

**VIENNA THE**

**ART OR BIG**

**CHES BAND**

**TRA YEARS**

**ON UNIVERSAL 1993-2007**

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ON UNIVERSAL 1993-2007

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ON UNIVERSAL 1993-2007

**VIENNA IF YOU  
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CHESTRA**

**THE BIG  
BAND YEARS**  
ON UNIVERSAL 1993-2007

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# IF YOU FEEL LIKE BEING ENTERTAINED

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THE BIG  
BAND YEARS  
ON UNIVERSAL 1993-2007

TITLE	COMPOSER	SOLOIST		TAKEN FROM
1. Fledermaus-Ouvertüre	Johann Strauss	Nico Gori/Andy Scherrer/Tobias Weidinger	9:20	All that Strauss Vol II
2. Persischer Marsch	Johann Strauss	Adrian Mears	4:05	Swing & Affairs
3. Furioso-Polka	Johann Strauss	Harry Sokal	4:30	All that Strauss Vol I
4. Ungarischer Tanz No. 5	Johann Strauss	Robert Bachner	4:10	All that Strauss Vol II
5. Der Wegweiser	Franz Schubert	Thomas Gansch	3:55	Swing & Affairs
6. Jean Harlow: Blond, Sharp & Loud	m. rüegg	Georg Breinschmid/Mario Gonzi	4:26	American Dreams
7. Louise Brooks: Lulu's Ragtime	m. rüegg	Robert Bachner	4:53	American Dreams
8. Ava Gardner: The Gardener Of Unrealized Wishes	m. rüegg	Mauro Negri	4:45	American Dreams
9. Marilyn Monroe: Behind The Mirror Of Desire	m. rüegg	Thomas Gansch	6:28	American Dreams
10. Such Sweet Thunder	Duke Ellington	Robert Bachner/Bumi Fian	2:31	Duke Ellinton's Sound Of Love, vol II
11. Rem Blues	Duke Ellington	Thomas Gansch	3:54	Duke Ellinton's Sound Of Love, vol II
12. Smada	Billy Strayhorn	Adrian Mears	2:17	Duke Ellinton's Sound Of Love, vol II
13. Little Max	Duke Ellington	Mario Gonzi	3:35	Duke Ellinton's Sound Of Love, vol II
14. Take The A-Train	Billy Strayhorn	Adrian Mears	5:31	Swing & Affairs
15. Diminuendo & Crescendo In Blue	Duke Ellington	Thomas Gansch/Thorsten Benkenstein	10:48	Duke Ellinton's Sound Of Love, vol II

# IF YOU FEEL LIKE LISTENING

VIENNA IF YOU  
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TRA THE BIG BAND YEARS ON UNIVERSAL 1993-2007 NING

TITLE	COMPOSER	SOLOIST		TAKEN FROM
1. Hobo Ho	Charles Mingus	Robert Bachner/Martin Koller	6:45	Swing & Affairs
2. L'art Du Son	m. rüegg	Harry Sokal	7:17	Art & Fun
3. Straight Up And Down	Eric Dolphy	Georgy Kornazov	4:45	Swing & Affairs
4. Leonardo Da Vinci: Light & Shadows	m. rüegg	Andy Scherrer	5:53	European Visionaries
5. Art With Punch	m. rüegg	Klaus Dickbauer/Bumi Fian	6:42	Art & Fun
6. Art With Heart	m. rüegg	Andy Scherrer	8:17	Art & Fun
7. Sigmund Freud: Night & Mares On A Viennese Couch	m. rüegg	Thomas Gansch	5:20	European Visionaries
8. Music Is A Very Personal Thing, Strictly Individual	m. rüegg	Harry Sokal	5:50	Big Band Poesie
9. Nicolaus Copernicus: Heliocentric Games	m. rüegg	Georg Breinschmid	4:18	European Visionaries
10. Gnossienne No.1	Erik Satie	Harry Sokal	5:07	Swing & Affairs
11. Anitra's Dance	Eduard Grieg	Andy Scherrer	3:45	The Original Charts
12. Quelques petits moments (first movement)	m. rüegg	Matthieu Michel	7:44	Unexpected Ways
13. Just Kind Of A Third Dream	m. rüegg	Harry Sokal	6:24	Third Dream

# IF YOU FEEL LIKE DREAMING

TITLE	COMPOSER/LYRICS
1. Francesco d'Assisi: Brother Sun And Sister Moon	m. rüegg / Francesco d'Assisi
2. I Sincerely Believe In Jazz	m. rüegg
3. Lauren Bacall: Smile Of Gold	m. rüegg / Anna Lauvergnac
4. Erasmus von Rotterdam: What You Believe Belongs To Your Own Once Upon A Summertime	m. rüegg
5. Voltaire: la Bibliothèque imaginaire	Michel Legrand / Eddie Barclay
6. Lush Life	m. rüegg
7. René Descartes: Les Jardins géométriques	Billy Strayhorn
8. Insecurity Is The Secret Of Eternal Youth	m. rüegg
9. Star-crossed Lovers	m. rüegg / Anna Lauvergnac
10. The Ballad Of Sad Young Men	Billy Strayhorn
11. After All	Tommy Wolf / Fran Landesman
12. Something To Live For	Duke Ellington
13. Round Midnight	Billy Strayhorn
14. Judy Garland Meets Francesco d'Assisi	Thelonious Monk
15.	m. rüegg / Anna Lauvergnac

SOLOIST		TAKEN FROM
Anna Lauvergnac	5:42	European Visionaries
Herwig Gradischnig	4:41	Big Band Poesie
Anna Lauvergnac/Andy Scherrer	4:02	American Dreams
Joris Roelofs	4:57	European Visionaries
Betty Carter	5:39	Ballads
Herwig Gradischnig	4:51	European Visionaries
Linda Sharrock	6:19	Ballads
Matthieu Michel	4:32	European Visionaries
Anna Lauvergnac/Klaus Dickbauer	4:29	Big Band Poesie
Robert Bachner	4:24	Duke Ellinton's Sound Of Love, vol II
Anna Lauvergnac	4:15	Swing & Affairs
Florian Bamböck	5:15	Duke Ellinton's Sound Of Love, vol II
Anna Lauvergnac/Andy Scherrer	6:28	Duke Ellinton's Sound Of Love, vol II
Herwig Gradischnig	4:44	Swing & Affairs
Anna Lauvergnac/Robert Bachner	5:12	Visionaries & Dreams

