

Quality jazz from the Black Forest

Fast-moving fashions have no place with him. He stands for consistency, for creative continuity. This is paired with the down-to-earth nature of the Black Forest, resulting in a mixture of familiarity and quality that doesn't need colorful packaging, but stands for itself. This is the timeless music that saxophonist Thomas Timmler has been presenting for years and with which he has once again impressed in the Villingen Jazzkeller.

The quartet with which he played in the Webergasse is just as consistent as the music: pianist Tilman Günther complements Timmler's saxophone playing with sensitive finesse, bassist German Klaiber plays as a solid accompanist without any flaws and drummer Matthias Daneck provides multi-colored percussive sounds. Of course, the four musicians play traditionally acoustic.

Tom Timmler has internalized the great saxophonist John Coltrane. He doesn't imitate him; he doesn't need to. But he audibly expresses his respect for the music with which Coltrane and his quartet led jazz music and creative heights in the early 1960s. Of course, joyful improvisations and profound ballad playing are also trademarks of the jazz musician from the Black Forest, who has long been one of the most sought-after saxophone teachers in the country, but who is still something of an insider's tip because concerts with him are few and far between. But it is still timelessly topical, as is everything with this musician.

Numerous listeners enjoyed a lesson in jazz at the Jazzkeller on Saturday, but one that went beyond the actual music.

The pieces he writes are mostly dedicated to people who mean something to Timmler. This applies not only to Coltrane or his drummer Elvin Jones, but also, for example, to the late writer Thomas Strittmater, who, like Timmler, was an unconventional artist from the Black Forest.

All of this is presented with a rock-solid conviction that the audience is taken with. Quality from the Black Forest.

Friedhelm Schulz
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