

Swiss bassist Heiri Känzig is responsible for the next disk. Känzig has been in the business for many years and has also made a name for himself as a sideman for jazz greats such as Kenny Wheeler and Ralph Towner. Notably, Känzig has enhanced his existing jazz ensemble (Lionel Friedli, dr; Marc Méan, p; Heiri Känzig, b) through the addition of Matthieu Michel on flügelhorn. And there's much more.... Känzig has recently released a new CD, "Travelin'" (Universal 2021), in which he travels far and wide with the themes of his self-composed songs. Along the way, we can enjoy "Nighttime in Mombasa" and a "Cloudy Bosphorus". As we dance with dolphins, Heiri Känzig helps us experience another world. Another world? Wait a minute. Känzig 's record company has something to say about this: "Don't call it World Music!!", the poor writer is officially warned before even hearing the CD in its entirety. The integration of oud or South-East Asian inspired song lines, and even snippets of yodelling, are not mere exotic sound colorations or references to regional influences. They are part of the overall spirit, of the universal musical language of jazz; an improvisational thought process which is capable of integrating each and every language, including the color tones of their dialects. This is because jazz is an amalgam from its very inception. Ok, "universal", I get it (and I also understand why there are so many linguists out of work these days!), and yet I choose to call the most beautiful "world music" that I have heard in a long time – here and now [in no way] world music?? – as a term of honor. A tip for the listener: The evocative title track "Travelin'", featuring Amine Mraïhi on oud and the captivating vocals of Veronika Stalder, can wake feelings of homesickness like no other. The shiny CD package is attractively designed and includes an informative CD booklet as a bonus. The sound production is also outstanding.