



Peter Gall

Love Avatar

Tracklisting

CD / DIGITAL:

1. Love Avatar (6:40)
2. Unreal (6:25)
3. Closing The Chapter (8:10)
4. Oasis (4:28)
5. Heroes (5:17)
6. Indie Flower (5:42)
7. Love Lines (5:26)
8. Luz Solar (5:25)
9. Heartbeat (7:14)
10. Echoes Of A Dystopian World (7:04)

VINYLP LP:

Side A

- A1. Love Avatar (6:40)
- A2. Unreal (6:25)
- A3. Closing The Chapter (8:10)

Side B

- B1. Luz Solar (5:25)
- B2. Heartbeat (7:14)
- B3. Oasis (4:28)
- B4. Heroes (5:17)

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Six years have passed since Peter Gall's sensational debut album "Paradox Dreambox" saw the light of day. What began as a experiment became a strong musical statement that met with an enthusiastic response in the jazz world and led to successful tours with a fantastic band. Now finally comes the long-awaited second album: on **LOVE AVATAR**, the Berliner-by-choice, who was born in Bad Aibling in Southern Bavaria, continues his search for new musical galaxies and paradoxes, emotional eruptions, irresistible grooves and the unreal, the supernatural and the love in music.

Six years is a long time. But it was important for Gall to continue growing as a musician and to have fresh visions before starting a new album. His diverse sideman work has sharpened his eye for the big musical picture during this time - whether as a stylistically confident accompanist for world-famous groups such as New York Voices or Take 6, playing classical jazz with the NDR Big Band or as the driving force behind the drums of Compost Records' flagship, the spiritual jazz group Web Web, including intensive work with its producers Roberto Di Gioia and Max Herre. Gall is now drumming in the first ranks of the German jazz scene and is also causing a stir internationally. Peter Gall's appointment as professor of jazz drums at the Mannheim University of Music and Performing Arts, one of the most important talent incubators for young jazz musicians in Germany, has made his view of music "even purer and more radical", as he says. At the same time, Gall's all-star line-up has constantly evolved as a band, breaking away from the classic bandleader-sideman pattern - the Peter Gall Quintet is more of a working band, everyone contributes their ideas, everyone is musically equal, no one should be the boss in the music.

Gall's musical partners belong to the influential crème de la crème of the young and innovative European scene. For Gall, they were all his musical heroes long before the collaboration and are now among the most important ambassadors on their instruments: **Wanja Slavin** is one of the most unmistakable voices on the saxophone and is now also influencing the scene as a celebrated producer. Dutch shooting star **Reinier Baas** is one of the most outstanding and captivating guitarists of our time. The highly virtuoso and equally soulful **Rainer Böhm** on the keys is a brilliant soloist and also knows how to put a magical light on his fellow musicians as an accompanist. **Matthias Pichler** on double bass, one of Gall's closest partners for many years, not only provides a solid and powerful foundation, but also catapults the band into other spheres with his groove euphoria and sheer boundless talent. With its strong characters, this supergroup forms a conspiratorial musical unit that develops a force that is hard to resist, both on stage and on the turntable. In 2021, Peter Gall's quintet won the prestigious **BMW Welt Jazz Award**.

Gall cites a book by Goeff Emerick about working with the Beatles, jazz from the late 60s onwards, Joe Henderson, Wayne Shorter, but also Messiaen, 12-tone music, Kendrick Lamar, Hermeto Pascoal and luminaries of electronic music such as Caribou or Flying Lotus as sources of inspiration for the ten pieces on the CD (or seven on the LP). The diversity of his musical listening habits is reflected in his compositions, and yet everything comes across in a completely unique guise. This time, the pieces often originated on the drums: "I usually started composing my earlier songs on the piano, which often gave them a melancholy mood right from the start." For the new album, he wanted a new approach: "I tried to start as naturally as possible for myself, on the instrument where I have to think the least: improvising on the drums". He captured the moments with the greatest flow and the most trance-like states and used them as the starting point for the songs.

