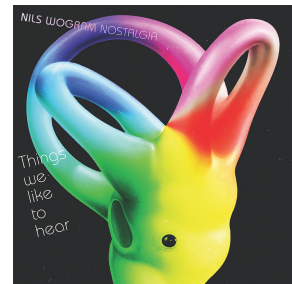




THINGS WE LIKE TO HEAR (CD)
NILS WOGRAM NOSTALGIA
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NILS WOGRAM NOSTALGIA || THINGS WE LIKE TO HEAR

To touch or to impress – that is the question. And the only question that counts on *Things We Like To Hear*, the fifth album of Nils Wogram’s trio Nostalgia. Trombonist Nils Wogram, drummer Dejan Tersiĉ and organist Arno Krijger make it easy for the listener. With an obliging dub melody they, relaxed, make their way into an album whose lightness they keep up in the following eight songs. They leave out everything that can be left out and concentrate on the essentials. Although Wogram has shown often enough that he knows how to implement complex ideas, now he is taking a new path. He lets himself fall into the music, enjoys the moment, and feels comfortable with what he is doing without losing sight of his surroundings. Instead of abstraction, the three musicians focus on emotionality. *“Complexity and dissonance certainly belong to our musical tradition,”* says Wogram, *“but complexity without a story or emotionality is difficult for me. The longer I play, the greater my need to approach an essence. I have recorded some albums that are rhythmically or harmonically very complex. I still like these records today, but for the moment I’m looking for something else. I listen to great jazz musicians, right and left, who rely on this complexity, I am impressed by it, but often not*

touched anymore. That's why I'm trying to take some counter-measures and allow things that are simple on the face of it."

The title "Things We Like To Hear" is a programmatic statement to the listener, a statement that wants to be taken seriously. Wogram founded the trio in 2004, then with Florian Ross on the organ. Album after album he set different priorities. Already the motto of the last CD *Nature* interpreted the paradigm shift of a very direct translation of nature experience into sound. *Things We Like To Hear* continues this postulate resolutely. It was not easy for Wogram to get to the point of this repeated musical purification, but who would have claimed that the way should be an easy one. It was flanked by many questions about the meaning of making music in the present. Even within the band this reduction towards simplification did not take place without them discussing it. In the end, the three musicians had no choice. Wogram's formula sounds amazingly plausible. *"Simpler structures, without becoming banal, playing a little without thinking about form, and an unadulterated emotionality that needs no explanation."*

Despite all the innovations, the album still bears the unmistakable signature of Nostalgia. But in contrast to the earlier albums of the trio, Wogram no longer poses the question of where we come from, rather does so from the perspective of the present: What is to be preserved from the past? This time, he imagines the present from the perspective of the future. Without waving a banner, he focuses on the most sensitive questions of the time. For Wogram, the term nostalgia means, if nothing else, concentrating on certain basic qualities, which he calls timeless. The timeless element on the new CD consists of openly improvising over structures that do not have to be overly complex. *"I wondered where we stand with jazz today. I love the complexity of John Coltrane or Charlie Parker, but they always had their own stories. In contemporary jazz, I perceive a formalistic tendency to deal with increasingly difficult themes. That often has something circus-like about it. For me, the timeless components of jazz are spontaneity and improvisation. And the simpler the structures are, the more spontaneously you can improvise over them."*

When Wogram founded the trio Nostalgia, the sum of sound and band name was a conscious counterpoint to the trombonist's other projects. He himself, however, is neither nostalgic as a musician nor as a private person, and this also applies to his two companions. All three live in the here and now and want to participate in the further development of music. Wogram doesn't need a title for that. He avoids all reflexes and expectations, neither wants to provoke nor to preserve, but only makes something heard which he and his fellow players long for. Some melodies on *Things We Like To Hear* simply capture moods, others encourage you to move or hum along, yet others may remind you of a good old film noir. Its goal is to bring intellect and body together. *Things We Like To Hear* is the next step in this direction. *"For us, the solo is not an end in itself, but a vehicle to transport the overall sound of the group. In this respect I learn a lot from my students. They don't need long explanations, they just get started. This helps me tremendously to reflect on my own work. I want to capture all generations. That's why the emotionality must be harmonious, otherwise the music becomes an empty shell."*

And these are enough words. This music does not want to be explained, but heard. Nils Wogram is a musician who keeps his ears open and captures the world with the horn as it is. With Nostalgia, he passes over 'Start' once more, not because he wanted to start all over again, but because everything said has been said and, therefore, does not need to be repeated.

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