

**Klaus
Koenig** Seven Things



An Homage To Celia



Seven Things
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It's been a good ten years since the five of us from "Seven Things" came together.

So far, three of our four releases have had positive press with the maximum rating of five stars. Not a bad result, I would say. Let's see what this new work will bring us.

In 2012/13 when I plucked up the courage to plunge back into the music scene after a 15-year break due to illness, I initially had in mind a revival of my "Jazz Live Trio". This was the formation that had played on Swiss Radio SRF as the house trio from 1964 to 1982, and was responsible for accompanying the soloists in the "Jazz Live" concert series. My erstwhile colleagues were no longer available after my long break, and anyway, for me it was important to work with players from the younger generation. That I then met bassist Patrick Sommer and drummer Andi Wettstein was a great

stroke of luck, as I know today. The 40 years that separated us in age never posed a problem and there has never been a mean word between us in all those years. Nevertheless, my previous experiences in the 1970s with the group “Magog” wouldn’t let me be. Working with wind instruments naturally means a great increase in possibilities. Not only in colors, but also in shapes. So we very soon resolved to build a two-wind quintet alongside the trio work, but not quite from point zero.

I had already had the trumpeter Dani Schenker and alto-saxophonist Christoph Merki (both currently professors at the Zurich University of the Arts) in one of my groups, the quintet “Magog 2”. For this relatively short-lived attempt to build on my “Magog” experiences, I had approached these two horn players. In any case, I had known Christoph for much longer. As a student at the Einsiedeln Monastery high school, he had persuaded the priests to allow “Magog” to give a concert in the monastery to celebrate their graduation. Christoph was the driving force behind jazz there, as of course he had been playing the alto saxophone for a long time. As a result, in addition to studying history in Zurich, he trained to become a professional on his instrument at the Lucerne Jazz School.

Finding a voice in a trio that, as far as possible, doesn’t imitate familiar patterns, but rather has a certain degree of uniqueness, is already difficult enough, and perhaps only attainable after many years of playing. For me, leaving the beaten paths in a two-horn quintet seems an even more difficult thing to do. Overcoming the hard bop tradition, which in my view is still virulent in spite of free jazz incursions in recent decades, remains a challenge for every quintet, which in most cases is only achieved over time. Given that Miles Davis’ Second Great Quintet with Wayne Shorter still remains the top of the performance pyramid, the measure of all things, a similar level of musical expression could probably only be achieved with a completely different musical language.

We are left with the difficult task of balancing between two extremes: popular music with a memorable melody that delights the listener, and the polar opposite of not involving the target group, the audience, in the composition process at all, shutting one's self in an "ivory tower" and leaving the music to find its own way.

These questions about style used to concern me a lot. My goal has always been to be as "modern" as possible, to be at the forefront of development. Just not at any price. Abruptly renouncing the connection to jazz history, as was attempted in the 60s and 70s of the last century, was out of the question for me. Approaching new possibilities in jazz in an evolutionary way was my path.

If the recognition of the many difficulties in composing leads the musician to some modesty and humility, that is only to be welcomed. Young jazz adepts will rarely, nor should they be, discouraged. In each new generation, those touched by the arts strive to live their creativity, to express themselves in their art with the goal of always becoming a bit better, of raising the bar even higher. Desperation and desire are very close to one another.

Today, at my advanced age, a firmly anchored style in my/our music surprisingly is no longer an issue for me. Modern or old-fashioned – these are no longer points of reference for me. I like to take note of current trends, but they no longer alter my aesthetic preferences. The music that I write and play today must come as much as possible from within me, from the experiences gained during the long march of decades spent with this music we call jazz. It doesn't consciously, but certainly on an unconscious level does, take into account an imaginary audience.

“If it pleases, it is allowed” states Goethe’s Tasso, the embodiment of all that is artistic, including its complications, in the drama of the same name. His counterpart, the princess, a representative of the establishment corrects him with the words: “Let that please, which is allowed.” Today I’m rather closer to Tasso’s side when I expand his maxim to: “If it pleases me, it is allowed.”

