

**ECM**

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## Along the Margins of Murmuring

Peter Kemper

We are informing ourselves to death. Stimulated by the technical potential of the new media, driven by the unavoidable imperative of machines, we cannot help answering the call: "Use the technology at hand, use it always and use it all!" Data networks are eulogized as the communications medium of the future; the capacity and speed of info-lines is their justification. Content has long since fallen by the wayside. In Internet, the "data paradise," what you say is not vital as long as you say something. Jean-Christophe Ammann, director of the Museum of Modern Art in Frankfurt, recently remarked that the new computer technologies have forsaken the human body. The pure play of structure celebrates the "death of the subject" already predicted by Foucault. Physical experiences, affective involvement in perception, it will all disappear when lived experience is reduced to processing information, gathering data, and recognizing situations. What do these developments hold in store for contemporary aesthetics? Have we forever lost the unity of art and nature?

Philosopher Gernot Böhme reminds us that aesthetic work essentially entails cultivating an inherently human, natural principle: "Aesthetics as a theory of perception has discovered a basic trait of nature that has escaped the natural sciences, at least contemporary ones. According to this discovery, nature does not manifest itself as a web of mutual interactions, but rather as a web of communication, as the interaction of self-revelation and reception." Data and traffic networks are artificial creations, but nature has always contained a profusion of communications links, warm and cold currents, networks and translation centers. There is an order, after all, in the ongoing interplay among all the supposedly chaotic forms of movement in nature. The "legibility of things," targeted by science and art, is largely dependent upon the extent to which the environment reveals its focal points of communication. Does anyone know the vocabulary of ocean breakers, each of which falls into

ever smaller waves? Does anyone understand the grammar of rain, snow, and hail? And yet all the sensually perceptible currents and eddies are vehicles of information whose motion changes their environment. French philosopher of science Michel Serres describes the natural exchange of unassuming messages with poetic precision: "Every second of the day the wind on my cheek sends me multiply encoded messages about the world. It creates an entire universe, but conversely, the universe also falls into little breezes, into legions of angels, as countless as the colorful crowds in airports. Have you forgotten that spirit and soul are the same as wind and the breath of life in ancient tongues?" Without climbing on to the anti-modern bandwagon by glorifying an aesthetics of nature, consideration of the "little things," the minute vagaries of nature and of life, is motivated by the need to nurture human scale. Is our sensitivity to delicate structures, to the vibrations and details of ordinary things, threatening to atrophy? Do not the lines on fields also describe landscapes, media to store information if the furrows can be read as rows of letters? Loneliness, intense silence, a weightless serene tranquility – such existential regions have become rare sanctuaries of experience in the crowded lanes on data highways.

The history of modernism – and of modern art – is a history of fluctuating crises. Since the heavens have come crashing down to earth and the sacred has faded into secular society, perception, once sensitive and perceptive, has become insensitive and insensate. The spread of a universal visual language in advertising and video clips tends to lead to a blatant uniformity. The act of decoding enigmatic ambiguity is reduced to the ability to link disparate elements. But in the steadily rising flood of images, pictures must still leave something to be desired. Art does not culminate in a virtuoso display of information; on the contrary, art begins where information ends.

One of the secrets of ECM aesthetics lies in sustaining a "poetry of proportions" that contradicts all modish trends. The flagrant flexibility of the space of perception, in the music as well as in the visual design of ECM productions, seems to be a conscious moment of cessation in the midst of the ceaselessly flowing rush of information. The tragedy of optical and aural inflation in our daily lives lies in the fact that the images and signs crowding in upon us represent only the superficiality of the referential world. It is becoming more and more difficult to listen and attend to the resonance of reality, to find access to the mystery of the ineffable. Manfred Eicher and his designers, Barbara Wojirsch and Dieter Rehm, persistently stem the tide of information in order to reveal the enigmatic magic of what would seem to be obvious. French philosopher Jean Baudrillard has described the media-generated hyperreality as a signature of our age, which has defaulted our model of reality with its relationship of original and reproduction: "What is obscene today has come about through over-representation. In the beginning was the mystery. Then came displacement and the opposition of surface and depth. The game played today is entirely different; the rules of appearance and depth have given way to total transparency, to the transparent world of white obscenity." For twenty-five years, ECM productions have demonstrated that a steadily declining sensual substance must be complemented by a progressive aesthetization of reality – the world as the space of experience – to prevent art from fading away into the spectacle of animation. Just as the use of language is its measure, the quality of aesthetic communication rests on what is conveyed and how.

Clarity and transparency through reduction: this is Barbara Wojirsch's goal. "Being impressed by the sheer quantity of things and messages day in and day out makes me want to remove as much as possible from my designs until

only something essential, only a thought or a gesture, remains. Perhaps this longing for emptiness comes from all the things drumming in our heads today." The greater the associative leeway in a design, the more intensely does perception work for Wojirsch. Since the sixties, when the record covers began to provide an experimental terrain for graphic innovation, the depth of field in "surface thinking" became increasingly important. Wojirsch, an advocate of Eicher's work from the start, devotes meticulous attention to the arrangement of the lettering on her cover designs. With a background in painting, she is able to convey the ideal of the purity of relations in her minimalist typography. Single letters as "atoms of perception and knowledge" are easily overlooked and there is no need to concentrate on them as individual entities in order to decipher the message. Even so, the structure of these graphic signs has an enduring effect on our consciousness. Barbara Wojirsch knows that the typographic arts are responsible for conditioning unconscious perception, for the design of an impression. The affinity with painting is often reflected in the language of her signs. Whether she uses watercolors or pen and ink, hieroglyphics or primitive, scribbled runes, the graphic elements are often endowed with the suggestive impact of psychological archetypes. Although the small CD format with its antiseptic, plastic "jewel-box" feel restricts the play of surface textures, of cardboard and paper, the tactile stimulus, the printing intensity, the washes and coatings, Barbara Wojirsch has made a virtue of necessity. The design of her CD booklets, the artistic treatment of white and blank spaces, the arrangement of blocks of type, all of these elements seem to obey an almost anachronistic ideal of purity, imparting a magical sense of mystery that goes far beyond the mere emblematic use of signs.

Anyone who deals today with the problems of producing aesthetic signs must also deal with the ruptures and repudiations rampant in the field of semantics. Symbols drawn from nature or religion, once invested with considerable social power as vehicles of condensed and heightened meaning, have long been displaced first by signs and subsequently by mere signals. While signs no longer target significance but serve only to represent meanings, the signal possesses a purely appellative function. It is a sign without meaning which – as French theorist on daily culture Henry Lefebvre has pertinently remarked – assumes "the dominance of compulsion over the senses."

Despite the graphic significance of Dieter Rehm's photographs, their impact cannot be reduced to their signal value. They are deliberate slices of reality, visual reductions of complexity endowed with a self-contained aesthetics. "Feelings of authenticity, formerly conveyed in many ECM photographs, have now – in the age of digital media – been backgrounded. A documentary effect in the sense of a real moment has given way to the greater potential of processing images. This emblematic effect is underscored by the size of CDs, which precludes the possibility of immersing oneself in an image." Nonetheless Rehm, who has worked for ECM since 1978, draws a great deal of inspiration for his photographs from painting. The mood of his scenes is generally stark and austere; his pictures never devolve into symbolic renditions of the music. In accordance with the theory of Father Athanasius Kircher, a 17th century German Jesuit, the idea long prevailed that a kind of spiritual equivalence assigns a matching color to every sound. Encouraged by the findings of Pythagoras and Aristotle, Kircher even went so far as to claim that "sound merely apes light!" Thus, when ECM productions seek a unity of expression in a synaesthetic interplay of colors, shapes, and sounds,

the result is a cogently composed combination of the three elements that expands the space of the imagination.

The information overkill, the crisis of the gaze, and the standardized emotions that confront the individual in a multi-media society are counter-acted by a new culture of the gaze in Dieter Rehm's photographic designs. Many of the shots show an unmistakably cinematic quality: the depth, the almost mystical expanses, the sense of volume, the imminent reference, through framing, to an image as part of a greater context. Other pictures of calm waters, harsh rock formations or windswept trees and bushes suggest feelings of loneliness and isolation. And yet the ECM ideal of "wide expanses" does not convey the notion of being lost in infinite spaces. The music and the images instead breathe a sense of calm composure. Much in the spirit of Heidegger, who in 1955 posited *Gelassenheit* (composure) as the basis for awakening the mystery within us: "Composure towards things and being open to the mystery belong together. They make it possible to be in the world in an entirely different way. They promise a new ground and basis upon which we can stand and assert ourselves in the technical world without being endangered by it."

The specific quality of ECM's aesthetics may be additionally defined by the concept of "atmosphere." Whether in the dreamy reverie of a black-and-white scenario on the cover (for instance, Jim Bengston's photographs) or in the pallid sounds of a viola or the shadowed lines of a cello – the enchantment of expression always arises from a special kind of "presence" that is not exhausted in the objective properties of the work. Walter Benjamin already used the term "aura" in his essay, *The Work of Art in the Age of Technical Reproducibility* to describe the special atmosphere that marks an original work of art. The aura establishes a special link between distance and proxim-

ity, between involvement and detachment. In connection with Benjamin's ideas and the philosophy of Hermann Schmitz, Gernot Böhme characterizes "aura" and "atmosphere" as follows: "Aura is evidently a blush in space, almost like a breath or a vapor – to wit, an atmosphere. Benjamin says that an aura 'breathes'. This breathing means that we absorb it bodily, that we incorporate it in the physical economy of tension and swelling, that we let this atmosphere waft through our bodies." Böhme suggests that atmospheres are to be conceived of as spaces "inasmuch as they are colored by the presence of things, of people or of surroundings, i.e., by their 'ecstasies'." A modish semiotic aesthetics, which interprets images and sounds exclusively as signs for something else, obviously obstructs a clear view of this quality of an "atmosphere," of particular shades of feeling. Such an aesthetics is based on the principle of communicability, art being treated as a special linguistic form. But it has not even been ascertained whether artworks always have something to say or whether they must refer to something other than themselves. Not every picture, not every sequence of notes has a meaning. The fetish of understanding is reduced to utter absurdity when – in the informational theory of perception – the receiver of the sensual message is treated purely as an information-processing machine. Communication has long exploded its boundaries. No wonder that the most varied levels are mutually linked today: points with words, spaces with theories, objects with data, feelings with numbers. Our information culture constantly mixes the abstract with the concrete, it has become impossible to make a clear distinction between things and signs. Information produces things, while matter devolves into logical structures. The Logos is rampantly embodied in technology, like the finite word incarnate.

## An den Rändern des Rauschens

Peter Kemper

The ECM concept, on the other hand, professes a subtle "aesthetic of atmospheres." The correspondence, contrapuntal at times, between music and visual packaging – the sleeve as the semblance of sound – yields "aureoles of meaning" that are never fully illuminated but instead achieve a singular attunement in the shadowy regions of expressive plenitude. Ideally, behind all the music, behind all the images and signatures, something else is palpable, something that cannot be appropriated by prevalent communication clichés. One might describe it in the words of Michel Serres as a background sound scenario of nature and history, the world a resonant foil vibrating ineluctably beneath all our communication. It is this multiple murmur, the diverse phonemes of language, the layers of sounds in everyday noise that transform the universality of music into a universal language of sensibility. Like no other label, ECM has carved a trail along the margins of this murmuring over the past twenty-five years. These are not only hidden paths that lead to a heightened perception of the world; they are also alternatives to the steadily growing oblivion of the individual despite hectic communication.

Translation: Catherine Schelbert

Wir informieren uns zu Tode. Herausgefordert von den technischen Möglichkeiten der neuen Medien, getrieben vom unvermeidlichen Imperativ der Maschinen, gehorchen wir mehr und mehr der Devise: «Benutze die zur Verfügung stehende Technik, benutze sie immer, und benutze sie ganz!» Datennetze werden als das Kommunikationsmedium der Zukunft gepriesen, die Infobahn legitimiert sich zuallererst durch Kapazität und Geschwindigkeit. Um Inhalte scheint es dabei schon längst nicht mehr zu gehen. Im Internet, im «Paradies der Daten», kommt es weniger darauf an, etwas zu sagen, als vielmehr den Kontakt sagend zu halten. Jean-Christophe Ammann, Direktor des Frankfurter Museums für Moderne Kunst, hat erst kürzlich darauf hingewiesen, dass die neuen Informationstechnologien den Körper des Menschen im Stich lassen. Das reine Spiel der Strukturen feiert den schon von Foucault prognostizierten «Tod des Subjekts». Leibliche Selbsterfahrung, affektive Betroffenheit in der Wahrnehmung, all das verschwindet, wenn das Er-Leben auf Informationsverarbeitung, Datenbeschaffung und Situationserkennung reduziert wird. Welche Konsequenzen ergeben sich daraus für die zeitgenössische Ästhetik? Ist die Einheit von Kunst und Natur nicht unwiederbringlich verloren?

Der Philosoph Gernot Böhme hat jüngst daran erinnert, dass ästhetische Arbeit wesentlich auch immer die Kultivierung eines im Menschen angelegten Naturprinzips ist: «Als Wahrnehmungstheorie entdeckt die Ästhetik nämlich einen Grundzug der Natur, der der Wissenschaft von Natur, jedenfalls der neuzeitlichen, entgeht. Dieser Entdeckung folgend, zeigt sich Natur nicht bloss als Wechselwirkungszusammenhang, sondern als Kommunikationszusammenhang, als Wechselwirkung von Sichzeigen und Vernehmen.» Im Unterschied zu den künstlich geschaffenen Daten- und Verkehrsnetzen enthält die Natur schon immer eine Fülle von Kommunikationsverbindungen,

## The Audible Landscape

Peter Rüedi

For the longest time I did not realize that ECM, those three precious letters, stood for "Edition of Contemporary Music." But I did realize, from the very beginning, that ECM productions are made with exceptional care – for the first time, in fact, in 1969 on hearing Mal Waldron's call "Free at Last." By that time, free jazz was no longer the latest rage and the blacker-than-black vision of Monk propagated by Waldron was hardly the triumph of anarchy that a few largely European rebels and patricides of jazz traditions had accused it of being in the sixties. For Waldron "free" obviously meant something else, a quality that starts with structure and comes back to structure; in this respect the premiere set the stage for future Editions, although Waldron did not otherwise represent the aesthetic that has since become the hallmark of ECM.

In those days jazz was under pressure from other sources as well; odes to the death of jazz were raging rampant again. Rock was the thing; even Miles had been converted, or so it seemed. And precisely then, of all times, a lone figure set out to create a medium for his ideas about music that was contrary to all trends and tendencies. Not because he sought to make a name for himself through controversy – he was simply untouched by such trends. After the first few productions, there was no mistaking what the word "contemporary" meant to him, and it had nothing to do with the latest fashions, although the early productions were still devoted entirely to improvised music, born of the moment, and thus had to come to terms with the Faustian dilemma: "Remain, so fair thou art, remain!" With his classical education, a virtually unconditional commitment to essentials, and a gut instinct for the gentle breezes and great whirlwinds of creativity, this man was inseparable from the music he produced – the music he made possible, mediated, initiated. And above all, it was a gift he made to himself. Long before I met him in person, I knew one thing for certain: The man is the oeuvre is the

man. To me ECM stood for Eicher's Collection of Music or Eicher's Collected Memories.

Was it 1974 that we first met? Both of us were born in 1943, and we both grew up on the Lake of Constance, practically opposite each other at its widest point – he in Lindau, I in Arbon. Nine miles of water and mist, winter fog and summer's glare between us. Open spaces, open emptiness. I would not claim that landscape determines character, but Manfred Eicher's passion for the edges of the world, at least in the far north, is telling. ("During the work on the film *Holocene in Iceland*," he writes in the preface to *Officium*, "I listened again and again to the *Tenebrae Responsories* by Gesualdo and the song of Jan Garbarek's saxophone. Morales suddenly appeared to me like the southern mainland over which the migratory bird from the north draws ever widening circles. Before the basalt sea.") Moreover, the unconditional and even rigorous devotion to his work does hint at an affinity between his artistic coordinates and the habitat of his youth. Whatever may be said about his aesthetic, one thing is clear: it has to do with spaces, with inhabitable spaces and with those that embrace listeners. Sounds originate in silence, but their goal is the reverberation and metamorphosis generated in listeners' minds. Eicher is not one to follow suit, but despite the perfectionist furor, he has always been acutely aware of the relativity of art, its condition being its perception and its reverberation in the vast spaces of fantasy. To this end, he has always been his own testing ground and test case. If something does not speak to him, does not tell him a story, it has no interest for him. The fact that other listeners hear different stories which may strike chords in their own histories is self-evident. One cannot imagine Eicher sharing Stravinsky's sentiment that "emotion is for the audience." (Stravinsky himself intended his remark more as a witticism than a truth.)

Yes, I think it was 1974 when we first met in Baden near Zurich, at a Keith Jarrett concert in the modest auditorium of the local high school. The following day, Manfred Eicher arranged a long meeting for me with the pianist. The resounding success of this concert contributed substantially to the realization of Eicher's dreams. Only recently has it become startlingly clear to me how many of Jarrett's statements at that time apply to ECM as a whole, one might say, as a *Gesamtkunstwerk*. A quarter of a century later, I read the faded transcript of the tape again: "I concentrate on myself and not on the music; my music develops independently. I just try to avoid the easy way out. I concentrate on not doing things. That's a relatively new experience. The limitation, the wall that I still had to face not too long ago was that I was completely open so that I didn't even exercise any negative control. First I tried to think of all the things I wanted to play. It didn't work: I could only do things that had already happened. Or more precisely: I was trying to do two things at once – to avoid doing something I'd done before, and to invent something new. Until I found out that it was only a matter of making sure that there was some free space for the music. That's what I had to focus on. When you eliminate all patterns and clichés, you suddenly come up with some rewarding surprises. Something incredible happens almost by itself. I just think of what I don't want to do." Art as a negative process: the artist supplies the technique, and thereby generates the free space for the creativity that lies in his subconscious. He himself is the instrument.

In this sense the producer is a meta-artist like all good publishers or curators. This might be considered presumptuous (as it has been, on rare occasions, in Eicher's case) but it is quite the opposite. Like Socrates, the "son of the midwife," the producer's practice is maieutic; he is the midwife at the birth of artistic truth. While the artist concentrates all his energies on creating

room for the unpredictable, the producer creates room for others. He does not decree the music but rather the conditions and the space for its sounds. Decades later Eicher said, "I'm fascinated by the aura of space – by what sound-waves transmit to make a tone sing. I want to capture that tone exactly as I hear it. Sometimes I want to make this element even more distinct because the specific tone carried by each space would otherwise be lost forever. Music fills and fulfils space, exists in time, but has no fixed location." And Konrad R. Lienert, with whom he is conversing, asks him, "Isn't this space rather a mythical concept?" Eicher: "Possibly something of that sort comes into it. I'm moved and influenced by Tarkovsky's films, and, in a very different way, by Godard and Bresson. And there are literary influences as well. At times, I experience music 'cinematically'. What is felt through sound becomes a visual panorama. For instance, when I record in Norway, certain impressions and associations have an effect on the work we do in the studio: the light, the intense winter darkness." Eicher goes on to speak about the necessity of providing spaces of a different kind, "I don't think that economic conditions are so bad that we will have to stop producing music. A lot depends on one's expectations. I think I could produce music with reduced means and still remain true to all those principles we have talked about. Indeed, survival is not primarily dependent on economic trends. It is matter of keeping your distance from all those influences, images and sounds that keep pressing in on you, and robbing you of everything you may have thought of or listened to. You almost need a suit of armour to protect yourself against that onslaught."

There it is again, Jarrett's "empty space," or Peter Brook's. Brook opens his famous book of the same title as follows: "I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be

engaged." One who names the space, one who walks, one who sees. One who defines the sound-space in terms of the imaginary factors of his vision and the real factors of the technical conditions; one who draws the sounds out of his instrument; and one who listens. It's as simple as it is imponderable, indefinable, unquantifiable – and inimitable. Critics may praise and they may carp, but not one has ever been able to put a finger on what ECM sound really is.

There have been many inadequate attempts at definition; I shall try once more. The singularity of ECM productions lies in the tension between a spiritual and a material dimension. Eicher and the sound engineers of his choice are fine-tuned to the layers and textures, to the materiality of the sound, especially, though not only, when Eicher records the instrument that he knows even better than all the rest – the double bass. Take, for instance, Dave Holland's solo album *Emerald Tears*. Without indulging in esoteric flights of fancy, we have to admit that matter here transcends: wood, steel, skin have become sound. The swinging, singing sounds coaxed out of the double bass are such a rarity in the history of recorded music that we succumb after all to a sense of orphic excitement. They are the experience incarnate of two poles and the tension between them: matter and spirit, gravity and floating sound.

Transparence, clarity, space, inspiration, expansiveness: words that attempt to phrase the elusiveness of ECM's sound. Music exists in time but has no fixed location; it has to be invented by the first listener – or, for want of a better word, by the producer.

This, like much of what we associate with ECM, has both an impassioned and a pragmatic dimension intrinsic to the medium. Whether the music is

improvised or composed, its recording requires nothing less than a vision. Eicher's profound knowledge of the conditions of sound recording has also been known to provoke the charge of imperialism. Making a recording is not merely the technique of transporting or converting the self-contained movement of quasi-absolute music but rather – at its best – an art in its own right. It always entails a given and an interpretation: from Armstrong's *Hot Five* recordings to Rudy van Gelder's masterworks (Adderley's *Somethin' Else*) to Eicher's crystalline spaces and wide-awake daydreams. Eicher, or rather his audible vision of the world: that is the essence of ECM's sound. Eicher's space is wider, more imaginary, and vibrant with the harmonious interplay between musicians and midwife, between realms of experience that are sometimes worlds apart. ECM does not make "world music" but rather "worlds of music." And they always reverberate. The music does not simply exist; it makes an impact. It evokes images and colours, odours and moods; it embraces the memory of its birth out of stillness and out of noise.

The logical conclusion: ECM is not a "sound" and the three letters stand for something that has long transcended mere sound systems; they stand for a synaesthetic whole. Just as the conditions of recording change the music itself, the presentation of the disc is more than mere packaging. When words are involved, their intent is expansion and not didactic fixation: the flow of resonance into mental spaces. The cover pictures are not depictions; the drawings are signs and both are redolent with meaning. ECM covers are understated (elemental, down to the feel of the paper itself) or they invoke and conceal a mystery (in analogy to the promise of their music). Manfred Eicher's passion for cinematography (Godard, Bergman, Tarkovsky, Bresson, Angelopoulos) is the natural consequence of such synaesthesia: sound and image, word and gesture are overlapping, intensifying, relativizing, reflecting

layers of a total scenario. Eicher worked as a director on the film version of Max Frisch's *Man in the Holocene*. He is aware that staging involves not mere scenic invention but a prolonged process of patient observation that leads to permanent framing, as championed and practiced by the late director and dramaturge, Ernst Wendt. I suspect this is much the way Eicher addresses his work in the studio, work that requires both commitment and resolve, both an open mind and strength of purpose.

Not only is every single one of Eicher's productions a composition (improvised pieces even more than the interpreted ones – the latter increasingly important since the introduction of the "New Series" in 1983) but the entire production of ECM as well. Every aspect of the enterprise – advertisements, press releases, the design of the stationery – is carefully considered. This may seem excessively rigorous to those who hail jazz not only for its lack of remove from triviality, its kinship to folk and popular music, and its "dirtiness," but also as an (often sentimental) alternative to "high culture" of all kinds, from affirmative classical music to rebellious modernism. Eicher espouses neither.

Nonetheless, whether he transforms medieval music (Perotin) or the middle ages of jazz history (*Standards*) into a new listening experience, a distinctive style underlies all of his activities, which are greater in number and variety than his critics would like to admit.

And it is a style practiced to perfection when he unites seeming opposites with harmonious self-evidence: Brazilian, Indian, African, European musicians, or, as in Morales' *Officium defunctorum*, the singers of the Hilliard Ensemble following the score and Jan Garbarek's hymnic saxophone voice. South and North. Not everything is one in Eicher's geography. But the arrows of the four

## Die hörbare Landschaft

Peter Rüedi

directions point inwards, towards a centre, towards an overarching unity. In the case of *Officium*, it is almost a *unio mystica*.

Manfred Eicher's predilection for what might be called the hymnic is no hollow gesture but rather the replique of an ascetic. The analyst's dream of an "audible landscape" (Rilke). The skeptic's yearning for profound sentiment, or the modern man's quest for the "sublime" (as it was still called by Kant and Schiller at the height of German idealism). Not an attitude, but rather movement and tension.

In other words, style is also a positive, albeit non-contemporary quality. As Buffon put it in the period of Enlightenment: *Le style c'est l'homme même*.

Translation: Catherine Schelbert

Dass ECM, diese drei kostbaren Buchstaben, für nichts anderes stehen als für "Edition of Contemporary Music", wusste ich lange nicht, auch wenn mir die aussergewöhnlich sorgfältig produzierten Platten von frühstem Anfang an aufgefallen waren. Die erste schon, um genau zu sein, als mich 1969 Mal Waldrons Ruf «Free at Last» erreichte. Da war der «Free Jazz» schon nicht mehr der letzte Schrei, und Waldrons schwarzvertieft Monk-Mission war auch keineswegs der Triumph der Anarchie, den, in den sechziger Jahren, einige hauptsächlich europäische Rebellen und Vatermörder der Jazz-Tradition entgegengeschleudert hatten. Für Waldron bedeutete «Free» offensichtlich etwas anderes, eine Qualität, die von Struktur ausging und zu Struktur zurückkehrte; insofern war diese Premiere für die kommenden «Editions» programmatisch, auch wenn Waldron ansonsten nicht eben für die Ästhetik stand, die das Unternehmen in der Folge entwickeln sollte.

Die Jazz-Tradition war zu jenem Zeitpunkt auch von anderer Seite her unter Druck geraten, die Ode auf den Tod des Jazz wieder einmal in aller Munde. «Rock was the thing», auch Miles eben dazu konvertiert, zumindest scheinbar. Ausgerechnet da zog also einer aus, für seine eigenen Vorstellungen von Musik ein Medium zu schaffen, und die standen quer zu allen Trends und Tendenzen. Nicht weil er sich durch Widerspruch profilieren wollte – er scherte sich einfach nicht darum. Unter dem «Zeitgenössischen» verstand er, so viel stand nach wenigen Produktionen fest, schon damals offensichtlich etwas anderes als das Modische, wenn auch noch durchwegs improvisierte, also aus dem Augenblick geborene Musik, deren Fixierung auf Tonträgern allemal mit dem faustischen Dilemma fertig werden muss («Verweile doch, du bist so schön!»). Eine klassische Ausbildung im Rücken, im Kopf einen ziemlich unbedingten Willen zum Wesentlichen, im Bauch einen Instinkt für alle kleinen Brispen und grossen Stürme der Kreativität, war dieser Mann von der

**It is the second sight that counts**

Lars Müller

Looking at ECM cover designs of the past twenty-five years is an exhilarating experience. Given my professional background as a designer, I am perplexed: I see spread out before me something that obviously represents visual communication, but it eludes description in terms of the field's conventional criteria.

The language of the fine arts probably offers more suitable avenues of approach, as substantiated by the designs of B & B Wojirsch. Some of their early covers are based on or actually show works by Burkhardt Wojirsch that involve structural painting and minimalist intervention on the picture surface, including injury. Breaking up the surface turns the record cover into a visual membrane in which the hearing and the seeing of music blend into a compelling whole.

The history of art is evoked: Arte Povera, Op Art, the Zero Group – European movements of the sixties that countered the emotional gesture of *art informel* by reducing their means of expression to an elementary vocabulary of forms, and, with a penchant for contemplation, extending their interest in results to the artistic process itself. An affinity with this artistic attitude can be sensed in many of ECM's early designs.

We may assume that Manfred Eicher, the spiritus rector of ECM, recognized the analogy between his musical goals and the work of his lifelong friend Burkhardt Wojirsch.

The sleeves designed by Barbara and Burkhardt Wojirsch are prototypes of an approach that has remained successful to this day. Whether the designs are pure typography, photography or art, they all breathe the essence of a pictorial

approach based on reduction. The absence of flamboyant graphics and the refusal to bow to the pressure of information bear out ECM's treatment of cover design as an artistic discipline.

Following her husband's premature death, Barbara Wojirsch carried on their shared legacy. Studies at the Stuttgart Academy of Fine Arts provided the solid foundations upon which she has developed and refined her own artistic expression. At the same time, lettering and typography, as indispensable carriers of information, are, for Wojirsch, declared constitutive elements of ECM's identity. One notes the early influence of designers like Willi Fleckhaus or the Ulm School. However, an essential and stylistically distinctive feature of Barbara Wojirsch's artistic work lies in the expressive power of her drawing. Starting with her delicate, lacy handwriting, she has developed a language of signs, a written painting of imaginary sounds that forms a visual equivalent to the music.

ECM covers seek to expand the influence of design to embrace the quality of the paper and the printing process, enriching visual perception through the added dimension of haptic experience. The potential of this dimension is, of course, limited by the exigencies of industrial production. Depending on the artistic mode, the constraints caused by reduction in size from LP to CD have been considerable. It is all the more surprising that many of the covers originally designed for LPs are equally effective in the small format of the CD.

Dieter Rehm, who was twenty-three when he joined the ECM team in 1978, has further expanded the artistic repertoire of the cover designs. Having studied at the Munich Academy of Fine Arts where he now teaches photography, he was influenced by the conceptual art practice of the seventies, by art

in space and action art. His preferred medium is photography, the basis of an artistic intervention that may lead even to the destruction of the image, or serve as a means of documenting artistic processes. His motifs often signal an array of complex operations before and after the actual shot, while at other times they imply protracted experimentation. As in Barbara Wojirsch's designs, Dieter Rehm's work does not explicitly address musical content. Both designers target the evocative, between-the-lines potential of picture-making that takes design back to the basics of packaging music.

This aspect of ECM cover designs, which eludes theoretical analysis for want of objective design criteria, surfaces most clearly in a third group of cover motifs. Developed and cultivated by Manfred Eicher over the years with cinematographic fervor, they show serene photographic images, invariably black and white, like film stills from a prolonged pan in which the camera's gaze is directed towards deserted landscapes, towards clouds or waves. With a thrill of anticipation, we are drawn into pictorial depths; the images play on all of our senses – for the mere act of seeing necessarily floats on surfaces in the flood of visual overproduction.

It is the second sight that counts.

The secret behind the singular quality of ECM covers lies in their artistic approach and the idealization attendant upon it. Art's long-tested, time-honored ideal of slowing down the process of perception contradicts the canon of communications design. Authorship, intuition and a designer's emotional commitment nullify all the decrees of marketing and graphic design.

**Exceptions to the rule have become the rule of ECM's exceptional approach to design. We are grateful to Manfred Eicher, Barbara Wojirsch and Dieter Rehm for their systematic embrace of unreason, and we sincerely hope that their cover designs will continue to add a unique dimension to the material existence of music in our age of digital recording.**

Translation: Catherine Schelbert

## Was zählt, ist der zweite Blick

Lars Müller

Die Übersicht über die ECM-Covergestaltung der vergangenen 25 Jahre begeistert mich. Vor dem Hintergrund einer einschlägigen beruflichen Erfahrung als Gestalter macht sie mich in gewisser Hinsicht auch ratlos: Da breitet sich etwas aus, was doch offensichtlich visuelle Kommunikation darstellt und sich trotzdem einer Beschreibung nach den Kriterien der Disziplin widersetzt.

Diesen Schallplattenhüllen ist eher mit der Sprache der bildenden Kunst beizukommen. Das bestätigen die frühen Entwürfe von B & B Wojirsch. Einige dieser Cover zeigen Arbeiten von Burkhardt Wojirsch oder gehen auf solche zurück; strukturelle Malerei, minimalistische Interventionen auf der Fläche, einschließlich deren Verletzung. Das Aufbrechen der Oberfläche macht die Hülle zu einer visuellen Membran, die das Hören und Sehen von Musik zwängend in Zusammenhang bringt.

Die Kunstgeschichte ruft sich in Erinnerung: Arte Povera, Op Art, die Gruppe Zero, europäische Kunstbewegungen der 60er Jahre, die, als Reaktion auf die emotionale Gestik der informellen Malerei, ihre Ausdrucksmittel auf eine elementare Formensprache reduzieren und mit einem Hang zur Kontemplation das Interesse am Resultat auf den künstlerischen Vorgang ausweiten. Eine Nähe zu dieser Kunsthaltung ist in vielen frühen ECM-Entwürfen spürbar.

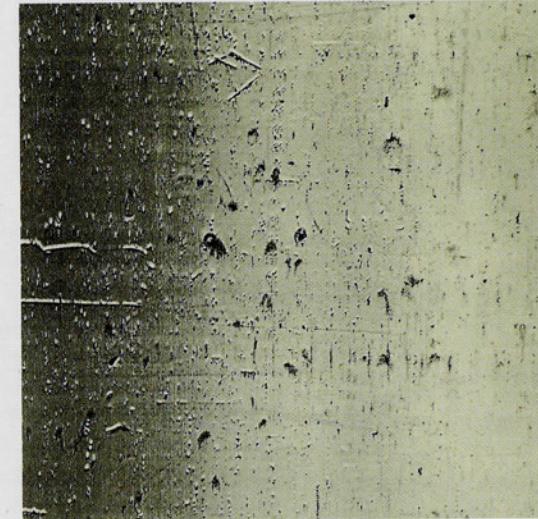
Es ist anzunehmen, dass Manfred Eicher, der spiritus rector auch des ECM-Cover-Design, in den Arbeiten seines Jugendfreundes Burkhardt Wojirsch eine Analogie zu seiner musikalischen Absicht erkannt hat.

Die von Barbara und Burkhardt Wojirsch entworfenen Cover sind Prototypen eines bis heute erfolgreichen Gestaltungsprogrammes; dessen Merkmale

**Das Kunstmässige also, mit all seinen Idealisierungen, ist das Geheimnis und die besondere Qualität der ECM-Cover. Das in extenso erprobte Ideal der Kunst, den Wahrnehmungsvorgang zu verlängern, widerspricht den Maximen des Kommunikationsdesign. Künstlerische Autorenschaft, Intuition und gefühlsgetragenes Engagement der Gestalter setzen das Regelwerk von Marketing und Grafik-Design ausser Kraft.**

**Der Ausnahmezustand wurde bei ECM zum Prinzip erhoben. Für das Einverständnis zwischen Manfred Eicher, Barbara Wojirsch und Dieter Rehm, an der Unvernunft systematisch festzuhalten, dankt der Betrachter mit dem Wunsch, dass der Musik im digitalen Zeitalter die materielle Existenz in gestalteter Hülle erhalten bleibt.**

PAUL BLEY

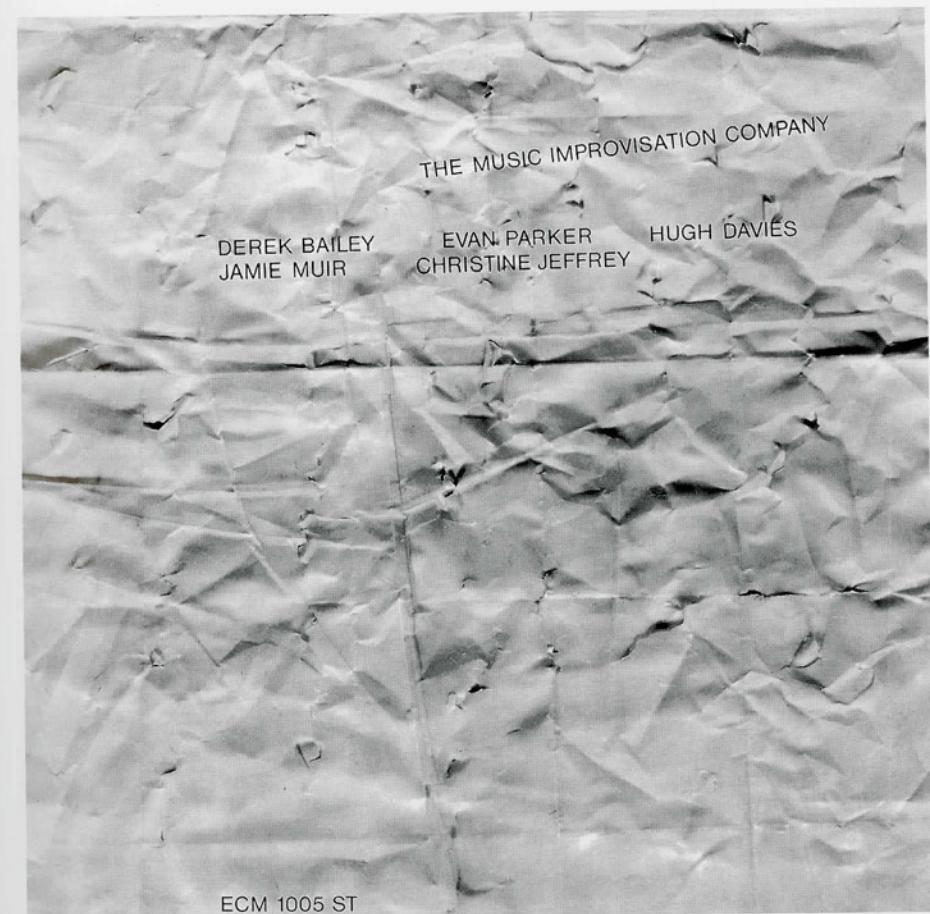


WITH GARY PEACOCK

ECM 1003

STEREO

D: B&B Wojirsch  
Paul Bley With Gary Peacock  
ECM 1003, 1970



D: B&B Wojirsch  
Derek Bailey/Evan Parker/Hugh Davies/  
Jamie Muir/Christine Jeffrey  
The Music Improvisation Company  
ECM 1005, 1970



56

D: B&B Wojirsch  
Jan Garbarek Quartet  
Afric Pepperbird  
ECM 1007, 1970

# SART

**JAN GARBAREK  
BOBO STENSON  
TERJE RYPDAL  
ARILD ANDERSEN  
JON CHRISTENSEN**

ECM 1015

STEREO

D: B&B Wojirsch  
Jan Garbarek/Bobo Stenson/Terje Rypdal/  
Arild Andersen/Jon Christensen  
Sart  
ECM 1015, 1971

57



58

D: B & B Wojirsch  
Terje Rypdal  
ECM 1016, 1971



59

D: B & B Wojirsch  
Keith Jarrett/Jan Garbarek  
Luminescence  
ECM 1049, 1975



60

D: B&B Wojirsch  
Paul Bley  
Open, To Love  
ECM 1023, 1973

# GARY BURTON THE NEW QUARTET

ECM 1030 ST

61

D: B&B Wojirsch  
Gary Burton  
The New Quartet  
ECM 1030, 1973

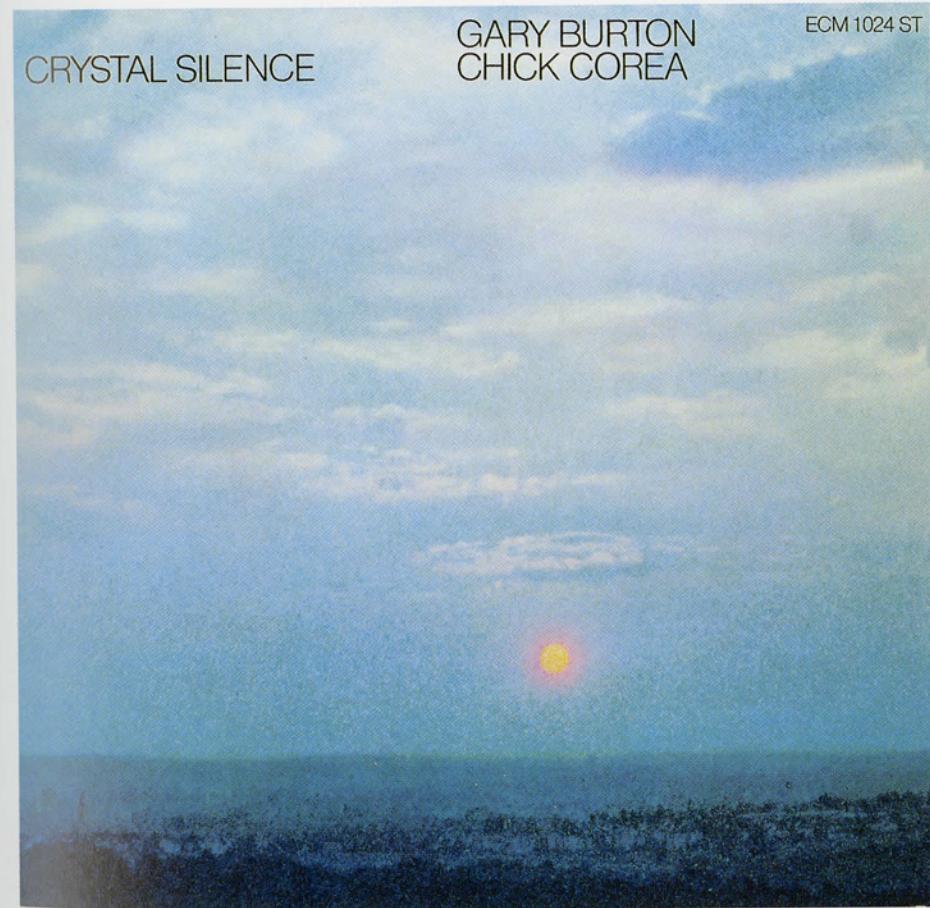


chick corea · return to forever

ECM 1022 ST

62

Ph: Michael Manoogian  
Chick Corea  
Return To Forever  
ECM 1022, 1972



CRYSTAL SILENCE

GARY BURTON  
CHICK COREA

ECM 1024 ST

63

D: B&B Wojirsch  
Ph: Hans Paysan  
Gary Burton/Chick Corea  
Crystal Silence  
ECM 1024, 1973



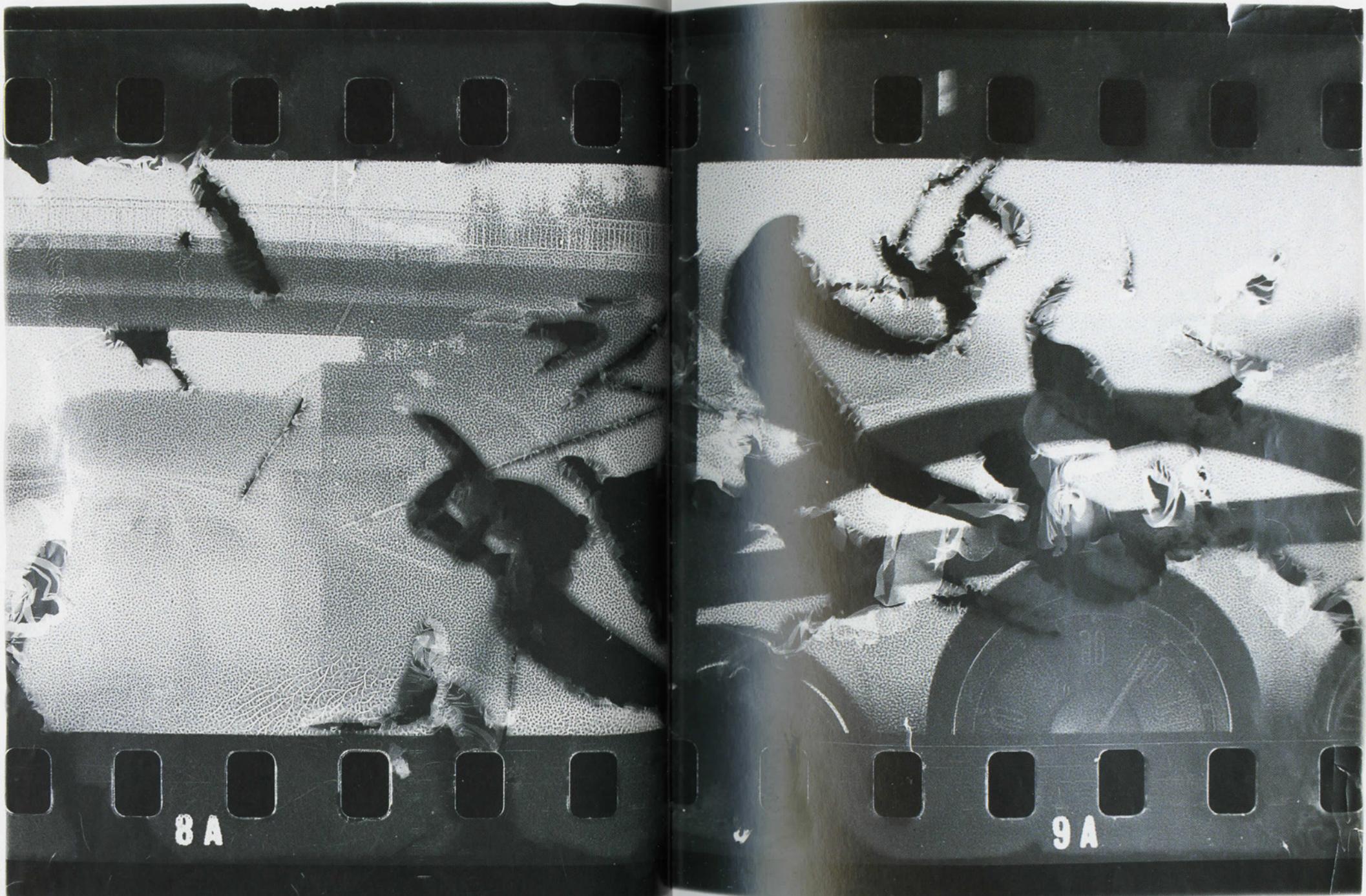
64

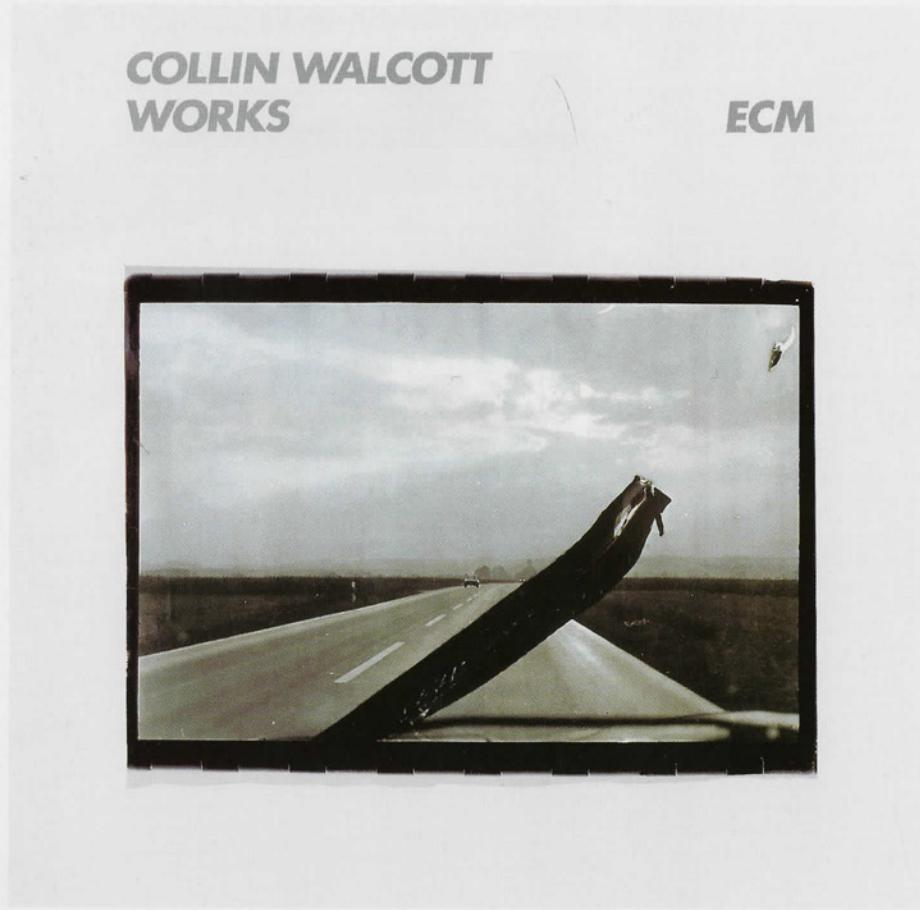
Ph: Wolfgang Frankenstein  
The Köln Concert (inside)



65

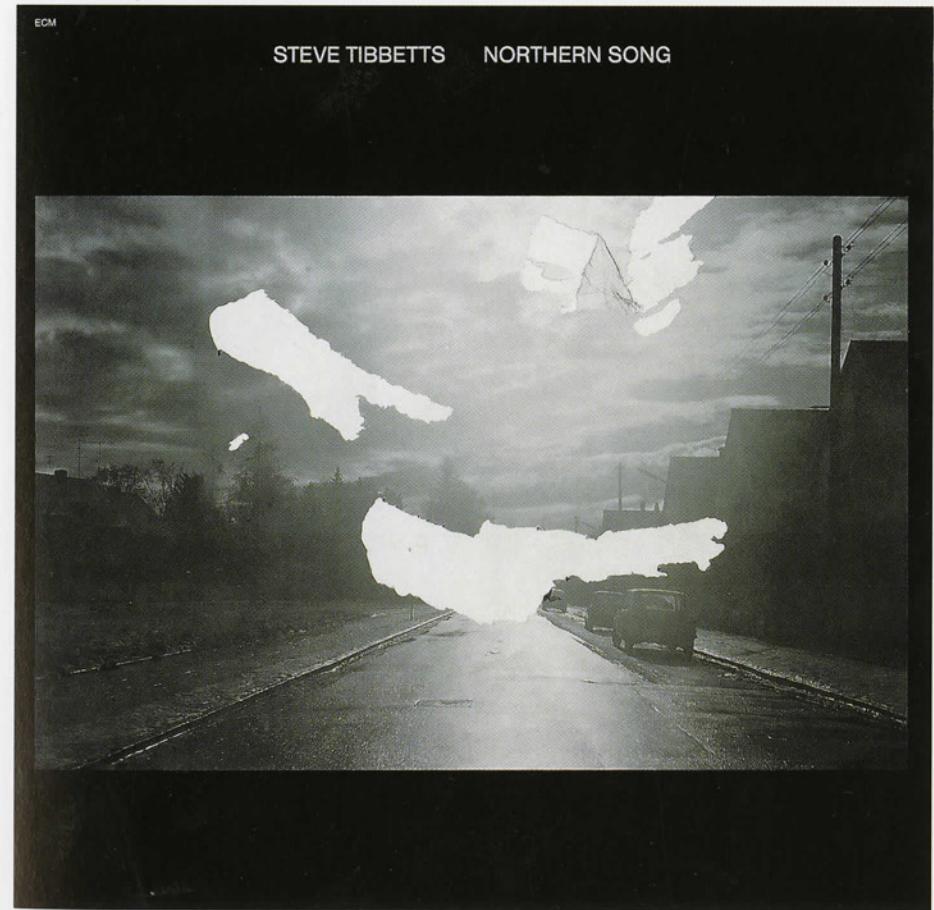
D: B&B Wojirsch  
Ph: Wolfgang Frankenstein  
Keith Jarrett  
The Köln Concert  
ECM 1064/65, 1975





70

D/Ph: Dieter Rehm  
Collin Walcott  
Works  
ECM 837 276, 1983



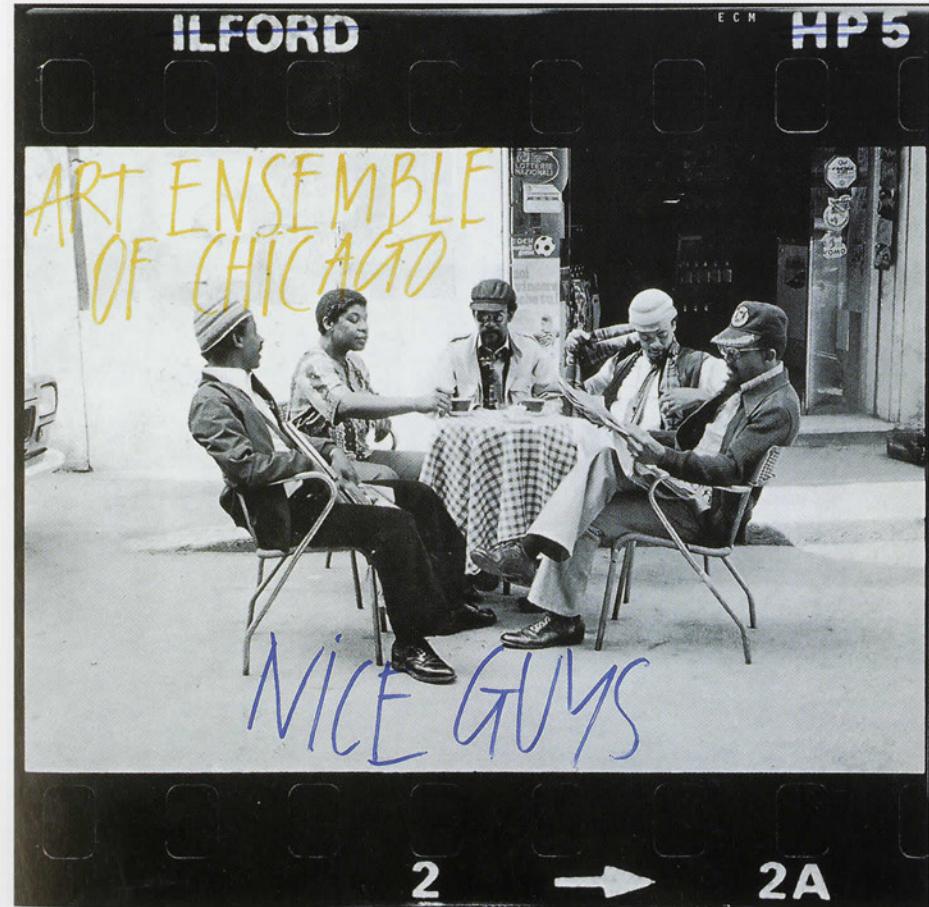
71

D/Ph: Dieter Rehm  
Steve Tibbetts  
Northern Song  
ECM 1218, 1982



72

Ph: Dani Lienhard



D: Barbara Wojirsch  
Ph: Isio Saba  
Art Ensemble of Chicago  
Nice Guys  
ECM 1126, 1979

73



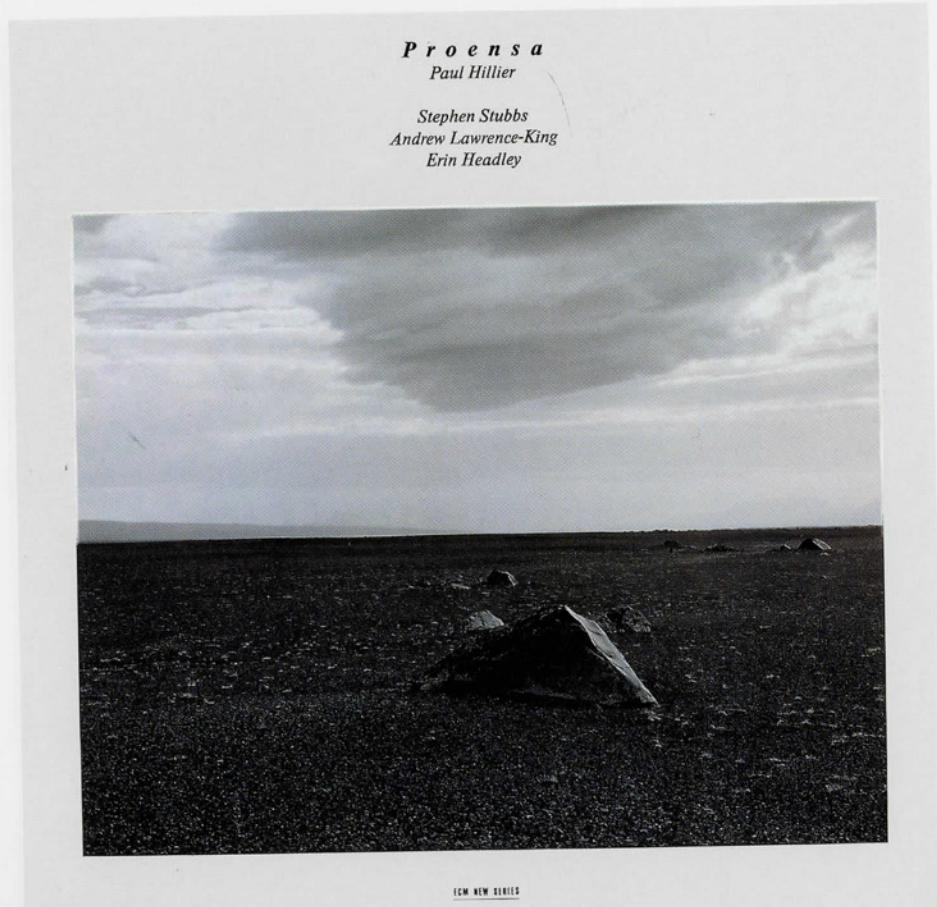
74

D: Barbara Wojirsch/Ph: Jean Luc Godard  
Arvo Pärt/Peter Maxwell Davies/Philip Glass  
Trivium  
Christopher Bowers-Broadbent  
ECM New Series 1431, 1992



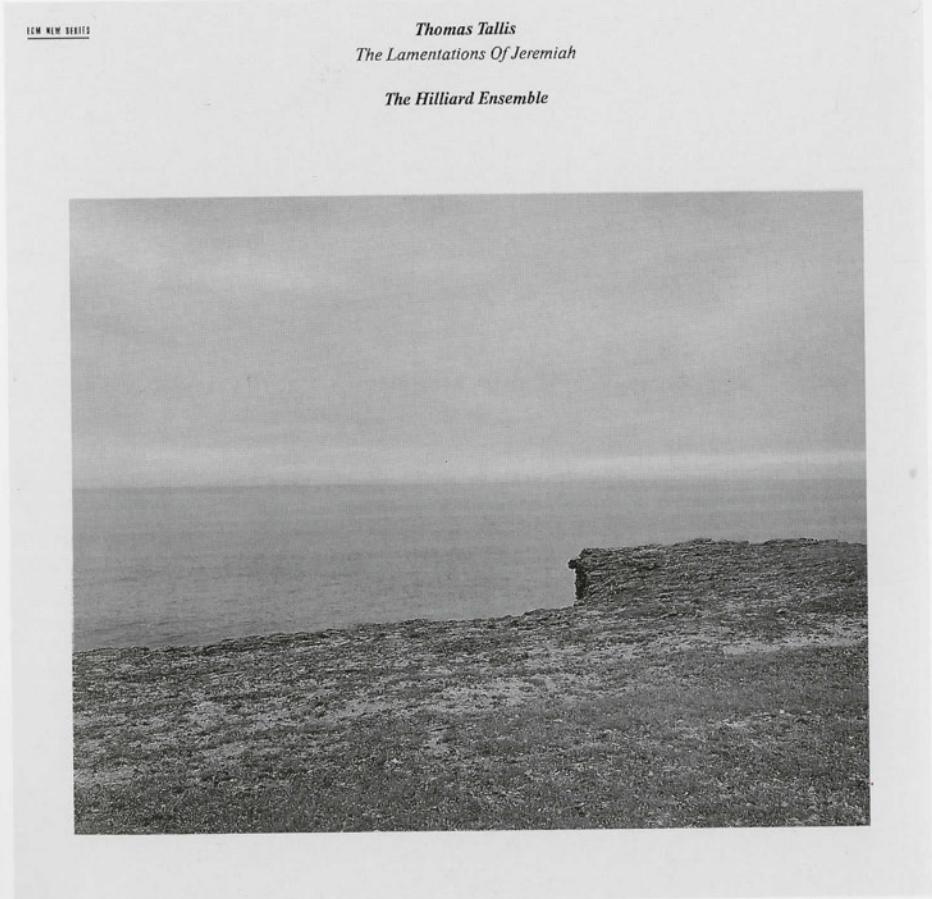
75

D: Barbara Wojirsch  
Ph: Jean Luc Godard  
David Darling  
Cello  
ECM 1464, 1992



76

D: Barbara Wojirsch  
Ph: Werner Hannappel  
Paul Hillier  
Proensa  
ECM New Series 1368, 1989



77

D: Barbara Wojirsch  
Ph: Werner Hannappel  
Thomas Tallis: *The Lamentations of Jeremiah*  
The Hilliard Ensemble  
ECM New Series 1341, 1987