**VIENNA IF  
ART FEEL LIKE  
OR DREAMING  
CHESTRA**  
THE BIG  
BAND YEARS  
ON UNIVERSAL 1993-2007



# IF YOU FEEL LIKE DANCING

TITLE	COMPOSER/LYRICS	SOLOIST		TAKEN FROM
1. We Take Pride In Being Able To Play The Shit Out	m. rüegg	Herwig Gradischnig	5:36	Big Band Poesie
2. Everything Has Its Own Time	m. rüegg	Robert Bachner	5:04	Big Band Poesie
3. Writing For Big Bands Is Like Going Home	m. rüegg	Klaus Dickbauer	6:13	Big Band Poesie
4. We Got Our Kicks From Playing	m. rüegg	Matthieu Michel	5:21	Big Band Poesie
5. L'Art Goes Funk	m. rüegg	Herwig Gradischnig	4:34	Art & Fun
6. There Is Nothing To Me, It's Just The Band	m. rüegg	Adrian Mears	3:50	Big Band Poesie
7. Lisboa Reverie	m. rüegg	Matthieu Michel	5:26	Swing & Affairs
8. Marilyn Monroe Meets Stephen Hawking	m. rüegg	Thomas Gansch/Martin Koller	6:08	Visionaries & Dreams
9. When Vienna Doesn't Waltz	m. rüegg	Adrian Mears	4:25	Swing & Affairs
10. Stephen Hawking: Black Holes	m. rüegg	Martin Koller/Mario Gonzi	4:52	European Visionaries
11. John Locke: Patterns Of Independence	m. rüegg	Adrian Mears	3:58	European Visionaries
12. Off Beat Berlin On The Beat	m. rüegg	Joris Roelofs	3:47	Swing & Affairs
13. Fun & Art	m. rüegg	Matthieu Michel/Martin Koller	7:17	Art & Fun
14. Tango From Obango	m. rüegg	Robert Bachner/Thomas Gansch/Andy Scherrer	5:06	Swing & Affairs
15. Innocence Of Cliches	m. rüegg / Anna Lauvergnac	Yvonne Moore/Heinrich von Kalnein	4:23	Ballads

VIENNA ART IF  
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ON UNIVERSAL 1993-2007 ING

1992



# EURO-AMERICAN DREAM STORIES

Nostalgia was certainly unplanned for: On this August evening of 2010, a few fine, fat big-band sounds with a really good beat were enough and any attentive observer soon came to realize the touching truth of how easily fans, fellow travelers, musicians, and even critics could be moved to tears. They had embarked on a sentimental journey down memory lane during the "Game Over" party for the Vienna Art Orchestra (VAO) that mathias rüegg had staged at the "Porgy & Bess" (which he founded), a jazz club and former erotic movie theater in central Vienna; which, of course, also meant: This was the band's home base.

mathias rüegg, after months of painful inner struggle, had made the decision to disband the orchestra. It was a highly mature (in the sense of matured), unhysterical and pragmatic step to take, something rather rare in the cultural sector. The ensemble performed its last concert on July 9, 2010, at Viktring Abbey's Musikforum in Carinthia. The following day, mathias rüegg announced the end of the ensemble on the orchestra's homepage. The reasons he cited for his decision — while making perfectly clear that he was not playing the blame game — were "chronic under-financing, a major decrease in demand, as well the scaled down activities of event organizers and sponsors due to the economic crisis."

The VAO is steeped in history and stories. Musical history. Jazz history. Big band history. For a start, its development spans 33 years and is documented

through over 50 records and CDs, dozens of books (including one about secret societies in Austria), a movie film, TV productions, numerous Tour Diaries, and umpteen thousand press clippings. The vinyl beginning and (with this compilation) CD ending of this history was marked by the now legendary "Tango From Obango," the "orchestra's evergreen tune" (Der Standard/A). In-between these two versions lies a rich succession of metamorphoses, which began with the "Premier Orchestre d' Art de Vienne's" 1977 performance at a venue run by "Jazz Gitti" and "Jessas na," the first record of an avantgarde anarcho troupe. It continued with the "Wiener Art Orchesters" fusion into a homogenous, sublime conceptual orchestra and the final international breakthrough of the award-winning "Vienna Art Orchestra" of the late 1990s. It now ranked as "one of the best big bands in the world" (Der Tagesanzeiger/CH). Having reached the end of its classical big band phase in 2008, somewhere in 2009 it reinvented itself for the last time as a chamber music ensemble with a new sound. It was ahead of its time in the sense that rüegg's "3rd Dream" created, as it were, in the now and truthfully, the beauty and fascination of a musical image that is impossible in theory and improbable in waking reality.

The good news is: History, as we know, is a living thing. It is part of the cultural production of a society. rüegg never was a soloist, never a solitary person; rather, he was always (in) company, albeit at a distance from the high-society set. As Peter Rüedi (Weltwoche) wrote, he "never played an instrument, but an orchestra." Ultimately, one of the reasons why the cultural history of the VAO is such an original, good, and lively one is that the orchestra company and its director rüegg were able to foster distinct music personalities, many of whom have helped shape the character of European jazz and contemporary improvised music and will continue to do so: in the 1970s: Werner Pirchner, Harry Pepl, Lezek Zadlo; in the

1980s: Lauren Newton, Herbert Joos, Bumi Ftan, Hannes Kottek, Wolfgang Puschnig, Roman Schwaller, Harry Sokal, Uli Scherer, Janusz Stefanski, Wolfgang Reisinger, Joris Dudli, Jürgen Wuchner, Heiri Känzig, John Sass, Woody Schabata; in the 1990s: Matthieu Michel, Klaus Dickbauer, Florian Bramböck, Frank Tortiller, Christian Muthspiel, Claudio Pontiggia, Ursula Dudziak, Corin Curschellas; from 2000: Mario Gonzi, Jojo Mayer, Ingrid Oberkanins, Martin Koller, Georg Breinschmid, Hans Strasser, Robert Riegler, Wolfgang Muthspiel, Alegre Corrêa, Tobias Weidinger, Thorsten Benkenstein, Thomas Gansch, Juraj Bartós, Arkady Shilkloper, Adrian Mears, Robert Bachner, Ed Partyka, Nico Gori, Joris Roelofs, Herwig Gradischnig, Roman Janoska; and as a result of chamber-musical reloading: young classics such as Johanna Gröbner, Matthias Kronsteiner or Thomas Frey. And then there's "Sir" Harry Sokal, whose almost legendary saxophone solos invariably swept away the band, audience, and critics for 33 years.

History also thrives on memories. This is made quite plain by mathias rüegg's new, (of course) knowledgeable, concise, and occasionally astutely profound compilation, a "Best of..." of his ten big band years with Universal and its subsidiaries from PolyGram and Verve to Emarcy. What's more, taken together, the mottos of the individual CDs from the decade between 1998 and 2007 should be seen as spelling out the motto governing over 30 years of VAO performances: Art & Fun. Or, as rüegg described them, with a smile: "If you feel like being entertained, fly you to the moon; if you feel like listening, close your eyes; if you feel like dreaming, darn that dream; if you feel like dancing, dance in the dark."

It's a good idea to stick to this advice when in the middle of this extract of recordings — after track 9 of CD 2, at the latest, beginning with Satie's "Gnossienne No.1" and on to "Anitras' Dance" and "Quelques petits

moments" — the orchestra's sound slowly and consistently changes. What is apparent here is not only the VAO's almost missionary zeal and its driving force, namely to declare obsolete the boundaries between art and commerce, between European and American aesthetics; here, the vibrant nucleus of this compilation, the condensed version of the VAO's transformations is revealed.

But let's begin with "All that Strauss, Vol.II". Let's assume it was not without intention that mathias rüegg chose the "Fledermaus-Ouverture" as the opener for this sampler. For one, it is regarded as one of Johann Strauss' greatest creative feats. It introduces a large number of motifs of the following work and its dynamics pose a formidable challenge to any top-class orchestra. — Thus, one feature of the VAO begins to emerge.

