

Aarhus Jazz Orchestra presents  
Lars Møller's

# ReWrite of Spring

feat. David Liebman  
and Marilyn Mazur

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Aarhus Jazz Orchestra

feat. David Liebman, soprano saxophone  
and Marilyn Mazur, percussion

Lars Møller, composer & conductor

ReWrite of Spring (2013)

**CD 1** – Studio version

[1]	Part 1: Evocation .....	11:45
[2]	Interlude .....	1:44
[3]	Part 2: Spring Square .....	10:14
[4]	Part 3: Procession .....	12:33

Total: 36:16

**CD 2** – Live version

[5]	Introduction .....	4:33
[6]	Part 1: Evocation .....	14:07
[7]	Part 2: Spring Square .....	12:38
[8]	Part 3: Procession .....	15:13

Total: 46:31

## A POT OF PAINT POURED OVER THE SPRING *by Christian Munch-Hansen*

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It is a dramatic story, the one about the young girl who dances herself to death as a 'spring sacrifice' in Igor Stravinsky's bold ballet and orchestral work *Le Sacre du printemps/The Rite of Spring* from 1913. It became one of the greatest succès de scandale of all time, shifting artistic, moral and existential perceptions in a European time and after-time that was soon to confirm the frailty, brutality and suffering of civilization.

The existential conditions have not changed today, a little more than a century after *Le Sacre* and Igor Stravinsky (1882-1971) has been a continued inspiration – in the jazz tradition too. He wrote music influenced by early jazz, including *Ragtime (for eleven Instruments)* (1918) and the *Ebony Concerto* (1945), intended for the Woody Herman Orchestra. In 1984, when Miles Davis was about to receive the Sonning Music Prize in Copenhagen, he was proud of featuring on the same list as Stravinsky, Bernstein and Shostakovich. And among great jazz composers and arrangers like Duke Ellington, Gil Evans, George Russell and Bob Brookmeyer there was a strong interest in modern composition music.

From this tradition too comes the saxophonist and composer Lars Møller (b. 1966), leader of the Aarhus Jazz Orchestra (AJO). On this CD release, *ReWrite of Spring*, he pays homage to Stravinsky's modern masterpiece. It is also Møller's most ambitious work to date, and his first major compositional contribution to the AJO since he became its artistic director and conductor in 2012.

"It's the most through-composed thing I've done and my biggest project so far. The whole work has an idea running through it, and is an expression of a kind of conceptual thinking influenced by Stravinsky. It isn't the plot of *Le Sacre* that has been the inspiration, it's Stravinsky's methods and techniques; the whole influence that *Le Sacre* and other works by him have had on jazz. He anticipated things that only became clear in the jazz tradition decades later, including working with complex rhythmic and harmonic layers. You could say that I have used certain building-blocks from *Le Sacre* and some points of impact with Stravinsky's universe. I haven't conceived the music in relation to the original drama of the work; all the same it has become very dramatic."



Lars Møller

The recordings themselves also became a little drama. Shortly before his departure for New York the saxophone soloist Dave Liebman had to postpone his flight to Europe because of a death and a funeral in the family. Liebman did not reach Copenhagen until shortly before the concert at the Jazzhouse, and he went on stage with just a very short prior sound test with the orchestra! His contribution testifies to a masterly improviser's empathy and intuition.

"It *had* to be him," as Møller remarks. Back in the day, during a visit to Denmark in the eighties, it was Dave Liebman who met a very young Lars Møller. They embarked on a master-apprentice relationship and Liebman managed to convince Møller (and not least his family) that he should go to New York to study and develop as a musician. With *ReWrite of Spring* this relationship of many years comes full circle.

It is a work with great dynamism that Lars Møller has created. The potential of the big band is exploited right from the vibrantly sonorous introduction, where Dave Liebman's soprano sax paraphrases Stravinsky's original bassoon melody like a budding spring flower, accompanied by Marilyn Mazur's gongs and the orchestra's cautious horns, all the way to the lush orchestral waves that later wash over the music with dark energy.

For Lars Møller *ReWrite of Spring* is the result of an extended creative process and the culmination of 20 years of composition work with big bands. Alongside wide-ranging activity as a saxophonist and touring musician in a number of bands, not least the Lars Møller Group, one of most pace-setting in the Scandinavian jazz world of the 90s, Møller has also pursued his ambitions in orchestral music and composition. He attended Bob Brookmeyer's composing course at Copenhagen's Rhythmic Music Conservatory in the mid-90s. In the same period he participated in the workshop 'The Third Way', where jazz composers worked with Athelas Sinfonietta and drew inspiration from classical composers like Bo Holten, Per Nørgaard and Pelle Gudmundsen-Holmgreen.