Azimuth '85

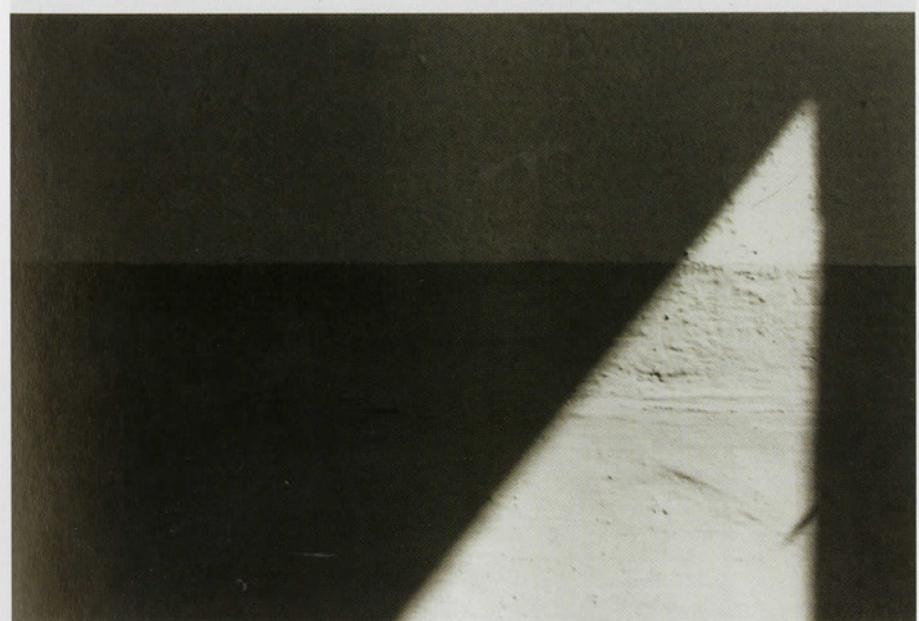
John Taylor  
Norma Winstone  
Kenny Wheeler

ECM

78  
D: Dieter Rehm  
Ph: Christian Vogt  
Azimuth  
Azimuth '85  
ECM 1298, 1985

Giya Kancheli  
*Vom Winde beweint*

Alfred Schnittke  
*Konzert für Viola und Orchester*



Kim Kashkashian  
Dennis Russell Davies

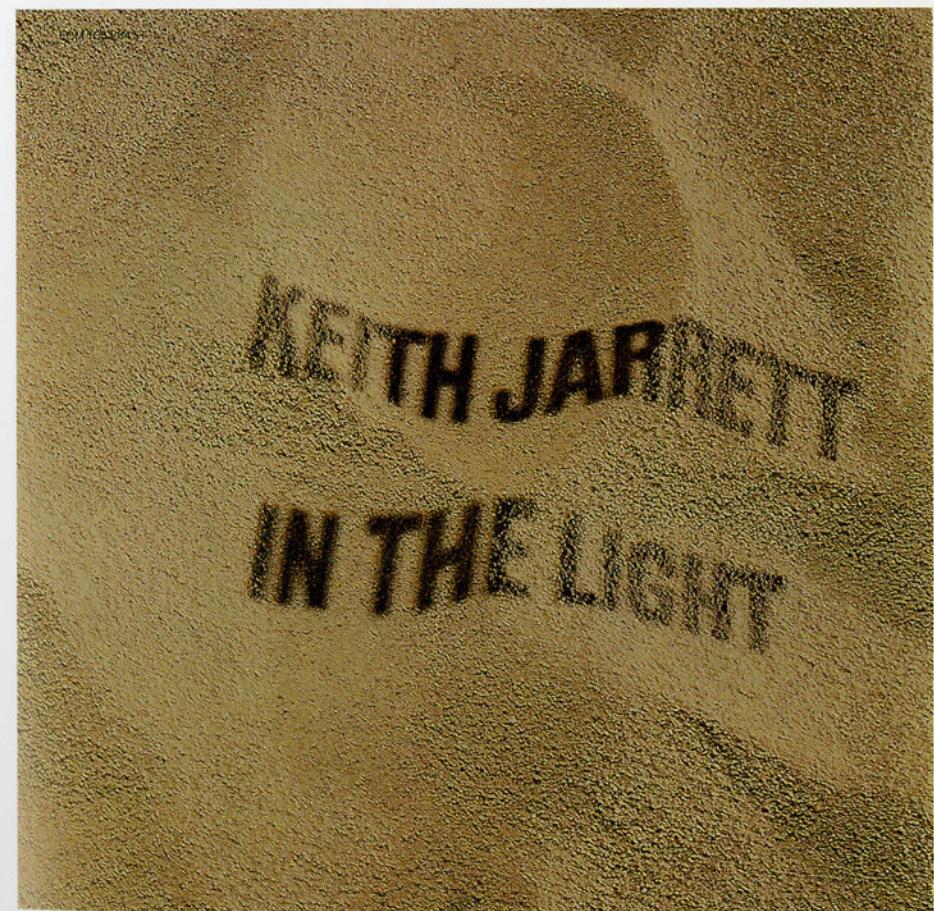
ECM NEW SERIES

D: Barbara Wojirsch  
Ph: Jan Jedlicka  
Giya Kancheli: *Vom Winde beweint*  
Alfred Schnittke: *Konzert für Viola und Orchester*  
ECM New Series 1471, 1992



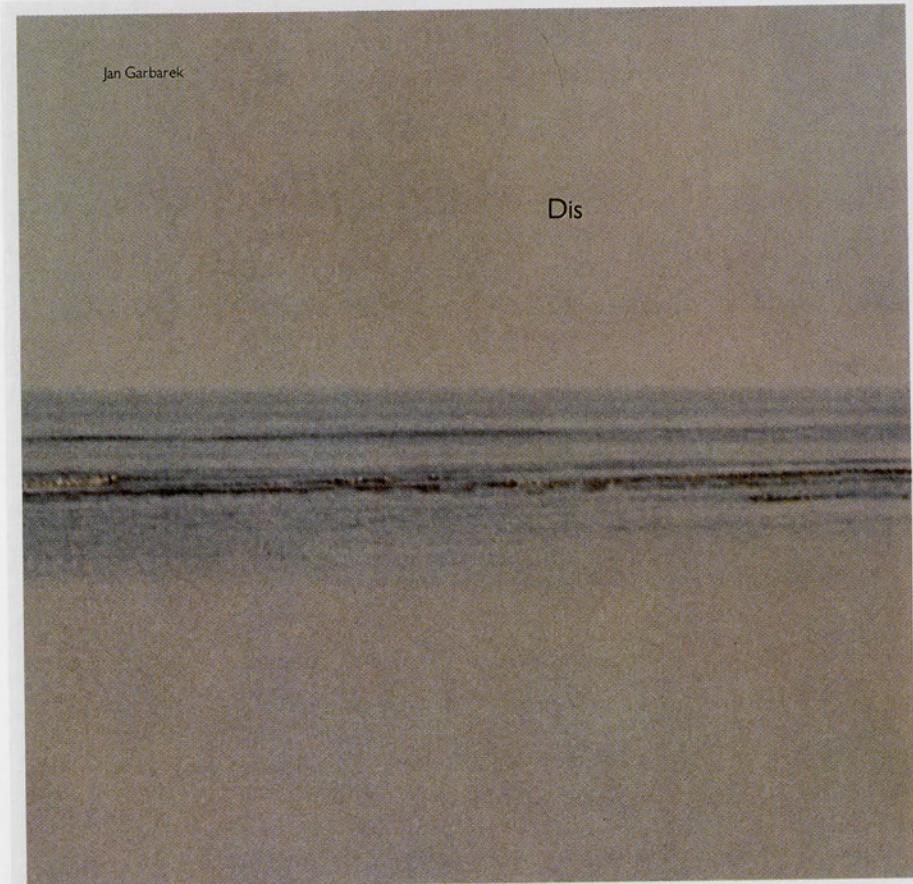
80

D: B&B Wojirsch  
Ralph Towner  
Diary  
ECM 1032, 1974



81

D: B&B Wojirsch  
Keith Jarrett  
In The Light  
ECM 1033/34, 1974



Jan Garbarek

Dis

82

D: Barbara Wojirsch  
Ph: Franco Fontana  
Jan Garbarek  
Dis  
ECM 1093, 1977



BILL CONNORS

OF MIST AND MELTING

ECM

83

D: Barbara Wojirsch  
Ph: Daniel Lienhard  
Bill Connors  
Of Mist And Melting  
ECM 1120, 1978



D: Barbara Wojirsch  
Ph: Werner Hannappel  
Dino Saluzzi  
Once Upon A Time – Far Away In The South  
ECM 1309, 1986



86

D: Barbara Wojirsch  
Ph: Christian Lichtenberg  
Gary Peacock  
Guamba  
ECM 1352, 1987

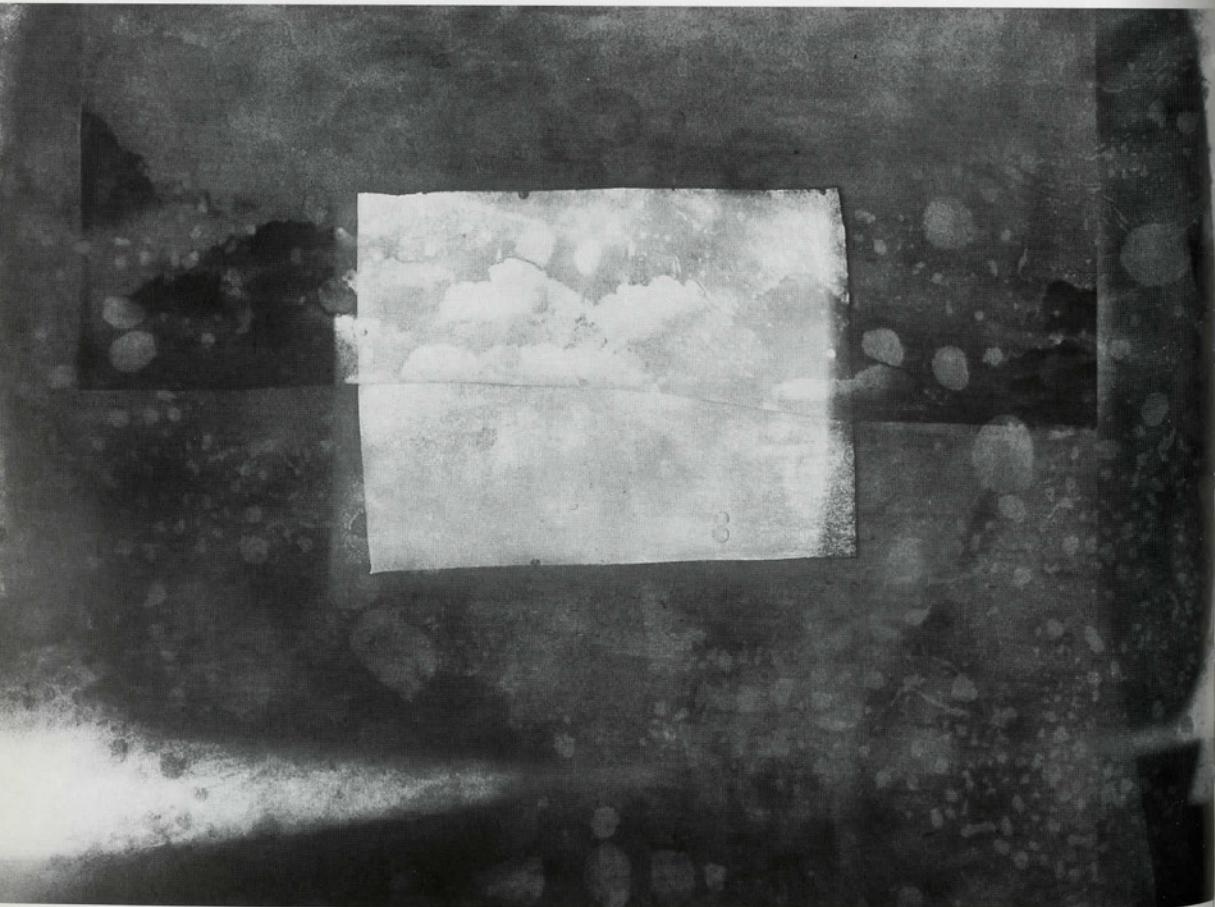


87



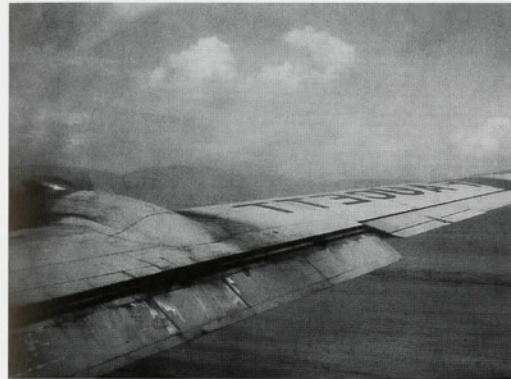


D/Ph: Dieter Rehm  
Pat Metheny  
New Chautauqua  
ECM 1131, 1979



92

Barbara Wojirsch



D: Barbara Wojirsch  
Ralph Towner/Gary Burton  
Slide Show  
ECM 1306, 1986

93



94

D/Ph: Dieter Rehm  
Masqualero  
Aero  
ECM 1367, 1988



95

D: Barbara Wojirsch  
Ph: Dieter Rehm  
Azimuth  
The Touchstone  
ECM 1130, 1978



96

GARY PEACOCK *Voice from the Past – PARADIGM* JAN GARBAREK TOMASZ STANKO JACK DeJOHNETTE

ECM



D/Ph: Dieter Rehm  
Gary Peacock  
Voice From The Past – Paradigm  
ECM 1210, 1982

97



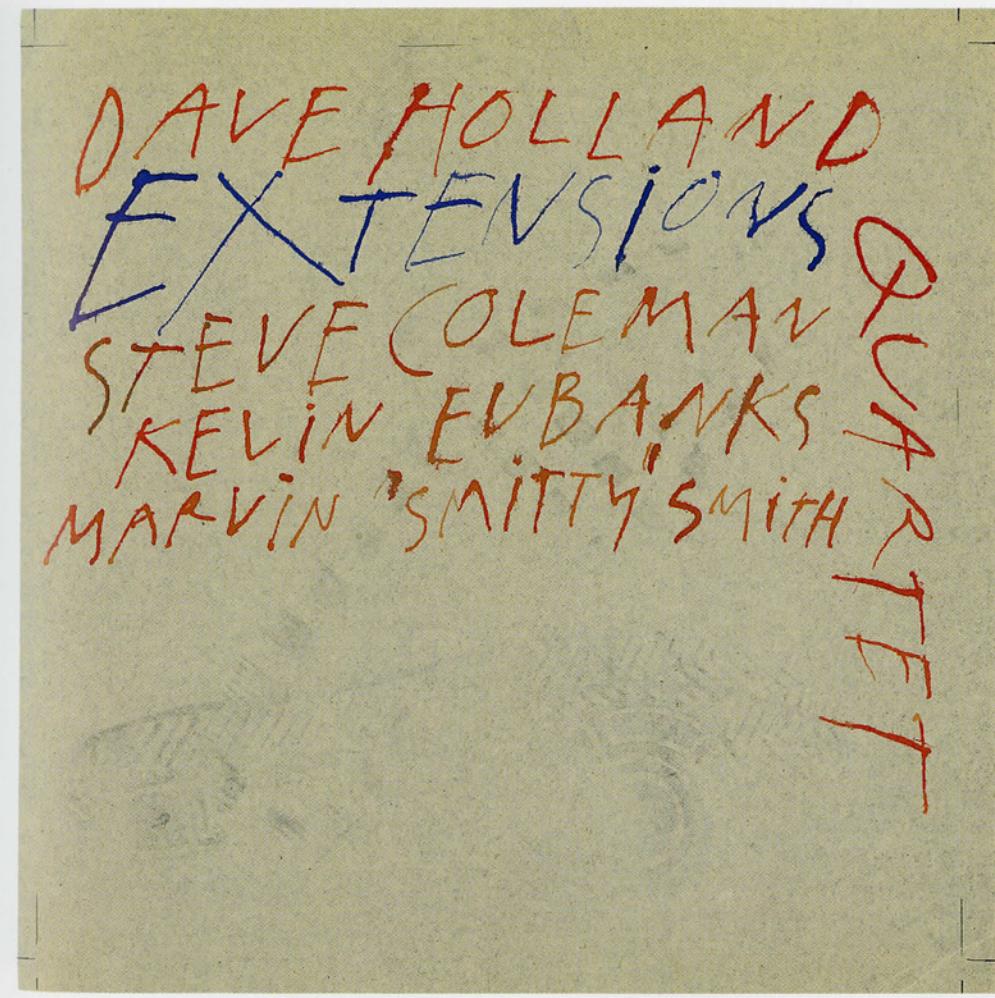
D/Ph: Dieter Rehm  
Terje Rypdal & The Chasers  
Blue  
ECM 1346, 1987



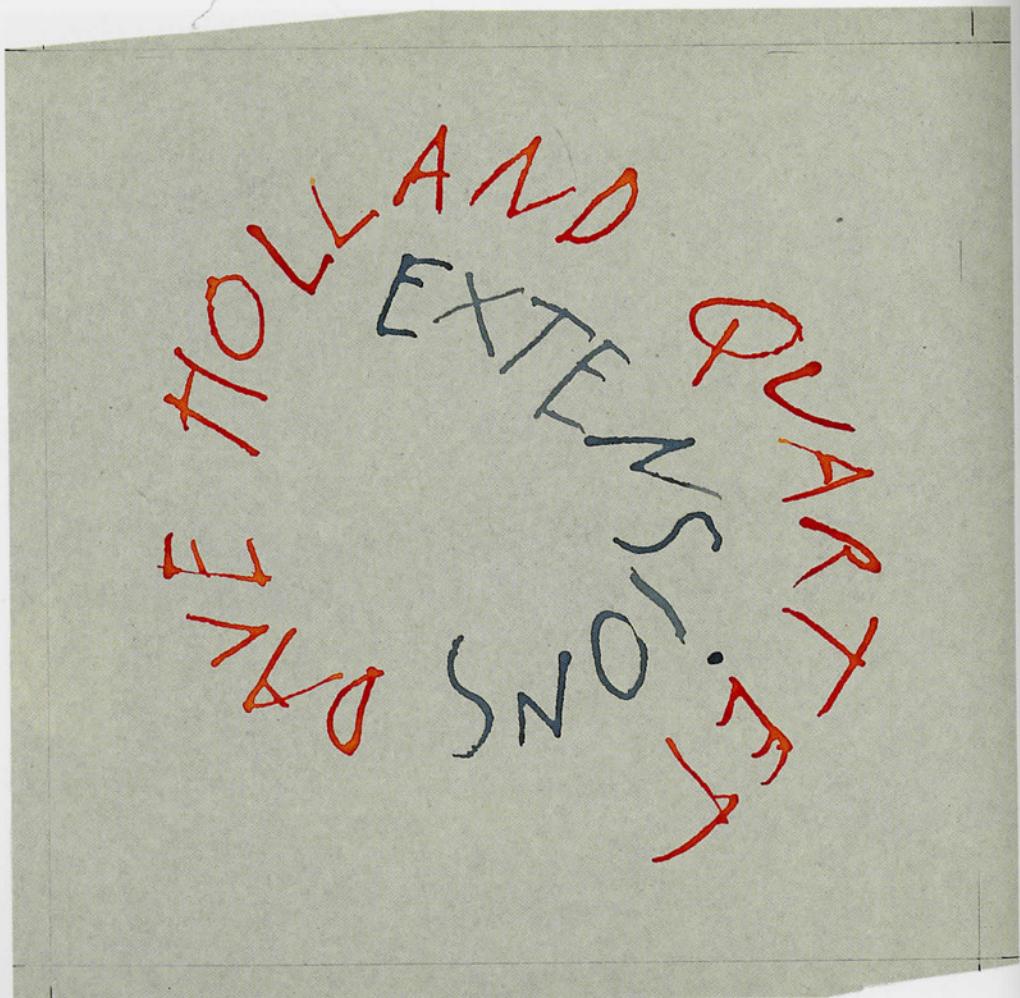
D: Barbara Wojirsch  
Anouar Brahem  
Conte de l'incroyable amour  
ECM 1457, 1992



104



105

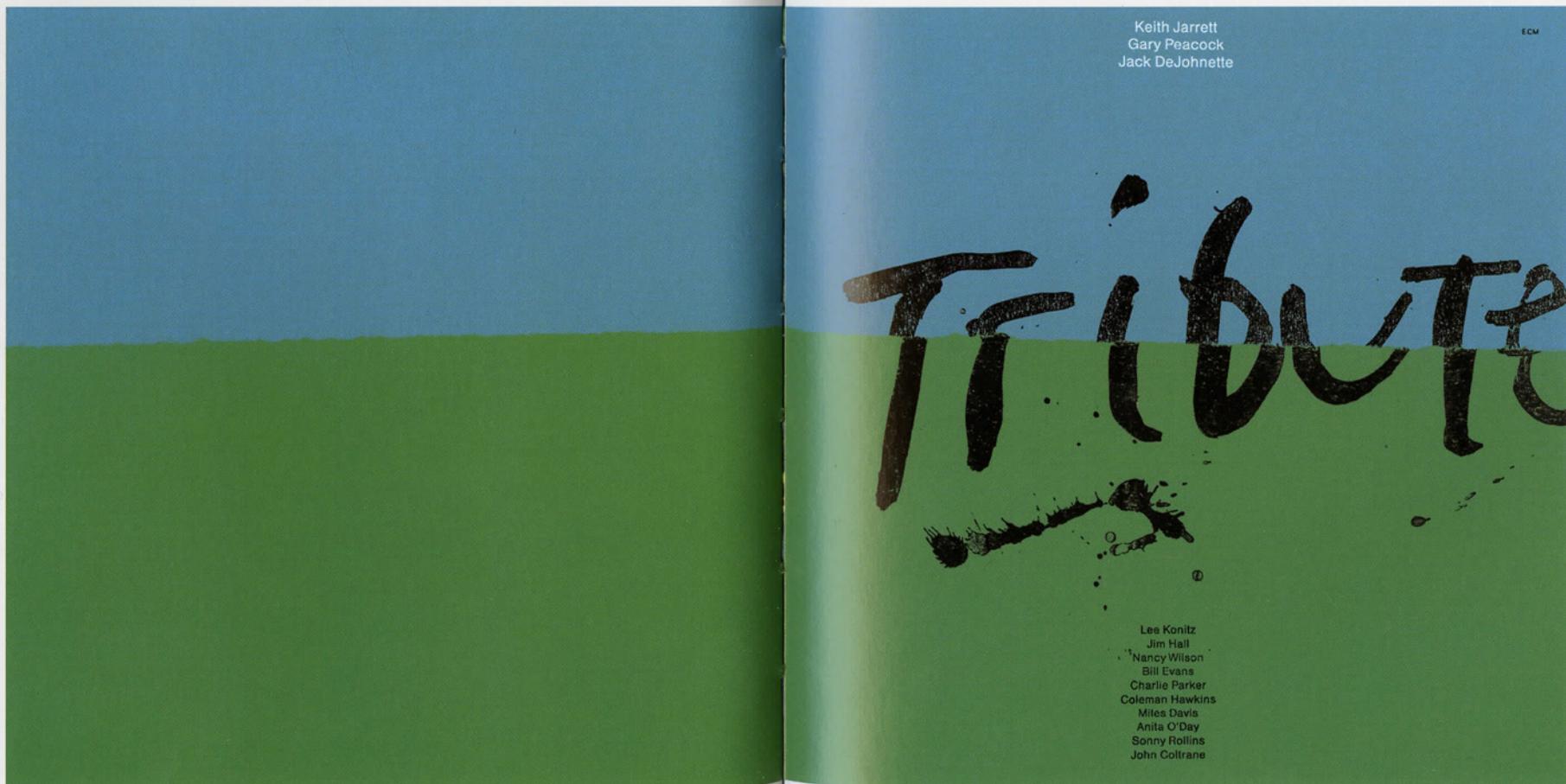


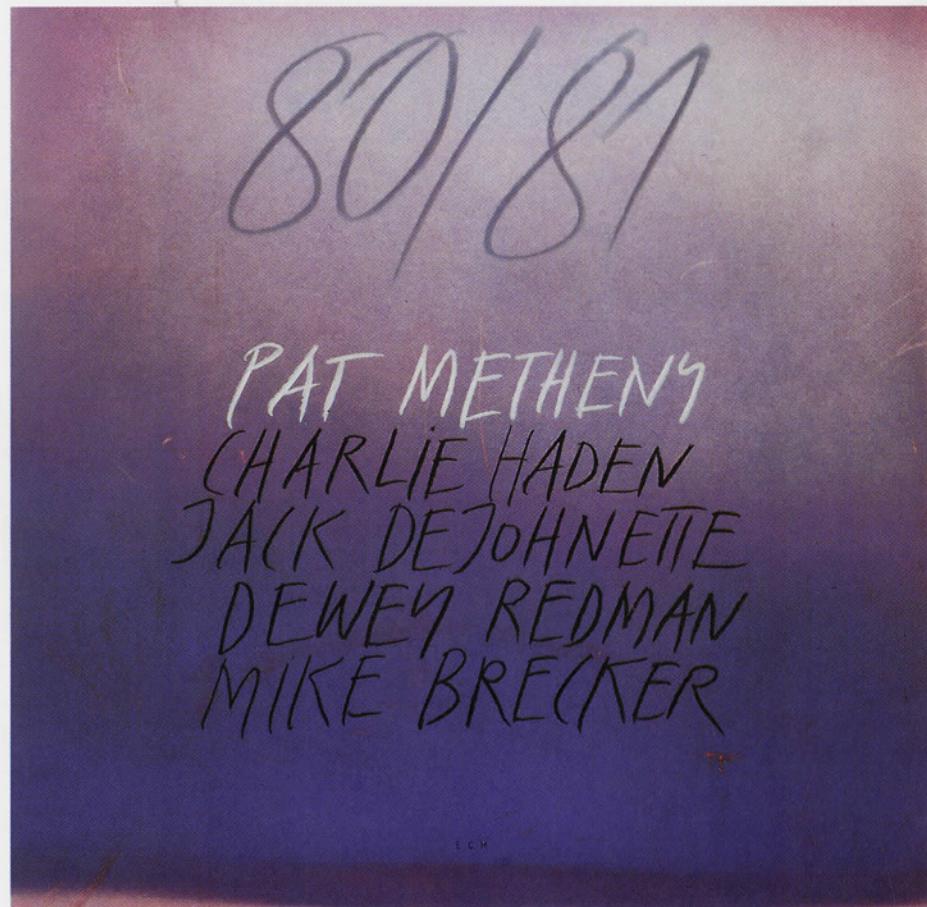
106



D: Barbara Wojirsch  
Dave Holland Quartet  
Extensions  
ECM 1410, 1990

107





110

D: Barbara Wojirsch  
Pat Metheny  
80/81  
ECM 1180/81, 1980



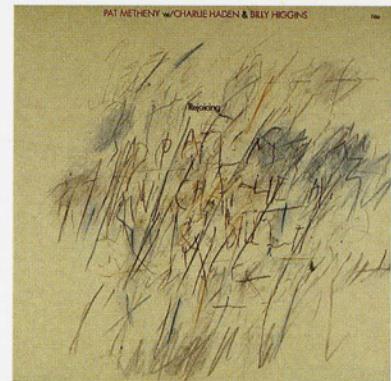
111

D: Barbara Wojirsch  
Kenny Wheeler  
Music For Large & Small Ensembles  
ECM 1415/16, 1990

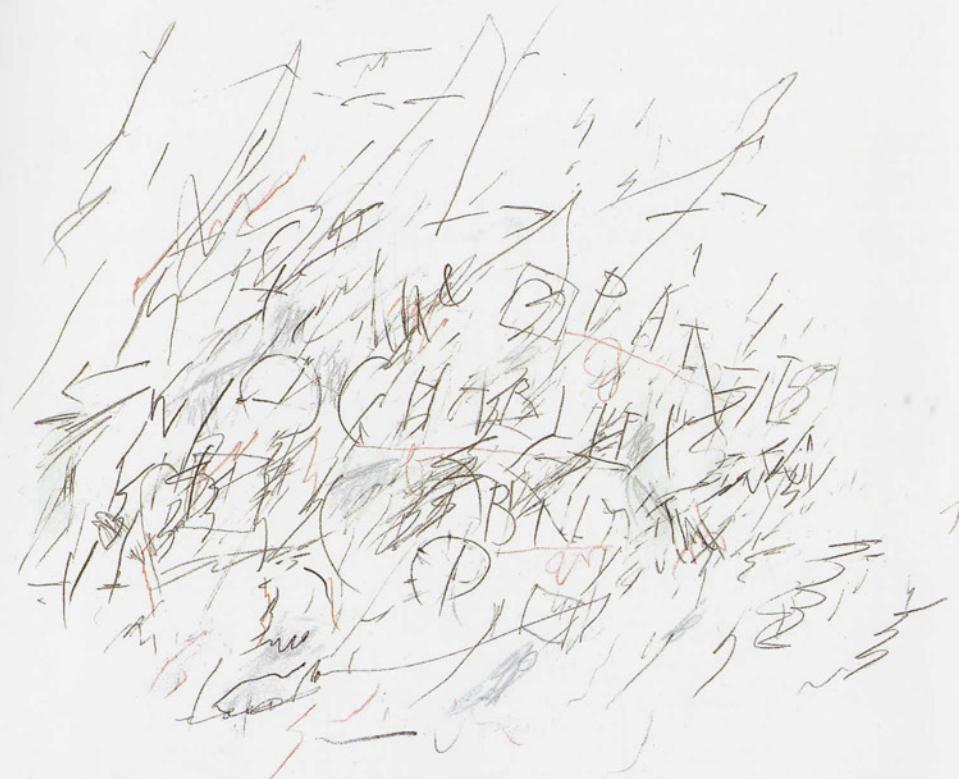


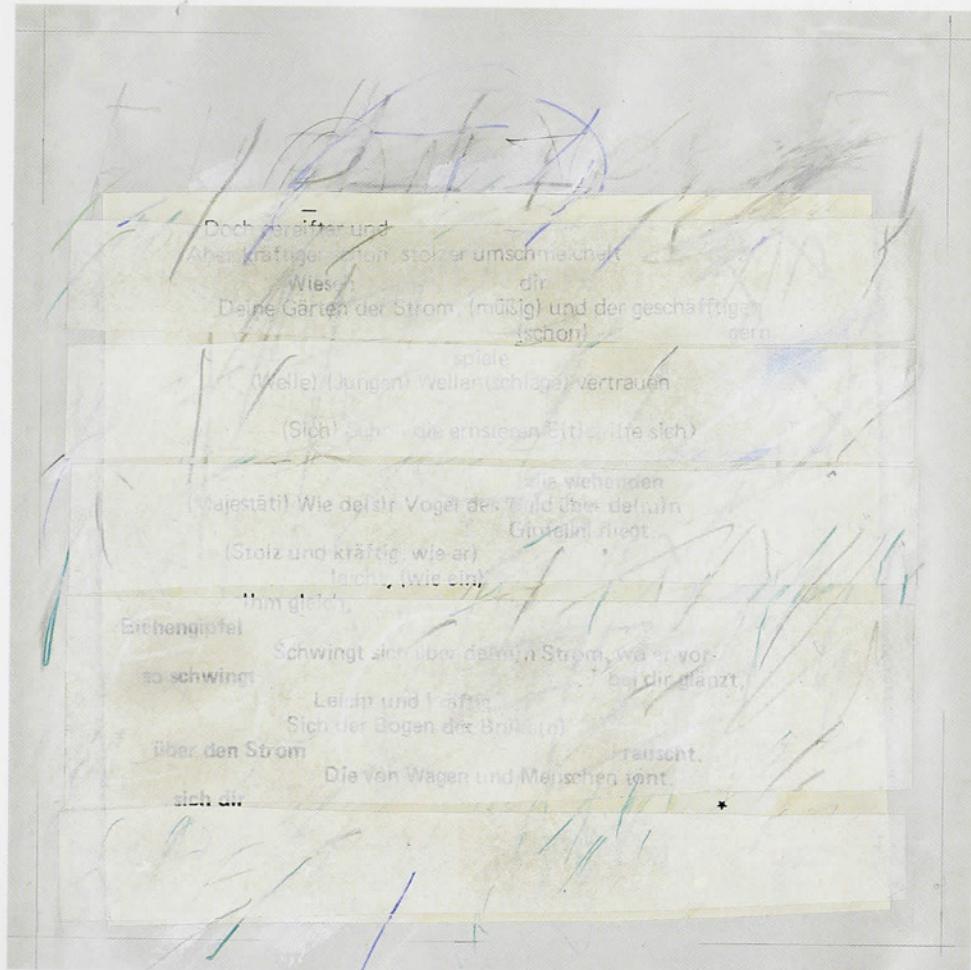


PAT METHENY  
W/ CHARLIE HADEN & BILLY HIGGINS  
REJOICING

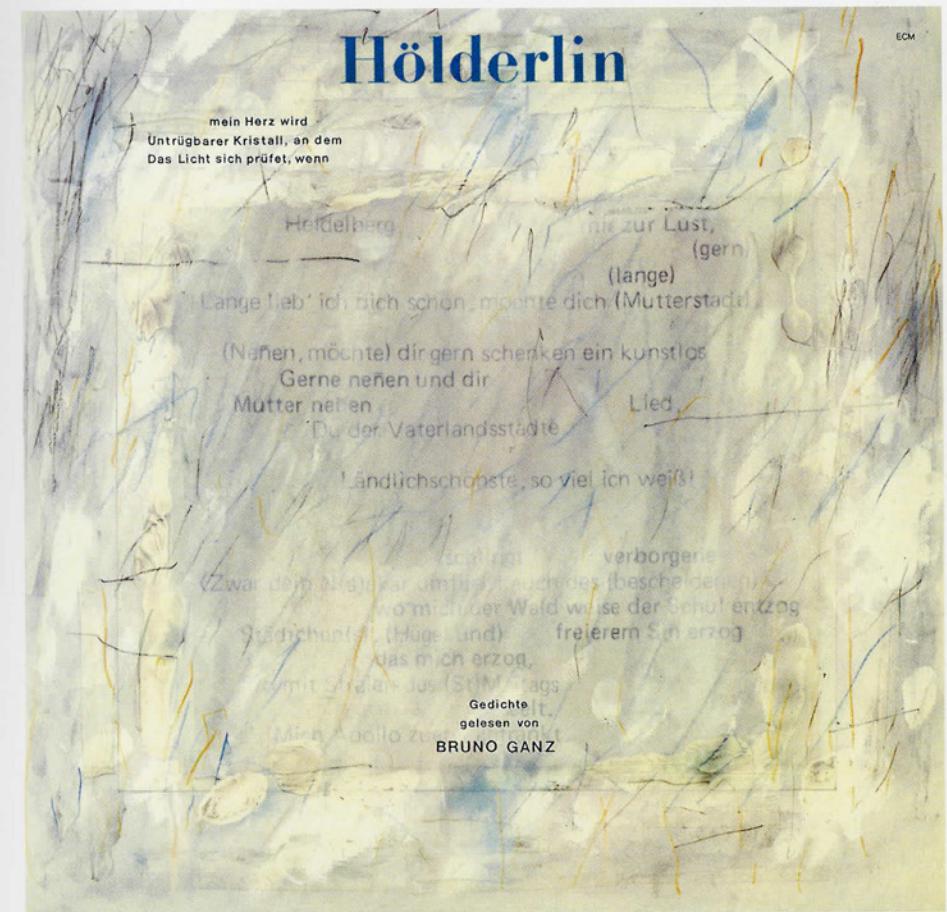


D: Barbara Wojirsch  
Pat Metheny  
Rejoicing  
ECM 1271, 1984





118



D: Barbara Wojirsch  
 Hölderlin Gedichte gelesen von Bruno Ganz  
 ECM New Series 1285, 1984

119



126

KEITH JARRETT  
SUN BEAR CONCERTS  
PIANO SOLO      RECORDED IN JAPAN

サンベア・コンサート

ECM

D: Barbara Wojirsch  
Keith Jarrett  
Sun Bear Concerts  
ECM 1100, 1978

127



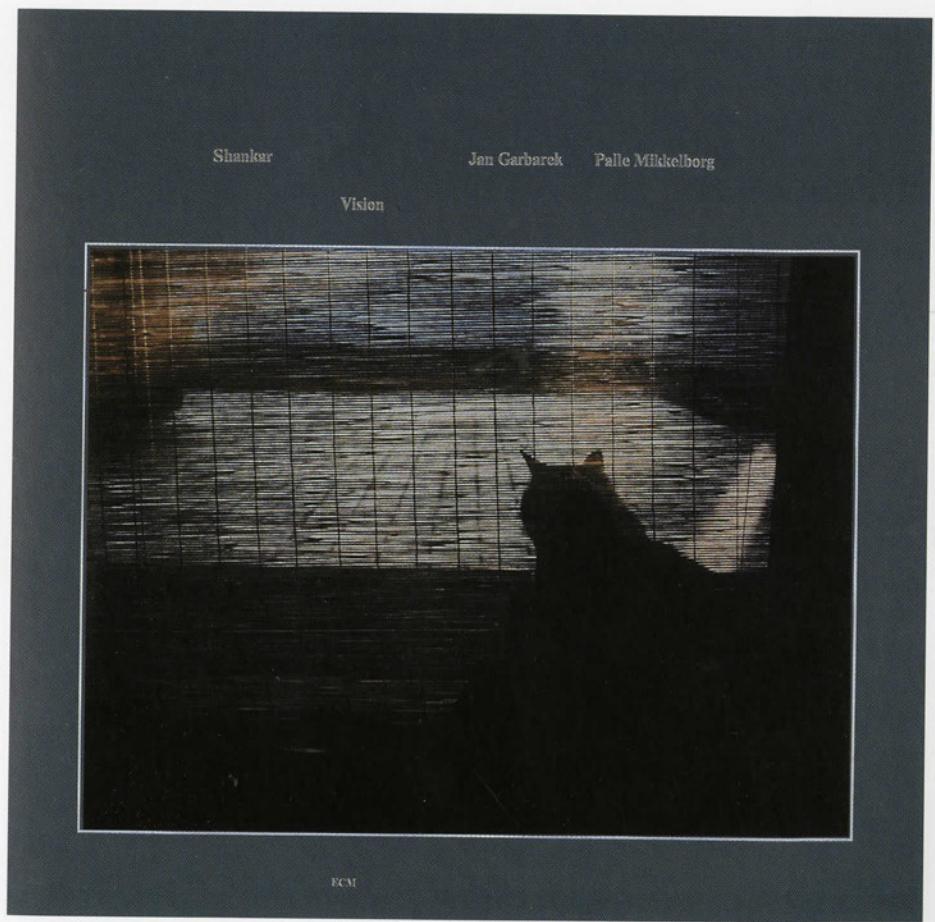
D: Barbara Wojirsch  
Ph: Dominique Lasseur  
Meredith Monk  
Book Of Days  
ECM New Series 1399, 1990



130

D: Barbara Wojirsch  
Ph: Giorgos Arvanitis  
Eleni Karaindrou  
Music For Films  
ECM 1429, 1991





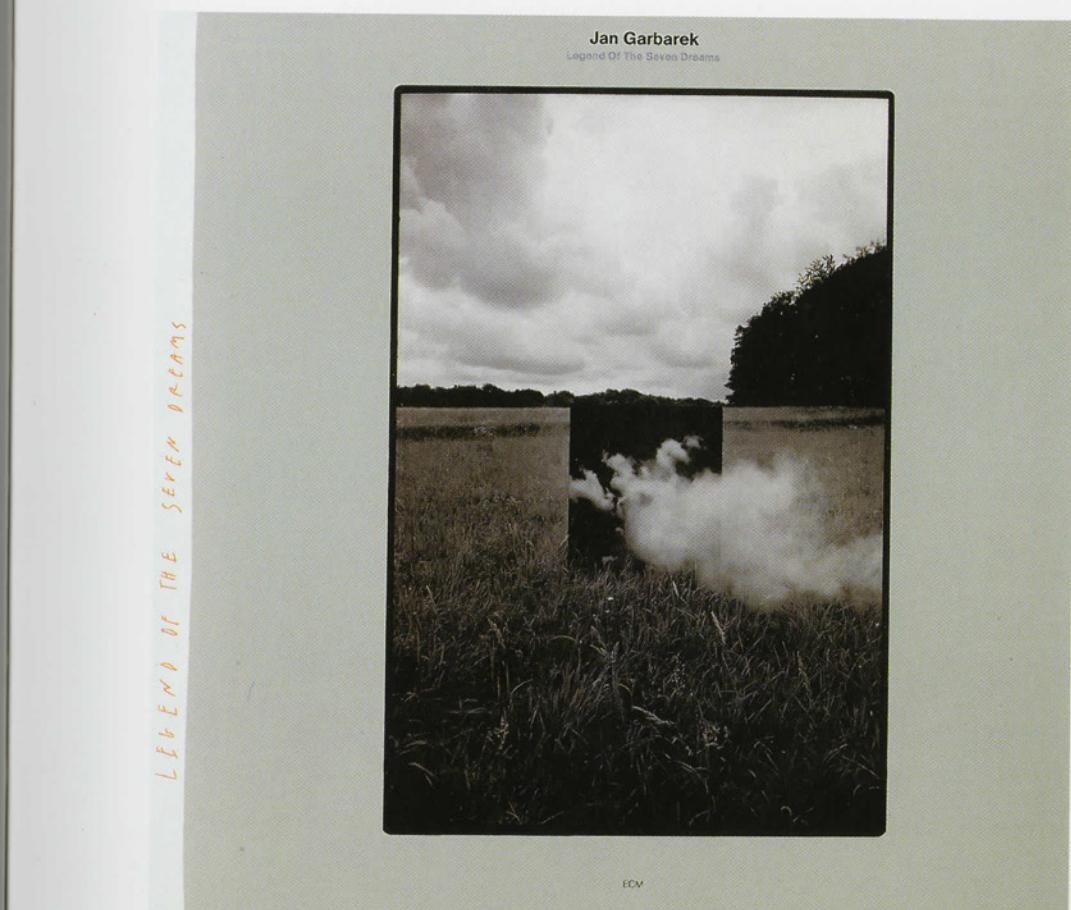
D: Barbara Wojirsch  
Ph: Petra Nettelbeck  
Shankar  
Vision  
ECM 1261, 1984



Lester Bowie's Brass Fantasy  
I Only Have Eyes For You

ECM

134  
D: Dieter Rehm  
Ph: Karl Johnson  
Lester Bowie's Brass Fantasy  
I Only Have Eyes For You  
ECM 1296, 1985



135  
D: Barbara Wojirsch  
Ph: Christian Vogt  
Jan Garbarek  
Legend Of The Seven Dreams  
ECM 1381, 1988

## **SAM RIVERS/CONTRASTS**



ECM

136

D/Ph: Dieter Rehm  
Sam Rivers  
Contrasts  
ECM 1162, 1980

ECM

## **Michael Galasso/Scenes**



137

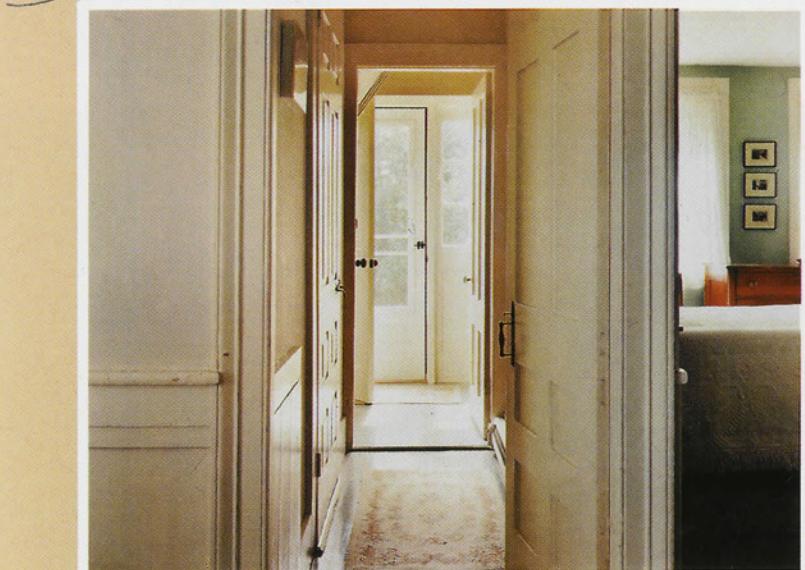
D: Dieter Rehm  
Ph: Mark Nelson  
Michael Galasso  
Scenes  
ECM 1245, 1983



138

D/Ph: Dieter Rehm  
Dmitri Shostakovich/Paul Chihara/Linda Bouchard  
Kim Kashkashian/Robert Levin/Robyn Schulkowsky  
ECM New Series 1425, 1991

HOME Music by Steve Swallow to poems by Robert Creeley



Some Echoes

Some echoes,  
little pieces,  
falling, a dust  
  
sunlight, by  
the window, in  
the eyes. Your  
hair as  
you brush  
it, the light  
  
behind  
the eyes,  
what is left of it.

Section from The Finger

She was young,  
she was old,  
she was small.  
She was tall with  
  
extraordinary grace. Her face  
was all distance, her eyes  
the depth of all one had thought of,  
again and again and again.

Nowhere one... Colors

Nowhere one  
goes all  
one ever  
be away  
enough from  
wherever  
one was.

Colors

Colors of stars,  
all you people. Cars,  
lights, wet streets.

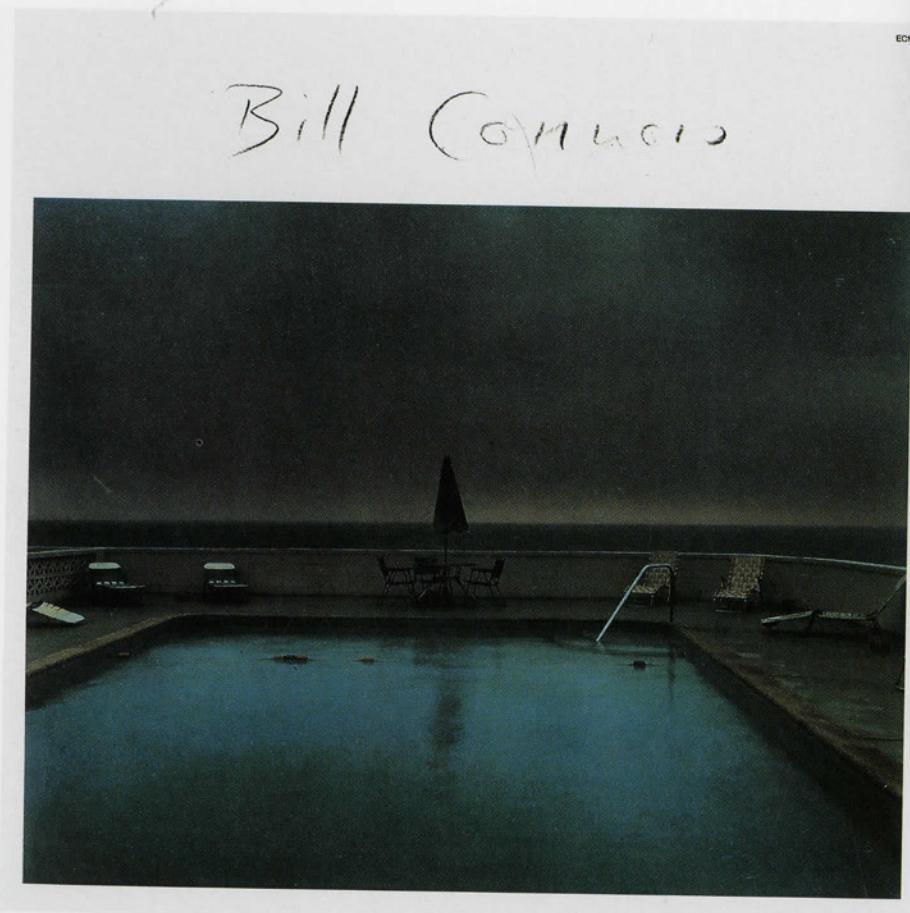
Home

Patsy's  
brother  
Bill -  
  
Meg's  
mother-  
Father's  
  
home.  
Sweet  
home.

ECM

D: Barbara Wojirsch  
Ph: Joel Meyerowitz  
Steve Swallow  
Home  
ECM 1160, 1980

139



140

D: Barbara Wojirsch/Dieter Rehm  
Ph: Joel Meyerowitz  
Bill Connors  
Swimming With A Hole In My Body  
ECM 1158, 1980

TERJE RYPDAL  
DAVID DARLING



141

D/Ph: Dieter Rehm  
Terje Rypdal/David Darling  
Eos  
ECM 1263, 1984



142

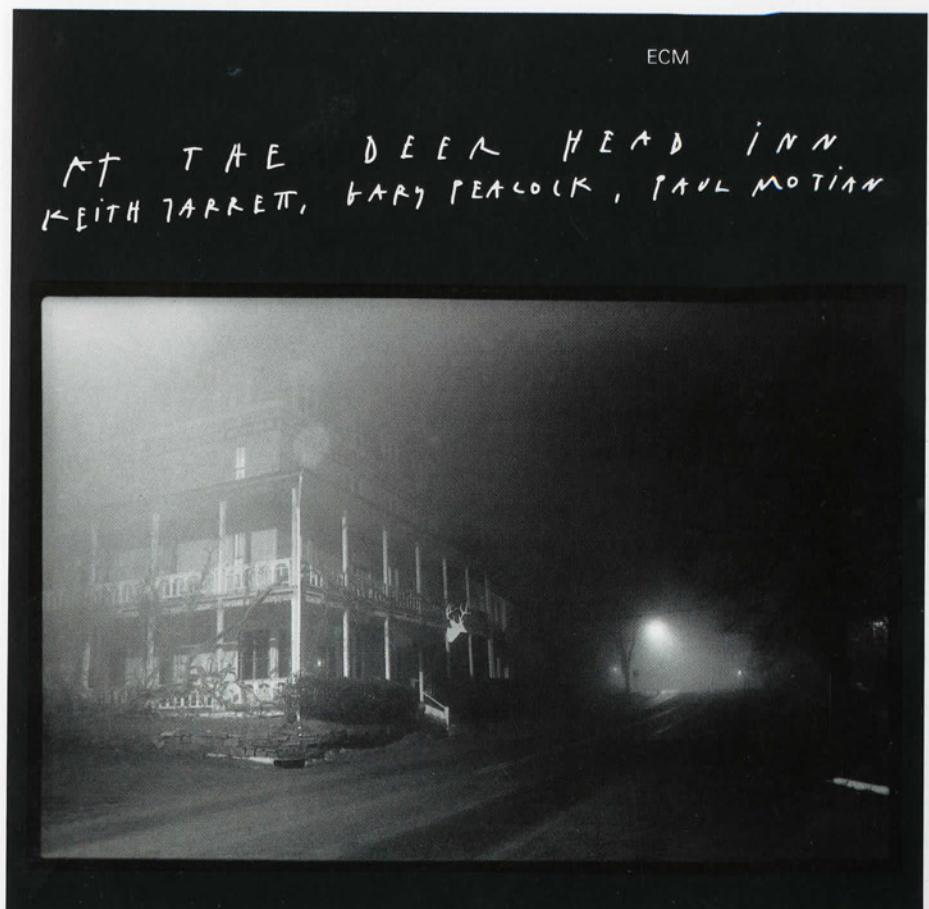


D/Ph: Dieter Rehm  
Marc Johnson's Bass Desires  
Second Sight  
ECM 1351, 1987

143



144



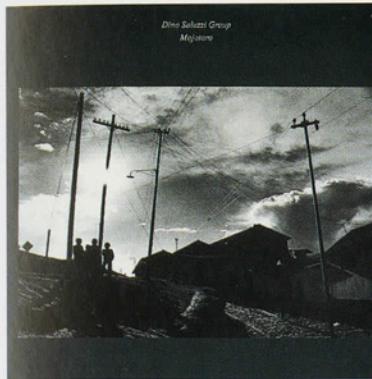
D: Barbara Wojirsch  
 Ph: David W. Coulter  
 Keith Jarrett/Gary Peacock/Paul Motian  
 At The Deer Head Inn  
 ECM 1531, 1994

145

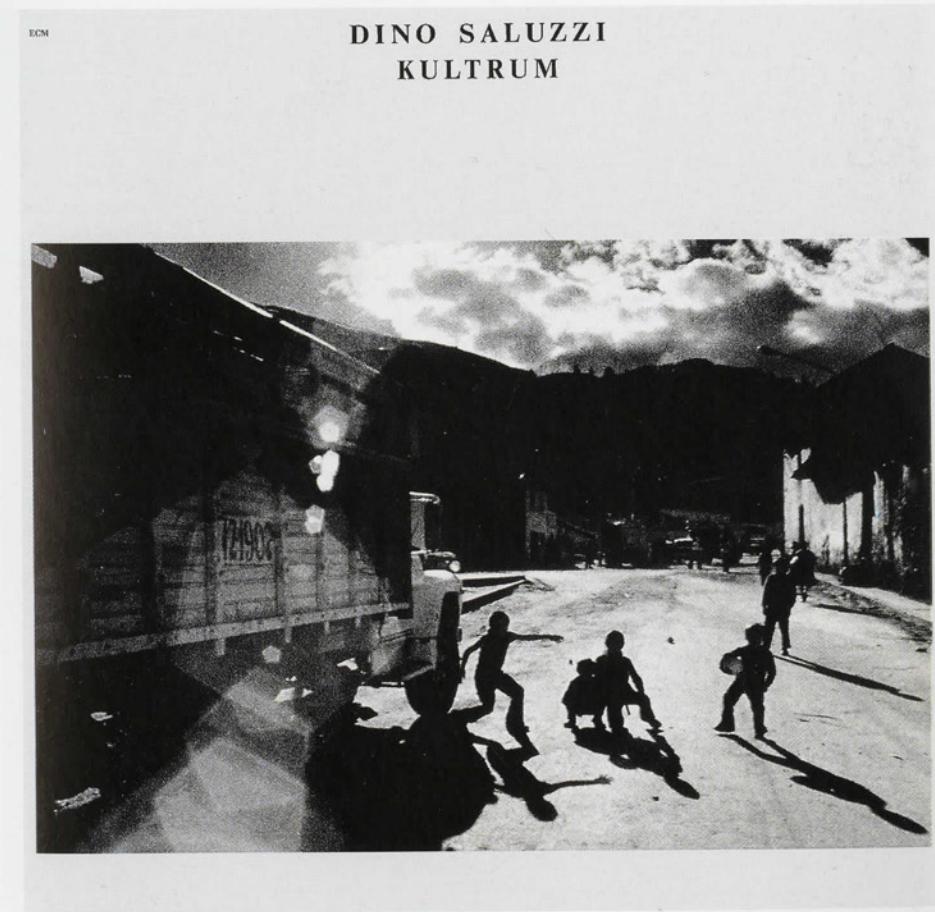


146

D: Barbara Wojirsch  
Ph: Manufaktur Lichtblick  
Dino Saluzzi  
Andina  
ECM 1375, 1988

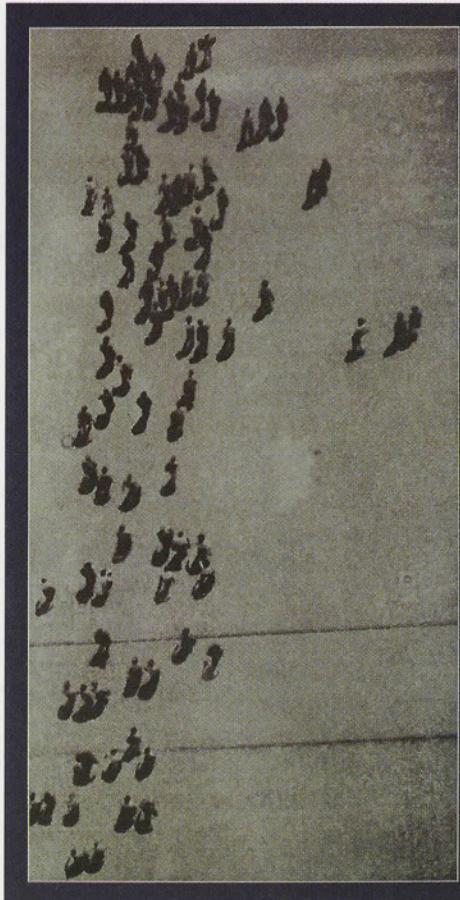


D: Sascha Kleis  
Ph: Steve Miller  
Dino Saluzzi Group  
Mojotoro  
ECM 1447, 1992



147

D: Dieter Rehm  
Ph: Steve Miller  
Dino Saluzzi  
Kultrum  
ECM 1251, 1983

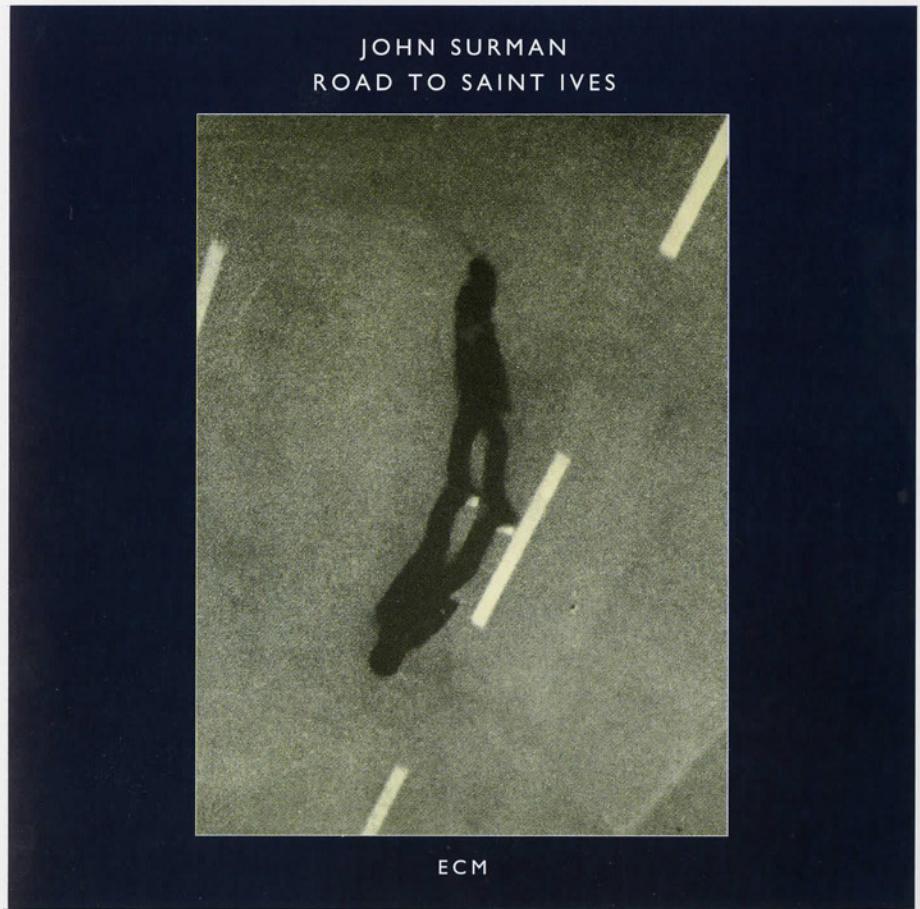


JOHN SURMAN  
PRIVATE CITY

ECM

148

D: Dieter Rehm  
AW: Ingema Reuter  
John Surman  
Private City  
ECM 1366, 1988

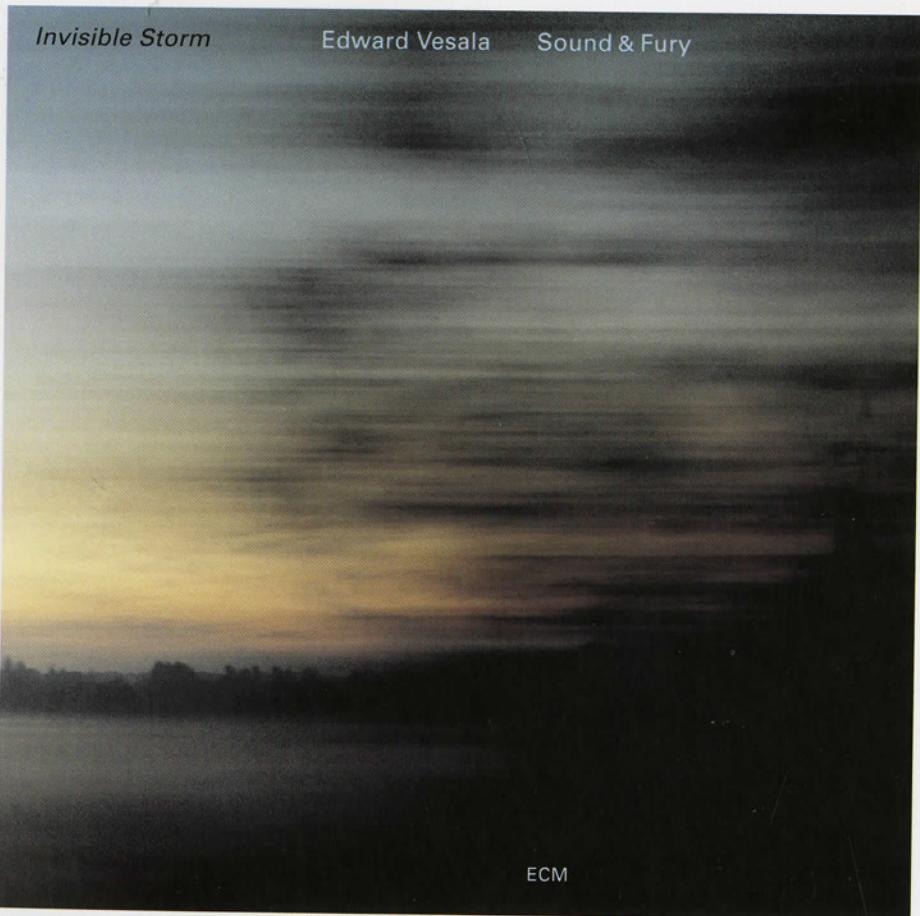


JOHN SURMAN  
ROAD TO SAINT IVES

ECM

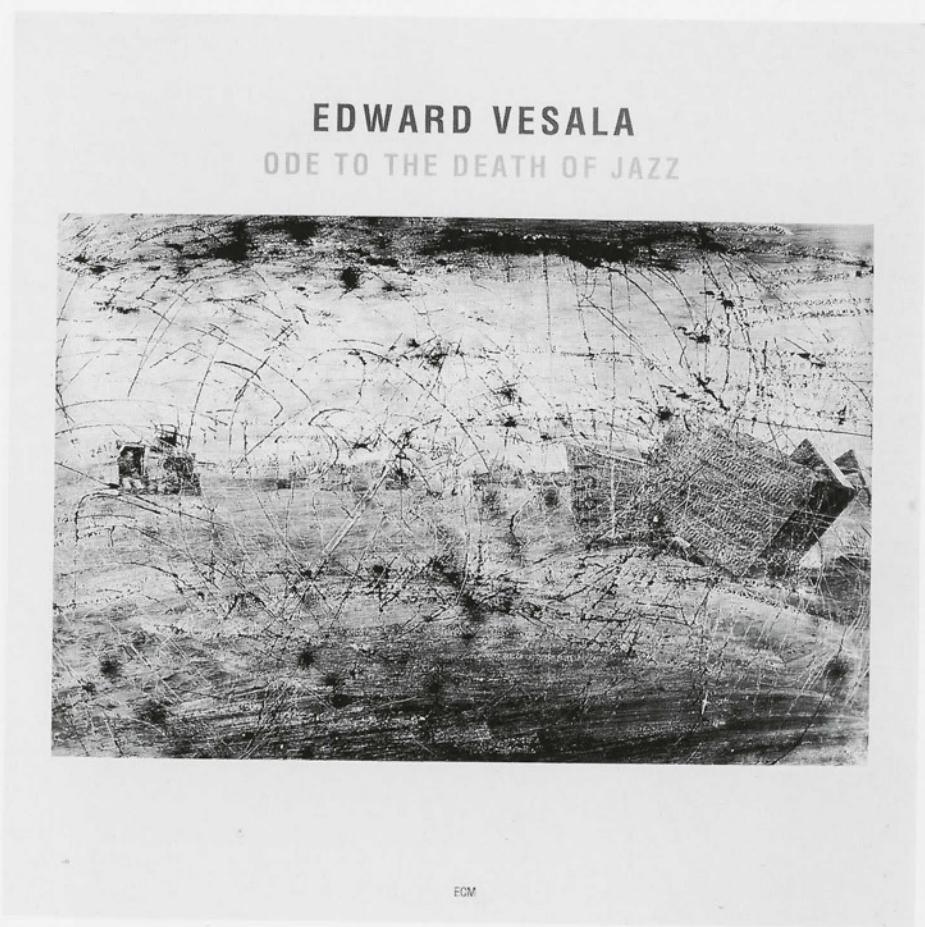
149

D: Dieter Rehm  
AW: Ingema Reuter  
John Surman  
Road To Saint Ives  
ECM 1418, 1990



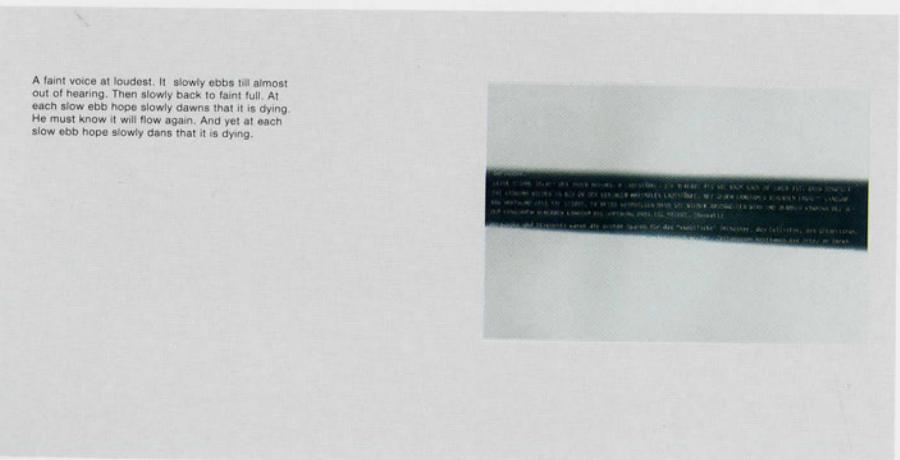
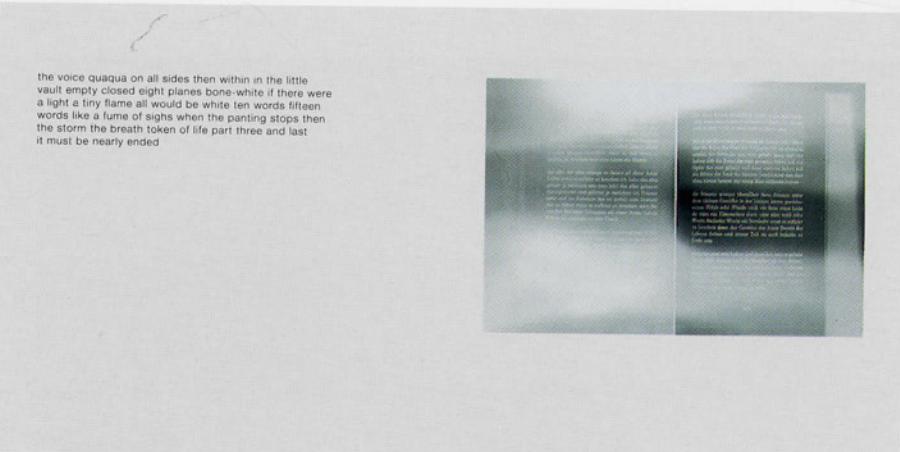
150

D/Ph: Sascha Kleis  
Edward Vesala/Sound & Fury  
*Invisible Storm*  
ECM 1461, 1992



151

D/Ph: Sascha Kleis  
Edward Vesala  
*Ode To The Death Of Jazz*  
ECM 1413, 1990



ECM NEW SERIES

# MNAOMAI, MNOMAI

*MNAOMAI*

HEINZ REBER



154

D/Ph: Dieter Rehm  
First Avenue  
ECM 1194, 1981

ECM 1194  
2301194

**FIRST AVENUE**

DENNEY GOODHEW  
Alto Saxophone  
Flute  
Bass Clarinet  
ERIC JENSEN  
Cello  
JAMES KNAPP  
Trumpet  
Fluegelhorn  
Waterphone

The individual pieces have no descriptive titles. The music, which is completely improvised, portrays or represents nothing other than itself as music. Nothing was pre-determined - mood, structure, rhythm, tonality, harmony, etc. Our procedure is to simply begin. This music has its origins in dance music rather than concert music. Since 1977, we have been the "music" in the Music/Dance Ensemble of the American Contemporary Dance Company (recently re-named Skinner Releasing). In this ensemble, both the music and the dance are improvised and are on an equal basis. Performing in this context, one begins to "see" sound and to "hear" space. In the past year, the trio has begun to give music concerts in addition to its performances with the dance company.

