

# BOO HOO

Ulli Jünemann Jay Anderson Jeanfrançois Prins Adam Nussbaum

Ulli Jünemann Quartet



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## Boo Hoo

1. Boo Hoo (Ulli Jünemann/Nabel-Music) 5:54
2. Zorro (Jeanfrançois Prins) 3:46
3. Weazle of Dreams  
(Ulli Jünemann/Nabel-Music) 7:48
4. Paid Nice  
(Ulli Jünemann/Nabel-Music) 4:20
5. Central Park (Jeanfrançois Prins) 5:25
6. Paying Dues  
(Ulli Jünemann/Nabel-Music) 6:47
7. Schroedinger's Cat Paradox  
(Jeanfrançois Prins) 9:48
8. Doobee (Ulli Jünemann/Nabel-Music) 7:14
9. Rehaa (Ulli Jünemann/Nabel-Music) 7:49
10. Paid Nice (take 2)  
(Ulli Jünemann/Nabel-Music) 4:19

Produced by Ulli Jünemann and Rainer Wiedensohler for Nabel  
Recorded by Krishna Meindl at Frankfurter-Musikbuero, May 11, 2012  
Mixed and mastered by Ulli & Jeanfrançois, Berlin, August 7, 2012  
Photos by Norbert Ahtelik (front) and Markus Spannkebel  
Liner notes by Sam Masich  
Cover design by Nabel

Ulli Jünemann alto saxophone & sfx  
Jeanfrançois Prins guitar & effects  
Jay Anderson double bass  
Adam Nussbaum drums



Jeanfrançois Prins plays a Gibson ES-175 guitar, an Acoustic Image amplifier, and D'Addario strings  
Ulli plays Selmer MK-VI Saxophones, LaVoz Reeds and Brillhart Mouthpieces  
Adam Nussbaum plays Evans Drumheads, Sonor Drums, Zildjian Cymbals

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If this band fell directly out of bed, onto the bandstand, they'd still be a knock out. Soulful, articulate and at moments profound, they acquit the Ulli Jünemann-driven project with verve, warmth and depth. Whatever 'jazz' means, this is a real jazz album. Jünemann makes the classic attempt to set indestructible forms in the laps of his renowned cohorts to see what will be on the day. And it seems it was a good day.

Legends Nussbaum and Anderson - veterans of the form - turned up to breath life into the pages and, as warrior comrades are wont to do, vanquish the twin foes of recklessness and predictability. Jünemann's own expressive alto playing runs the gamut: in one moment coolly intellectual, in the next oozing sensuality - lots of twists and surprises, yet always relatable. Tone-master Prins never fails to warm things up with his turn-on-a-dime phrasing and plush, ever-present support.



The title track - 'Boo Hoo' - starts and finishes sounding like a seventies Blake Edwards film soundtrack, then stretches out with some nicely weird soloing before coming round full circle to its, 'Haven't I heard this tune before?' melody. That Jünemann is a composer steeped in the classics, is determined conclusively on his



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lovely, melancholy and mysterious 'Weazle of Dreams,' a piece that, reminiscent of Jimmy Rowles' masterwork 'The Peacocks', functions ideally for the bassist's showcase.

