAL

Samedi, le 17 octobre 2009      à 20.00 heures    au CLUB

## TRIO JURKOVIC – UHLIR – HELESIC

Darko Jurkovic – guit  
Frantisek Uhlir – bass  
Jaromir Helesic – drums

Auf der Welt gibt es gerade mal zwei Gitarristen, die die Spieltechnik des „two hands tapping“ beherrschen und gleichzeitig begnadete Improvisatoren sind. Der erste, Stanley Jordan, lebt in den USA. Der zweite nennt sich Darko Jurkovic und stammt aus Rijeka (Kroatien). Darko hat im Jahr 2002 zusammen mit Frantisek Uhlir - einem der versiertesten europäischen Bassisten - und dem Schlagzeuger Jaromir Helesic die Formation TRIO gegründet. Dieses Trio zählt zur Zeit zu den europäischen Spitzenformationen. Nach Konzerten dieser aussergewöhnlichen Kleinformaion sind die Rezensionen der Kritiker und des Publikums gleichermassen begeistert, so dass man dieses Trio getrost mit den Grössten ihres Fachs auf dieselbe Stufe stellen kann. Im Rahmen der ersten Tournee entstand die CD „Live 2002“, die im Prager Jazzclub Zelezna aufgenommen wurde. Am 22. Februar 2006 wurde auf der Prager Burg der Nachfolger CD „Frantisek Uhlir Trio feat. D. Goykovich“ mitgeschnitten. Im April 2008 folgt der neueste Silberling „Maybe Later“, herausgegeben auf Arta Records. Auf dieser CD sind - neben bekannten Standards - eigene Kompositionen zu hören. Bis jetzt hat diese einmalige Formation mehr als 280 Konzerte in der Tschechischen Republik, Deutschland, Frankreich, Österreich, Schweiz, Italien, Kroatien und der Türkei gegeben.



„Uhlir gehört zu den großen Drei der Prager Bass-Schule: in einer Linie mit Miroslav Vitous und dem Urvater Georg Mraz, ... Man wird weit reisen müssen, um einen singenderen und melodischeren Kontrabass zu finden als ihn Uhlir spielt. Sonor, auch in hohen Lagen präzise und voller überraschender Changes ging Uhlir noch zu Werke, wenn er nur begleitete. Immer dann übernahm ein junger Mann aus dem kroatischen Rijeka die erste Stimme, den man vorbehaltlos eine Weltsensation nennen kann: Darko Jurkovic spielt die E-Gitarre im „Two-Hand-Tapping-Stil“, den man sonst nur von Stanley Jordan kennt. Die Saiten werden dabei von beiden Händen direkt auf dem Griffbrett angeschlagen. Das sieht nicht nur spektakulär aus, das ergibt auch einen extrem sauberen Ton und ermöglicht höchste Geschwindigkeit.

Gemeinsam mit Jaromir Helesic, einem exzellenten Power-Drummer der alten Schule und mit dementsprechend mächtigem Drumset, bewältigten die beiden den ganzen Kanon des Modern Jazz.“      Süddeutsche Zeitung



# AUTUMN LEAVES FESTIVAL

Samedi, le 17 octobre 2009 à 21.30 heures SALLE KRIEPS

## VIJA IYER TRIO

Vijay Iyer – piano  
Stephan Crump – bass  
Marcus Gilmore – drums

Acclaimed pianist-composer VIJAY IYER and his colleagues Marcus Gilmore (drums) and Stephan Crump (bass) have updated the classic jazz piano trio, creating a powerful, cutting-edge new music that is firmly grounded in groove and pulse, but also rhythmically intricate and highly interactive; fluidly improvisational, yet uncannily synchronized; emotionally compelling, as well as innovative in texture, style, and musical form. Their original music is influenced by the jazz piano titans such as Thelonious Monk, Duke Ellington, Andrew Hill and Cecil Taylor; the classical sonorities of composers such as Reich, Ligeti, Debussy, and Bartok; a wide range of rock, soul, funk, hip-hop, dub, electronica, and African music; and the rhythmic vitality and melodic nuance of the music of Iyer's Indian heritage.



Howard Reich wrote in The Chicago Tribune: "The three players practically have become a single rhythmic organism... one of the great rhythm units of the day." This trio is documented on Vijay's new album "Tragicomic" (Sunnyside, 2008) as well as "Reimagining" (Savoy/Pi, 2006).

