



6 CDs

michael keul  
**contact  
tracing**

24  
piano  
trios



**A** Dream Is A Wish Your Heart Makes – the title of this song from the Walt Disney movie *Cinderella* could also have been the motto of these recordings of 24 piano trios. In many concerts with various different jazz formations over the past 35 years I have had the privilege of being able to play drums as part of the rhythm section with fantastic colleagues on piano and double bass. And it is because I once longed to be a pianist myself and love the piano trio format that the desire arose to make recordings with some of these “bands within a band”. That this would turn out to be 24 trios and take over five years (including the pandemic) was neither intended nor foreseeable.

After the first recording sessions an unquenchable longing arose and the list of all those who should be part of this project became longer and longer. The fact that none of those I asked to participate refused also increased my fervour. The initial idea was simply that all recordings should be made in the same studio using the same grand piano. I for my part had four different drum sets and numerous cymbals to reflect the sound of the musical profile of each trio as closely as possible. The musicians were not required to follow any strict programme: the sole aim was that each trio's three titles should form a small individual set. These recordings were a great challenge for me in every respect, and priceless lessons. Here, then, are 24 different piano trios with 73 pieces.

I am proud of the result and, above all, happy.

In addition to the variety of styles what particularly delights me is that multiple generations of jazz musicians are represented here, altogether spanning an age difference of 61 years. This magnum opus (as one of the contributors has called it) could only be undertaken because all of the musicians took part for free. My heartfelt thanks to ALL OF THEM! For this reason the money raised from the sale of the CD Box collection is being donated to the aid organisation Médecins Sans Frontières (Ärzte ohne Grenzen e.V. / Doctors Without Borders). Musicians who participated in this project are now listed below alphabetically. (Please note that the names of all those the "musici" on these recordings have previously worked with are excluded on purpose.)

These CDs are dedicated to the memory of Walter Lang and Hermann Breuer.

**MICHAEL KEUL**



I met **GIORGOS ANTONIOU** (\*1970), the Greek double bass player from Athens, when he was part of Joe Haider's Trio. He, Joe and I celebrated the music of Count Bassie's Kansas City Seven as a septet in 2004. Since then our paths kept crossing in various swinging bands. Left-handed Giorgos possesses a fine sense of humour, extremely elegant suits and an infallible sense for time.

I'm very glad that I was able to do a recording with him here.



After my studies I spent two months in New York in 1998. A few months before that I had met the bassist John Webber in Munich and he had invited me to one of his gigs in Downtown Manhattan. There he introduced me to the Boston pianist **ROB BARGAD** (\*1962). I was allowed to join them for two pieces and at the end of the evening Rob asked me to play the next week's gig as

a substitute for Billy Drummond. My heart fell into my boots but in the end I did play, of course. That was my first paid gig in N.Y. Later on, Rob travelled the world with Nat Adderley's quintet for ten years. He's a gifted organist as well as an excellent cook and he always carries along spicy hot sauces in his luggage.

I first noticed the pianist **LEO BETZEL** (\*1991) when he performed in a school concert. It was the only jazz piece on the whole programme and it was obvious that here was a great talent arising. The first time the two of us played together was in the Rosenheim music bar Le Pirate. In the meantime he has become an important pillar of the new German jazz scene with his award-winning trio LBT.





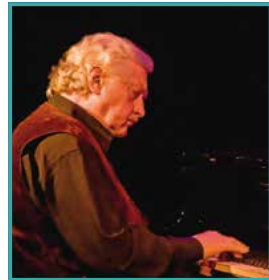
In the second half of the 20th century it became manifestly apparent that jazz knows no boundaries, neither linguistic nor geographical. I met the Bordeaux pianist **VINCENT BOURGEYX** (\*1972) at the beginning of the year 2003 in Bremen trombonist Ed Kröger's quintet. I got to know and value him as very knowledgeable in the history of jazz, musically versatile and above all as an exceedingly witty and charming colleague. Long before the advent of YouTube Vincent, with his high affinity for technology, started to digitise treasures from my collection of jazz videos. We had to activate quite a number of computers at the same time to be able to do this.



At a concert evening with the Ed Kröger Quintet in Hanover Ed introduced me to **ELMAR BRASS** (\*1979), a young pianist from Celle and a student of his. In 2006 I met Elmar again at the Jazz Generations Festival in Switzerland where we played together at a jam session. Elmar impressed me both

with his musicality and his enthusiasm for jazz. He has become well-known lately for his trio recordings, particularly in Japan.