Lars Møller has been a member of a number of big bands including the DR Big Band in 2003-2010, and has had conducting jobs with European big bands including the radio jazz orchestras of Slovenia and Croatia and the Norrbotten Big Band. A special period was 1997-2011, when Møller was leader of the generational big band The Orchestra. This led to wide-ranging orchestral records like *Noxx* (1998), *New Skies* (2001) and *Beats & Big Band* (2003), and culminated with the tour de force *Episodes* (2011), which consisted exclusively of music by Lars Møller. Here

too we find 'Folk Song No. 1', Møller's reworking of the Danish folk song 'Marken er meget', which took First Prize as best big band composition at the International Jazz Composers' Symposium in Tampa, Florida, in 2008.

Lars Møller must be counted among the biggest names in Scandinavian orchestral jazz. He is not afraid to plunge into bold projects like writing big band music with modern composition techniques for The Orchestra, adapting the music for *Scandinavian Laments* (2006) for the DR Big Band and the experimental singer Jomi Massage, or letting the Aarhus Jazz Orchestra collaborate with Gambian and Indian musicians. And now it is all about the inspiration from Stravinsky.

Aarhus Jazz Orchestra is an institution on the Danish jazz scene, established back in 1977 by Jens Klüver under the name 'Klüvers Big Band'. which has been of great importance to the musical life of Aarhus and the western part of Denmark, just like AJO in subsequent years. He built the band up into a professional orchestra which interpreted both older and more recent big band music, especially in the American jazz tradition. Over the years Klüvers Big Band worked with among others Dee Dee Bridgewater, Thad Jones, Clark Terry, Bob Mintzer, Joe Lovano, Dennis Mackrel, Deborah Brown, Butch Lacy and Jesper Thilo. In 1988 the band became a 'rhythmic regional ensemble' with support from the Danish Ministry of Culture and from Aarhus City Council. With the money came a commitment to teaching activities with school concerts and the cultivation of new, young orchestral musicians.

It is this flagship that Lars Møller has taken over and which he takes further, still with strong roots in American jazz, but also with inspiration in world music and recent European music. "We are getting out into some new corners and I feel the artistic standard has been raised further," says Lars Møller. He emphasizes the development that the orchestra has undergone most recently. "We have worked a lot with rhythmic developments, and the band has a special tradition of sensitivity in ensemble playing. The musicians are able to play like they were a single organism. There's heart in the orchestra's sound, and room for character".

One distinctive thing about AJO is the absence of a permanent drummer. That makes it possible to play different projects with authentic idioms. Lately AJO has worked with drummers as different as Dennis Mackrel, Peter Erskine, Adam Nussbaum, Jeff Ballard, Bill Stewart, Morten Lund, Jonas Johansen, Lars Daugaard and Emil de Waal.

There have also been projects with the master vocalist Kurt Elling, the guitar icon John Scofield and the late pianist Mulgrew Miller. AJO plays more than 70 concerts a year and still combines concert activities with educational projects and the presentation of music for children, young people and the elderly.

The first two parts of *ReWrite of Spring* were performed for the first time at concerts in Denmark in the summer of 2013, the centenary of *Le Sacre du printemps*, with Dave Liebman and Marilyn Mazur as soloists. In the autumn of 2013 the new work formed part of a concert and educational project with the AJO and Danish high school students under the name '20th Century Modernistic Masters: Stravinsky – Miles', where the two great icons of 20th-century musical history shared joint homage. As an extension of this the orchestra and the soloists recorded *ReWrite of Spring* at the end of September 2014.

The music is presented in both a studio and a live version. Performance, length and expression are not identical. The live version has a particularly vibrant spontaneity and presence, including the special 'Introduction'. The studio version on the other hand offers greater potential for immersion in the nuances and details of the arrangements. And it begins without an introduction, with 'Evocation' (1st movement); on the other hand it has an 'Interlude' before the 2nd and 3rd movements.

'Evocation' (1st movement) takes its point of departure in a rhythmic-melodic figure from Stravinsky's 'Evocation of the Ancestors', which in Møller's *ReWrite* creates an ambivalent rhythmic feeling which at first seems simple, with Mazur's beautifully hand-played *udu* drum, but soon grow complex and expressive with Liebman's virile soprano sax and the orchestra's strong wind and rhythm sections. The tenor solo is played by longtime AJO player Michael Bladt. The movement ends with a nod to the famous polychord from 'Dance of the Young Girls', the brittle sound of an E flat major on top of an E major.

'Interlude', with its playing time of less than two minutes, is the shortest section of the work; an open, atmospheric interlude where the chords from 'Procession' (3rd movement) are repeated in a chant-like, questioningly insistent style by the winds in the low register, and with inspiration from *Symphonies of Wind Instruments*, another of Møller's favourite Stravinsky works. One senses that something is on its way.

'Spring Square' (2nd movement) sounds in its initial phase like ancient tribal music with Marilyn Mazur's shaman drums. The music also approaches the ostinato jazz that John Coltrane, not least, cultivated in his emotive and intense way in the 1960s. The basic musical figure is inspired by the ostinato Stravinsky uses in 'Spring Rounds'. The melodic material is developed in a sombre, atmospheric universe inhabited by moving intervals of fourths.

