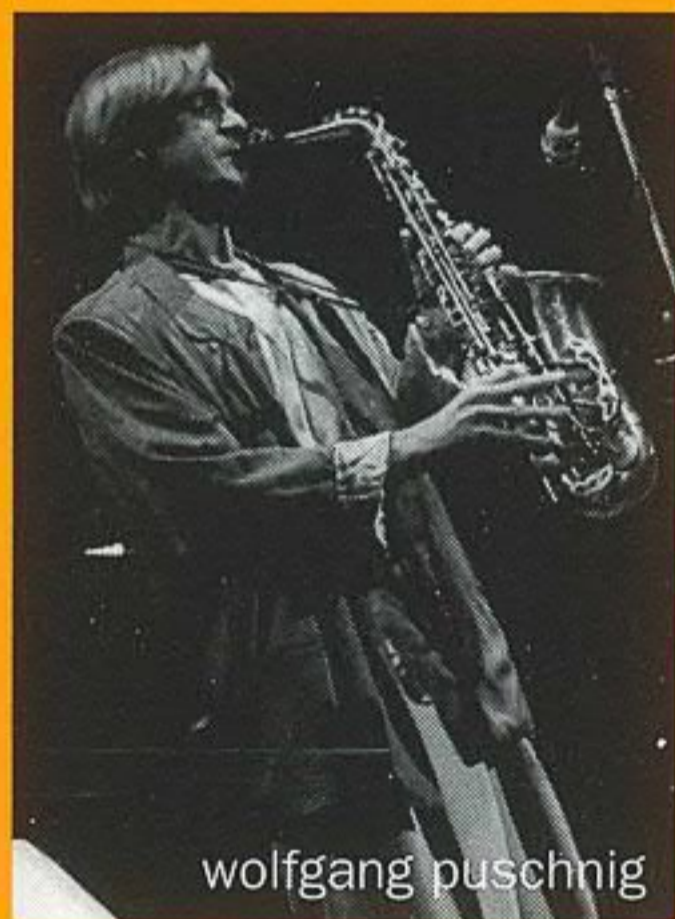


GIG 660 177



vienna european songbook
art orchestra

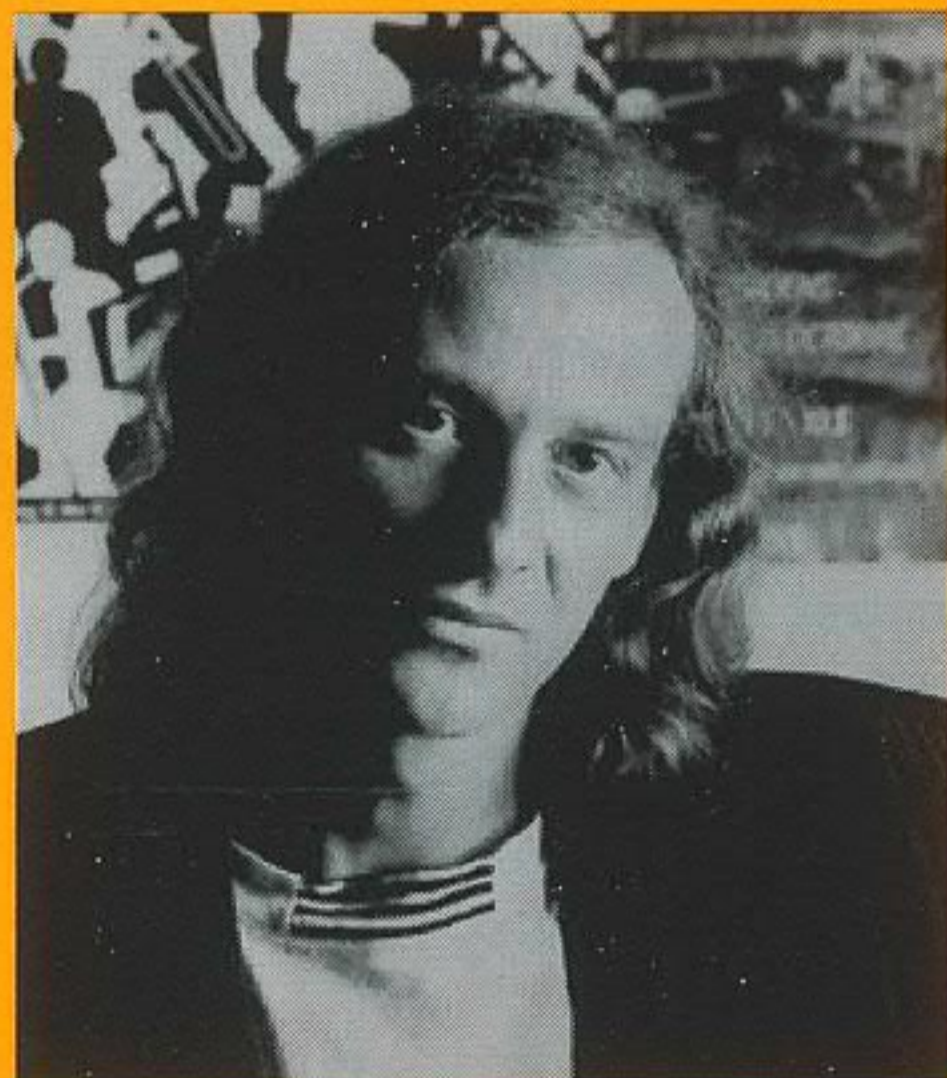


wolfgang puschnig

vienna
art orchestra

inspired
by verdi,
wagner
& schubert

european songbook



mathias rüegg

Born 1952, in Zürich.

