

During a period of six months, a local jazz ensemble should have the opportunity to take the stage once a month to show the different facets of their repertoire, experimenting and trying out new ideas each month. Such was the concept on paper—only the stage could provide the “Reality Check”. In the past year, there were many ensembles that showed an interest in becoming the “Porgy & Bess Stageband”. Some had already shown fantastic harmonization, and some hadn’t quite come together as a “real band” yet.

The KL7 is the first ensemble that combined all of the attributes we were looking for. They had already produced a tantalizing CD together (*Intention*, released in 2004), showcasing excellent individual musicianship as well as a well-rehearsed ensemble with a clear perspective towards the future. KL7 is a contemporary ensemble that is neither trendy nor nostalgic, rather a band with its roots in the jazz tradition with a fresh and updated sound. Within their elegant arrangements are jewels such as Billy Strayhorn’s smooth *Blood Count*, McCoy Tyner’s dodgy *4 by 5*, or Joe Zawinul’s *Hippadelphia* as well as original compositions (*Jolly Joker* by Oliver Kent and *H/H Blues* by Uli Langthaler). After listening to KL7 often, I can heartily recommend them—European jazz at its best!

Christoph Huber, Porgy & Bess, February 2008

Hippadelphia from Joe Zawinul: a bow to the late great master. With this piece, KL7 takes the energy of the 60’s into the present, starting off their program with a tribute to the expressiveness of this renowned composer. The concert that follows is a mix of intellectually subtle compositions from Uli Langthaler, rustic arrangements from Thomas Kugi, and deeply grounded, sweet melodies from Oliver Kent, that agitated and calmed me at the same time. When I think of their performance last night, I still have the feeling of its energy: it is this coherence of the music of KL7 as a complete work.

Ulla Kerck, Vienna press, November 2007