

MICHAEL JAEGER KEROUAC

DANCE AROUND IN YOUR BONES

Michael Jaeger Tenor Saxophone

Vincent Membrez Piano

Luca Sisera Bass

Norbert Pfammatter Drums

Recorded February 19, 2013, at Studio la Buissonne, Pernes-les-Fontaines, France for Schweizer Radio und Fernsehen. Recorded, mixed and mastered by Gérard de Haro. Edited by Vincent Membrez and Michael Jaeger. Cover art: Michael Jaeger. Graphic design: Jonas Schoder. Liner notes: Bert Noglik.

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Liner notes by Bert Noglik Michael Jaeger Kerouac. Dance Around in Your Bones.

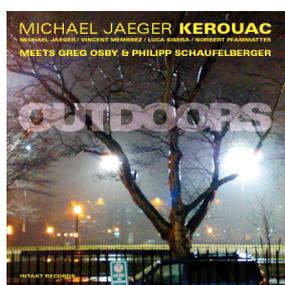
They have come together to celebrate, feeling safe and secure as part of a community, spurred on by the free spirit of Jazz – positive music in a world which instils doubt and often enough gives reason for despair. Here, however, we are not dealing with conformist entertainers but questioning, intelligent people of today. They have assimilated so much from the history of Jazz that they can bravely confront the fashionable trends. At the same time, however, they are not looking backwards. By making their own biographies shine through, the four musicians counter the stereotypes and end up making a precise landing in the here and now.

What catches our attention here is the musical language of a Working Band which has gone through processes of learning and experience, which has time and again redefined and reinvented itself in different contexts and with stimulating partners. The platform was established with the album *Erfindungen* in 2006. *Outdoors*, in 2010, presented the quartet in collaboration with two high-profile guests, alto sax player Greg Osby and guitar player Philipp Schaufelberger. Challenges of this kind, controversy or common ground were important – be it with Nat Su, the Swiss saxophone player with roots in Cameroon, at the same time one of Michael Jaeger's early mentors, or with Urs Leimgruber, the never failing specialist in new sounds. Kerouac itself has continuously experimented and explored a variety of musical spaces by working with different concepts, including road maps and graphic scores. On *Dance Around in Your Bones*, Kerouac leaves the laboratory and masterfully plays with everything the ensemble has at its disposal. By defying all stylistic categorizations, a symbiosis of both playful handling of structure and expressive flow of music making is able to develop.

Groove is the key concept for this album – a kind of physical kinetic energy, which gets minds and body going. The rhythmical element combines with a kind of magic, at times with the ecstatic, in conjuring up a ritual. At the same time they are enlightened Swiss musicians who do not fall back into a naive kind of worship of the Afro-American exotic touch but have embraced something of the intensity, of the power of magic and persuasion of Black music. At times, even the dance and the rhythm of the spoken language itself, turns into music. Even if this, on hearing, is almost unrecognisable, something of the verbal gesture remains intact, within a predominately swinging music. Michael Jaeger's playing takes its origins from the spirit of black ballads. It is present day stories which are being told here and which then fan out. Sometimes this is taken to the limits – to the borders of silence, almost to the point of noise. This is what allows Kerouac its freedom – to keep themselves independent of categories and expectations. If there is an echo of John Coltrane here, a hint of Evan Parker there and finally also a tiny tribute to Jimmy Giuffrè, it is neither about borrowing idioms nor about playing quotes, it is about playing with a wealth of experience.

The name of the band, Kerouac, leads to a chain of associations – from the arise of the Beatniks, to an infinite journey or a never-ending chorus, to a celebration of the moment, the search for expanded consciousness, the reflection of Eastern philosophies, to the emotional realm of those driven beings thrown into the world. The fact is, we should recall at this point, that Michael Jaeger was originally referring to "Kerouac", a piece by Dizzy Gillespie from 1941. From that point on and as if automatically, the circle closes with the author, Jack Kerouac, a circle which opens up again if you see Kerouac as a floating idea with historical connotations on the one hand, but also as a metaphor which can be decoupled from certain specific references. Looked at from this point of view, it is a trademark that sounds good, well suited to this band that's 'in motion'.

Kerouac plays with rhythms and sounds and spaces. A door within a door opens up into a new space of experience. And so it goes on – much to the surprise of the listener and to the musicians themselves. Without a doubt, the band Kerouac has already reached a high plateau but is still 'on the road'. (Translation by Isabel Seeberg + Paul Lytton)



Michael Jaeger Kerouac Meets Greg Osby & Philipp Schaufelberger OUTDOORS

Michael Jaeger: Tenor Saxophone

Greg Osby: Alto Saxophone

Philipp Schaufelberger: Guitar

Vincent Membrez: Piano

Luca Sisera: Bass

Norbert Pfammatter: Drums

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