On the other hand, what seems to have tipped the balance in favor of this opener was not only its international renown and success in America but also the working method of the Strauss Orchestra, which appears to have resembled that of the VAO fairly closely: Strauss had no difficulties in finding melodies; he jotted down his ideas on anything close at hand, then gathered his orchestra around him — always a chamber orchestra, by the way —, arranged, corrected, and right away went on to perform the piece, the melodies of which were often tailored to suit specific soloists. All that also amounts to a further characteristic of the VAO, and with Strauss, too, the media described the result as "witty, elegant, stimulating, and thrilling music from Vienna." In the end, the realization of the "Fledermaus" stood on a shaky foundation for a long time, the first performance had to be postponed repeatedly. This was due to the economic crisis that followed the so-called "Long Depression" or "Panic of 1873," which is to say the great stock market crash that had severely rattled financial markets. Sic!

In any case, still unimpressed by the financial crises in 2000, "All that Strauss, Vol II." took shape as a successor product to the VAO's legendary New Year's Concert at Vienna's Sophiensäle. With the two Strauss productions, the VAO did not stray far from the originals. And it didn't have to, as Strauss, according to rüegg, "had, of course, already anticipated all the features of 20th century popular music," and this offhand remark also says a lot as to his general approach to the monoliths of musical history.

Not only Strauss worked with his musicians over very long periods of time to develop a specific sound, Duke Ellington and Charles Mingus did so, too. For mathias rüegg it was, therefore, a compelling conclusion that there was simply no getting around the two big band giants. Quite to the contrary. Here, two good genies came together who were to share the VAO as their common bottle: While, ultimately, Ellington was a classic song composer, Mingus, despite being a strong melodician, was more interested in complex structures comprising changes of rhythm and tempo as well as free (often also collective) improvisation.

Consequently, the VAO too a careful approach, to Mingus once and to Ellington three times — and straight away rose to become their legitimate heir: For the first time in 1993, in the lead-up to the subsequent intense big band years, so to speak, with "The Original Charts of Duke Ellington & Charles Mingus." Originals which, in the case of Mingus, in part had to first be reconstructed. In the process, the VAO attempted to adjust the sound of Ellington's and Mingus' bands to their own possibilities and orient themselves towards, as rüegg put it, their "spirit" and "archaic power."

Six years later, rüegg even made one of Mingus' compositions the VAO's program: "Duke Ellington's Sound of Love" (the 2003 Vol. II contained a slightly adapted live recording) comprised a subjective selection of

mostly little-known pieces by Duke Ellington and Billy Strayhorn. To resounding success: "The Vienna Art Orchestra masters the balancing act between tradition and commentary," the German daily *Süddeutsche Zeitung* wrote, which also named "Sound of Love" the "best contribution" to the then-current Ellington Year.

Strauss, Ellington, and Mingus were to appear more frequently in the VAO's repertoire. For instance on "Swing & Affairs" (2005), a program that served up an unconventional mixture of succinct classic and supple jazz motifs, something that had by now become typical of rüegg: The above-mentioned heroes of composition were now joined by Monk, Satie, Schubert, Strayhorn — in short: the sparkling amalgam of the "European Songbook. Inspired by Verdi, Wagner & Schubert" (1995) and the "Nine Immortal Non-Evergreens for Eric Dolphy" (1997), even though the two last-mentioned CDs are not big band recordings.

The big band years with Universal were, in part, marked by the fact that mathias rüegg had, as far as possible, taken a back seat as a composer and, as an MOC of academic precision, a perfectionist master of ceremony, that is, had instead explored different theme-oriented programs in a meticulous and unforgettable manner.

The original actionist orchestra changed its hitherto somewhat unusual instrumentation and presented itself as a big band, at first with a classic wind section and later occasionally with two percussion sections — an electric and acoustic one. It turned out the VAO was as a mature eclectic sound ensemble that had not lost its brainpower, humor, and wit, conceived of swing as a quality and was able to also work consistently on dramaturgically structured programs: "VAO plays for Jean Cocteau" (1996) for instance, "Unexpected Ways" (1997), or "Ballads" (1997), a production which, not least with the help of participating

international stars such as Helen Merrill, Linda Sharrock, Betty Carter, Sheila Jordan, or Urszula Dudziak, gets to heart of the VAO's commitment to European and American heritage. And thus stands as a striking pillar in the impressive arcade of sound connecting the albums "from no art to mo(z)art" (1983) and "American Rhapsody: A Tribute to George Gershwin" (1998), or "Blues for Brahms" (1988), and "Swing & Affairs." Rüegg has been quoted as saying, not without reason: "In case an expert has heard parts, quotations, originals, or arrangements of Bach, Mozart, Bartok, Strawinsky, Tristano, or Monk, he is not mistaken. If his memory fails him, however, we take that as a compliment: He has recognized our individuality."

A leitmotif, for the years after 2000, in which rüegg, with tremendous energy, ambition, and self-assertion again composed himself: "Artistry in Rhythm" laid the foundations for brilliant conceptual albums such as "Centenary Journey" (2001), "Art & Fun" (on the occasion of the 25th anniversary in 2002), or "Big Band Poesie" (2004), the common denominator of which is the aesthetics of the intensity of lived momentum. Together, they can be described as an associative motley of different chapters of musical history, an intense reflection on the orchestra's own development, and on account of their forcefulness once again: more than the sum of its parts.

The magnum opus "3," a trilogy, marked the orchestra's 30th anniversary in 2007. It comprised 39 compositions and three programs, namely "American Dreams," "European Visionaries," and "Visionaries & Dreams." The VAO's by now doubtlessly transcontinental tree-forked musical roots now bore its essential fruit. In a striking climax, a hundred years of American history, represented by thirteen portraits of women, of film icons from Jean Harlow to Marilyn Monroe, met with the history of a thousand years of

European ideas, represented by men like Francis of Assisi or Stephen Hawking, and in the third part (remember "Fe & Males") formed colorful pairs. The German daily *Süddeutsche Zeitung* simply and justly called this "Ring of jazz" their "hour of glory."

"American Dreams" was followed by "3rd Dream," a radical turning point in the VAO's development. When seen against the backdrop of the band's history and rüegg's exploration of chamber music as a composer, it did not come entirely as a surprise. It was somewhat of a surprise that in the 21st century an all-new sound could still be invented at all. Even though rüegg, not entirely lacking in vanity, had asserted his intention to further the development of music and hone the orchestra's sound all along, hardly anyone had anticipated the boldness with which he staged the orchestra's rebirth and, thus, generated new worlds of sensation and perception. However, despite media acclaim, not with event organizers and audiences.

The future also needs the past: Sometimes, we have to take the long way to reach a destination. With "3rd Dream," mathias rüegg and the VAO have, after 33 years, finally achieved their aim of realizing a Euro-American music, one that is entertaining as it is demanding and forges a both moving and contemplative path into the still-young millennium.

There's a fresh feel to it. Der Standard wrote: "A window has been opened to the future..."

The dream would have come true.

Perhaps that's why — with a bittersweet undertone — this compilation ends with the song "Innocence of Clichés"?