Received diploma as primary school teacher and taught for a while in a special needs school. Studied from 1973-75 in Graz. Moved in 1976 to Vienna, where he worked free-lance as a pianist. Tired of being lonely as a soloist on the stage, he founded the VAO, for which he has written all the programs since the orchestra's creation until the present (approx. 300 tunes and arrangements). Acted as leader of the Vienna Art Choir from 1983-87. Ranked as No.1 Arranger from 1984-86 (Down Beat, Cat. TWDR). During his more than 16 years with the VAO, Rüegg has studied management and organization and has handled both for the orchestra. He has written commissioned pieces for other bands, such as the SDR Big Band, the Umo Big Band, Helsinki, the Swedish Radio Jazz Group, the Vienna Symphonic Orchestra, and has led workshops in Vienna, Cologne and Hannover. Other credits include theater music for George Tabori and the Serapionstheater, and film music. Musical collaboration with Ernst Jandl from 1983-90. Acted as initiator and artistic director for various festivals in Vienna (the U&E Third Dream Festival, Jandl Total, The European Jazz Festival). Headed numerous multimedia projects, including "Der 8. Tag" (Wiener Festwochen 1980), "Jonny tritt ab" (Donaueschingen 1981), "SENS" (Wiener Festwochen 1987), "Fe & Males" (1989) and "La belle et la bête" (1992). Co-produced the program, "N t M zart," for the 1991 Mozart Year, on commission from the BBC.

mathias rüeggs Gestaltung und Umgestaltung

Das Arrangieren, Fantasieren, Paraphrasieren, Variieren und Zitieren sind althergebrachte Formen des Komponierens. Formen, die den alten Meistern ebenso vertraut waren wie sie den Jazzmusikern geläufig sind.

Bach bearbeitete Vivaldi und variierte ein Thema des alten Fritz, Mozart komponierte nach Bach und Händel, Beethoven variierte Händel und Mozart, Chopin variierte Mozart und Rossini, Brahms variierte Händel, Paganini und Schumann, und wenn keine fremden Noten zur Inspiration vorlagen, dann fantasierte man über ein eigenes Thema.

Ein harmloser Walzer Diabellis inspirierte Beethoven zu seinem größten Variationswerk, eine Banalität wie "Carnevale di Venezia", in unseren Breiten besser

bekannt als "Mein Hut der hat drei Ecken" oder noch besser bekannt als "Ein Hund kam in die Küche" reichte um Chopin und Paganini zu beflügeln.

Igor Strawinsky ließ sich von der gesamten Musikgeschichte zu Umdeutungen inspirieren.

Von Gesualdo bis Hugo Wolf, von Pergolesi bis Tschaikowsky.

Mit den Formen, mit den Rhythmen des Jazz setzten sich Copland, Krenek, Milhaud, Ravel und Strawinsky auseinander.

Die Jazzer wiederum ließen sich von klassischen Partituren animieren. John Lewis vom "Wohltemperierten Klavier" Bachs, Stan Kenton von Richard Wagner. Und Gil Evans arrangierte für Miles Davis ein Konzert. Das Arrangement sollte ebenso populär werden wie die Vorlage: Rodrigos

"Concierto de Aranjuez". Womit etwas weitschweifig angekündigt wurde, daß Mathias Rüegg (wir paraphrasieren hiermit seine Kleinschreibung) sich in guter Gesellschaft befindet mit seiner neuesten Schöpfung, mit seinem Album "European Songbook" endgültig Bestandteil dieser ist, der er sich spätestens mit seinen Satie-Reflexionen angeschlossen hat.

Seine Arrangements von Verdis "Macbeth", von Wagners "Tristan und Isolde" und von Schuberts "Winterreise" sind Auseinandersetzungen eines ernsthaften Musikers mit ernster Musik. Ernste Musik, einmal nicht verstanden als Synonym für E-Musik, sondern ernst ist der Hintergrund.

Streben nach Macht, das konsequent im Blutbad enden muß, unglückliche Liebe,

Liebesverrat kulminierend im Liebestod, die Wanderung eines hoffnungslos Einsamen durch den Winter sind wahrhaft Themen, die einen Musiker eines Kalibers von mathias rüegg reizen mußten.

So wie es Franz Liszt für sein Instrument, das Klavier, gereizt hat, Verdi, Wagner und Schubert zu paraphrasieren, zu transkribieren.

Mit diesem Anspruch sollen mathias rüeggs Beiträge gehört und mit einem Wort Goethes umspielt werden:

"Gestaltung, Umgestaltung, des ewigen Sinnes ewige Unterhaltung."

Goethe wußte, wovon er sprach.

Ewald Markl

mathias rüegg's arrangements and rearrangements

Fantasizing, paraphrasing, citing, arrangements and variations are conventional forms of composition. The old masters were as conversant with them as are jazz musicians today.

Bach adapted the music of Vivaldi and wrote variations on a theme given him by Frederic the Great. Mozart borrowed from Bach and Händel; Chopin reworked Mozart and Rossini; Brahms penned variations of music by Händel, Paganini and Schumann;

and if no scores by other composers could provide them with inspiration, composers often produced new fantasies based on their own previously-used themes.

