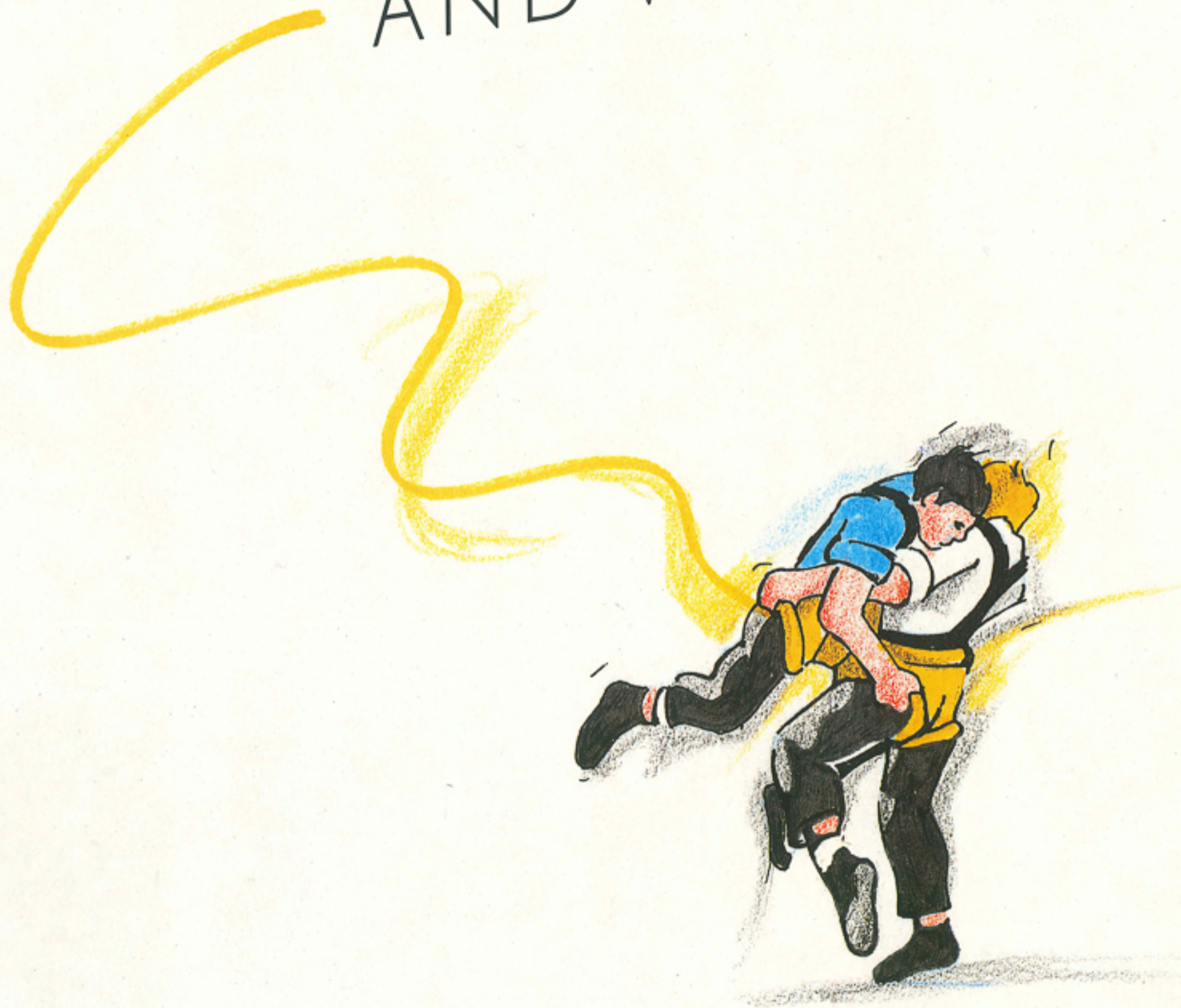


VIENNA ART  
ORCHESTRA  
AND VOICES



SWISS SWING

# VIENNA ART ORCHESTRA AND VOICES

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It was in November 1985 that I really began to make plans for the 1986 Willisau Jazz Festival, for which I am the organiser and manager. It has long been my wish to present a combination of improvised music and Swiss folk music at my festival. After I had heard Mathias Rüegg's record, with the Vienna Art Choir, '5 old Songs', I first of all thought of adapting this concept in the Willisau Festival programme though, as yet, this production has not often been performed in Switzerland. A first talk with Rüegg showed that he was not interested in the resumption of his work but was inclined to develop a new instrumental programme. In doing so, he was thinking of a strong, very high soprano, with a rather wild, partly electronic rhythm section and, above all, of an accordion! Simultaneously Mathias Rüegg also had the conception for some scenic moments. After the '5 old Songs' had produced a real acknowledgement of Swiss folk music, this new production should have been bound to create a rather strongly ironic distance from the purity of Swiss folk music.