I hope you enjoy the music.  
James Knapp

**Side I**  
BAND ONE 9:02  
BAND TWO 4:34  
BAND THREE 2:16  
BAND FOUR 3:36  
BAND FIVE 1:48

**Side II**  
BAND SIX 12:12  
BAND SEVEN 5:12  
BAND EIGHT 4:49

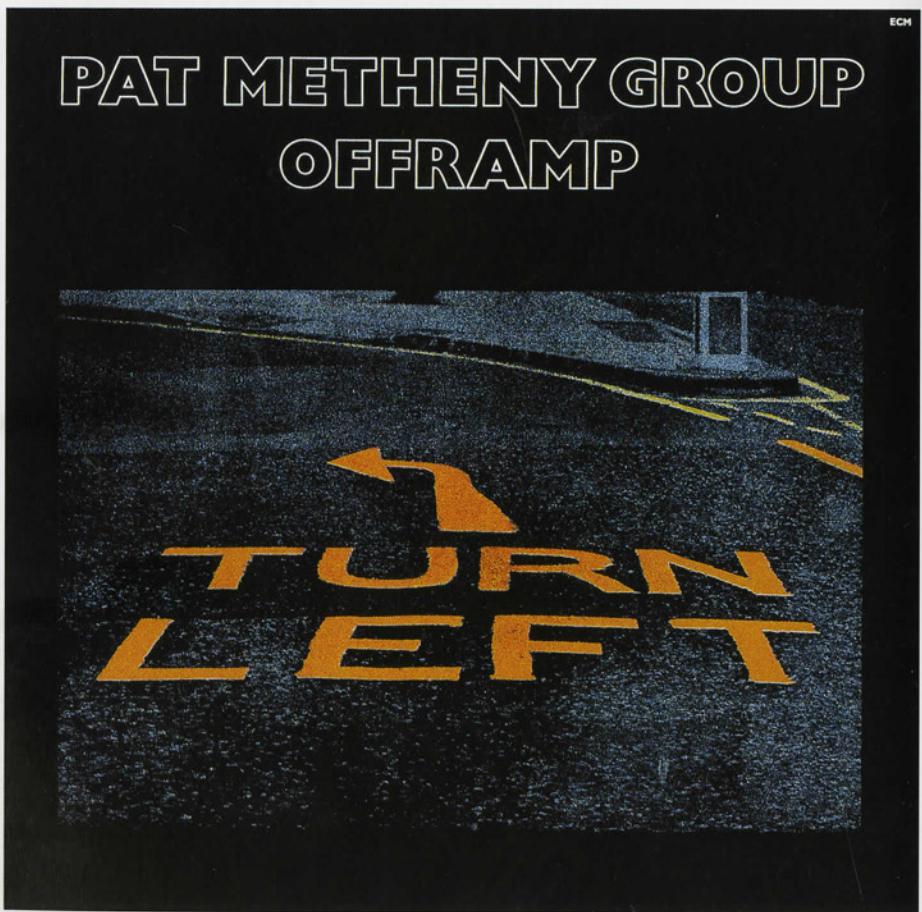
Music by James Knapp,  
Eric Jensen and Denney Goodhew

Recorded November 1980 at  
Tonstudio Bauer, Ludwigsburg  
Engineer: Martin Wieland  
Photo and design: Dieter Rehm  
Produced by Manfred Eicher

An ECM Production  
© 1981 ECM Records GmbH  
ECM Records Gleichmannstraße 10 München 60

Printed in W. Germany

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156

D: Dieter Rehm  
AW: Gerd Winner  
Pat Metheny Group  
Offramp  
ECM 1216, 1982



Gerd Winner  
From ECM Works Series

157

Miroslav Vitous  
**ATMOS**  
Jan Garbarek

ECM

160

D: Barbara Wojirsch  
Miroslav Vitous/Jan Garbarek  
Atmos  
ECM 1475, 1993

Terje Rypdal  
**Q.E.D.**

ECM

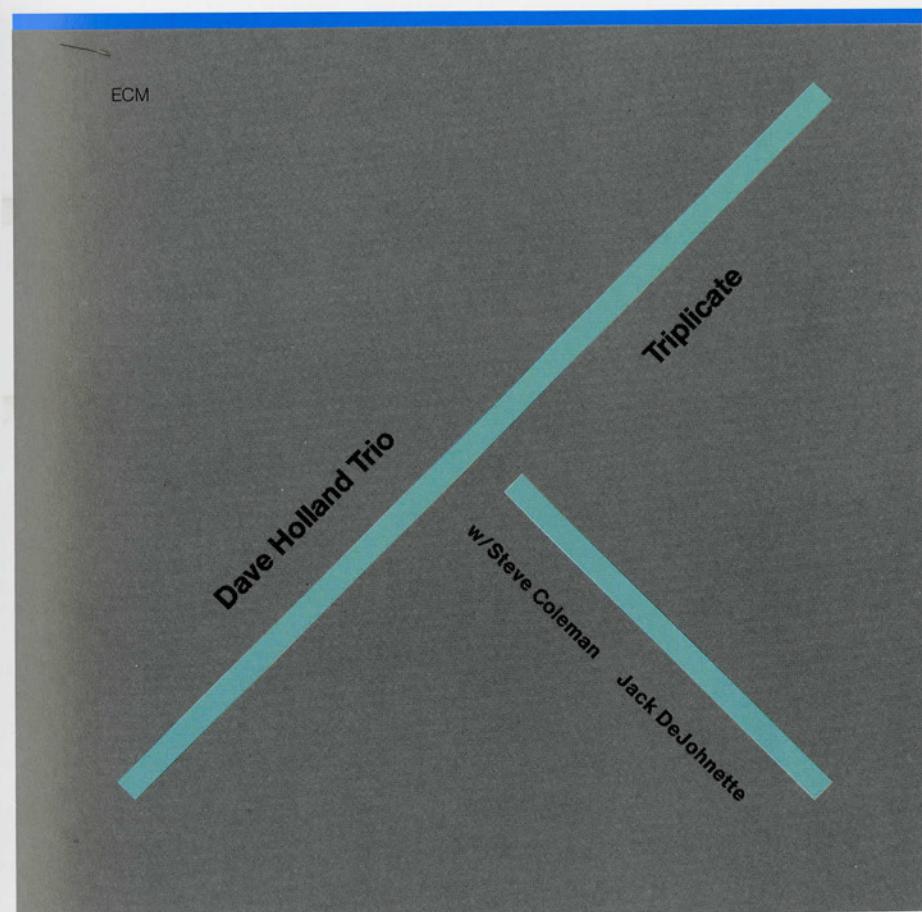
161

D: Barbara Wojirsch  
Terje Rypdal  
Q.E.D.  
ECM 1474, 1993



162

D: Barbara Wojirsch  
Dave Holland Quintet  
The Razor's Edge  
ECM 1353, 1987



163

D: Barbara Wojirsch  
Dave Holland Trio  
Triplicate  
ECM 1373, 1988

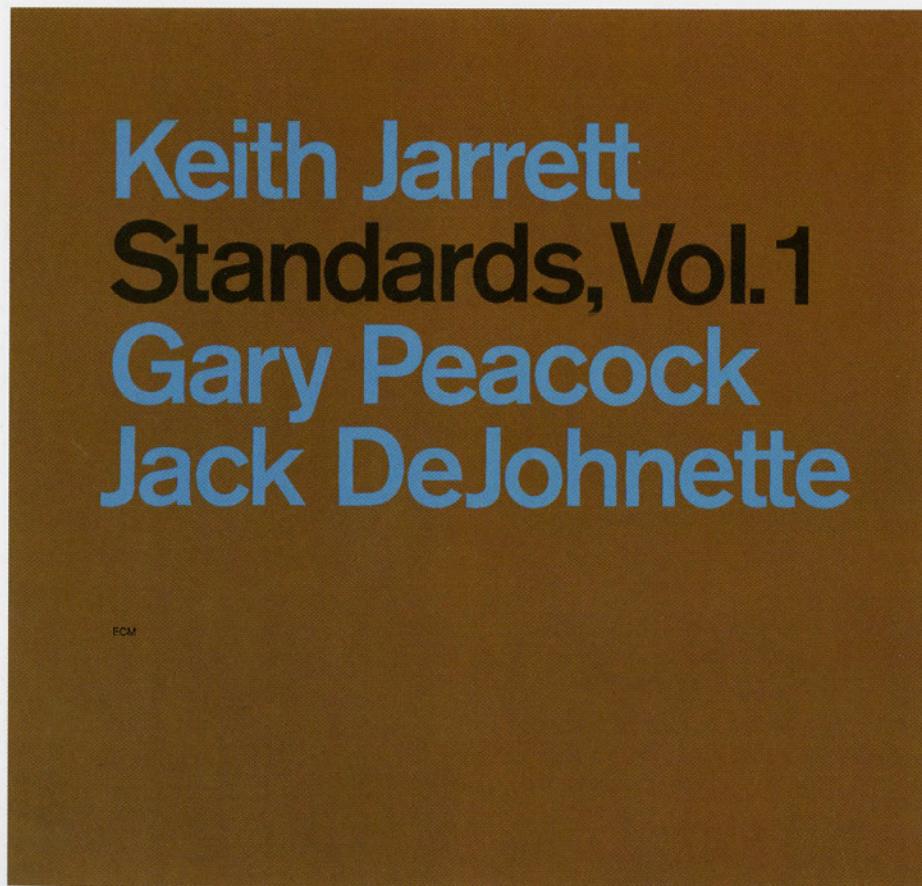
513 902-2

If You Look Far Enough

Arild Andersen  
Ralph Towner  
Nana Vasconcelos

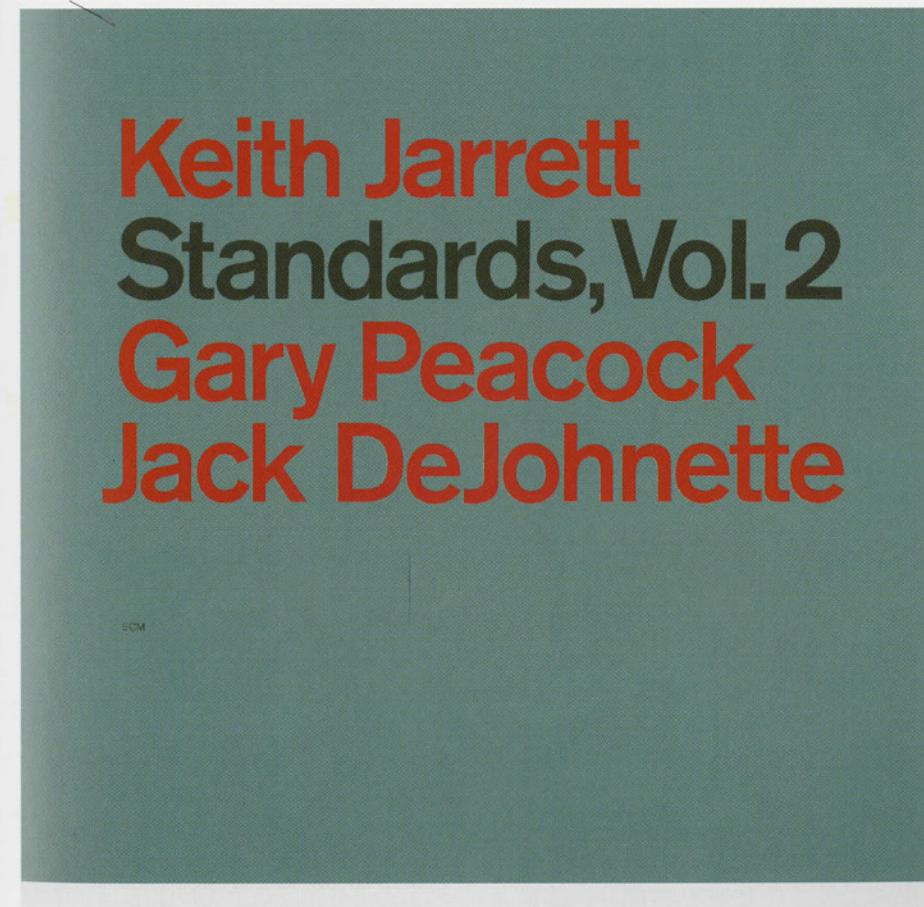
ECM

D: Barbara Wojirsch  
Arild Andersen/Ralph Towner/Nana Vasconcelos  
If You Look Far Enough  
ECM 1493, 1993



166

D: Barbara Wojirsch  
Keith Jarrett  
Standards, Vol. 1  
ECM 1255, 1983



167

D: Barbara Wojirsch  
Keith Jarrett  
Standards, Vol. 2  
ECM 1289, 1985

**Д.**

Dimitri Shostakovich  
24 Preludes and Fugues  
Keith Jarrett

Dimitri Shostakovich

24 Preludes and Fugues

Keith Jarrett

**Д.Ш.**

Dimitri Shostakovich

24 Preludes and Fugues

**Д.**

Keith Jarrett

ECM NEW SERIES

168

Barbara Wojirsch

Dimitri Shostakovich  
24 Preludes and Fugues

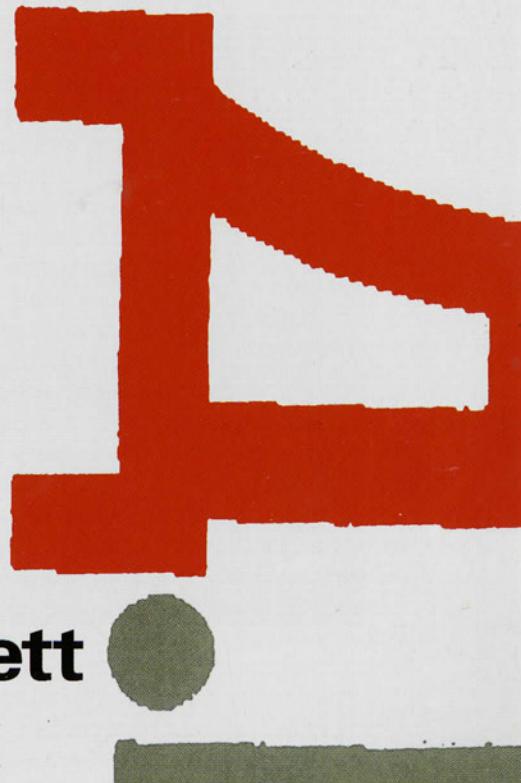
**Д.Ш.**

Keith Jarrett

ECM NEW SERIES

**Dmitri Shostakovich**

24 Preludes and Fugues op.87



**Keith Jarrett**

ECM NEW SERIES

D: Barbara Wojirsch  
Dmitri Shostakovich 24 Preludes and Fugues op. 87  
Keith Jarrett  
ECM New Series 1469/70, 1992

169



170

D: Barbara Wojirsch  
Gidon Kremer  
Edition Lockenhaus, Vol. 4 & 5  
ECM New Series 1347/48, 1988

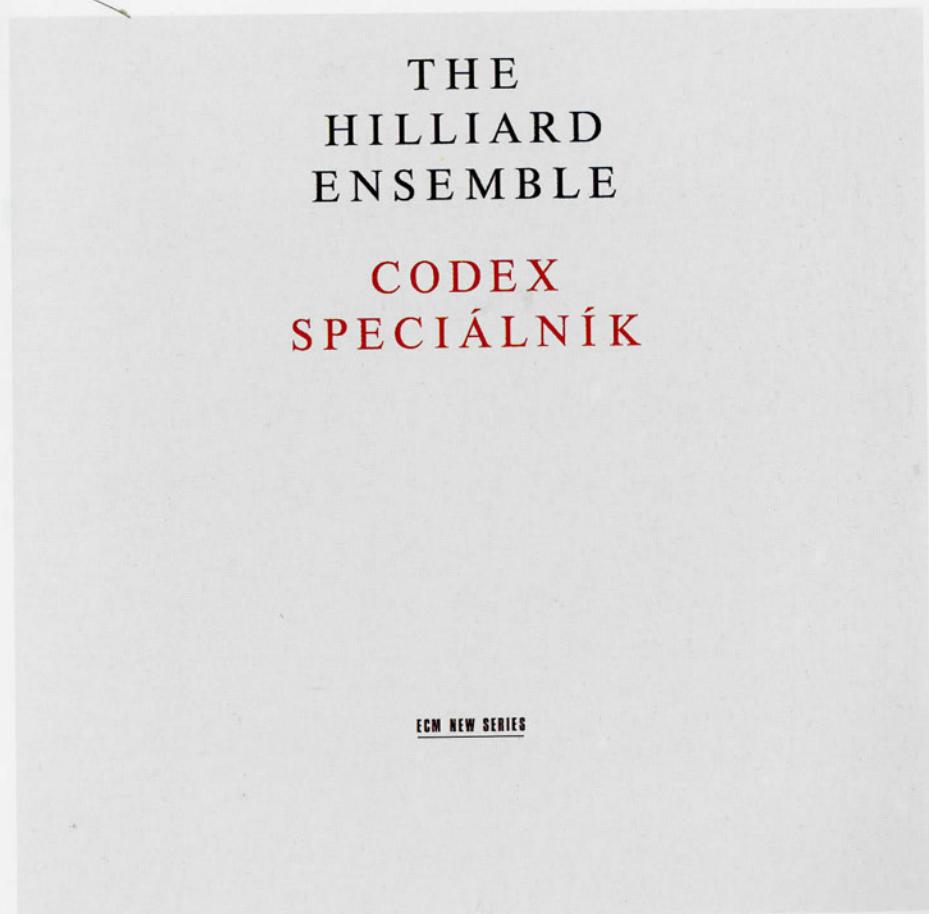


171



172

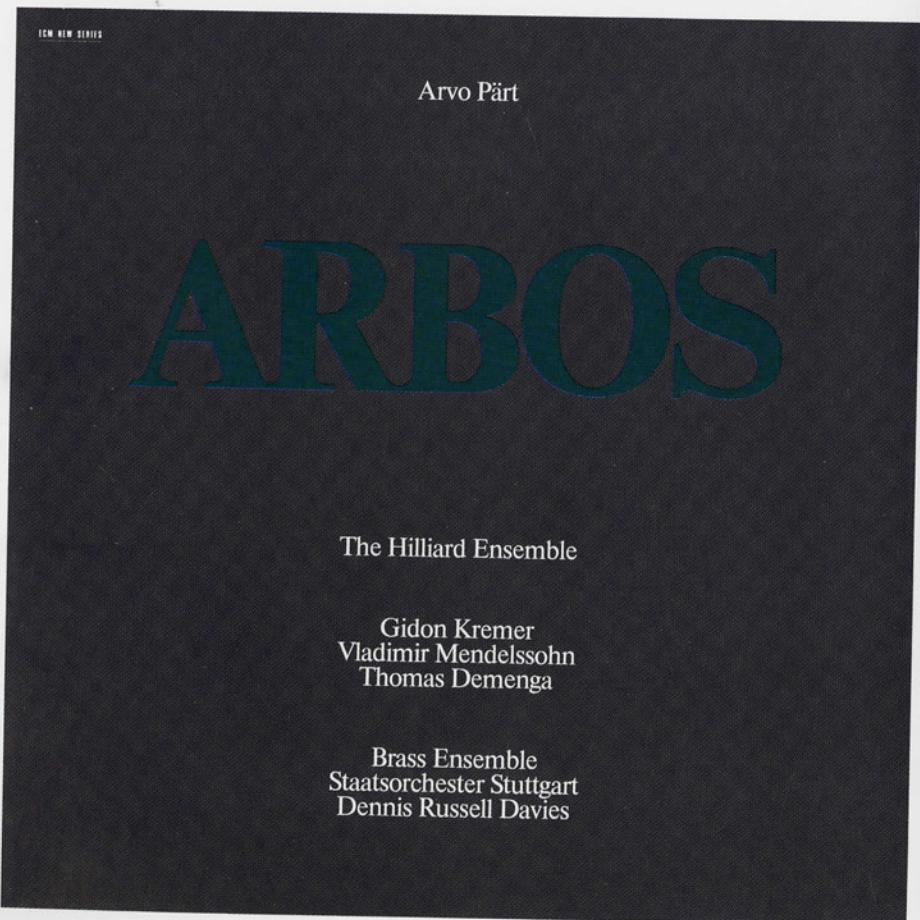
D: Barbara Wojirsch  
Federico Mompou: Música Callada  
Herbert Henck  
ECM New Series 1523, 1995



173

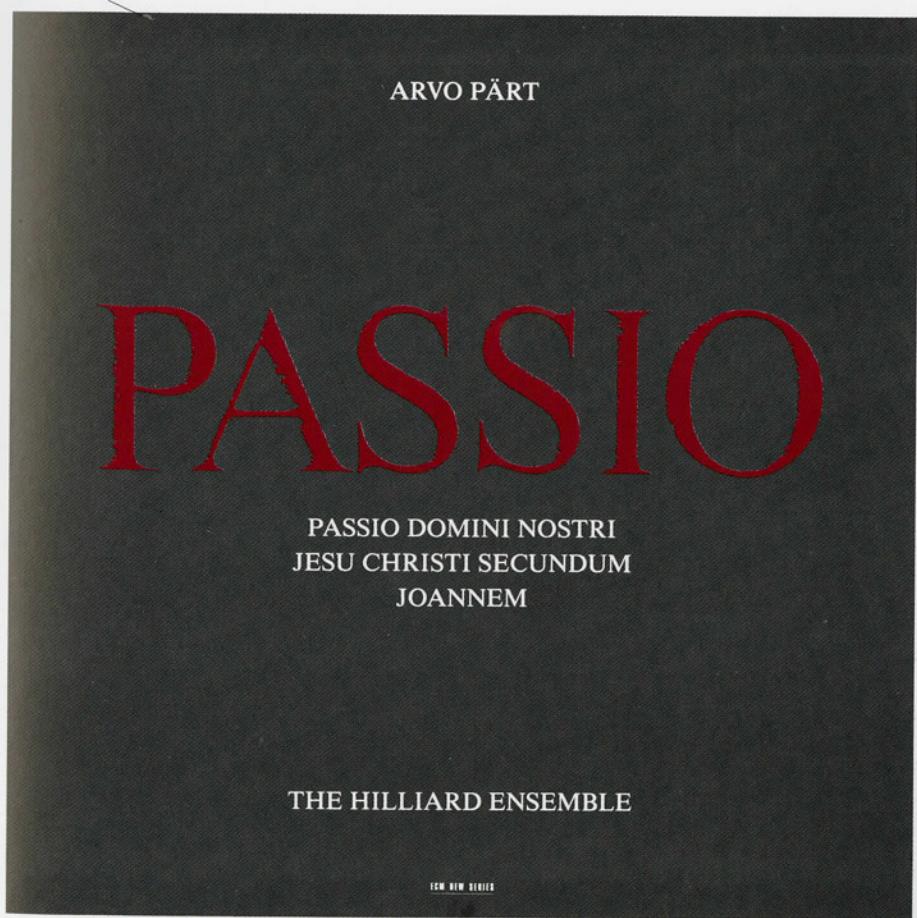
D: Barbara Wojirsch  
The Hilliard Ensemble  
Codex Speciálník  
ECM New Series 1504, 1995





176

D: Barbara Wojirsch  
Arvo Pärt  
Arbos  
ECM New Series 1325, 1987



177

D: Barbara Wojirsch  
Arvo Pärt  
Passio  
ECM New Series 1370, 1988



V WALTER A  
FÄHNDRICH  
V VIOLA A  
V I 4 I A  
V 2 O L 3 A  
V I 6 I A  
V I O L A

Walter Fähndrich  
Viola  
IV II III VI

WALTER A  
FÄHNDRICH  
VIOLA A  
Viola IV  
Viola II  
Viola III  
Viola VI

WALTER  
FÄHNDRICH  
VIOLA  
VIOLA IV  
VIOLA II  
VIOLA III  
VIOLA VI



D: Barbara Wojirsch  
Walter Fähndrich  
Viola  
ECM New Series 1412, 1991

**SANFONA**

**EGBERTO GISMONTI & SOLO**

**SANFONA**

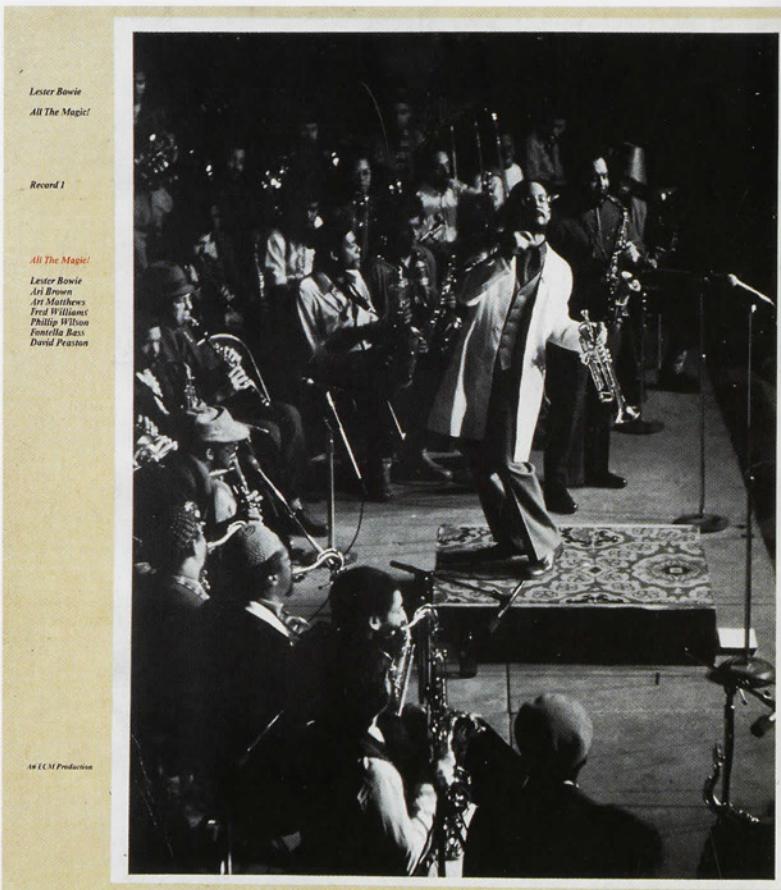
**EGBERTO GISMONTI &**

**ACADEMIA DE DANÇAS**

An ECM Production

ECM Records Gleichmannstraße 10 München 60

D: Barbara Wojirsch  
Ph: Milton Montenegro  
Egberto Gismonti & Academia de Danças  
Sanfona  
ECM 1203/04, 1981



D: Barbara Wojirsch  
Ph: unknown  
Lester Bowie  
All The Magic!  
ECM 1246/47, 1983







190

Dieter Rehm, 1984



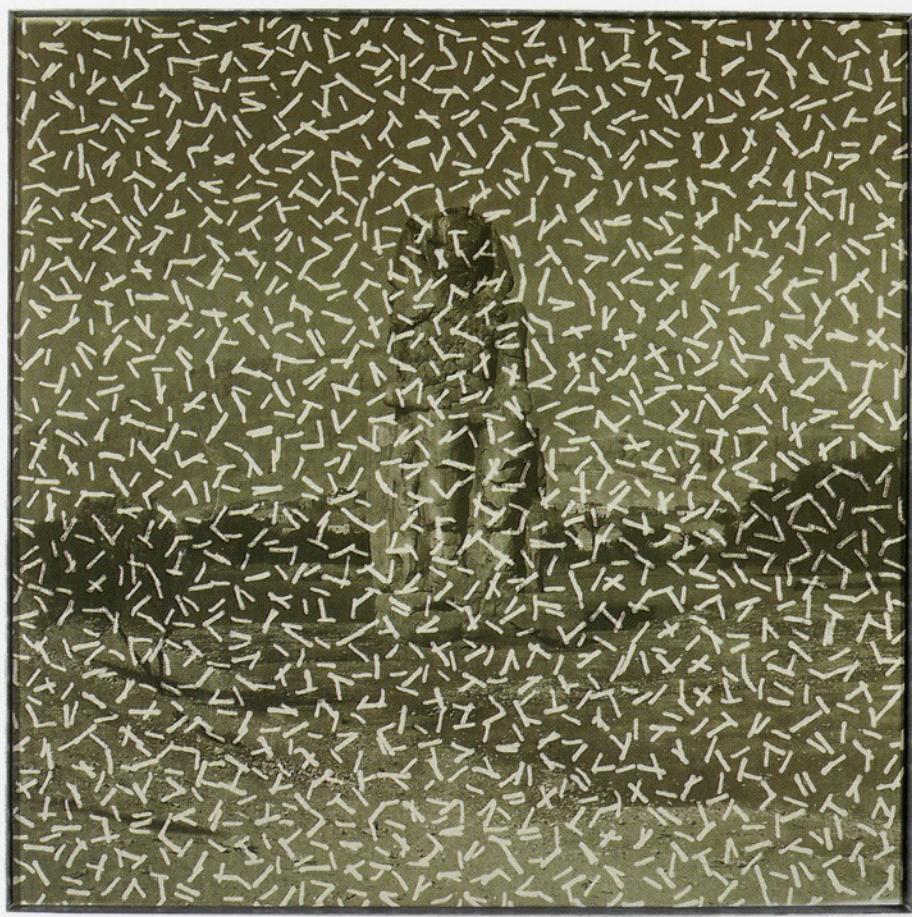
Dieter Rehm, 1984

191



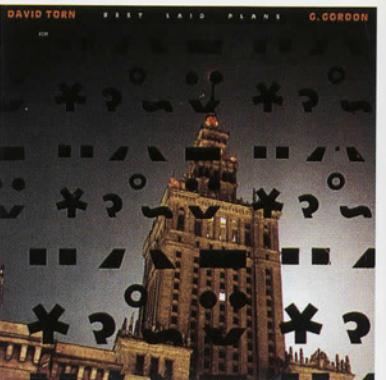
192

D/Ph: Dieter Rehm  
Hans Koch/Martin Schütz/Marco Käppeli  
Accélération  
ECM 1357, 1988



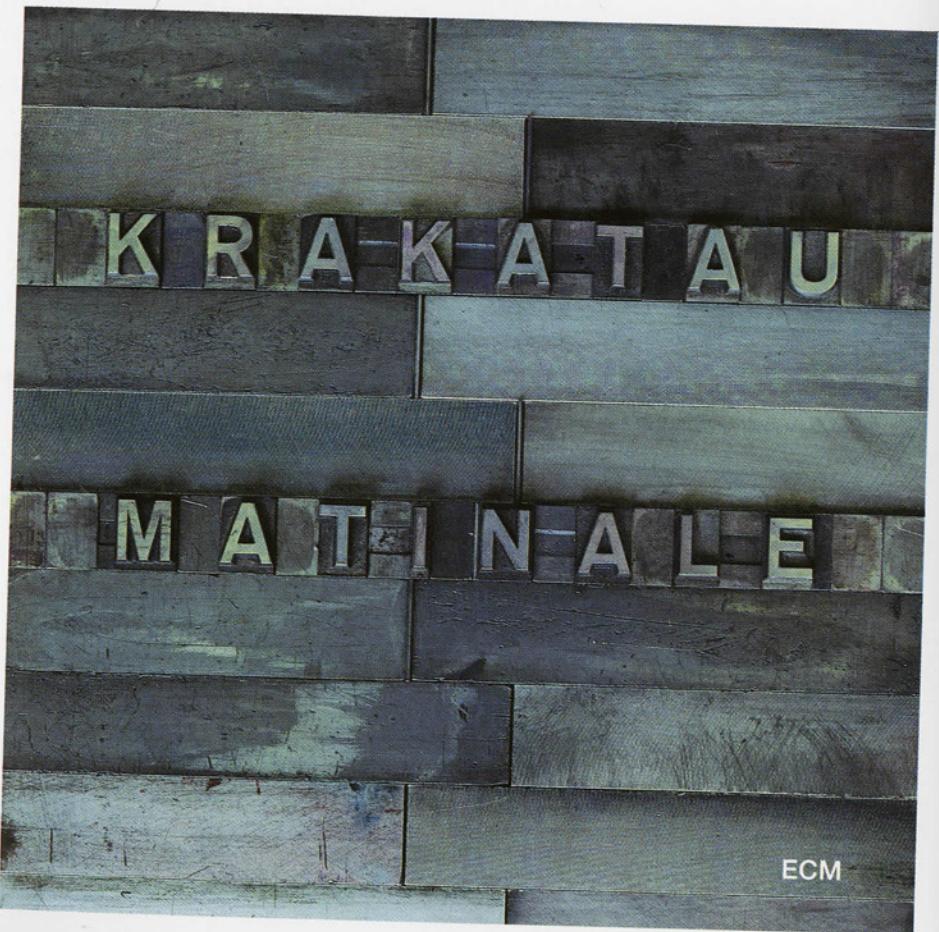
Dieter Rehm, 1984

193



D/Ph: Dieter Rehm  
David Torn  
Best Laid Plans  
ECM 1284, 1985





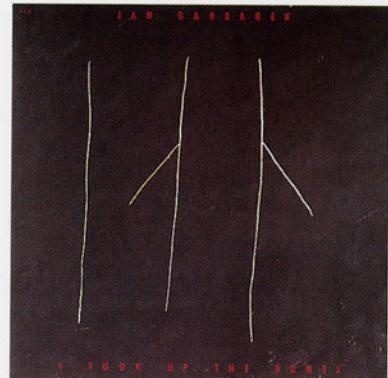
196

D/Ph: Dieter Rehm  
Krakatau  
Matinale  
ECM 1529, 1994

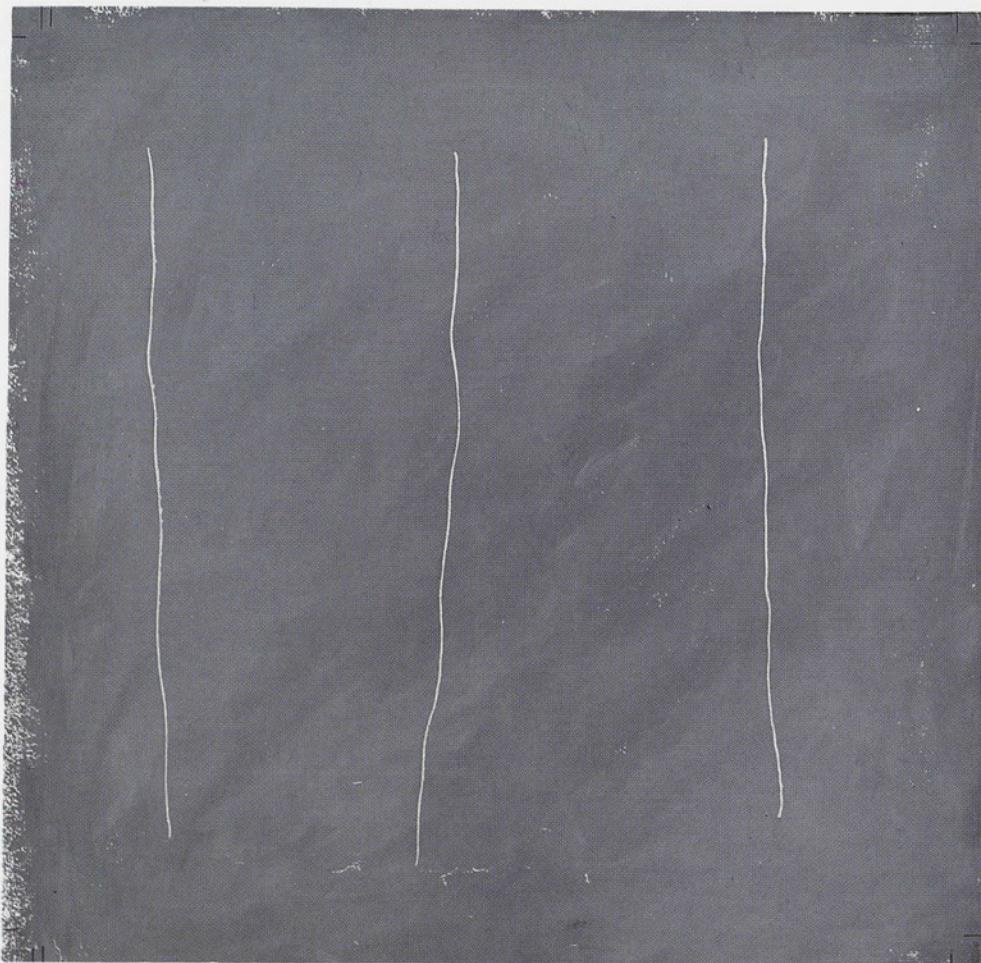


**The movement  
next to no movement.**

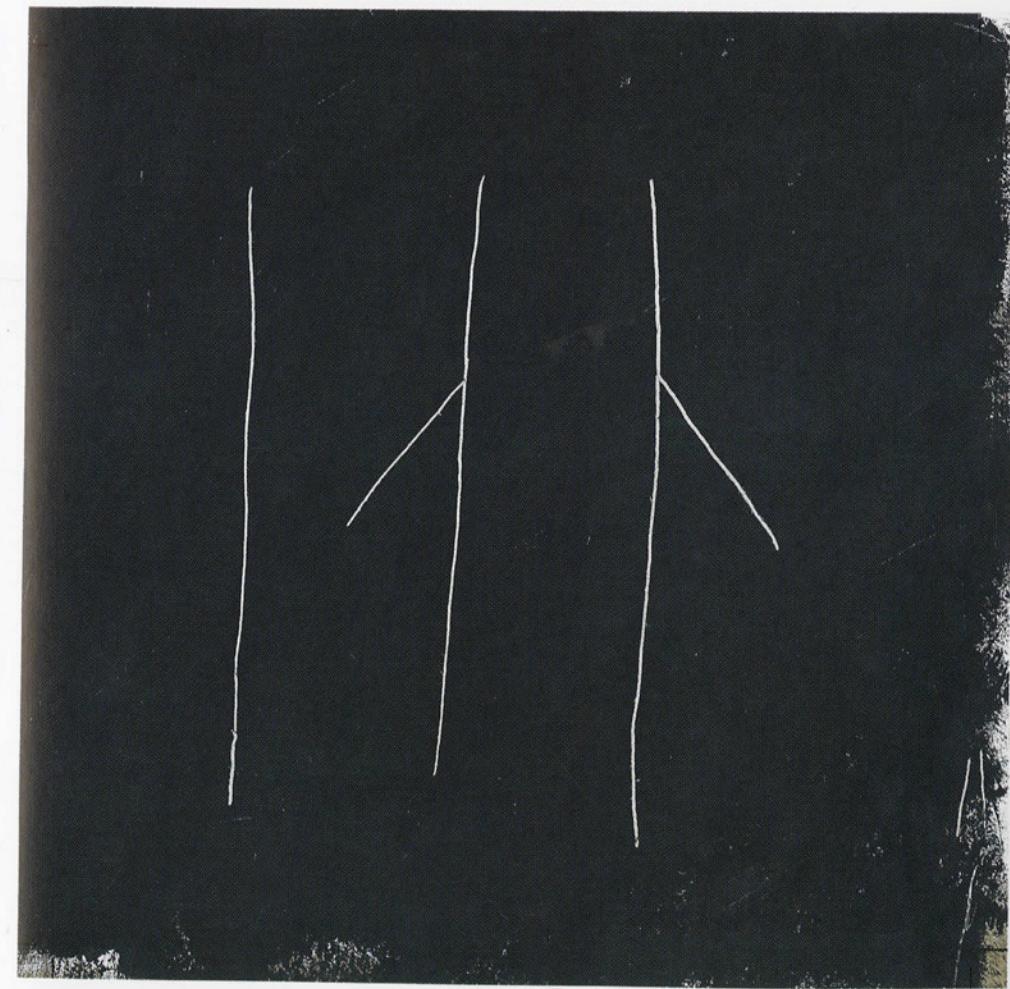




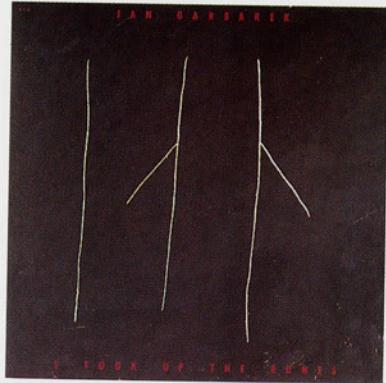
D: Barbara Wojirsch  
Jan Garbarek  
I Took Up The Runes  
ECM 1419, 1990



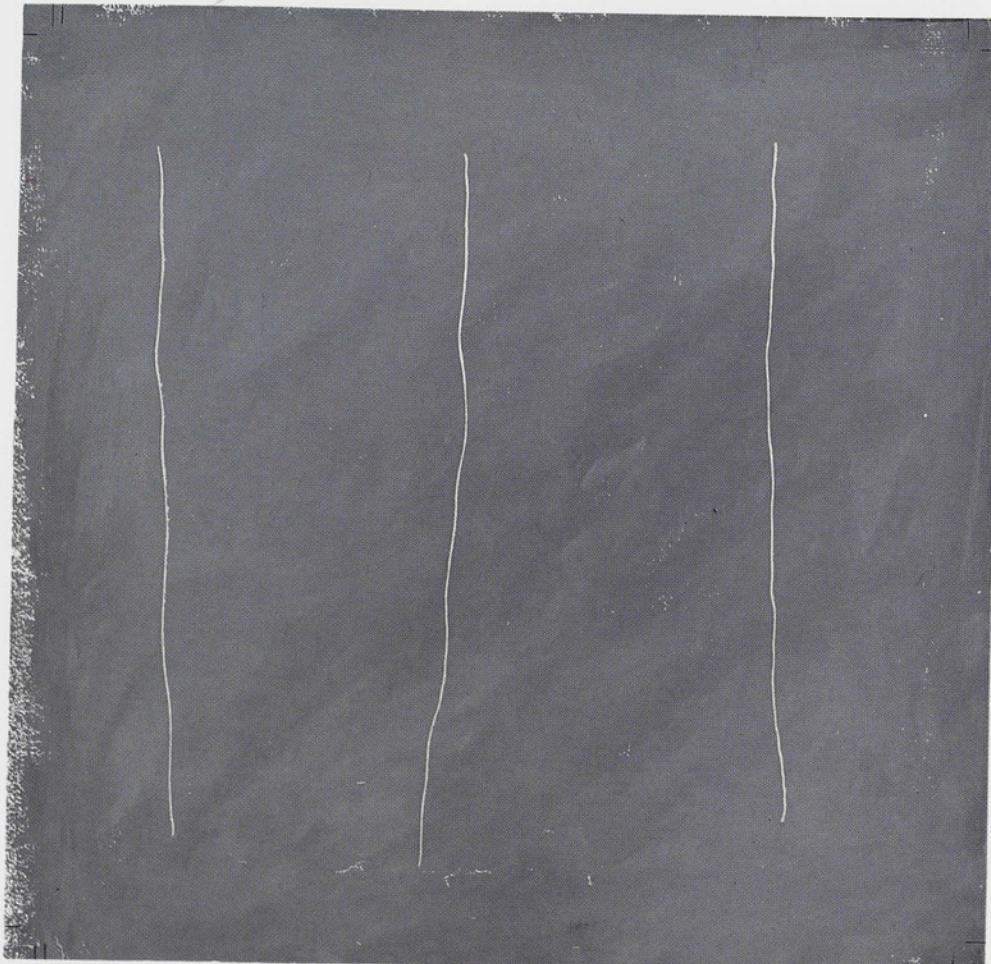
202



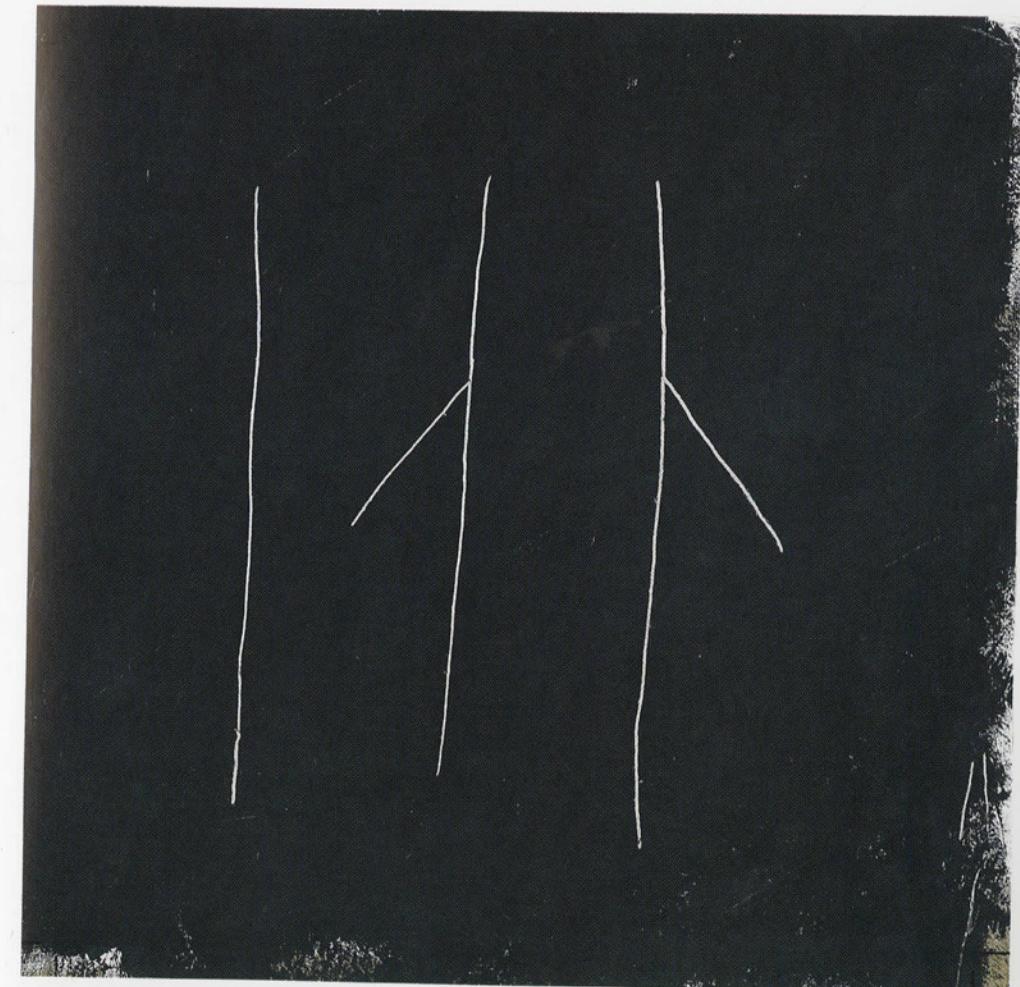
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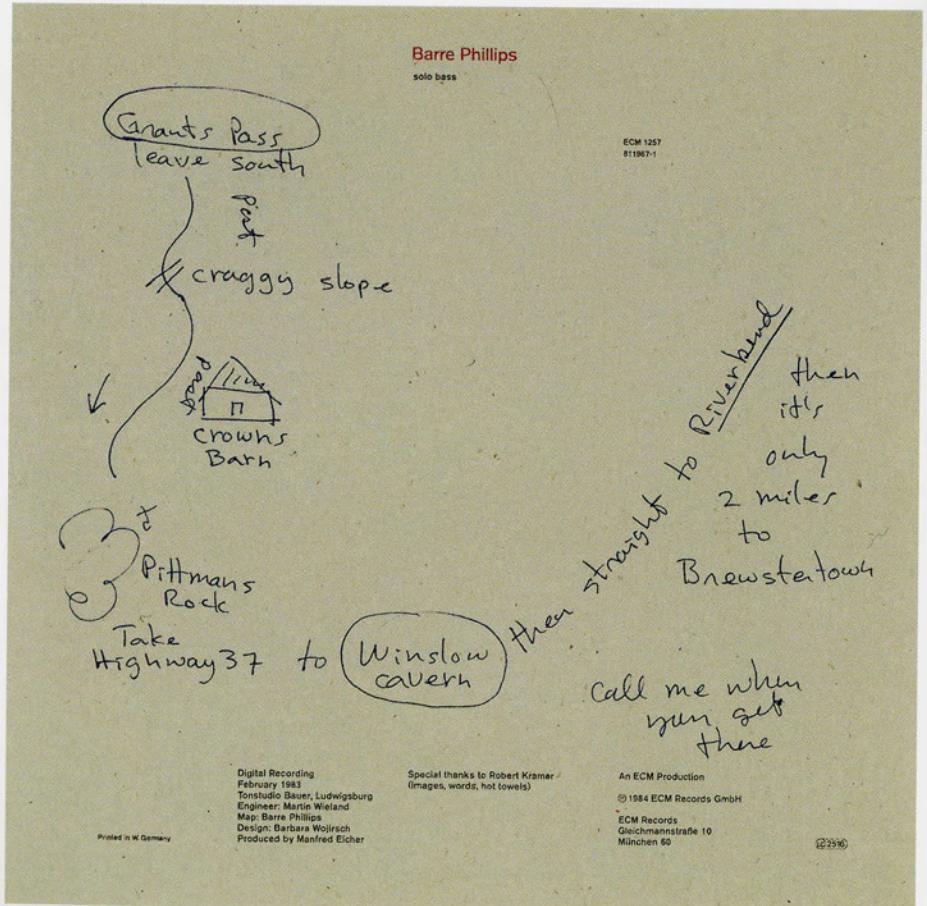
D: Barbara Wojirsch  
Jan Garbarek  
I Took Up The Runes  
ECM 1419, 1990