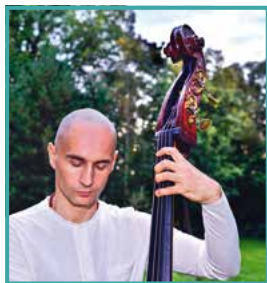
Jam sessions in jazz have always been one of the most important opportunities for hearing other musicians, being heard and making contacts. The trombonist **HERMANN BREUER** (\*1942), well known beyond national boundaries, used to run a jam session in Munich in the late 1980s. This event took place in the ephemeral jazz club Blue Note every Monday night until three o'clock in the morning. There I experienced Hermann for the first time as an unusual and creative pianist who fascinated me as a drummer with his rhythmical ideas. Not having lived in Munich for long myself it was a very important experience and enriched me greatly that I was allowed to cover for his percussionist Aldo Caviglia for several months. Unfortunately Hermann didn't live to see this box of CDs; he died in January 2023.



Some musicians you initially read about in jazz magazines or you hear other people talk about them positively. **MATTHIAS BUBLATH** (\*1978) was one of those for me. After returning to Munich after his studies in Boston and New York he quickly became known as an organist and pianist. Matthias has an unfailing sense for groove and a distinct blues feeling, like many other pianists who also play the Hammond organ. It took quite some time until we played together but I've been one of his fans ever since.



I met **PETER CUDEK** (\*1979) from Zilina, Slovakia at a jam session in Munich. He was quite baffled when I told him that I'd already played in his home town when on tour with the saxophonist Andy Middleton. At a very dubious club, by the way. Peter is a skilled bassist and a good-humoured fellow with a calmness that extends to his music.



My friend **ROBERTO DI GIOIA** (\*1965) and I go back a long way together. He was a very young pianist in the Roman Schwaller Quartet when we met in 1986. Still a student in Switzerland then, I had already started looking for contacts in Munich. Roberto is the same old type of silly billy that I am and a bundle of creativity in all sorts of ways, be it as a brilliant pianist, keyboarder, arranger and producer or as someone who spends his spare time producing bizarre movies, cooking divine meals, taking pictures on his Polaroid camera or embellishing pianos with wax crayons. You can learn from and be inspired by him in many fields. When I moved to the countryside with my family Roberto moved into my flat in the Allach part of Munich, where we had countless sessions and always had lots of fun, especially with Captain Kirk and Mr Spock.





As a teenager the pianist **CHRISTIAN ELSÄSSER** (\*1983) was already known in the Munich jazz scene as a "jazz wunderkind". He was a mere 20 years old when we played a trio concert together for the first time in the Munich jazz club Unterfahrt. Even then his musical vocabulary and range of expression were already very impressive. In the meantime Christian writes superb compositions and arrangements for his own Big Band as well as for many major jazz orchestras and radio Big Bands.



like ours were very provincial when it came to jazz. Whatever concerts there were were somehow sensational for us, especially when American musicians were performing. Many of these events had a lasting impression on both of us. For my part, though, I was still far too much of a jazz greenhorn to take an active part in the Würzburg jazz scene. That's why I am so happy that I've often been able to play with Rudi in the last 25 years.



**RUDI ENGEL** (\*1957) comes from Lower Franconia, still lives there, and is a master of the double bass. We had a common background before we ever played together, but only realised this years later: at the end of the 70's we both used to go to the same jazz concerts in the Würzburg area without knowing each other. In those days regions



I can't say exactly any more when **JAN ESCHKE**'s (\*1976) path and mine crossed for the first time. I do know that from the very start we both loved making music together. Jan has a profound knowledge of the history of jazz piano and he's a stylistically adept virtuoso who writes great pieces. And he's got a great sense of humour (not only when he plays the piano). There's also no other musician who knows as much about cars and how they work as he does: if you've ever got a problem he's the one to ask!

The pianist **MICHAEL FLÜGEL** (\*1970) and I also can't remember when music brought us together for the first time, but that's not important: we both know that we've played together again and again for over 20 years, in different line-ups. Michael is another born-and-bred Franconian and has been a cornerstone of the Nuremberg scene for years (but not only there). A few years ago I was holding a few concerts with compositions by the jazz drummer legend Tony Williams. After the first concert the pianist dropped out (well, it was actually his disk that slipped). Michael jumped in at once to fill the gap. No time for a rehearsal beforehand. And he played: sheer concentration, undiluted sensitivity, and all of it sight-reading. Isn't that what makes such evenings so exciting for us jazz musicians!