So the Swiss composer and bandleader started work far from home in Vienna after I had promised him a 'free hand' with his first conceptual ideas, which had aroused my enthusiasm. First the vocals had to be created. Two veteran sopranos from the Vienna Art Choir, Renate Bochsanský and Maria Bayer, were engaged. Naturally, Rüegg's long-standing voice improvisation wonder, Lauren Newton, was engaged too, and also, in the course of time, Elfi Aichinger and Sarah Barret. The Swiss trumpet player Hans Kennel secured for Mathias the services of Hans Hassler, the best known and most original accordion player in central Switzerland. The Vienna Art Orchestra soloist, Karl Burni Fian, was engaged as trumpeter. The rhythm section was arranged with Woody Schabata on vibraphone, Heiri Kaenzig on bass and Joris Dudli on drums (in whose place Wolfgang Reisinger plays on this present record). Meanwhile Rüegg had started gathering material. From Herbert Joos, who studied the Alpine horn in Stuttgart and was the long-standing VQA soloist, Rüegg obtained the 'Schweizer Alphornbüechli', composed by A. L. Gassmann (approx. 1910). In it, Rüegg found many small treasures.

The concert at the 1986 Willisau Jazz Festival on Whit-Monday was one of the highest spots of the programme. All of the press were full of praise for Rüegg's splendid arrangement and the stirring and ironically critical performance. This present recording was made at Radio Studio Zürich on March 8 and 9. The programme accords substantially with the Willisau Festival '86 and the Moers Festival '87 appearance.

**Im Tenigerbad**, composed by Bündler St. Battaglia, appeals with its tense order, and above all through the accompanying piano solo from Uli Scherer and the vocal solo from Elfi Aichinger.

**Hymne, nicht zu andächtig** starts with a primitive slow country waltz which is then treated with three well-known Swiss folk music refrains from the choir in the minor key: 'Simelbärg', 'Tritt im Morgenrot daher' (Swiss national anthem!) and 'Meiteli, wenn du witsch go tanze'.

**Ländler für fünf Stimmen** impressively features the original accordion player Hans Hassler.

**Zoge am Boge III** is one of the best known Helvetic canons, and the reason that it carries the number III here is that Rüegg had already worked on it for the two records '5 old Songs' and 'Perpetuum mobile'.

**Bergecho** include Alpine horn progressions (written by A. L. Gassmann) that are complementarily superimposed, like a collage.

**S'wott es Frauei ...** (z'Märit go) is likewise one of the most popular Swiss folk airs. It demonstrates once more Mathias Rüegg's witty method of arrangement and shows the impressive accomplishment of the Swiss bassist Heiri Kaenzig.

**Von der Rigi** — an outstanding solo from Lauren Newton.

**Zitatmaschine**, Rüegg superimposes two Alpine horns, one upon the other. Thereby one experiences an extremely charming accordion/piano duet from Hans Hassler and Uli Scherer.

At the close, the initial motif 'Im Tenigerbad' sounds again — and the Swiss folk music turn ends.

Niklaus Tröler

## Side A:

- Im Tenigerbad (8:51)  
(St. Battaglia / M. Rüegg)  
pianosolo by Uli Scherer  
vocalsolo by E. Aichinger
- Hymne, nicht zu andächtig (4:40)  
(Mathias Rüegg)  
trumpetsolo by Burni Fian
- Ländler für 5 Stimmen (4:20)  
(Mathias Rüegg)
- Zoge am Boge III (3:26)  
(traditional / M. Rüegg)  
pianosolo by Uli Scherer

Uli Scherer — keyboards  
Hans Hassler — accordion  
Burni Fian — trumpet  
Woody Schabata — vibes  
Heiri Kaenzig — bass  
Wolfgang Reisinger — drums  
Mathias Rüegg

## Side B:

- Bergecho (4:40)  
(traditional / M. Rüegg)
- S'wott es Frauei ... (4:12)  
(traditional / M. Rüegg)  
bass-solo Heiri Kaenzig
- Von der Rigi (7:53)  
(traditional / M. Rüegg)  
vocalsolo by Lauren Newton
- Zitatmaschine (4:26)  
(Mathias Rüegg)  
accordion-/pianoduo by  
Hans Hassler & Uli Scherer

Lauren Newton — voice  
Sarah Barrett — voice  
Renate Bochsanský — voice  
Elfi Aichinger — voice  
Maria Bayer — voice

— leader, arranger

# SWISS SWING



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