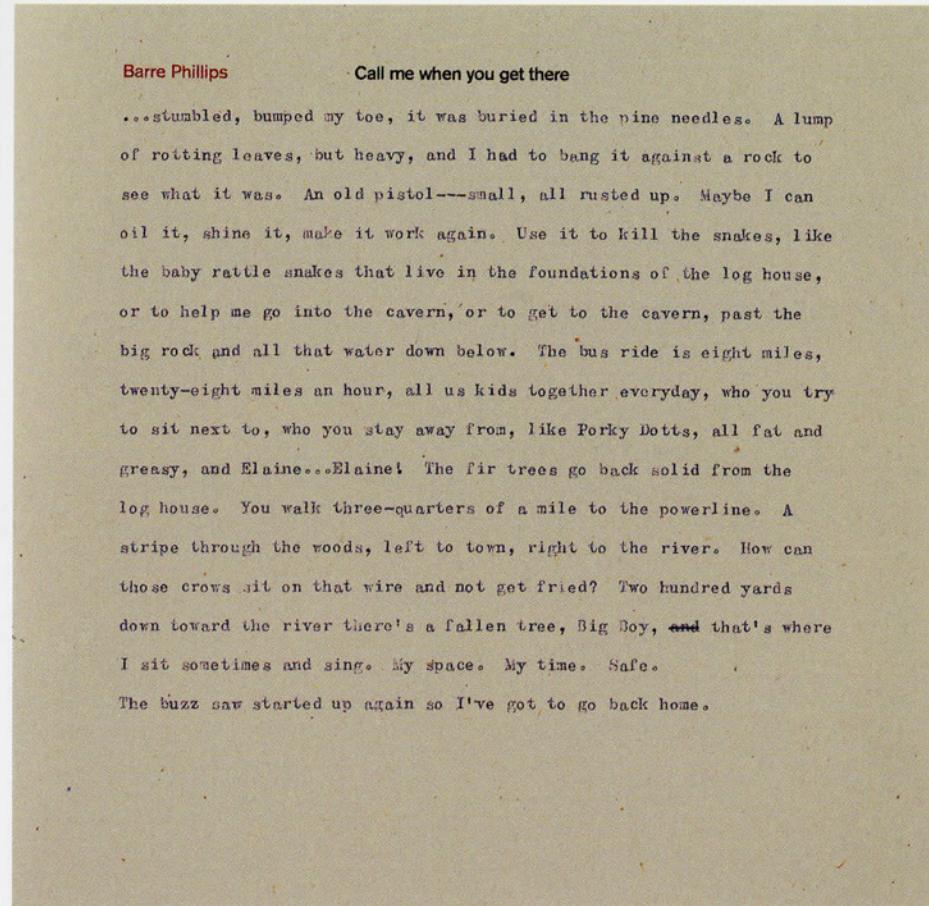
202



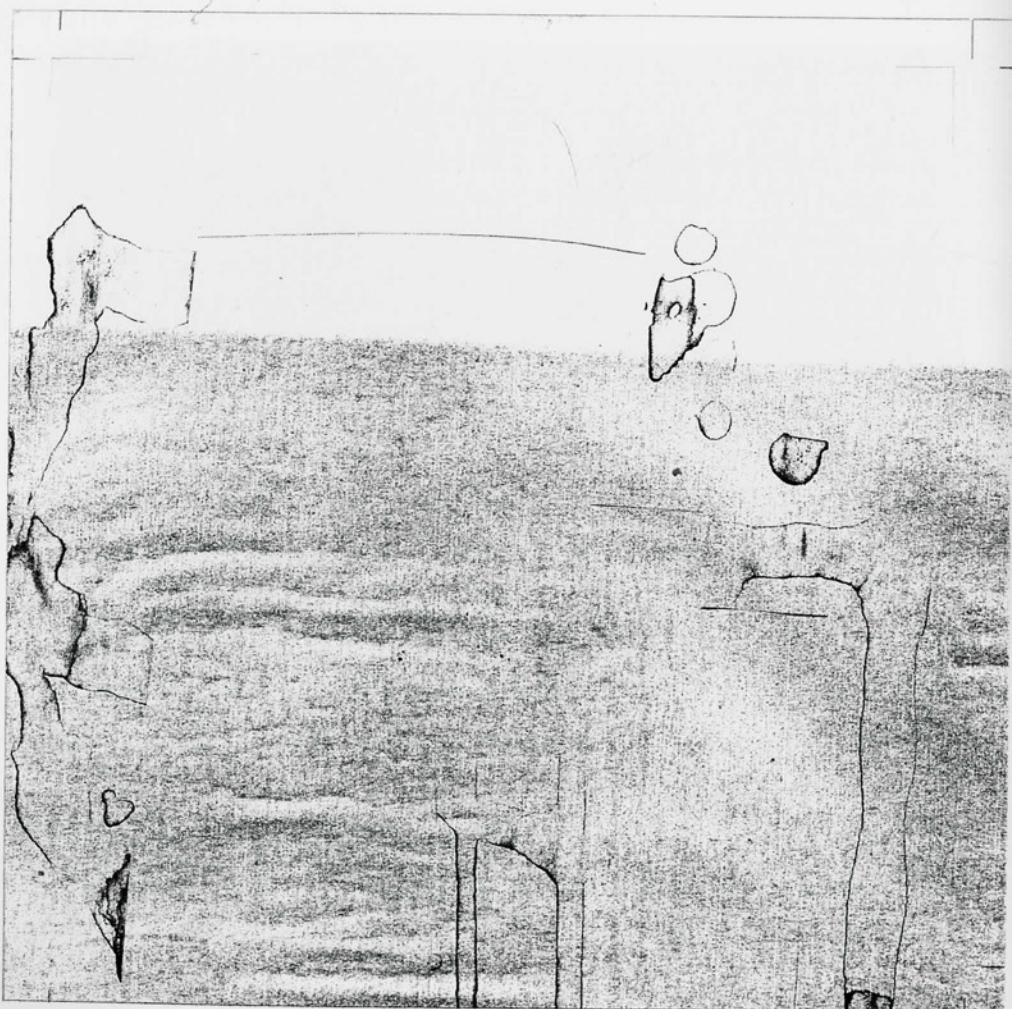
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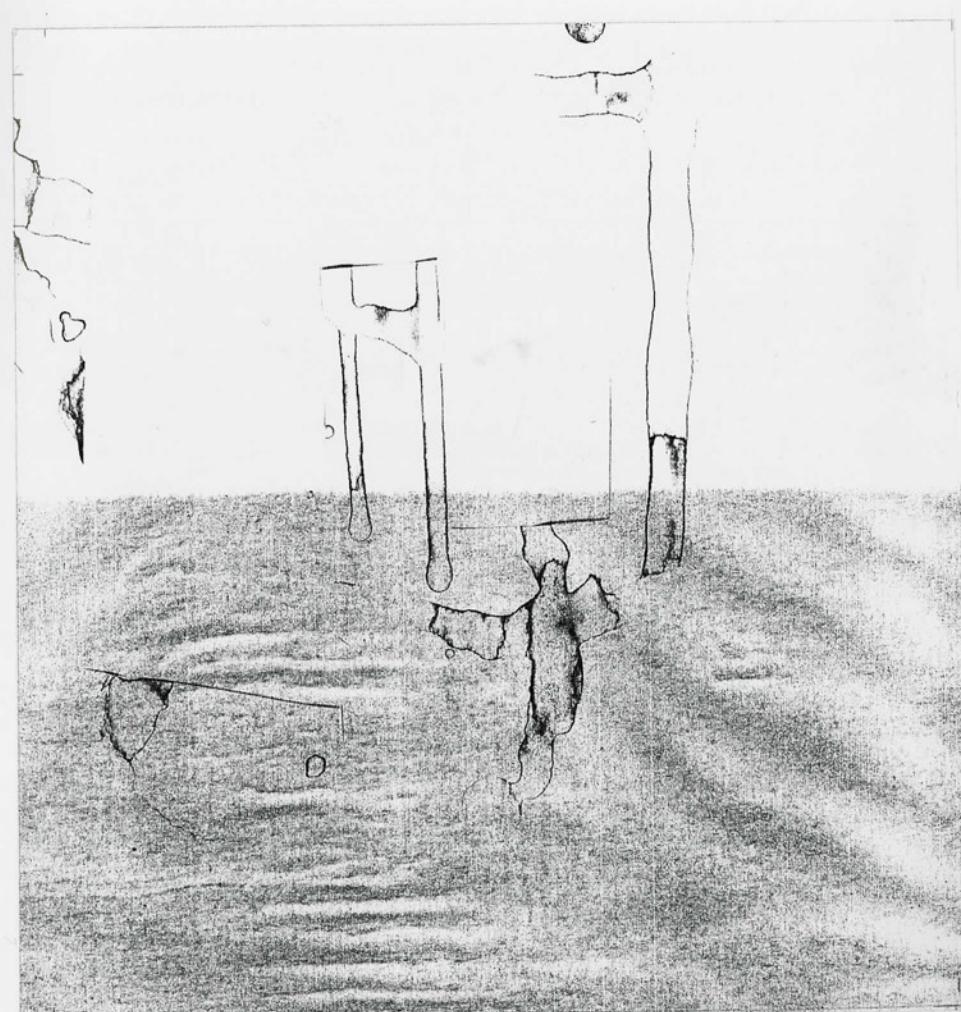
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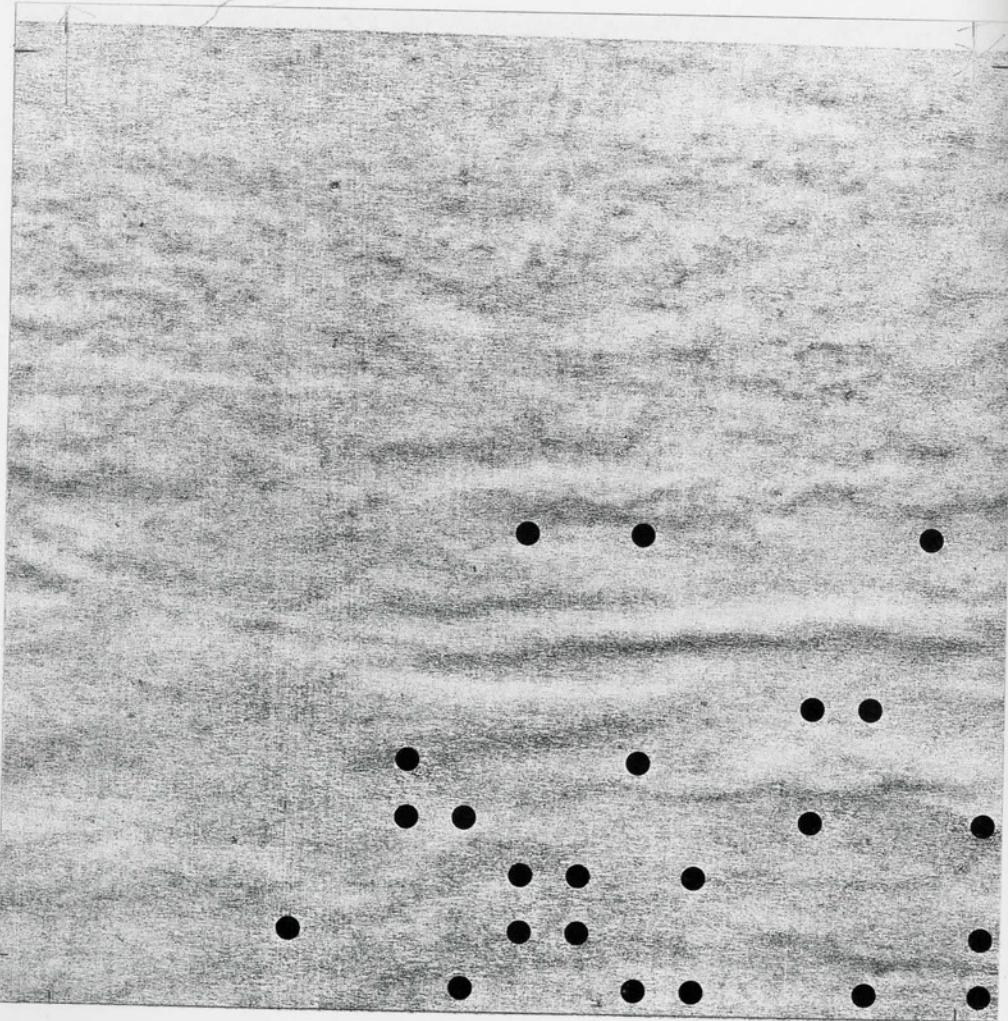
207



208

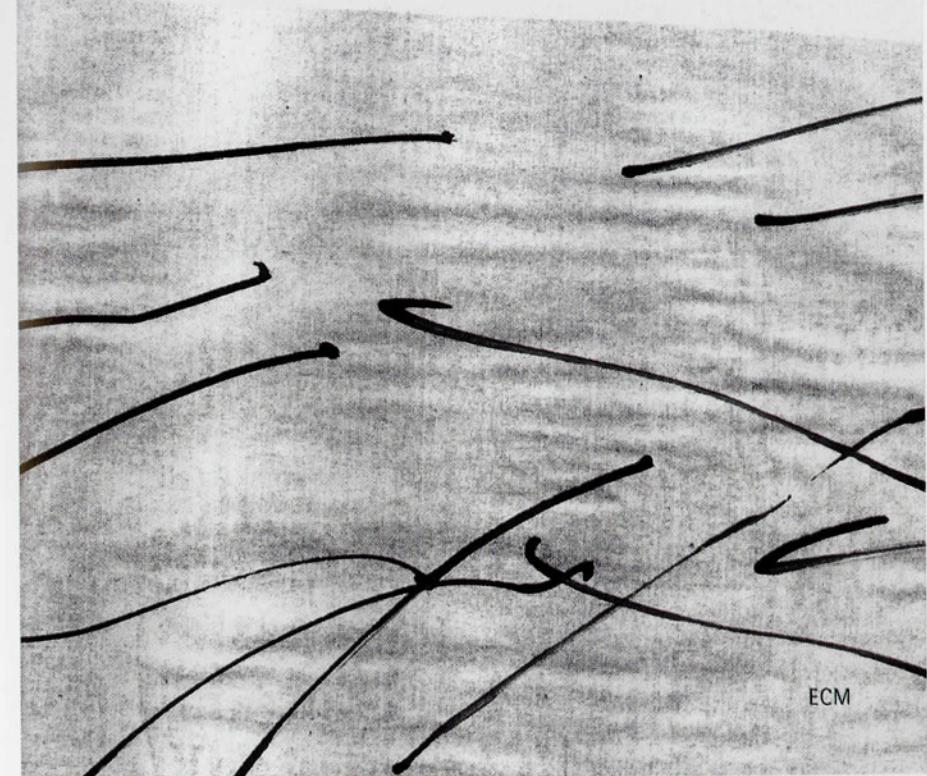


209

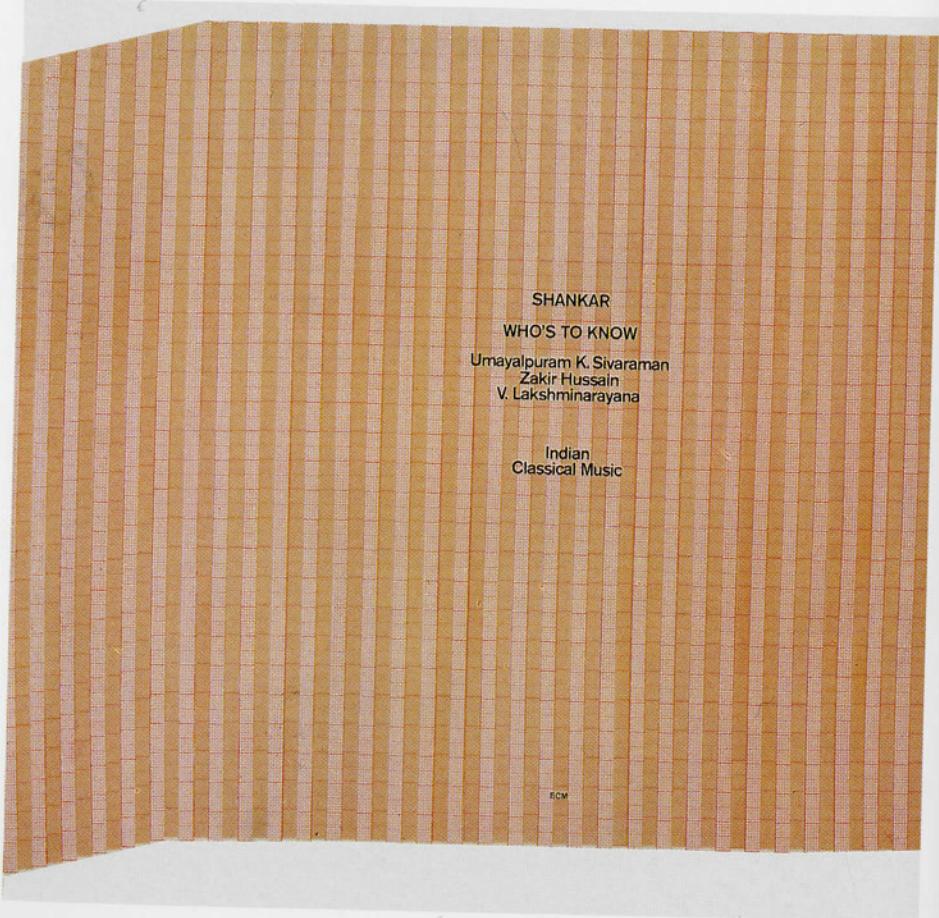


Heiner Goebbels

SHADOW/Landscape With Argonauts  
with words by  
Edgar Allan Poe and Heiner Müller



D: Barbara Wojirsch  
Heiner Goebbels  
SHADOW/Landscape With Argonauts  
ECM 1480, 1993



212

D: Barbara Wojirsch  
Shankar  
Who's To Know  
ECM 1195, 1981

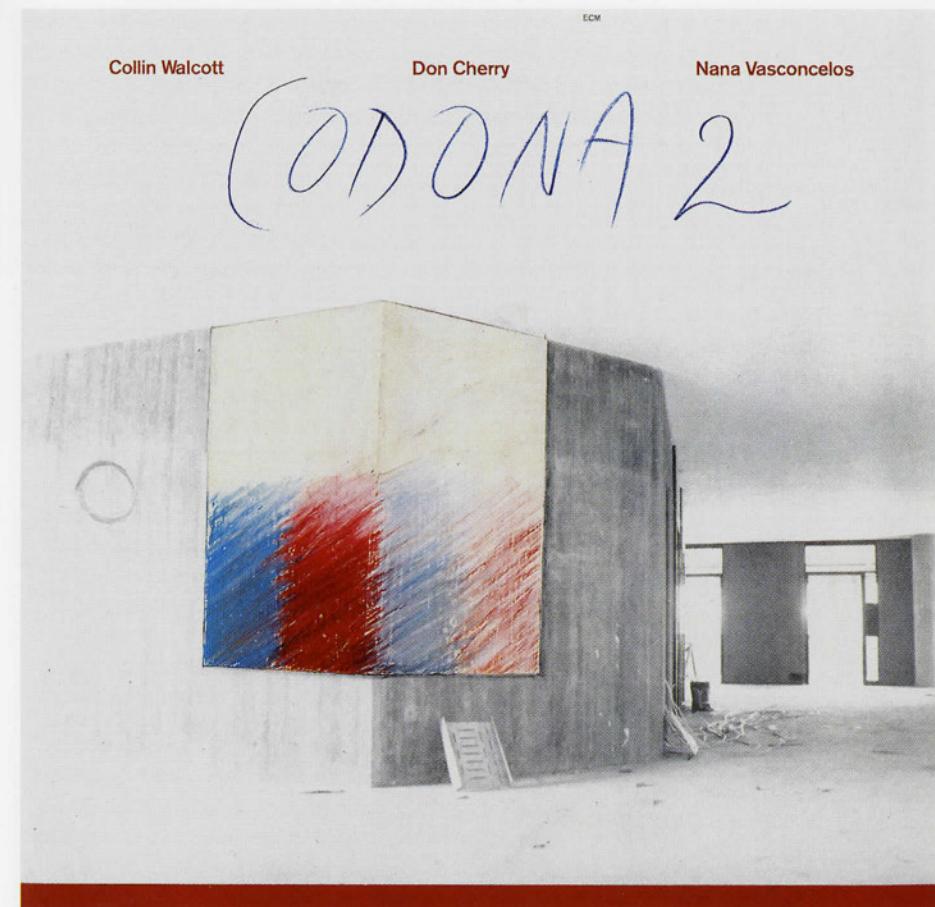


213

D: Barbara Wojirsch  
Walter Frye  
The Hilliard Ensemble  
ECM New Series 1476, 1993



214



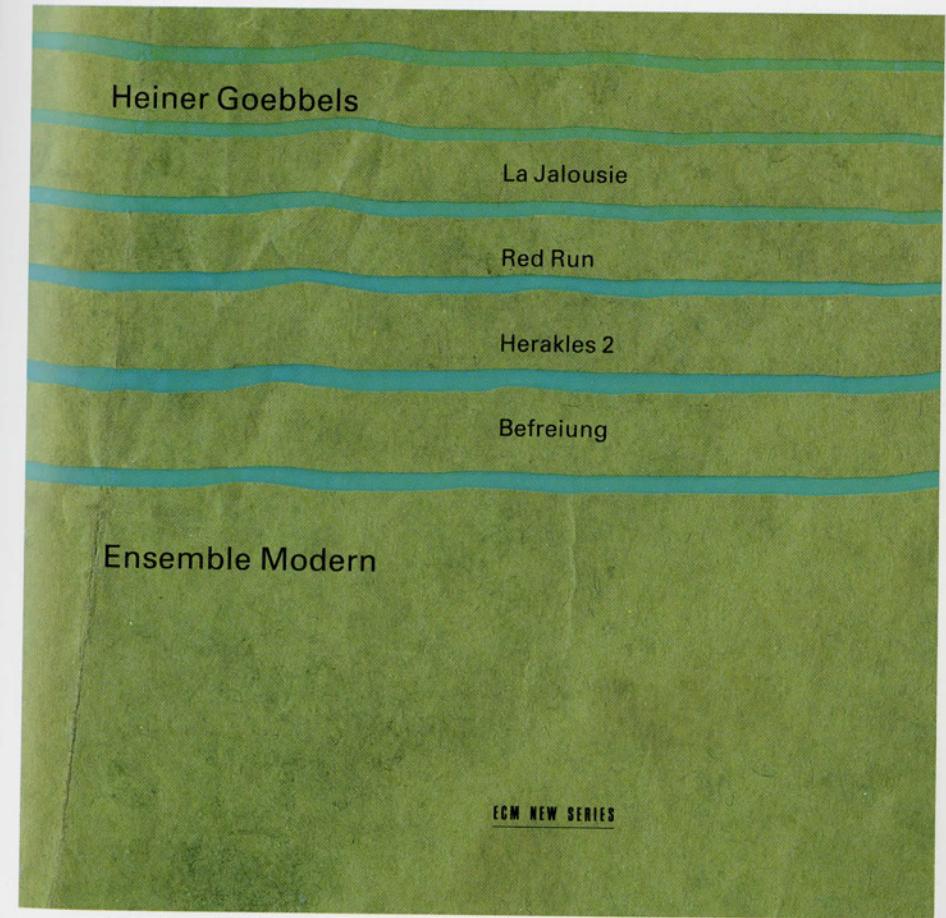
D: Barabara Wojirsch  
Collin Walcott/Don Cherry/Nana Vasconcelos  
Codona 2  
ECM 1177, 1981

215



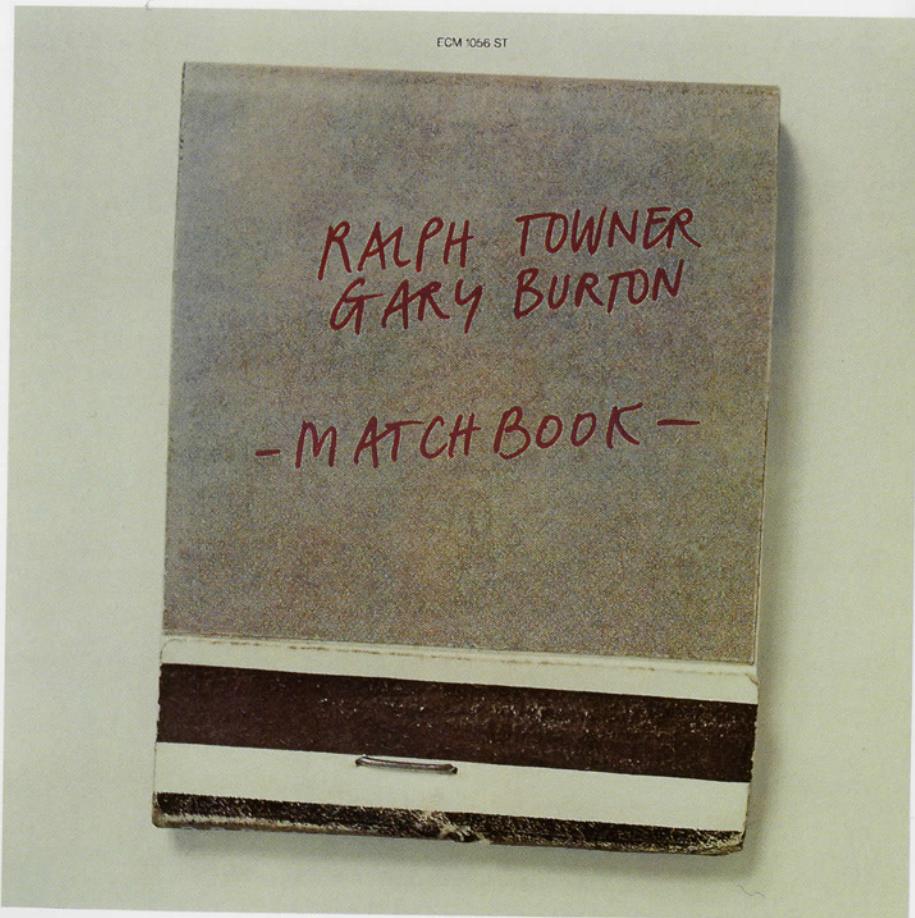
216

D: Barbara Wojirsch  
Jon Balke  
w/Oslo 13  
Nonsentration  
ECM 1445, 1992



217

D: Barbara Wojirsch  
Heiner Goebbels  
La Jalousie/Red Run/Herakles 2/Befreiung  
Ensemble Modern  
ECM New Series 1483, 1993



218

D: B&B Wojirsch  
Ralph Towner/Gary Burton  
Matchbook  
ECM 1056, 1975

DON CHERRY DEWEY REDMAN CHARLIE HADEN ED BLACKWELL  
OLD AND NEW DREAMS



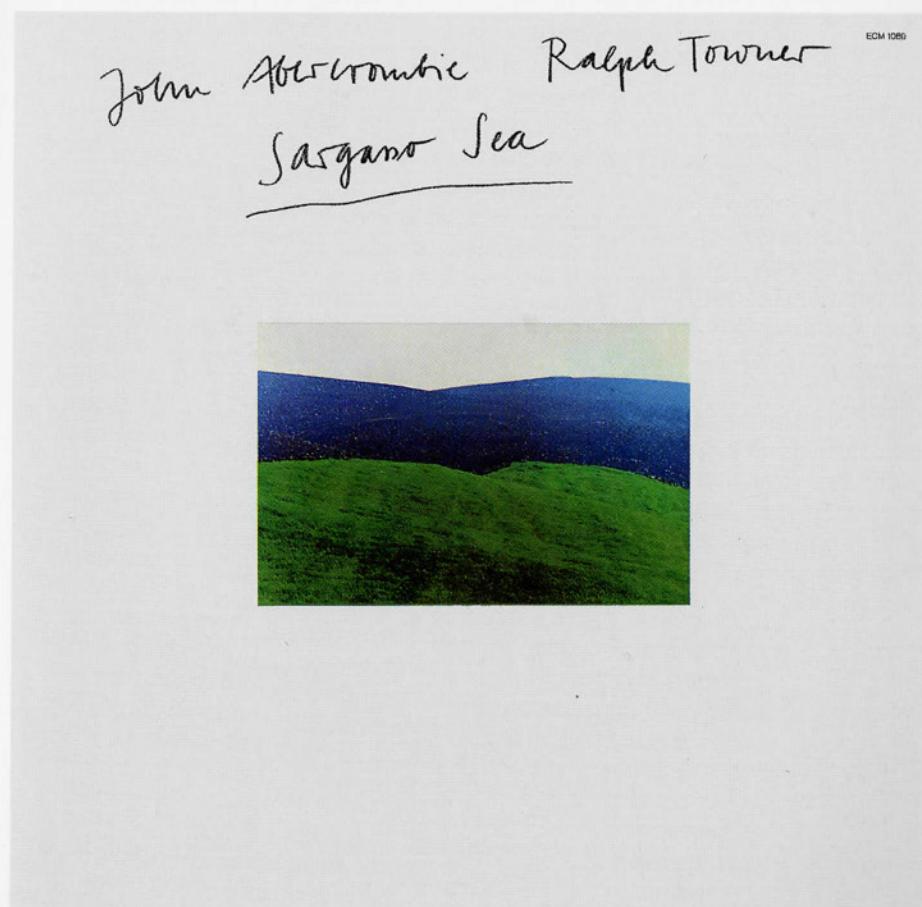
219

D: Barbara Wojirsch  
Ph: Luigi Ghirri  
Old And New Dreams  
Playing  
ECM 1205, 1981



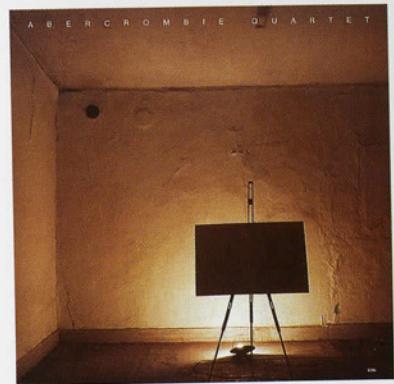
220

D: Barbara Wojirsch  
Ph: Klaus Knaup  
Terje Rypdal  
Waves  
ECM 1110, 1978



221

D: Barbara Wojirsch  
Ph: Franco Fontana  
John Abercrombie/Ralph Towner  
Sargasso Sea  
ECM 1080, 1976

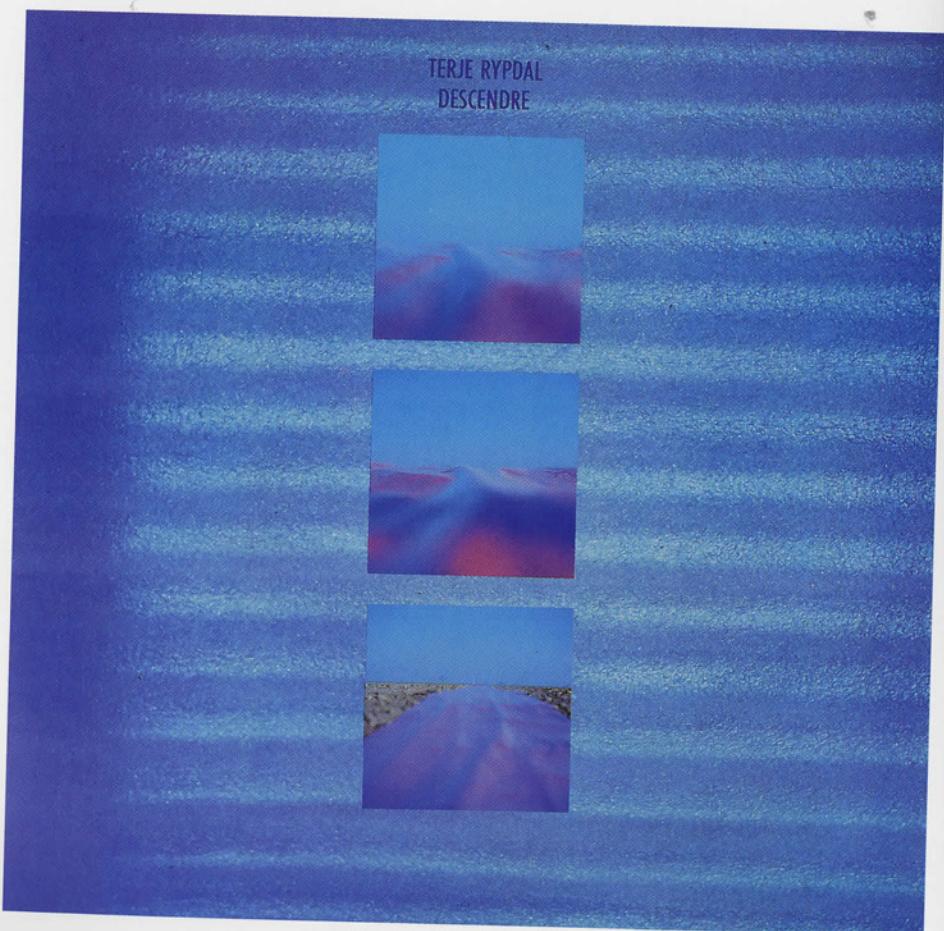


A B E R C R O M B I E   Q U A R T E T  
D/Ph: Dieter Rehm  
John Abercrombie  
Abercrombie Quartet  
ECM 1164, 1980



Dieter Rehm





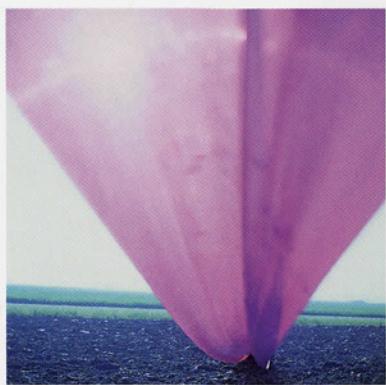
TERJE RYPDAL  
DESCENDRE

226

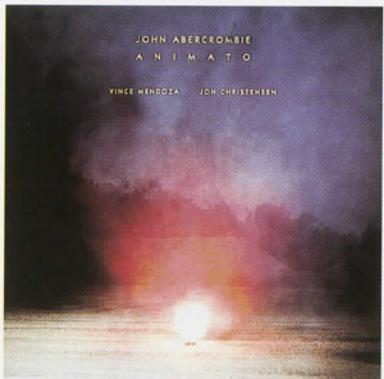
D/Ph: Dieter Rehm  
Terje Rypdal  
Descendre  
ECM 1144, 1980



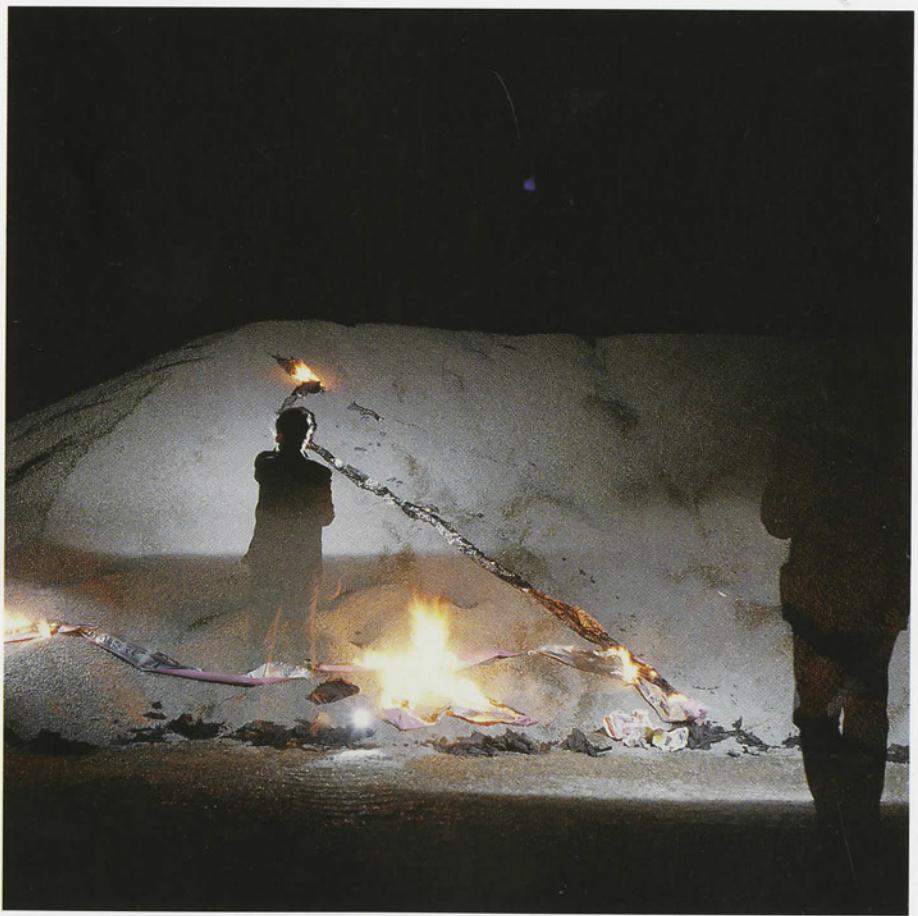
Dieter Rehm/Heinz Schütz, 1979

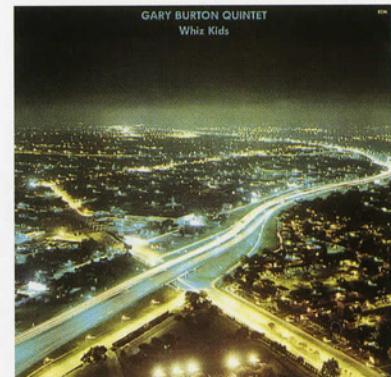


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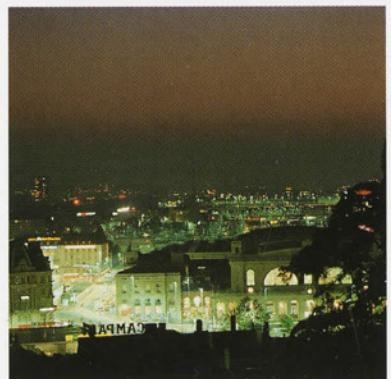


D/Ph: Dieter Rehm  
John Abercrombie  
Animato  
ECM 1411, 1990





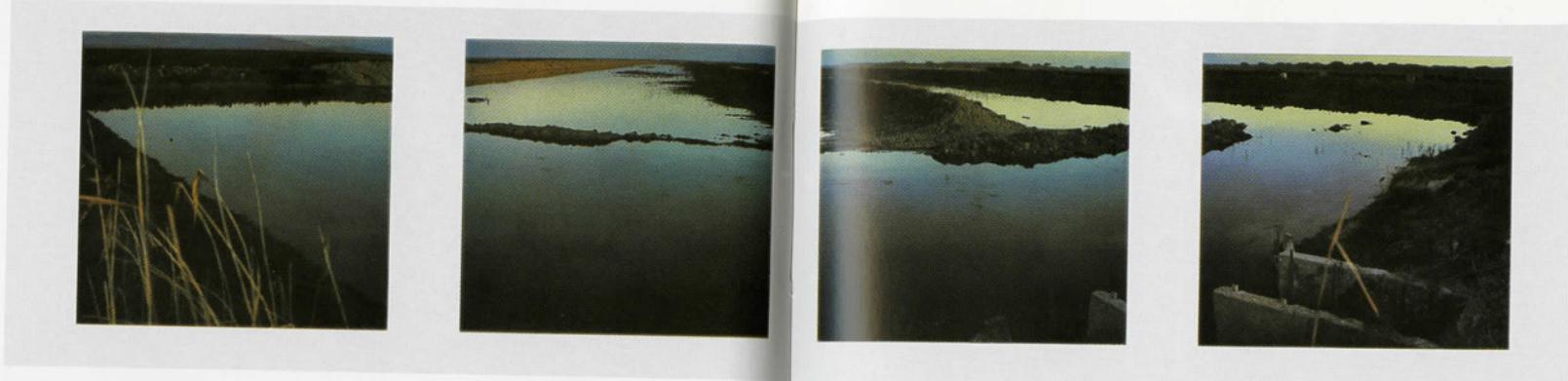
GARY BURTON QUINTET  
*Whiz Kids*  
D/Ph: Dieter Rehm  
Gary Burton Quintet  
Whiz Kids  
ECM 1329, 1987



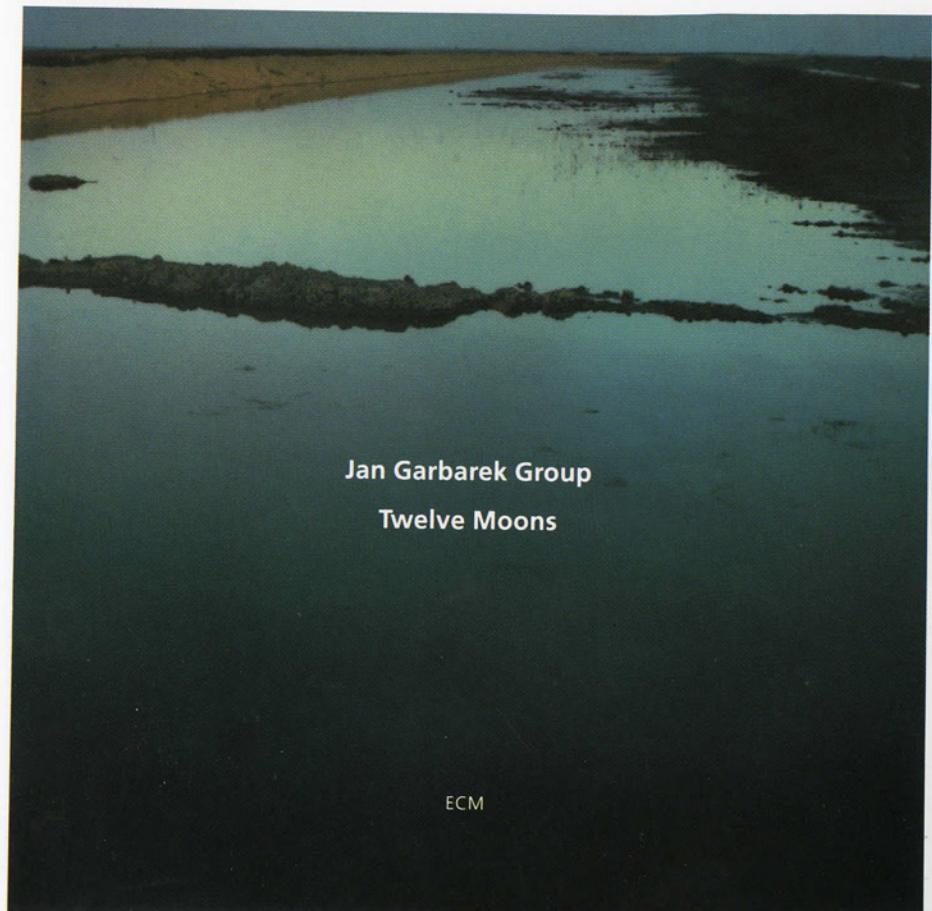
**You wish to see; Listen.  
Hearing is a step toward Vision.**

Bernard de Clairvaux (1090–1153)





Booklet inside



**Jan Garbarek Group  
Twelve Moons**

ECM

D: Barbara Wojirsch  
Ph: Jan Jedlička  
Jan Garbarek Group  
Twelve Moons  
ECM 1500, 1993

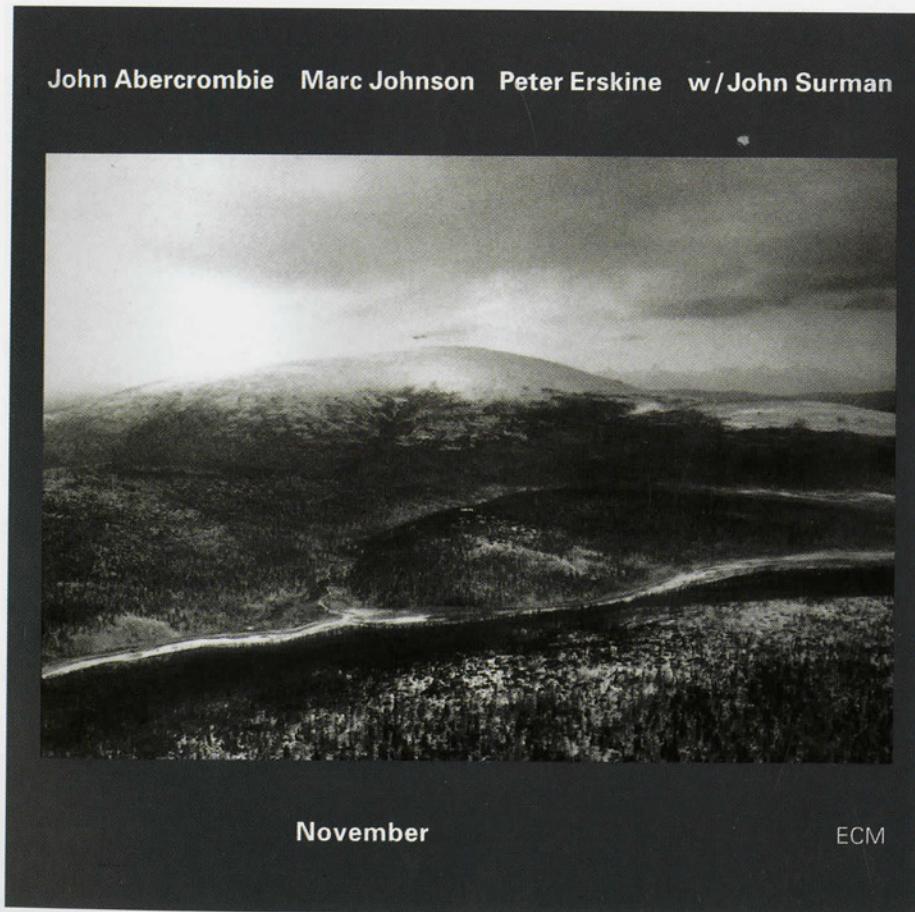
Officium

Jan Garbarek  
The Hilliard Ensemble



ECM NEW SERIES

D: Barbara Wojirsch  
Ph: Roberto Masotti  
Jan Garbarek/The Hilliard Ensemble  
Officium  
ECM New Series 1525, 1994



November

ECM

240

D: Barbara Wojirsch  
Ph: Christoph Egger  
John Abercrombie/Marc Johnson/Peter Erskine/  
John Surman  
November  
ECM 1502, 1993

Mozart / Scelsi / Pärt / Bärtschi / Busoni

Werner Bärtschi, Piano



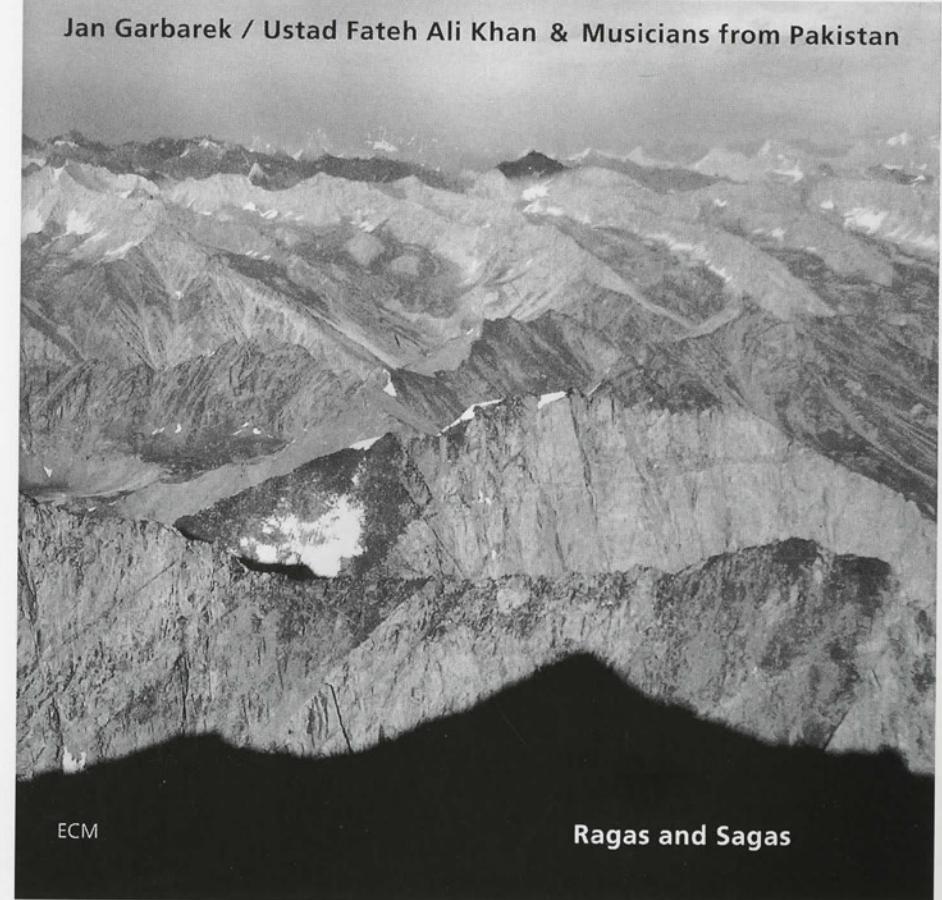
ECM NEW SERIES

241

D: Barbara Wojirsch  
Ph: Caroline Forbes  
Werner Bärtschi  
Mozart/Scelsi/Pärt/Bärtschi/Busoni  
ECM New Series 1377, 1992



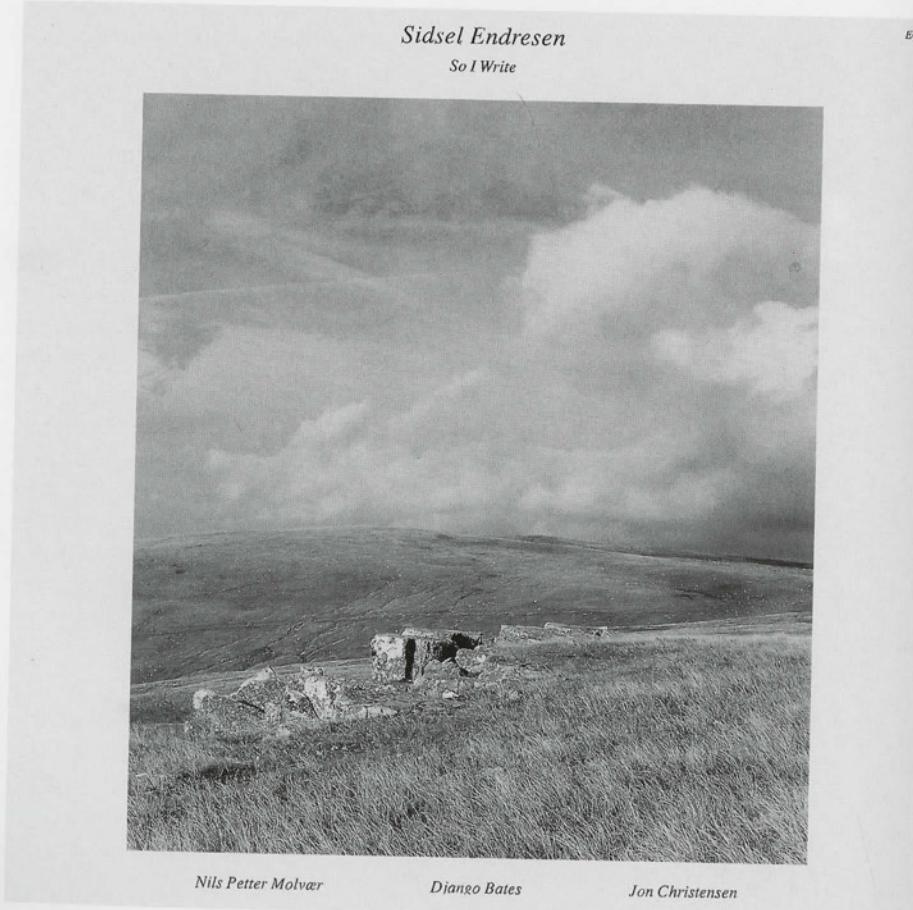
Jan Garbarek / Ustad Fateh Ali Khan & Musicians from Pakistan



ECM

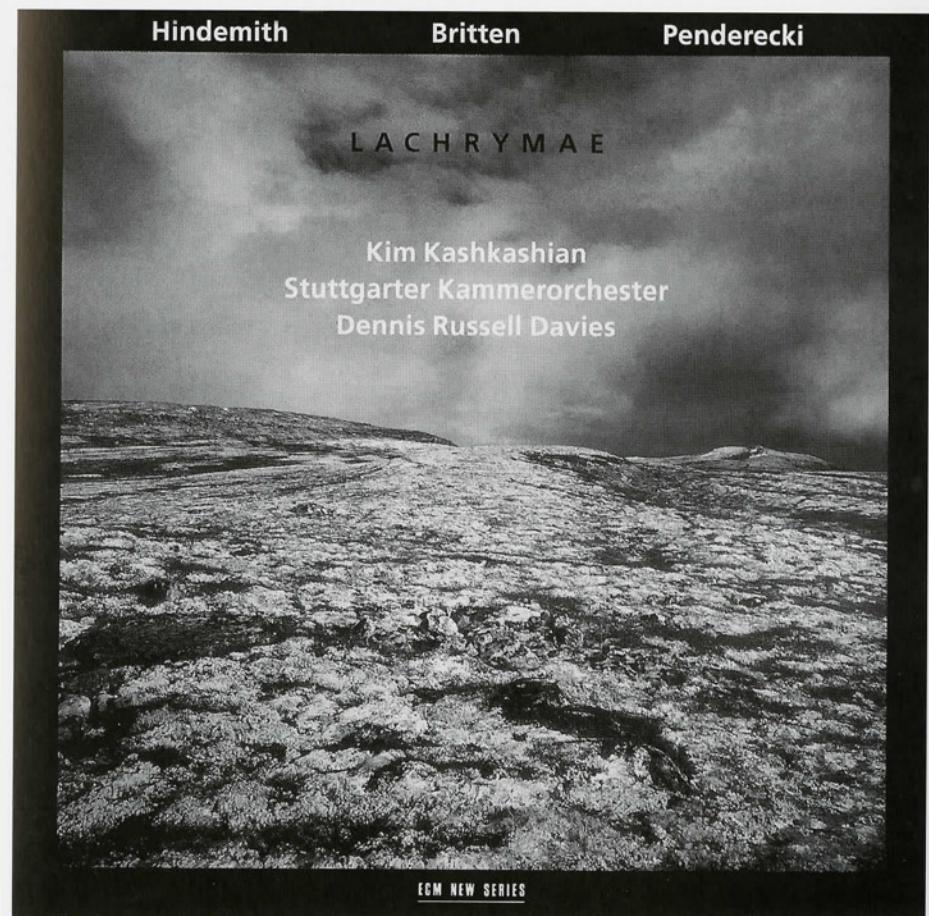
Ragas and Sagas

D: Barbara Wojirsch  
Ph: Herbert Maeder  
Jan Garbarek/Ustad Fateh Ali Khan & Musicians  
from Pakistan  
Ragas And Sagas  
ECM 1442, 1992



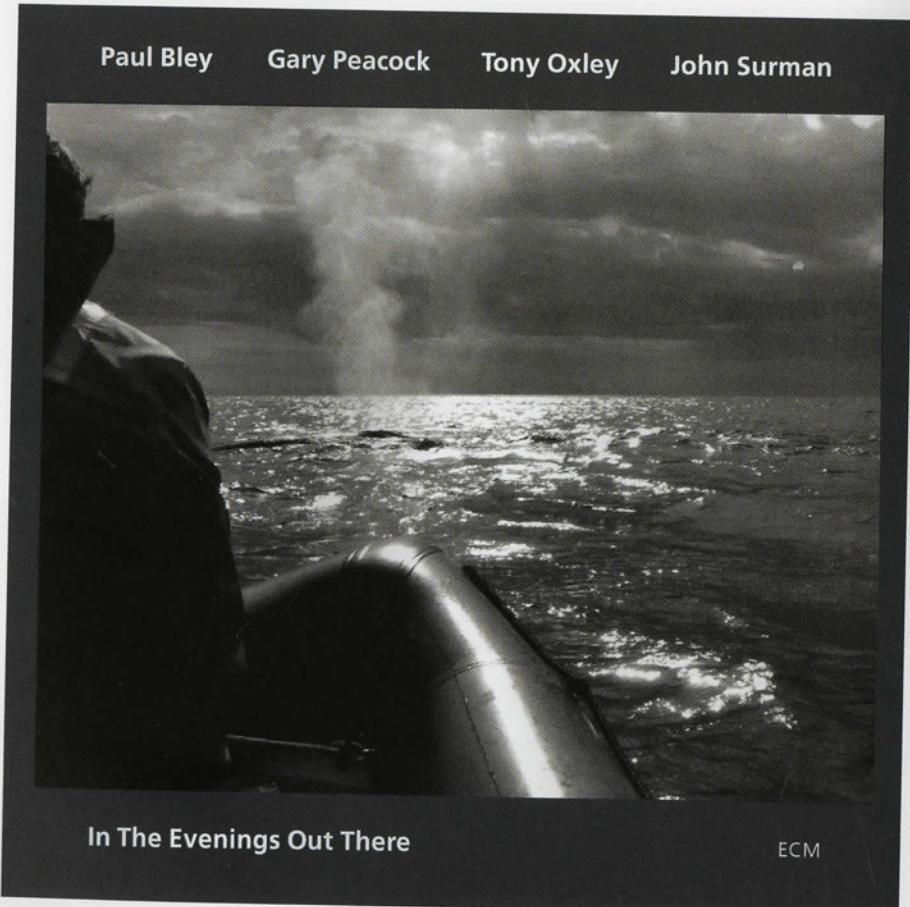
244

D: Sascha Kleis  
Ph: Caroline Forbes  
Sidsel Endresen  
So I Write  
ECM 1408, 1990



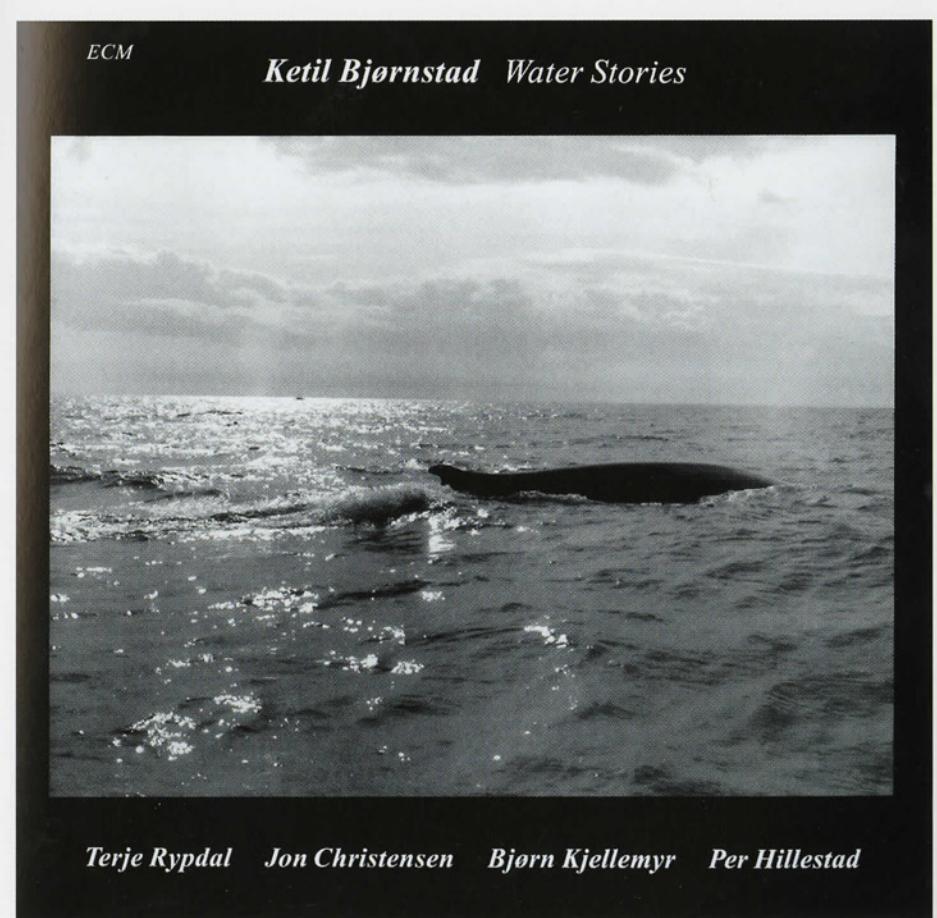
245

D: Barbara Wojirsch/Ph: Jim Bengston  
Hindemith/Britten/Penderecki  
Lachrymae  
Kim Kashkashian/Dennis Russell Davies/  
Stuttgarter Kammerorchester  
ECM New Series 1506, 1993



246

D: Barbara Wojirsch  
Ph: Christoph Egger  
Paul Bley/Gary Peacock/Tony Oxley/John Surman  
In The Evenings Out There  
ECM 1488, 1993



247

D: Barbara Wojirsch  
Ph: Christoph Egger  
Ketil Bjørnstad  
Water Stories  
ECM 1503, 1993



## Looking at the Cover

Steve Lake

A quarter-century of ECM album covers is reprised in these pages, which display images and artwork drawn from more than 500 albums. This book traces the development – and growth of confidence – of a graphic “language” at ECM, an approach to design that has provided an intuitive visual corollary to the music since 1969. To see all the sleeves displayed, chronologically, from Waldron’s *Free At Last* to Jarrett’s *At The Blue Note* is illuminating. Graphic and photographic “themes” recur and are transformed over time; the selection of highlighted covers gives insights into the process. And since cover design and choice of image are influenced, to varying degree, by the music itself, it might be possible for the diligent student to infer or deduce or “read” some of the music’s characteristics from the graphic approach taken. To reverse St Bernard of Clairvaux’s formula: You wish to hear? Look!

There are reasons why the Music Improvisation Company’s album carries an image of scored, punctured and crumpled packing paper, why Azimuth’s *The Touchstone* shows the long goodbye of a vapour trail in a twilit sky, why Krakatau’s *Matinale* is decorated with the ponderous “heavy metal” of old printing types. The scope of the photographic images here – from formal or “traditional” composition to abstract experiment – parallels the range of musics addressed by the label.

Singling out one of these approaches, we might conclude that the changing nature of ECM landscape photography gives notice of ways in which the music has changed. The romanticism of the golden sunset that originally accompanied Gary Burton and Steve Swallow’s *Hotel Hello* in 1975, for example, would no longer be considered an appropriate metaphor for improvisation and, indeed, the photo was reprinted in black and white for the 1993 CD reissue. Similarly, while Franco Fontana’s sun-drenched landscapes

the world around him, while stressing that each shot is the subjective response of one sensibility to the environment. The great landscape photographer Minor White, approaching a crack in a wall or the vastness of the ocean with equal reverence and astonishment, was always severe on this point. "The objectivity of the camera, wrongly used, is the very devil," he would argue, underlining the inspired guesswork of Meredith Monk's "grandfather." Important pictures, White said, were never about particular landscapes, they were visual metaphors, designed not to lead us to specific points on the map but beyond them and back to life itself – a remark that makes me think of Manfred Eicher's observations on the "aura of space" in music: "Music fills and fulfills space, but has no fixed location."

The reverberative, highly-charged silence that has been the counterpoise to much ECM music, from Paul Bley's *Open, To Love* onwards, has its equivalent in the light that illuminates many of the pictures employed here, a light of often dramatic intensity. And, much as producer Eicher invites silence to become a dynamic component of the music, so many of the featured photographers have acted as light's henchmen, waiting out that shift in the clouds to frame the eternal moment when their subject is irradiated, and time suspended. For others, the creative work is finalized in the darkroom, photography's mixing board, where details can be enhanced, textures doctored and distressed and "overdubs" applied.