Wolfgang Lamprecht,  
translated by Matthias Goldmann

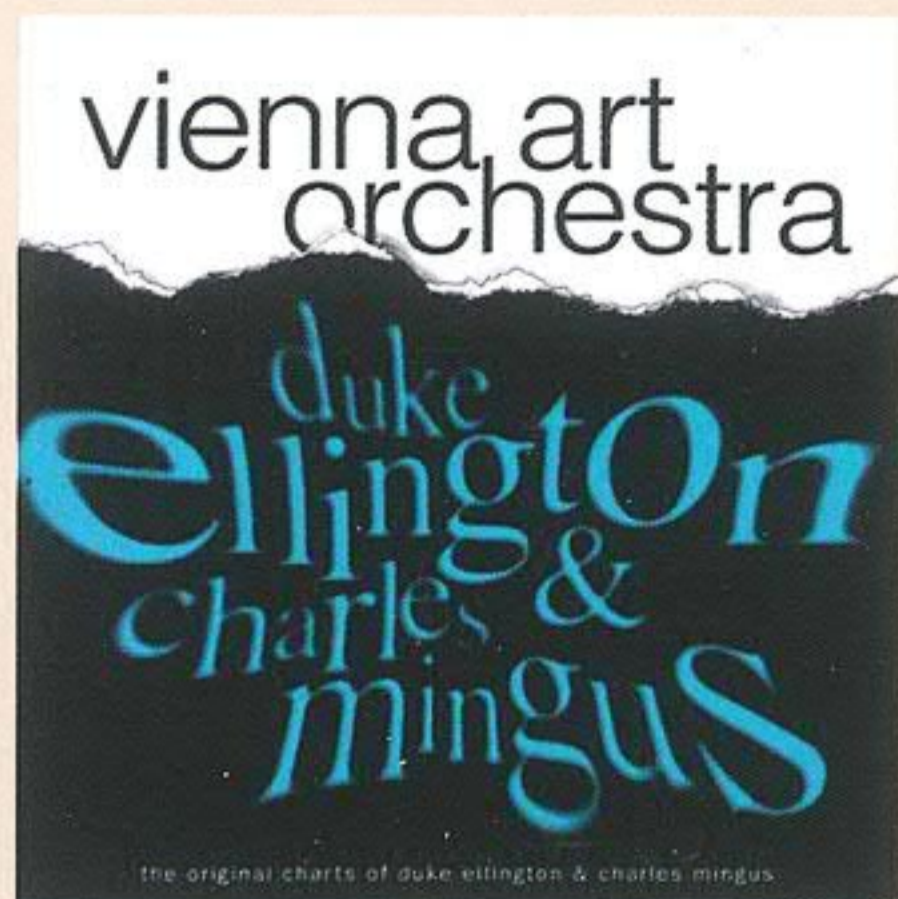
*Jayne Mansfield*

1997

SoundFree



**THE ORIGINAL RECORDINGS FROM THE BIG BAND YEARS ON UNIVERSAL 1993-2007**

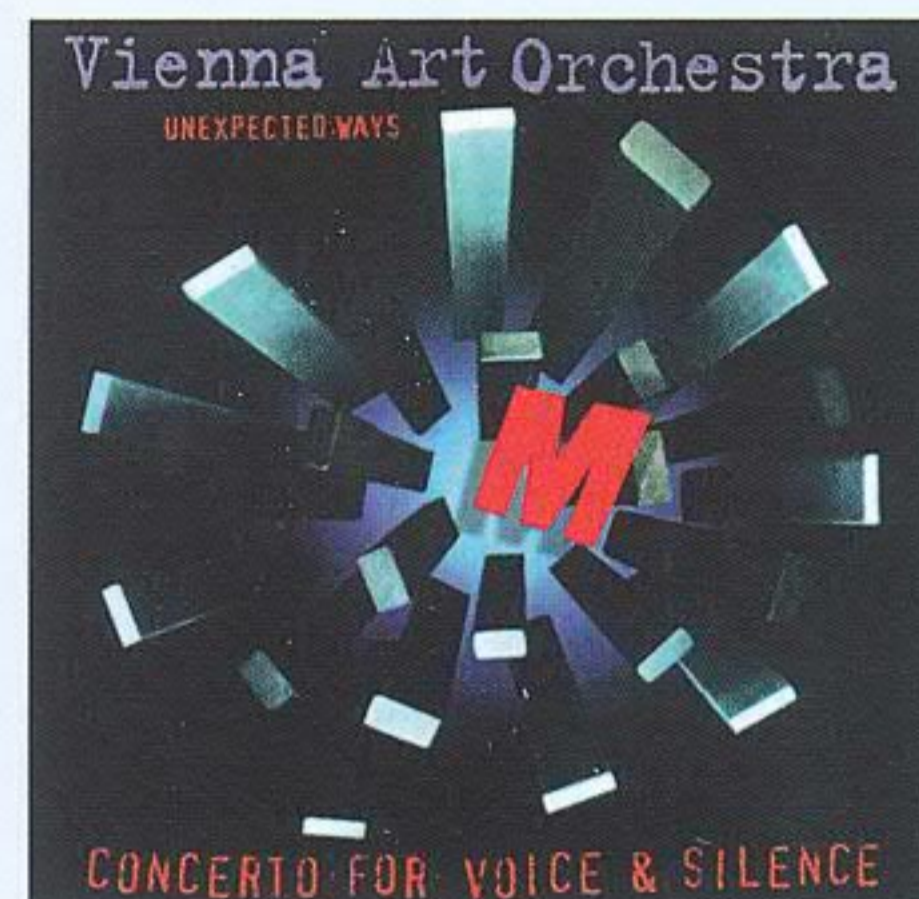


**1993 The Original Charts of Duke Ellington & Charles Mingus**

1. Hobo Ho 2. The Shoes Of The Fisherman's Wife Are Some Jive Ass Slippers 3. The Eye Of Hurricane Sue 4. Don't Be Afraid, The Clown's Afraid Too. All titles comp. by Charles Mingus & arr. by Sy Johnson, except Hobo Ho, arr. by m.rüegg. 5. Red Shoes 6. Sophisticated Lady 7. Madness In Great Ones 8. Anitra's Dance 9. Asphalt Jungle 10. Come Sunday 11. El Gato. All titles comp. & arr. by Duke Ellington, except El Gato, comp. Cat Anderson & arr. by m. rüegg

Line-up: Corin Curschellas (voc), Matthieu Michel, Bumi Fian, Thorsten Benkenstein, Herbert Joos (trpt), Klaus Dickbauer, Harry Sokal, Florian Bramböck, Andy Scherrer, Herwig Gradischnig (sax), Christian Radovan, Danilo Terenzi (trb), Claudio Pontiggia (f-horn), Charly Wagner (bass trb), Heiri Känzig (b), Uli Scherer (piano), Franck Tortiller (vibes), Thomas Alkier (dr), m. rüegg (cond).

Credits: Recorded live (48-digital track) at the Five Spot, New York City, October 23rd, 1993. Mixed by Jürg Peterhans, Ronald Matky & m. rüegg at Studio Powerplay, Maur/Zürich, December 13th till 15th, 1993. Produced by mathias rüegg. Verve 521 998-2 CD



**1997 Unexpected Ways - M**

1. Concerto for Voice and Silence. Composed by m.rüegg (1994), commissioned by Lothar Knessl (IGNM Vienna). Lyrics by Karin Kaminker, in an authorized adaptation of John Cage's "Mureau".

Line up: Corin Curschellas (voc), Vasile Marian (oboe), Klaus Dickbauer, Florian Bramböck (reeds), Claudio Pontiggia (f-horn), Reinhard Micko, Walter Fischbacher (p), Franck Tortiller (vibes), Heiri Känzig (b), Joanna Lewis (1st viol), Michael Snyman (2nd viol), Graeme McKean (viola), Michael Dallinger (cello), m.rüegg (cond.).

2. Quelques petits moments first movement - Concerto for trumpet and symphonic Orchestra. Composed by m.rüegg (1995), commissioned by the Orchestre de Normandie Basse, Caen, France.