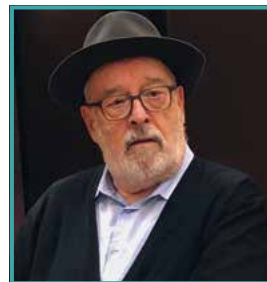


Whenever the name Gall is mentioned I immediately think of a whole family history. In the middle of the 90s there was a local Big Band that I helped out in. **CHRIS GALL** (\*1975) played piano in the band and his father sang. Chris was about to hop over to Boston to study piano at Berklee College. I was giving his younger brother Peter drumming lessons at the time while his mother looked after my little daughter. Nowadays you'd call this a win-win situation for both sides. Chris came back to Munich and how often have we been able to make music together since then, in all sorts of band formations! The two Galls, the piano aesthete Chris and awesome bobbing Peter, are among the most distinguished pairs of jazz brothers in these parts.





How well I remember the day when the bassist Chris Lachotta – who tragically died so early – rang me up and asked if we could do a session at my place with a Russian pianist who had just arrived in Munich. So Chris dropped by one evening with his double bass and along with him he also had **DAVID GAZAROV** (\*1965). David couldn't speak a single word of German yet and his English wasn't much better, but that didn't prevent us communicating excellently, since most of that was done via music. A few hours later I bade them well, despatching them into the night, and remained at home, sunk in my impressions of what the master David had conjured up on my baby grand with his agile fingers. David lived in Munich for many years and we often played together, above all in trios. Now Zagreb is his home. By the way: David also has a vast classical repertoire; a big heart; and in the meantime he speaks perfect German.



My goodness, my dear old friend JOE HAIDER (\*1936): I'll have to say a little bit more here. He was the first jazz pianist I ever heard live in Munich. That was in 1978, on a school outing. I absolutely wanted to go to the legendary jazz club Domicile, but because I hadn't turned 18 yet I had to convince my form teacher that it was urgently necessary for me to go there. My teacher fell asleep in the club whilst I was enthralled by the music of the Joe Haider Sextet. When I started studied drums at the Swiss Jazz School in Bern in 1984 under Billie Brooks Joe was Head of the school. Joe became a mentor and patron for many of us, playing with us young students and repeatedly encouraging us to "dare" – as he put it – to embrace the nerve-racking career of jazz musician. I could write a whole little book about all the things I've experienced with Joe. I'm really happy that "the old man and the piano" (as he likes putting it) were able to participate in these recordings. Things have come full circle.



It's regrettable that despite how society is developing there are still so few currently active female jazz musicians. I'm therefore all the more delighted that the pianist and singer **ANDREA HERMENAU** (\*1981) is part of these recordings. I met Andrea during a session in the jazz club Unterfahrt at the start of the 2000s and have admired her as a pianist and a person ever since. She was nominated for the BMW Jazz Award in 2020 and is active in a wide range of projects.



Most people probably know **CHRIS HOPKINS** (\*1972) from Bochum as the saxophonist who for years played for the very successful band Echoes of Swing. There are countless recordings of Chris tickling the ivories, however (ranging from solo concerts to large-scale line-ups), which show that he also knows every trick in the pianist's book.

If you need an expert for traditional piano stylistics, he's the man for you! We got to know each other years ago on a jazz cruise in the Mediterranean and since then we've have played together in all sorts of contexts, including in the Echoes.



When I moved to Munich in 1988 the jazz club Allotria still existed in Türkenstraße. During the week the local swinging scene played and at the weekends there were often star guests. That's where I met **TIZIAN JOST** (\*1966) for the first time - he was something like the pianist in residence there. The club was run by the swinging entertainer Gerry Hayes, who gave us young musicians the chance to perform regularly, and over the years I have developed a great friendship with Tizian, both musically and personally. I don't know anyone who is such an expert on Brazilian music and he is also an excellent vibraphonist. We also share a certain foible for encyclopaedias. On one occasion the lead trumpet legend Al Porcino used Tizian and me as guinea pigs

in a concert without forewarning: he wanted to see if the Big Band would swing more without a bassist. After we had played two sets that were more than just hard work Al came over to us, tapped us on our shoulders and smilingly delivered his diagnosis in that inimitable way of his: "Now we know that it doesn't work!"