Vijay was profiled in the November 2008 issue of the influential French magazine Jazzman, and in the same issue Tragicomic received their highest rating of "Choc!" (5 Stars). Further accolades for Tragicomic have just arrived in Jazzman's December issue, in the form of a **"CHOC DE L'ANNÉE"**, their award for the best albums of 2008.

*"Pianist Vijay Iyer is one of the most intellectually restless improvising musicians in the world these days, and the rigorous compositional focus and fascinating conceptual depth in many of his projects can make it easy to overlook what a fantastic pianist he is. Though you can't untangle his playing from his thinking (and you probably shouldn't try), this week I've spent a lot of time concentrating on the solos, as opposed to the tunes, on last year's terrific Tragicomic (Sunnyside). It's partly a trio record, with Iyer backed only by bassist Stephan Crump and drummer Marcus Gilmore, but saxophonist Rudresh Mahanthappa guests on more than half of it. As much as I love the rapport between Iyer and Mahanthappa—they're frequent foils for each other, and Iyer just came through town with Mahanthappa's quartet—I'm pretty excited to hear the pianist at these gigs, with nothing but a killer rhythm section. Crump will be replaced by Thomas Morgan, but because he's worked with Iyer before, I'm still expecting a fiery, finely tuned trio."* Peter Margasak

[www.vijay-iyer.com](http://www.vijay-iyer.com)

# AUTUMN LEAVES FESTIVAL

Samedi, le 17 octobre 2009 à 23.00 heures au CLUB

## DONNY MC CASLIN TRIO

**Grammy Award Winner**  
**"Best drummer of his generation"**

Donny McCaslin –tenor sax • Scott Colley – bass • Antonio Sanchez –drums

Donny McCaslin waited until his sixth album to use the title *In Pursuit* (released June 5 on Sunnyside). But the concept of "pursuit" – single-minded devotion to a distant goal, marked by inventive exploration – has characterized his music almost from the beginning.

Born August 11, 1966, McCaslin grew up in Santa Cruz, CA; inspired by his father, a pianist and vibraphonist, the youngster started playing tenor saxophone at 12, and quickly progressed, touring Europe and participating in the prestigious Monterey Jazz Festival's California All-Star band while in high school. After attending the Berklee College of Music in Boston, he joined Berklee professor Gary Burton's quintet, with whom he toured for four years. McCaslin moved to New York, in 1991, working with bassist Eddie Gomez and then joining the group Steps Ahead, with whom he made the 1995 disc *Vibe* (NYC Records). But he really began to turn heads with his solo work in larger ensembles – first Ken Schaphorst's big band, and subsequently the acclaimed Maria Schneider Orchestra, where his performance on the album *Concert In The Garden* received a Grammy nomination for **"Best Jazz Instrumental Solo" in 2004**.

So much for McCaslin's "traditional" credentials, which provide the anchor for his much-admired work in more adventurous realms. Chief among these is the pianoless quartet *Lan Xang* (which evolved from an experimental partnership with fellow New York saxist David Binney) and the quintet led by the widely lionized trumpeter Dave Douglas, who added McCaslin to his band in 2005. Reviewing the *Douglas Quintet* in *Jazz Times*, Josef Woodard wrote of McCaslin: "He's a versatile player who moves easily between inside and outside musical zones . . . [T]here's a fluidity and grace to his playing even when he's pushing at envelopes."

Thanks to the high profile of the Dave Douglas Quintet, McCaslin in the last two years has achieved wider praise for the incisive twists and purposeful turns of his emotionally charged solos. But those qualities – along with his sometimes startling virtuosity, and his distinctive voice as a composer – had actually been on display for much of the previous decade, during which McCaslin proved himself a valued sideman on recordings by Danilo Perez, Luciana Souza, and performances with Tom Harrell, Brian Blade, John Pattitucci, The Mingus Band, and Pat Metheny. Meanwhile, the previous albums under his own name have shown him subtly incorporating elements of Latin American music within adventurous jazz frameworks. In 2006, McCaslin received a Doris Duke grant for new jazz composition from Chamber Music America; *In Pursuit* comprises the results of that work.