The concluding 'Procession' (3rd movement) has a more kaleidoscopic character with repeated motifs that are presented in smaller segments. Marilyn Mazur's beautifully coloured hand percussion establishes the mood, before an aggressive groove opens the way for solos by Thor Madsen (guitar) and Dave Liebman. The energy seems unstoppable, and the music is faded out. In the live recording the music is given extra colouring by starts and stops, and in its rhythmic intensity it approaches Miles Davis' electric music from the 1970s – a period when Liebman was in his group.

The great artworks of music are like enigmatic objects found lying along the roadway. Each new generation must pick them up and investigate them. Lars Møller and the Aarhus Jazz Orchestra have here painted over Stravinsky's rock and created new big band music with both beauty and primal power. Of the openness and inexhaustibility of the music Lars Møller says: "The contribution of the soloists corresponds to what the Danish painter Per Kirkeby has described as a necessary artistic openness to pouring a pot of paint out over a canvas you otherwise thought was finished".

*Christian Munch-Hansen (b. 1969). Music critic, author, poet and teacher. Jazz critic on the newspaper Politiken since 2011 and the newspaper Information in 2001-2009. He has written and contributed to several books on Danish jazz. In 2014 he published the poetry collection, Musical Dream Machine.*

## A note by Liebman

Lars [Møller] was one of my first students in Europe, meeting in Copenhagen in the mid '80s at a workshop. I remember handing out an assignment to transcribe something according to my quite detailed method. Returning the next year, sure enough Lars did what I asked and more. I think it was Coltrane and Sonny Rollins that he transcribed back to back over the two years. I could see then here was a serious dude. We became friends and I even hung with his family, convincing them that Lars needed to go to New York. Well, not only did he go through the course at the New School, but also he got to work with a true master on more than one occasion, drummer Jimmy Cobb. Finally, there were Lars' Indian trips. One of the things I emphasize when I talk about artistic evolution is that when you have done your WORK up to a certain level of proficiency, then you must look outside the jazz box, into something else to inspire and enable you to bring back something of value to in this case, jazz. His studies in India on the shenai, tapes of which I have and use to motivate others, were great and really influenced his tenor playing through all the quartertones and so forth one hears in the Indian idiom. Lars was prepared to find his own voice, which he did subsequently as a performer and especially composer/arranger. Through the years, we would meet and at times play together so I could see the path that he was following. To say I am proud of him would be a gross understatement!

This project is absolutely one of the most exciting big band projects I have taken part in. There is a palpable sense of drama throughout...true story telling. The way Lars integrated concepts from Stravinsky and transformed them, especially rhythmically and harmonically, is incredible. He made the piece his own and to be honest he used me absolutely in the right contexts. Like Duke and all the great arrangers, when you have a stylist as the main soloist, you have to figure out the best place for that individual's voice to be effective towards finding the right balance with the ensemble. Lars figured it out beautifully while the band excelled technically and musically. The idea of a studio and live version is really interesting and shows an artistic consideration that is rare these days in our business. My compliments to the producers for having a vision.

I want to thank Lars, Marilyn, Christian Munch-Hansen for his fantastic liner notes, the band and all the people associated with the project for their support and excellent, professional work. Great project!!

*David Liebman, May 2015, Stroudsburg, Pennsylvania, USA*



Lars Møller and David Liebman

## THE PERFORMERS

**David Liebman's** career has spanned over four decades, beginning in the early '70s with his "apprenticeship" period, performing and recording in the groups of drummer Elvin Jones ("Live At The Lighthouse") and Miles Davis ("On The Corner"). Since then he has led his own groups (Lookout Farm; Quest; The Dave Liebman Group) featuring musicians such as John Scofield, Richie Beirach, Billy Hart, Adam Nussbaum, Al Foster, John Abercrombie and Vic Juris. Liebman is featured on more than five hundred recordings with several hundred original compositions published. His repertoire is among the most eclectic of contemporary artists, ranging from original adaptations of standard material to 20th-century inspired classical music. As soloist in a contemporary classical setting Liebman has performed with Klangforum (Vienna, Austria) and Ensemble Intercontemporain (Paris, France). In the education field he is a renowned lecturer, producing several instructional DVDs and books. He is the Founder and Artistic Director of the International Association of Schools of Jazz (IASJ) and is currently Artist in Residence at the Manhattan School of Music (NYC). Liebman has consistently been placed among the top three in the Downbeat Critics Poll for Soprano Saxophone since 1973. In 2011 he received the NEA Masters of Jazz Award, the highest honor for jazz given by the United States government.

