

## Klaus Weiss Orchestra - I Just Want To Celebrate (1971)

Wpisany przez bluesever

Wtorek, 06 Grudzień 2011 09:45 - Zmieniony Wtorek, 06 Styczeń 2015 11:22

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1. *Super Star* 2. *The Cage* 3. *Imagine* 4. *Get it on* [play](#) 5. *Love Is Blue* 6. *You're All I Need To Get By* 7. *Eleanor Rigby* 8. *I just Want To Celebrate* 9. *Flowers* 10. *Spunkwater* 11. *Sail On* [play](#) 12. *Little Big Horns*

Musicians: Palle Mikkelborg - trumpet Chuck Findley - trumpet Ack Van Rooyen - trumpet Bob Lanese - trumpet Philip Catherine - guitar Don Menza - sax, flute Herb Geller - sax, flute Ferdinand Povel - sax Dick Vennik - sax Günther Kronberg - sax Fritz Pauer - Elec piano Barry Ross - trombone Charles Orioux - trombone Slide Hampton - trombone Dieter Reith - elec. piano, organ, synth. Lucas Lindholm - fender bass Klaus Weiss – drums Recorded live In München November 20,1971

Born in Gevelsberg, Westphalia, on February 17, 1942, Klaus Weiss taught himself to play drums and began his professional career at the age of 16 as a member of the Jazzopators, a group which accompanied American trumpeter Nelson Williams and also singer Inez Cavanaugh.

His musical associates have included Benny Bailey, Cecil Bridgewater, Don Byas, Philip Catherine, Eddie "Lockjaw" Davis, Jerry Dodgion, Klaus Doldinger, Kenny Drew, Booker Ervin, Wilton Gaynair, Herb Geller, Dusko Goykovic, Johnny Griffin, Friedrich Gulda, Slide Hampton, Billy Harper, Hampton Hawes, Clifford Jordan, Herbie Mann, Howard McGhee, Don Menza, Tete Montoliu, George Mraz, Sal Nistico, Walter Norris, Horace Parlan, Bud Powell, Jerome Richardson, Tony Scott, René Thomas, Mal Waldron, Leo Wright and Attila Zoller.

When Klaus Weiss began his professional career in 1958, good drummers in Europe were still very few and far between. Weiss, however, found favour with visiting jazz stars because, as Johnny Griffin observed, "he is one of the few European drummers with that distinctive

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American feeling."

From 1962 to 1965 he worked with Klaus Doldinger and during this time he had a spell in Paris, where he worked in the famous Blue Note club with Bud Powell, Johnny Griffin and Kenny Drew.

In 1965 he formed a trio which backed American saxophonists Don Byas and Leo Wright and Jamaican Wilton Gaynair. That same year Weiss toured with a group that included Sal Nistico and Dusko Goykovic and also played some dates with Don Menza.

The following year Weiss's trio, now with pianist Rob Franken and bassist Rob Langereis, toured with Booker Ervin. That same year Weiss won the International Jazz Competition in Vienna.

After a spell with the Erwin Lehn Big Band (1967 - 68), Klaus Weiss moved to Munich, joined the Bayerischer Rundfunk Jazz Ensemble led by Joe Haider and appeared many times at Munich's celebrated Domicile club. In the late sixties and early seventies, he became increasingly active as a studio musician. In 1971 he worked with a multi-national quartet which featured American bassist Jimmy Woode, Dutch saxophonist Ferdinand Povel and Austrian pianist Fritz Pauer, and in the autumn of that year toured with an all-star orchestra which included Slide Hampton, Don Menza, Herb Geller, Fritz Pauer, Philip Catherine and Chuck Findley.

In the first half of the 1970s, Klaus Weiss worked with the Horst Jankowski Sextet, the trio of former Mingus saxophonist Bobby Jones and the Eugen Cicero Trio. From 1975 to 1977 he toured with Mal Waldron and with the Dusko Goykovic Big Band and then, between 1978 and 1983, Weiss led a quintet which featured various guest soloists, including Sal Nistico, Roman Schwaller, Clifford Jordan and Andy Scherrer. He also played with Catalan pianist Tete Montoliu, with Eddie "Lockjaw Davis" and with the WDR and NDR big bands.

In the 1980s toured with Clifford Jordan and Horace Parlan, played with multi-instrumentalist Jerome Richardson and toured with his new quintet. In 1984 he recorded a big band album, "Lightnin' " which was nominated for the Süd West Funk Jazz Prize.

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In 1991 Klaus Weiss formed a new trio with pianist Rob van Bavel and bassist Thomas Stabenow and also put together the Saxophone Connection group (with Roman Schwaller, Andy Scherrer, Dado Moroni and Thomas Stabenow) which recorded a fine album for L&R Records (Bellaphon).

In a highly varied career, Klaus Weiss has made 17 albums under his own name, with formations ranging from trio, quartet, quintet and sextet to full orchestra, and has appeared on numerous other albums as a sideman.

Weiss's musical philosophy is that good jazz music - which means jazz played by consummate professionals who have a powerful rapport with one another and the same sense of musical direction - is a highly durable music. He says: "Count Basie's music will still be up to date 50 years from now."

It is significant that Klaus himself defines his approach to drumming as directly derived from some of the great American drummers which he began listening to in the early 1950s. Says Klaus: "For me, the essence of great jazz drumming was epitomized by those giants, like Big Sid Catlett, Klook, Blakey, Buddy and Philly Joe. These have all been listening drummers, each with his own personality, but having in common a great ability to swing, to generate excitement, and to stimulate the soloists. And besides their sound and way of playing, I got really interested in the American drum rudiments because, as I discovered at the time, all great American drummers know and use those essential rudiments - but few of the European drummers in the fifties seemed to have assimilated these elements - at least, to my ears."

He died January 10, 2008 very surprisingly suffering from a heart failure. ---Mike Hennessey, drummerworld.com

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