*"McCaslin offers Olympian solos that combine muscular performance and artistic grace."* -Jazziz

*"McCaslin is equally at home, conversant with tradition, but forging his own compositional and instrumental voice."*  
-David Adler

[www.donnymccaslin.com](http://www.donnymccaslin.com)



# AUTUMN LEAVES FESTIVAL

Dimanche, le 18 octobre 2009 à 11.00 heures SALLE KRIEPS

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HEY, ASS DAT DJÄSS? *entrée gratuite !*



En Jazzconcert fir Kanner vu 6 Joer un (a bis 106) mam Jitz Jeitz Quartett

Konstantin Rommelfangen – Billi Bibop

Jitz Jeitz – Tenor Sax

Claude Schaus – Piano

John Schlammes – Kontrabass

Mich Mootz – Batterie

De Billi Bibop weess, wat Djäss ass: eng lieweg a wibbeleg Musek, déi lëschtég an traureg ass, a bei där et Soliste gëtt, déi d'Musek spontan erfannen.

De Billi Bebop féiert labber duerch de Programm, geckst mat de Museker, an ass och e bës-sen de Kompliz vum Publikum.

An zum Schluss vum Concert gëtt et eng lwwerraschung...

(Längt vum Concert: ca. 50 Minutten)

[www.myspace.com/jitzjeitz](http://www.myspace.com/jitzjeitz)

# AUTUMN LEAVES FESTIVAL

Dimanche, le 18 octobre 2009 à 11.30 heures au CLUB

## PHILIP CATHERINE TRIO Django d'or 1998 "Best European Artist"

Philip Catherine – guit  
Philippe Aerts – bass  
Mimi Verderame – drums

Philip Catherine has been on the forefront of the European jazz scene since the sixties. His work great artists like Chet Baker, Larry Coryell, Tom Harrell, NHOP, Stéphane Grappelli, Charles Mingus, his unique approach and sound, his dedication to music have been important and influential.

Philip Catherine was born in London in 1942. Being from a musical family (his grandfather was first violin with the London Symphony Orchestra), he developed a musical ear from an early age. He took up the guitar after having discovered Brassens and Django Reinhardt, and started listening to all the great jazzmen of the period. Very soon he had the opportunity to meet some of them, and often accompanied them when they played in Belgium where his family had moved to by then. At the age of 18 he toured Europe with Lou Bennett and in 1971 Jean-Luc Ponty asked him to join his quintet. In 1971 he made his first record under his name, "Stream", followed in 1974-75 by "September Man" and "Guitars". Jazz amateurs the world over discovered not only a brilliant guitarist, but also a talented composer: themes like "Homecomings" and "Nairam" have become famous.

He has played in the most prestigious concert halls, from the Berlin Philharmonic to the Carnegie Hall, from the Concertgebouw in Amsterdam to the Olympia and Salle Pleyel in Paris and the Palais des Beaux-Arts of Brussels, but still loves to play in jazz clubs from time to time, because of the direct communication with the audience.

*«Catherine's ability to reference traditional markers from Reinhardt to Wes Montgomery, while sounding like nobody but himself, makes Guitars Two the kind of career high point that ought to dispel the guitarist's early branding. The qualities that established his reputation remain, but are subsumed in a broader approach that makes Guitars Two deserving of a place alongside Pat Metheny's New Chamber Music (ECM, 1979), Bill Frisell's Ghost Town (Nonesuch, 2000) and Joe Pass' '70s Virtuoso series on Pablo, as a pinnacle of what can be done by one man and a handful of guitars.»*  
(John Kelman, AllAboutJazz.com)

*"Philip Catherine, dernier "Romantique".*

*« un Philip Catherine flamboyant. (...) Philip Catherine ne joue pas de la musique : il est la musique ! Répertoire parfait. Montée en puissance tout au long de la soirée. Lyrisme à fendre l'inconscient. Musique, musique, parfois avec ces airs de simplicité qui vous font croire que rien n'est plus facile que d'observer un photon dans sa course. Le grand art. »* (Le Monde, Francis Marmande – 19/3/07)



[www.philipcatherine.com](http://www.philipcatherine.com)

# AUTUMN LEAVES FESTIVAL

Dimanche, le 18 octobre 2009 à 14.00 heures SALLE KRIEPS

## MAXIME BENDER ORCHESTRA feat. RICK MARGITZA

Christoph Möckel – as, fl, cl  
Holger Werner – as, fl, cl  
Stefan Schmid – ts, fl, cl  
Sebastian Degen – ts, fl, cl  
Heiko Bidmon – bs, bcl

Max von Einem – tb  
Tobias Wember – tb  
Liza Pflaum – tb, tba, btb

Lead, Compositions, Arrangement  
& Saxophones – Maxime Bender

Special Guest: Rick Margitza – Tenor Sax

Maxime Bender Orchestra is a new and unique project from the saxophon player, composer and arranger Maxime Bender. The Orchestra will play brand new compositions of Maxime Bender and will have with Rick Margitza an amazing guest soloist. The line up is completed by some of the best musicians from Cologne and German Jazz scene today.