Denmark-based **Marilyn Mazur**, born in New York, is a composer, bandleader and percussionist. She was active in the 1970's as a dancer, composer and pianist and switched to percussion and drums at 19. Since then Marilyn has been active as a member of the orchestras of i.e. Miles Davis (from 1985-89), Wayne Shorter (1987) and Jan Garbarek (1991-2005). Marilyn creates and performs continuously in numerous exiting projects, specialising in large set-ups with instruments from most of the world. She leads her own bands and special projects, often based in Denmark. Besides these projects, she composes music for film, theatre, and more. In more recent years her music has been heard in Marilyn Mazur Group, Makiko Hirabayashi Trio, Celestial Circle and Zoom Trio. In 2008 Marilyn was Artist in Residence at the Molde International Jazzfestival, creating six different concert projects/constellations with her own music. Marilyn has recorded numerous CD with among others Palle Mikkelborg, Miles Davis and Jan

Garbarek. She has received many Danish and international awards during her career, i.e. the Jazzpar Prize in 2001, Wilhelm Hansens Composers Award and, in 2010, the First International Eurocore Prize – JTI Jazz Award.

The **Aarhus Jazz Orchestra** (AJO) is one of Scandinavia's leading big bands, performing more than 70 concerts annually. AJO started out in 1977 as Klüver's Big Band, under the leadership of Jens Klüver, and is today funded by the Danish Arts Council. Under its new Artistic Director Lars Møller AJO has developed its musical profile towards being a creative contemporary Big Band strongly influenced by American, European and World Music roots. The band has performed in Europe and USA with many of the most important jazz musicians of our time. In 2011 and 2012, concerts have included a three-week tour of USA with Grammy-winner Kurt Elling, concerts with guitar icon John Scofield and drummer Bill Stewart, with pianist Mulgrew Miller and Jeff Ballard. Musicians like Thad Jones, Clark Terry, Joe Henderson, Abdullah Ibrahim, Dee Dee Bridgewater, Carmen Bradford, Deborah Brown, Lee Konitz, Joe Lovano, Bob Mintzer and Kenny Werner have all performed with the band. In recent years AJO has done projects with Kala Ramnath and Abhijit Banerjee from India and musicians from Gambia in cooperation with Jon Balke and Geir Lysne. Since one of the band's most important objectives is to enhance the knowledge and enjoyment of jazz among young and old alike, an important part of Aarhus Jazz Orchestra activities is aimed at elementary and high schools.



Marilyn Mazur

14



David Liebman

15

## EN BØTTE MALING HÆLDT UD OVER FORÅRET af Christian Munch-Hansen

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Det er en dramatisk historie, den om den unge pige, der danser sig til døde som 'forårsoffer' i Igor Stravinskys dristige ballet og orkesterværk *Le Sacre du printemps* fra 1913. Det blev en af alle tiders største skandalesuccesser, som rykkede ved både kunstneriske, moralske og eksistentielle opfattelser i en europæisk samtid og eftertid, som kom til at bekraeftte civilisationens skrøbelighed, brutalitet og lidelse.

De eksistentielle vilkår har ikke forandret sig her lidt mere end 100 år efter *Le Sacre*. Og Igor Stravinsky (1882-1971) har været til fortsat inspiration. Også inden for jazztraditionen. Han skrev musik, påvirket af tidlig jazz bl.a. *Ragtime (for eleven Instruments)* (1918) og *Ebony Concerto* (1945), som var tiltænkt Woody Hermans orkester. Da Miles Davis i 1984 stod til at modtage Sonnings Musikpris i København, var han stolt af at skulle figurere på samme liste som Stravinsky, Bernstein og Sjostakovitj. Og blandt store jazzkomponister og arrangører som Duke Ellington, Gil Evans, George Russell og Bob Brookmeyer var der en stærk interesse for den moderne kompositionsmusik.

Ud af denne tradition kommer også saxofonisten og komponisten Lars Møller (f. 1966), leder af Aarhus Jazz Orchestra (AJO). På den foreliggende pladeudgivelse, *ReWrite of Spring*, hylder han Stravinskys moderne mesterværk. Det er også Møllers til dato mest ambitiøse værk og hans første store kompositoriske bidrag til AJO, siden han blev kunstnerisk leder og dirigent i 2012.

'Det er det mest gennemkomponerede, jeg har lavet, og mit hidtil største projekt. Hele værket har en gennemgående idé, og er udtryk for en konceptuel tænkning, påvirket af Stravinsky. Det er ikke handlingen i *Le Sacre*, der har været inspirationen, men derimod Stravinskys metoder og teknikker. Hele den påvirkning, som *Le Sacre* og andre af hans værker har øvet på jazzen. Han foregreb ting, der først blev tydelige i jazztraditionen årtier senere, herunder arbejdet med komplekse rytmiske og harmoniske lag. Man kan sige, at jeg har brugt nogle byggesten fra *Le Sacre* og lavet nogle nedslag i Stravinskys univers. Jeg har ikke har tænkt musikken i relation til værkets oprindelige drama, men alligevel er den blevet meget dramatisk.'

