

Long Press Release
CD "Wien bleibt Krk" – Georg Breinschmid

Georg Breinschmid & friends
Wien bleibt Krk



Appeared in March 2008 on Zappel Music.

NEW CD: Georg Breinschmid – “Wien bleibt Krk”

The Viennese song (Wienerlied), this delicate flower, is gaining new, valuable nutrients from a bass player whose career, despite his relative youth [note: we will not go into the relativity theory of age here], assumed a striking dimension some time ago. Of course we're talking about Georg Breinschmid – originally a classical double bass player, for the Lower Austrian Tonkünstler Orchestra and others, then for the Vienna Philharmonic, until he decided to turn his back on classical music in order to devote himself to jazz. Word quickly spread about his versatility and virtuosity, both internationally and in Austria [note: the artist's website lists a lot of names and all of his projects], including his seven years as a regular double bass player in the Vienna Art Orchestra.

Breinschmid is, however, not just a double bass player, but is also a composer and singer. A singing bass player is not really that unusual – just think of Paul McCartney, Jack Bruce, Sting, Richard Bona, Falco – but is rare enough. So much for the point of departure, the basis, and now we finally come to the album, “Wien bleibt Krk”, which Breinschmid recorded with a host of illustrious fellow musicians: Beni Schmid (vl), Stian Carstensen (acc), Aleksey Igudesman (vl), Sebastian Gürtler (vl), Thomas Gansch (trp, voc), Agnes Heginger (voc), 4she (Leni Lust, Caroline Athanasiadis, Iris Suchan, Linde Gansch; all voc), Tini Kainrath (voc), Willi Resetarits (voc) and Roland Guggenbichler (p).

Georg Breinschmid – Double bass and composition
www.georgbreinschmid.com

You Can't Miss Us (An uns kummt kana foabei)

The title of the album came from the opening of "Wien bleibt Wien" and its continuation in 7/8 time, "which, however", says Breinschmid, "has absolutely nothing to do with Croatian music." [note: And besides that, Breinschmid has never been to Krk.] But the pieces heard on the album have a lot to do with the Balkans. Breinschmid presents waltz-, polka- and gypsy-influenced pieces from the entire Danube region. "A statement", he says, "that Vienna has always been a melting pot. And at any rate always politically relevant. It is very important to me to document that musically." The bulk of it emerged in collaboration with the virtuoso Beni Schmid on the Stradivari violin from 1731 and the Norwegian Stian Carstensen [note: known for his work with the band Farmers Market] on the masterfully played accordion of unknown date. And what the three have accomplished here is an expression and feeling of truthfulness, whether it be in the racy title piece, in the waltz serenade "Musette pour Elisabeth" or in the gypsy polka furioso "Skubek's Delight", the newest piece of music on the album. A trio that you can't miss.

Falco Lives, but He's Not the Only One (Falco lebt, aber wir leben richtig)

Born in Amstetten, raised in Switzerland, Breinschmid, by the way, first really discovered the Wienerlied in 2000 at a few concerts as an accompanying musician to Michael Heltau. "The song 'In einem kleinen Café in Hernals' by Hermann Leopoldi was in the encore section of the programme. We hadn't rehearsed it at all and I heard the song for the first time at the concert. I was unbelievably touched by it and that began a long-lasting Wienerlied phase in me. It brought out a part of me that I was not aware of but that seems to have always been there." This emotional home also sparked Breinschmid's flair for composing, and the rest will be the stuff of legend someday. Together with Agnes Heginger, he released the album "Tanzen", which, along with Breinschmid's reinterpretation of "Ganz Wien", contained his first homage to Hans Hölzl. On "Wien bleibt Krk", the homage is a composition by Thomas Gansch and Georg Breinschmid with the noteworthy title "I pee a hedgehog with long-lasting waves". The title stems from the Austrian dialect expression by Thomas Gansch "I schiff an Igl mit Dauerwelln", as does the line "Falco lives, but he's not the only one" ("Falco lebt, aber wir leben richtig"), which also appears in the song.

The lyrics from the other songs are also very insightful and are definitely worth listening to, be it the duet with Agnes Heginger in "A klanes Brabitschek", in which Georg Breinschmid casually imagines himself to be the inventor of his own language; the touching song recorded with Tini Kainrath, Willi Resetarits and Roland Guggenbichler, "For the Lost Daughters and Sons of Vienna", on emigration and uprooting and based on Mirjam Unger's Film "Vienna's Lost Daughters"; or the smug "Fußball-Aversions-Wienerlied", clearly distanced from the popular EURO hymn and sung with the vocal quartet 4she. "He's just a chicken/a scaredy-cat/and he wants to ruin our fun/ Look at the idiot/who can't kick anything/how he stands there on the pitch/He's even too dumb to spit" ("Er is hoid ein Waserl/ein ängstliches Haserl/und er wü uns den Spaß nicht verderben/ Schaut's eich den Deppen an/der was ned kicken kann/wie er am Rasen steht/Sogar zum Schlatzen ist er z'bled"). A song with autobiographical touches? As Peter Handke once said so aptly: What does an outsider know.

(Manfred Horak)