I knew **JOE KIENEMANN**'s (\*1938) sonorous voice well long before I had ever heard him playing live. As jazz editor of the public-service Bavarian broadcasting corporation he was a real institution. I discovered an awful lot of jazz in his broadcasts, and also stacks of groovy soul and blues. One of his programmes was called Jazz für Jeden ("Jazz for Everyone"), it was on every Saturday from three to five p.m. That was a 'must' for me. Similarly I just had to go to the concert the trumpeter Dusko Goykovich played in Munich in 1981 with – Joe Kienemann! – on the piano. Joe ran weekly Sunday sessions in the Munich jazz club Allotria. I joined the session there one evening and after the session it turned out Joe and his bassist Thomas Stabenow were looking for a drummer for a trio gig – and they asked

me! That was the passport I needed to join the Munich scene and heralded the beginning of the many years I spent as a member of the Joe Kienemann Trio. About 20 years later we held one of our most successful gigs, arrangements of sacred songs, at the jazz bar Vogler. Afterwards the bar was fined € 528 because the concert had taken place on a Good Friday. All the legal authorities were interested in was the label "jazz", and not the content.

Teaching at the Munich University of Music and Theatre I regularly meet young talented and ambitious students, for example the bassist **NILS KUGELMANN** (1997). I'm repeatedly baffled by how musically mature some young people are these days and at the range they have. Nils is a very open sort of person who plays the bass clarinet just as well as the double bass. He has also performed as a pianist. I'm sure we're going to hear a lot about him in the future.



**ANREAS KURZ** (\*1979) has been a permanent feature in the German double bass scene for over twenty years. Before he studied music he already gained experience in the Bavarian Jazz Youth Orchestra and German national youth jazz orchestra BuJazzO. Not everyone gets into these orchestras, but when you're in you get to know each other personally and as musicians, and that gives rise to many ambitious bands. That's why it's not surprising that lots of new, young musicians like Andy cause a stir in the scene. He enriches every band with his powerful sound and strong and creative style. We were playing in a small music revue in 2006 when Andy suddenly put down his bass and disappeared from the stage. He wasn't seen again that evening. That was all my fault: the day before, I'd taken him out sailing on the Chiemsee lake on a small dinghy and hadn't thought to



warn him that he should wear something on his head. As a result he had got severe sunstroke. Mea culpa!

It's hard for me to write these lines about my old friend the pianist **WALTER LANG** (\*1961) because he passed away shortly before Christmas 2021, the victim of severe cancer. We had a lot in common: we both arrived in Munich in 1988, he after his studies in Boston and Hilversum, I from Bern. We played together in a lot of combos and Big Bands, became fathers at about the same time and both had a musical past that had nothing at all to do with jazz. Walter was an extremely sensitive musician and composed person who exuded a pleasant sense of authority because of his pleasant nature and musical competence. His passion the piano trio format really absorbed him, as his many trio recordings show. Sometimes it occurs in jazz that it's not really "happening" in a band. It would really impress me how when we sat talking at the bar after a gig like that Walter would try to find something positive for us all in what we had just experienced. He didn't just build you up on the stage. I shall really miss him. His music lives on. Thank you, Walter!





Drummers are accustomed to having a double bass beside them as their firm anchor. Thanks to the master of the stride piano **BERND LHOTZKY** (\*1970), in the last twenty years I've also been able to learn to enjoy playing without a bass. The piano and drums duo is a very old jazz format that has almost been forgotten apart from in some freer forms. Bernd is second to none in his mastery of this form. His left hand marks time unerringly with bass note and chords while his right hand melodiously flies over the keys with great virtuosity. He'll suddenly raise his head as he plays and cast you his typically impish grin. I well remember us playing a duo concert in the hotel bar at Schloss Elmau castle. It was the first time and we hadn't rehearsed much. It was a beautiful afternoon and 80 percent of the small number of people present were musicians. I sat down at my drums with an uneasy feeling, the sword of Damocles literally hanging over my head. Bernd wormed everything I was capable of out of me: with sticks, brushes, mallets and my hands I had to rediscover timbres I had almost forgotten. It was a great experience and that's the reason why it follows that our duo recording here forms an exception to the trio format of this collection.

I met the Russian pianist **SVETLANA MARINCHENKO** (\*1988) from Moscow in 2016 when she was studying at the Munich University of Music. She played in my ensemble. We played by ear without music and it was impressive how she was able to very quickly hear long chord progressions. Svetlana is a late starter musically: she only began to play the piano at 17. She started studying music a mere three years later, at first in Moscow and then at the Munich University of Music Jazz Institute, where she won the Kurt Maas Jazz Award in 2019. In the meantime Svetlana has completed her second album, primarily with compositions of her own. For me she is a name to be remembered.