Indspilningerne blev også i sig selv et lille drama. Saxofonsolist Dave Liebman måtte kort før afrejse fra New York udsætte flyet til Europa på grund af dødsfald og begravelse i familien. Liebman nåede først til København kort før koncerten i Jazzhouse, og han gik på scenen med kun en meget kort forudgående lydprøve med orkestret! Hans bidrag vidner om en mesterlig improvisators indlevelse og intuition.

'Det skulle være ham', som Møller bemærker. Det var i sin tid Dave Liebman, der under et besøg i Danmark midt i 1980'erne mødte en meget ung Lars Møller. De indledte et mester- og lærlingeforhold, og Liebman fik Møller og ikke mindst hans familie overbevist om, at han skulle tage til New York for at studere og udvikle sig som musiker. Med *ReWrite of Spring* danner denne mangeårige relation en smuk cirkel.

Det er et værk med stor dynamik, Lars Møller har skabt. Bigbandets muligheder udnyttes lige fra den klangligt vibrerende introduktion, hvor Dave Liebmans sopransaxofon parafraserer Stravinskys oprindelige fagotmelodi som en spirende forårssblomst, akkompagneret af Marilyn Mazurs gonger og orkestrets forsigtige horn, til de saftige orkesterbølger, der senere gennemskytter musikken med mørk energi.

*ReWrite of Spring* er resultatet af en længere skabelsesproces og en kulmination på 20 års kompositorisk virke med bigbands for Lars Møller. For ved siden af en omfattende aktivitet som saxofonist og turnerende musiker i en række bands ikke mindst Lars Møller Group, et af de mest toneangivende i 90'ernes skandinaviske jazz, har Møller også fulgt sine ambitioner inden for orkestermusik og komposition. Han var med på Bob Brookmeyers komponistuddannelse på Rytmisk Musikkonservatorium midt i 90'erne. I samme periode deltog han i workshoppen 'Den 3. Vej', hvor jazzkomponister arbejdede med Athelas Sinfonietta og modtog inspiration fra klassiske komponister som Bo Holten, Per Nørgaard og Pelle Gudmundsen-Holmgreen.

Lars Møller har været medlem af en række bigbands herunder DR Big Band 2003-2010, og han har haft dirigentopgaver med flere europæiske bigbands bl.a. radioorkestrene i Slovenien og Kroatien og med Norrbotten Big Band. Et særligt kapitel udgør årene 1997-2011, hvor Møller var leder af generationsbigbandet The Orchestra. Det føgte til vidtfavnende orkesterplader som Noxx (1998), New Skies (2001) og Beats & Big Band (2003), og kulminerede med kraftpræstationen Episodes (2011), der udelukkende består af musik af Lars Møller. Her finder man også

'Folk Song No. 1', Møllers bearbejdning af den danske folkevise 'Marken er mejet', der fik 1. prisen som bedste bigbandkomposition ved det internationale Jazz Composers' Symposium i Tampa, Florida, i 2008.

Lars Møller må regnes blandt de største navne inden for skandinavisk orkesterjazz. Han er ikke bange for at springe ud i dristige projekter som at skrive bigbandmusik med "klassiske" kompositionsteknikker til The Orchestra, bearbejde musikken til *Skandinaviske Klagesange* (2006) for DR Big Band og den eksperimenterende sangerinde Jomi Massage, eller lade Aarhus Jazz Orchestra samarbejde med gambianske og indiske musikere.

Aarhus Jazz Orchestra er en institution på den danske jazzscene, etableret tilbage i 1977 af Jens Klüver under navnet 'Klüvers Big Band', der har haft stor betydning for musiklivet i Aarhus og i den vestlige del af Danmark, som AJO efterfølgende har det. Han byggede orkestret op til et professionelt band, der fortolkede både ældre og nyere bigbandmusik særlig i den amerikanske jazztradition. Igennem årene samarbejdede Klüvers Big Band med bl.a. Dee Dee Bridgewater, Thad Jones, Clark Terry, Bob Mintzer, Joe Lovano, Dennis Mackrel, Deborah Brown, Butch Lacy og Jesper Thilo. I 1988 blev orkestret 'Rytmisk Basisensemble' med støtte fra Kulturministeriet og Aarhus Kommune. Med pengene fulgte også en forpligtelse til et pædagogisk virke med skolekoncerter samt kultivering af nye, unge orkestermusikere.

Det er dette flagskib, Lars Møller har overtaget, og som han fører videre, fortsat med stærke rødder i amerikansk jazz, men også med inspiration i verdensmusik og nyere europæisk musik. 'Vi går ud i nogle nye hjørner, og jeg føler, at det kunstneriske niveau er hævet yderligere', siger Lars Møller. Han fremhæver den udvikling, orkestret har været inde i på det seneste. 'Vi har arbejdet meget med rytmiske udviklinger, og bandet har en særlig tradition for sensitivitet i sammenspillet. Musikerne formår at spille meget som én organisme. Der er hjerte i orkestrets lyd, og plads til karakter.'