An innocuous waltz by Diabelli inspired Beethoven to write his greatest series of variations. A minor piece like "Carnevale di Venezia," better known to us as "My Hat, It Has Three Corners," or even better in Austrian circles as "Ein Hund kam in die Küche," though banal, served to inspire Chopin and Paganini.

Igor Strawinsky drew on the whole of music literature, from Gesualdo to Hugo Wolf and from Pergolesi to Tschaikowsky, for fresh inspiration. Copland, Krenek, Milhaud, Ravel and Strawinsky re-expounded the forms and rhythms of jazz.

The jazz greats, on the other hand, have turned to classical scores for inspiration. John Lewis was kindled by Bach's "Well-Tempered Clavichord" and Stan Kenton looked to Richard Wagner. Gil Evans arranged a concerto for Miles Davis and the arrangement is said to have been as popular as the original "Concerto de Aranjuez," by Rodrigo. And this brings us, by a somewhat circuitous route, to Mathias Rüegg (here we're "paraphrasing" his name using the upper case). With the production of his latest album "European Songbook", he is becoming a definitive member of this fine company, which he joined already with his "Satie Reflections," if not earlier. rüegg's arrangements of Verdi's "Macbeth," of Wagner's "Tristan and Isolde," and of Schubert's "Winterreise," represent an encounter of a serious musician with serious music...not "serious" in the sense of "serious" music versus "light", but in

reference to the music's thematic background:

The pursuit of power, with blood baths as a normal consequence, unfulfilled or unfaithful love, culminating in the death of the lovers, the wanderings of a hopeless loner through a long winter, are all themes which ring true and are the types of themes which must fascinate a musician of mathias rüegg's caliber.

Just as Franz Liszt was moved to transcribe or paraphrase Verdi, Wagner and Schubert for his instrument, the piano.

All of this should be kept in mind by anyone listening to rüegg's presentation. His work can be garlanded by these words, loosely translated, of Goethe's:

The eternal meaning entertains itself, eternally, by forming and transforming.

Goethe knew what he was speaking of.

Liner notes by Ewald Markl

translated by Karin Kaminker

part I

lines
from
giuseppe verdi

taken from "macbeth"

composed by giuseppe verdi (1847)
& mathias rüegg (1992)

arranged by mathias rüegg (suisa)
originally commissioned
by george tabori

for his production "lovers & lunatics"
published by edition GIG

- | | |
|---------------|-------|
| 1. line one | 3'05" |
| 2. line two | 1'56" |
| 3. line three | 3'46" |
| 4. line four | 3'41" |
| 5. line five | 1'46" |
| 6. line six | 5'25" |
| 7. line seven | 2'24" |

part III

songs
from
franz schubert

taken from "winterreise"

composed by franz schubert (1827)

arranged by mathias rüegg (1993)

published by edition GIG
commissioned by markus spiegel

- | | |
|--------------------------------|-------|
| 9. song nine. gute nacht | 4'07" |
| 10. song ten. erstarrung | 5'26" |
| 11. song eleven. lindenbaum | 3'14" |
| 12. song twelve. der Wegweiser | 3'26" |
| 13. song thirteen. einsamkeit | 4'01" |

part II

sounds
from
richard wagner

taken from "tristan und isolde"

composed by richard wagner (1857-1859)
& mathias rüegg (1992)

arranged by mathias rüegg
published by edition GIG
commissioned by markus spiegel

- | | |
|----------------|--------|
| 8. sound eight | 16'33" |
|----------------|--------|

