

Enjoy Jazz Festival

[...] if his Enjoy Jazz performance was any indication, it's a case of lessons learned, to be sure, but all subsumed into Bründl's own inimitable style as a composer, bassist and bandleader.

Perhaps the most intriguing thing about Bründl's performance – beyond the unquestionably high level at which he and his band operated – was how songs expanded considerably in concert.

And whether he was delivering lithe pizzicato lines, ethereal harmonics or deeper arco, Bründl demonstrated, once more, [...] that there aren't just great players out there, but great conceptualists as well.

John Kelman, allaboutjazz.com

silent-bass_presse_all-about-jazz_2012-11-26.pdf

Fitting Tribute to Peter Trunk

"The Magical No. 7" is extraordinarily remarkable. In this piece Manfred Bründl applies his bow for a change. This he uses with a high degree of virtuosity and thus succeeds in endowing his composition with an almost chambre music like flair. His role model would surely take his hat off in respect.

Werner Jürgens, Jazzpodium 2/2012

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Respectfully yours, P.T.

Sensitive, multiperspective studies follow that don't put a foot wrong: rather than pushing the bass player into the limelight, where he doesn't usually stand, they reflect and honour his work where he always stands and always has a place: at that unassuming central position, where in jazz the threads of the frontmen and the rhythm section come together.

Hans-Jürgen Linke, FAZ, 19 January 2012

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Jazz Live, DLF Radio

Complex and down-to-earth, from the head and from the heart – these apparent contrasts fit together beautifully in the music of the bass player Manfred Bründl, something he has been demonstrating for years with his quartet "silent bass".

Now Bründl has placed this at once challenging and appealing concept in the service of a tribute – to none other than his bass player colleague Peter Trunk, who was killed in an accident in 1973. Bründl is fascinated by Trunk’s musical openness and curiosity, by his technical precision, by the many nuances of his tonal expression, by the strong and energetic way he plays.

And these are characteristics you would have no qualms in attributing to Bründl himself, as becomes clear after listening to his new CD “Tip Of The Tongue”: a pleasure for anyone who enjoys the virtuosity of the bandleader on the bass, or the fantastic piano explorations of Rainer Böhm, the percussive tonal artistry of Jonas Burgwinkel and the skin-tingling lines of the saxophonist Hugo Read.

Harald Rehmann, Deutschlandfunk, January 2012

Dave Liebman per Email

You should be very proud of your tribute to Peter – fantastic writing and playing – everyone. Congrats!!

Dave Liebman, NY, January 2012

Beauty and Vitality

What connects the four players: each is a sound poet in his own way. Together they play music which is hugely challenging but not just cerebral, full of interaction and suspense but always garnished with a gripping groove.

Between elegiac beauty and aesthetic vitality the quartet creates contemporary jazz full of tension, which is steeped in tradition, but primarily infused with totally inspired originality.

Friedhelm Schulz, Südkurier, 29 November 2011

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To Remember the Future

Bründl’s compositions are not jazz in the old sense, they are extremely compact, elaborate compositions with obligatory phases of improvisation for a classically-manned jazz quartet. They practise practical recollection of a development, of which Bründl himself is part. They involve the musicians in a process of total consciousness of what they are doing. In this way an updated, completely satisfying picture of jazz evolves.

Hans-Jürgen Linke, Frankfurter Rundschau, 19 November 2011

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An all but forgotten genius

The sound and atmosphere of the exciting 60s shines through each arrangement. And yet everything is put in a musical context of its own, confirming the very best tradition of jazz, namely the one in which great musicians of the past inspire greats of the present.

Wolfgang Sandner, FAZ, 17 November 2011

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Bass Taste on the Tip of the Tongue

Manfred Bründl approaches Trunk like a later-born musician, who is aware of the innate tradition of jazz, without simply copying it. He carries on writing the story in eleven own compositions like in a palimpsest. To do this, he did research, made contact with those left behind, and turned what he found in his mind until it matured. Trunk's legacy was like a taste on the tip of the tongue for him, a kind of present memory, which he wanted to affirm and redefine.