Pianist **BERNHARD PICHL** (\*1966) and I have collaborated musically since the mid 1990s. Bernhard, Rudi Engel and I have been playing together for many years and based on a historical example we jokingly call ourselves the "All Franconian Rhythm Section". Together with Tizian Jost on the vibraphone we also form the quartet JPEK. Like

me, Bernhard also teaches jazz history, which often leads to endless exchanges about celebrated jazz heroes or outstanding recordings which for no good reason have remained unknown. We have played in so many different constellations already that it is hard to emphasise any one of them, but we're particularly proud of the tours and CDs with Scott Hamilton and Dusko Goykovich. Here we present our first recordings as a trio.

In 2007 I was asked to join a project on popular songs of the 50s, and that is where I met the young Swabian bassist **JOHANNES OCHSENBAUER** (\*1982). Not only did we have a lot of fun musically, we also developed an intense, long-standing collaboration within different formations which finally led to the Johannes Ochsenbauer Trio in 2009, with Tizian Jost on piano. It's always a real pleasure for me to experience how young talents develop into artistically distinct individuals. I find it very impressive that Johannes runs his own organic farm on top of being much in demand as a bassist.



Although you only notice it indirectly, there is one person who has had a decisive influence on all of the present recordings. As my "partner in crime", the sound engineer **FLORIAN OESTEREICHER** (\*1965) recorded and mixed all of the present recordings in his Realistic Sound Studio in Munich. Himself a drummer, Florian has a fine sense for musical processes as well as a trained and quick ear and he works very conscientiously. Since the 2000s I have been recording





in his studio a lot and during post-production I have come to appreciate the way he works together with you constructively in a humorous and relaxed atmosphere.



Pianist **CLAUS RAIBLE** (\*1967) is a very special and unique musician. He prefers a normal straight-backed chair to a piano stool and leans far back from the grand piano, underlining his bop lines with his rasping voice. His firm left hand holds the chords while his right hand flies over the keys. Both as a person and as a musician Claus is highly sophisticated. The listener is impressed by the personal honesty of every single tone, phrase and musical commentary. As someone who is deeply rooted in the tradition of swing and bop with a sound knowledge of history he is not only an outstanding pianist but also a distinguished composer and arranger – even for Big Bands. After

Claus came to live in Munich again in 1998 we had the opportunity of playing together. Not exclusively but mostly with Claus Koch and the Boperators.

I can't remember where and when I met the Cologne pianist **MARTIN SASSE** (\*1968) for the first time. I remember very well, though, that we played together with Dusko Goykovich in 2012. We knew each other then already. Martin is a master of the black and white keys as well as an active pillar of the Cologne jazz scene. He runs concert series and is a much sought after pianist in different bands. On top of this he regularly goes on tour with his trio and accompanies international jazz stars. It goes without saying that he has a large portion of Rhineland humour.



As we all know, jazz is usually full of unpredictable elements and surprises, as was the case when, on a tour that went on for two weeks, our bassist dropped out over night. **MARKUS SCHIEFERDECKER** (\*1972) was our last-minute sub and we picked him up at a motorway service station with our tour bus. A whole week of nightly concerts followed this first encounter with "Schief". Markus's sound on the double bass is powerful. On stage he is always on top of the situation. We don't just enjoy playing together, both of us also love laughing about Franconian humour.



There was a time when jazz clubs didn't have any ventilation systems. The place was packed; the windows steamed over; people smoked, of course; and the air was unbreathable. This was often the case in Munich's Unterfahrt, which was the jazz club of the local scene at the end of the 80s. In 1988 a young Berlin bassist turned up there who had actually come to Munich to study journalism. **HENNING SIEVERS** (\*1966) soon became a well-known figure in the jazz scene. Both in Germany and internationally. In those days I played with Henning in Mercedes Rossy's trio. Regretfully the pianist died of cancer in her home town Barcelona in 1995. Originally Henning played the cello and has a classical background. He's extremely versatile and open for all sorts of improvised music, composes a lot and doesn't wear any blinkers. Over the years he has realised lots of fascinating musical projects and is the recipient of both the Jazz Echo and the Neuer Deutscher Jazzpreis awards. A perfect evening is having played a concert with Henning and later, on the drive home, listening to one of his excellent broadcasts on Bavarian radio.