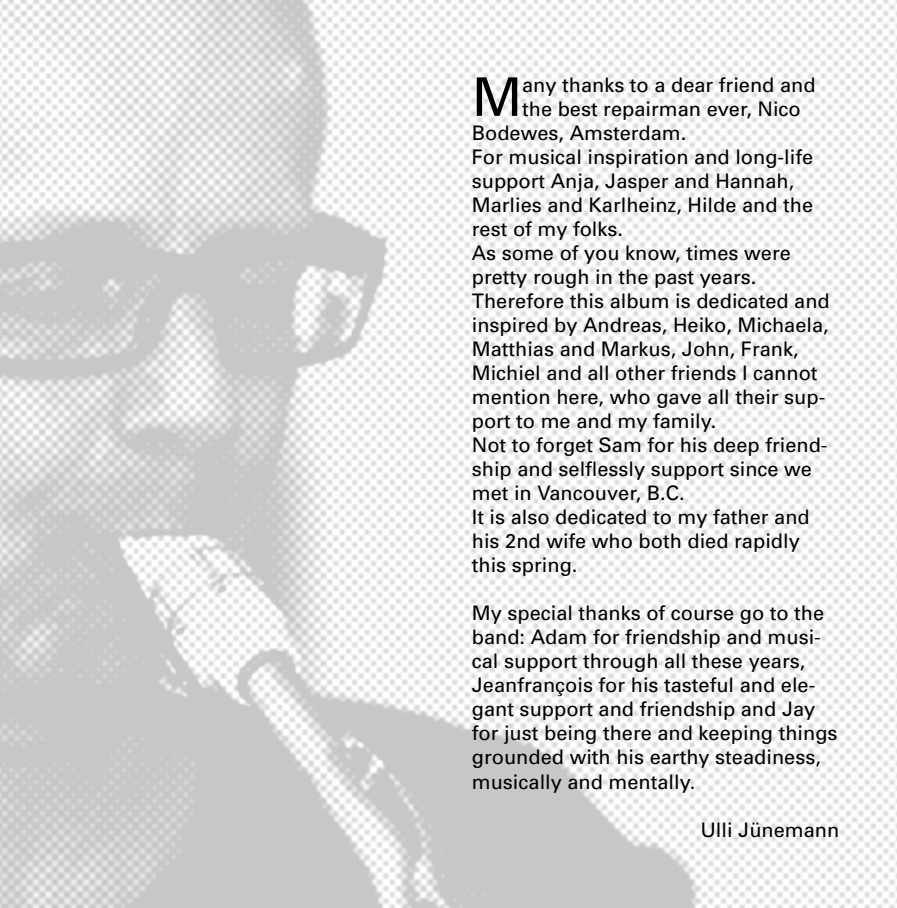
In moments of alchemical mixing-and-melting by Jünemann-Prins, one feels like some mysterious guest instrumentalist has joined the quartet as a fifth element. This

is particularly clear on 'Zorro,' one of JF's three contributions to the effort of composition and on Jünemann's 'Rehaa', which starts out with clean Martino-like phrasing and later hits some Abercrombie highs as the pair lose all inhibition.

In a jazz climate governed increasingly by the bottom-line, it takes guts to do high-end projects on shoestring budgets. We music consumers - pampered with instant availability and distracting gadgetry - can easily lose track of whole musical ideas. When the experience of listening becomes fragmented the music can seem to make little sense. This album should be swallowed whole, in a single gulp.

Sam Masich  
([SamMasich.com](http://SamMasich.com))





**M**any thanks to a dear friend and the best repairman ever, Nico Bodewes, Amsterdam.

For musical inspiration and long-life support Anja, Jasper and Hannah, Marlies and Karlheinz, Hilde and the rest of my folks.

As some of you know, times were pretty rough in the past years.

Therefore this album is dedicated and inspired by Andreas, Heiko, Michaela, Matthias and Markus, John, Frank, Michiel and all other friends I cannot mention here, who gave all their support to me and my family.

Not to forget Sam for his deep friendship and selflessly support since we met in Vancouver, B.C.

It is also dedicated to my father and his 2nd wife who both died rapidly this spring.

My special thanks of course go to the band: Adam for friendship and musical support through all these years, Jeanfrançois for his tasteful and elegant support and friendship and Jay for just being there and keeping things grounded with his earthy steadiness, musically and mentally.

Ulli Jünemann

Ulli's music has matured to the point where he confidently addresses traditional forms with his own contemporary language. The rootedness of his music gives it historical context, and the freshness of it makes it an exciting listen. 50 years from now, this music will sound just as great as it does today.

Tim Armacost  
NYC, August 23, 2012

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The music on Ulli's album grooves to the max with great use of electronics. It makes me want to get in there and play. Peace,

Jerry Bergonzi  
BOSTON, August 19, 2012

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Ulli's new CD is full of fresh musical moments, new compositions and spontaneous interaction. Four masterful musicians cook up an exciting hour of music, rooted in jazz, with the chops to play whatever they hear. It makes me want to sing! All the best,

Judy Niemack  
BERLIN, September, 2012

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