Klaus Koenig

Klaus Koenig, p, composition, studied at the Acoustic Institute of the University of Music in Detmold, which he left in 1962 with a degree in sound engineering (with a distinction). He worked as a recording manager for the Swiss radio station SFR in Zurich until 1997. Alongside this he developed several hundred shows for the jazz department. In 1964 the radio station made him responsible for accompanying guest soloist in the radio concert series «Jazz Live». His «Jazz Live Trio», the most important players in which included Isla Eckinger, Peter Frei as a bassist, Peter Schmidlin and Pierre Favre as drummers - could be heard in more than 100 live broadcasts with soloists from around the world until 1982. The performers included many top American and European musicians such as Art Farmer, Dexter Gordon, Slide Hampton, Clark Terry, Benny Bailey, Phil Woods, Cliff Jordan, Kenny Wheeler and Albert Mangelsdorff. A 13-CD series by TCB documents this series of concerts. Longer-term links were established with Johnny Griffin, Lee Konitz, Sal Nistico, Franco Ambrosetti, Gianni Basso, Roman Schwaller and others. The group «Magog», made up of Hans Kennel, Andy Scherrer, Paul Haag and the Jazz Live Trio, was formed on his initiative in 1973 and enjoyed a great degree of international success. The collaboration with the actor and reciter Gert Westphal in a «jazz and lyrics» programme spanned several decades. A «classics and jazz» programme developed over several years with the classical pianist Annette Weisbrod. Participation in around 40 albums. Work on musical theory (on the tempering of keyboard instruments in old music) and musical education (piano voicing). In 1998 he had to stop his musical activity due to an illness in both of his hands. After many years of therapy, the 2012/2013 season with the old/new «Jazz Live Trio» and the 2013/2014 season with the «Seven Things» quintet with Dani Schenker, Christoph Merki and the trio meant a return to the music scene. In 2024 five albums are on the market, three of them having received five star reviews in the press.

www.klauskoenig.ch



Klaus Koenig
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Daniel Schenker
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Daniel Schenker, tp, received his first trumpet lessons at the age of ten. After studying computer sciences at the Swiss Federal Institute of Technology in Zurich, he was awarded his concert diploma by the Swiss Jazz School in Berne. Since the 1980s, Daniel Schenker has been a sought-after sideman in many Swiss bands and has played on more than 60 CDs and LPs. He has played in concert and on tour with Kenny Werner, Joe Haider, Bill Holman and many others. He has paid several visits to New York. Schenker performs regularly since 2001 with his own quartet and released the albums «Iridium» (2002), «soundlines» (2004, with the New York tenor saxophonist Chris Cheek as a guest) and «Jardim Botânico» (2009). Schenker teaches trumpet and ear training at Zurich University of the Arts (ZHdK) and is co-leader of the Zurich Jazz Orchestra ZJO. www.danielschenker.ch

Christoph Merki, as, studied history at the University of Zurich (Dr.phil.) and alto saxophone at the Lucerne School of Music (passed with distinction). He completed his musical training in New York, specifically with Dave Liebman. He now works as a jazz saxophonist, composer and music publicist. He has been teaching at the Zurich University of the Arts since 2001 and has been Professor of Ensemble Performances and History of Music since 2007. His albums "Ambient Conception of Jazz" (Universal Music), "Circles" and "Psychedelic Mountain Vol.1/2" were very well received, along with his own formation "Christoph Merki Music.01". As a music publicist, he made a name for himself with the standard band "Musikszene Schweiz" ("Swiss Music Scene", Chronos-Verlag, 2009) and has been a cultural journalist for the "Tages-Anzeiger" (since 2001). Christoph Merki built up the CD label ZHdK-Records at the Zurich University of the Arts and managed it from 2006 to 2012 with more than 30 CDs produced. 2012: selected by the Expert Commission of the Swiss cultural foundation Pro Helvetia for the field of music. www.christophmerki.ch



Christoph Merki
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Patrick Sommer, b, born in 1976. Patrick studied contrabass and electric bass at the Swiss Jazz School in Bern and in Los Angeles. He lives in Zurich and works as a freelance musician. A solid feeling for timings, a broad stylistic and instrumental range, an unswerving taste and his ability to adapt make him one of the most in-demand bassists on the Swiss music scene. He holds regular concerts both in Switzerland and abroad and is involved in theatre and dance projects as a musician and composer. Selected discography: Tony Renold Quartet: Places (Unit Records 2011); Plus Baschnagel's Latin World: Son Song (Altrisuoni 2011); Martin Lechner: Gentlemen Are Hard To Find (BHM 2011); Bucher Sommer Friedli & Aeby: Expanding (Dryrecords 2011); Bucher 5: Here And There (Unit Records 2010); Limber Lumber - R, ðsli Sommer Sartorius: Diapassion (Unit Records 2010); Tim Kleinert Trio: Free Passage To Now (Covariance 2010); Peter Zihlmann & TOW Orchestra: Tales Of The Old World (Unit Records 2010); Roli Frei & The Soulful Desert: Strong (Sound Service 2010); Adrian Frey Trio: No Flags (Unit Records 2010); Julian Amacker Universe: A Tea And Me (FF Records 2009); Marianne Racine Quartet: Jazz (2009); Patrick Sommer: Speechless (Rock Archive 2009); Bucher Sommer Friedli: Farb (Dryrecords 2008); The Moondog Show: Marfa (Fazerecords 2007); Tony Renold Quartet: Timeless Flow (Universal Records 2005); Lisette Spinnler Quartet: in Between (TCB Records 2004). He has been playing for the Jazz Live Trio since 2012. www.patricksommer.net