Rick Margitza, who has long been regarded as one of the Young Lyons of the International Jazz Scene, is nowadays one of the most respected musicians of his generation. Excellent tenor and soprano saxophonist, mostly inspired by John Coltrane, Michael Brecker and Wayne Shorter, he has managed to expand and develop his unique voice, highly poetic and sharply incisive.

Frederik Köster – tp, flgh  
Christoph Moschberger – tp, flgh  
Menzel Mutzke – tp, flgh  
Lennart Schnitzler – tp, flgh

Riaz Khabirpour – guit  
Sebastian Sternal – piano  
Markus Braun – bass  
Paul Wiltgen – drums  
Tba – perc  
Kathrin Scheer & Tobias Christl – vocals



In 1988, he joined Miles Davis' group and recorded three albums with them: «Amandla», «Live around the world» and «Live in Montreux». He then cut three sets as a leader for the prestigious label Blue Note during 1989-1991. Since 1994, his career found itself enriched with five more solo albums and collaborations with such artists as Maria Schneider, Chick Corea and McCoy Tyner.

[www.maximebender.com](http://www.maximebender.com)

# AUTUMN LEAVES FESTIVAL

Dimanche le 18 octobre 2009 à 15.30 heures au CLUB

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## YOU ARE SO ME KLARE - SIEGEL - CAMATTA

Jan Klare – Altsaxophon, Flöten  
Oliver Siegel – Keyboard, Laptop  
Simon Matta – Schlagzeug, Percussion

Das Trio Klare-Siegel-Camatta ist gleichsam eine brandneue und doch auch recht eingespielte Band. Saxofonist Jan Klare und Keyboarder Oliver Siegel begannen im Sommer 2005 in einem Münsteraner Architekturbüro eine Konzertreihe mit dem Titel „aboriginal club“, in der sie neue Spielkonzepte im Grenzbereich verschiedenster musikalischer Genres ausloteten. Mitglied des damaligen Grundtrios war der Herner Perkussionist Hans Kanty, der jedoch im selben Jahr verstarb. Nach einiger Zeit des Suchens und Irrens stieß Schlagzeuger Simon Camatta als fester Triopartner zu den Beiden, der auf seine ganz eigene Art und Weise das entstandene Vakuum ausfüllte.

Bis 2008 bestritt das Trio verschiedenste Konzerte in Kneipen, Schrebergärten, mal auch mit Gästen, bis man beschloss, das Ganze zu einer festen Band zu machen. Die Geschichte der Gruppe drückt sich nun auch stark im Repertoire aus. Kompositionen überwiegend von Siegel und Klare bieten den Startpunkt für profundes Ausloten der Ausdrucksmöglichkeiten. Siegels außergewöhnliche Sounds, Klares hochenergetisches Spiel werden virtuos hochgekocht von Camattas unausweichlichem Drumdruck.

Ständig stürzt Tonkunst-Glücksritter Jan Klare in neue Abenteuer. Mit seinem Alt-Saxophon spielt er unentwegt kompromisslosen Jazz auf den Bühnen Europas, komponiert mit fieberhafter Rasanz, nimmt CDs auf und gründet Projekte. Jüngster Coup des Impulsgebers und Initialzünders der Ruhrgebiets Jazz-Szene ist die Band Klan Jare.

[www.janklare.de](http://www.janklare.de)

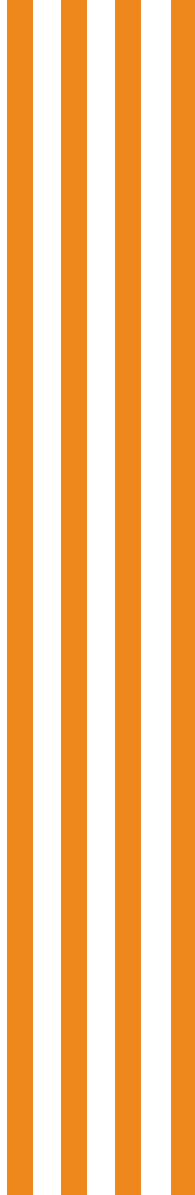




le 16, 17 et 18 octobre 2009  
au cloître de l'Abbaye de Neumünster

# **JAZZ CD MARKET**





**JAIL**  
JAZZ IN LUXEMBOURG

[www.jail.lu](http://www.jail.lu)