

**GEBHARD ULLMANN**

**ENRICO RAVA**

**ANDREAS WILLERS**

**MARTIN LILICH**

**NIKOLAUS SCHÄUBLE**

Remastered Edition 2015



1. **Fourteen Days I** 1:42  
(Gebhard Ullmann)
2. **Eighteen Arabs** 11:41  
(Nikolaus Schäuble)
3. **Black Cat** 6:26  
(Gebhard Ullmann)
4. **Laura** 9:40  
(Gebhard Ullmann/ Andreas Willers)
5. **Minus One** 10:19  
(Gebhard Ullmann)
6. **Lied** 10:13  
(Nikolaus Schäuble)

### **Different Aspects Of Colourful Days**

7. **Seven And A Half Rare Moments** 3:18  
(Gebhard Ullmann)
8. **Little Breath** 3:22  
(Andreas Willers)
9. **Five Red Spots** 4:47  
(Gebhard Ullmann)
10. **Hendji** 5:27  
(Nikolaus Schäuble)
11. **Fourteen Days II** 0:48  
(Gebhard Ullmann)

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**Gebhard Ullmann**   tenorsax, sopranosax, bassflute

**Enrico Rava**   trumpet, fluegelhorn

**Andreas Willers**   guitar

**Martin Lillich**   double bass, e-bass

**Nikolaus Schäuble**   drums

Though its entire history - birth, growth, maturity, continuing evolution - is self-contained in this century, jazz becomes increasingly harder to define. Every additional decade has seen new attitudes, outside influences, and changing audiences affect the face of the music, until the essence of jazz is all-but-impossible to recognize, buried under hyphens, hybrids, hype.

And yet there's still hope. One element has remained constant throughout jazz's long, labyrinthine evolution - the necessity the individual musician to carve out an identity, a personal voice, a distinctive sound and unique point-of-view are coming from Europe. And one of the most expressive, personal voices in all of jazz belongs to Enrico Rava.



Rava's trumpet playing cannot be easily categorized. This is by his choice, the musical settings we've come to hear him in over the years are remarkably varied. He's recorded with avant-gardists and "conventional" big bands, with Brazilian musicians and electronic practitioners, with string quartets and straight-ahead swingers. Through them all, his trumpet has retained its lustre and its lyricism especially its lyricism. Whether or not it has anything to do with his Italian roots, Rava's phrasing is noteworthy for its singing - sometimes stinging - projection and spontaneity. He coaxes notes out of his horn, nudging the line along, never rushing, with a reverence for space, and a curiosity which impels him to sculpt original melodies out of sheer air. All this, plus a tinge of Mediterranean melancholy



to temper the occasionally aggressive Italian passion, makes him a formidable presence.

Rava's German cohorts (who have recorded together previously under the name OUT TO LUNCH - a reference to Eric Dolphy's classic album), too, offer distinctive individual talents. Saxist Gebhard Ullmann cavorts through ballads and burners with equal aplomb; Andreas Willers exploits the expanded palette and syntax of contemporary electric guitar effects with a sparse, evocative poetry; Martin Lillich's bass is supportive while succinctly unobtrusive; and Nikolaus Schäuble drums with a buoyant lilt where appropriate and a calm currently energy elsewhere.

So it's somewhat paradoxical that the particular strengths of this recording rely on compatibility and intuitive interaction. Together with Rava, they share an emphatic temperament, which is translated into a true ensemble (i.e.: „a group of complementary parts that are in harmony“).



Compositionally, there's a lot of ground covered here, from the ominous rhythmic undercurrent in „Eighteen Arabs“ (where the electric guitar, soprano sax and trumpet unison unwinds like a worm scirocco) to the bluesy noir of „Minus One“ and „Lied's“ tragic theme, each of the pieces conveys a striking mood, and secondarily secures an environment for

individual statements. Yet it's a measure of the quintet's success that the solos do not stand out from the fabric of the music. By virtue of their acute sensitivity to group dynamics, textures, and form, the music sounds organically conceived and flows through dramatic episodes - suspended, floating rhythms, multi-tempos, chiaroscuric interludes, intense crescendos - persuasively.

Unlike many contemporary groups, this quintet has no stylistic axe to grind. Their flexibility allows them to draw on a multitude of sources and influences, which they develop, distort, or disperse to great expressive ends. Echoes of ethnicity (Moorish melismatic reed lines, mournful flute themes, Mideastern rhythms) odd breadth of feeling. But it's the blend of these elements individuality, intelligence, intuition, and inspiration - that make this music well worth hearing. You might not be able to define it. But it has magic. It has soul. It is jazz.

Art Lange,

May 1989