Andi Wettstein, dr, born in 1978. Studied the drums at the Musicians Institute in Los Angeles and at the Zurich University of the Arts. His active involvement in concerts has brought him together with, among many others, Franco Ambrosetti, Peter Madsen, Theo Kapiladis, Adrian Frey and Tobias Preisig. In addition to his artistic work, he also teaches at the Staufen School of Music. Future projects: The Murder Of Amus Ames, Mistura, Markus Bischof Trio, Ray Bourbon, Kabel, Jazz Live Trio.



Patrick Sommer, Andi Wettstein
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TCB 01232 Magog Live at the Montreux Jazz Festival 1973
(Originally released 1973 by Evasion Records, Lausanne)

TCB 01262 Gert Westphal und das Jazz Live Trio
Jazz & Lyrik – Heinrich Heine & Gottfried Benn

TCB 01302 Magog
(Originally released 1976 by JAPO Records, Munich)

TCB 02212 Swiss Radio Days Jazz Series Vol. 21
Jazz Live Trio Concert feat. Sal Nistico / Tony Scott

TCB 02222 Swiss Radio Days Jazz Series Vol. 22
Jazz Live Trio Concert feat. Albert Mangelsdorff / Francois Jeanneau

TCB 02242 Swiss Radio Days Jazz Series Vol. 24
Jazz Live Trio Concert feat. Gianni Basso / Guy Lafitte

TCB 02252 Swiss Radio Days Jazz Series Vol. 25
Jazz Live Trio Concert feat. Idrees Sulieman / Benny Bailey

TCB 02262 Swiss Radio Days Jazz Series Vol. 26
Jazz Live Trio Concert feat. Karin Krog / Enrico Rava / Miriam Klein

TCB 02272 Swiss Radio Days Jazz Series Vol. 27
Jazz Live Trio Concert feat. Phil Woods / Eddie Daniels / Stuff Smith / Leo Wright

TCB 02282 Swiss Radio Days Jazz Series Vol. 28
Jazz Live Trio Concert feat. Kenny Wheeler / Alan Skidmore

TCB 02322 Swiss Radio Days Jazz Series Vol. 32
Jazz Live Trio Concert feat. Sahib Shihab / Art Farmer / Clifford Jordan

TCB 02342 Swiss Radio Days Jazz Series Vol. 34
Jazz Live Trio Concert feat. Slide Hampton / Karl Berger / Glenn Ferris

TCB 02362 Swiss Radio Days Jazz Series Vol. 36
Jazz Live Trio Concert feat. Johnny Griffin / Hal Singer / Leszek Zadło / Ferdinand Povel

TCB 02382 Swiss Radio Days Jazz Series Vol. 38
Jazz Live Trio Concert feat. Dexter Gordon / Magog

TCB 02392 Swiss Radio Days Jazz Series Vol. 39
Jazz Live Trio Concert feat. Franco Ambrosetti / Andy Scherrer / Roman Schwaller /
Hans Kennel / Thomas Grunwald / Daniel Bourquin

TCB 32502 Klaus Koenig Jazz Live Trio
Nausikaa

TCB 33102 Klaus Koenig Jazz Live Trio
Piazza Rotonda

TCB 35202 Klaus Koenig Jazz Live Trio
Night Thoughts

TCB 35402 Klaus Koenig Seven Things
Seven Things I Always Wanted To Say

TCB 36202 Klaus Koenig Jazz Live Trio
Music for the Gentle Man

TCB 36602 Klaus Koenig Jazz Live Trio
It's a Foreign Language

TCB 36702 Klaus Koenig Seven Things
Kings and Illusions

TCB 37602 Klaus Koenig Seven Things
Dark With Excessive Bright

TCB 37702 Klaus Koenig Jazz Live Trio
Songs For Leila

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YELLOW reflects the "new grooves" in music today, including classical elements, as well as the contemporary "avant-garde" developments in jazz.

BLACK represents "world music" including crossover projects of jazz, world and folk music.

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