Performed by the Symphonieorchester Hannover and Matthieu Michel (trumpet) under the direction of m.rüegg. Recorded March 1st 1996 at the NDR-Studio, Hamburg. Mixed by Walter Quintus on August 9th, 1996 at the NDR-Studio, Hamburg. Matthieu Michel was recorded on December 5th, 1996 at the Cosmix Studio, Vienna.

3. Sunaris-Concerto for Triangle & Chamber Orchestra. Composed by m.rüegg (1996). Performed by the ensemble "Die Reihe" conducted by H.K. Gruber.

4. Short developments for Windquintet. Composed by m.rüegg (1996). Commissioned & performed by Opus Novum. Recorded on December 22nd, 1996 by Paul Niederberger at Studio Niederberger, Oberdorf/Switzerland. PolyGram/Verve 537 098-2 CD



**1997 Quiet Ways - Ballads**

1. What's New feat. Helen Merrill, based on a version by Helen Merrill with Clifford Brown from "Helen Merrill" (1954, EmArcy) 2. Somewhere Over The Rainbow feat. Monika Trotz, based on a version by Uli Scherer from "And She Answered" (1989, ECM) 3. Lush Life feat. Linda Sharrock, based on the version by John Coltrane with Johnny Hartman from "John Coltrane & Johnny Hartman" (1963, Impulse) 4. The Ballad Of Sad Young Man feat. Anna Lauvergnac 5. Once Upon A Summertime feat. Betty Carter, based on a version from the record "It's Not About The Melody" (1992, Verve) 6. If You Could See Me Now feat. Sheila Jordan, based on a version from the record "Portrait of Sheila" (1962, Blue Note) 7. You've Changed feat. Urszula Dudziak, based on the Billy Holiday version from "Lady In Satin" (1958, Verve) 8. One For My Baby feat. Anna Lauvergnac & Monika Trotz, based on the version by Frank Sinatra & Nelson Riddle from "Sings for Only the Lonely" (1958, Capitol) 9. Innocence Of Clichés feat. Yvonne Moore.

Line-up: Rudi Pilz, Matthieu Michel, Bumi Fian, Herbert Joos (trpt), Klaus Dickbauer, Florian Bramböck, Andy Scherrer, Harry Sokal, Herwig Gradischnig (reeds), Claudio Pontiggia (f-horn), Christian Muthspiel, Dominique Stöger, Charly Wagner (trb), Franck Tortiller (vibes), Uli Scherer (p), Heiri Känzig (b), Thomas Alkier (dr) & string orchestra, m. rüegg (cond). Arranged by m. rüegg.

**Credits:** The orchestra was recorded on July 3rd, 1996 at the Austrophonstudio Vienna, by Jürg Peterhans (Studer 24-track analog). Linda Sharrock was recorded on October 1st by Bernd Jungmeier at the Cosmix Studio, Vienna. Mixed by Jürg Peterhans, Heinrich von Kalnein and m. rüegg at Studio Powerplay, Maur/Zürich, December 1996. Produced by m. rüegg. PolyGram/Verve 537 097-2 CD

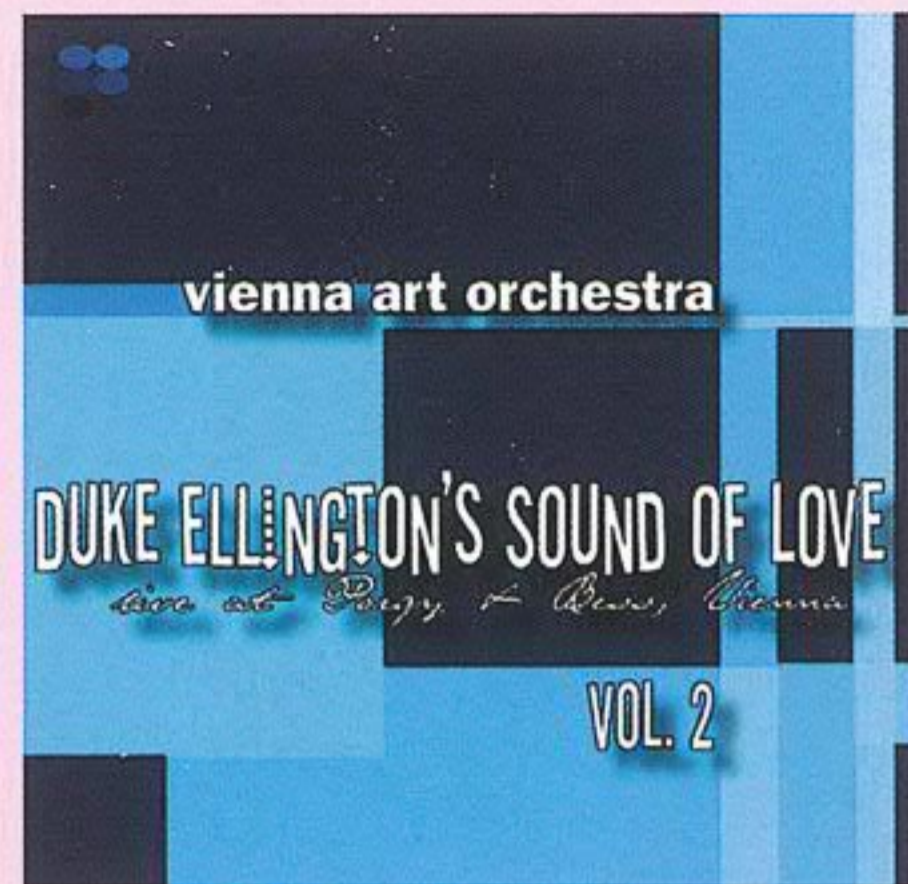


## 2002 Art & Fun

1. Art & Fun 2. L'Art Du Son 3. Art Of Sin 4. Art Is Gone 5. Art Is Smart 6. Art With Heart 7. Art To Dance 8. Art In Trance 9. Art To Lunch 10. Art With Punch 11. Art Got Drunk 12. Fun & Art. **Music by** m. rüegg.

**Line up:** Anna Lauvergnac (voc), Thorsten Benkenstein, Matthieu Michel, Bumi Fian, Thomas Gansch (trpt), Adrian Mears, Robert Bachner, Christian Muthspiel, Ed Partyka (trb), Klaus Dickbauer, Florian Bramböck, Andy Scherrer, Harry Sokal, Herwig Gradischnig (reeds), Alegre Corrêa, Martin Koller (guit), Georg Breinschmid, Robert Riegler (b), Mario Gonzi, Thomas Lang (dr), m. rüegg (cond).

**Credits:** Recorded at Porgy & Bess, Vienna, August 2001 by Jürg Peterhans. Assistance by Uli Goebbel & Ronald Matky. Mixed by Jürg Peterhans, Roland Guggenbichler and m. rüegg at Studio Powerplay, Maur/Zürich, January 2002. Produced by m. rüegg. EmArcy/Universal 017072-2 CD



## 2003 Duke Ellington's Sound of Love Vol. 2

1. Such Sweet Thunder 2. Very Special 3. Rem Blues 4. After All 5. Smada 6. Circle In Fourths 7. Something To Live For 8. Blues In Blueprint 9. Caravan 10. Little Max 11. Star-crossed Lovers 12. Diminuendo & Crescendo in Blue 13. In A Sentimental Mood. **Composed by** Duke Ellington/Billy Strayhorn, arranged by m. rüegg. Except Diminuendo & Crescendo arranged by Duke Ellington.