What Bründl produces with his ideal quartet is, if you like, an update of Trunk's legacy... a tribute, which is much more than simply dropping anchor in yesterday.

Ulrich Steinmetzger, Thüringer Allgemeine, 6 November 2011

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Soul Mates

Manfred Bründl is actually a soul mate of Peter Trunk. Musically he too has never stood still, has always probed, has continued to learn and fling himself into ever-new constellations.

Ssirius W. Pakzad, BassQuarterly, 6/2011

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Tip of the Tongue

The role of the bass player doesn't predominantly consist of solistic profiling, but is characterized by integrative power, substance and energy. Rainer Böhm, Jonas Burgwinkel and Hugo Read accompany Bründl on his quest, which – in keeping with the ever-alert spirit

of the honoured – does not seek to only collect and manage the legacy but transports it very consciously into the present.

Tobias Böcker, Jazzzeitung, Nr. 5/2011

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On the tip of my tongue

How much especially German bassists have to thank the legendary Peter Trunk, has perhaps been somewhat forgotten. Enough reason to pay tribute with the new Album 'Tip Of The Tongue'. Only to play his music, was not Bründl's wish. The album emanates from pictures and anecdotes. Mystery lovers can start with the search for direct quotations, but 'Tip Of The Tongue' is a beautiful album even without this knowledge.

Rolf Thomas, Jazzthing, Ausgabe 91

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Tribute to a great bassist

The Weimar Jazz Professor and bass player Manfred Bründl creates a memorandum to Peter Trunk with his new CD 'Tip of the Tongue'. In own compositions, he picks up themes and improvisations and with much imagination develops them further. Together with his ensemble Silent Bass he makes the colours glow: in the exciting, driving rhythm of the title piece 'Tip of the Tongue', in Hugo Read's sometimes shimmering sometimes elegiac saxophone soli, in the finely-painted piano passages and in the percussive play of the drummer Jonas Burgwinkel.

Frauke Adrians, Thüringer Allgemeine, 7 October 2011

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And All That Jazz

Mention the beautiful German city of Weimar and all kinds of musical and literary associations are conjured up. Johann Sebastian Bach was leader of the court orchestra here for a time. Franz Liszt lived here, too – from 1842 to 1861 – being appointed permanent Kapellmeister. The poets Goethe and Schiller were residents ...

Carlos Mariá Solare, Double Bassist, No. 7 Autumn/Winter 1998

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Respect

An incredible mixture of styles and feels that will be of interest to any serious listener. Manfred Brundl has put together a really exciting project that covers the gamut of jazz today with an excellent band.

David Liebman

Respect

A set of intriguing compositions with masterful and beautifully interactive playing from the whole group.

Norma Winstone

I recommend this CD. There is a lot to listen to!

Tomasz Stańko

Crosshatched

Manfred Bruendl signs here an original record where the watchwords are: research, expressivity, radicalism.

Behind his double bass or through his writing, he succeeds in creating spaces that captivate us by their expressive power and their contemporary colours. These spaces are often centred mostly on tension as well as on an asserted and natural anti-routine willpower.

In his humble and generous role of the bass player serving the group and with the authority of the great ones, he leads with precision and sensitivity musicians that, like him, know how "to tell" but, for this path, choose the healthy questioning of the creator as to what is indispensable and what is superfluous. Intelligent. Deep.

Riccardo del Fra, Paris, December 2005

I got to appreciate Manfred as a very versatile bass player, band leader and composer by playing together with him in various bands. His intuitive improvisational abilities, precise

feeling for rhythm, good intonation, creativity, stylistic flexibility between contemporary mainstream and avant-garde as well as his personal integrity make him a popular player.

Albert Mangelsdorff