En særlig ting ved AJO er fraværet af en fast trommeslager. Det gør det muligt at spille forskellige projekter med et autentisk udtryk. AJO har på det seneste arbejdet med så forskellige trommeslagere som Dennis Mackrel, Peter Erskine, Adam Nussbaum, Jeff Ballard, Bill Stewart, Morten Lund, Jonas Johansen, Lars Daugaard og Emil de Waal. Det er også blevet til projekter med mestervokalisten Kurt Elling, guitarikonen John Scofield og den nu afdøde pianist Mulgrew



Aarhus Jazz Orchestra and Lars Møller

Miller. AJO spiller mere end 70 koncerter årligt og kombinerer fortsat koncertvirksomhed med pædagogiske projekter og formidling af musik til børn, unge og ældre.

Nu handler det om inspirationen fra Stravinsky. De første to dele af *ReWrite of Spring* blev opført første gang ved koncerter i Danmark i sommeren 2013, 100.-året for *Le Sacre du printemps*, med Dave Liebman og Marilyn Mazur som solister. I efteråret 2013 indgik det nye værk i et koncert- og undervisningsprojekt med AJO og danske gymnasieelever under navnet '20th Century Modernistic Masters: Stravinsky – Miles', hvor de to store ikoner i det 20. århundredes musikhistorie fik en fælles hyldest. I forlængelse af dette indspillede orkestret og solisterne *ReWrite of Spring* i slutningen af september 2014.

Musikken præsenteres i både en studie- og en live-version. Fremførelse, længde og udtryk er ikke ens. Live-versionen har en særlig sitrende spontanitet og tilstede værelse inklusive den særlige 'Introduction'. Studieverisionen derimod giver større mulighed for fordybelse i arrangementernes nuancer og detaljer. Og den begynder uden indledning med 'Evocation' (1. sats), men har til gengæld et 'Interlude', før 2. og 3.-satsen.

'Evocation' (1. sats) tager udgangspunkt i en rytmisk-melodisk figur fra Stravinskys 'Evocation of the Ancestors', som i Møllers bearbejdelse skaber en flertydig rytmisk fornemmelse, der til en begyndelse forekommer enkel med Mazurs smukt håndspillede udu tromme, men som snart vokser sig kompleks og ekspressiv med Liebmans virile sopran og orkestrets stærke blæser- og rytmegruppe. Tenor-soloen spilles af mangeårige AJO-medlem Michael Bladt. Satsen slutter med en hilsen til den berømte polyakkord fra 'Dance of the Young Girls', den sprøde klang af en Es-dur oven på en E-dur.

'Interlude' er med sin spilletid på under to minutter værkets korteste del. Et åbent og stemningsfuldt mellemespil, hvor akkorderne fra 'Procession' (3. sats) gentages messende og spørgende af blæserne i det dybe register, og med inspiration fra *Symphonies of Wind Instruments*, et andet af Møllers favorit Stravinsky-værker. Man fornemmer, at noget er på vej.

'Spring Square' (2. sats) lyder i sin indledende fase som urgammel stammemusik med Marilyn Mazurs shaman-trommer. Musikken nærmer sig også ostinat-jazzen, som ikke mindst John Coltrane dyrkede på følelsesfuld og intens vis i 1960'erne. Den grundlæggende musikalske figur er inspireret af det ostinat, Stravinsky benytter i 'Spring Rounds'. Melodikken udvikles i et dunkelt og stemningsfuldt univers af bevægelige kvartintervaller.

Den afsluttende 'Procession' (3. sats) har en mere kalejdoskopisk karakter med gentagne motiver, der præsenteres i mindre afsnit. Marilyn Mazurs smukt farvede håndperkussion sætter stemningen, før et aggressivt groove åbner for soloer af Thor Madsen (el-guitar) og Dave Liebman. Energien synes ikke at være til at stoppe, og musikken *fades ud*. I liveoptagelsen får musikken ekstra kolorit med start og stop og nærmer sig i rytmisk intensitet Miles Davis' elektriske musik fra 1970'erne – en periode, hvor Liebman var med i hans gruppe.

Musikkens store kunstværker er som gåder, der ligger på vejen. Hver ny generation må samle dem op og undersøge dem. Lars Møller og Aarhus Jazz Orchestra har her malet videre på Stravinskys klippe og skabt ny bigbandmusik med både skønhed og urkraft. Om åbenheden og det utæmmelige i musikken siger Lars Møller: 'Solisternes bidrag svarer til det, den danske maler Per Kirkeby har beskrevet som en nødvendig kunstnerisk åbenhed over for at hælde en bøtte maling ud over et lærred, man ellers tror, er færdigt'.