the musicians

part I musicians

wolfgang puschnig: **reeds**

harry sokal: **reeds**

bumi fian: **trumpet**

claudio pontiggia: **frenchhorn**

christian radovan: **trombone**

uli scherer: **keyboards**

heiri kaenzig: **bass**

marc halbheer: **drums**

part III musicians

wolfgang puschnig: **reeds**

harry sokal: **reeds**

bumi fian: **trumpet**

christian radovan: **trombone**

uli scherer: **keyboards**

heiri kaenzig: **bass**

joris dudli: **drums**

part II musicians

matthieu michel: **trumpet**

bumi fian: **trumpet**

niki friesenbichler: **trumpet**

wolfgang puschnig: **reeds**

harry sokal: **reeds**

klaus dickbauer: **reeds**

claudio pontiggia: **frenchhorn**

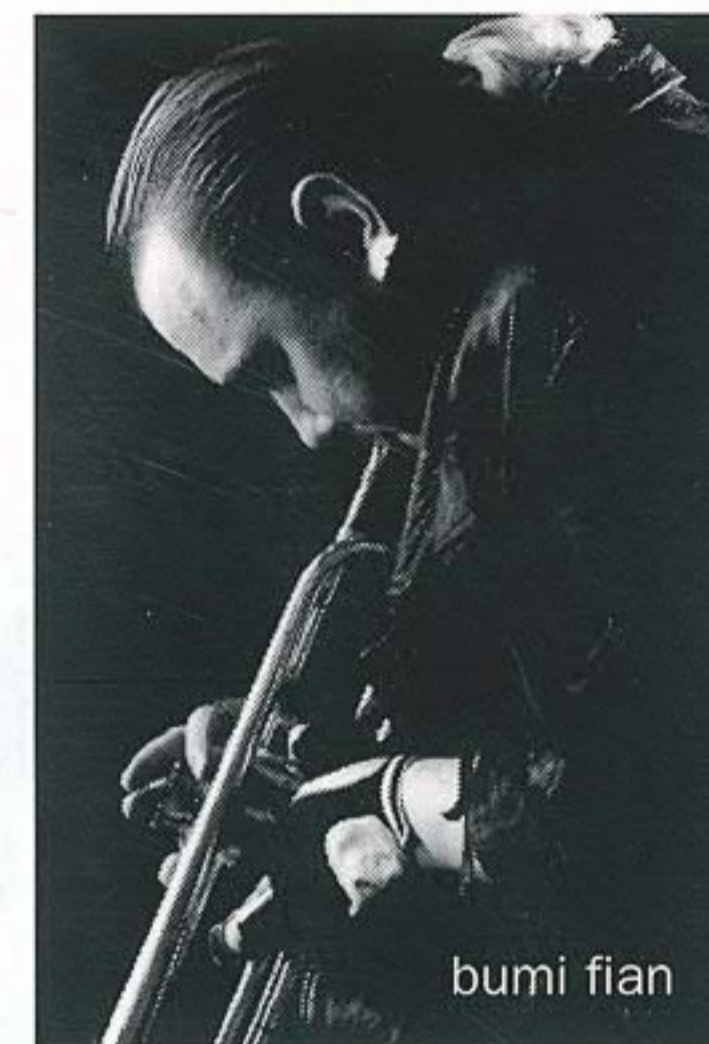
thomas biber: **frenchhorn**

christian radovan: **trombone**

uli scherer: **keyboards**

heiri kaenzig: **bass**

joris dudli: **drums**



bumi fian

history in brief

78 jessas na

Multimedia concerts in Vienna, with two writers (Joe Berger, Otto Kobalek), and two dancers, in addition to 22 performance artists and other participants. Performance at the first Saalfelden Jazz Festival, with a local 45 piece brass band. During the first tour, the band is torn apart by disagreements and breaks up before finishing the tour. Recording of the single "Jessas Na" (re-issued in 1992).

Favorite subject of discussion: Love.

The very promising, and perhaps slightly chaotic spontaneity of this young ensemble, through some changes in its membership, has mellowed... (Salzburger Nachrichten)

77

Vienna Art Orchestra founded by rüegg, Puschnig and Schabata ... without intentions, out of pure enjoyment and a little craziness ... inspired by the creativity of the Viennese underground. First concert in the Jazz-Gitti Club, Vienna. Street concerts, parties, happenings. Concert for four trees, fireworks, the soldier's book, half-militant children and orchestra.

Favorite subject of discussion: Anarchy.

79 tango from obango

The VAO finally becomes more of a serious jazz orchestra, with 15 members (Werner Pirchner, Harry Pepl, Bumi Fian, Lauren Newton, Roman Schwaller, Herbert Joos, Uli Scherer, Christian Radovan, Heiri Känzig, Harry Sokal, Wolfgang Puschnig and Wolfgang Reisinger, among others). Two short tours in Austria. Recording of first LP, "Tango from Obango" for Extraplatte.

Favorite subject of discussion: Music.

With its original and highly musical concept, the Vienna Art Orchestra should also become a big name internationally. (Neue Tiroler Tageszeitung).

80 concerto piccolo

First invitations from abroad (jazz festivals in Cologne and Zürich). The band plays really "tight" for the first time and arouses interest. First record contract with hat ART. Joris Dudli and Jon Sass join the band. In addition to two tours, the VAO performs at the Vienna Festival (Wiener Festwochen) in the production "Der 8. Tag" (The 8th Day), with more than 100 other participants (the Vienna choir Jeunesse Musicale, a brass band, a solo dancer, pantomimes, the reciter Antonia Limacher, and simultaneous scenic designers).

Favorite subject of discussion: US

In contrast, the absurdist Dada show "Der 8. Tag" was the absolute high point of the alternative culture of the Achtz'gerhaus. (Kurier, Vienna)

81 suite for the green eighties

Following invitations to the Berlin jazz festival (Berliner Jazztage) and festivals in Donaueschingen, Hamburg, Moers and Warsaw, the VAO enjoys wide international acclaim for the first time. With their "Wiener Schmah" (i.e. Puschnig's lampoons), they're known on the European jazz market as an insider's tip. Scenic production, "Jonny tritt ab," for the Donaueschingen Musiktage (with Maggie Nichols, Karin Krog, Lauren Newton, Jon Surman & Woody Schabata). VAO produces the U&E Third Dream Festival in Vienna for which 10 Austrian jazzbands arrange compositions by contemporary Austrian composers.

Favorite subject of discussion: The world.

Soixante-dix ans après la musique sérielle, l'Ecole de Vienne fait de nouveau des siennes. (Libération, Paris)

82 from no time to rag time

VAO plays unknown jazz tunes by Anthony Braxton, Lennie Tristano, Hans Koller, Scott Joplin, Booker Little, James Blood Ulmer, Fritz Pauer and others. 40 concerts in seven countries. Festival performances include Willisau, Saalfelden, Leipzig, Nancy, Milan, Balve. Jahrespreis der deutschen Schallplattenkritik (Prize of the year of the German record critics) for "Concerto Piccolo." VAO wins first jazz poll (ranks as #1 European Big Band at Warsaw Jazz Forum).