**Line-up:** Anna Lauvergnac (voc), Thorsten Benkenstein, Matthieu Michel, Bumi Fian, Thomas Gansch (trpt), Adrian Mears, Robert Bachner, Christian Muthspiel, Ed Partyka (trb), Klaus Dickbauer, Florian Bramböck, Andy Scherrer, Harry Sokal, Herwig Gradischnig (reeds), Alegre Corrêa (guit), Georg Breinschmid (b), Mario Gonzi (dr), m. rüegg (cond).

**Credits:** Recorded live on two tracks at Porgy & Bess, Vienna, June 27th till 29th, 2003 by Jürg Peterhans. Edited by Jürg Peterhans & m. rüegg at Studio Hafner, Ebreichsdorf, July 2003. Produced by m. rüegg.

EmArcy/Universal 0602498654194



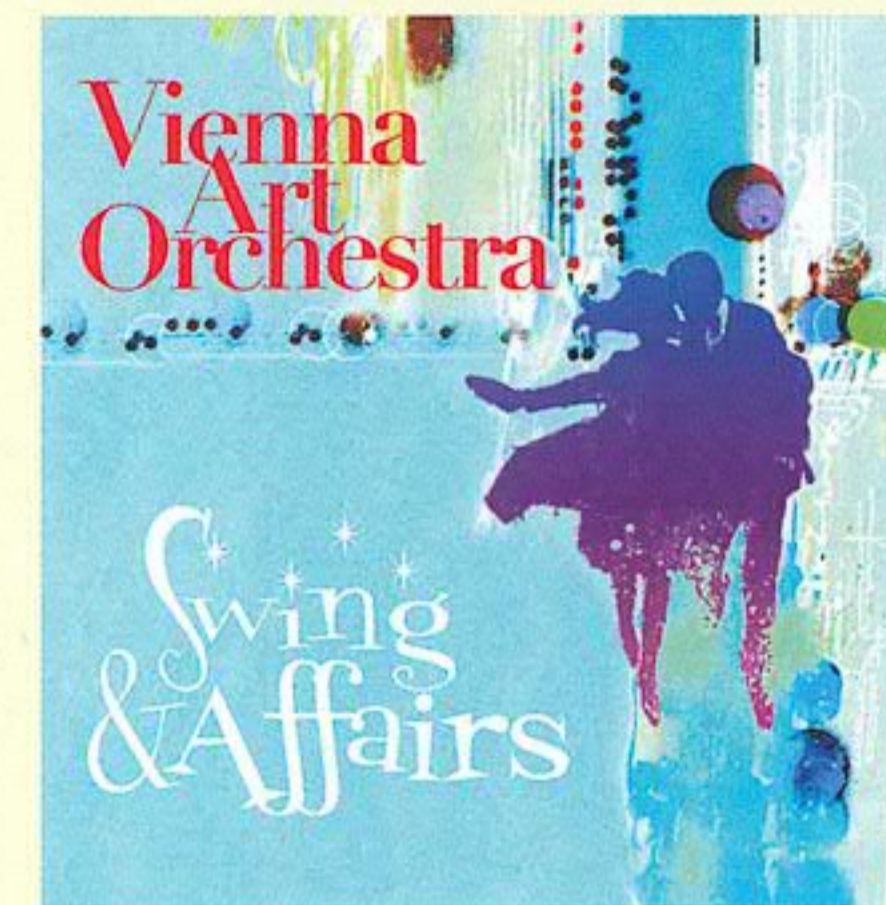
## 2004 Big Band Poesie

1. We Take Pride In Being Able To Play The Shit Out 2. Everything Has It's Own Time 3. Music Is Music, That's It 4. The Music Is Like A Journey 5. Writing For Big Bands Is Like Going Home 6. Insecurity Is The Secret Of Eternal Youth 7. Music Is A Very Personal Thing, Strictly Individual 8. If The Blues Was Whiskey, I Would Stay Drunk All The Time 9. We Got Our Kicks From Playing 10. There Is Nothing To Me, It's Just The Band 11. I Sincerely Believe In Jazz. 12. I Helped To Kill The Dance Business. The titles are quotations from: Don Ellis (1), Quincy Jones (2), Duke Ellington (3), Sun Ra (4), Vince Mendoza (5), Gil Evans (6), Thad Jones (7), Lionel Hampton (8), Count Basie (9), Harry James (10), Artie Shaw (11), Stan Kenton (12). **Music by** m. rüegg. Quotations collected by Klaus Schulz.

**Line up:** Anna Lauvergnac (voc), Thorsten Benkenstein, Matthieu Michel, Bumi Fian, Thomas Gansch (trpt), Adrian Mears, Robert Bachner, Christian Muthspiel, Ed Partyka (trb), Klaus Dickbauer, Florian Bramböck, Andy Scherrer, Harry Sokal, Herwig Gradischnig (reeds), Alegre Corrêa, Martin Koller (guit), Georg Breinschmid (b), Mario Gonzi (dr), m. rüegg (cond).

**Credits:** recorded at Porgy & Bess Vienna, August 2004 by Jürg Peterhans. Recording assistance by Heinrich v. Kalnein, Bernd Unterweger, Martin Vettters, Ronald Matky, Eva Salfellner. Mixed by Jürg Peterhans, Heinrich von Kalnein & m. rüegg at Studio Hafner, Ebreichsdorf. Mastered at Studio Powerplay, Maur/Zürich, by Jürg Peterhans. Produced by m. rüegg.

EmArcy/Universal 986771-0



## 2005 Swing & Affairs

1. Hobo Ho - Charles Mingus 2. Gnossienne No.1 - Erik Satie 3. Straight Up and Down - Eric Dolphy 4. Round Midnight - Thelonious Monk 5. Incubi et Succubi - m. rüegg 6. Der Wegweiser - Franz Schubert 7. When Vienna Doesn't Waltz - m. rüegg 8. The Ballad Of Sad Young Men - Tommy Wolf/Fran Landesman 9. Persischer Marsch - Johann Strauß 10. Afro Blue - Mongo Santamaria 11. Lisboa Reverie - m. rüegg 12. Off Beat Berlin On The Beat - m. rüegg 13. Tango from Obango - m. rüegg 14. Take the A-train - Billy Strayhorn 15. Niente era mio - m. rüegg /Anna Lauvergnac. Arranged by m. rüegg.

**Line up:** Anna Lauvergnac (voc), Tobias Weidinger, Matthieu Michel, Thomas Gansch, Jörg Engels (trpt), Adrian Mears, Robert Bachner, Georgui Kornazov, Ed Partyka (trb), Mauro Negri, Joris Roelofs, Andy Scherrer, Harry Sokal, Herwig Gradischnig (reeds), Martin Koller (guit), Georg Breinschmid (b), Mario Gonzi (dr), m. rüegg (cond). Arranged by m. rüegg.

**Credits:** Recorded live on two tracks at Porgy & Bess, Vienna July 13th till 17th, 2005 by Jürg Peterhans. Recording assistance by Heinrich von Kalnein, Martin Vettters, Ronald Matky, Suzanne Hrdlicka, Eva Salfellner. Edited by Martin Vettters, mastered by Jürg Peterhans. Produced by m. rüegg.