*Christian Munch-Hansen (f. 1969). Musikkritiker, forfatter, digter og underviser. Jazzkritiker ved dagbladet Politiken siden 2011 og dagbladet Information 2001-2009. Har forfattet og bidraget til flere bøger om dansk jazz. Udgav i 2014 digitsamlingen 'Musical Dream Machine'.*

### **David Liebman skriver:**

Lars [Møller] var en af mine første elever i Europa, jeg mødte ham på en workshop i København i 80'erne. Jeg kan huske, jeg havde en opgave med, som bestod i at transskrיבere noget i henhold til mine ret detaljerede foreskrifter. Jeg vendte tilbage året efter, og selvfølgelig havde Lars gjort alt, hvad jeg havde bedt om, og mere til. Om jeg husker ret, transskriberede han i løbet af de to år Coltrane og Sonny Rollins lige efter hinanden. Det stod klart for mig, at her var der en fyr, som tog tingene alvorligt. Vi blev venner, og jeg var tilmed ofte sammen med hans familie og overbeviste dem så om, at Lars måtte af sted til New York. Well, ikke blot gennemgik han kurset på New School, han fik også mulighed for at arbejde sammen med en sand mester ved mere end en lejlighed, nemlig trommeslageren Jimmy Cobb. Og så kom Lars' gentagne ophold i Indien. En af de ting, jeg understreger, når jeg taler om kunstnerisk udvikling, er, at når man har gjort sit

ARBEJDE op til en vis grad af dygtighed, så må man til at kigge på verden uden for jazzen, man må skaffe sig indblik i noget andet, som så kan inspirere en og tillade en at komme tilbage til i dette tilfælde jazzen med noget værdifuldt i bagagen. Hans shenai-studier i Indien (jeg har dem på bånd og bruger dem til at motivere folk med) var fantastiske og havde stor indflydelse på hans tenorspil med alle det indiske idioms kvarttoner osv. Lars var både beredt på og forberedt til at finde sin egen tone, og det gjorde han så, som performer og især som komponist/arrangør. Hen over årene har vi mødtes og nogle gange spillet sammen, så at jeg kunne følge ham på hans vej fremad. At sige, at jeg er stolt af ham, ville være noget af en underdrivelse!

Projektet her er afgjort et af de mest spændende big band-projekter, jeg har været med til. Der er en meget håndgribelig fornemmelse af drama på spil overalt her – det er ægte 'story telling'. Det er utroligt, som Lars fik integreret koncepter fra Stravinsky og transformerede dem, ikke mindst rytmisk og harmonisk. Han gjorde værket til sit eget, og når jeg skal være ærlig, brugte han mig lige præcis i de rigtige sammenhænge. Som det er med Duke og alle de store arrangører: har man en stilist som hovedsolist, bliver man nødt til at finde ud af, hvordan den pågældendes røst kommer bedst til sin ret inden for rammerne af en optimal balance i ensemblet. Den regnede Lars ud på smukkeste vis, mens bandet viste sig fra sin bedste side, både teknisk og musikalsk. Idéen med at lave både en studie- og en live-version er virkelig interessant og viser en grad af kunstnerisk velovervejethed, som er sjælden i branchen i vore dage. Kompliment til producerne – de fik en vision og fulgte den op!

Jeg vil gerne takke Lars, Marilyn, Christian Munch Hansen (for hans fantastiske liner notes), bandet og alle dem, der har været involveret i projektet: tak for jeres support og for fremragende, professionelt arbejde. Et superfint projekt!!

*David Liebman, maj 2015, Stroudsburg, Pennsylvania, USA*

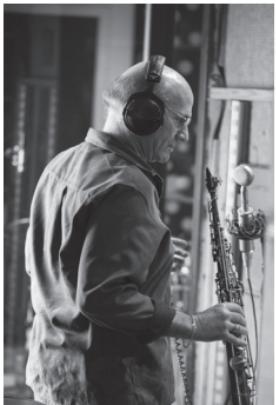
## DE MEDVIRKENDE

**David Liebman** karriere spænder over fire årtier. Det begyndte i de tidlige 1970'ere med en "læretid", hvor han spillede og indspillede i grupper med trommeslageren Elvin Jones ("Live At The Lighthouse") og Miles Davis ("On The Corner"). Siden har han stået i spidsen for sine egne grupper (Lookout Farm; Quest; The Dave Liebman Group) med bl.a. John Scofield, Richie Beirach, Billy Hart, Adam Nussbaum, Al Foster, John Abercrombie og Vic Juris. Liebman medvirker på flere end 500 indspilninger og har publiceret hundredvis af originalkompositioner. Hans repertoire hører til blandt de mest sammensatte, rækende fra originale arrangementer af standards til musik inspireret af klassisk musiktradition fra det 20. århundrede. Som solist inden for den ny klassiske musik har Liebman optrådt med Klangforum og Ensemble Intercontemporain. Han er en værdsat forelæser med adskillige undervisnings-DVD'er og -bøger. Han er stifter og kunstnerisk leder af International Association of Schools of Jazz (IASJ) og er for tiden Artist in Residence ved Manhattan School of Music (NYC). Liebman har vedvarende haft en placering blandt de tre bedste i 'Downbeat Critics Poll for Soprano Saxophone' siden 1973. I 2011 modtog han NEA Masters of Jazz Award, den højeste udmærkelse inden for jazz, som tildeles af USAs regering.