"It may be that this makes some pieces seem a little more compelling, perhaps even more danceable, although I've dared more harmonically and melodically than ever before". Gall doesn't tailor his works to the band members, at least not consciously: "They are such strong personalities, everyone does their own thing anyway. And the great thing is: I know that the guys always play the material much better than I could ever dream of. That's magical for me and incredibly inspiring!". The new album **LOVE AVATAR** is Gall's most elaborate and intense work to date. He has poured all his energy and passion for music into this project - a true "labor of love". With **LOVE AVATAR**, he wants to share love, because the world needs it more than ever. The album serves as an artistic representative, an avatar that carries this message into the world in an abstract way.

The record's eponymous opener immediately ignites with an up-tempo fusion beat - the band's frontline immediately sets the tone with rousing guitar, saxophone and piano solos. It's a high-energy ride that quietly reminds you of Weather Report and repeatedly catapults you into another world completely out of the blue. Mellotron strings and flutes appear here and there, accompanied by wide synth pads, conjuring up St. Pepper-like collages. The contrast between these sometimes surreal sounds and the great acoustic side of the band with their impressive instrumental skills runs like a red thread through the album and is due to Peter Gall's playfulness in post-production and his love of classic analog synths such as the dirty MS-20 or the legendary Prophet 5.

Unreal ventures into complex galaxies previously unheard by Gall, the solos in the tradings weave themselves into a highly exciting narrative thread and form epically into a heroic unison anthem in the brute outro. Here, Slavin's saxophone and Baas' fuzz guitar sound merge congenially. The nostalgic *Closing The Chapter* is actually the prototype of a love song and, according to Gall, perhaps the most emotional and personal piece on the album, which he put down on paper at the very last minute. "When I listened to it again alone in the studio late at night, the guys' solos brought tears to my eyes," he says, so moved by his colleagues' interpretations. From Matthias Pichler's lyrical bass solo to Rainer Böhm's masterfully sparkling grand piano, the journey reaches its climax in Wanja Slavin's synth eruption, before

the perfect soundtrack for a wanderlust road trip with captivating guitar comping and mantric beat suddenly transforms into an absolute trance state - beautifully colored by Wanja Slavin's live synth jam.

Reinier Baas' unmistakably crunchy sound on *Oasis* removes all kitsch from the ballad and wraps Wanja Slavin's magical alto sound in casual indie melancholy, supported by warm Prophet keys. Another highlight follows with *Heroes*, when Baas, after Böhm's synth escapade reminiscent of Lyle May's, really fires off in the best Hendrix style. *Indie Flower* dreamwalking between contemporary odd-meter, Radiohead-esque guitar hooks and Zen-like soul dangling. *Love Lines* is the most traditional song on the album and the only classically swinging one. A homage to the late 60s - without seeming outdated.

Luz Solar, the literally sunrise-inducing opener of the vinyl B-side, and *Heartbeat* show Gall's penchant for repetitive beats that create a dancefloor-ready pull. The record ends wistfully with *Echoes of a Dystopian World*, in sad beauty and with a critical view of the world - while Gall thunders explosively over the dark unison lines in the style of Tony Williams on Miles Davis' legendary Nefertiti recording. And yet the prevailing yearning melancholy leaves you with a feeling of hope.

The album was mixed by Grammy winner and New York mixing icon Dave Darlington (Sting, Wayne Shorter) and therefore conveys the modern metropolitan sound that has had a formative effect on Gall since his years in the Big Apple.

And why the release on Compost Records of all labels? "I've recorded several albums for Compost with Web Web and got to know Michael Reinboth as a super open and euphoric label boss who knows no stylistic boundaries and is first and foremost just a music fan. That, the whole enthusiastic environment at Compost and the slightly different perspective on music than in the conventional jazz industry have always inspired me."

