The Young Generation

By Peter Rüedi

The trombonist Florian Weiss, born in 1991 in Zürich, Switzerland, has a sense for wordplay. His latest album named after his piano-less band "Woodoism," associates with Voodoo as well as wood. Just as well he tends to descriptive titles, however doesn't use them in the sense of programmatic music: "Kammelrennen, Gangart, Tanz der Blauwale and Eisblau" and so on. One is called "Filigranit", which captures the musical consistency of his band exceptionally well. Together with alto player Linus Amstad, bassist Valentin von Fischer and the drummer Philipp Leibundgut, he practices a form of Chamber Jazz that is simultaneously filigree and powerful. This applies as well to the double nature of his instrument, which like no other can be lyrically singable or brute. Accordingly, Weiss and his alto partner form subtle polyphonies and on the other hand let it cook like old New Orleans collective improvisations, with a lot of wit, temperament, even enthusiasm. Naturally, this never happens in a restorative manner but more so like Charles Mingus, who referred with new means to old ways of playing.

Sometimes, Amstad sounds cool and to the heart, almost like a lateborn Lee Konitz and sometimes he sharpens his tone to the urgency of Charles McPherson (to name only one), and Weiss himself masters the buttery Urbie-Green-Side of his instrument, just as well as the harder and granite- like registers, technically evolved in all positions and tempos: unmistakably a student of his master and teacher Nils Wogram, on the way in his own league. Weiss studies at the College of Applied Arts of Bern and Lucerne and the newly released CD of his Quartet (and with a trio called la Mome, with an adventurous line-up: clarinet, trombone and drums, he recently released a tribute to Edith Piaf) stands for the high quality of Jazz education in Switzerland over all. The music is challenging and pleasurable at the same time. Some time ago, these used to be main characteristics of Jazz in general.