**Marilyn Mazur**, født i New York, er komponist, bandleader og percussionist. I 1970'erne var hun aktiv som danser, komponist og pianist og skiftede til slagtøj og trommer som 19-årig. Siden har Marilyn været aktiv i orkestre hos bl.a. Miles Davis (from 1985-89), Wayne Shorter (1987) and Jan Garbarek (1991-2005). Marilyn skaber og optræder hele tiden i flere spændende projekter med speciale i store opsætninger med instrumenter fra det meste af verden. Ofte står hun i spidsen for sine egne bands og særlige projekter, som oftest har udgangspunkt i Danmark. Derudover komponerer hun musik til film, teater, m.m. I de senere år har man kunnet høre hendes musik i Marilyn Mazur Group, Makiko Hirabayashi Trio, Celestial Circle og Zoom Trio. I 2008 var Marilyn Artist in Residence ved Molde International Jazzfestival, hvor hun skabte seks forskellige koncertprojekter/konstellationer med egen musik. Marilyn har indspillet adskillige cd'er med bl.a. Palle Mikkelborg, Miles Davis og Jan Garbarek. Hun har gennem sin karriere modtaget flere

danske og internationale priser, bl.a. Jazzpar 2001 og Wilhelm Hansens Komponistpris, og hun var i 2010 den første modtager af den internationale EuroCore – JTI Jazz Award.

**Aarhus Jazz Orchestra** (AJO) er et Skandinaviens førende big bands og giver over 70 koncerter om året. AJO startede i 1977 som Klüver's Big Band, under ledelse af Jens Klüver, og er i dag støttet af Statens Kunstfond. Orkestret har under sin nye kunstneriske leder Lars Møller udviklet sin musikalske profil hen imod at blive et nutidigt skabende big band under stærk indflydelse af amerikanske, europæiske verdensmusikkens rødder. Orkestret har optrådt i Europa og USA med mange af tidens vigtigste jazzmusikere. I 2011-2012 var AJO på en 3-ugers turné i USA med Grammy-vinderen Kurt Elling, havde koncerter med guitar-ikonet John Scofield og trommeslageren Bill Stewart samt med pianisten Mulgrew Miller og trommeslageren Jeff Ballard. Kunstnere som Thad Jones, Clark Terry, Joe Henderson, Abdullah Ibrahim, Dee Dee Bridgewater, Carmen Bradford, Deborah Brown, Lee Konitz, Joe Lovano, Bob Mintzer og Kenny Werner har gennem tiden spillet med AJO. I de seneste år har bandet lavet projekter med Kala Ramnath og Abhijit Banerjee fra Indien og musikere fra Gambia i samarbejde med Jon Balke og Geir Lysne. Eftersom et af bandets centrale formål er at forstærke viden om og glæden ved jazz hos unge som gamle, er en væsentlig del af Aarhus Jazz Orchestras aktiviteter derfor rettet mod folkeskolen og gymnasier.



## AARHUS JAZZ ORCHESTRA

### Saxophones and woodwinds

Nicolai Schultz (*lead* – alto, soprano, flute and alto flute)

Johan Toftegaard Knudsen (alto and clarinet)

Michael Bladt (tenor and clarinet – tenor sax solo on Evocation)

Claus Waidtløw (tenor and clarinet)

Finn Henriksen (baritone and bass clarinet)

### Trumpets and flugelhorns

Antonio Geček (*lead*)

Jan Lynggaard Sørensen

Jakob Buchanan

Rasmus Bøgelund

### Trombones

Nikolai Bøgelund (*lead*)

Stefan Ringive

Niels Jakob Nørgaard

Henrik Resen (bass trombone)

### Rhythm section

Thor Madsen (guitar – solo on Procession)

Mads Bærentzen (piano and keyboard)

Morten Ramsbøl (acoustic bass)

Morten Lund (drums)

David Liebman plays the soprano saxophone and wooden flute

Marilyn Mazur's set-up: udu clay pot drum, bells from all over the world, small Chinese tuned gongs, gongs (Paiste, Hubback and Chinese), gran cassa (bass drum), congas, timbales, Guinean dunun drum, temple blocks, various drums, cymbals, rattle instruments, chimes and singing metals.

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CD 1 recorded at FinlandStudio, Aarhus, 26-27 September 2013 by Morten Büchert

Assistant engineers: Jacob Schjødt Worm and Morten Laursen

Mixed by Morten Büchert at Studio R

Mastered by Jake Burns at Loud, Nashville, USA

Produced by Morten Büchert and Lars Møller

CD 2 recorded live at Copenhagen Jazzhouse 25 September 2013 by Morten Büchert

Mixed and mastered by Thor Madsen at Mazza Mansion

Produced by Thor Madsen and Lars Møller

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Liner notes: Christian Munch-Hansen

English translation of liner notes: James Manley

Additional notes: David Liebman (Danish translation by Svend Ravnkilde)

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