**THOMAS STABENOW** (\*1952) is something like the doyen of the German double bass scene: he is a veritable institution in German jazz, who will be remembered forever thanks to the hundreds of concerts he has given over the decades with countless bands and jazz greats, and thanks to the numerous amount of his recordings and projects. I met him in Munich in the mid 80s when he was playing in the Roman Schwaller Quartet. Thomas was a great help to me when I then moved to Munich in 1988 and tried to establish myself in the scene. I played with him for a long time, both in the Joe Kienemann Trio, for many years in the Al Porcino Big Band, and also in Stephan Holstein's band and in many others. Long before the digital age Thomas always had a small camera with him and loved taking funny little snap shots on and off stage. Thomas has made a name for himself both as a producer with his own fine record label and as an excellent teacher of generations of young bassists. We've also both been members of the Mel Lewis Fan Club for years.

I met double bassist **ERNST TECHEL** (\*1965) in saxophonist Martin Stolz's quartet in 1988. This was before Ernst started studying music in Würzburg and Hilversum. We've been playing together for 35 years now and his powerful sound on the double bass continues to fascinate me. If you suddenly see a double bass on the street in front of you in Munich, you can be sure it is Ernst on his bicycle with his bass on his back. In the meantime he is the first choice for musicians who want to have their double basses repaired and restored – not just jazz musicians. Ernst Techel, an out-and-out double bassist!





I met and played with **THILO WAGNER** (\*1965) for the first time on a jazz cruise. Born in Westphalia and living in Swabia he is a self-taught pianist who has played in countless bands of all sorts of genres. You could call him a swinging all-rounder. His quick ear, nimble fingers, harmonic finesse and infallible sense of rhythm greatly enrich every band. As a record collector I can say that Thilo is an expert who can talk effortlessly and in depth about the endless worlds of almost unknown but highly interesting recordings. Thilo is the only musician I can still talk to about the German television coverage of the 1969 moon landing – a solitaire in that respect as well.



## CD 1

### Thilo Wagner (p) – Ernst Techel (b) – Michael Keul (dr)

- |   |  |      |
|---|--|------|
| 1 | I'm Old Fashioned <i>Jerome Kern / Johnny Mercer</i>                 | 6:18 |
| 2 | The Shadow Of Your Smile <i>Johnny Mandel / Paul Francis Webster</i> | 5:05 |
| 3 | The Song is You <i>Jerome Kern / Oscar Hammerstein II</i>            | 6:00 |
- rec. 19.03.2017

### Christian Elsässer (p) – Andreas Kurz (b) – Michael Keul (dr)

- |   |   |      |
|---|---|------|
| 4 | Short Story Nr. One <i>Christian Elsässer</i>   | 4:58 |
| 5 | Skylark <i>Hoagy Carmichael / Johnny Mercer</i> | 5:46 |
| 6 | Bolivia <i>Cedar Walton</i>                     | 6:28 |
- rec. 16.12.2018

### Joe Kienemann (p) – Ernst Techel (b) – Michael Keul (dr)

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|---|---------------------------------------|------|
| 7 | Sermonette <i>Cannonball Adderley</i> | 5:17 |
| 8 | Siciliette <i>Joe Kienemann</i>       | 4:06 |
| 9 | My Baião <i>Joe Kienemann</i>         | 4:27 |
- rec. 19.03.2017

### Andrea Hermenau (p) – Peter Cudek (b) – Michael Keul (dr)

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|----|--|------|
| 10 | Some Other Time <i>Leonard Bernstein / Betty Comden / Adolph Green</i> | 7:10 |
| 11 | Alone Together <i>Arthur Schwartz / Howard Dietz</i>                   | 6:37 |
| 12 | Tauwetter <i>Andrea Hermenau</i>                                       | 6:09 |
- rec. 17.05.2019

## CD 2

### Rob Bargad (p) – Johannes Ochsenbauer (b) – Michael Keul (dr)

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|---|--|------|
| 1 | Intermission Walk <i>Tommy Turrentine</i>  | 6:25 |
| 2 | Slow Dance For Lawil <i>Rob Bargad</i>     | 8:33 |
| 3 | How Deep Is The Ocean <i>Irving Berlin</i> | 5:50 |
- rec. 16.10.2016

### Tizian Jost (p) – Johannes Ochsenbauer (b) – Michael Keul (dr)

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|---|--|------|
| 4 | Just In Time <i>Jule Styne / Betty Comden / Adolph Green</i> | 6:54 |
| 5 | In The Idiom <i>Tizian Jost</i>                              | 4:10 |
| 6 | Batendo A Porta <i>Paulo Cesar Pinheiro / Joao Nogueira</i>  | 4:55 |
- rec. 25.02.2019