Favorite subject of discussion: Exceeding all limits.

"Vienna Art Orchestra," een heerlijke klankenfabriek. (Spectator, Brussels)

83 the minimalism of erik satie

The horns interpret the music of Erik Satie, and receive invitations from numerous classical festivals. Finland tour and invitation to play mixed program at the Paris Jazz Festival. Rüegg forms the Vienna Art Choir (11 members of the Viennese Schönberg Choir with Puschnig, Radovan, L. Newton and George Lewis). Commissioned by the Viennese Serapionstheater, VAO plays its own version of Richard Wagner's "Götterdämmerung." Preis der Deutschen Schallplattenkritik and Prix jazz d'avantgarde (Paris) for "Suite for the Green Eighties."

Favorite subject of discussion: Philosophy.

Everyone today should play Satie the way the Vienna Art Orchestra does. (Frankfurter Allgemeine)

84 perpetuum mobile

USA tour (16 concerts throughout N. America, in such places as the Kennedy Center, Washington DC, and in New York City's Public Theater. Present in the audience are Gil Evans and Benny Golson). Further concerts in India and Bangkok (session with the musicians of the Royal Big Band of King Bhumipol Adulyadej). Puschnig, Schabata, Newton and Rüegg develop a concept with the Austrian poet Ernst Jandl in an effort to fuse open music with onomatopoeic "Jandl-artistry." This joint project lasts until 1991 and results in three LPs: "bist eulen?," "vom vom zum zum" and "lieber ein saxophon." (all by Extraplatte). In 1987, in collaboration with Uli Scherer, the concept is expanded. Concert series based on the program "The Minimalism of Erik Satie."

Favorite subject of discussion: Women.

What was most impressive in a set that adamantly refused to bore was the way it amplified orthodox big-band techniques to accommodate modernist impulses. (Village Voice, New York)

85 nightride of a lonely saxophone- player

The band, on an all-time high, plays 77 concerts in four months in 17 countries [Festivals: Montreux (TV), Athens, Genoa, Ljubljana, Moers, Groningen, Münster, East Berlin (TV), Tarbes, Luxembourg, Molde (TV), Bratislava, Leverkusen, Bregenz...] but this was probably too much. Hard words lead to blows. Hannes Kottek plays lead trumpet for the first time. The VAO becomes an official banner group for Austrian culture and ranks number one in nearly all jazz polls. Jahrespreis der deutschen Schallplattenkritik for "bist eulen?". The VAO switches to Moers Music (unfortunately).

Favorite subject of discussion: Money.

Virtuoso, fantasy-endowed improvisers — and part clown, too. (Tagesanzeiger, Zürich)



joris dudli

two little animals

Two European tours. Jazz festivals in Maputo, Mozambique and San Sebastian. In Wels, the VAO musicians appear in all of their various groupings for "An Evening with 7 x Art." Quarterly prize of the German record critics (Vierteljahrspreis der Deutschen Schallplattenkritik) for "Perpetuum Mobile". Performances of "The Minimalism of Erik Satie" in Milan, Florence and in the Brucknerhaus, Linz. The Swiss Swing project (art choir plus orchestra) premières at the Willisau Jazz Festival.

Favorite subject of discussion: Repetition.

VAO's dazzling mutations spare the listener the rigid formulas most bands live by. (Down Beat, Chicago)

87 inside out

"Sens," the multimedia revue commissioned for the Vienna Festival (Wiener Festwochen) draws an audience of 5,000. Featured, among others, are Rudi Berger, Dominique Pifarely (violin), Gérard Jamart (glass organ) and the Vienna Art Choir (televised). European tour including performances at the Madrid Jazz Festival, the Europalia in Brussels and the Philharmonic in Cologne. Performances of "The Minimalism of Erik Satie" at festivals in Palermo and Hamburg. The Swiss Swing choir performs at festivals in Paris and Moers.

Favorite subject of discussion: Self determination vs. outside intervention.

We owe thanks to the Viennese for their courage and for a couple splendid rays of hope in the correspondence between seeing and hearing. (Die Zeit)