LOVE AVATAR by Peter Gall and his colleagues is richer, more complex, but also more focused and consistent than its predecessor. Mystical, hot-blooded and biting, multidimensional and, above all, with a great focus on rousing grooves. It is somehow not a pure jazz album, there are too many parallel worlds for that. Nevertheless, jazz, the unpredictable, blind interaction and the courage to take risks play the most important role in this conglomerate of post bop, fusion, baião, anthemic indie rock, melancholy synth spheres and hypnotizing beats.

LINE UP:

Wanja Slavin - saxophones, flute, keys, synth solo on „Closing The Chapter“

Reinier Baas – guitar

Rainer Böhm - piano, keys, synth solo on „Heroes“

Matthias Pichler – bass

Peter Gall - drums, percussion, synth

All songs written by Peter Gall

Produced by Peter Gall

QUOTES:

"A new milestone from my favorite jazz drummer Peter Gall. An album of great energetic, atmospheric and playful density. Ten songs, ten stories." **Max Herre**

LIVE:

PETER GALL QUINTET

- 28.11.24 BERLIN** – Pianosalon Christophori
- 29.11.24 MÜNCHEN** – Jazzclub Unterfahrt
- 30.11.24 PRIEN AM CHIEMSEE** – Kultur am Roseneck
- 01.12.24 BAD AIBLING** – Buchhandlung Librano
- 07.03.25 LÜBECK** – CVJM
- 08.03.25 HANNOVER** – Jazzclub
- 09.03.25 BERLIN** – A-Trane
- 10.03.25 HAMELN** – Doubletime Jazzclub
- 11.03.25 MANNHEIM** – Rampenlicht im Casino
- 12.03.25 SINGEN** – Jazzclub
- 13.03.25 REGENSBURG** – Jazzclub
- 14.03.25 NEUBURG AN DER DONAU** – Birdland
- 15.03.25 DARMSTADT** – Stadtkirche (*Quartet only)
- 06.06.25 GERMERING** – Stadthalle
- 07.06.25 TAUBENBACH / REUT** - Zoglau 3

Past Shows:

- 14.11.18 HAMBURG - Übel & Gefährlich
- 15.11.18 BERLIN – A-Trane
- 16.11.18 FRANKFURT a.M. - Fabrik Jazzfestival
- 17.11.18 NEUBURG - Birdland Radio Festival
- 18.11.18 BAD AIBLING - Librano
- 15.02.19 BERLIN - Zig Zag Jazzclub
- 16.02.19 MÜNCHEN – Unterfahrt
- 17.02.19 KALCHREUTH - Kulturbahnhof
- 18.02.19 MAGDEBURG - Forum Gestaltung
- 19.02.19 MANNHEIM - Ella&Louis
- 20.02.19 ROSENHEIM - Le Pirate
- 21.02.19 NEUSTADT – Jazzclub
- 22.02.19 LUDWIGSBURG – Jazzclub
- 23.02.19 PFAFFENHOFEN – Künstlerwerkstatt
- 24.02.19 AACHEN – Dumont
- 27.04.19 BREMEN - Jazzahead Showcase
- 18.02.20 MÜNCHEN - BMW Welt Jazz Award
- 23.07.21 MÜNCHEN - Philharmonic BMW Welt Jazz
- 20.10.21 FRANKFURT a.M. - Jazz Initiative / Milchsackfabrik
- 08.01.22 BERLIN - Donau115

Peter Gall Quintet LIVE VIDEO:

<https://www.youtube.com/watch?v=yMHaZzO5vyQ>

Pressestimmen: „Paradox Dreambox“ (1. Album) / Peter Gall Quintet Live:

"Viele Jazzdrummer von heute ticken irgendwie anders - im Idealfall so wie Peter Gall."**Jazzthing**

"Was für ein Tempo, was für eine Brillanz, was für eine Musikalität: das Quintett des Schlagzeugers Peter Gall" **Roland Spiegel / Bayern4 Klassik**