Some of Dieter Rehm's best work belongs in the latter category, such as the series that includes Terje Rypdal's *Chaser*, David Torn's *Best Laid Plans* and Koch/Schutz/Kappeli's *Acceleration* – all of these are shown with unpublished variations or "outtakes." (The original working title for this book at ECM was simply "The Cover Journal." As a journal, a diary, it seemed right to

show the evolution of cover ideas as well as the finished artefacts.) Rehm hones in on the literal meaning of photography – "writing with light" – in a further series, "flash and fire works," torching up the night to get cover images for Abercrombie's *Animato*, Aparis's debut album and more. This is album art as "happening," if we can use that quaint old term. Hungary's Gabor Attalai, another unrepentant experimentalist who frequently combines paint and film has also "played with fire": see for example Jarrett's *Invocations/The Moth And The Flame*.

Over the years there have been several exhibitions of ECM photography. If you have lived with the album covers it can be revelatory, almost shocking, to see the work restored to its original dimensions and given back its autonomy. For no matter how powerful an image may be and how pure the intentions of the graphic artist (who may hope only to present a strong picture), the meaning of the work is changed when brought into the context of the cover. This is not merely a question of shrinking or, much less frequently, cropping a picture to fit the 12"×12" LP format or the more restricting surface area of the CD booklet. When an album's title becomes a photo caption, it immediately modifies the signal that the image transmits. The image, meanwhile, guides us, directly or obliquely and whether we like it or not, to the nature of the music. It may even change the way we hear it.

Music, title, image. These three, complementary, factors shape the meaning of cover design at ECM, and getting them in balance is a delicate, intuitive affair, an improvisation every time. Sometimes the image chosen starkly symbolizes the musical content. Kazlauska's Sami herder, driving his reindeer forever against the curve of an Arctic horizon, is a figure as time-resistant and hardy as the Norwegian folk ballads collected on *Rosensfole*. Rarely,

however, do music and image find such literal correspondence. If anything, pains are taken to avoid the obvious. Though the sea, hypnotic in its undulations, overpowering in its immensity, serves as a recurring motif and metaphor on ECM sleeves, when Terje Rypdal finally titled an album *Waves*, the photo chosen was not a seascape but Klaus Knaup's shot of trees whipped by the winter wind (beeches, I believe, not Scandinavian conifers): waves against the sky ...

A strong title almost forces us to look for affirmation in a cover. I don't know what effect Sascha Kleis had in mind when subjecting his photograph to some energetic darkroom frottage, but the picture, appended to a record called *Ode To The Death Of Jazz* takes on forbidding connotations. Never mind that the original photo, almost obscured, shows an upended beach-basket. For me, its scratched and gouged whorls are barbed wire barricades thrown up around Edward Vesala's beleagured Finnish musicians to keep neo-conservative "jazz revivals" at bay – a prickly image for some prickly, defiant music.

Overturning the normal order, Jan Garbarek has twice named his albums after photographs. The first instance was his 1978 *Photo With Blue Sky, White Cloud, Wires, Windows And A Red Roof*, a detailed itemization of a picture by Eberhard Grames, its component parts also serving as track titles. In 1988, a photograph taken 14 years earlier by Christian Vogt fired the saxophonist's imagination. A mysterious low-flying cloud hovers around a tombstone-like menhir of uncertain perspective (two- or three-dimensional?) that has materialized in an open field beneath an ominous sky. A strange, staged, double exposure, the picture has a surrealistic dreamlike quality (compare it with, say, Magritte's *Le Goût de l'Invisible*) which also verges upon the

magical, the mythological. The scene looks like the setting for a miracle: hence Garbarek's title, *Legend Of The Seven Dreams*.

Black and white photos have had the upper hand over their coloured counterparts through ECM history. Colour, when employed, is generally muted. This is less a consequence of a conscious editorial policy than a reflection of the persistently-held view that black and white has always been the subtler, purer language of the medium. The coloured landscape shot has a dangerous tendency to direct the photographer towards either the picture postcard or the *National Geographic*. Retrospectively, Manfred Eicher suggests that his own affection for black and white may well have been born in the cinema with his enthusiasm for the *nouvelle vague* of Godard, Bresson, and Truffaut, and the early works of Ingmar Bergman, Pasolini, Rosi, and Antonioni, "where the shades of grey were like an intonation of black and white." Director Edgar Reitz has observed that "the casualness of colour over-determines the images you see and freezes the imagination." Black and white perhaps encourages the viewer to take a more active role – to complete the work as Umberto Eco has said, or retrieve it (to use Richard Wollheim's formulation).

More than a few covers have a "cinematic" quality, underlined in those instances where several "frames" are used sequentially (for example: *Descendre, After The Requiem, Eventyr*). In the last five years, recordings of Eleni Karaindrou's music for the films of Theo Angelopoulos have brought the work of master cameraman Giorgos Arvanitis onto ECM's sleeves. Jean-Luc Godard has frequently used music from ECM records in his films and the design department has returned the compliment, as it were, adopting painterly skies from *Passion* for the covers of *Trivium* and David Darling's *Cello*. As a tip of the hat to a hundred years of cinema and to director Jerzy

Kawalerowicz, the cover and booklet of Tomasz Stanko's 1995 album incorporate images from the 1961 Polish classic *Matka Joanna od Aniołów*.

The narrative power of other sleeves also sparks cinematic associations. The title of Alperin and Shilkloper's *Wave Of Sorrow* and the nationality of the players underline the Tarkovsky strength of Roberto Masotti's shot of a time-worn building. This could be an image from *Nostalgia*, even if the sky owes something to El Greco's mannerist *View Of Toledo*. The bulky shadow looming in the foreground of Dag Alveng's picture for Miroslav Vitous's *Journey's End*, in contrast, adds a touch of Hitchcock. And both Christian Lichtenberg's figure shielding himself from the power of the skyscape (Gary Peacock's *Guamba*) and the children playing in a South American street in Steve Miller's shot for Saluzzi's *Kultrum* give us the sense of arriving in the middle of the movie: clearly, there are stories in progress here.

Most photographers specialize within clearly demarcated areas addressed by the medium: they have their themes and obsessions that they return to again and again. Roberto Masotti and Caroline Forbes are primarily known as portraitists (their numerous ECM liner photos of musicians fall, unfortunately, beyond the scope of this book), yet both have also revealed personal approaches to landscape and nature photography. The melancholy atmospheres of Norma Winstone's *Somewhere Called Home* are well-matched by Forbes's shot of a deserted beach. A Masotti picture of a natural archway opening onto a forest clearing sets the stage for a New Series production that concludes with Schumann's *Märchenbilder*.

The art of painter, photographer and filmmaker Jan Jedlička is particularly wide-ranging. Introduced to the larger family of artists associated with ECM

via subtle photographic studies of still waters on Garbarek's *Twelve Moons*, he has since been represented with strikingly different covers: a schematic drawing reproduced on the Garbarek/Brahem collaboration *Madar*, a shadowy painting on Bjørnstad's *The Sea*.

It is often said – possibly too often – that all the arts aspire to the condition of music. Certainly, the language of photography criticism is rife with musical analogies. One reads of counterpoint, modulations, harmony as well as the more unavoidable composition. From photography's beginnings onwards, its exponents have drawn inspiration from music's sense of form, and photographs have often been titled with musical references – for example, Stieglitz's cloud pictures called *Songs Of The Sky*, or *Song Without Words*, Minor White's sequence of coastal pictures. Yet the relationship has by no means been one-sided, and one should bear in mind that Ansel Adams, who wrote the ground rules for landscape photography, was a musician before he became a photographer. The mediums are interconnected, in a profound way.

But photography, even great photography, is only part of the ECM cover story. Designer Barbara Wojirsch has been associated with the company since its inception and the covers that she has created (initially in collaboration with her husband Burkhardt) have played a critical role in setting ECM apart from its competitors. Even before one got to the music encrypted in the vinyl grooves, the sleeves of the early 70s albums, designed by B&B Wojirsch, were sending a message that said, in its understated way, *this is a different kind of jazz label*, with different priorities ...

Barbara Wojirsch was originally a painter before she turned to graphic art and her idiosyncratic covers are frequently informed by private allusions to

modern art history. She prefers not to overemphasize this aspect – “This is only design work, after all” – but her “repertoire of inky scratchings, runic hieroglyphics and crayoned scribblings” (to quote a recent eulogy in London’s *Eye* magazine) seems to have been inspired in part by the “gritty wastes and scorched earth” (to quote John Ashbery) of Antoni Tàpies’ canvasses, the splashes and stains of the tâchistes, Cy Twombly’s ambiguous “calligraphic” style ... The stencilled letters on Lester Bowie’s *All The Magic!* could be read as a greeting to Jasper Johns. Or Larry Rivers. Disarmingly self-effacing about her work, Wojirsch once told me, back in the 70s, that the purpose of an LP cover was to stop the record rolling off the shelf.

Her handwriting is, literally, on dozens of albums, the free block letters with the dotted capital “i” loosening up the formal blocks of text and dancing around the minimalist sans-serif typography. In the LP era she excelled in working with different textures and finishes. The tactile pleasure of grasping Barre Phillips’s *Call Me When You Get There* – the cover is printed on the rough surface of the “wrong” side of the boards – is not to be underestimated ... I also applaud the fact that the sleeve note writer *at last* makes it to the front of the album, a blow struck for the underprivileged! Wojirsch has managed to maintain the illusion of textured surfaces despite the limitations of CD packaging, cutting through the mirrored gloss of the so-called “jewel box” with, for example the elegantly “crinkled” cover for Heiner Goebbels’ collaboration with the Ensemble Modern.

Finally, credit must also go to the musicians, without whose tacit approval ECM cover art might have looked very different. The Eicher/Wojirsch/Rehm team has never yet imposed a cover on a musician against his or her wishes. A few (very few) have insisted on, let’s say, more personal aesthetic ap-

proaches; the resultant covers stick out of the catalogue like the proverbial sore thumbs, and the discerning reader/viewer will have no difficulty in spotting them. Plenty of musicians, on the other hand, have delivered valuable materials that the designers have gratefully incorporated. I think of Barre Phillips’s map, Heinz Reber’s visually-arresting score for *Mnaomai, Mnomai*, Lester Bowie’s wonderful pre-World War I brass band photo from the family archive, the “free form” Arabic calligraphy Anouar Brahem located for *Barzakh*. There are many more instances. Keith Jarrett, Egberto Gismonti and Steve Tibbetts have all, at different times, taken up the camera and acquitted themselves quite honourably; examples of their photography can be found on ECM sleeves. The creative input and cooperation of the musicians has often been helpful – as has the endorsement of the very many who have simply given the design team carte blanche. Their trust, in fact, has encouraged the evolution of the graphic language I spoke of at the beginning of this text.

No one at ECM, to my knowledge, has ever wasted a moment trying to fabricate a “corporate identity” for the label. If a recognizable “style” – or complex of styles – has emerged, it has emerged by following the music. A quarter century into the work, album design is less an afterthought than the final stage of production.



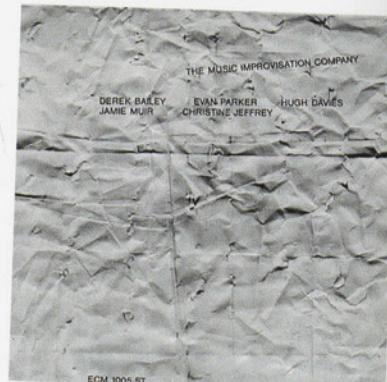
**ECM 1001** 1969  
D: Rufus Vedder  
Mal Waldron Trio  
Free At Last



**ECM 1004** 1970  
D: Dieter Henkel  
Marion Brown  
Afternoon Of A Georgia Faun



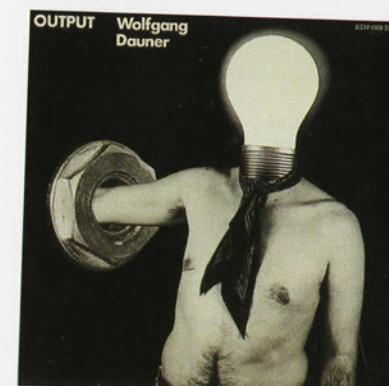
**ECM 1002** 1970  
D: Just Music  
Just Music



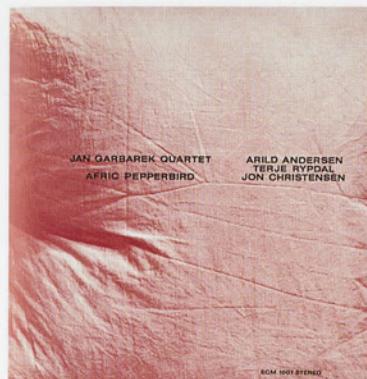
**ECM 1005** 1970  
D: B&B Wojirsch  
Derek Bailey/Evan Parker/Hugh Davies/Jamie Muir/Christine Jeffrey  
The Music Improvisation Company



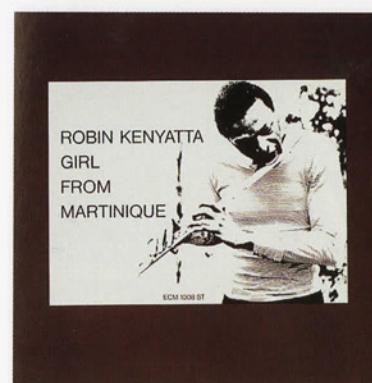
**ECM 1003** 1970  
D: B&B Wojirsch  
Paul Bley With Gary Peacock



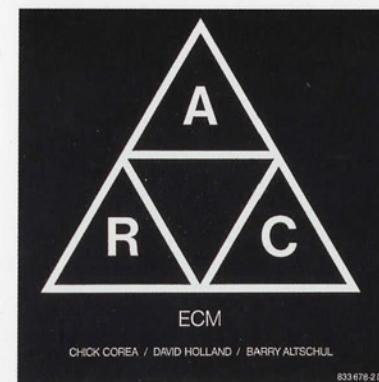
**ECM 1006** 1970  
D/Ph: F+R Grindler  
Wolfgang Dauner  
Output



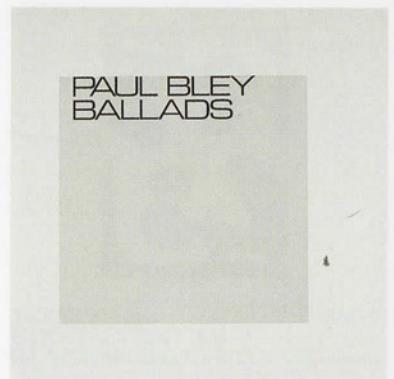
**ECM 1007** 1970  
D: B&B Wojirsch  
Jan Garbarek Quartet  
Afric Pepperbird



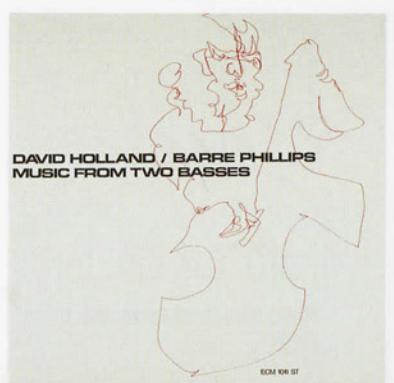
**ECM 1008** 1970  
D: B & B Wojirsch  
Robin Kenyatta  
Girl From Martinique



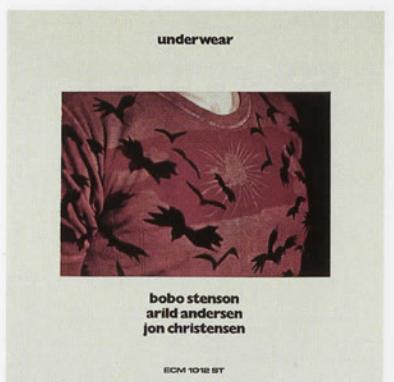
**ECM 1009** 1971  
D: B&B Wojirsch  
Chick Corea/David Holland/Barry Altschul  
A.R.C.



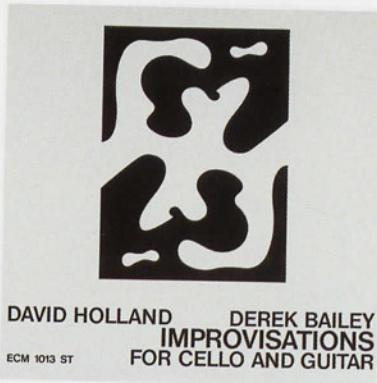
**ECM 1010** 1971  
D: B&B Wojirsch  
Paul Bley  
Ballads



**ECM 1011** 1971  
D: B&B Wojirsch  
AW: Vinny Golia  
David Holland/Barre Phillips  
Music From Two Basses



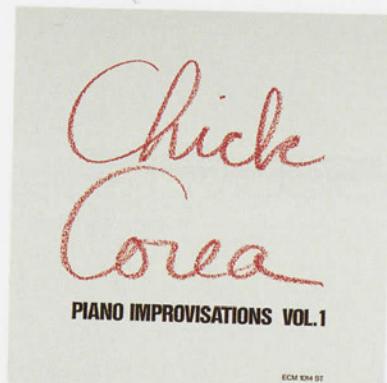
**ECM 1012** 1971  
D: B&B Wojirsch  
Ph: H. Cananis, L. Gabrielsen  
Bobo Stenson/Arild Andersen/Jon Christensen  
Underwear



ECM 1013 1971  
D: B&B Wojirsch  
AW: David Holland  
David Holland/Derek Bailey  
Improvisations For Cello & Guitar



ECM 1016 1971  
D: B&B Wojirsch  
Terje Rypdal



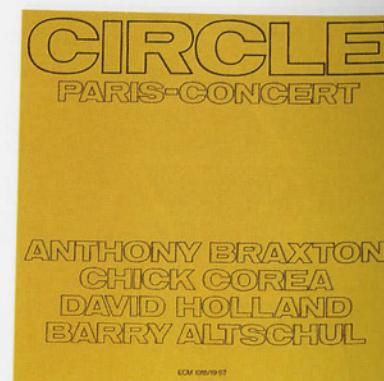
ECM 1014 1970  
D: B&B Wojirsch  
Chick Corea  
Piano Improvisations, Vol.1



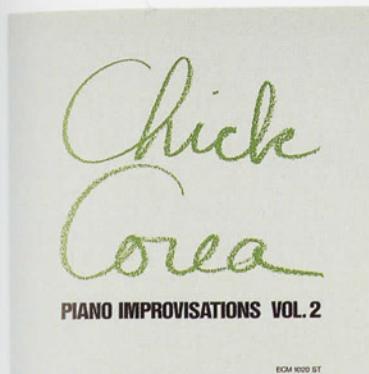
ECM 1017 1972  
D: B&B Wojirsch  
Ph: Danny Michael  
Keith Jarrett  
Facing You



ECM 1015 1971  
D: B&B Wojirsch  
Jan Garbarek/Bobo Stenson/Terje Rypdal/Arild Andersen/Jon Christensen  
Sart



ECM 1018/19 1971  
D: B&B Wojirsch  
Circle  
Paris Concert



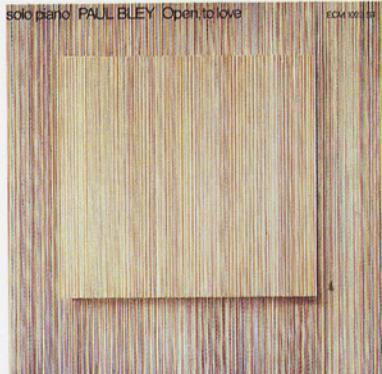
ECM 1020 1972  
D: B&B Wojirsch  
Chick Corea  
Piano Improvisations, Vol.2



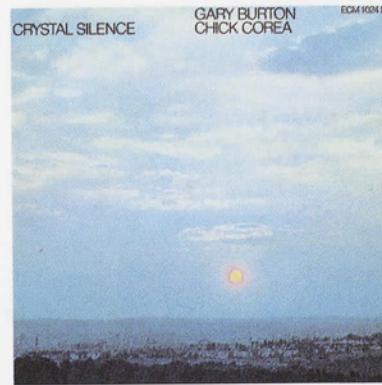
ECM 1021 1973  
AW: Barbara Wojirsch  
Keith Jarrett/Jack DeJohnette  
Ruta And Daitya



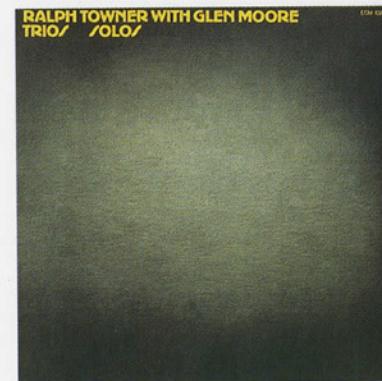
ECM 1022 1972  
Ph: Michael Manoogian  
Chick Corea  
Return To Forever



ECM 1023 1973  
D: B&B Wojirsch  
Paul Bley  
Open, To Love



ECM 1024 1973  
D: B&B Wojirsch  
Ph: Hans Paysan  
Gary Burton/Chick Corea  
Crystal Silence



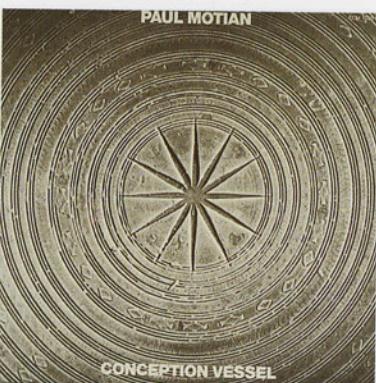
ECM 1025 1973  
D: B&B Wojirsch  
Ralph Towner with Glen Moore  
Trios/Solos



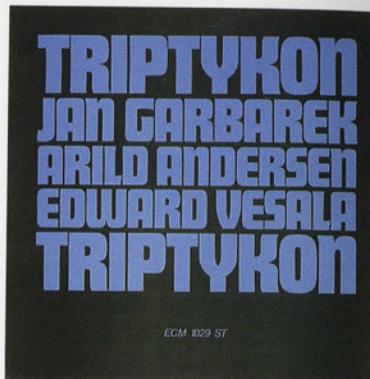
**ECM 1026** 1973  
D: B&B Wojirsch/Ph: Ed Sherman  
AW: Grace Williams  
Stanley Cowell Trio  
Illusion Suite



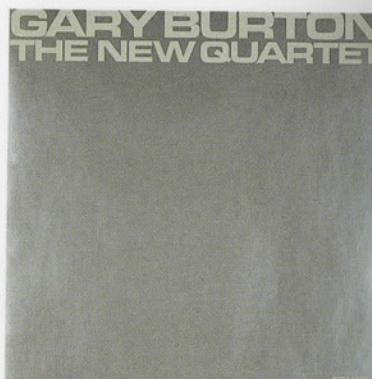
**ECM 1027** 1973  
D: Barbara Wojirsch/AW: D. Holland/Pueblo  
Designs and The Book of Signs  
David Holland Quartet  
Conference Of The Birds



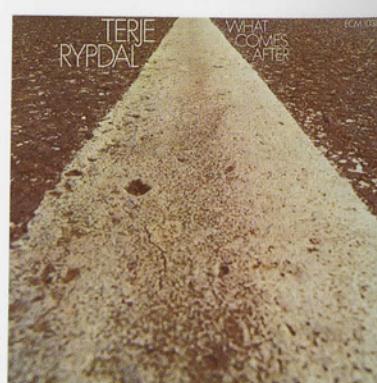
**ECM 1028** 1973  
D: B&B Wojirsch  
Ph: Paul Motian  
Paul Motian  
Conception Vessel



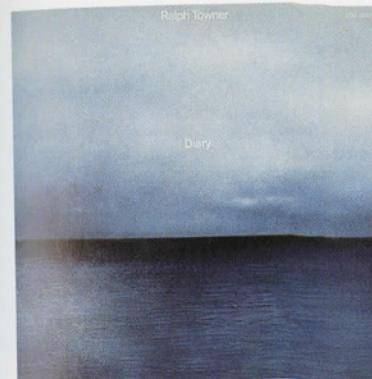
**ECM 1029** 1973  
D: B&B Wojirsch  
Jan Garbarek/Arild Andersen/Edward Vesala  
Triptykon



**ECM 1030** 1973  
D: B&B Wojirsch  
Gary Burton  
The New Quartet



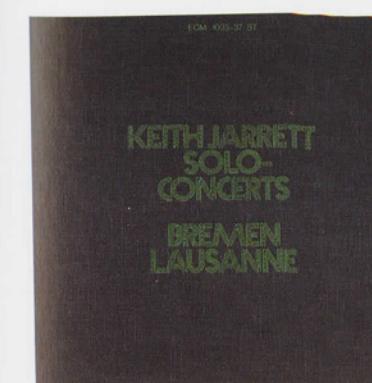
**ECM 1031** 1974  
D/Ph: Frieder Grindler  
Terje Rypdal  
What Comes After



**ECM 1032** 1974  
D: B&B Wojirsch  
Ralph Towner  
Diary



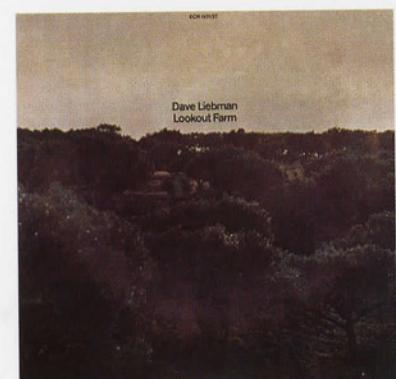
**ECM 1033/34** 1974  
D: B&B Wojirsch  
Keith Jarrett  
In The Light



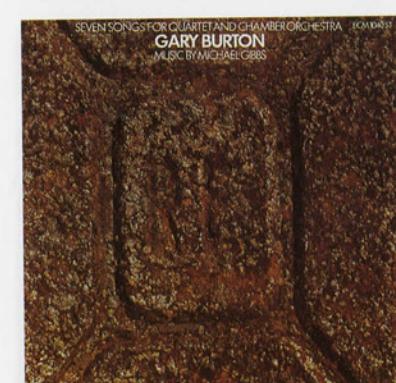
**ECM 1035-37** 1973  
D: B&B Wojirsch  
Keith Jarrett  
Solo-Concerts Bremen/Lausanne



**ECM 1038** 1974  
D/Ph: Frieder Grindler  
Art Lande/Jan Garbarek  
Red Lanta



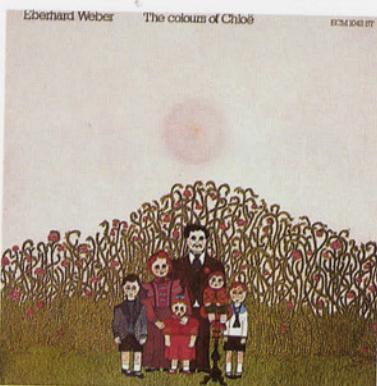
**ECM 1039** 1974  
D: B&B Wojirsch  
Ph: Nele Maar  
Dave Liebman  
Lookout Farm



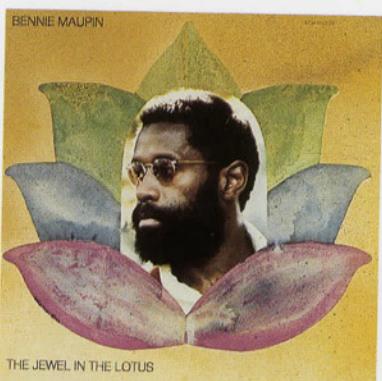
**ECM 1040** 1974  
D: Frieder Grindler  
Gary Burton  
Seven Songs For Quartet And Chamber Orchestra



**ECM 1041** 1974  
D: B&B Wojirsch  
Ph: Paul Maar  
Jan Garbarek/Bobo Stenson Quartet  
Witchi-Tai-To



**ECM 1042** 1974  
AW: Maja Weber  
Eberhard Weber  
The Colours of Chloë



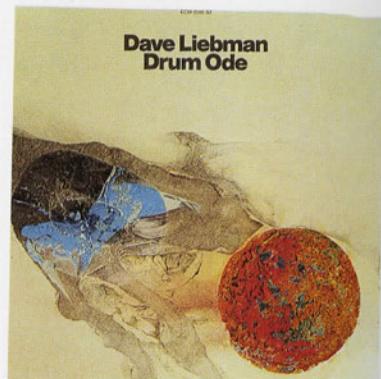
**ECM 1043** 1974  
D: Betye Saar  
Ph: James Lott  
Bennie Maupin  
The Jewel In The Lotus



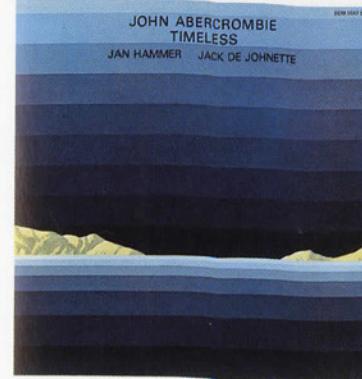
**ECM 1044** 1974  
D: B&B Wojirsch  
Ph: Tadayuki Naito  
Julian Priester  
Love, Love



**ECM 1045** 1974  
D: Dieter Bonhorst  
Ph: Tadayuki Naito  
Terje Rypdal  
Whenever I Seem To Be Far Away



**ECM 1046** 1975  
AW: Eugene Gregan  
Dave Liebman  
Drum Ode



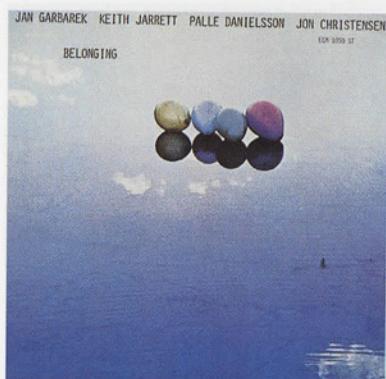
**ECM 1047** 1975  
D: Rolf Liese  
John Abercrombie  
Timeless



**ECM 1048** 1975  
D: B&B Wojirsch  
Paul Motian  
Tribute



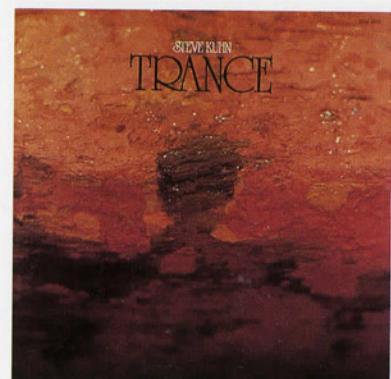
**ECM 1049** 1975  
D: B&B Wojirsch  
Keith Jarrett/Jan Garbarek  
Luminescence



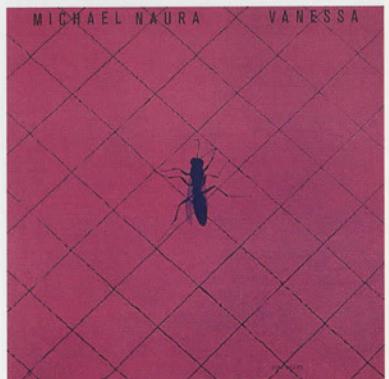
**ECM 1050** 1974  
D: B&B Wojirsch/Ph: Tadayuki Naito  
Jan Garbarek/Keith Jarrett/Palle Danielsson/  
Jon Christensen  
Belonging



**ECM 1051** 1974  
D: Frieder Grindler/Ph: Tadayuki Naito  
The Gary Burton Quintet  
with Eberhard Weber  
Ring



**ECM 1052** 1975  
D/Ph: Frieder Grindler  
Steve Kuhn  
Trance



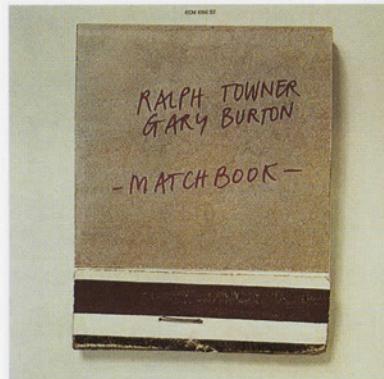
**ECM 1053** 1975  
D: B&B Wojirsch  
Ph: Tadayuki Naito  
Michael Naura  
Vanessa



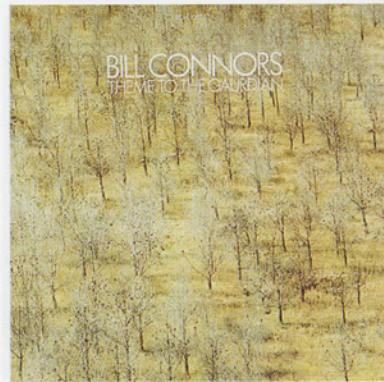
**ECM 1054** 1975  
D: B&B Wojirsch  
AW: Eugene Gregan  
Richard Beirach  
Eon



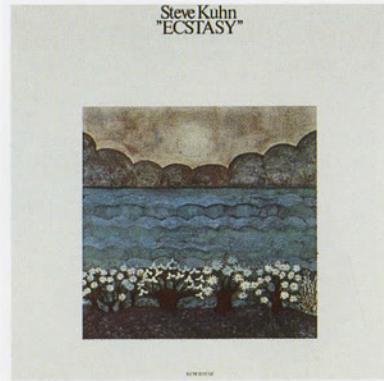
**ECM 1055** 1975  
D: B&B Wojirsch  
Ph: Nick Passmore and Walter Urbanowicz  
Gary Burton/Steve Swallow  
Hotel Hello



**ECM 1056** 1975  
D: B&B Wojirsch  
Ralph Towner/Gary Burton  
Matchbook



**ECM 1057** 1975  
D: Frieder Grindler  
Bill Connors  
Theme To The Guardian



**ECM 1058** 1975  
D: Dieter Bonhorst  
AW: Maja Weber  
Steve Kuhn  
Ecstasy



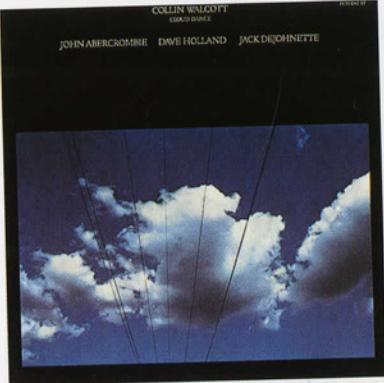
**ECM 1059** 1975  
D: B&B Wojirsch  
Ph: Niels Hartmann  
Arild Andersen  
Clouds In My Head



**ECM 1060** 1975  
D: Dieter Bonhorst  
Ph: Rainer Kiedrowski  
Ralph Towner  
Solstice



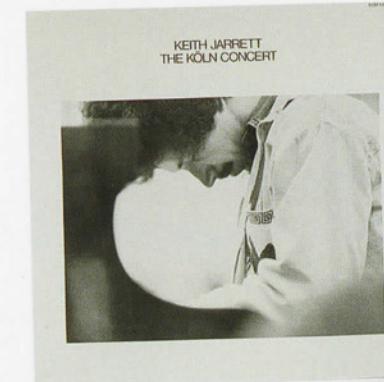
**ECM 1061** 1975  
D: Dieter Bonhorst  
AW: Maja Weber  
John Abercrombie/Dave Holland/Jack DeJohnette  
Gateway



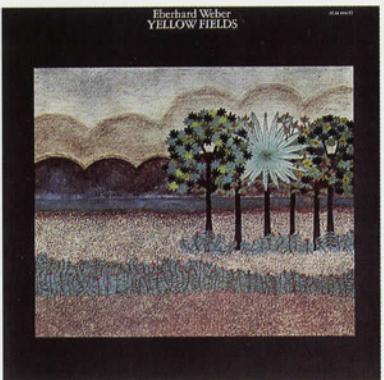
**ECM 1062** 1976  
D: Dieter Bonhorst  
Ph: Tadayuki Naito  
Collin Walcott  
Cloud Dance



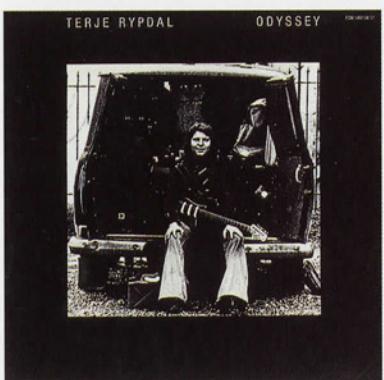
**ECM 1063** 1975  
D/Ph: Giuseppe Pino  
Enrico Rava  
The Pilgrim And The Stars



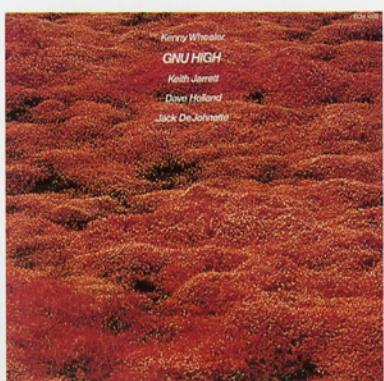
**ECM 1064/65** 1975  
D: B&B Wojirsch  
Ph: Wolfgang Frankenstein  
Keith Jarrett  
The Köln Concert



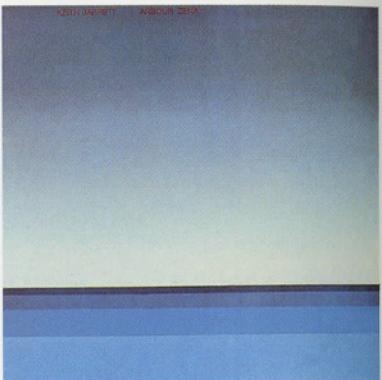
**ECM 1066** 1976  
D: Dieter Bonhorst  
AW: Maja Weber  
Eberhard Weber  
Yellow Fields



**ECM 1067/68** 1975  
D: Barbara Wojirsch  
Ph: Giuseppe Pino  
Terje Rypdal  
Odyssey



**ECM 1069** 1976  
D: Barbara Wojirsch  
Ph: Tadayuki Naito  
Kenny Wheeler  
Gnu High



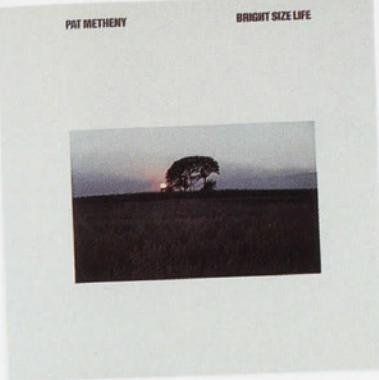
**ECM 1070** 1976  
D: Dieter Bonhorst  
AW: Rolf Liese  
Keith Jarrett  
Arbour Zena



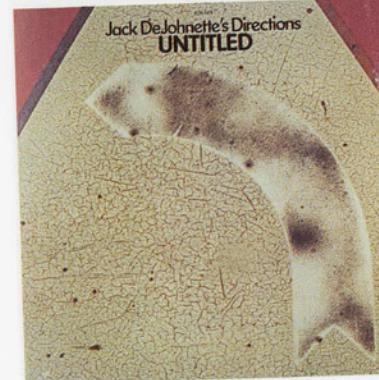
**ECM 1071** 1976  
D: Dieter Bonhorst  
Ph: Rainer Kiedrowski  
Tomasz Stanko  
Balladyna



**ECM 1072** 1976  
D: Dieter Bonhorst  
Ph: Rainer Kiedrowski  
Gary Burton Quintet  
Dreams So Real



**ECM 1073** 1976  
D: Dieter Bonhorst  
Ph: Rainer Kiedrowski  
Pat Metheny  
Bright Size Life



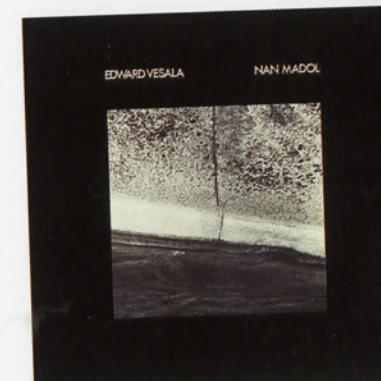
**ECM 1074** 1976  
D: Frieder Grindler  
Jack DeJohnette's Directions  
Untitled



**ECM 1075** 1976  
D: Frieder Grindler  
Jan Garbarek/Bobo Stenson Quartet  
Dansere



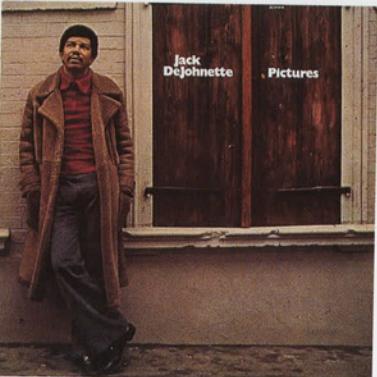
**ECM 1076** 1976  
D: Frieder Grindler  
Barre Phillips  
Mountainscapes



**ECM 1077** 1976  
D: Dieter Bonhorst  
Ph: Pawel Lucki  
Edward Vesala  
Nan Madol



**ECM 1078** 1977  
D: Beatrice Vidal  
Enrico Rava  
The Plot



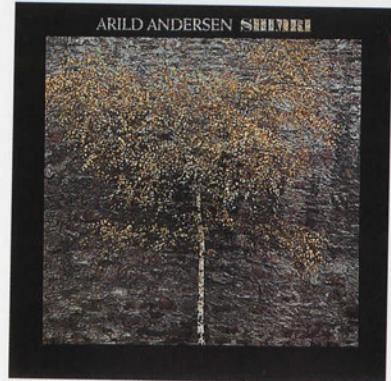
**ECM 1079** 1977  
D: Dieter Bonhorst  
Ph: Roberto Masotti  
Jack DeJohnette  
Pictures



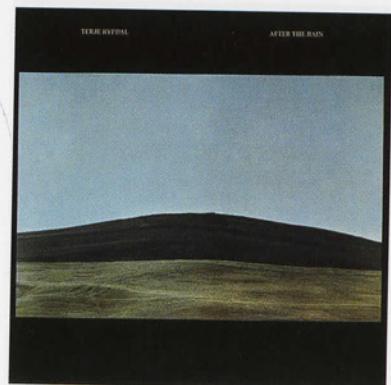
**ECM 1080** 1976  
D: Barbara Wojirsch  
Ph: Franco Fontana  
John Abercrombie/Ralph Towner  
Sargasso Sea



**ECM 1081** 1976  
D: Barbara Wojirsch  
Ph: Franco Fontana  
Art Lande  
Rubis Patrol



**ECM 1082** 1977  
D: Dieter Bonhorst  
Ph: Lajos Keresztes  
Arild Andersen  
Shimri



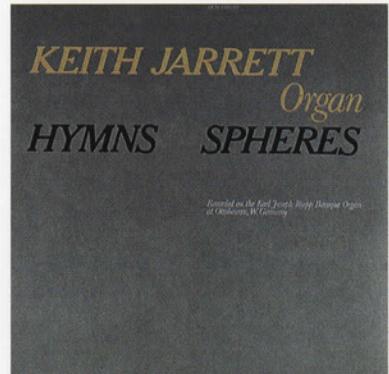
**ECM 1083** 1976  
D: Dieter Bonhorst  
Ph: Franco Fontana  
Terje Rypdal  
After The Rain



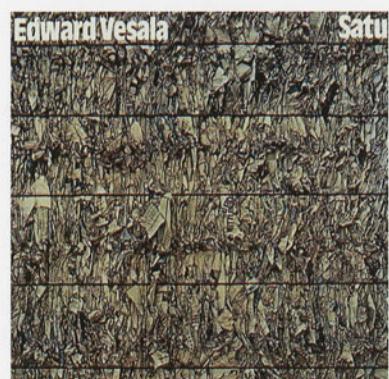
**ECM 1084** 1977  
D: Dieter Bonhorst  
AW: Maja Weber  
Eberhard Weber  
The Following Morning



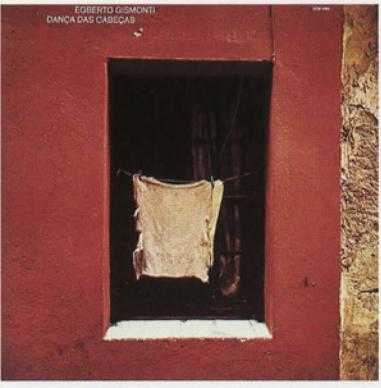
**ECM 1085** 1977  
D: Barbara Wojirsch  
Ph: Keith Jarrett  
Keith Jarrett  
The Survivors' Suite



**ECM 1086/87** 1976  
D: Barbara Wojirsch  
Keith Jarrett  
Hymns/Spheres



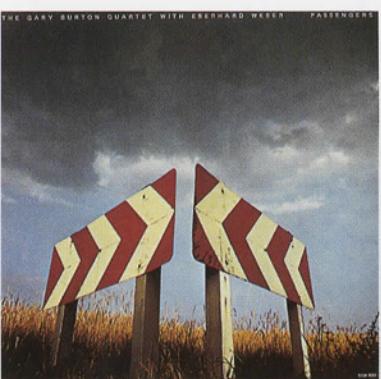
**ECM 1088** 1977  
D: Dieter Bonhorst  
Ph: Lajos Keresztes  
Edward Vesala



**ECM 1089** 1977  
D: Dieter Bonhorst  
Ph: Lajos Keresztes  
Egberto Gismonti  
Dança Das Cabeças



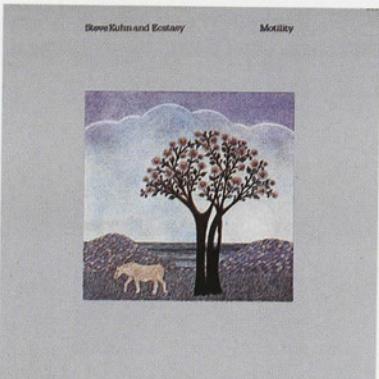
**ECM 1090/91** 1977  
D: Barbara Wojirsch  
Ph: Franco Fontana  
Keith Jarrett  
Staircase



**ECM 1092** 1977  
D: Dieter Bonhorst  
Ph: Lajos Keresztes  
The Gary Burton Quartet with Eberhard Weber  
Passengers



**ECM 1093 1977**  
D: Barbara Wojirsch  
Ph: Franco Fontana  
Jan Garbarek  
Dis



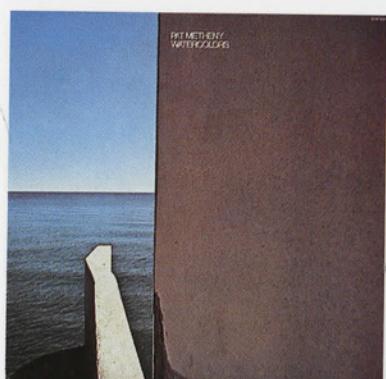
**ECM 1094 1977**  
D: Dieter Bonhorst  
AW: Maja Weber  
Steve Kuhn and Ecstasy  
Motility



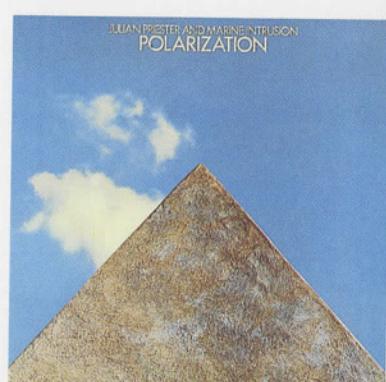
**ECM 1095 1977**  
D: Barbara Wojirsch  
Ralph Towner/Solstice  
Sound And Shadows



**ECM 1096 1977**  
D: Dieter Bonhorst  
Ph: Franco Fontana  
Collin Walcott  
Grazing Dreams



**ECM 1097 1977**  
D: Dieter Bonhorst  
Ph: Lajos Keresztes  
Pat Metheny  
Watercolors



**ECM 1098 1977**  
D: Frieder Grindler  
Julian Priester and Marine Intrusion  
Polarization



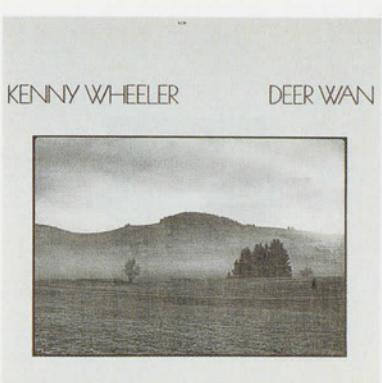
**ECM 1099 1977**  
D: Barbara Wojirsch  
Ph: Oti Aicher  
John Taylor/Norma Winstone/Kenny Wheeler  
Azimuth



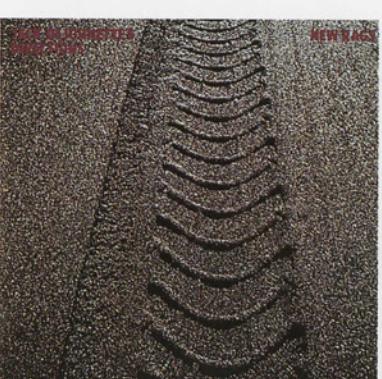
**ECM 1100 1978**  
D: Barbara Wojirsch  
Keith Jarrett  
Sun Bear Concerts



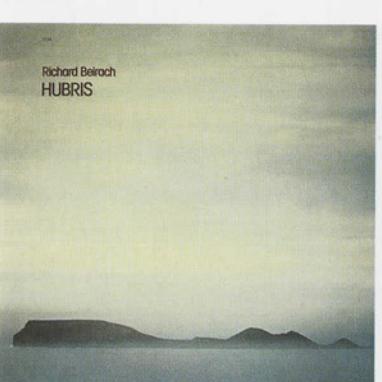
**ECM 1101 1978**  
D: Barbara Wojirsch  
AW: Nancy Brown Peacock  
Gary Peacock  
Tales Of Another



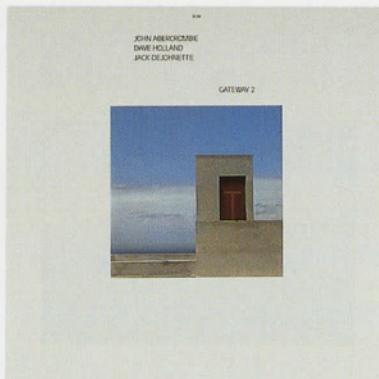
**ECM 1102 1978**  
D: Barbara Wojirsch  
Ph: Klaus Knaup  
Kenny Wheeler  
Deer Wan



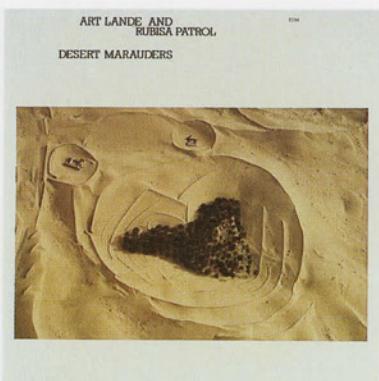
**ECM 1103 1978**  
D: Dieter Bonhorst  
Ph: Lajos Keresztes  
Jack DeJohnette's Directions  
New Rags



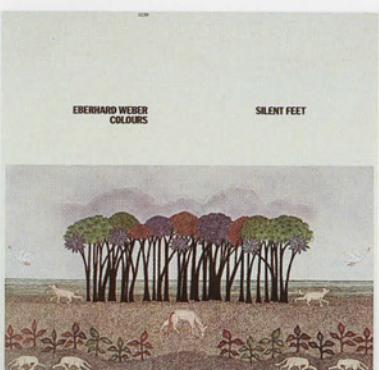
**ECM 1104 1978**  
D: Dieter Bonhorst  
Ph: Lajos Keresztes  
Richard Beirach  
Hubris



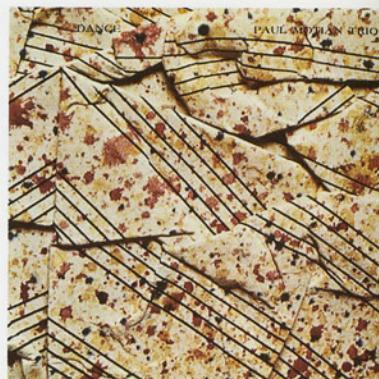
**ECM 1105** 1978  
D: Dieter Bonhorst  
Ph: Michael Heeg  
John Abercrombie/Dave Holland/Jack DeJohnette  
Gateway 2



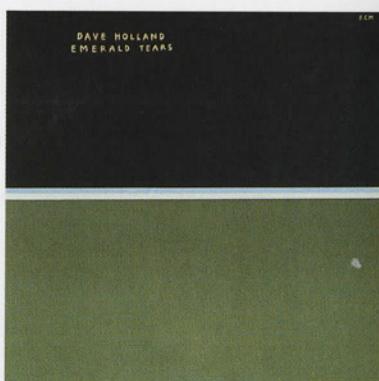
**ECM 1106** 1978  
D: Dieter Bonhorst  
Ph: Georg Gerster  
Art Lande and Rubisa Patrol  
Desert Marauders



**ECM 1107** 1978  
D: Dieter Bonhorst  
AW: Maja Weber  
Eberhard Weber Colours  
Silent Feet



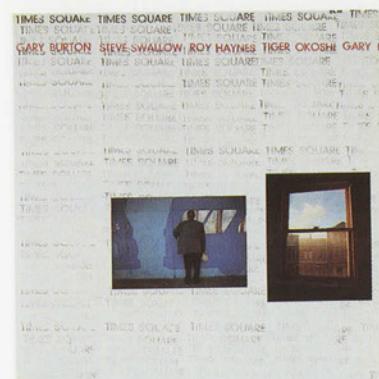
**ECM 1108** 1978  
D: Kenneth Hunter  
Paul Motian Trio  
Dance



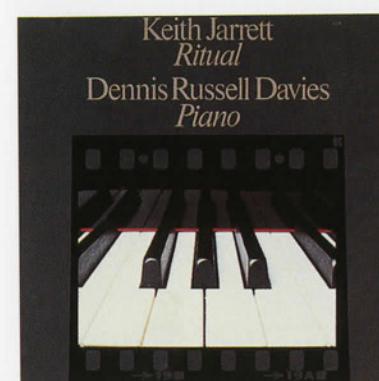
**ECM 1109** 1978  
D: Barbara Wojirsch  
Dave Holland  
Emerald Tears



**ECM 1110** 1978  
D: Barbara Wojirsch  
Ph: Klaus Knaup  
Terje Rypdal  
Waves



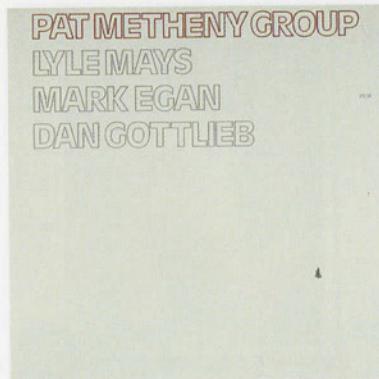
**ECM 1111** 1978  
D: Barbara Wojirsch  
Ph: Signe Mähler  
Gary Burton  
Times Square



**ECM 1112** 1982  
D: Barbara Wojirsch  
Ph: Signe Mähler  
Keith Jarrett: Ritual  
Dennis Russell Davies



**ECM 1113** 1978  
D: Dieter Bonhorst  
Ph: Franco Fontana  
Tom Van Der Geld and Children At Play  
Patience



**ECM 1114** 1978  
D: Barbara Wojirsch  
Pat Metheny Group



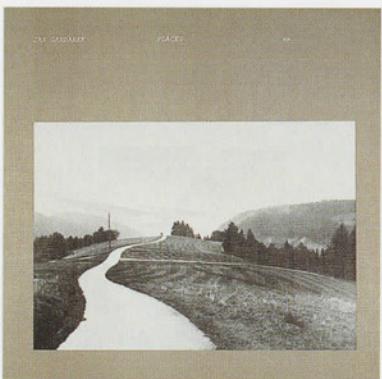
**ECM 1115** 1978  
D: Barbara Wojirsch  
Ph: Keith Jarrett  
Keith Jarrett  
My Song



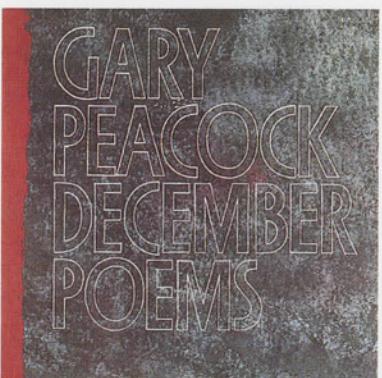
**ECM 1116** 1978  
D: Barbara Wojirsch  
Ph: Egberto Gismonti  
Egberto Gismonti  
Sol Do Meio Dia



**ECM 1117** 1978  
D: Barbara Wojirsch  
Ph: Don Leavitt  
John Abercrombie  
Characters



**ECM 1118** 1978  
D: Barbara Wojirsch  
Ph: Klaus Knaup  
Jan Garbarek  
Places



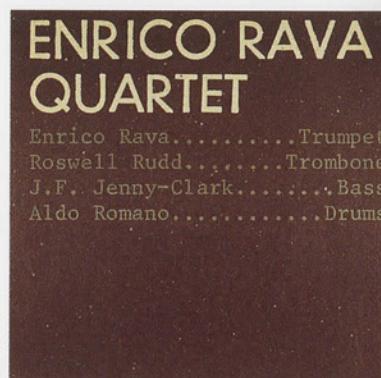
**ECM 1119** 1979  
D: Barbara Wojirsch  
AW: Nancy Brown Peacock  
Gary Peacock  
December Poems



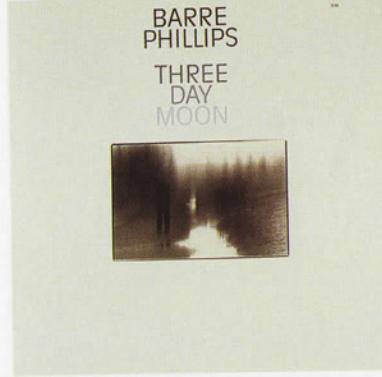
**ECM 1120** 1978  
D: Barbara Wojirsch  
Ph: Daniel Lienhard  
Bill Connors  
Of Mist And Melting



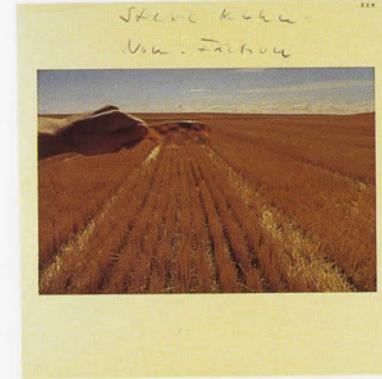
**ECM 1121** 1978  
D: Barbara Wojirsch  
AW: Armin Lambert  
Ralph Towner/Eddie Gomez/Jack DeJohnnette  
Batik



**ECM 1122** 1978  
D: Barbara Wojirsch  
Enrico Rava Quartet



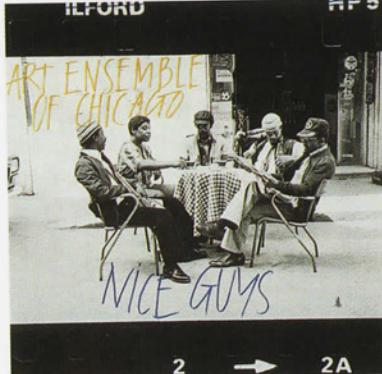
**ECM 1123** 1978  
D: Barbara Wojirsch  
Ph: Mikko Hietaharju  
Barre Phillips  
Three Day Moon



**ECM 1124** 1978  
D: Barbara Wojirsch  
Ph: Klaus Frahm  
Steve Kuhn  
Non-Fiction



**ECM 1125** 1979  
Ph: Dieter Rehm  
Terje Rypdal/Miroslav Vitous/Jack DeJohnette



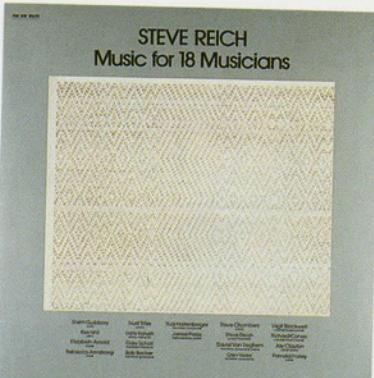
**ECM 1126** 1979  
D: Barbara Wojirsch  
Ph: Isio Saba  
Art Ensemble of Chicago  
Nice Guys



**ECM 1127** 1978  
D: Barbara Wojirsch  
Ph: Karl Kempf  
Arild Andersen Quartet  
Green Shading Into Blue

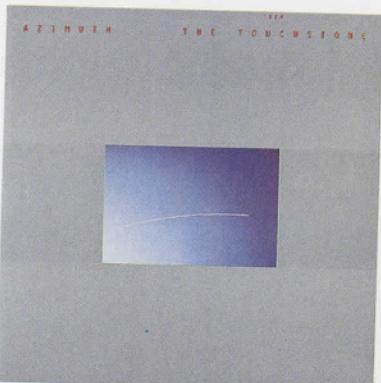


**ECM 1128** 1978  
D: Dieter Bonhorst  
Ph: Roberto Masotti  
Jack DeJohnette  
New Directions



**ECM New Series 1129 1978**

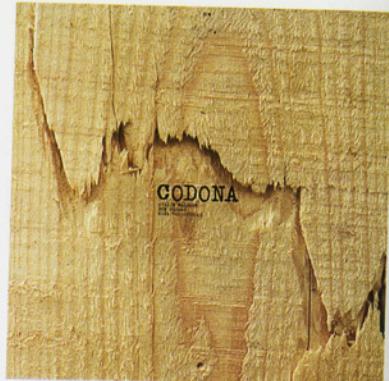
D: Paula Bisacca  
AW: Beryl Korot  
Steve Reich  
Music for 18 Musicians



**ECM 1130 1978**  
D: Barbara Wojirsch  
Ph: Dieter Rehm  
Azimuth  
The Touchstone



**ECM 1131 1979**  
D/Ph: Dieter Rehm  
Pat Metheny  
New Chautauqua



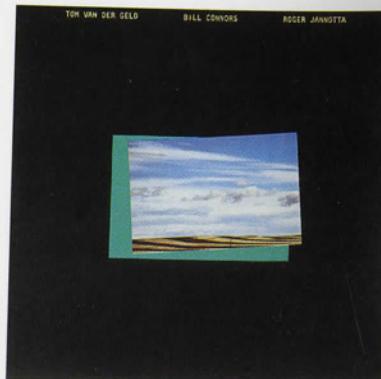
**ECM 1132 1979**

D/Ph: Frieder Grindler  
Collin Walcott/Don Cherry/Nana Vasconcelos  
Codona



**ECM 1133 1979**

D: Barbara Wojirsch  
Ph: Dieter Rehm  
John Abercrombie Quartet  
Arcade



**ECM 1134 1979**

D: Dieter Rehm  
Ph: Klaus Frahm  
Tom van der Geld/Bill Connors/Roger Jannotta  
Path



**ECM 1135 1979**

D: Barbara Wojirsch  
Ph: Eberhard Grames, Michael Heeg  
Jan Garbarek Group  
Photo with ...