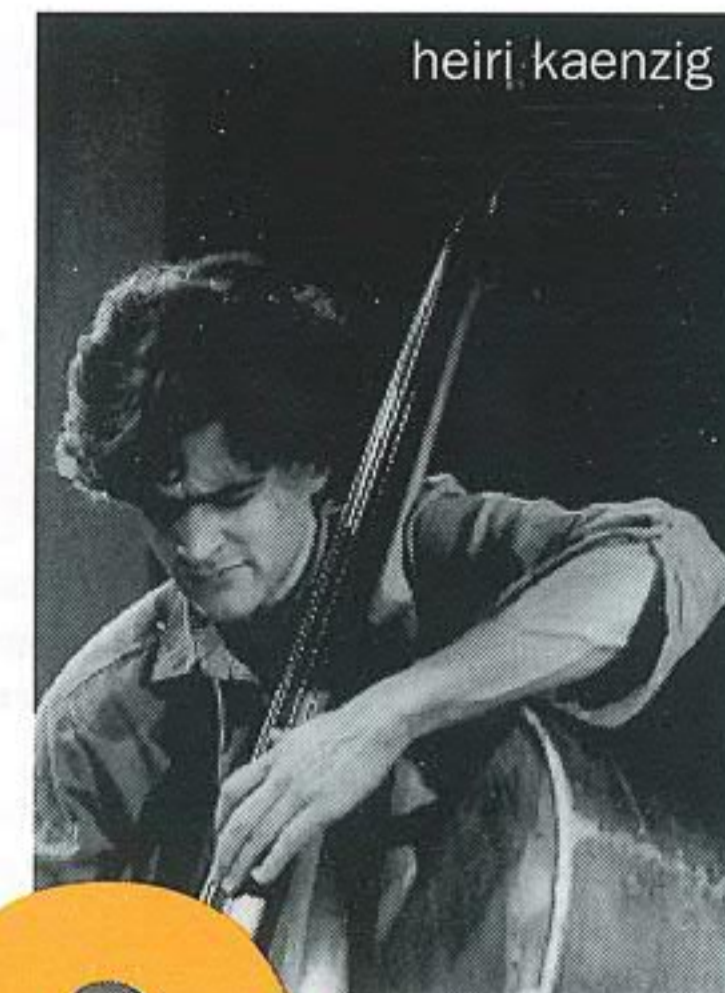
blues for brahms

Participation in "Wrap Around the World," Nam June Paik's TV special for the Olympics. Stage music for George Tabori's "Frauen, Krieg, Lustspiel." VAO produces "Jandl Total" in the Vienna Schauspielhaus. Lisbon Jazz Festival. European tour including performances in Zagreb, Gerona, Barcelona, Paris, Cologne (TV broadcast) and Vienna (TV). Co Streiff plays in the place of Wolfgang Puschnig. The orchestra signs a three-year contract with Polygram. After reaping much praise on the occasion of their 10th anniversary and enjoying 10 years of mostly positive commentary by the press, the VAO finds its critics splitting into two camps, pro and con.

Favorite subject of discussion: Alcohol.

Bastarà decir que la VAO es una big band de auténtico jazz contemporáneo, una música libre, intuitiva e improvisada que desconoce las barreras estilísticas.

(El País, Madrid)



heiri kaenzig

innocence of clichés

The VAO goes on tour (to Jerusalem, and festivals in Rome, Catania, Paris, Willisau, Le Mans, Amiens, Angoulême) with two different programs: "Fe & Males", a staged musical composition in which seven female instrumentalists have encounters with seven male musicians (based on the "Seven Tales of the Seven Princesses" by the Persian poet Nizami. Musicians include Marilyn Mazur, Hélène Labarrière, Ingrid Jensen and Gabriele Rosenberg); and a VAO Verdi arrangement done for George Tabori. After the second tour, the VAO loses its regular membership, which for the past 11 years had hardly changed. A long-standing success formula seems to be showing signs of wear.

Favorite subject of discussion: Divorce.

There's nothing wrong, after all, if old friends feel a touch of melancholy when they hear these lively magicians ... how they cite themselves and still know so little about the explosive style-busting power that characterizes this orchestra. Even after twelve years.

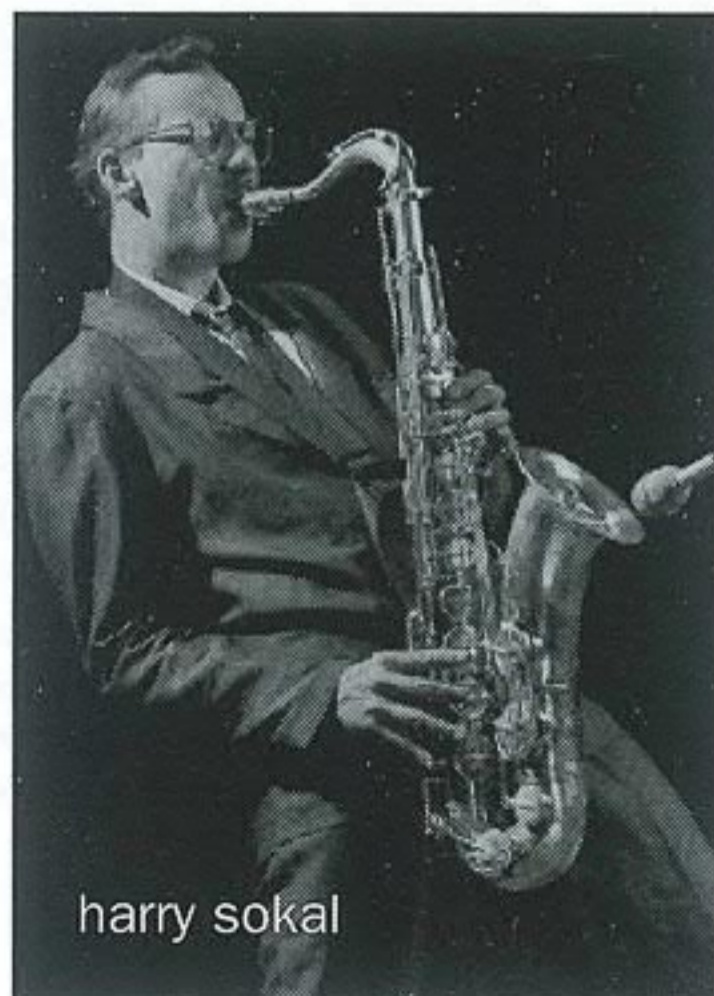
(Die Welt, Hamburg)

90 chapter II

The orchestra begins working (again) with younger, unknown musicians, while a core of old members remains. Klaus Dickbauer, Florian Bramböck, Thomas Alkier, Joseph Bowie and Alexandra Naumann join the band. European tour with concerts in Sweden, Norway, Spain, France, Czechoslovakia, Germany and Austria. Lighting effects are added for the first time. The band has fun again and plays "full power." Tours featuring the programs "Fe & Males" (televised in Vienna and Leverkusen) and "lieber ein saxophon" with Ernst Jandl.

