

The musicians

Wolfgang Muthspiel

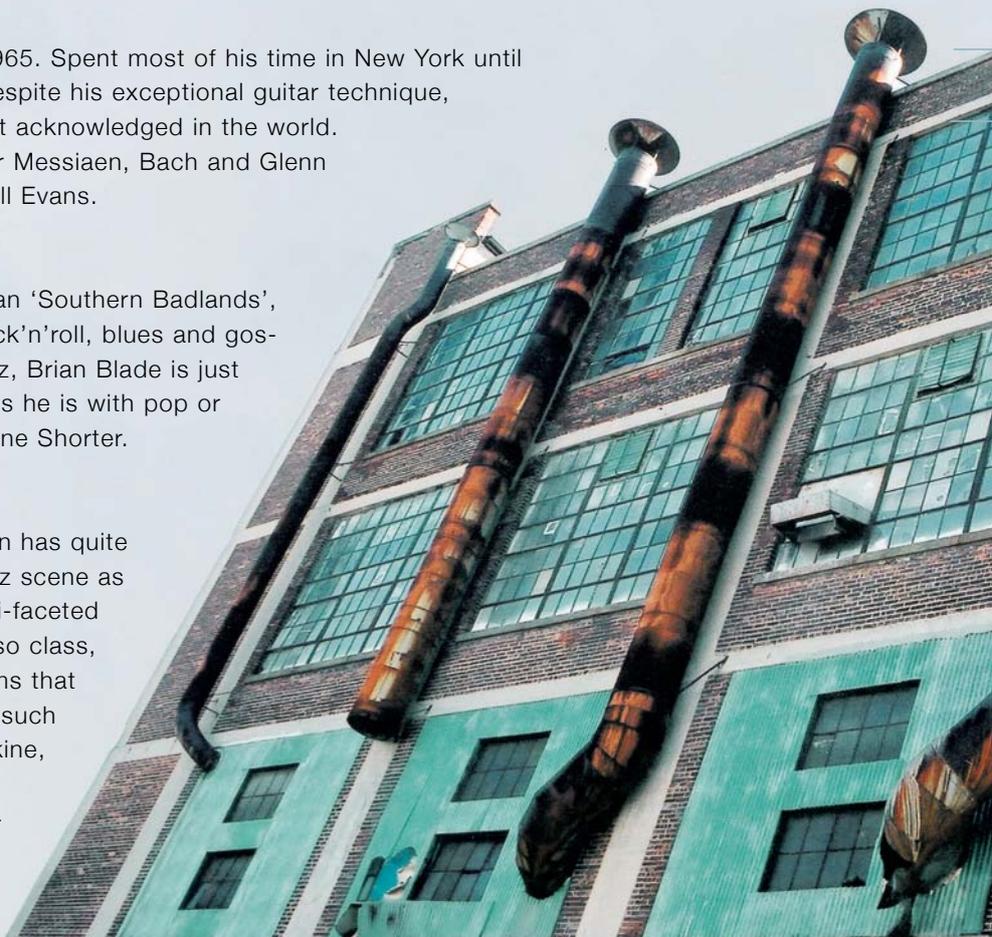
Born in Judenburg (Styria) in Austria in 1965. Spent most of his time in New York until 2002, when he moved back to Vienna. Despite his exceptional guitar technique, it is his *musical* qualities that are foremost acknowledged in the world. Among his inspiration, he mentions Olivier Messiaen, Bach and Glenn Gould as well as Miles Davis, Prince or Bill Evans.

Brian Blade

Having spent his childhood in the American 'Southern Badlands', Brian Blade grew up with the music of rock'n'roll, blues and gospel. Combined with his background in jazz, Brian Blade is just as comfortable with straight ahead R&B as he is with pop or jazz. Actually he plays in the band of Wayne Shorter.

Marc Johnson

Over the past two decades, Marc Johnson has quite simply made a name for himself in the jazz scene as an innovator. A popular band leader, multi-faceted composer and a bass player in the virtuoso class, his name can be found on over 100 albums that he has recorded together with celebrities such as Stan Getz, Michael Brecker, Peter Erskine, Paul Motian, Jack De-Johnette and Gary Burton. Marc Johnson's musical background spans a wide range from Beethoven to Hendrix.



Muthspiel, Blade, Johnson: three musicians, who no longer occupy themselves exclusively with jazz, but who haven't forgotten their roots. Jazz and standards, modern and contemporary. More than just jazz and standards!



Wolfgang Muthspiel - guitar
Marc Johnson - acoustic bass
Brian Blade - drums

Setting the standards

Wolfgang Muthspiel, Marc Johnson, Brian Blade: three musicians, who no longer occupy themselves exclusively with jazz, but who haven't forgotten their roots. Jazz and standards, modern and contemporary. Those interpretations are so far out that soon they will be regarded as the new standard for standards.

Music from an elusive perspective.

Wolfgang Muthspiel about the music

(taken from the liner notes of the CD "Real Book Stories")

On the cover of this album you see a picture of New York taken from Hoboken, New Jersey, where we recorded these tracks. For me, it represents the beauty of a familiar place, looked from a different perspective. I come from a small town in Austria called Judenburg. When my family moved to the next biggest town, Graz, it felt like the center of the world. Yet to the Viennese, Graz is considered to be provincial. To play in Vienna for the first time seemed the ultimate proof of being successful, until I moved to Boston to study. From Boston, New York seemed like a planet for its own, unattainable and scary. When I finally moved to New York City, I settled in the "village", for many the center of jazz.

So, over the years I have moved from the outside to the center, finding among other things, that the center looks quite different once you are in it. It loses all the qualities that are commonly attached to it and assumed different ones. While New York City used to stand for things like speed, pulse, Metropolis, it now stands for friends, soccer in the park, our apartment, and the Early Bird Special at the Japanese Restaurant. In a way, that's how I approach the music on this album. I'm looking at Standards from an outsider's perspective. I grew up with Mozart and not with Ellington and I was already playing music a long time before I discovered Jazz for myself. I like to be a foreigner, speak another language than my mother tongue. I like accents. This is my first album of Jazz Standards. I've always played them, but rarely in my concerts or on my albums. This recording feels to me like a conversation about Standards. A conversation with two of my favorite musicians about music I love.

tracks: Lament, All The Things You Are, Someday My Prince Will Come, I Hear A Rhapsody, Blue In Green, Giant Steps, Peace, Liebeslied, Ask Me Now, Solar



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