EmArcy/Universal 9874469

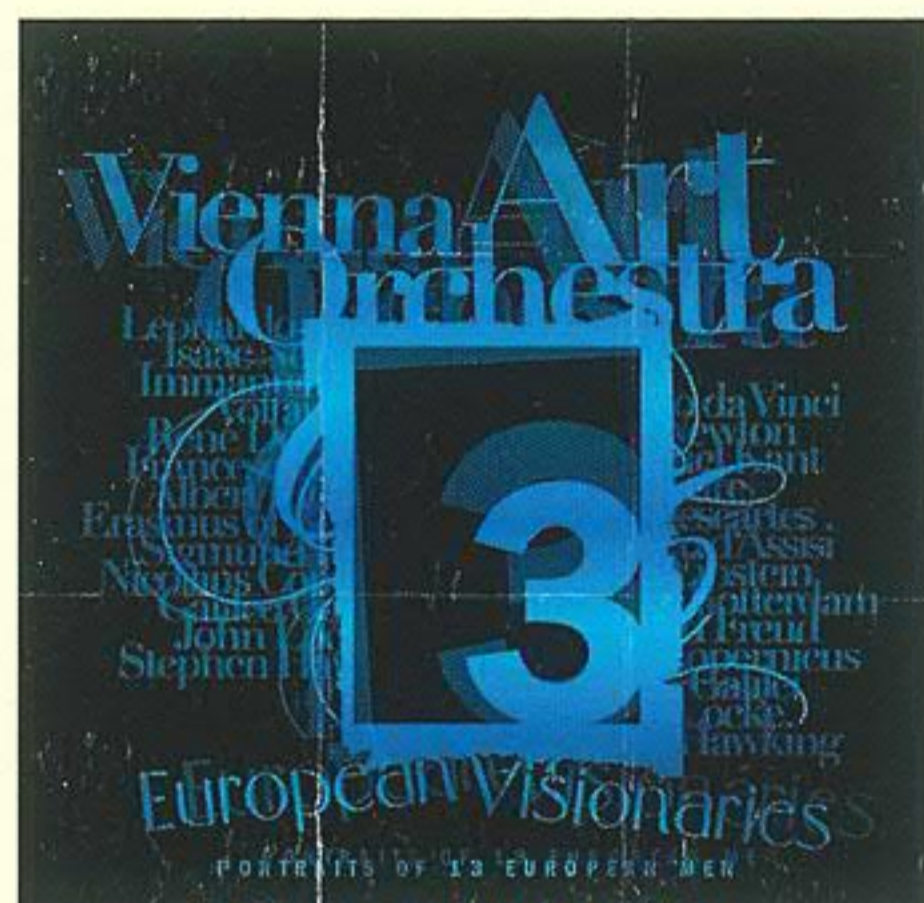


## 2007 American Dreams - Portraits of 13 American Women

1. Jean Harlow - Blond, sharp and loud 2. Rita Hayworth - Latin Twister 3. Louise Brooks - Lulu's Ragtime 4. Katharine Hepburn - La grande Dame 5. Grace Kelly - One Day my Prince did come 6. Judy Garland Wizards & Blizzards 7. Josephine Baker - She need never regret\* 8. Lauren Bacall - Smile of Gold\*\* 9. Mae West - Bombs and other Shells\*\*\* 10. Bette Davis - Smokin' with Bette 11. Ava Gardner - Gardener of unrealized Wishes 12. Marilyn Monroe - Behind the Mirrors of Desire 13. Jayne Mansfield - Rises and Falls.

Music by m. rüegg.

Line up: Anna Lauvergnac (voc), Tobias Weidinger, Matthieu Michel, Thomas Gansch, Juraj Bartós (trpt), Adrian Mears, Robert Bachner, Georgui Kornazov, Ed Partyka (trb), Mauro Negri, Joris Roelofs, Andy Scherrer, Harry Sokal, Herwig Gradischnig (reeds), Martin Koller (guit), Georg Breinschmid (b), Mario Gonzi (dr), Ingrid Oberkanins (perc), m. rüegg (cond). Concept by m. rüegg with the assistance of Karin Kaminker. Lyrics by Gertrude Stein\*, Anna Lauvergnac\*\* and Mae West\*\*\*.



## 2007 European Visionaries - Portraits of 13 European Men

1. Leonardo da Vinci - Light and Shadows 2. Immanuel Kant - See the Outside - Understand the Inside 3. Voltaire - La Bibliothèque imaginaire 4. René Descartes - Les Jardins géométrics 5. Francesco d'Assisi - Brother Sun and Sister Moon\* 6. Isaac Newton - Broken Colours 7. Albert Einstein - Time is what you feel 8. Erasmus van Rotterdam - What you believe belongs to your own 9. Nicolaus Copernicus - Heliocentric Games 10. Sigmund Freud - Night & Mares on a Viennese Couch 11. Galileo Galilei - The magic Pendulum 12. John Locke - Patterns of Independence 13. Stephen Hawking - Black Holes

Adaption of lyrics by Francesco d'Assisi\*. Music by m. rüegg.

Line up see American Dreams.



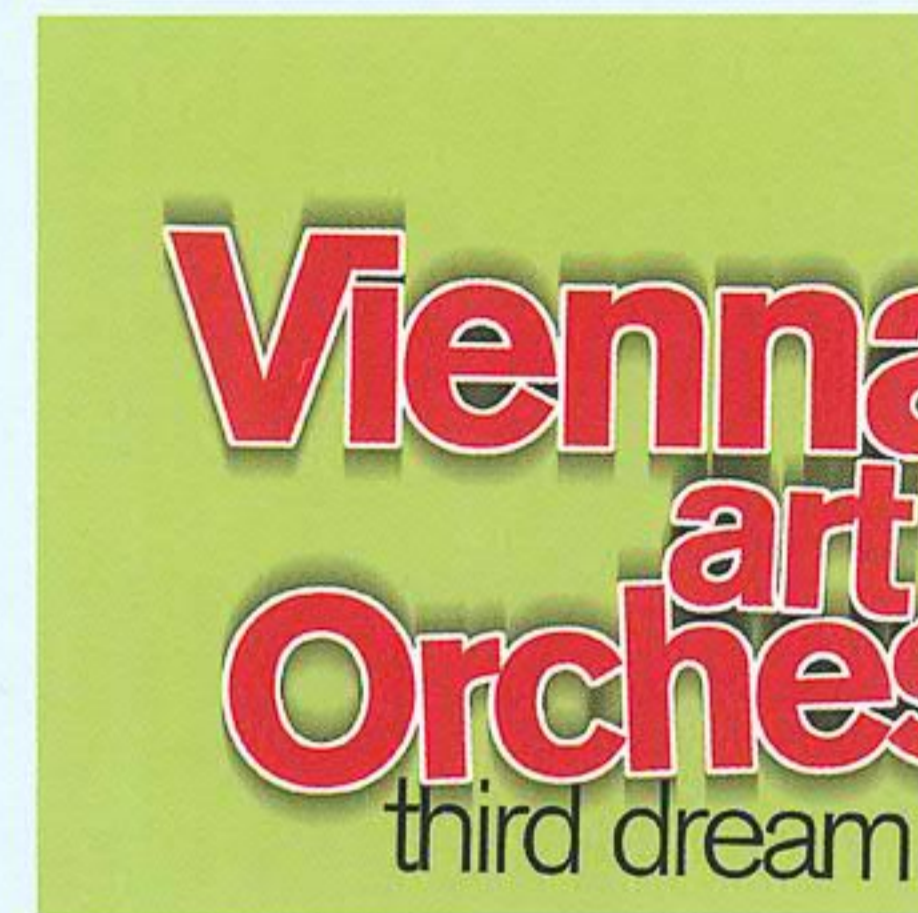
## 2007 Visionaries & Dreams - Portraits of 13 Couples

1. Jean Harlow Meets Leonardo da Vinci 2. Grace Kelly Meets René Descartes 3. Rita Hayworth Meets Isaac Newton 4. Louise Brooks Meets Immanuel Kant 5. Katharine Hepburn Meets Voltaire 6. Judy Garland Meets Francesco d'Assisi\* 7. Lauren Bacall Meets Erasmus van Rotterdam\* 8. Josephine Baker Meets Albert Einstein 9. Bette Davis Meets Galileo Galilei 10. Mae West Meets Nicolaus Copernicus 11. Ava Gardner Meets John Locke 12. Marilyn Monroe Meets Stephen Hawking 13. Jayne Mansfield Meets Sigmund Freud 14. Final Statement About The Past & The Future.

