



obh – press

JazzRock – Made in Germany

Kristian Schultze-Set – Catch Up – The Bridge



CD KICK 211184



CD KICK 211184 JazzRock – Made in Germany Kristian Schultze-Set – Catch Up – The Bridge

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| 01. Catch Up (Max Greger jr./ Charly Antolini) OBH | 2:58 – Catch Up |
| 02. Phrase/Overdrive (Kristian Schultze) OBH | 2:20 – Kristian Schultze-Set |
| 03. Onkel Joe (Milan Pilar) OBH | 4:36 – Catch Up |
| 04. Dinghi (Kristian Schultze) OBH | 2:54 – The Bridge |
| 05. Bordun (Milan Pilar / Max Greger Jr. / Charly Antolini) OBH | 3:48 – Catch Up |
| 06. Recreation (Kristian Schultze) OBH | 3:52 – Kristian Schultze-Set |
| 07. Moonlight On A Baldhead (Milan Pilar) OBH | 3:11 – Catch Up |
| 08. Ambivalens (Kristian Schultze) OBH | 5:11 – The Bridge |
| 09. Blues For The Kaiser (Milan Pilar) OBH | 3:20 – Catch Up |
| 10. Alles klar? Alles klar (Kristian Schultze) OBH/Absoluton | 3:27 – Kristian Schultze-Set |
| 11. A Night Without Dreams/ The Little Things That Make Us Happy
(Milan Pilar) OBH | 8:48 – Catch Up |
| 12. Don't Count It (Kristian Schultze) OBH | 2:37 – The Bridge |

Kristian Schultze-Set: Kristian Schultze (keyb) – Pawel Jarzebski (b) – Joe Nay (dr) –
Olaf Kübler (fl,ts) – Dusko Goykovich (tp)

Catch Up: Max Greger jr. (p,keyb) – Milan Pilar (e-b) – Charly Antolini (dr)

The Bridge: Kristian Schultze (keyb) – Pawl Jarzebski (b) – Joe Nay (dr)

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The Bridge/Kristian Schultze - Story



The Bridge -

name given by its three members Kristian Schultze, Pawel Jarzebski and Joe Nay to highlight their eclecticism, an integration of various musical styles to "bridge" the chasm between Jazz and contemporary classical works. Thus we see the introduction of electronic instruments for their first release. Another peculiar aspect is the absence of playbacks during their studio recordings, a reminiscence of the live recording era. "We want to reproduce during studio sessions an honest live feel and representation of our compositions, untainted by repetitions and playbacks". The bands lineup reads like the who's who of German Jazz-Rock. Kristian, son of Norbert Schulze famous for his composition "Lilli Marlen", received the highest accolade the "Förderpreis" of Konservatorium Berlin in 1963. Since 1968 he opened camp in Munich where he has written scores for several German feature films("Zur Sache Schätzchen", "Nicht fummeln Liebling", "Immer Vollmond" etc.). You'll be amazed by Kristian Schulze's skills on Keyboards, Fender-Rhodes and Synthesizers. Joe Nay staggering performance includes his renowned echo-technique. Joe was a steady sidekick of Roland Kirk ,Johnny Griffin, Kenny Dorham and last but not least Coleman Hawkins. On Bass we have Pawel Jarzebski from Poland who has put his mark on the Jazz-Scene as one of the most respected progressive players. Kristian remembers his first encounter with Joe: In 1961 Joe Nay was the resident drummer at the „Blue Note“ in Berlin, with Peter Trunk on bass and Tete Montulio on Piano. I tried as a 16 year old aspiring pianist to join in and during my first attempt I was literally dragged away from the 'Blue Note' stage for the obvious lack of my skills at this time. Joe Nay offered me a couple of Drinks afterwards and told me that I shouldn't give up playing. During my second attempt it was Johnny Griffin who was on the bill. He counted in a blues in a staggering tempo which again was beyond my skills. Five years later I attended an international Jazz competition in Vienna. And guess who was cooking the drums? Nobody less than Joe. I finished 4th among the pianists. The competition was won by Fritz Pauer and the runner-up was the extraordinary Jan Hammer. Another 4 years later and Joe has become the sidekick of my own band. That's life. The Bridge is complimented on „**Kritian-Schultze-Set**“ by Dusko Goykovich Trumpet and Olaf Kübler on Flute and Tenor Sax.



What do you expect from modern pop-music? Vitality, emotion, flexibility and personality! Max Greger jr., Milan Pilar and Charly Antolini do not only incorporate these expectations but add perfection to their play. With their unique music the „**CATCH UP**“ group became a creative element of the German Jazz-Rock scene.

Max Greger jr., born in Munich, Germany, started his first piano lessons at the age of five years. After his studies at the Munich Musical Academy he continued under the guidance of Professor Maria Hindemith. While playing in the orchestra of his father, he came to know Milan and Charly who were also members of the orchestra. It was there that the idea of CATCH UP started. His idols are Oscar Peterson, Herbie Hancock and McCoy Tyner.

Milan Pilar, born in Prague, Czechoslovakia, studied at the Academy and Conservatory of his own town. After his exams he moved to Germany and continued to study composition at the Cologne Academy of Music under Professor Rudolf Petzold. His musical variability has been proven by playing the double bass in various symphony orchestras, the Bavarian State Opera and by playing the electric-bass as a jazz musician in great demand. As composer and arranger he conceived the idea of this LP.

Charly Antolini is one of the top drummers of the European scene. He was born in Zurich, Switzerland, and started his musical career at the local Musical Academy. Through his natural technical ability and musical touch he won early recognition by Albert Nicolas, Sidney Bechet and Bill Coleman in Paris. Later on, Charly played with the Tremble Kids, the Big Bands of Erwin Lehn, Max Greger and Kurt Edelhagen, as well as with many famous jazz musicians like Jimmy Giuffre, Earl Hines, Booker Erwin, Oliver Nelson, Art van Damme and Roy Eldridge. Charly's idol is Buddy Rich.

The title „Onkel Joe“, were released on several compilations (Talkin' Jazz Vol.2, compiled by Gilles Peterson, Talkin' Loud, Universal – Glücklich, Compost Classics. – and are used on tour in USA from "Victoria Secret"

Press.

Greger jun. ist riesig!tz, Munich

..und nun gilt es, das Jazz-Platten-Debut der zweiten Generation Max Greger zu feiern....(Hessischer Rundfunk)

...zweifelloos tendiert sie sehr zum Jazz, jedoch mit Stilelementen des Rock....Was aber die Platte am meisten überzeugt, ist Kreativität der Musiker, die Spielfreude und die musikalische „Frische“ mit der sie zu Werke gehen. R.Brüne/ Fenster/ Burg