



Enders Room – Hotel Alba

TIN 0080 2

Release Date: 15.09.2006

Weilheim ist the Place!

Forget Krautrock and watch out for the possibly most cutting-edge music scene in Germany today: **Weilheim**, a really totally boring small city in the south of Munich. But surely you've heard from acts like **The Notwist**, **Lali Puna**, **Couch**, **Console** a.m.o. which are all calling Weilheim their hometown. To this circle of friends belongs as a key figure saxophone player Johannes Enders.

He played on several records of **The Notwist**, he is a member of the exciting jazz `n dub collective **Tied & Ticked Trio** and since 2002 he runs his own project **Enders Room**.

Tuition is happy to announce the release of the third record of Enders Room:

Welcome to the Hotel Alba!

To make your stay in this hospitable sound world as pleasant as possible, we ask you to listen closely for the next fifty-six minutes and forty-nine seconds. Relax in the casual "Luna Park" or in the hopeful thought "When Love Is New Daily." Celebrate in "Tiki Land" or on an exciting trip on the "Alien Railroad" into visions of the future from the 1980s. Revel in "Morph" (1 and 2), get goose bumps in "El All" or admire "The Final Hippie." Go slowly and approach it slowly, for, as your host Johannes Enders says: "*The first impressions are the strongest.*" In Enders Room, "*this stylistically assured border crosser*" brings together "*the DJ aesthetic, electronic music, and improvised fragments of tradition*" (Musikexpress), his individual and inspired sounds are influenced by **Steve Reich**, **Stevie Wonder**, **Radiohead**, and **Weather Report** and by his experience performing with **The Notwist**, **Billy Hart**, **Roy Hargrove**, **Marsmobil**, and **fauna flash**. Hotel Alba is the remarkable third, entirely new album in this electro-authentic playing style, still "*gently avant-garde*" (Die Zeit), "*nonconformist and good*" (Stereoplay), and yet like "*vanilla ice cream with hot raspberry sauce, though nowhere near that sweet*" (Die Welt). With ten of his most intimate musical partners, including Roberto di Gioia and Sebastian Studnitzky, the leader demonstrates once again on this album that he not only writes beautiful songs and plays fantastic melodies and harmonies—having mastered all the available saxophones and flutes, the Fender Rhodes, Philicorda, and a piano, on bass clarinet, guitar, and his computer—but can also sing. That shows both character and charm, casting an even more intimate and extreme spell on listeners in this music. The highs and lows, the tension and relaxation that these twelve tracks produce span a large arc and hit the target. And that, as always, is the way.

You are welcome to extend your stay by pressing the repeat button. Arrive, relax, dive in
—welcome to Hotel Alba.

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BIO

Born in 1967 in Weilheim, Upper Bavaria, Germany, Johannes Enders picked up the horn at age 14. After finishing his preliminary classical studies at the Munich Conservatory in 1988, he started studying at the Jazz Institute of Graz (Austria) where he met two of his heroes, Dave Liebman and Jerry Bergonzi. Enders won three times first prizes at Austria's International Competitions in his early twenties. In 1990, ex-Coltrane bass player Reggie Workman recommended him for a scholarship at New York's New School. While in the States, Enders took lessons from Donald Byrd, Branford Marsalis, Kenny Werner, Jimmy Cobb, Jim Hall and others. He won a Silver Award at the American MusicFest in Oakland, CA (1990) and was a finalist at the Monk Competition in Washington, D.C. (1991) – together with such as Eric Alexander and Joshua Redman. Young Enders recorded with David Liebman on Harry Pepl's "Schönberg Improvisations" and was a featured soloist on Joe Locke's "Longing."

After his return from the States, Enders quickly established himself in the European music scene and also toured South Africa where he recorded "Reflections of South Africa" with the Hilton Schilder Trio. In 1996, he founded his own quartet including Roberto Di Gioia on piano. Among his rich international performing experience are collaborations with the likes of Milt Hinton, Jeff "Tain" Watts, Billy Hart, Sam Rivers, Roy Hargrove, Jaki Byard, Lester Bowie, Jamaaladeen Tacuma, Lee Konitz, Kenny Wheeler, Ack van Rooyen and Brad Mehldau. Enders is also a featured soloist with several electronic ensembles such as Notwist, Tied & Tickled Trio and Mars Mobil. In 1998 he received the Kulturförderpreis für Musik of Bavarias Capitol Munich. The same year he started working on his own Electronic Project Enders Room. The highly acclaimed first Album "Monolith" was released in 2002 and won the 2003 SWR Jazzpreis and was voted among the best 50 albums of the year by German Rolling Stone.

Originally influenced by John Coltrane and Wayne Shorter, he has developed his own personal style on the tenor and soprano saxophone distinguished by a sense of relaxation and open spaces.

Press quotes:

"Enders is a masterful instrumentalist."

- Howard Mandel, Down Beat Magazine

"Germany's answer to Joshua Redman."

- Jazz thing

"Unlike many other young players, Enders has his own sound."

- Cadence Magazine

"One of the most important story-tellers in jazz today."

- Jazz Podium

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