Lyrics by Anna Lauvergnac\*. Music by m. rüegg.

Line up see American Dreams.

Credits: recorded live at Porgy & Bess, Vienna, July 29th till August 4th, August 6th till 9th and 11th till 13th, 2007 on two tracks by Jürg Peterhans under the musical supervision of Heinrich von Kalnein. Edited by Nathalie Gross, Martin Veters & m. rüegg. Mastered by Jürg Peterhans. Produced by m. rüegg. EmArcy/Universal 0602517228795



## 2009 Third Dream

1. A tender GLANCE 2. A silent SECOND 3. MINUTEs of dreams, lyrics by Edgar Allan Poe 4. Caged in enigmatic HOURS 5. Suddenly: DAYlight of a night flower 6. Burning more than a WEEK 7. Legends of time, beyond any one MONTH, lyrics by Garcia Lorca 8. Waiting for a YEAR of passion 9. After DECADEs of doubts 10. Adieux, lost CENTURY, lyrics by Alfred de Musset 11. Attaining ETERNITY 12. Just kind of a third DREAM.

Music by m. rüegg.

Line up: Corin Curschellas (voc), Aneel Soomary, Juraj Bartos (trpt), Thomas Fischer (f-horn), Dominik Stöger (trb), Thomas Frey (fl), Vasile Marian (oboe), Joris Roelofs, Hubert Kerschbaumer (clar), Harry Sokal(ss), Matthias Kronsteiner (bassoon), Joanna Lewis, Ivana Pristasova (viol), Andrew Jezek (viola), Michael Williams (cello), Johanna Gröbner (p), Flip Philipp (vibes), Ernst Weissensteiner (b), Ingrid Oberkanins (perc), m. rüegg (cond).

Credits: Recorded at Schloss Elmau, Mai 17th, 2009 by Martin Ruch. Solos of Juraj Bartos recorded on July 8th, 2009 at Clipwerk, Vienna. Solos of Harry Sokal recorded on July 21st 2009 at Porgy & Bess, Vienna. Mixed by Martin Ruch & m. rüegg at Studio P4, Berlin Funkhaus July 16th till 19th, 2009. Edited by Martin Ruch at Weltschall Studio. Mastered by Ingo Krauss at Candybomber Studio, Berlin. Produced by m. rüegg.

ART records/EX 998-2



**VIENNA ART  
ORCHESTRA  
THE BIG BAND YEARS**

**COMPILED BY MATHIAS RÜEGG**

**MASTERED BY JÜRIG PETERHANS**

**PRODUCED BY HARRY GRUBER/UNIVERSAL MUSIC**

**TEXT: WOLFGANG LAMPRECHT**

**TRANSLATED BY MATTHIAS GOLDMANN**

**ART DIRECTION: ANDY OREL**

**GRAPHIC DESIGN: SEBRING AT O/R/E/L**

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# VIENNA ART ORCHESTRA

## THE BIG BAND YEARS



### CD 1 IF YOU FEEL LIKE BEING ENTERTAINED

FLEDERMAUS-OUVERTÜRE  
 PERSISCHER MARSCH  
 FURIOSO-POLKA  
 UNGARISCHER TANZ NO. 5  
 DER WEGWEISER  
 JEAN HARLOW: BLOND, SHARP & LOUD  
 LOUISE BROOKS: LULU'S RAGTIME  
 AVA GARDNER: THE GARDENER OF UNREALIZED WISHES  
 MARILYN MONROE: BEHIND THE MIRROR OF DESIRE  
 SUCH SWEET THUNDER  
 REM BLUES  
 SMADA  
 LITTLE MAX  
 TAKE THE A-TRAIN  
 DIMINUENDO & CRESCENDO IN BLUE

### CD 2 IF YOU FEEL LIKE LISTENING

HOBO HO  
 L'ART DU SON  
 STRAIGHT UP AND DOWN  
 LEONARDO DA VINCI: LIGHT & SHADOWS  
 ART WITH PUNCH  
 ART WITH HEART  
 SIGMUND FREUD: NIGHT & MARES ON A VIENNESE COUCH  
 MUSIC IS A VERY PERSONAL THING, STRICTLY INDIVIDUAL  
 NICOLAUS COPERNICUS: HELIOCENTRIC GAMES  
 GNOSSIENNE NO.1  
 ANITRA'S DANCE  
 QUELQUES PETITS MOMENTS (FIRST MOVEMENT)  
 JUST KIND OF A THIRD DREAM

### CD 3 IF YOU FEEL LIKE DREAMING

FRANCESCO D'ASSISI: BROTHER SUN AND SISTER MOON  
 I SINCERELY BELIEVE IN JAZZ  
 LAUREN BACALL: SMILE OF GOLD  
 ERASMUS VON ROTTERDAM: WHAT YOU BELIEVE BELONGS TO YOUR OWN  
 ONCE UPON A SUMMERTIME  
 VOLTAIRE: LA BIBLIOTHÈQUE IMAGINAIRE  
 LUSH LIFE  
 RÉNÉ DESCARTES: LES JARDINS GÉOMETRIQUES  
 INSECURITY IS THE SECRET OF ETERNAL YOUTH  
 STAR-CROSSED LOVERS  
 THE BALLAD OF SAD YOUNG MEN  
 AFTER ALL  
 SOMETHING TO LIVE FOR  
 ROUND MIDNIGHT  
 JUDY GARLAND MEETS FRANCESCO D'ASSISI

### CD 4 IF YOU FEEL LIKE DANCING

WE TAKE PRIDE IN BEING ABLE TO PLAY THE SHIT OUT  
 EVERYTHING HAS ITS OWN TIME  
 WRITING FOR BIG BANDS IS LIKE GOING HOME  
 WE GOT OUR KICKS FROM PLAYING  
 L'ART GOES FUNK  
 THERE IS NOTHING TO ME, IT'S JUST THE BAND  
 LISBOA REVERIE  
 MARILYN MONROE MEETS STEPHEN HAWKING  
 WHEN VIENNA DOESN'T WALTZ  
 STEPHEN HAWKING: BLACK HOLES  
 JOHN LOCKE: PATTERNS OF INDEPENDENCE  
 OFF BEAT BERLIN ON THE BEAT  
 FUN & ART  
 TANGO FROM OBANGO  
 INNOCENCE OF CLICHES

