

# Opening Jazz in the Black Forest - first three then four, Villingen, 9.9.2021

Förderverein MPS-Studio  
Villingen e.V. und  
Jazzclub Villingen e.V.  
präsentieren

9. bis 12. Sept. 2021

MPS-Garten  
Richthofenstr. 1  
78048 VS-Villingen

Kartenvorverkauf:  
TicketService VS, 07721 – 822525

## JAZZIN' THE BLACK FOREST 4 60 JAHRE JAZZ IN VILLINGEN



Do 9. Sept. 19 Uhr  
TRES ES/PER/D  
TOM TIMMLER QUINTETT D

Fr 10. Sept. 17 Uhr  
KEITA BRÖNNIMANN NIGGLI C/CH  
REMEMBER HANS KOLLER A/D  
JASPER VAN'T HOF/GREETJE BIJMA/  
HANS FICKELSCHER N/D

Sa 11. Sept. 17 Uhr  
KUUI D  
ELINA DUNI/ROB LUFT ALB/GB  
SHAKE STEW A

So 12. Sept. 17 Uhr  
mottel\_shea\_barnett\_helm USA/D  
COBODY D  
ALEXEJ KRUGLOV/JAAK SOOÄÄR  
QUARTETT RU/EST

Programmänderungen vorbehalten



SCAN ME

[www.mps-villingen.de](http://www.mps-villingen.de)  
[www.jazzclub-villingen.de](http://www.jazzclub-villingen.de)

getündert von: Villingen-Schwenningen



*There is an anniversary to celebrate this year: 60 years of jazz in Villingen. No question, the location of this year's festival was actually well chosen, the legendary MPS Studios. But the weather gods had something against open-air concerts. The organizers therefore moved the two opening concerts and the rest of the festival to the Theater am Ring, close to the historic Riettor gate and part of the town wall that surrounds Villingen.*

### **A Villingen native**

Then it was time for a change of scene, and also a change in the areas of sound that were sketched out. A saxophone quartet took to the stage. At the same time, it was possible to speak of a "Black Forest home-grown band" that had made its first steps in the jazz cellar in Villingen's Webergasse. The second part of the festival's opening concert featured saxophonist Tom Timmler and his band, who provided the second set of the evening. In the run-up to the festival, you could read the following lines about Timmler: *"His sound is powerful and round, with many ornaments, but no overfluous tone. His earthy sound is characterized by maturity and experience. And he only plays tenor saxophone, the instrument that seems to be tailor-made for him. Timmler has kindred spirits in his quartet: the expressive pianist Tilman Günther, the experienced bassist German Klaiber and the lively drummer Matthias Daneck."* Incidentally, Timmler's role model is none other than John Coltrane, in whose footsteps he follows musically. The band's roots in bebop have proven to be true, to say the least. Whether one should now speak of neo-bop remains to be seen.



So then it was curtains up for the veterans of the Black Forest-Baar jazz scene: they got off to a flying and fast-paced start. The saxophone was soft and purred. Throaty sounds could be heard here and there, but not over the top. There was no question of the saxophone played by Tom Timmler being at all pithy. Rather, one had the impression that the gentle approach of a Paul Desmond had guided Timmler. Dancing bass fingers enriched the sound mixture with "umber colors". The drummer played his set with a light touch. The movements between the sheet metal and snare were organic. And then it was up to the pianist to bring a little Monk spirit to Villingen with pling and plong, wasn't it? And what did we just hear: "????". But the piece didn't seem so enigmatic, and the listeners were able to follow its lines without any effort. Next on the program was "Mahatma". An ode to Mahatma Gandhi? Timmler didn't explain, limiting himself to announcing the titles of the respective compositions during the concert.



If you wanted to transpose dissolving, streaky bands of clouds into a musical form, then it was exactly the way the saxophonist did it. There was a floating melody that spread through the hall. The pianist took up this image in his solo and added some erratic sound sequences. The man on the white and black keys was also adept at trills. The bass hand was not neglected and the treble was sustained. And then there was the saxophonist, who drew a gouache of sound that was a real treat to listen to. The drummer moved between short tacktack and ticktick, performing sweeping movements between snare and toms. Delicate patting of the hi-hat was also part of the repertoire.





"Rosario's Delight" is, as it were, a tribute to the alto player Rosario Giuliani - "a stunner in bags", according to Timmler. It was striking that Timmler was more concerned with the high tones of his tenor saxophone. At times it seemed as if he was playing alto or soprano saxophone. The focus was on a clear, bell-like sound. There was no rattling or roaring, no audible breath beyond the tonal. Would it be wrong to speak of a "saxophone rondo", beyond the classical habitus, but rather figurative in the sense of dance-like turns of sound? Isn't there a hint of Latin rhythm mixed into the song? The pianist shifted into a broad narrative mode in his solo. You thought you were hearing an accompaniment to a circus act. Somehow you were waiting for bolero and bossa to flic flac, weren't you? In any case, the Mediterranean and South America were at times more present in the Theater am Ring than the black forest.



After all the fast-paced, sometimes groovy pieces, "Dear One" was a counterpoint in the program and designed as a ballad. The saxophonist also showed himself to be lavish and moving in this piece, which, like all the others, comes from the album "Dedication". A certain wistful undertone could not be ignored. What was being sung about here? The dreariness of a small American town in the Midwest? Marriage dramas as we know them from films with Richard Burton and Elizabeth Taylor? Somehow, while listening to it, one had images of everyday monotony in one's head, as if "everything is going its own way". "Simple Song" - "written for an older gentleman, namely me", commented Timmler - followed on from the ballad before "We don't know" was heard. Anyone who thought they were paying tribute to Abdullah Ibrahim when "Afro" was announced was very much mistaken. It was more likely to be Manu Dibango and Fela Kuti who, as West African musicians, had a lasting influence on European jazz. No, there was no Rumble in the Jungle, but there was a distinct rhythmization of the piece with Afro beats. Timmler also took us on his very own African expedition with his sonorous blower.



Now the final act and at the same time a political statement, an important one about the dream of a fairer world with less hatred, less marginalization and hunger: "We have a dream" deliberately refers to Martin Luther King's "I have a dream"! While it is in the spirit of the times to fantasize about conspiracy and even dictatorship in the face of the pandemic, according to Nena, Xavier Naidoo and other musicians with a right-wing spin, it was a ray of hope that Timmler focused on other topics and raised the social issue without beating around the bush. What we then heard had soul, seemed to come close to gospel, was reminiscent of songs by Nina Simone, as well as statements such as "Strange fruit" by Billie Holiday. There was and must be jazz and political positions. The composition was also designed in such a way that it was easy to hum along. The song stuck in the memory. In the end, one wondered: will there be lyrics for the dream at some point, similar to "We shall overcome"?

Ein lauer Septemberabend ging mit einer Zugabe und anhaltendem Beifall zu Ende. Man durfte auf die nächsten Tage des Festivals gespannt sein.

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