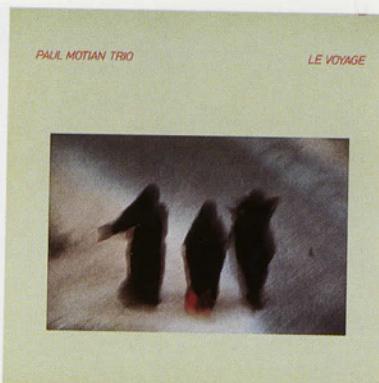
**ECM 1136 1979**

D: Barbara Wojirsch  
Ph: Wilton Montenegro  
Egberto Gismonti  
Solo

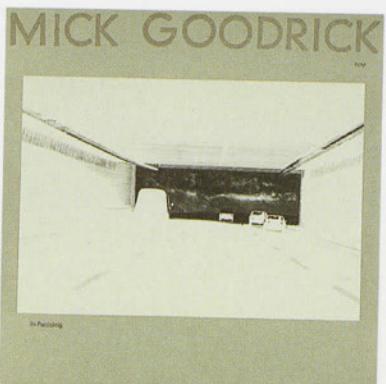


**ECM 1137 1979**

D: Maja Weber  
Eberhard Weber  
Fluid Rustle



**ECM 1138 1979**  
D: Dani Lienhard  
Ph: Tadayuki Naito  
Paul Motian Trio  
Le Voyage



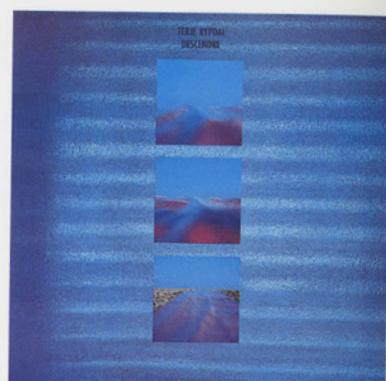
**ECM 1139 1979**  
D: Dieter Rehm  
Ph: Roberto Masotti  
Mick Goodrick  
In Pas(s)ing



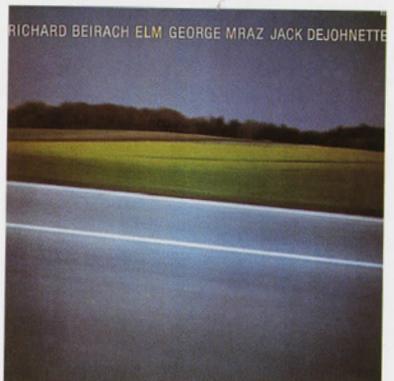
**ECM 1140 1979**  
D: Frieder Grindler  
Ph: Tadayuki Naito  
Gary Burton/Chick Corea  
Duet



**ECM 1141** 1979  
D/Ph: Frieder Grindler  
George Adams  
Sound Suggestions



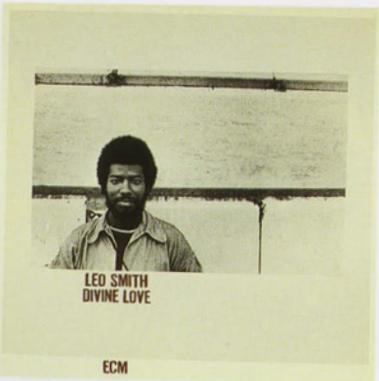
**ECM 1144** 1980  
D/Ph: Dieter Rehm  
Terje Rypdal  
Descendre



**ECM 1142** 1979  
D/Ph: Dieter Rehm  
Richard Beirach  
Elm



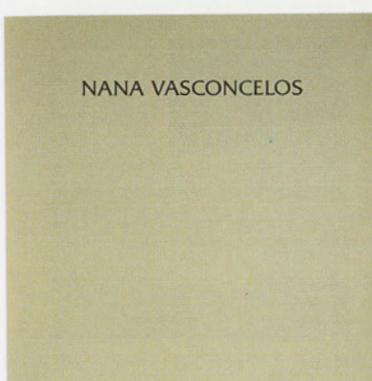
**ECM 1145** 1980  
D: Jürgen Peschel  
Ph: Joel Meyerowitz  
Miroslav Vitous  
First Meeting



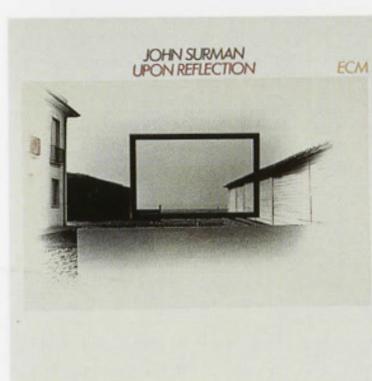
**ECM 1143** 1979  
D: Peter Brötzmann  
Ph: Roberto Masotti  
Leo Smith  
Divine Love



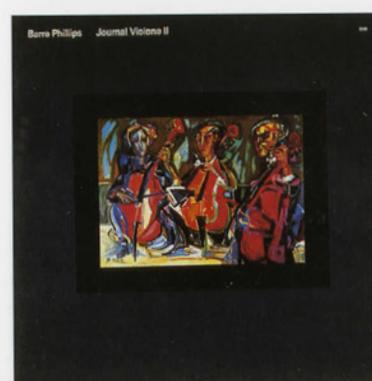
**ECM 1146** 1979  
D: Barbara Wojirsch  
Ph: Christian Vogt  
Double Image  
Dawn



**ECM 1147** 1980  
D: Horst Moser  
Nana Vasconcelos  
Saudades



**ECM 1148** 1979  
D: Dieter Rehm  
Ph: Christian Vogt  
John Surman  
Upon Reflection



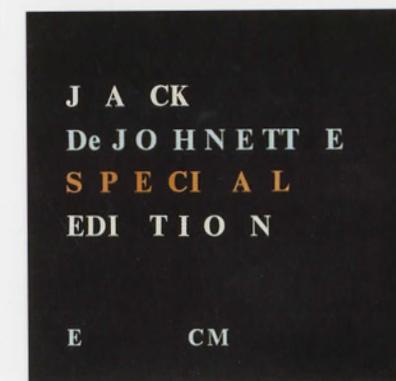
**ECM 1149** 1980  
D: Barbara Wojirsch  
AW: R. Balestra  
Barre Phillips  
Journal Violone II



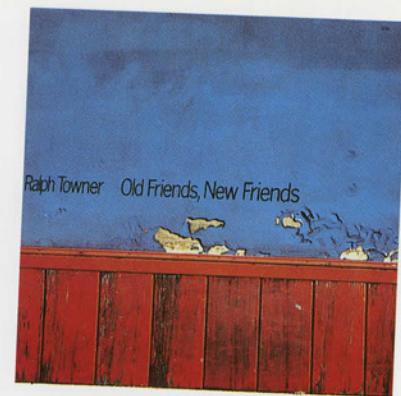
**ECM 1150** 1979  
D: Barbara Wojirsch  
Ph: Keith Jarrett  
Keith Jarrett  
Eyes Of The Heart



**ECM 1151** 1980  
D: Barbara Wojirsch  
Ph: Herbert Wenn  
Charlie Haden/Jan Garbarek/Egberto Gismonti  
Magico



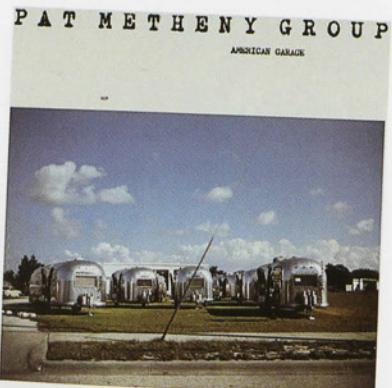
**ECM**  
**J A C K**  
**D e J O H N E T T E**  
**S P E C I A L**  
**E D I T I O N**



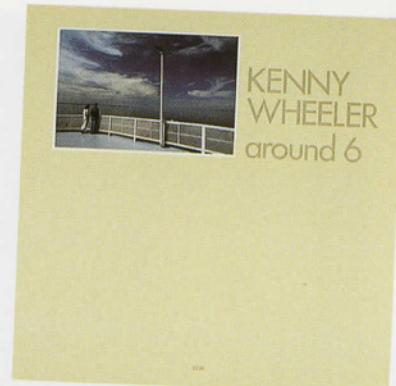
**ECM 1153 1979**  
D: Barbara Wojirsch  
Ph: Laurence D'Amico  
Ralph Towner  
Old Friends, New Friends



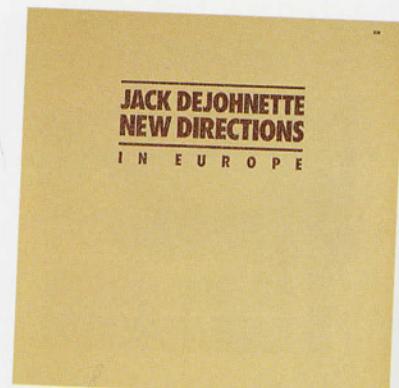
**ECM 1154 1979**  
D: Barbara Wojirsch/Ph: Herbert Wenn  
Don Cherry/Dewey Redman/Charlie Haden/  
Ed Blackwell  
Old And New Dreams



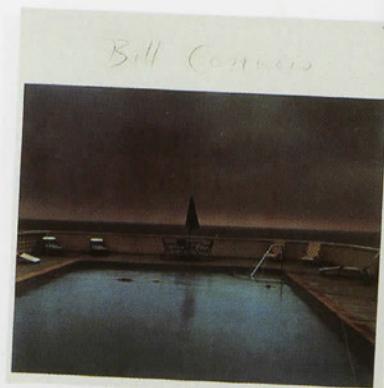
**ECM 1155 1979**  
D: Basil Pao  
Ph: Joel Meyerowitz  
Pat Metheny Group  
American Garage



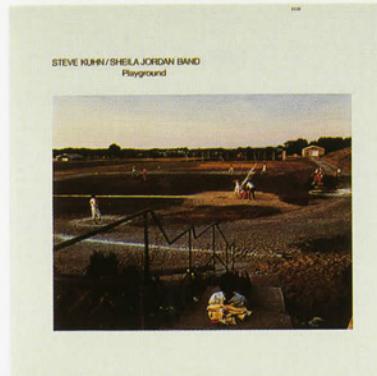
**ECM 1156 1980**  
D: Dieter Rehm  
Ph: Christian Vogt  
Kenny Wheeler  
Around 6



**ECM 1157 1980**  
D: Dieter Rehm  
Jack DeJohnette/New Directions  
In Europe



**ECM 1158 1980**  
D: Barbara Wojirsch/Dieter Rehm  
Ph: Joel Meyerowitz  
Bill Connors  
Swimming With A Hole In My Body



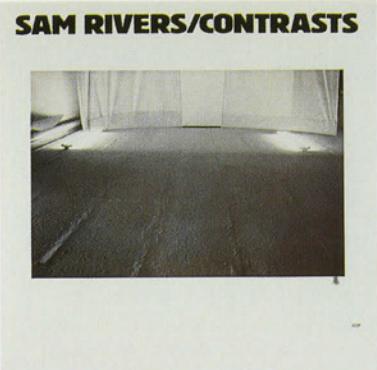
**ECM 1159 1980**  
D: Jürgen Peschel  
Ph: Joel Meyerowitz  
Steve Kuhn/Sheila Jordan Band  
Playground



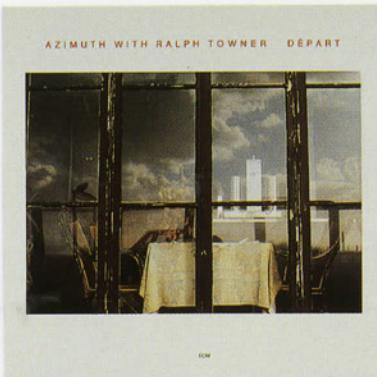
**ECM 1160 1980**  
D: Barbara Wojirsch  
Ph: Joel Meyerowitz  
Steve Swallow  
Home



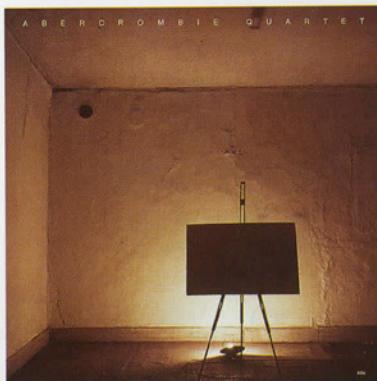
**ECM 1161 1980**  
D: Klaus Detjen  
David Darling  
Journal October



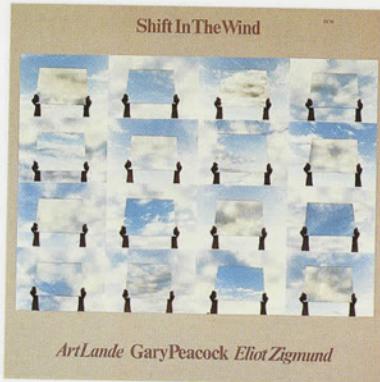
**ECM 1162 1980**  
D/Ph: Dieter Rehm  
Sam Rivers  
Contrasts



**ECM 1163 1980**  
D: Jürgen Peschel  
Ph: Volker Hilgert  
Azimuth with Ralph Towner  
Départ



**ECM 1164 1980**  
D/Ph: Dieter Rehm  
John Abercrombie  
Abercrombie Quartet

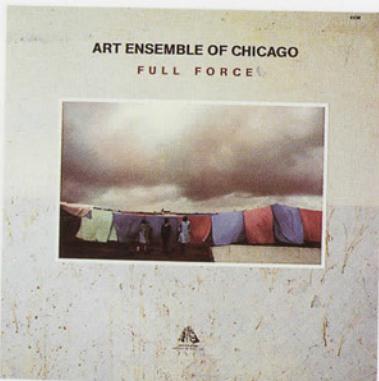


Shift In The Wind

**ECM 1165** 1981  
D: Barbara Wojirsch  
Ph: Gary Beydler  
Gary Peacock  
Shift In The Wind



**ECM 1166** 1980  
D: Dieter Rehm  
AW: Michelangelo Pistoletto  
Enrico Rava Quartet  
AH

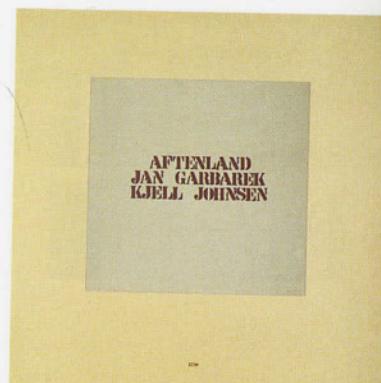


**ECM 1167** 1980  
D: Dieter Rehm  
Ph: Tadayuki Naitoh  
Art Ensemble of Chicago  
Full Force



**Steve Reich**  
Octet - Music for a Large Ensemble - Violin Phase

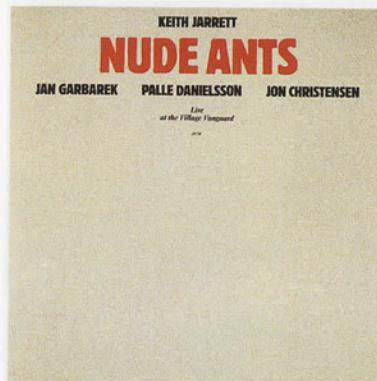
**ECM New Series 1168** 1980  
D: Barbara Wojirsch  
Steve Reich  
Octet/Music for a Large Ensemble/Violin Phase



**ECM 1169** 1980  
D: Barbara Wojirsch  
Jan Garbarek/Kjell Johnsen  
Aftenland



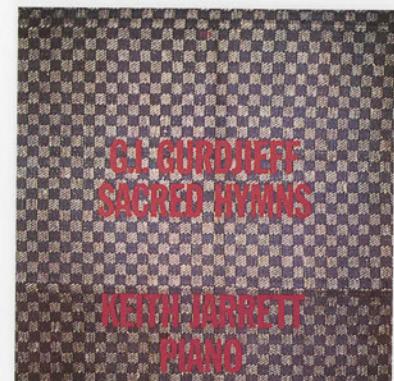
**ECM 1170** 1981  
D: Barbara Wojirsch  
AW: Ana Maria Miranda  
Charlie Haden/Jan Garbarek/Egberto Gismonti  
Folk Songs



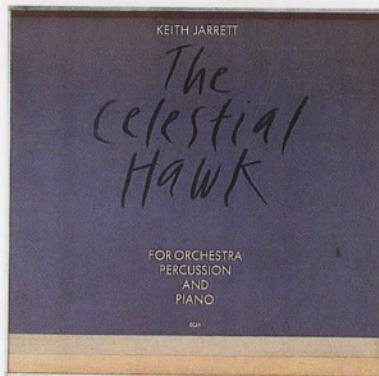
**ECM 1171/72** 1980  
D: Barbara Wojirsch  
Keith Jarrett  
Nude Ants



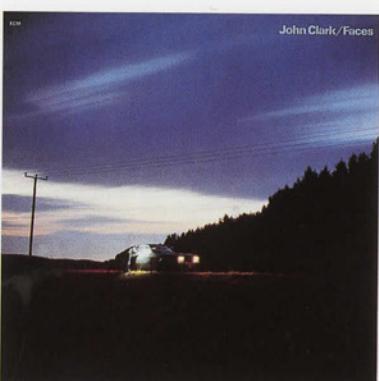
**ECM 1173** 1980  
D: Barbara Wojirsch  
AW: Michel Delpré  
Ralph Towner  
Solo Concert



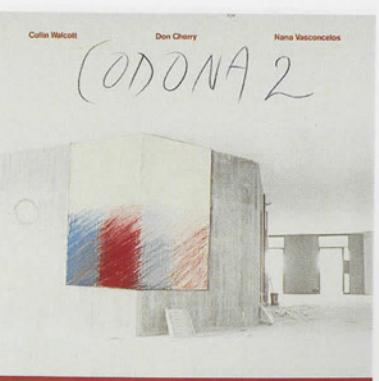
**ECM 1174** 1980  
D: Barbara Wojirsch  
G.I. Gurdjieff  
Sacred Hymns



**ECM 1175** 1980  
D: Barbara Wojirsch  
Keith Jarrett  
The Celestial Hawk



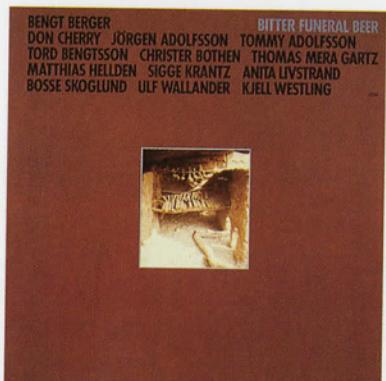
**ECM 1176** 1981  
D/Ph: Dieter Rehm  
John Clark  
Faces



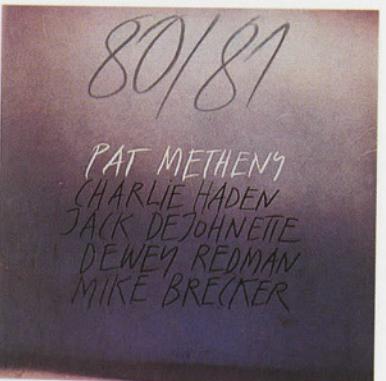
**ECM 1177** 1981  
D: Barbara Wojirsch  
Collin Walcott/Don Cherry/Nana Vasconcelos  
Codona 2



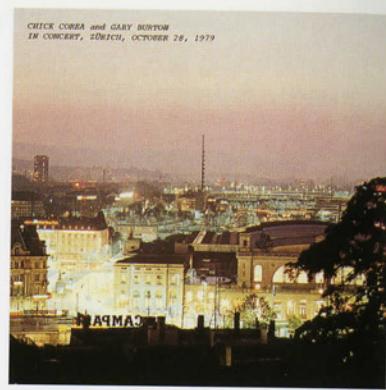
**ECM 1178** 1981  
D/Ph: Klaus Detjen  
Barre Phillips  
Music By ...



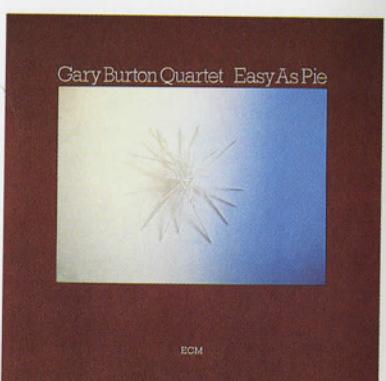
**ECM 1179** 1982  
D: Barbara Wojirsch  
Ph: Bengt Berger  
Bengt Berger  
Bitter Funeral Beer



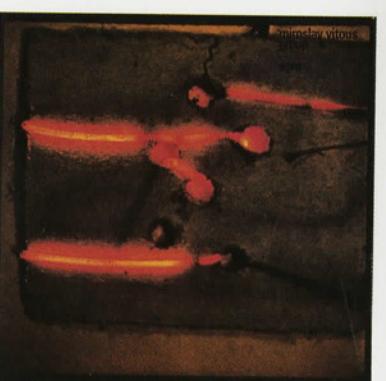
**ECM 1180/81** 1980  
D: Barbara Wojirsch  
Pat Metheny  
80/81



**ECM 1182/83** 1980  
D/Ph: Dieter Rehm  
Chick Corea/Gary Burton  
In Concert, Zürich, October 28, 1979



**ECM 1184** 1981  
D/Ph: Klaus Detjen  
Gary Burton Quartet  
Easy As Pie



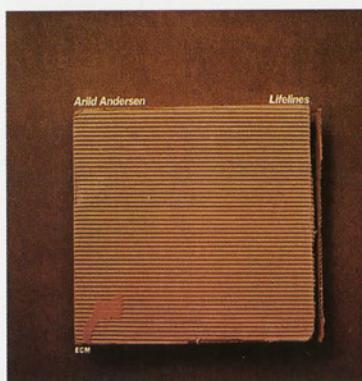
**ECM 1185** 1981  
D: Dieter Rehm  
Ph: Gabor Attalai  
Miroslav Vitous Group



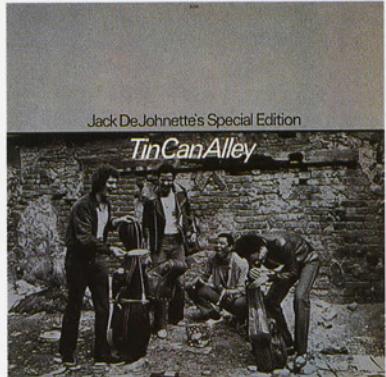
**ECM 1186** 1980  
D: Maja Weber  
Eberhard Weber Colours  
Little Movements



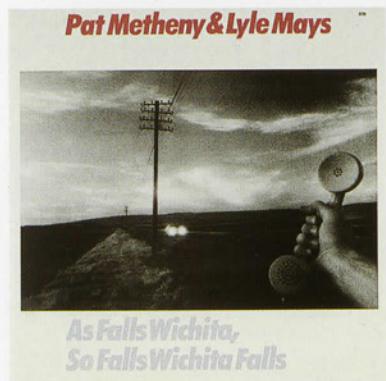
**ECM 1187** 1981  
D: Dieter Rehm  
Ph: Christian Vogt  
Rainer Brüninghaus  
Freigeweht



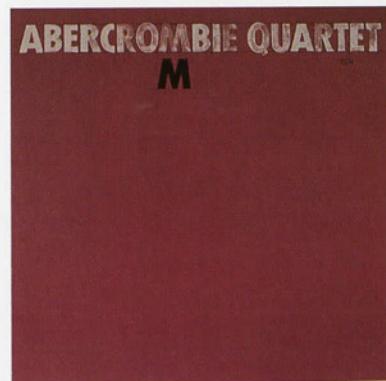
**ECM 1188** 1981  
D: Klaus Detjen  
Ph: Gabor Attalai  
Arild Andersen  
Lifelines



**ECM 1189** 1981  
D: Barbara Wojirsch  
Ph: Roberto Masotti  
Jack DeJohnette's Special Edition  
Tin Can Alley



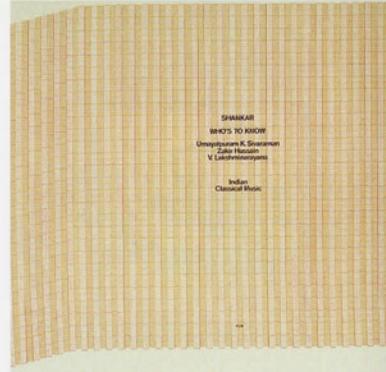
**ECM 1190** 1981  
D: Barbara Wojirsch  
Ph: Klaus Frahm  
Pat Metheny & Lyle Mays  
As Falls Wichita, So Falls Wichita Falls



**ECM 1191** 1981  
D: Barbara Wojirsch  
Abercrombie Quartet  
M



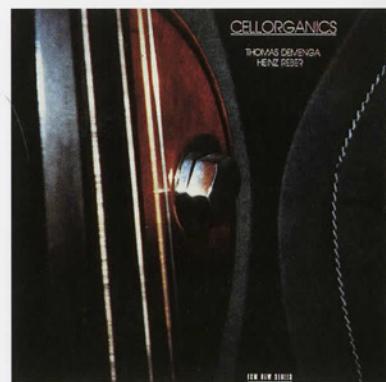
**ECM 1192** 1981  
D: Klaus Detjen  
Ph: Milan Horacek  
Terje Rypdal/Miroslav Vitous/Jack DeJohnette  
To Be Continued



**ECM 1195** 1981  
D: Barbara Wojirsch  
Shankar  
Who's To Know



**ECM 1193** 1981  
D: Susan Nash  
Ph: Christian Vogt  
John Surman  
The Amazing Adventures Of Simon Simon



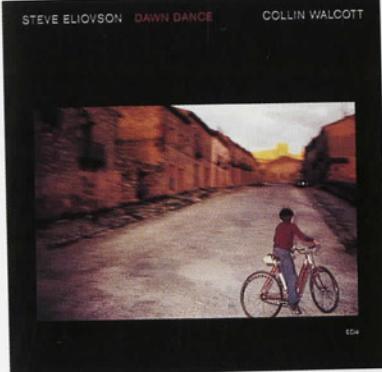
**ECM New Series 1196** 1981  
D: Herbert Distel  
Thomas Demenga/Heinz Reber  
Cellorganics



**ECM 1194** 1981  
D/Ph: Dieter Rehm  
First Avenue



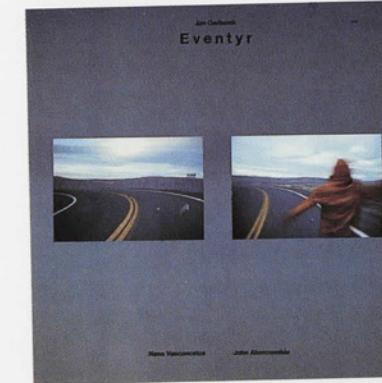
**ECM New Series 1197** 1981  
D: Barbara Wojirsch  
Ph: Sarah van Ouwerkerk  
Meredith Monk  
Dolmen Music



**ECM 1198** 1981  
D: Klaus Detjen  
Ph: Paul Maxon  
Steve Eliovson  
Dawn Dance



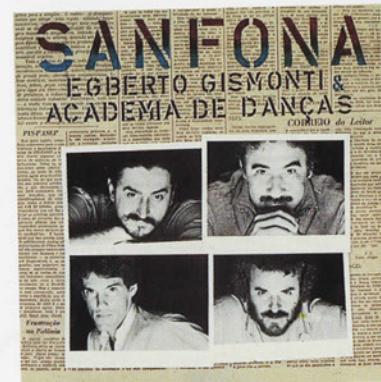
**ECM 1199** 1981  
D/Ph: Dieter Rehm  
Katrina Krinsky/Trevor Watts  
Stella Malu



**ECM 1200** 1981  
D: Barbara Wojirsch  
Ph: Frank Albiez  
Jan Garbarek  
Eventyr



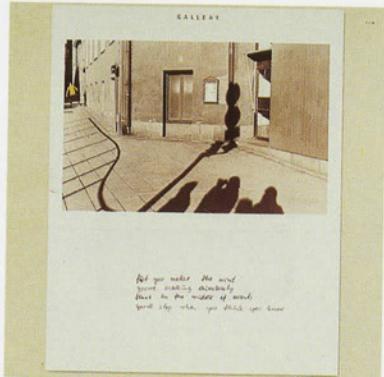
**ECM 1201/02** 1981  
D: Barbara Wojirsch  
Ph: Gabor Attalai  
Keith Jarrett  
Invocations/The Moth And The Flame



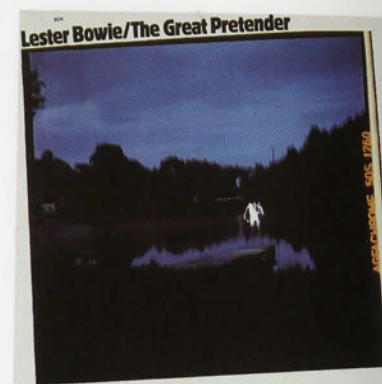
**ECM 1203/04** 1981  
D: Barbara Wojirsch  
Ph: Milton Montenegro  
Egberto Gismonti & Academia de Danças  
Sanfona



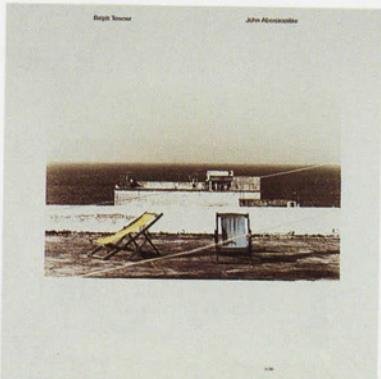
**ECM 1205** 1981  
D: Barbara Wojirsch  
Ph: Luigi Ghirri  
Old And New Dreams  
Playing



**ECM 1206 1981**  
D: Barbara Wojirsch  
Ph: Mikko Hietaharju  
Gallery



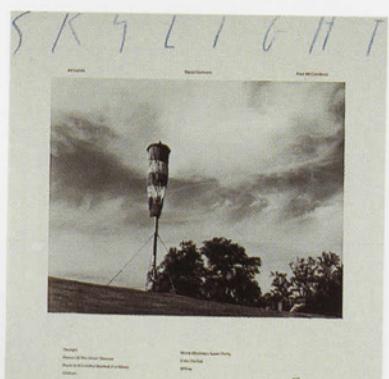
**ECM 1209 1981**  
D/Ph: Dieter Rehm  
Lester Bowie  
The Great Pretender



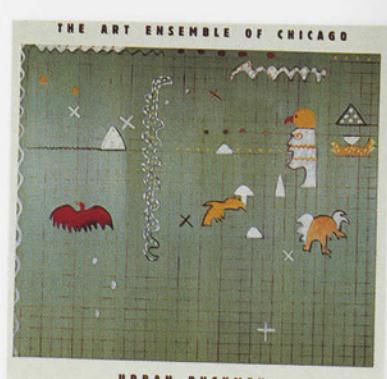
**ECM 1207 1982**  
D: Barbara Wojirsch  
Ph: Mikko Hietaharju  
Ralph Towner/John Abercrombie  
Five Years Later



**ECM 1210 1982**  
D/Ph: Dieter Rehm  
Gary Peacock  
Voice From The Past – Paradigm



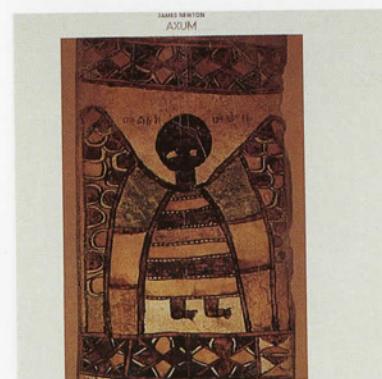
**ECM 1208 1982**  
D: Barbara Wojirsch  
Ph: Klaus Frahm  
Art Lande/David Samuels/Paul McCandless  
Skylight



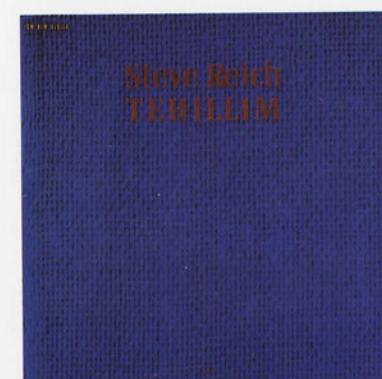
**ECM 1211/12 1982**  
D: Barbara Wojirsch  
AW: Emilio Cruz  
Art Ensemble of Chicago  
Urban Bushmen



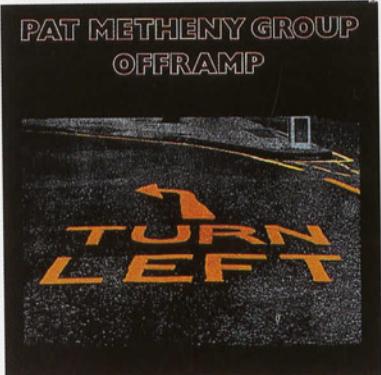
**ECM 1213 1982**  
D: Barbara Wojirsch  
Ph: Richard Sudhalter  
Steve Kuhn Quartet  
Last Year's Waltz



**ECM 1214 1982**  
D: Barbara Wojirsch  
AW: Jacques Mercier  
James Newton  
Axum



**ECM New Series 1215 1982**  
D: Paula Bisaccia Inc.  
Steve Reich  
Tehillim



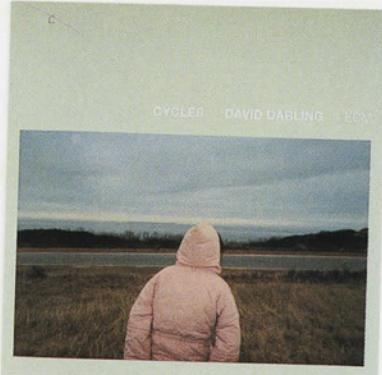
**ECM 1216 1982**  
D: Dieter Rehm  
AW: Gerd Winner  
Pat Metheny Group  
Offramp



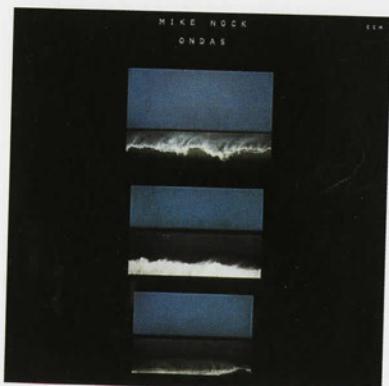
**ECM 1217 1982**  
D/Ph: Herbert Bardenheuer  
Ulrich P. Lask  
Lask



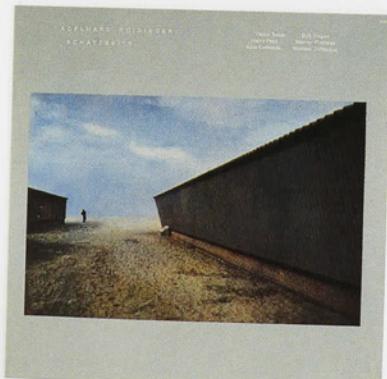
**ECM 1218 1982**  
D/Ph: Dieter Rehm  
Steve Tibbetts  
Northern Song



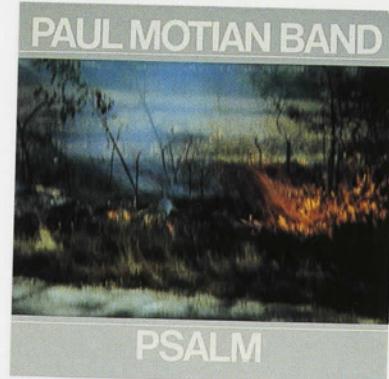
**ECM 1219** 1982  
D: Susan Nash  
Ph: Christian Vogt  
David Darling  
Cycles



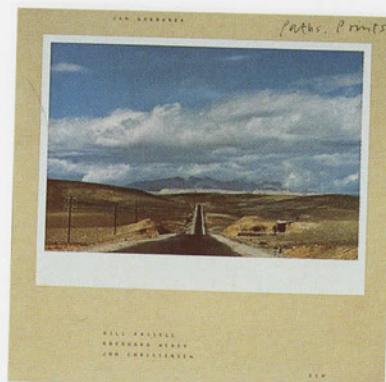
**ECM 1220** 1982  
D: Barbara Wojirsch  
Ph: Frank Albiez  
Mike Nock  
Ondas



**ECM 1221** 1982  
D: Dieter Rehm  
Ph: Christian Vogt  
Adelhard Roidinger  
Schattseite



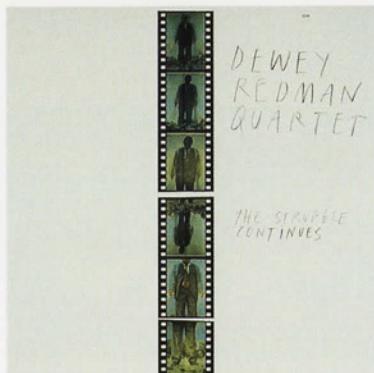
**ECM 1222** 1982  
D/Ph: Dieter Rehm  
Paul Motian Band  
Psalm



**ECM 1223** 1982  
D: Barbara Wojirsch  
Ph: Petra Nettelbeck  
Jan Garbarek  
Paths, Prints



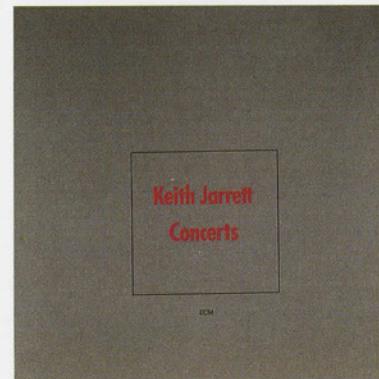
**ECM 1224** 1982  
D: Klaus Detjen  
Ph: Milan Horacek  
Enrico Rava Quartet  
Opening Night



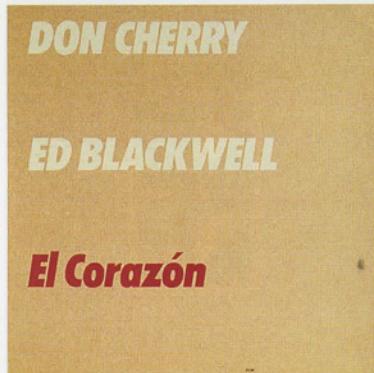
**ECM 1225** 1982  
D: Barbara Wojirsch  
Ph: Norbert Klinge  
Dewey Redman Quartet  
The Struggle Continues



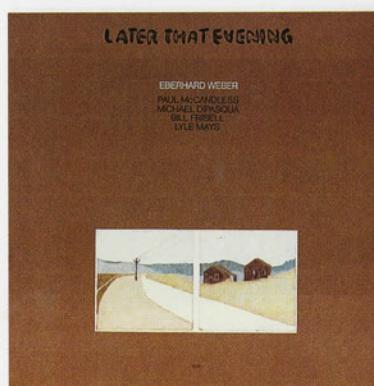
**ECM 1226** 1982  
D: Barbara Wojirsch  
AW: John Kalamaras  
Gary Burton Quartet  
Picture This



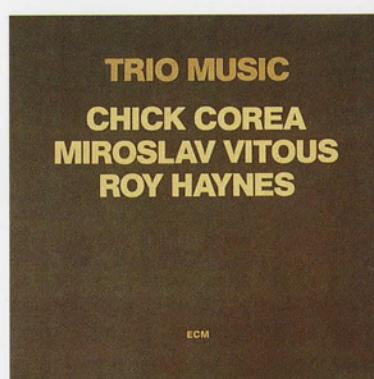
**ECM 1227-29** 1982  
D: Barbara Wojirsch  
Keith Jarrett  
Concerts



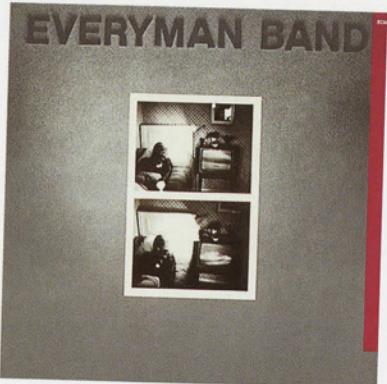
**ECM 1230** 1982  
D: Barbara Wojirsch  
Don Cherry/Ed Blackwell  
El Corazón



**ECM 1231** 1982  
D/AW: Maja Weber  
Eberhard Weber  
Later That Evening



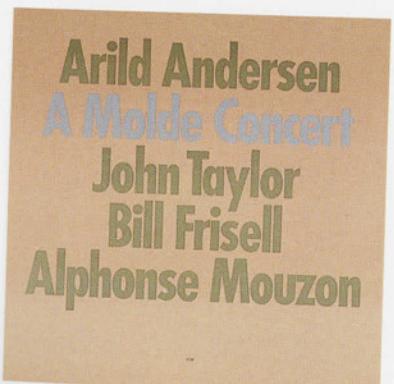
**ECM 1232/33** 1982  
D: Klaus Detjen  
Chick Corea/Miroslav Vitous/Roy Haynes  
Trio Music



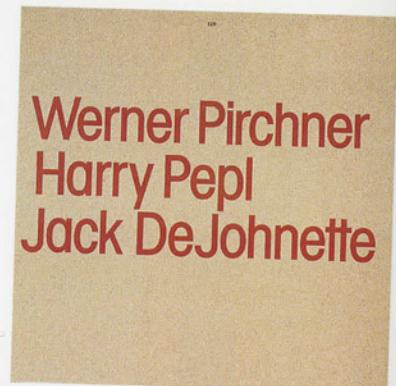
**ECM 1234** 1982  
D/Ph: Dieter Rehm  
Everyman Band



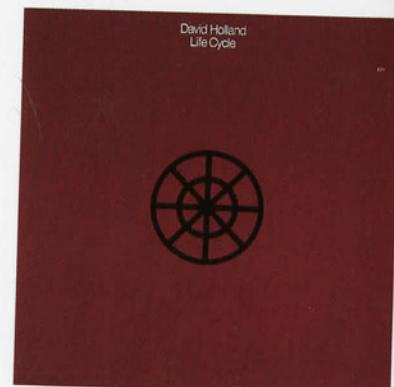
**ECM 1235** 1982  
D: Barbara Wojirsch  
Ph: Tom Zetterstrom  
Hajo Weber/Ulrich Ingembold  
Winterreise



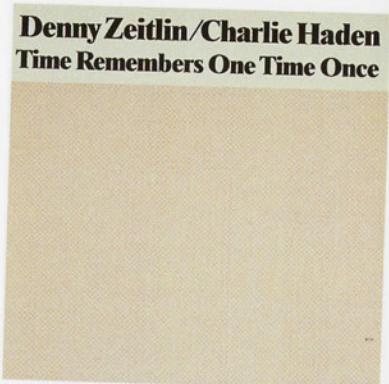
**ECM 1236** 1982  
D: Barbara Wojirsch  
Arild Andersen  
A Molde Concert



**ECM 1237** 1983  
D: Barbara Wojirsch  
Werner Pirchner/Harry Pepl/Jack DeJohnette



**ECM 1238** 1983  
D: Barbara Wojirsch  
David Holland  
Life Cycle

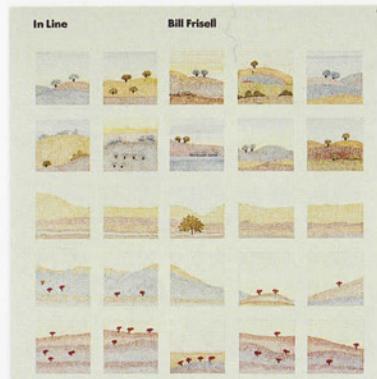


**ECM 1239** 1983  
D: Barbara Wojirsch  
Denny Zeitlin/Charlie Haden  
Time Remembers One Time Once

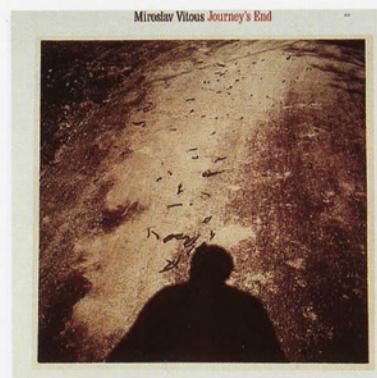
## MEREDITH MONK TURTLE DREAMS



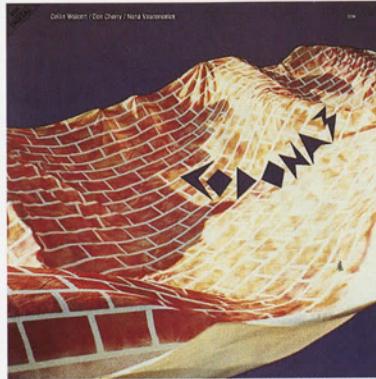
**ECM New Series 1240** 1983  
D: Barbara Wojirsch  
Ph: Sarah Ouwerkerk  
Meredith Monk  
Turtle Dreams



**ECM 1241** 1983  
D: Maja Weber  
Bill Frisell  
In Line



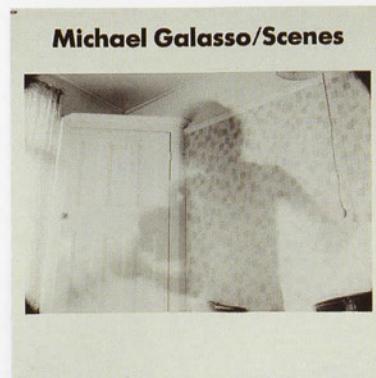
**ECM 1242** 1983  
D: Barbara Wojirsch  
Ph: Dag Alveng  
Miroslav Vitous  
Journey's End



**ECM 1243** 1982  
D: Barbara Wojirsch  
AW: Moki Cherry  
Collin Walcott/Don Cherry/Nana Vasconcelos  
Codona 3



**ECM 1244** 1983  
D: Klaus Detjen  
Ph: Karen Schoonmaker  
Jack DeJohnette's Special Edition  
Inflation Blues



**ECM 1245** 1983  
D: Dieter Rehm  
Ph: Mark Nelson  
Michael Galasso  
Scenes

# LESTER BOWIE



ECM 1246/47 1983

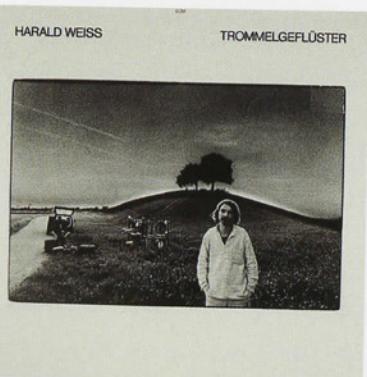
D: Barbara Wojirsch  
Ph: unknown  
Lester Bowie  
All The Magic!

## CHARLIE HADEN THE BALLAD OF THE FALLEN CARLA BLEY

DON CHERRY  
SHARON FREEMAN  
MICK GOODRICK  
JACK JEFFERS  
MICHAEL MANTLER  
PAUL MOTIAN  
JIM PEPPER  
DEWEY REDMAN  
STEVE SLAGLE  
GARY VALENTE

ECM 1248 1983

D: Barbara Wojirsch  
Charlie Haden  
The Ballad Of The Fallen



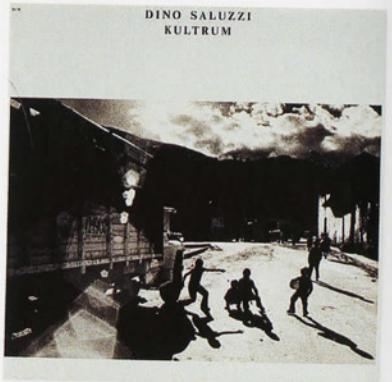
ECM New Series 1249 1983

D: Dieter Rehm  
Ph: Ralph Quinke  
Harald Weiss  
Trommelgeflüster



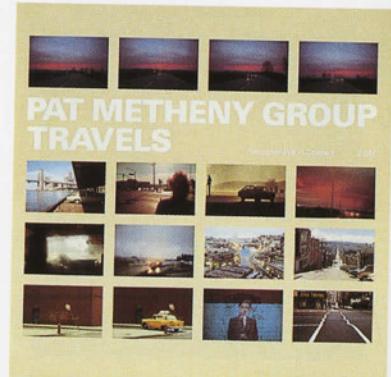
ECM 1250 1983

D: Barbara Wojirsch  
Ph: Steve Miller  
Ralph Towner  
Blue Sun



ECM 1251 1983

D: Dieter Rehm  
Ph: Steve Miller  
Dino Saluzzi  
Kulturum



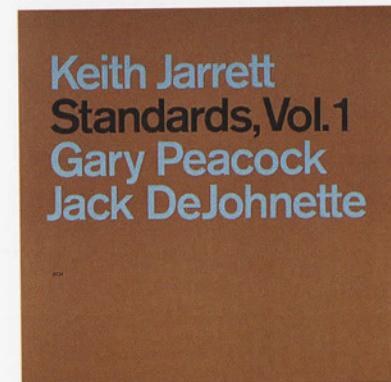
ECM 1252/53 1983

D: Dieter Rehm  
Ph: Dieter Rehm, Milan Horacek, Dieter Jähnig  
Pat Metheny Group  
Travels



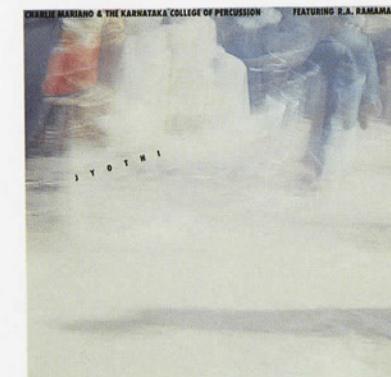
ECM 1254 1983

D: Dieter Rehm  
Ph: Jim Bengston  
John Surman  
Such Winters Of Memory



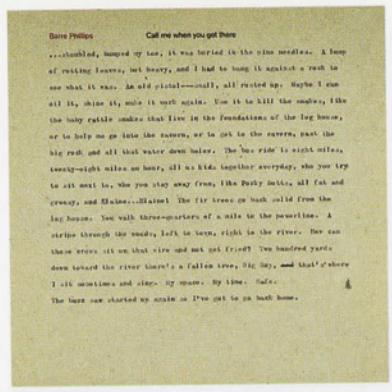
ECM 1255 1983

D: Barbara Wojirsch  
Keith Jarrett  
Standards, Vol. 1



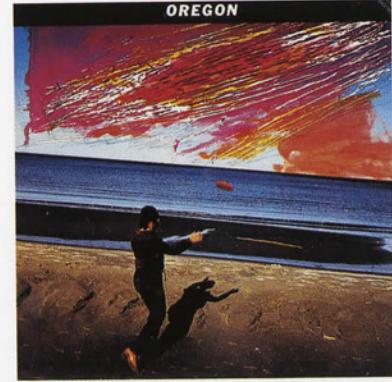
ECM 1256 1983

D/Ph: Dieter Rehm  
Charlie Mariano & The Karnataka College Of  
Percussion  
Jyothi



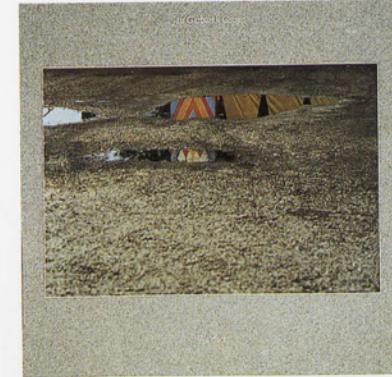
ECM 1257 1984

D: Barbara Wojirsch  
Barre Phillips  
Call Me When You Get There



ECM 1258 1983

D: Barbara Wojirsch  
Ph: Gabor Attalai  
Oregon

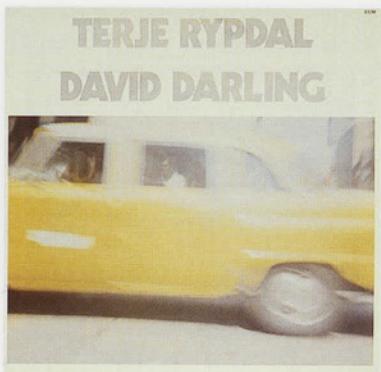


ECM 1259 1983

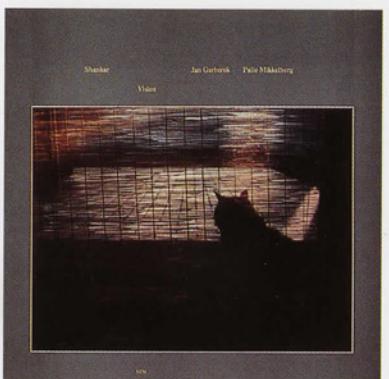
D: Barbara Wojirsch  
Ph: Monika Hasse  
Jan Garbarek Group  
Wayfarer



**ECM 1260** 1983  
D: Dieter Rehm  
Ph: Hubertus Mall  
Chick Corea/Gary Burton  
Lyric Suite for Sextet



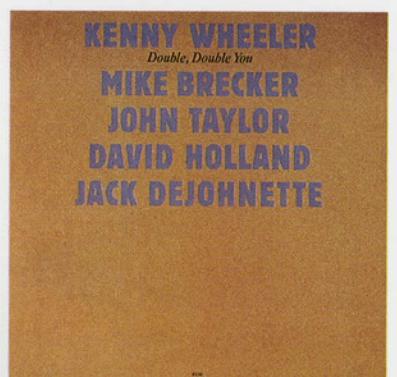
**ECM 1263** 1984  
D/Ph: Dieter Rehm  
Terje Rypdal/David Darling  
Eos



**ECM 1261** 1984  
D: Barbara Wojirsch  
Ph: Petra Nettebeck  
Shankar  
Vision



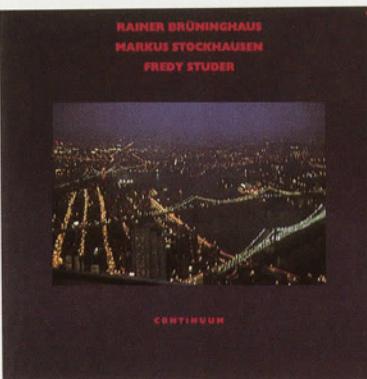
**ECM 1264** 1984  
D: Barbara Wojirsch  
Ph: Steve Miller  
Alfred Harth  
This Earth!