### Svetlana Marinchenko (p) – Peter Cudek (b) – Michael Keul (dr)

- |   |   |      |
|---|---|------|
| 7 | P.S. <i>Svetlana Marinchenko</i>                            | 6:00 |
| 8 | Like Someone In Love <i>Jimmy Van Heusen / Johnny Burke</i> | 6:04 |
| 9 | Dive <i>Svetlana Marinchenko</i>                            | 4:47 |
- rec. 03.07.2020

### Matthias Bublath (p) – Andreas Kurz (b) – Michael Keul (dr)

- |    |  |      |
|----|--|------|
| 10 | Gospel Song <i>Matthias Bublath</i>    | 7:42 |
| 11 | Nordic Shuffle <i>Matthias Bublath</i> | 5:35 |
| 12 | Fried Catfish <i>Matthias Bublath</i>  | 5:34 |
- rec. 16.12.2018

## CD 3

### Hermann Breuer (p) – Ernst Techel (b) – Michael Keul (dr)

- |   |   |      |
|---|---|------|
| 1 | A Fan's Model <i>Hermann Breuer</i>     | 5:02 |
| 2 | Frühlingserwachen <i>Carolyn Breuer</i> | 7:25 |
| 3 | A Donde <i>Hermann Breuer</i>           | 6:44 |
- rec. 18.11.2017

### Chris Gall (p) – Rudi Engel (b) – Michael Keul (dr)

- |   |                                |      |
|---|--------------------------------|------|
| 4 | Glasper Time <i>Chris Gall</i> | 6:17 |
| 5 | Hays <i>Chris Gall</i>         | 4:47 |
| 6 | Naima <i>John Coltrane</i>     | 6:23 |
- rec. 06.03.2018

### Bernd Lhotzky (p) – Michael Keul (dr)

- |   |  |      |
|---|--|------|
| 7 | Pilgrim's Chorus <i>Richard Wagner / Arr. Donald Lambert</i> | 3:02 |
| 8 | We'll Be Together Again <i>Carl Fischer / Frankie Laine</i>  | 4:04 |
| 9 | Salir A La Luz <i>Bernd Lhotzky</i>                          | 2:47 |
- rec. 18.06.2018

### Walter Lang (p) – Henning Sieverts (b) – Michael Keul (dr)

- |    |   |      |
|----|---|------|
| 10 | I Wonder <i>Walter Lang</i>   | 5:48 |
| 11 | Nancy With The Laughing Face <i>Jimmy Van Heusen / Phil Silvers</i> | 4:45 |
| 12 | Soon <i>Walter Lang</i>   | 5:19 |
- rec. 17.12.2018

## CD 4

### Vincent Bourgeyx (p) – Joh. Ochsenbauer (b) – Michael Keul (dr)

- |   |  |      |
|---|--|------|
| 1 | A Dream Is A Wish Your Heart Makes <i>David / Hoffman / Livingston</i> | 5:29 |
| 2 | Goodbye Mr. Evans <i>Phil Woods</i>                                    | 6:32 |
| 3 | In A Hurry <i>Vincent Bourgeyx</i>                                     | 4:32 |
- rec. 17.05.2019

### Bernhard Pichl (p) – Rudi Engel (b) – Michael Keul (dr)

- |   |  |      |
|---|--|------|
| 4 | Different Thoughts <i>Bernhard Pichl</i> | 5:27 |
| 5 | Kürtis <i>Bernhard Pichl</i>             | 6:10 |
| 6 | Dick Is Slick <i>Bernhard Pichl</i>      | 5:12 |
- rec. 06.03.2018

### Roberto Di Gioia (p) – Henning Sieverts (b) – Michael Keul (dr)

- |   |  |      |
|---|--|------|
| 7 | Invitation <i>Bronislaw Kaper / Francis Paul Webster</i>     | 6:09 |
| 8 | Here's That Rainy Day <i>Jimmy Van Heusen / Johnny Burke</i> | 4:21 |
| 9 | Just Friends <i>John Klenner / Sam M. Lewis</i>              | 5:32 |
- rec. 18.06.2018

### Jan Eschke (p) – Thomas Stabenow (b) – Michael Keul (dr)

- |    |  |      |
|----|--|------|
| 10 | Das Wasserschwein <i>Jan Eschke</i>                      | 5:05 |
| 11 | Der Schneckenkönig <i>Jan Eschke</i>                     | 5:18 |
| 12 | You Look Good To Me <i>Clement Wells / Seymour Lefco</i> | 4:26 |
- rec. 17.12.2018