Favorite subject of discussion: Tax law.

No break with the traditions of the orchestra and yet, they are audibly refreshed. (Weltwoche, Zürich)



91 n t M zart

The VAO takes a one-year pause as jazz orchestra. Rüegg is invited by the Swiss to write a program for the specially-created Swiss Art Orchestra, in which nearly all major Swiss jazz musicians participate. Production with the BBC of a 30-minute music film titled "N t M zart," which is picked up by several European TV channels. In France, a recording session and tour with "Fe & Males."

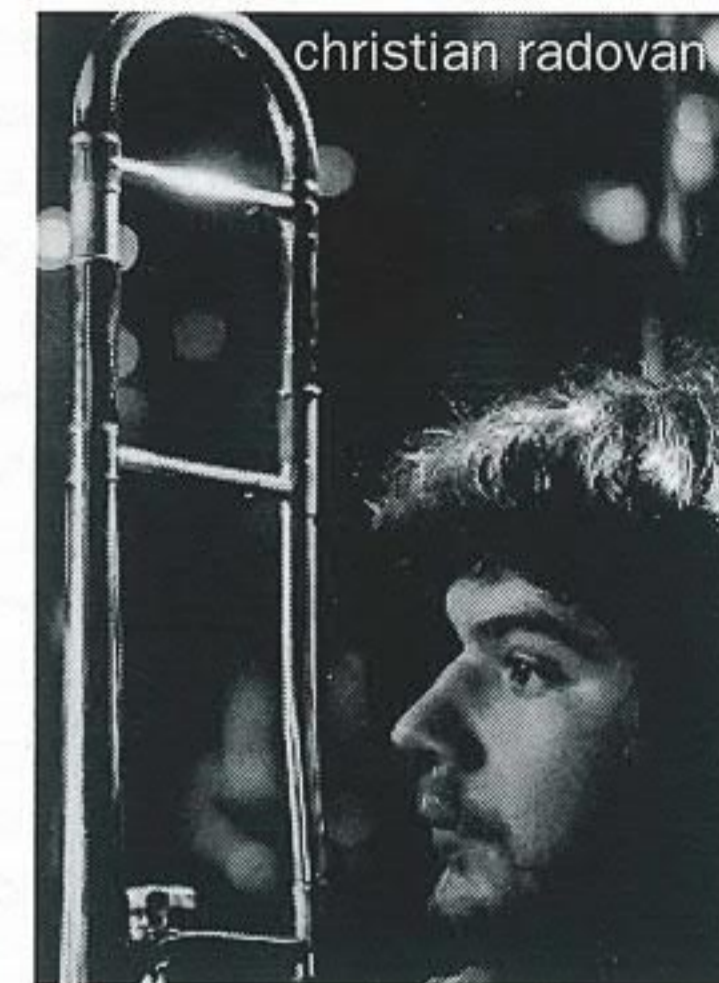
Favorite subject of discussion: The past.

An energetic life-sign from a band which often, unjustly, has been declared for dead. (Standard, Vienna)

92 standing...what?

For the first time, Rüegg contracts out all compositions for the new program (to Uli Scherer, Werner Pirchner, Wolfgang Pusch-nig, Daniel Schnyder, Florian Bramböck) and Corin Curschellas, Danilo Terenzi, Matthieu Michel and Claudio Pontiggia join the orchestra. Two European tours (EXPO Sevilla, Festivals Helsinki and Utrecht a.o.). Commissions by the Donaufestival (Danube Festival), and the Banlieux Bleues (Paris) and Trento result in the production "La belle et la bête," an homage to Jean Cocteau. The VAO cuts an LP with arrangements of music by Verdi, Wagner and Schubert, for GIG Records.

Favorite subject of discussion: ??????



93 the original charts

Repeat performances of "La belle et la bête." Austria tour and four-day guest appearance in Israel. CD recording. The VAO is expanded for the first time into big band formation and plays the original charts of Duke Ellington, Charles Mingus and Thad Jones. Two European tours and concerts in Canada and the USA.