"Außerordentlich reif wirkender Erstling" **Jazzthetik**

"Eine rundum gelungene Aufnahme voller Kraft und Schönheit" **Jazzpodium**

"Galls Musik erwies sich als anspruchsvoll gefächertes Konglomerat unterschiedlicher Stileinflüsse, die sich nicht mit schlichten Songstrukturen begnügten, sondern Klänge, Melodien, Einzelteile schichteten und verwarfen, verzahnten und entkernten, konkretisierten und relativierten. (...) Es war ein Jazzrausch für Fortgeschrittene" **Neue Musikzeitung**

"Im aktuellen Jazz hierzulande ist Peter Gall ein wichtiger Antreiber. (...) ist ein Meister rhythmischer Nuancierungen" **Deutschlandfunk**

„Kennzeichnend für die Aufnahme ist aber nicht nur das schlafwandlerisch sichere Interagieren der Musiker, das Gall mit seinem filigran-antreibenden Schlagzeug- und Perkussionsspiel verdichtet. Wie ein Kommentar aus einer anderen Welt liegen immer wieder Synthesizerflächen unter dem Geschehen ausgebreitet, mal watteweich-einlullend, mal bedrohlich pumpend wie aus dem Soundtrack von 'Stranger Things'" **Rondo Musikmagazin**

„Kaleidoskop moderner Jazzsounds, die Peter Gall da kunstvoll verknüpft“ **Süddeutsche Zeitung**

„Melodisch wie rhythmisch farbenreiche Soundscapes voller raffinierter Details" **Fono Forum**

„With increasing frequency, musicians who have risen through the jazz tradition are experimenting with expressions that tread upon post-jazz territory. The latest example of this comes from Peter Gall. Cinematic ambience, electronic washes, and indie-rock flourishes actively coalesce with the contemplative chamber jazz reveries and edgy post-bop eruptions. But what all this talk of genres boils down to is that Paradox Dreambox is music for an imaginary film: catchy melodic hooks that hint at monumental scenes, rhythmic chatter that doubles for dialogue, and diverse expressionism“ **Best of Bandcamp**

„German percussionist Peter Gall's debut is, quite simply, amazing. At times it sounds like a traditional jazz while at others it's more of a cosmic, psychedelic exploration. In fact, the cover art is probably enough to c listeners that they've actually picked up an art rock record of some kind (there are definitely some element Aesthetically, however, it still fits in with a classic jazz sound, however much the guitar playing of Reinier B it could have fit in on an early '00s math rock record. Is this album weird? Indeed. But it is a gorgeous liste easy to love? You bet.“ **Treblezine, Best 10 Jazzalbums 2018**

„10 wohldurchdachte Nummern voll tragender Melodien. Die überkreuzen und vereinen sich, treten vor und zurück, verschränken verwandelte Rhythmen ineinander und bilden einen wunderbar geschlossenen Organismus.“ **Stereoplay**

"Mit „Paradox Dreambox“ stellt sich Gall nicht nur als versierter Schlagzeuger vor. Er setzt darüber hinaus auch eine musikalische Duftmarke, deren feine Mischung aus persönlicher Stilistik mit in reicher Hörerfahrung verwurzelten Kompositionen wirklich begeistern.“ **Mannheimer Morgen**

„Es war ein Erlebnis, diesen Klanggeschichten zu lauschen und sich in unterschiedlichste Stimmungen hineinversetzen zu lassen.“ **Oberbayerisches Volksblatt**

„Der Drummer Peter Gall, der sich in die erste Reihe des jungen deutschen Jazz getrommelt hat, hat erkennbar die Fähigkeit, musikalische Individualisten zu einer effizienten Formation

zusammenzuschweißen(...) Galls Kompositionen (...) sind kleine musikalische Pralinen, die ins Ohr gehen und auf der Zunge zart schmelzen.“**Erlanger Nachrichten**

„Ein großes Jazzkonzert“ **Die Rheinpfalz**

LINKS:

Website > www.peter-gall.de

Instagram > www.instagram.com/galldrums

Soundcloud > <https://soundcloud.com/peter-gall>

Spotify > <https://open.spotify.com/intl-de/artist/5y2U5WqSEADxoUtqPyQOxq>

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