## CD 5

### **Claus Raible (p) – Ernst Techel (b) – Michael Keul (dr)**

- 1** Moose The Mooche *Charlie Parker* 4:38
- 2** My Ideal *Richard A. Whiting / Newell Chase / Leo Robin* 5:26
- 3** Jahbero *Tadd Dameron* 4:51  
rec. 13.04.2017

### **Leo Betzl (p) – Nils Kugelmann (b) – Michael Keul (dr)**

- 4** City Stories *Leo Betzl* 6:19
- 5** You Know, It's The Truth *Vincent Eberle* 6:35
- 6** Blue In Green *Miles Davis* 6:25  
rec. 06.07.2020

### **David Gazarov (p) – Thomas Stabenow (b) – Michael Keul (dr)**

- 7** I Mean You *Thelonious Monk* 4:27
- 8** Sibila *David Gazarov* 4:36
- 9** All The Things You Are *Jerome Kern / Oscar Hammerstein II* 5:44  
rec. 01.08.2020

### **Joe Haider (p) – Rudi Engel (b) – Michael Keul (dr)**

- 10** What Isch Happening *Joe Haider* 5:47
- 11** I Remember Duke *Joe Haider* 7:06
- 12** Sunday Child *Joe Haider* 5:52  
rec. 05.03.2018

## CD 6

### **Martin Sasse (p) – Andreas Kurz (b) – Michael Keul (dr)**

- 1** Tea For You *Martin Sasse* 5:58
- 2** A Groovy Waltz *Martin Sasse* 7:06
- 3** With You *Martin Sasse* 3:34  
rec. 21.11.2021

### **Chris Hopkins (p) – Giorgos Antoniou (b) – Michael Keul (dr)**

- 4** September In The Rain *Harry Warren / Al Dubin* 4:49
- 5** All Too Soon-Isfahan-Come Sunday *Ellington-Strayhorn-Ellington* 6:23
- 6** Recado Bossa Nova *Djalma Ferreira* 5:46  
rec. 05.10.2020

### **Michael Flügel (p) – Markus Schieferdecker (b) – Michael Keul (dr)**

- 7** Perhaps, but... *Michael Flügel* 6:32
- 8** Poems For The Moment *Michael Flügel* 6:05
- 9** Fee Fi Fo Fum *Wayne Shorter* 5:29  
rec. 22.02.2022

### **Elmar Braß (p) – Ernst Techel (b) – Michael Keul (dr)**

- 10** B 728 *Elmar Braß* 4:36
- 11** I Can't Get Started *Vernon Duke / Ira Gershwin* 7:43
- 12** Midnight Mood *Joe Zawinul* 5:22  
rec. 16.08.2021

### **Claus Raible (p) – Ernst Techel (b) – Michael Keul (dr)**

- 13** Final Statement – The Blues *Claus Raible* rec. 13.04.2017 4:38

## The man in the background



**MICHAEL KEUL** (\*1961). Drummer, piano connoisseur, soccer enthusiast and encyclopaedia incarnate. Loves jazz just as much as Bach and Bach just as much as jazz. Would never look down on a respectable brass band. Born in Bad Kissingen and able to live with that. Accompanies vocal quartets with an elegant unobtrusiveness that's bordering on self-denial (an ability that should in itself already have won him an Oscar). His musical intuition is appreciated by anyone who has ever played with him. Sensitive teacher, sometimes driven to despair by students who don't burn for music in just the same way he does – but then, who does? Driving Force of *Contact Tracing*, the Cds that shouldn't be missing in any jazz collection. Great musician, great friend. bb

Translated by Barbara and Micheál Ó Dúill

## THANKS TO YOU ALL!

I would like to express my deep gratitude to all who made "Contact Tracing" happen: Special thanks go to Andrea, Andreas, Bernd, Bernhard, Chris G., Chris H., Christian, Claus, David, Elmar, Ernst, Henning, Hermann, Giorgos, Jan, Joe H., Joe K., Johannes, Leo, Martin, Markus, Matthias, Michael, Nils, Peter, Rob, Roberto, Rudi, Svetlana, Thilo, Thomas, Tizian, Vincent and Walter for their creativity, sublime musicianship and overwhelming generosity, to Florian for his excellent ears, eyes (!) and advice, to Christoph for mastering, to Lena for photos and video, to Birgit for her ideas and beautiful artwork, to GVL, to Thorsten for not saying "no", and – last but not least – to Pia and Amrei for their invaluable patience, love and support! I am blessed to have you in my life.

## ARTIST PHOTOS

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All recordings at realistic sound studio Munich  
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