To put it simply, the successful linking of experimental spirit and — even after 15 years of work in the realm of sounds — unabated fun in playing. (Suddeutsche Zeitung, Munich)

discography

vienna art orchestra

- 1979 Jessas Na (Art Records/Single)
- 1980 Tango from Obango (Extraplatte/LP)
- 1981 Concerto Piccolo (hat ART/CD)
- 1982 Suite for the Green Eighties (hat ART/CD)
- 1983 From No Time to Rag Time (hat ART/CD)
- 1984 The Minimalism of Erik Satie (hat ART/CD)
- 1985 A Notion in a Perpetual Motion (hat ART/CD)
- 1986 Jazzbühne Berlin '85 (Amiga/LP)
- 1986 Nightride of a Lonely Saxophoneplayer (Moers Music/2CD)
- 1987 Inside Out (Moers Music/2CD)
- 1988 Two Little Animals (Moers Music/CD)
- 1989 Blues for Brahms (Amadeo/Polygram/2CD)
- 1990 Innocence of Clichés (Amadeo/Polygram/2CD)
- 1991 Chapter II (Amadeo/Polygram/CD)
- 1992 The Highlights 1977-1989 [rec.1989] (Amadeo/Polygram/2CD)
- 1993 Standing...WHAT? (Amadeo/Polygram/CD)
- 1993 European Songbook (GIG Records/CD)

vienna art special

- 1986 Serapionsmusic (Moers Music/LP)
- 1988 Two Songs for Another Lovely War (Extraplatte/LP)
- 1992 Swiss Art Orchestra (Ex libris/CD)
- 1992 Fe & Males (Amadeo/Polygram/CD)
- 1994 La Belle et la Bête (Amadeo/Polygram/CD)

ernst jandl

- 1984 bist eulen? (Extraplatte/LP)
- 1988 vom vom zum zum (Extraplatte/CD)
- 1991 lieber ein saxophon (Extraplatte/CD)

vienna art choir

- 1983 From No Art to Mo-(z)-Art (Moers Music/CD)
- 1985 Five Old Songs (Moers Music/CD)
- 1987 Swiss Swing (Moers Music/CD)

credits

Liner notes by Ewald Markl

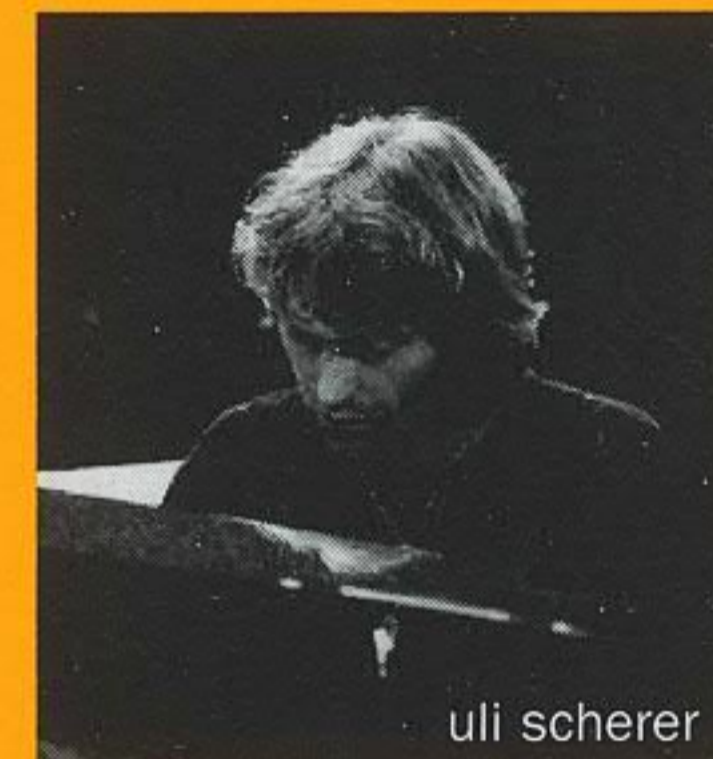
Cover by O/R/E/L

Colour photo on cover by Mona Moore

All other Photos by Wolfgang Grossebner

Special thanks to

Bösendorfer, AKG and Nadja



uli scherer

All tunes recorded at Sing Sang studio (Vienna) by Jürg Peterhans
(September 9 - 13, 1992 & January 26 - 27, 1993)

Remixed at Powerplay studio (Zürich) by Jürg Peterhans and mathias rüegg

Executive producer: mathias rüegg

Produced by Markus Spiegel (1993)



part I: lines from giuseppe verdi

- | | |
|----------------------|--------|
| 1. line one | 3'05'' |
| 2. line two | 1'56'' |
| 3. line three | 3'46'' |
| 4. line four | 3'41'' |
| 5. line five | 1'46'' |
| 6. line six | 5'25'' |
| 7. line seven | 2'24'' |

composed by giuseppe verdi (1847) & mathias rüegg (1992); arranged by mathias rüegg (1992)

part II: sounds from richard wagner

- | | |
|-----------------------|---------|
| 8. sound eight | 16'33'' |
|-----------------------|---------|

composed by richard wagner (1857-1859) & mathias rüegg (1992); arranged by mathias rüegg

part III: songs from franz schubert

- | | |
|----------------------------------------|--------|
| 9. song nine • gute nacht | 4'07'' |
| 10. song ten • erstarrung | 4'26'' |
| 11. song eleven • lindenbaum | 3'14'' |
| 12. song twelve • der wegweiser | 3'26'' |
| 13. song thirteen • einsamkeit | 4'01'' |

composed by franz schubert (1827); arranged by mathias rüegg (1993)

©+© 1993 Original Sound Recording made by GIG Records • Markus Spiegel Ges.m.b.H.

All Rights of the Producer and of the Owner of the Work reproduced reserved. Unauthorised Copying, Hiring, Lending, Public Performance and Broadcasting of this Record prohibited. (C) 8762

GIG 660 177

GIG
Records