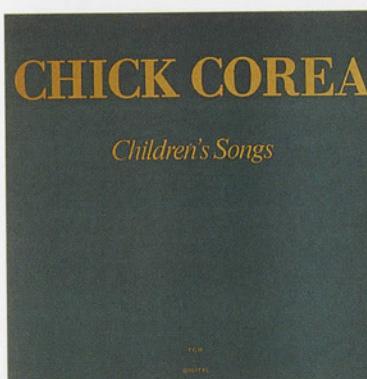
**ECM 1262** 1984  
D: Barbara Wojirsch  
Kenny Wheeler  
Double, Double You



**ECM 1265** 1984  
D: Barbara Wojirsch  
The George Gruntz Concert Jazz Band '83  
Theatre



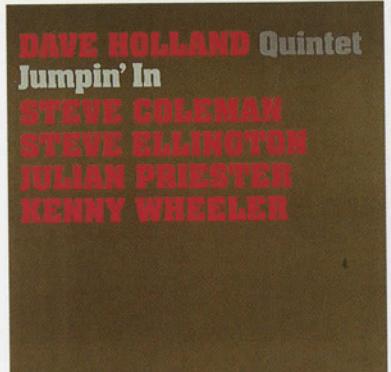
**ECM 1266** 1984  
D/Ph: Dieter Rehm  
Rainer Brüninghaus/Markus Stockhausen/  
Fredy Studer  
Continuum



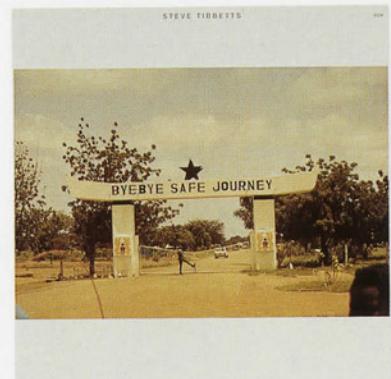
**ECM 1267** 1984  
D: Barbara Wojirsch  
Chick Corea  
Children's Songs



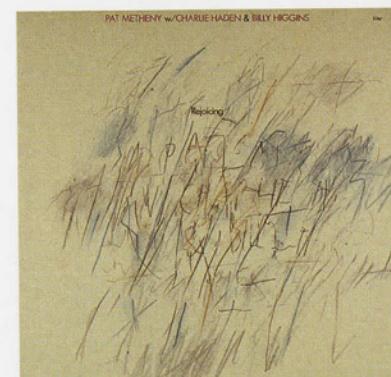
**ECM 1268** 1984  
D: Herbert Badenheuer  
Ulrich P. Lask  
Lask 2: Sucht + Ordnung  
Rejoicing



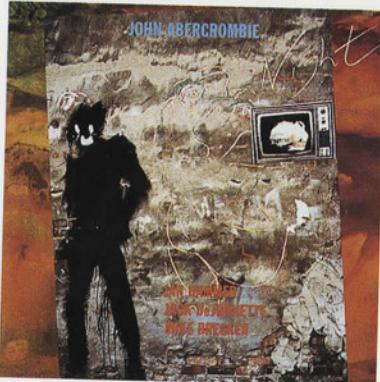
**ECM 1269** 1984  
D: Barbara Wojirsch  
Dave Holland Quintet  
Jumpin' In



**ECM 1270** 1984  
D: Dieter Rehm  
Ph: Bill Tilton  
Steve Tibbetts  
Safe Journey



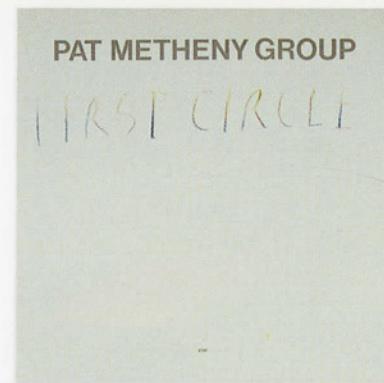
**ECM 1271** 1984  
D: Barbara Wojirsch  
Pat Metheny  
Rejoicing



**ECM 1272** 1984  
D/Ph: Dieter Rehm  
John Abercrombie  
Night



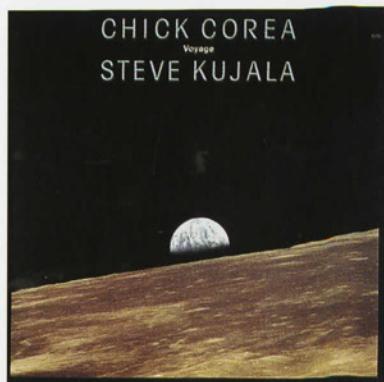
**ECM New Series 1275** 1984  
D: Barbara Wojirsch  
Arvo Pärt  
Tabula Rasa



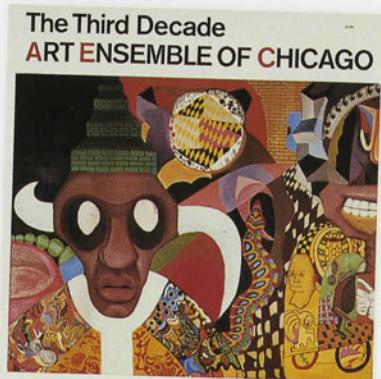
**ECM 1278** 1984  
D: Barbara Wojirsch  
Pat Metheny Group  
First Circle



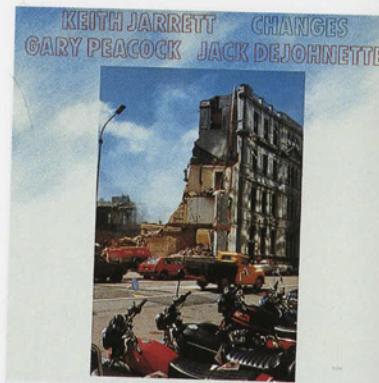
**ECM New Series 1281** 1985  
D: Dieter Rehm  
Ph: Hanns-Peter Huss  
Michael Fahres  
Piano. Harfe



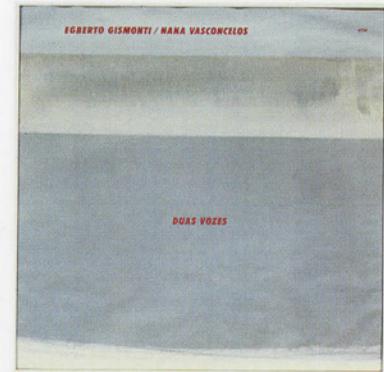
**ECM 1282** 1985  
D: Barbara Wojirsch  
Ph: NASA  
Chick Corea/Steve Kujala  
Voyage



**ECM 1273** 1985  
D: Barbara Wojirsch  
AW: Roscoe E. Mitchell  
Art Ensemble of Chicago  
The Third Decade



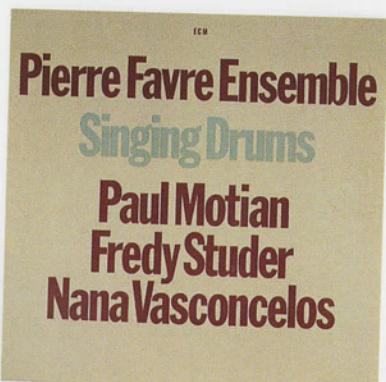
**ECM 1276** 1984  
D: Barbara Wojirsch  
Ph: Rose Anne Colavito  
Keith Jarrett  
Changes



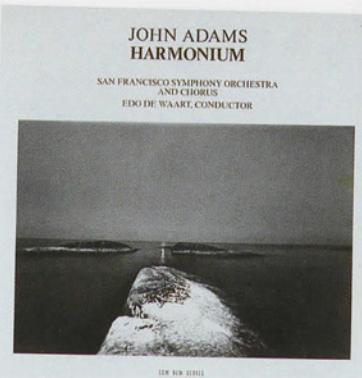
**ECM 1279** 1985  
D: Barbara Wojirsch  
Egberto Gismonti/Nana Vasconcelos  
Duas Vozes



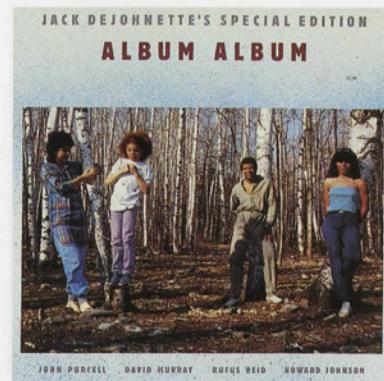
**ECM 1283** 1985  
D: Barbara Wojirsch  
Ph: Paul Motian  
Paul Motian Trio  
It Should've Happened A Long Time Ago



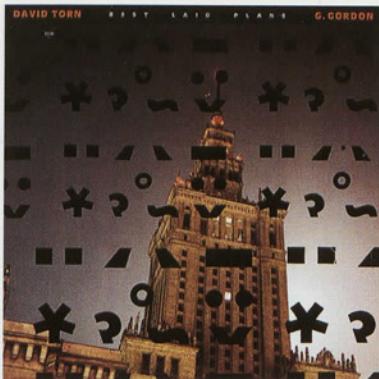
**ECM 1274** 1984  
D: Klaus Detjen  
Pierre Favre Ensemble  
Singing Drums



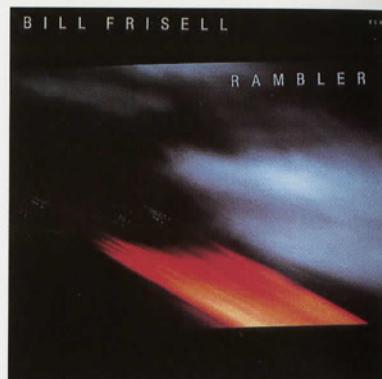
**ECM New Series 1277** 1984  
D: Barbara Wojirsch  
Ph: Jim Bengston  
John Adams  
Harmonium



**ECM 1280** 1984  
D: Barbara Wojirsch  
Ph: Karen Schoomaker  
Jack DeJohnette's Special Edition  
Album



ECM 1284 1985  
D/Ph: Dieter Rehm  
David Torn  
Best Laid Plans



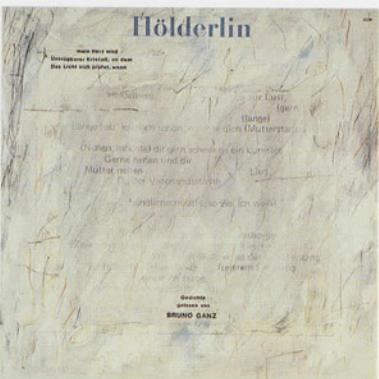
ECM 1287 1985  
Ph: J. R. Clare  
Bill Frisell  
Rambler



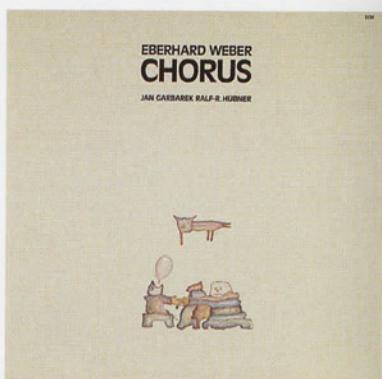
ECM 1290 1985  
D: Dieter Rehm  
AW: Gerd Winner  
Everyman Band  
Without Warning



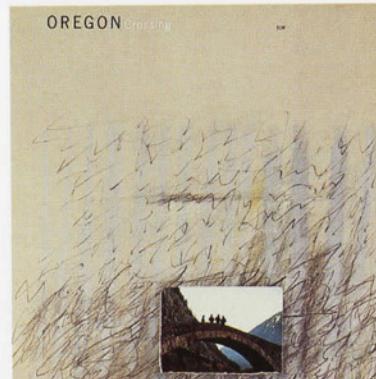
ECM 1293 1985  
D: Dieter Rehm  
Ph: Michael Penner  
Gary Burton Quartet  
Real Life Hits



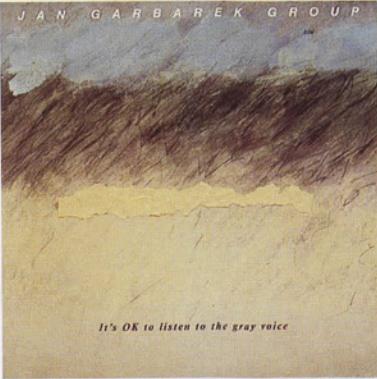
ECM New Series 1285 1984  
D: Barbara Wojirsch  
Hölderlin: Gedichte  
Bruno Ganz



ECM 1288 1985  
D/AW: Maja Weber  
Eberhard Weber  
Chorus



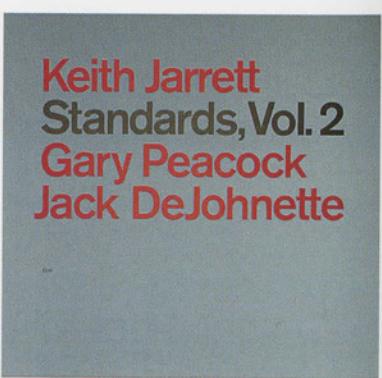
ECM 1291 1985  
D: Barbara Wojirsch  
Ph: Jo Härtig  
Oregon  
Crossing



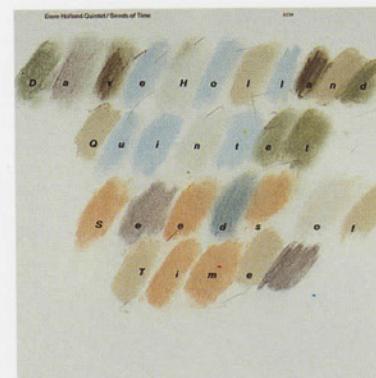
ECM 1294 1985  
D: Barbara Wojirsch  
Jan Garbarek Group  
It's OK To Listen To The Gray Voice



ECM 1286 1985  
D: Dieter Rehm  
Ph: Petra Nettelbeck  
Shankar  
Song For Everyone



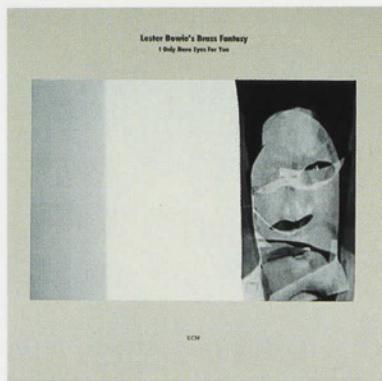
ECM 1289 1985  
D: Barbara Wojirsch  
Keith Jarrett  
Standards, Vol. 2



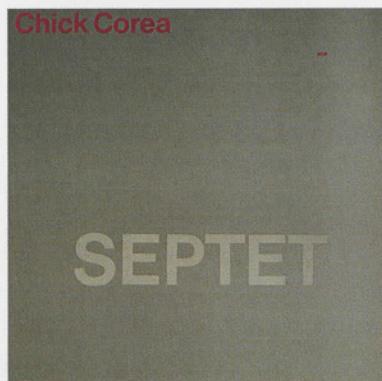
ECM 1292 1985  
D: Barbara Wojirsch  
Dave Holland Quintet  
Seeds Of Time



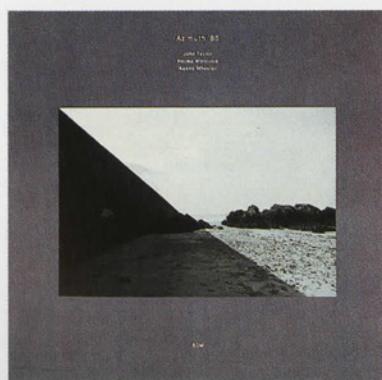
ECM 1295 1985  
D: Dieter Rehm  
Ph: Christian Vogt  
John Surman  
Withholding Pattern



**ECM 1296 1985**  
D: Dieter Rehm  
Ph: Karl Johnson  
Lester Bowie's Brass Fantasy  
I Only Have Eyes For You



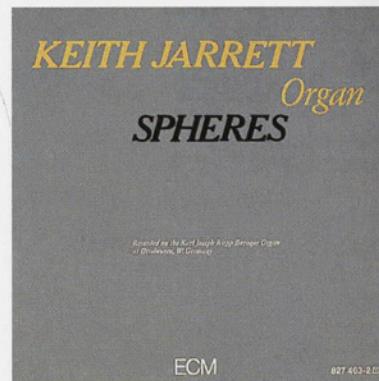
**ECM 1297 1985**  
D: Barbara Wojirsch  
Chick Corea  
Septet



**ECM 1298 1985**  
D: Dieter Rehm  
Ph: Christian Vogt  
Azimuth  
Azimuth '85



**ECM 1299 1986**  
D: Dieter Rehm  
Ph: Mikko Hietaharju  
Mark Johnson  
Bass Desires



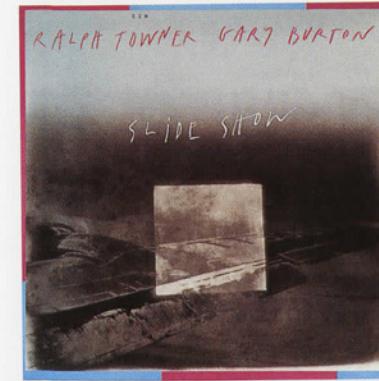
**ECM 1302 1985**  
D: Barbara Wojirsch  
Keith Jarrett  
Spheres



**ECM 1303 1985**  
D/Ph: Dieter Rehm  
Terje Rypdal  
Chaser



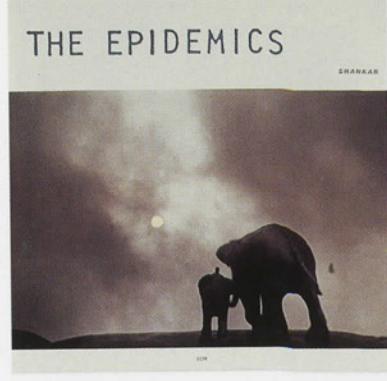
**ECM New Series 1304/05 1985**  
D: Barbara Wojirsch  
Gidon Kremer  
Edition Lockenhaus Vol. 1 & 2



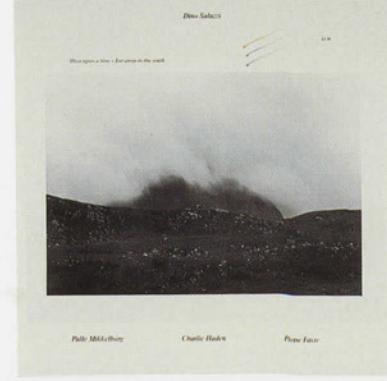
**ECM 1306 1986**  
D: Barbara Wojirsch  
Ralph Towner/Gary Burton  
Slide Show



**ECM 1307 1986**  
D: Barbara Wojirsch  
First House  
Eréndira



**ECM 1308 1986**  
D: Dieter Rehm  
Ph: Mikko Hietaharju  
Shankar/Caroline  
The Epidemics



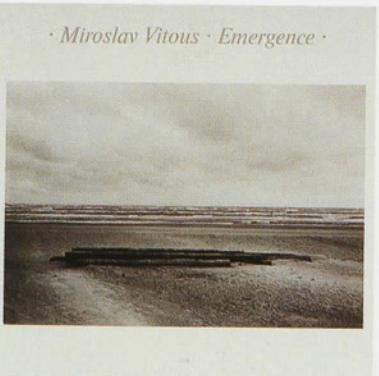
**ECM 1309 1986**  
D: Barbara Wojirsch  
Ph: Werner Hannappel  
Dino Saluzzi  
Once Upon A Time – Far Away In The South



**ECM 1310 1986**  
D: Daniel Sandner  
Chick Corea/Miroslav Vitous/Roy Haynes  
Trio Music, Live in Europe



**ECM 1311 1986**  
D: Dieter Rehm  
AW: Gerd Winner  
John Abercrombie  
Current Events



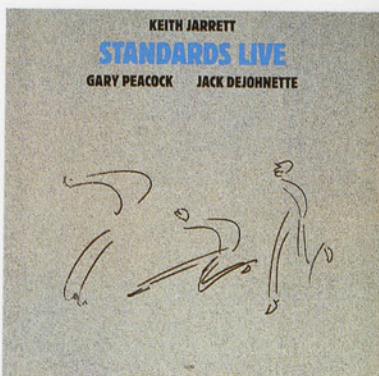
**ECM 1312 1986**  
D: Barbara Wojirsch  
Ph: Werner Hannappel  
Miroslav Vitous  
Emergence



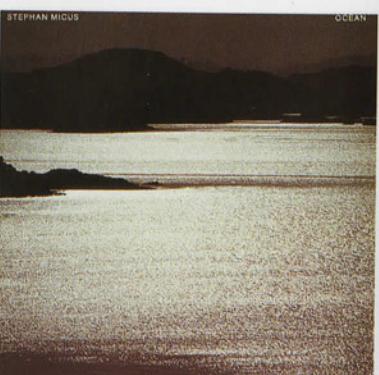
**ECM New Series 1314/15 1986**  
D: Dieter Rehm  
Ph: Sepp Hofer  
Werner Pirchner  
EU



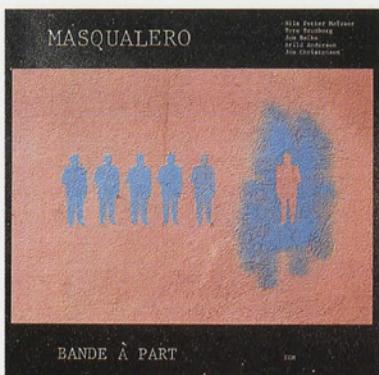
**ECM New Series 1316 1986**  
D: Barbara Wojirsch  
AW: Eduard Micus  
Kim Kashkashian/Robert Levin  
Elegies



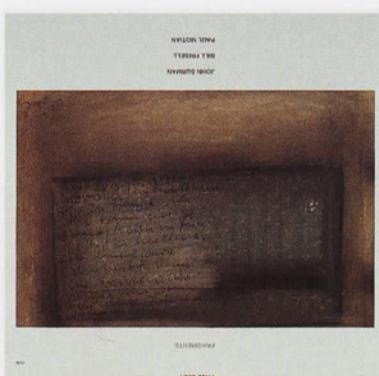
**ECM 1317 1986**  
AW: Franz Kafka  
Keith Jarrett  
Standards Live



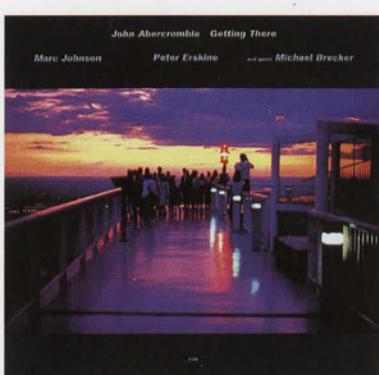
**ECM 1318 1986**  
D/Ph: Dieter Rehm  
Stephan Micus  
Ocean



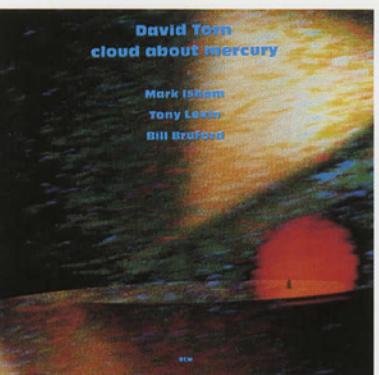
**ECM 1319 1986**  
D: Dieter Rehm  
Ph: Baba Naoki  
Masqualero  
Bande À Part



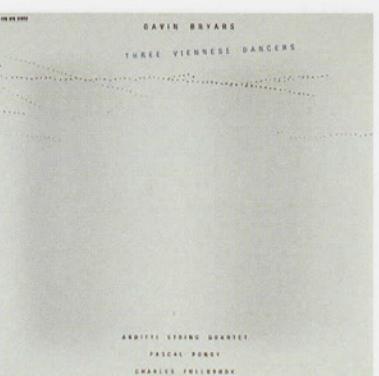
**ECM 1320 1986**  
D: Barbara Wojirsch  
AW: Burkhardt Wojirsch  
Paul Bley  
Fragments



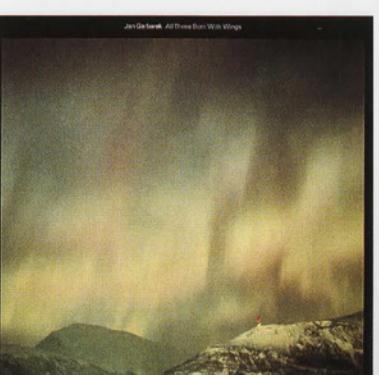
**ECM 1321 1988**  
D/Ph: Dieter Rehm  
John Abercrombie  
Getting There



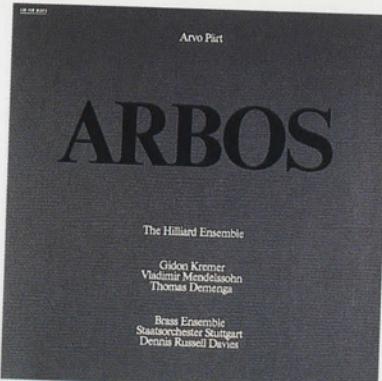
**ECM 1322 1987**  
D: Dieter Rehm  
David Torn  
Cloud About Mercury



**ECM New Series 1323 1986**  
D: Barbara Wojirsch  
Gavin Bryars  
Three Viennese Dancers

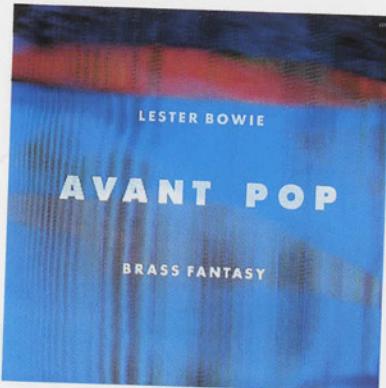


**ECM 1324 1987**  
D: Barbara Wojirsch  
Ph: Steinar Berger  
Jan Garbarek  
All Those Born With Wings



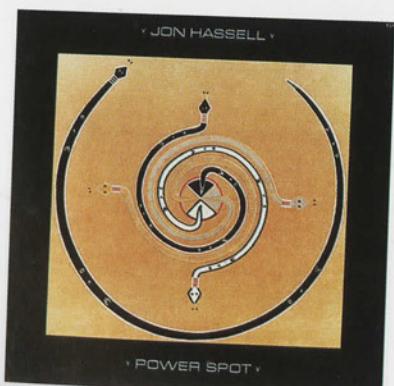
ECM New Series 1325 1987

D: Barbara Wojirsch  
Arvo Pärt  
Arbos



ECM 1326 1986

D: Dieter Rehm  
Lester Bowie/Brass Fantasy  
Avant Pop



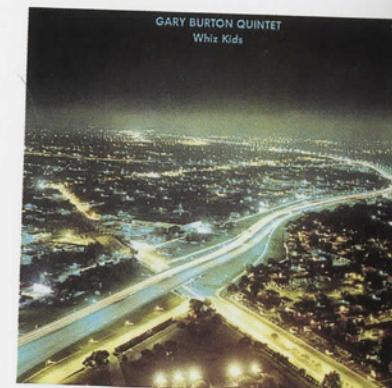
ECM 1327 1986

D: Dieter Rehm  
AW: Traditional Navajo Sandpainting  
Jon Hassell  
Power Spot



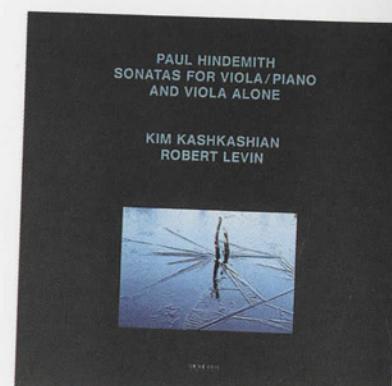
ECM New Series 1328 1986

D: Barbara Wojirsch  
Gidon Kremer/Edition Lockenhaus Vol. 3  
Franz Schubert: Sonate B-Dur D 960  
Valery Afanassiev



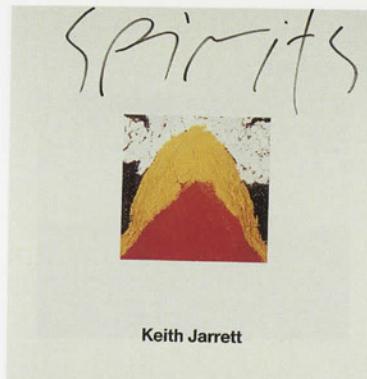
ECM 1329 1987

D/Ph: Dieter Rehm  
Gary Burton Quintet  
Whiz Kids



ECM New Series 1330-32 1988

D: Barbara Wojirsch  
Ph: Dikran Kashkashian  
Paul Hindemith: Sonatas for Viola/Piano  
and Viola alone  
Kim Kashkashian/Robert Levin



Keith Jarrett

ECM 1333/34 1986

D: Barbara Wojirsch  
Keith Jarrett  
Spirits



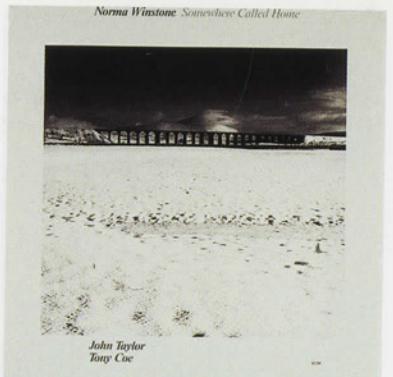
ECM 1335 1986

D: Dieter Rehm  
Ph: Gabor Attalai  
Steve Tibbetts  
Exploded View



ECM New Series 1336 1987

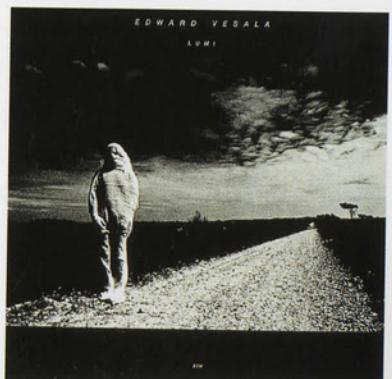
D: Barbara Wojirsch  
Meredith Monk  
Do You Be



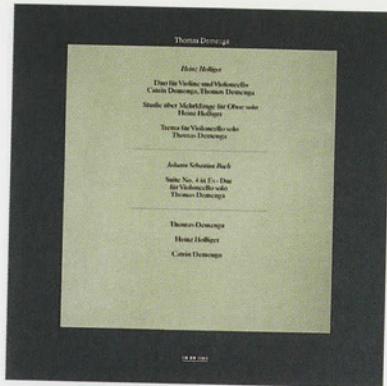
ECM 1337 1987  
D: Barbara Wojirsch  
Ph: Caroline Forbes  
Norma Winstone  
Somewhere Called Home



ECM 1338 1987  
D: Dieter Rehm  
Ph: Christian Vogt  
Mark Isham/Art Lande  
We Begin

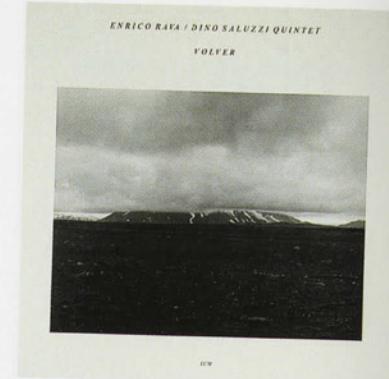


ECM 1339 1987  
D: Dieter Rehm  
Ph: Morten Haug  
Edward Vesala  
Lumi



**ECM New Series 1340 1987**

D: Dieter Bonhorst  
Thomas Demenga  
Johann Sebastian Bach/Heinz Holliger



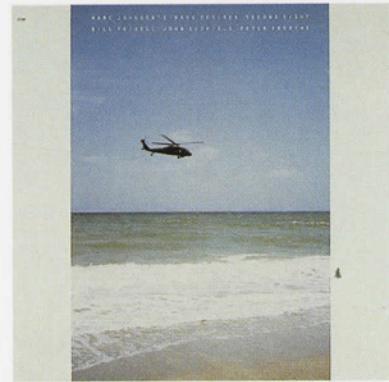
**ECM 1343 1988**

D: Dieter Bonhorst  
Ph: Werner Hannappel  
Enrico Rava/Dino Saluzzi Quintet  
*Volver*



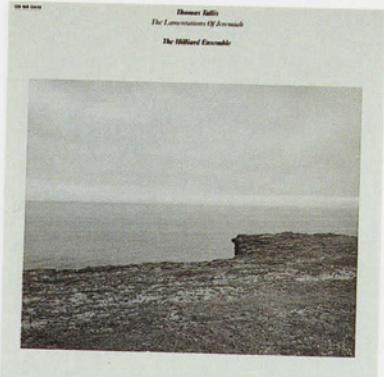
**ECM New Series 1347/48 1988**

D: Barbara Wojirsch  
Gidon Kremer  
Edition Lockenhaus, Vol. 4 & 5



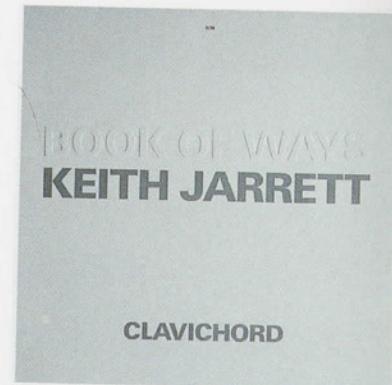
**ECM 1351 1987**

D/Ph: Dieter Rehm  
Marc Johnson's Bass Desires  
*Second Sight*



**ECM New Series 1341 1987**

D: Barbara Wojirsch  
Ph: Werner Hannappel  
Thomas Tallis: *The Lamentations of Jeremiah*  
The Hilliard Ensemble



**ECM 1344/45 1987**

D: Barbara Wojirsch  
Keith Jarrett  
*Book Of Ways*



**ECM 1349 1987**

D: Dieter Rehm  
Ph: Christian Vogt  
Zakir Hussain  
*Making Music*



**ECM 1352 1987**

D: Barbara Wojirsch  
Ph: Christian Lichtenberg  
Gary Peacock  
*Guamba*



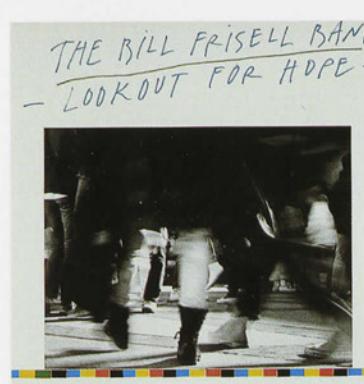
**ECM 1342 1987**

D: Kurt Eckert  
Christy Doran/Fredy Studer/Stephan Wittwer  
*Red Twist & Tuned Arrow*



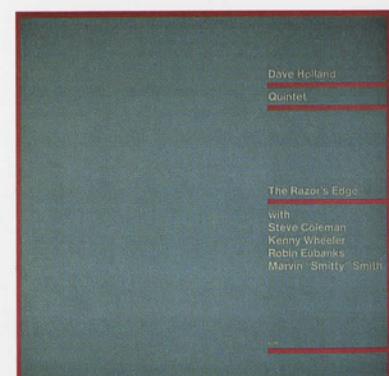
**ECM 1346 1987**

D/Ph: Dieter Rehm  
Terje Rypdal & The Chasers  
*Blue*



**ECM 1350 1988**

D: Barbara Wojirsch  
Ph: Mark Brown  
The Bill Frisell Band  
*Lookout For Hope*

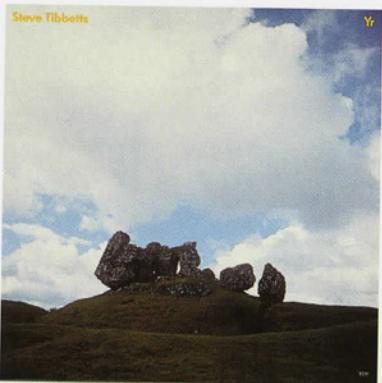


**ECM 1353 1987**

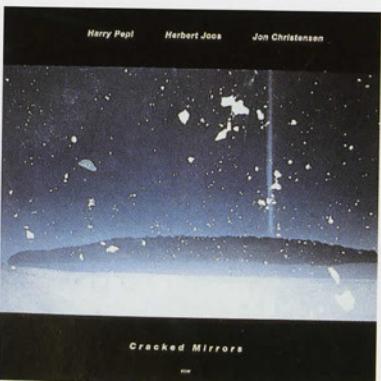
D: Barbara Wojirsch  
Dave Holland Quintet  
*The Razor's Edge*



ECM 1354 1987  
D: Barbara Wojirsch  
Oregon  
Ecotopia



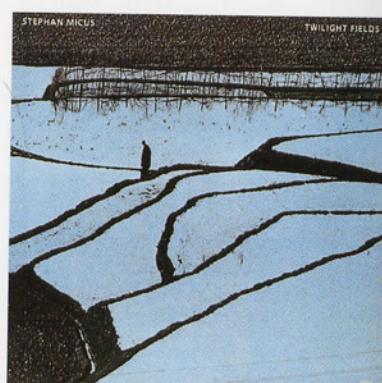
ECM 1355 1988  
D/Ph: Dieter Rehm  
Steve Tibbetts  
Yr



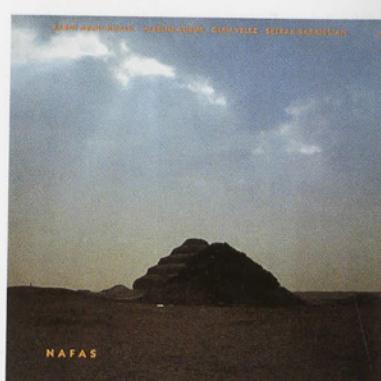
ECM 1356 1988  
D/Ph: Norbert Klinge  
Harry Pepli/Herbert Joos/Jon Christensen  
Cracked Mirrors



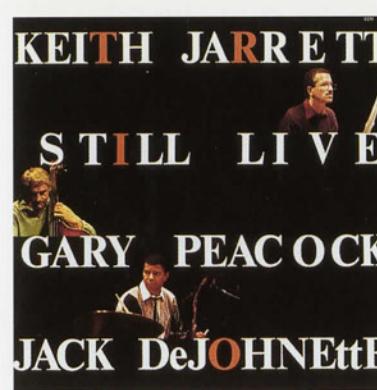
ECM 1357 1988  
D/Ph: Dieter Rehm  
Hans Koch/Martin Schütz/Marco Käppeli  
Accélération



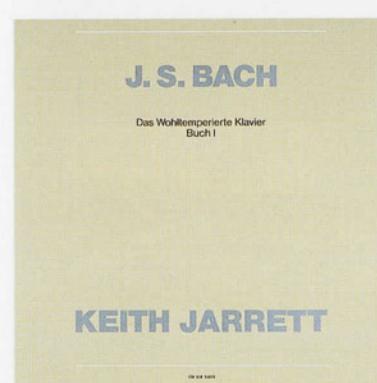
ECM 1358 1988  
D: Dieter Rehm  
Ph: Guido Mangold  
Stephan Micus  
Twilight Fields



ECM 1359 1988  
D/Ph: Dieter Rehm  
Rabih Abou-Khalil  
Nafas



ECM 1360/61 1988  
D: Barbara Wojirsch  
Ph: Rose Anne Colavito  
Keith Jarrett/Gary Peacock/Jack DeJohnette  
Still Live



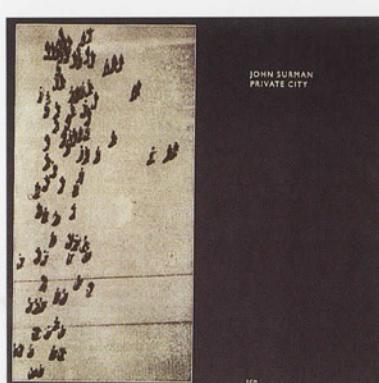
ECM New Series 1362/63 1988  
D: Barbara Wojirsch  
J. S. Bach: Das Wohltemperierte Klavier, Buch 1  
Keith Jarrett



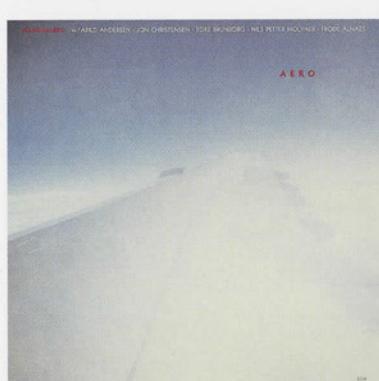
ECM New Series 1364 1988  
D/Ph: Dieter Rehm  
Tamia/Pierre Favre  
de la nuit ... le jour



ECM 1365 1988  
D: Dieter Rehm  
Ph: Victor Robledo  
The Paul Bley Quartet



ECM 1366 1988  
D: Dieter Rehm  
AW: Ingema Reuter  
John Surman  
Private City

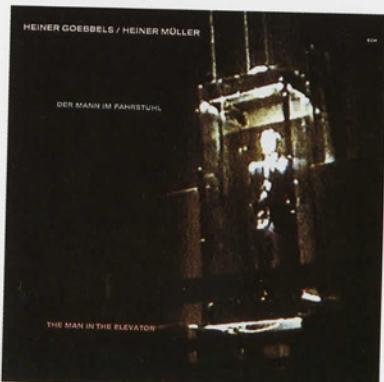


ECM 1367 1988  
D/Ph: Dieter Rehm  
Masqualero  
Aero



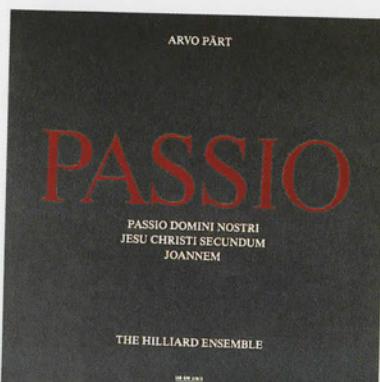
**ECM New Series 1368 1989**

D: Barbara Wojirsch  
Ph: Werner Hannappel  
Paul Hillier  
Proensa



**ECM 1369 1988**

D: Dieter Rehm  
Heiner Goebbels/Heiner Müller  
Der Mann im Fahrstuhl/The Man In The Elevator



**ECM New Series 1370 1988**

D: Barbara Wojirsch  
Arvo Pärt  
Passio



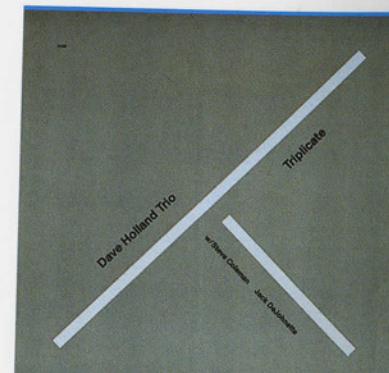
**ECM 1371 1989**

D: Barbara Wojirsch  
Markus Stockhausen/Gary Peacock/Zoro  
Babel/Fabrizio Ottaviucci  
Così Lontano ... Quasi Dentro



**ECM 1372 1989**

D: Dani Lienhard  
Ph: Jean Guy Lathuilière  
Alex Cline  
The Lamp And The Star



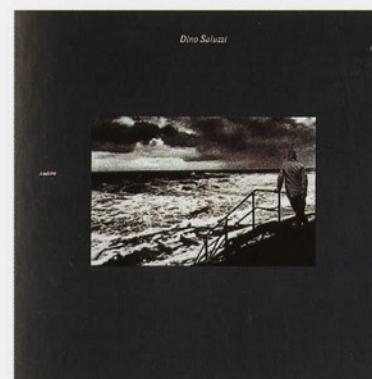
**ECM 1373 1989**

D: Barbara Wojirsch  
Dave Holland Trio  
Triplicate



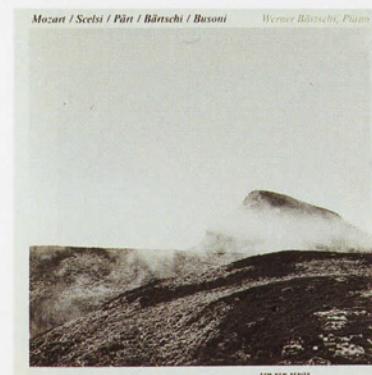
**ECM 1374 1988**

D: Maja Weber  
Eberhard Weber  
Orchestra



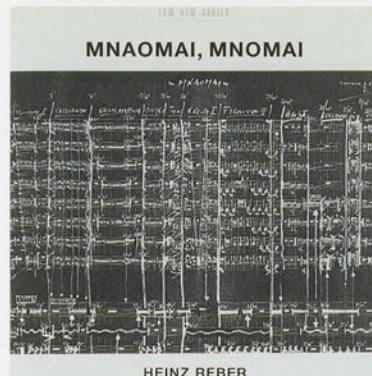
**ECM 1375 1988**

D: Barbara Wojirsch  
Ph: Manufaktur Lichtblick  
Dino Saluzzi  
Andina



**ECM New Series 1377 1992**

D: Barbara Wojirsch  
Ph: Caroline Forbes  
Mozart/Scelsi/Pärt/Bärtschi/Busoni  
Werner Bärtschi



**ECM New Series 1378 1991**

D/Ph: Dieter Rehm  
Heinz Reber  
Mnaomai, Mnomaï



**ECM 1379 1988**

D: Barbara Wojirsch  
Ph: Christian Vogt  
Keith Jarrett  
Dark Intervals

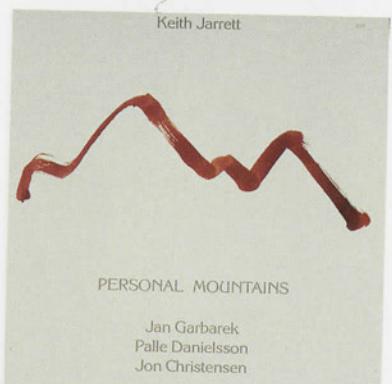


**ECM 1380 1989**

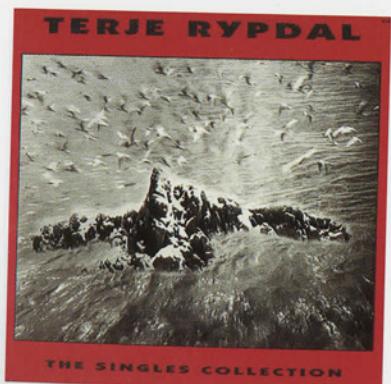
D/Ph: Dieter Rehm  
Steve Tibbetts  
Big Map Idea



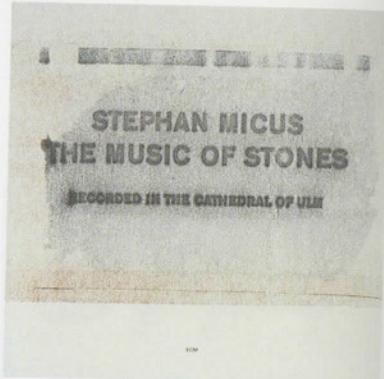
**ECM 1381** 1988  
D: Barbara Wojirsch  
Ph: Christian Vogt  
Jan Garbarek  
Legend Of The Seven Dreams



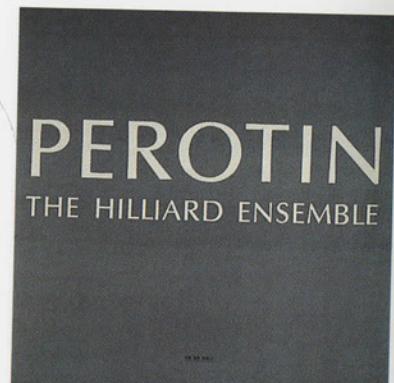
**ECM 1382** 1989  
D: Barbara Wojirsch  
AW: Rose Anne Colavito  
Keith Jarrett  
Personal Mountains



**ECM 1383** 1989  
D: Dieter Rehm  
Ph: Juozas Kazlauskas  
Terje Rypdal  
The Singles Collection



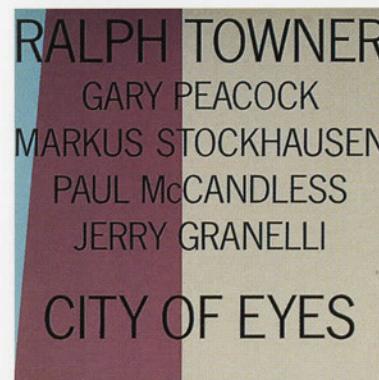
**ECM 1384** 1989  
D: Dieter Rehm  
Stephan Micus  
The Music Of Stones



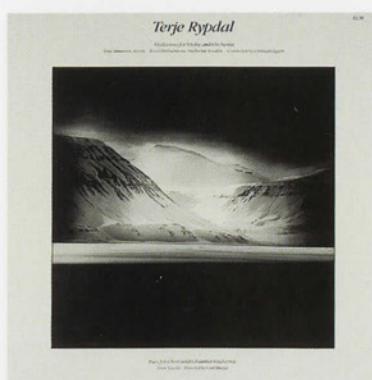
**ECM New Series 1385** 1989  
D: Barbara Wojirsch  
Perotin  
The Hilliard Ensemble



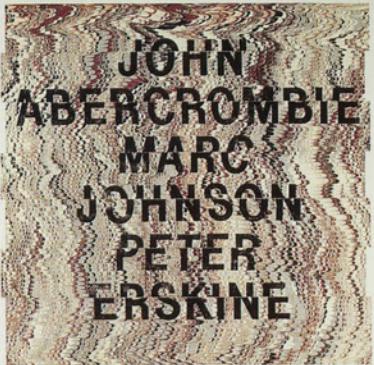
**ECM 1387** 1989  
D: Barbara Wojirsch  
AW: TRIMANO  
Egberto Gismonti  
Dança dos Escravos



**ECM 1388** 1989  
D: Barbara Wojirsch  
Ralph Towner  
City Of Eyes



**ECM 1389** 1990  
D: Dieter Rehm  
Ph: Juozas Kazlauskas  
Terje Rypdal  
Undisonus



**ECM 1390** 1989  
D: Barbara Wojirsch  
John Abercrombie/Marc Johnson/Peter Erskine



**ECM New Series 1391** 1990  
D: Dieter Rehm  
Ph: Klaus Gaffron  
Thomas Demenga  
Johann Sebastian Bach/Elliott Carter



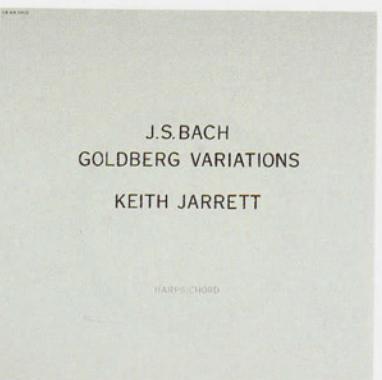
**ECM 1392** 1989  
D: Dieter Rehm  
AW: Gyokusei Jikihara  
Keith Jarrett  
Changeless



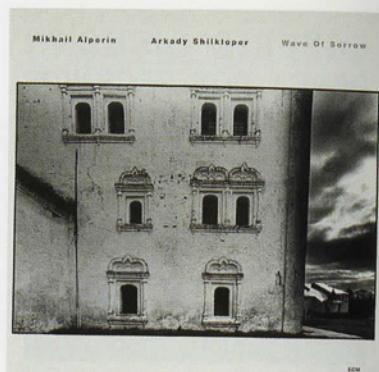
**ECM 1393 1989**  
D: Dieter Rehm  
AW: Ingema Reuter  
First House  
Cantilena



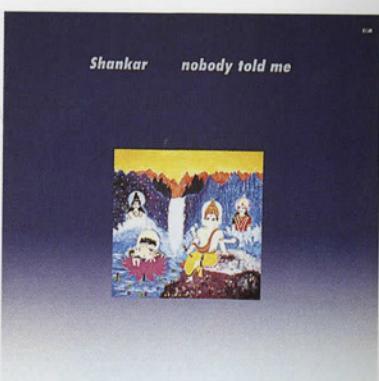
**ECM 1394 1989**  
D: Dieter Rehm  
AW: Linda Sharrock  
AM 4  
... and she answered



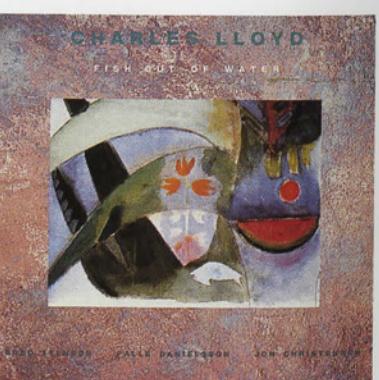
**ECM New Series 1395 1989**  
D: Barbara Wojirsch  
J. S. Bach: Goldberg Variations  
Keith Jarrett



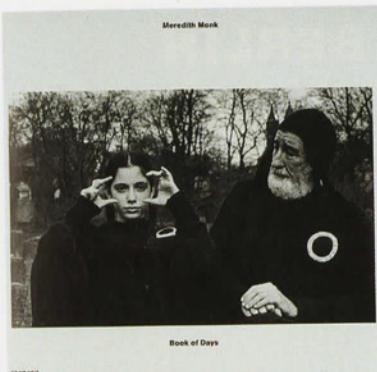
**ECM 1396 1990**  
D: Dieter Rehm  
Ph: Roberto Masotti  
Mikhail Alperin/Arkady Shilkloper  
Wave Of Sorrow



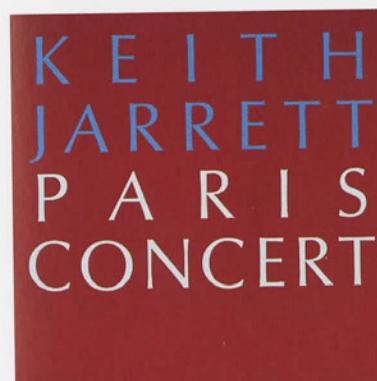
**ECM 1397 1989**  
D: Dieter Rehm  
AW: Caroline  
Shankar  
Nobody Told Me



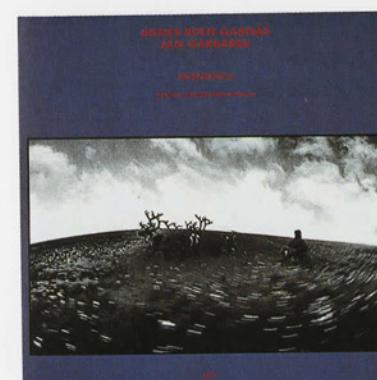
**ECM 1398 1990**  
D: Dieter Rehm  
AW: Dorothy Darr  
Charles Lloyd Quartet  
Fish Out Of Water



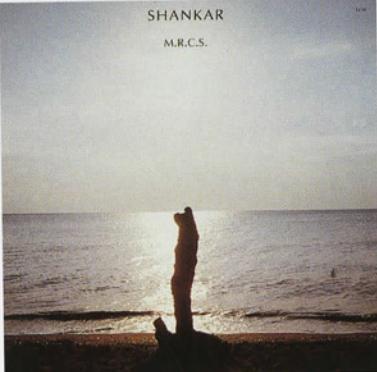
**ECM New Series 1399 1990**  
D: Barbara Wojirsch  
Ph: Dominique Lasseur  
Meredith Monk  
Book Of Days



**ECM 1401 1990**  
D: Barbara Wojirsch  
Keith Jarrett  
Paris Concert



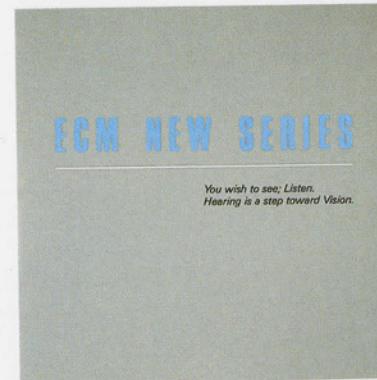
**ECM 1402 1989**  
D: Dieter Rehm  
Ph: Juozas Kazlauskas  
Agnes Buen Garnås/Jan Garbarek  
Rosensfole



**ECM 1403 1991**  
D/Ph: Dieter Rehm  
Shankar  
M.R.C.S.



**ECM 1404 1990**  
D/Ph: Dieter Rehm  
Markus Stockhausen/Simon Stockhausen/Jo  
Thônes  
Aparis



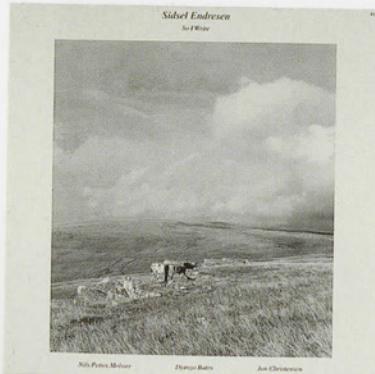
**ECM New Series 1405 1989**  
D: Barbara Wojirsch  
ECM NEW SERIES, Anthology



**ECM New Series 1406 1992**  
D: Karlheinz Stockhausen  
Karlheinz Stockhausen  
Michaels Reise



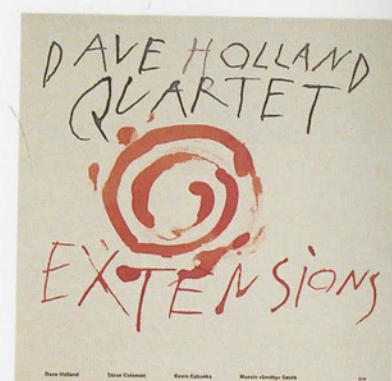
**ECM 1407 1990**  
D: Barbara Wojirsch  
Ph: Jean Pierre Larcher  
Shankar  
Pancha Nadal Pallavi



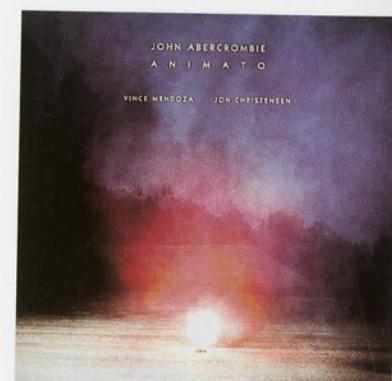
**ECM 1408 1990**  
D: Sascha Kleis  
Ph: Caroline Forbes  
Sidsel Endresen  
So I Write



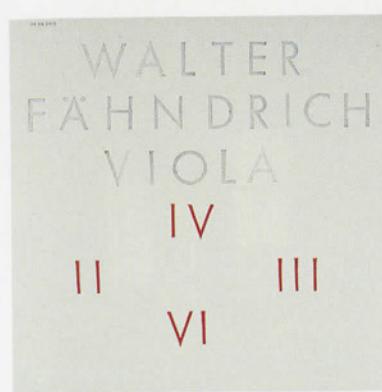
**ECM 1409 1990**  
D: Jost Gebers  
Berlin Contemporary Jazz Orchestra



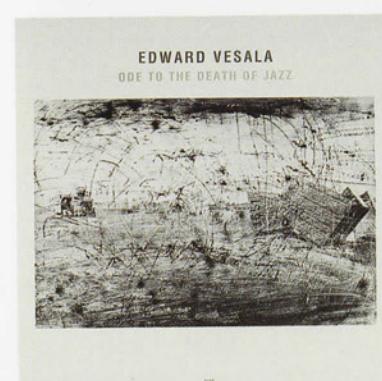
**ECM 1410 1990**  
D: Barbara Wojirsch  
Dave Holland Quartet  
Extensions



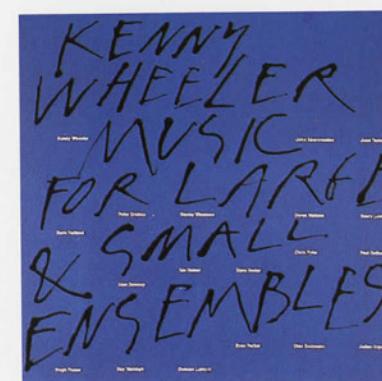
**ECM 1411 1990**  
D/Ph: Dieter Rehm  
John Abercrombie  
Animato



**ECM New Series 1412 1991**  
D: Barbara Wojirsch  
Walter Fähndrich  
Viola



**ECM 1413 1990**  
D/Ph: Sascha Kleis  
Edward Vesala  
Ode To The Death Of Jazz



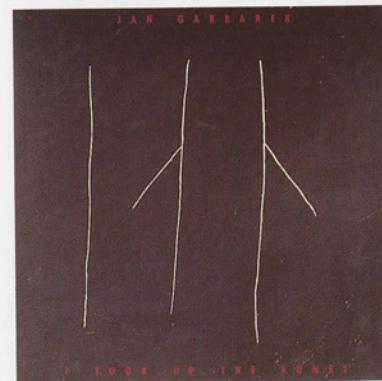
**ECM 1415/16 1990**  
D: Barbara Wojirsch  
Kenny Wheeler  
Music For Large & Small Ensembles



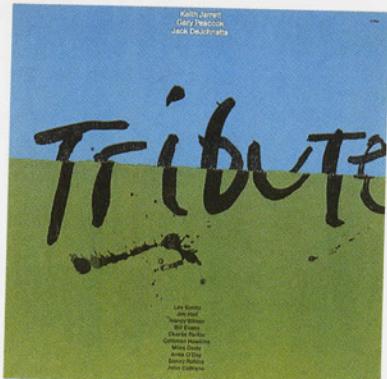
**ECM 1417 1990**  
D/Ph: Sascha Kleis  
Kenny Wheeler Quintet  
The Widow In The Window



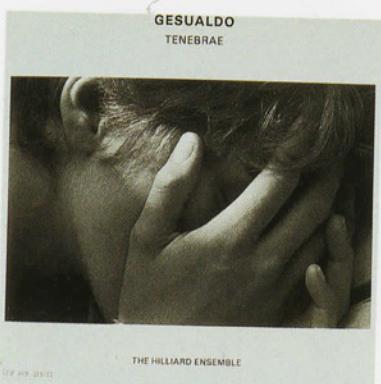
**ECM 1418 1990**  
D: Dieter Rehm  
AW: Ingema Reuter  
John Surman  
Road To Saint Ives



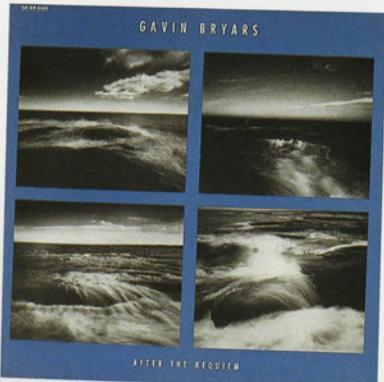
**ECM 1419 1990**  
D: Barbara Wojirsch  
Jan Garbarek  
I Took Up The Runes



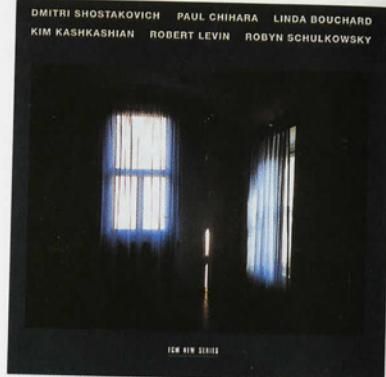
**ECM 1420/21 1990**  
D: Barbara Wojirsch  
Keith Jarrett/Gary Peacock/Jack DeJohnette  
Tribute



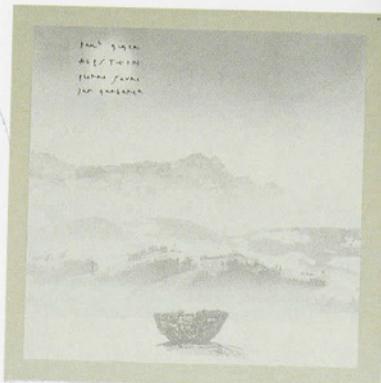
**ECM New Series 1422/23 1991**  
D: Barbara Wojirsch  
Ph: Petra Nettelbeck  
Gesualdo: Tenebrae  
The Hilliard Ensemble



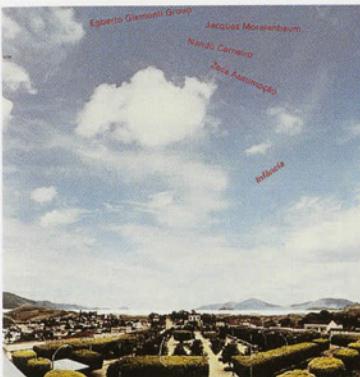
**ECM 1424 1991**  
D: Dieter Rehm  
Ph: Jim Bengston  
Gavin Bryars  
After The Requiem



**ECM New Series 1425 1991**  
D/Ph: Dieter Rehm  
Dmitri Shostakovich/Paul Chihara/Linda Bouchard  
Kim Kashkashian/Robert Levin/  
Robyn Schulkowsky



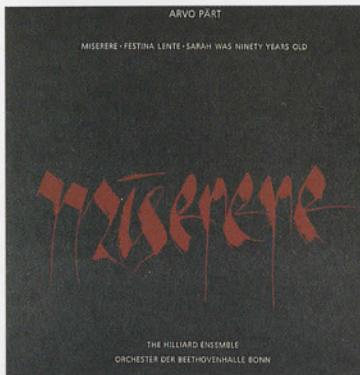
**ECM 1426 1991**  
D: Andrew Ward  
Paul Giger  
Alpstein



**ECM 1428 1991**  
D: Barbara Wojirsch, Sascha Kleis, J.C. Mello,  
Egberto Gismonti  
Egberto Gismonti Group  
Infância



**ECM 1429 1991**  
D: Barbara Wojirsch  
Ph: Giorgos Arvanitis  
Eleni Karaindrou  
Music For Films



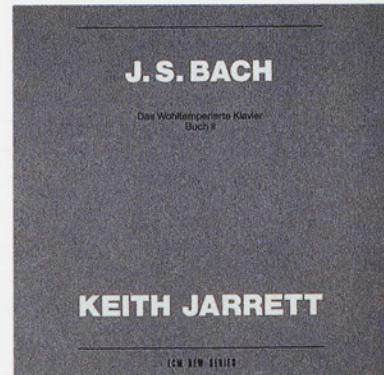
**ECM New Series 1430 1991**  
D: Barbara Wojirsch  
AW: Renate Fuhrmann  
Arvo Pärt  
Miserere



**ECM New Series 1431 1992**  
D: Barbara Wojirsch/Ph: Jean Luc Godard  
Arvo Pärt/Peter Maxwell Davies/Philip Glass  
Trivium  
Christopher Bowers-Broadbent



**ECM 1432 1991**  
D: Barbara Wojirsch  
AW: Mohammed Abd Al Kader  
Anouar Brahem  
Barzakh



**ECM New Series 1433/34 1991**  
D: Barbara Wojirsch  
J.S. Bach: Das Wohltemperierte Klavier, Buch II  
Keith Jarrett



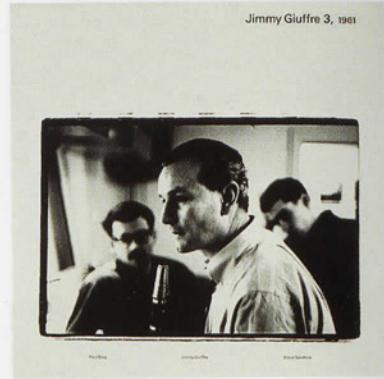
**ECM 1435** 1991  
D: Sascha Kleis  
Ph: Tom Martensen  
Arild Andersen  
*Sagn*



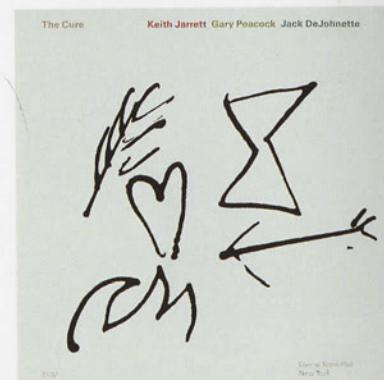
**ECM 1436** 1990  
D: Jacqueline Spoerlé/Ph: Georg Anderhub  
Doran/Studer/Burri/Magnenat  
Musik für zwei Kontrabässe, elektrische Gitarre  
und Schlagzeug



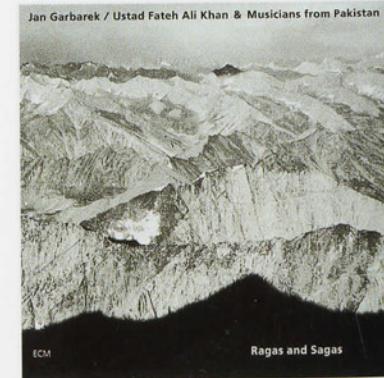
**ECM 1437** 1991  
D/Ph: Sascha Kleis  
Masqualero  
Re-Enter



**ECM 1438/39** 1992  
D: Barbara Wojirsch  
Ph: Herb Snitzer  
Jimmy Giuffre 3  
1961



**ECM 1440** 1991  
D: Barbara Wojirsch  
Keith Jarrett/Gary Peacock/Jack DeJohnette  
*The Cure*



**ECM 1442** 1992  
D: Barbara Wojirsch/Ph: Herbert Maeder  
Jan Garbarek/Ustad Fateh Ali Khan & Musicians  
from Pakistan  
*Ragas And Sagas*



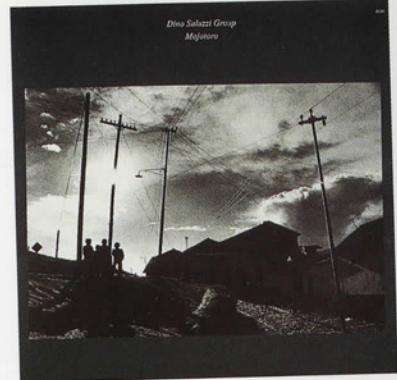
**ECM 1444** 1991  
D: Barbara Wojirsch  
Miroslav Vitous/Jan Garbarek/Peter Erskine  
*Star*



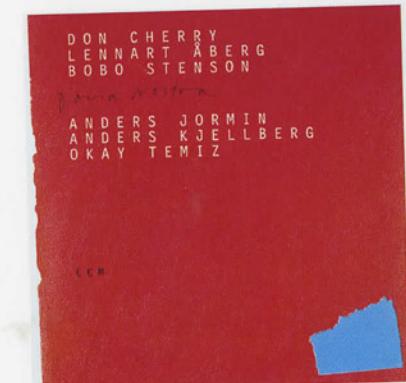
**ECM 1445** 1992  
D: Barbara Wojirsch  
Jon Balke/Oslo 13  
*Noncentration*



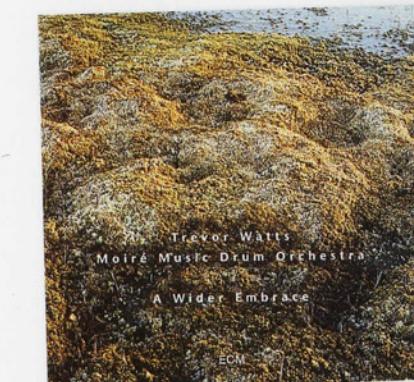
**ECM 1446** 1992  
D: Dieter Rehm  
Ph: Jean-Pierre Larcher  
Tamia/Pierre Favre  
*Solitudes*



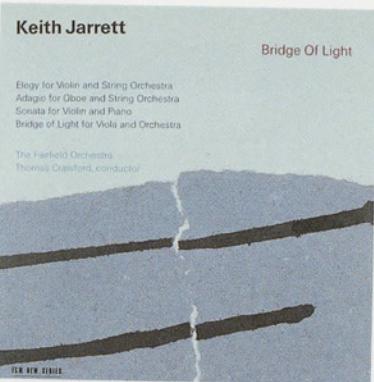
**ECM 1447** 1992  
D: Sascha Kleis  
Ph: Steve Miller  
Dino Saluzzi Group  
*Mojotoro*



**ECM 1448** 1994  
D: Barbara Wojirsch  
Don Cherry/Lennart Åberg/Bobo Stenson  
Dona Nostra

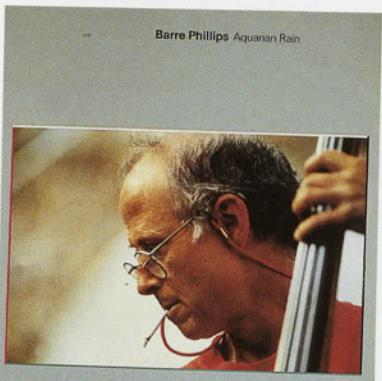


**ECM 1449** 1994  
D: Dieter Rehm  
Ph: Jim Bengston  
Trevor Watts/Moiré Music Drum Orchestra  
*A Wider Embrace*



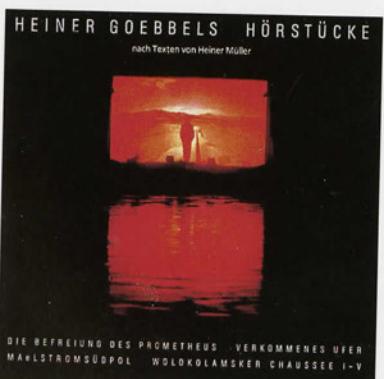
**ECM New Series 1450 1994**

D: Barbara Wojirsch  
Keith Jarrett  
Bridge Of Light



**ECM 1451 1992**

D: Barbara Wojirsch  
Ph: François Läi  
Barre Phillips  
Aquarian Rain



**ECM 1452–54 1994**

D: Barbara Wojirsch  
Ph: Nele Fleischmann  
Heiner Goebbels  
Hörstücke

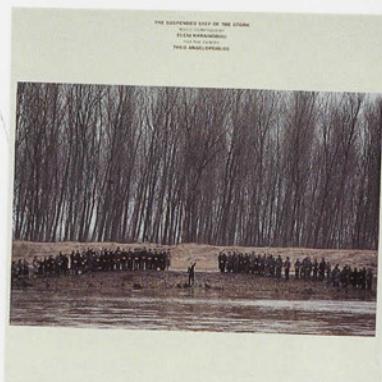
## HAL RUSSELL NRG ENSEMBLE



### THE FINNISH/SWISS TOUR

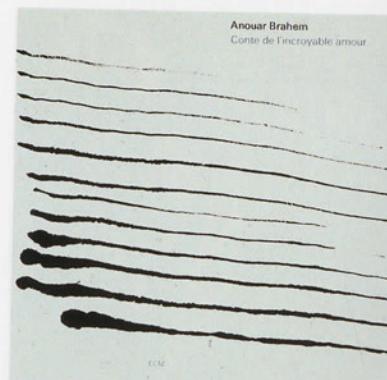
**ECM 1455 1991**

D: Sascha Kleis  
Ph: Signe Mähler  
Hal Russell NRG Ensemble  
The Finnish/Swiss Tour



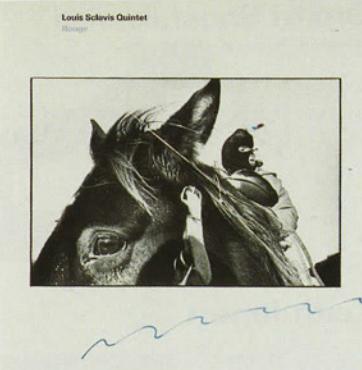
**ECM 1456 1992**

D: Dieter Rehm  
Ph: Nikos Panayiotopoulos  
Eleni Karaindrou  
The Suspended Step Of The Stork



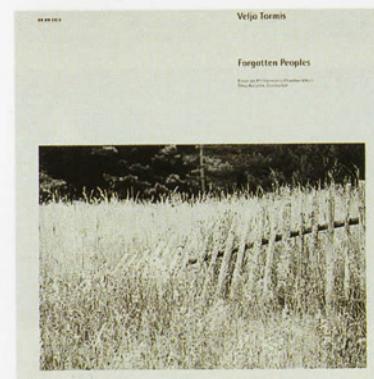
**ECM 1457 1992**

D: Barbara Wojirsch  
Anouar Brahem  
Conte de l'incroyable amour



**ECM 1458 1992**

D: Barbara Wojirsch  
Ph: Guy Le Querrec  
Louis Sclavis Quintet  
Rouge



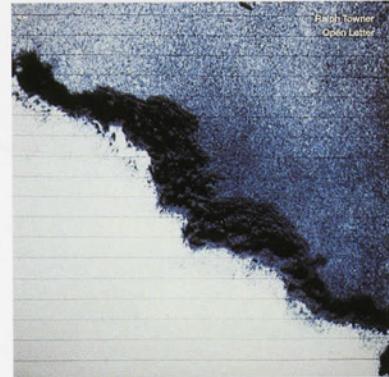
**ECM New Series 1459/60 1992**

D: Barbara Wojirsch  
Ph: Tõnu Tormis  
Veljo Tormis  
Forgotten Peoples



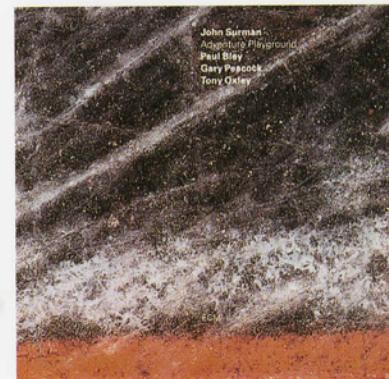
**ECM 1461 1992**

D/Ph: Sascha Klein  
Edward Vesala/Sound & Fury  
Invisible Storm



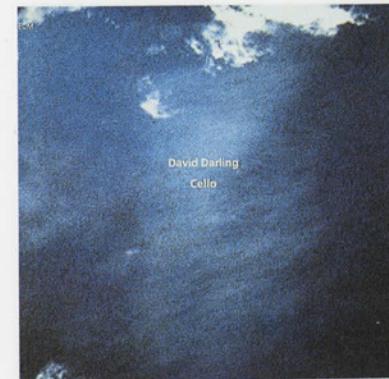
**ECM 1462 1992**

D: Dieter Rehm  
Ph: Gabor Attalai  
Ralph Towner  
Open Letter



**ECM 1463 1992**

D: Sascha Kleis  
Ph: Jørn Sundby  
John Surman  
Adventure Playground

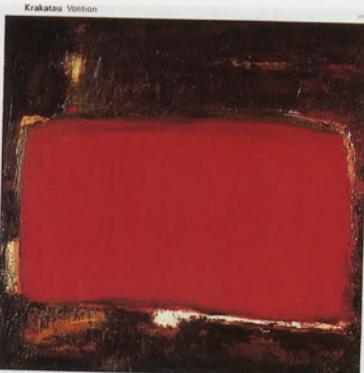


**ECM 1464 1992**

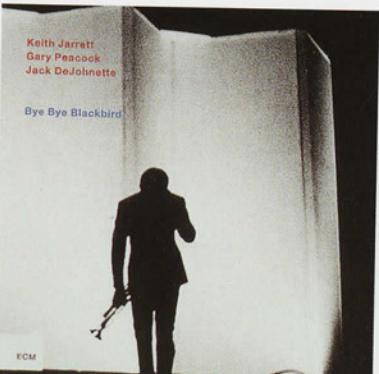
D: Barbara Wojirsch  
Ph: Jean Luc Godard  
David Darling  
Cello



**ECM 1465** 1992  
D: Dieter Rehm  
Ph: Dorothy Darr  
Charles Lloyd  
Notes From Big Sur



**ECM 1466** 1992  
D: Sascha Kleis  
AW: Päivi Björkheim  
Krakatau  
Volition



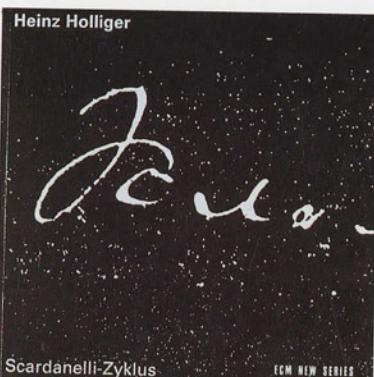
**ECM 1467** 1993  
D: Dieter Rehm  
Ph: Catherine Pichonnier  
Keith Jarrett/Gary Peacock/Jack DeJohnette  
Bye Bye Blackbird



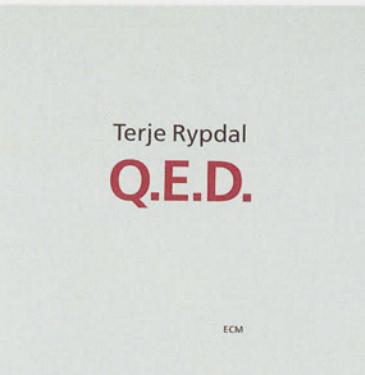
**ECM New Series 1469/70** 1992  
D: Barbara Wojirsch  
Dmitri Shostakovich: 24 Preludes and Fugues  
op. 87  
Keith Jarrett



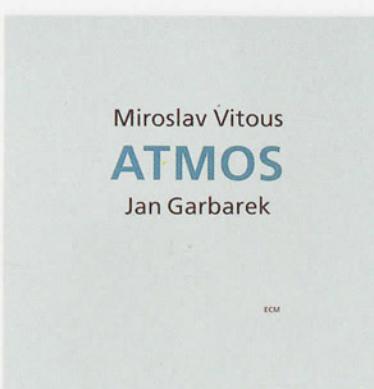
**ECM New Series 1471** 1992  
D: Barbara Wojirsch  
Ph: Jan Jedlicka  
Giya Kancheli: Vom Winde beweint  
Alfred Schnittke: Konzert für Viola und Orchester



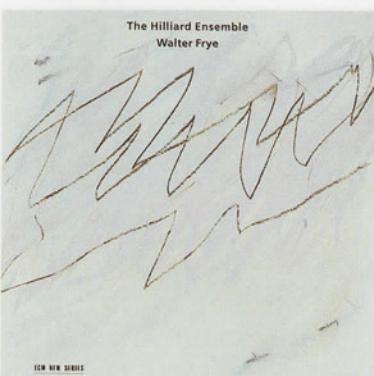
**ECM New Series 1472/73** 1993  
D: D. E. Sattler, Moritz Sattler  
Heinz Holliger  
Scardanelli-Zyklus



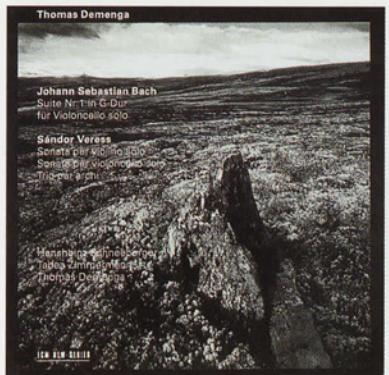
**ECM 1474** 1993  
D: Barbara Wojirsch  
Terje Rypdal  
Q.E.D.



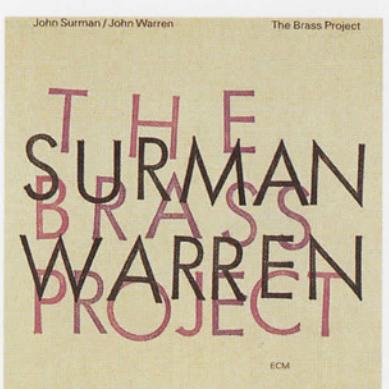
**ECM 1475** 1993  
D: Barbara Wojirsch  
Miroslav Vitous/Jan Garbarek  
Atmos



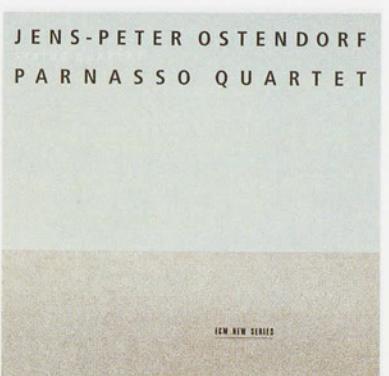
**ECM New Series 1476** 1993  
D: Barbara Wojirsch  
Walter Frye  
The Hilliard Ensemble



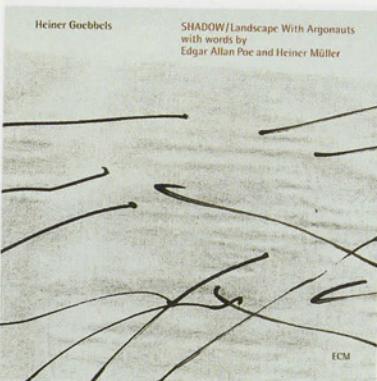
**ECM New Series 1477** 1993  
D: Barbara Wojirsch  
Ph: Jim Bengston  
Thomas Demenga  
Johann Sebastian Bach/Sándor Veress



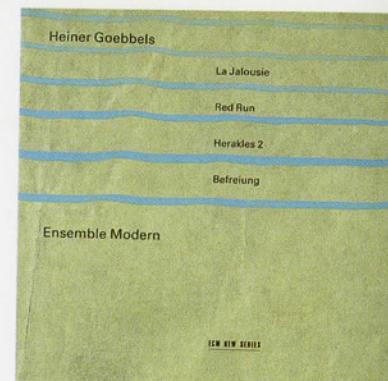
**ECM 1478** 1993  
D: Barbara Wojirsch  
John Surman/John Warren  
The Brass Project



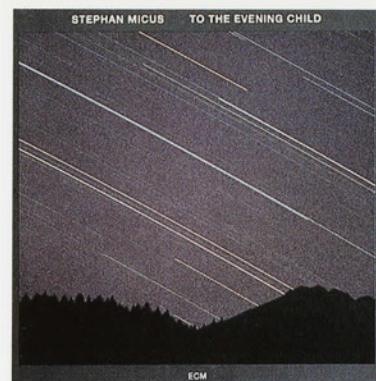
**ECM New Series 1479** 1993  
D: Barbara Wojirsch  
Jens-Peter Ostendorf  
String Quartet



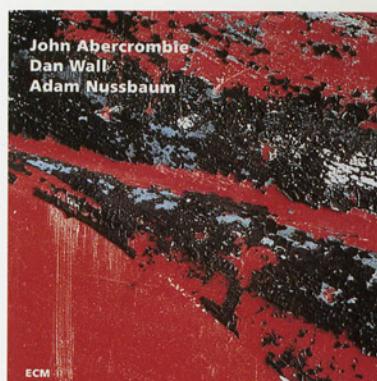
**ECM 1480** 1993  
D: Barbara Wojirsch  
Heiner Goebbels  
SHADOW/Landscape With Argonauts



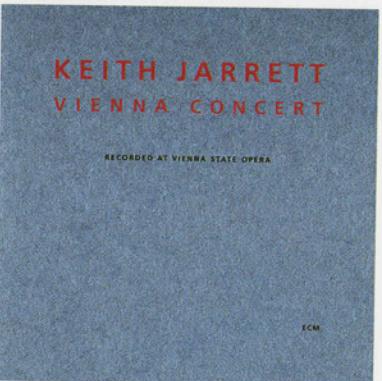
**ECM New Series 1483** 1993  
D: Barbara Wojirsch  
Heiner Goebbels  
La Jalousie/Red Run/Herakles 2/Befreiung



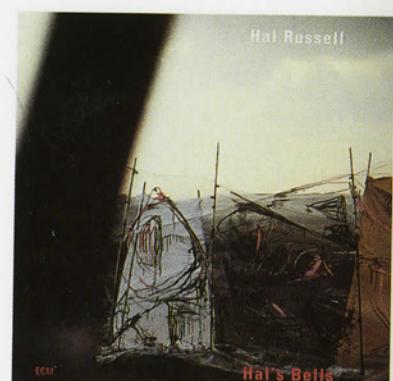
**ECM 1486** 1992  
D: Dieter Rehm  
Ph: Jean Gallus  
Stephan Micus  
To The Evening Child



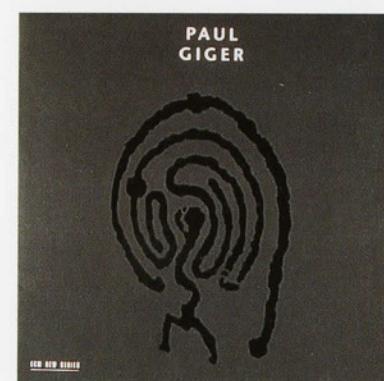
**ECM 1489** 1993  
D: Dieter Rehm  
Ph: Jørn Sundby  
John Abercrombie/Dan Wall/Adam Nussbaum  
While We're Young



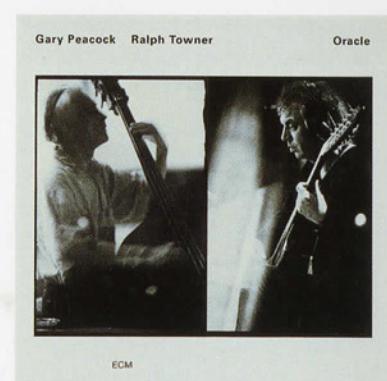
**ECM 1481** 1992  
D: Barbara Wojirsch  
Keith Jarrett  
Vienna Concert



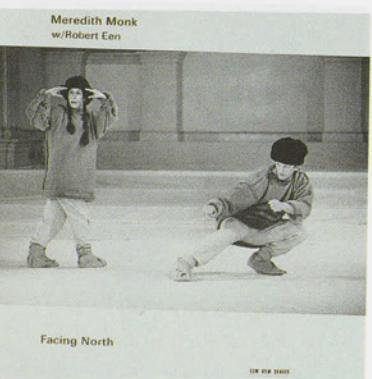
**ECM 1484** 1992  
D: Dieter Rehm  
AW: Diether Kunerth  
Hal Russell  
Hal's Bells



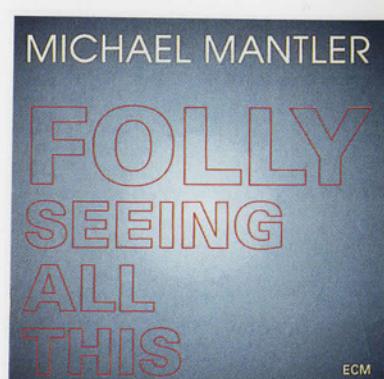
**ECM New Series 1487** 1993  
D: Andrew Ward  
Paul Giger  
Schattenwelt



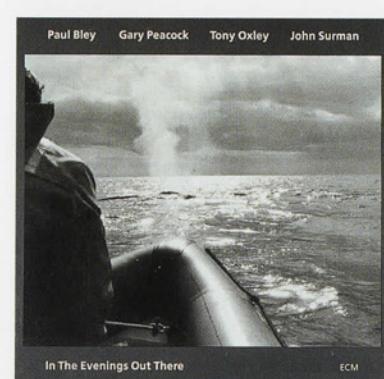
**ECM 1490** 1994  
D: Dieter Rehm  
Ph: Jim Bengston  
Gary Peacock/Ralph Towner  
Oracle



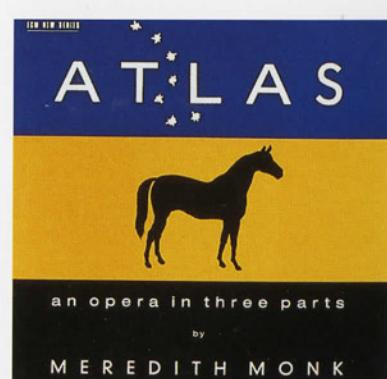
**ECM New Series 1482** 1992  
D: Barbara Wojirsch  
Ph: Peter Moore  
Meredith Monk  
Facing North



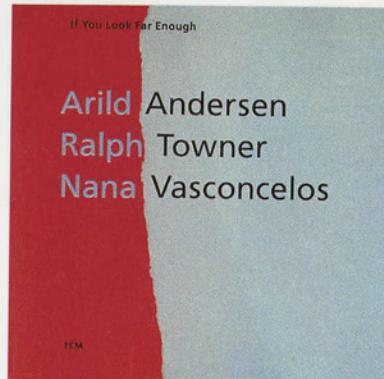
**ECM 1485** 1993  
D: Dieter Rehm  
Michael Mantler  
Folly Seeing All This



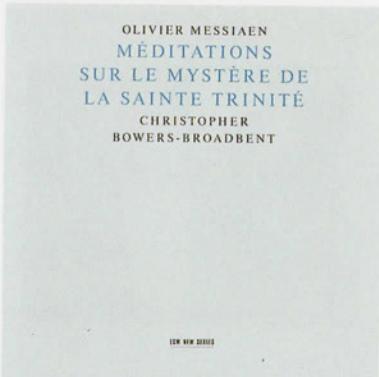
**ECM 1488** 1993  
D: Barbara Wojirsch  
Ph: Christoph Egger  
Paul Bley/Gary Peacock/Tony Oxley/John Surman  
In The Evenings Out There



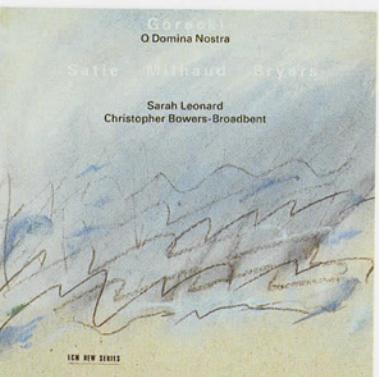
**ECM New Series 1491/92** 1993  
D: Carol Bokuniewicz  
Meredith Monk  
Atlas



**ECM 1493 1993**  
D: Barbara Wojirsch  
Arild Andersen/Ralph Towner/Nana Vasconcelos  
*If You Look Far Enough*



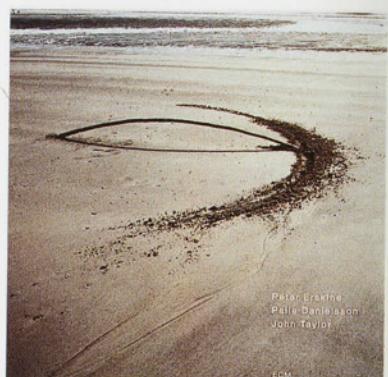
**ECM New Series 1494 1995**  
D: Barbara Wojirsch  
Olivier Messiaen: *Méditations sur le Mystère de la Sainte Trinité*  
Christopher Bowers-Broadbent



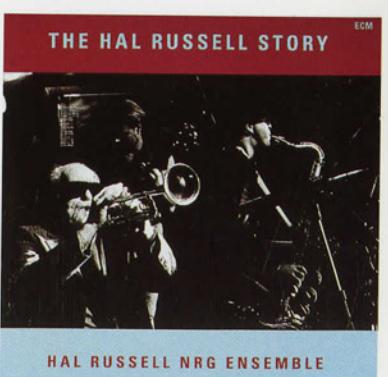
**ECM New Series 1495 1993**  
D: Barbara Wojirsch  
Górecki/Satie/Milhaud/Bryars  
*O Domina Nostra*  
Sarah Leonard/Christopher Bowers-Broadbent



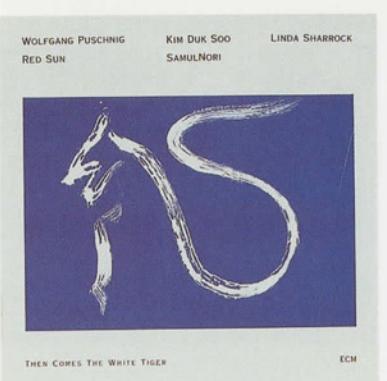
**ECM 1496 1993**  
D: Dieter Rehm  
Ph: dpa  
Aparis  
*Despite the fire-fighters' efforts...*



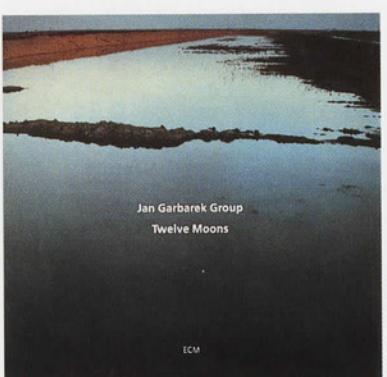
**ECM 1497 1993**  
D: Dieter Rehm  
Ph: Gabor Attalai  
Peter Erskine/Palle Danielsson/John Taylor  
*You Never Know*



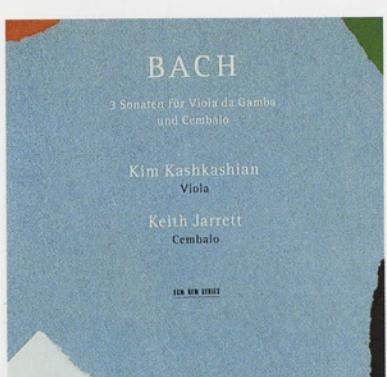
**ECM 1498 1993**  
D: Dieter Rehm  
Ph: W. Patrick Hinely  
Hal Russell NRG Ensemble  
*The Hall Russell Story*



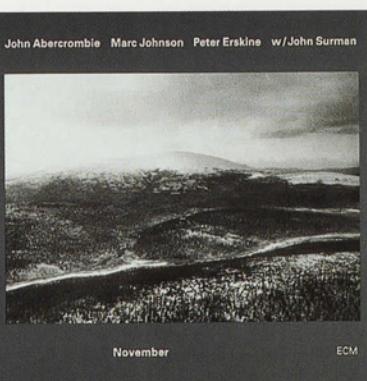
**ECM 1499 1994**  
D: Linda Sharrock  
Red Sun/SamulNori  
*Then Comes The White Tiger*



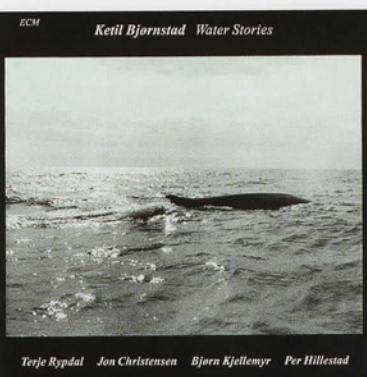
**ECM 1500 1993**  
D: Barbara Wojirsch  
Ph: Jan Jedlicka  
Jan Garbarek Group  
*Twelve Moons*



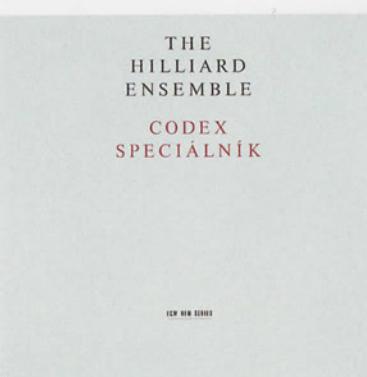
**ECM New Series 1501 1994**  
D: Barbara Wojirsch  
J.S. Bach: *3 Sonaten für Viola da Gamba und Cembalo*  
Kim Kashkashian/Keith Jarrett



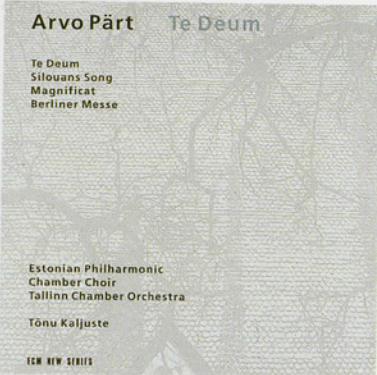
**ECM 1502 1993**  
D: Barbara Wojirsch/Ph: Christoph Egger  
John Abercrombie/Marc Johnson/Peter Erskine/  
John Surman  
*November*



**ECM 1503 1993**  
D: Barbara Wojirsch  
Ph: Christoph Egger  
Ketil Bjørnstad  
*Water Stories*



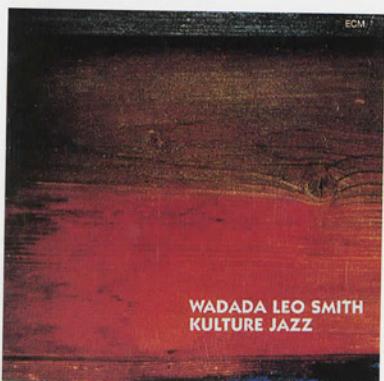
**ECM New Series 1504 1995**  
D: Barbara Wojirsch  
The Hilliard Ensemble  
*Codex Speciálník*



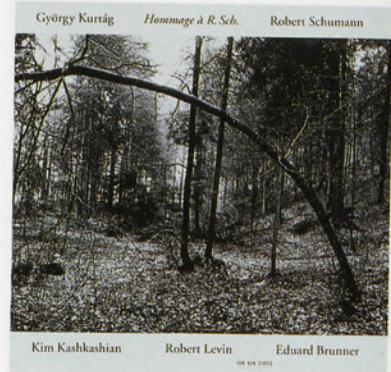
**ECM New Series 1505 1993**  
D: Barbara Wojirsch  
Ph: Tõnu Tormis  
Arvo Pärt  
Te Deum



**ECM New Series 1506 1993**  
D: Barbara Wojirsch/Ph: Jim Bengston  
Hindemith/Britten/Penderecki, Lachrymae  
Kim Kashkashian/Dennis Russell Davies/  
Stuttgarter Kammerorchester



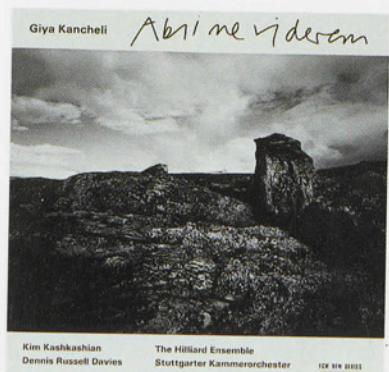
**ECM 1507 1993**  
D: Dieter Rehm  
Ph: Franz Hofer  
Wadada Leo Smith  
Kulture Jazz



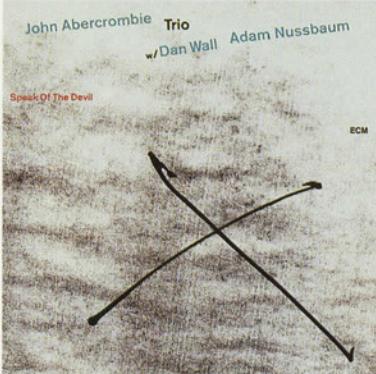
**ECM New Series 1508 1995**  
D: Barbara Wojirsch/Ph: Roberto Masotti  
György Kurtág/Robert Schumann  
Hommage à R.Sch.  
Kim Kashkashian/Robert Levin/Eduard Brunner



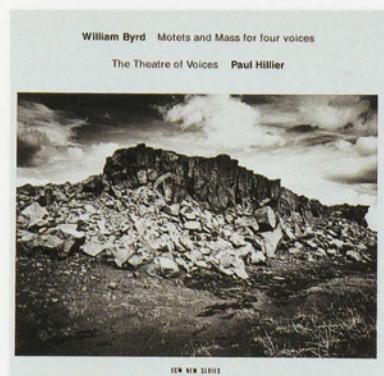
**ECM 1509 1993**  
D: Barbara Wojirsch  
Ph: Harry Zeitlin  
Egberto Gismonti Group  
Música de Sobrevida



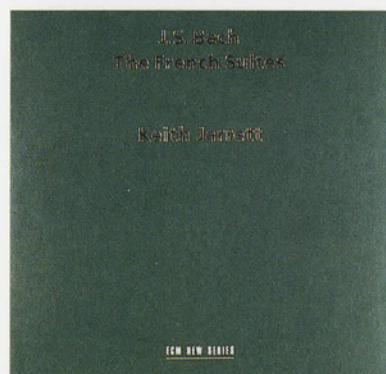
**ECM New Series 1510 1995**  
D: Barbara Wojirsch  
Ph: Jim Bengston  
Giya Kancheli  
Abi ne viderem



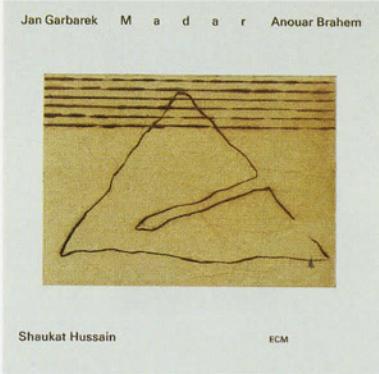
**ECM 1511 1994**  
D: Barbara Wojirsch  
John Abercrombie Trio  
Speak Of The Devil



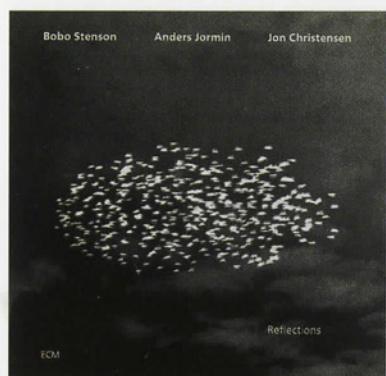
**ECM New Series 1512 1994**  
D: Moritz & D.E.Sattler  
Ph: Tom Fähmann  
William Byrd: Motets and Mass for four voices  
Paul Hillier/The Theatre of Voices



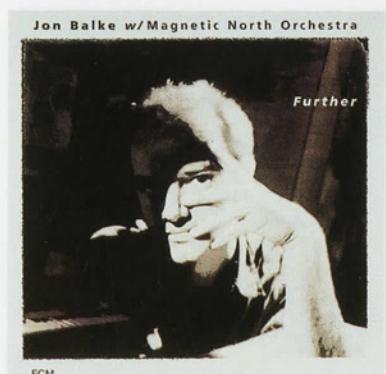
**ECM New Series 1513/14 1993**  
D: Barbara Wojirsch  
J.S. Bach: The French Suites  
Keith Jarrett



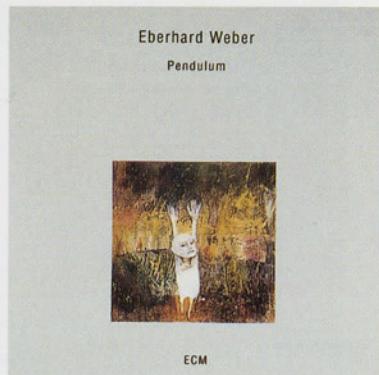
**ECM 1515 1994**  
D: Barbara Wojirsch  
AW: Jan Jedlicka  
Jan Garbarek/Anouar Brahem/Shaukat Hussain  
Madar



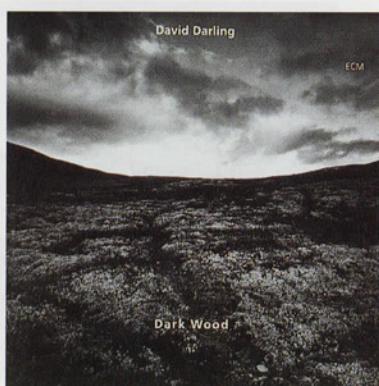
**ECM 1516 1996**  
D: Barbara Wojirsch  
Ph: Harry Zeitlin  
Bobo Stenson/Anders Jormin/Jon Christensen  
Reflections



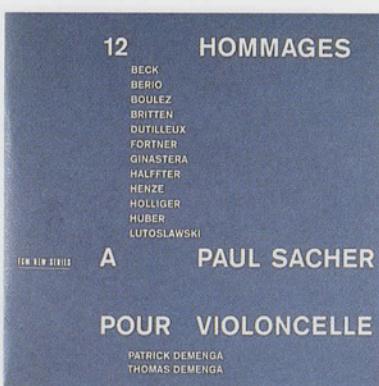
**ECM 1517 1994**  
D: Dieter Rehm  
Ph: Lavasir Nordrum  
Jon Balke/Magnetic North Orchestra  
Further



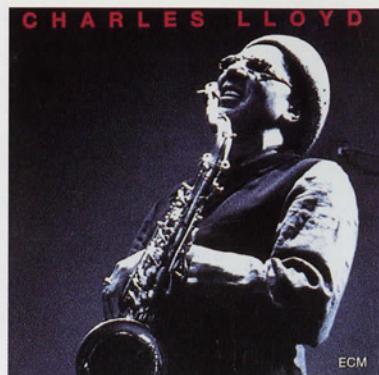
**ECM 1518** 1993  
D: Dieter Bonhorst  
AW: Maja Weber  
Eberhard Weber  
Pendulum



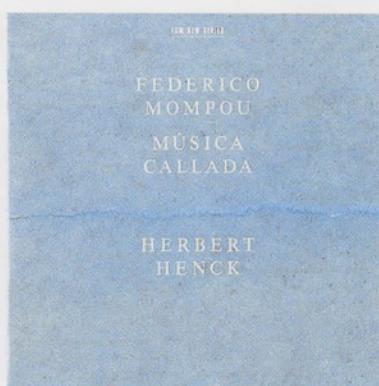
**ECM 1519** 1995  
D: Barbara Wojirsch  
Ph: Jim Bengston  
David Darling  
Dark Wood



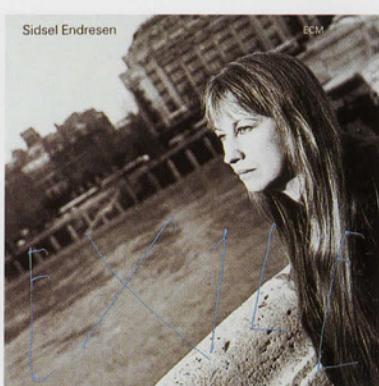
**ECM New Series 1520/21** 1995  
D: Lars Müller  
12 Hommages à Paul Sacher pour Violoncelle  
Patrick Demenga/Thomas Demenga



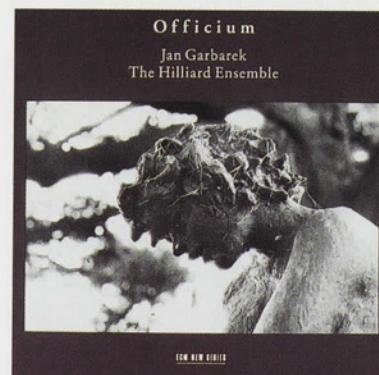
**ECM 1522** 1993  
D/Ph: Dorothy Darr  
Charles Lloyd  
The Call



**ECM New Series 1523** 1995  
D: Barbara Wojirsch  
Federico Mompou: Música Callada  
Herbert Henck



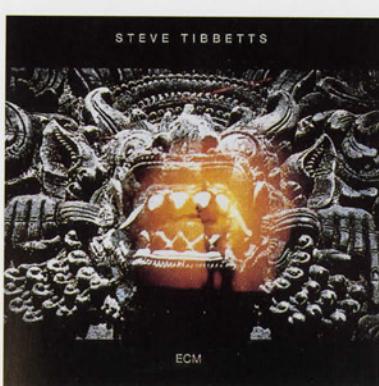
**ECM 1524** 1994  
D: Barbara Wojirsch  
Ph: Jean-Pierre Larcher  
Sidsel Endresen  
Exile



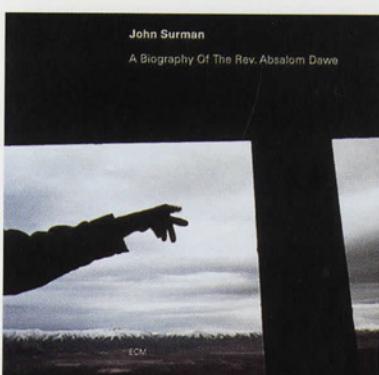
**ECM New Series 1525** 1994  
D: Barbara Wojirsch  
Ph: Roberto Masotti  
Jan Garbarek/The Hilliard Ensemble  
Officium



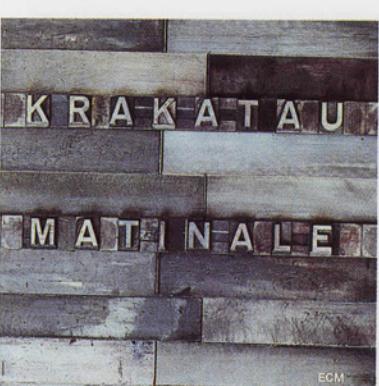
**ECM 1526** 1994  
D: Barbara Wojirsch  
Sclavis/Pifarély/Ducret/Chevillon  
Acoustic Quartet



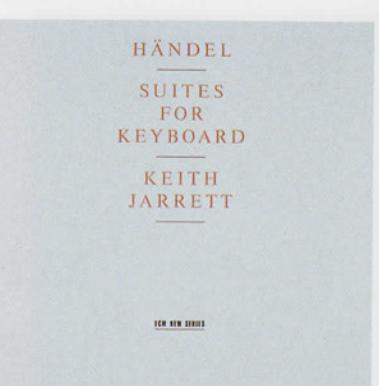
**ECM 1527** 1994  
D: Dieter Rehm  
Ph: Frammis  
Steve Tibbetts  
The Fall Of Us All



**ECM 1528** 1995  
D: Barbara Wojirsch  
Ph: Jim Bengston  
John Surman  
A Biography Of The Rev. Absalom Dawe



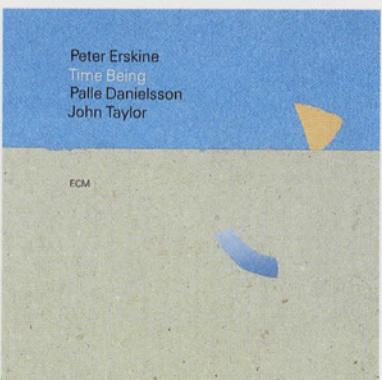
**ECM 1529** 1994  
D/Ph: Dieter Rehm  
Krakatau  
Matinale



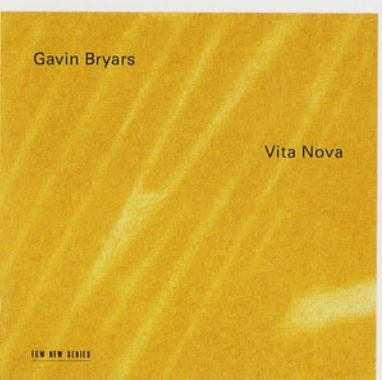
**ECM New Series 1530** 1995  
D: Barbara Wojirsch  
G.F. Händel: Suites For Keyboard  
Keith Jarrett



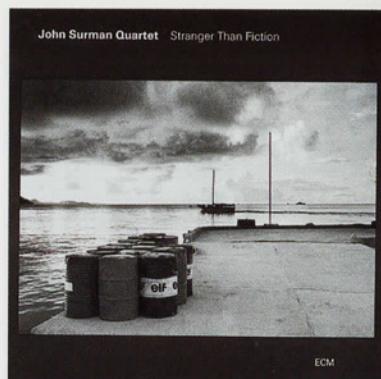
**ECM 1531 1994**  
D: Barbara Wojirsch  
Ph: David W. Coulter  
Keith Jarrett/Gary Peacock/Paul Motian  
At The Deer Head Inn



**ECM 1532 1994**  
D: Barbara Wojirsch  
Peter Erskine  
Time Being



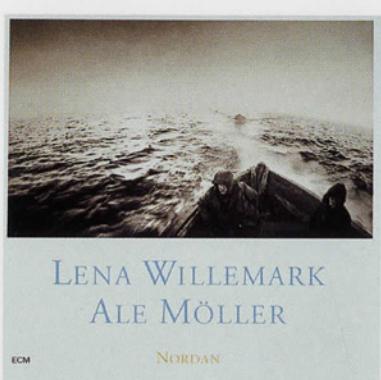
**ECM New Series 1533 1994**  
D: Sascha Kleis  
AW: Jan Jedlička  
Gavin Bryars  
Vita Nova



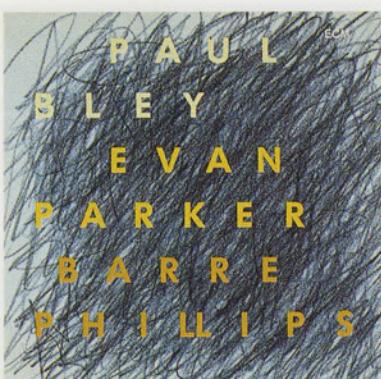
**ECM 1534 1994**  
D: Barbara Wojirsch  
Ph: Christoph Egger  
John Surman Quartet  
Stranger Than Fiction



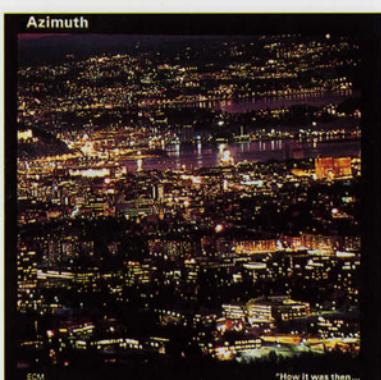
**ECM New Series 1535 1995**  
D: Barbara Wojirsch  
AW: Ariane Epars  
Ph: Michael Fontana  
Giya Kancheli: Exil



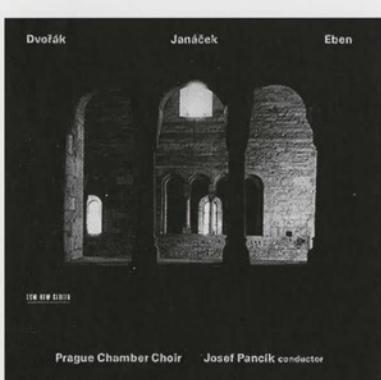
**ECM 1536 1994**  
D: Barbara Wojirsch  
Ph: Juozas Kazlauskas  
Lena Willemark/Ale Möller  
Nordan



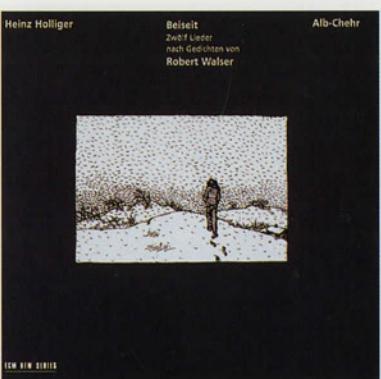
**ECM 1537 1995**  
D: Barbara Wojirsch  
Paul Bley/Evan Parker/Barre Phillips  
Time Will Tell



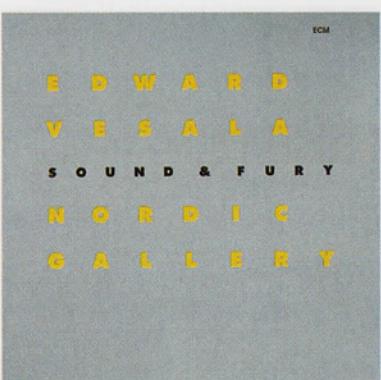
**ECM 1538 1995**  
D: Barbara Wojirsch  
Ph: Jim Bengston  
Azimuth  
"How it was then... never again"



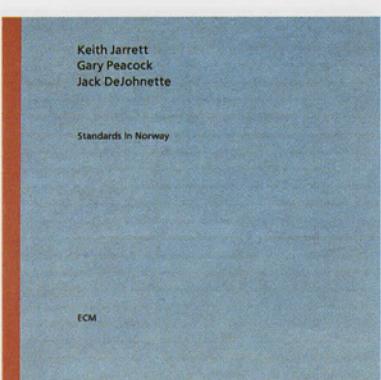
**ECM New Series 1539 1996**  
D: Barbara Wojirsch  
Ph: Jan Jedlička  
Dvořák / Janáček / Eben  
Prague Chamber Choir



**ECM New Series 1540 1995**  
D: Moritz & D. E. Sattler  
AW: Karl Walser  
Heinz Holliger  
Beiseit/Alb-Chehr



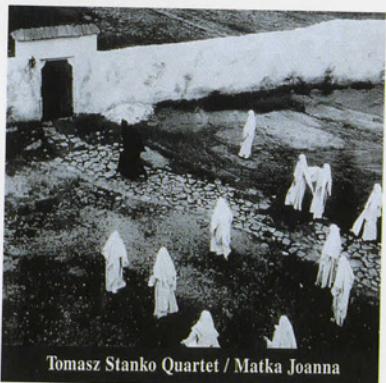
**ECM 1541 1994**  
D: Barbara Wojirsch  
Edward Vesala  
Nordic Gallery



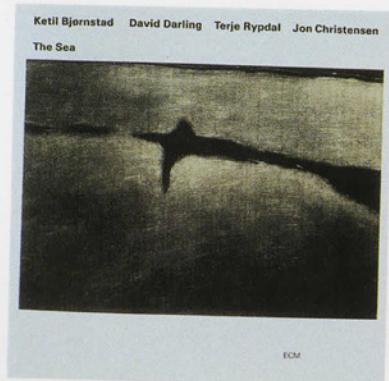
**ECM 1542 1995**  
D: Barbara Wojirsch  
Keith Jarrett/Gary Peacock/Jack DeJohnette  
Standards In Norway



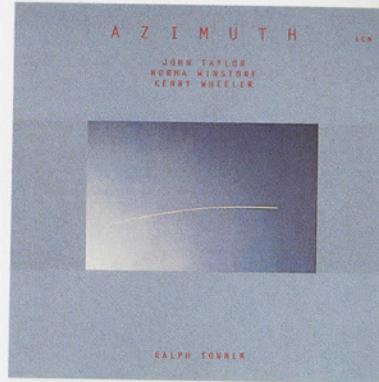
**ECM 1543** 1995  
D: Dieter Rehm  
Ph: Roberto Masotti  
Italian Instabile Orchestra  
Skies Of Europe



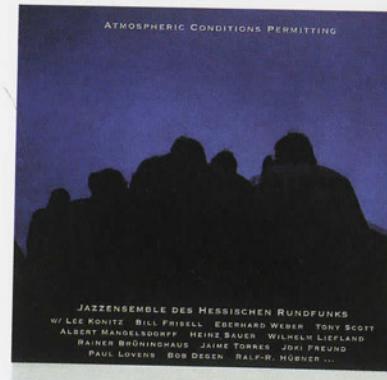
**ECM 1544** 1995  
D: Dieter Rehm  
Ph: Jerzy Kawalerowicz  
Tomasz Stanko Quartet  
Matka Joanna



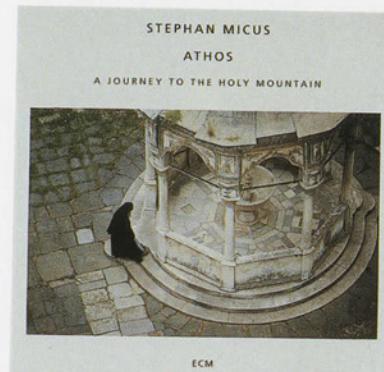
**ECM 1545** 1995  
D: Barbara Wojirsch/Ph: Jan Jedlicka  
Ketil Bjørnstad/David Darling/Terje Rypdal/  
Jon Christensen  
The Sea



**ECM 1546-48** 1994  
D: Barbara Wojirsch  
Ph: Dieter Rehm  
Azimuth  
Azimuth/The Touchstone/Départ



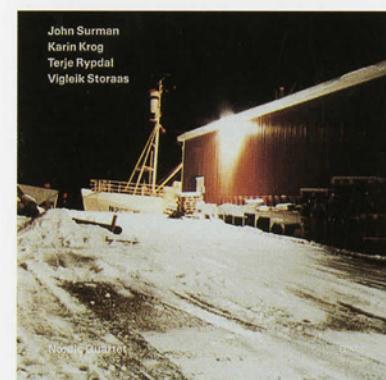
**ECM 1549/50** 1995  
D: Dieter Rehm  
AW: Ingema Reuter  
Jazzensemble des Hessischen Rundfunks  
Atmospheric Conditions Permitting



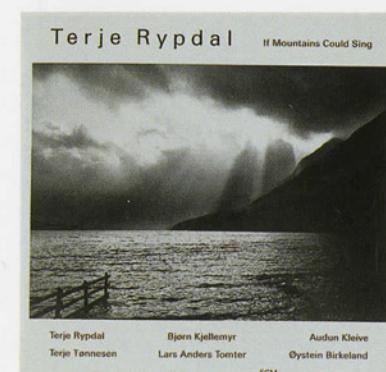
**ECM 1551** 1994  
D: Dieter Rehm  
Ph: Gerhard Trumler  
Stephan Micus  
Athos



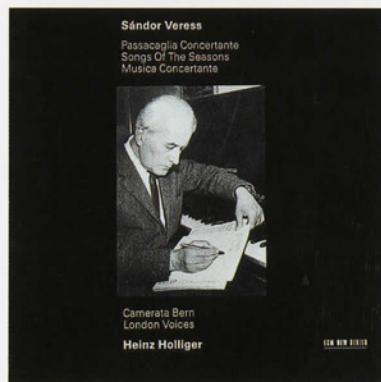
**ECM 1552** 1995  
D: Dieter Rehm  
Ph: Dominik Mentzos  
Heiner Goebbels  
Ou bien le débarquement désastreux



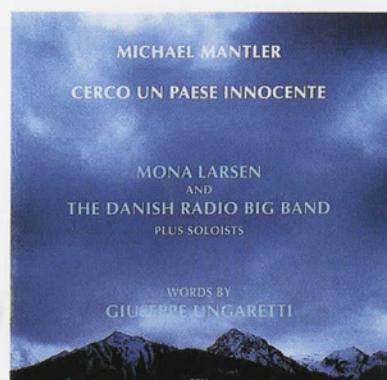
**ECM 1553** 1995  
D: Barbara Wojirsch/Ph: Christoph Egger  
John Surman/Karin Krog/Terje Rypdal/  
Vigleik Storaas  
Nordic Quartet



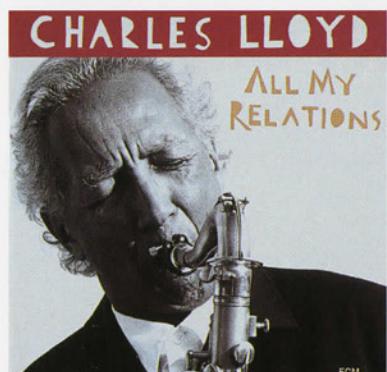
**ECM 1554** 1995  
D: Barbara Wojirsch  
Ph: Michael Trevillion  
Terje Rypdal  
If Mountains Could Sing



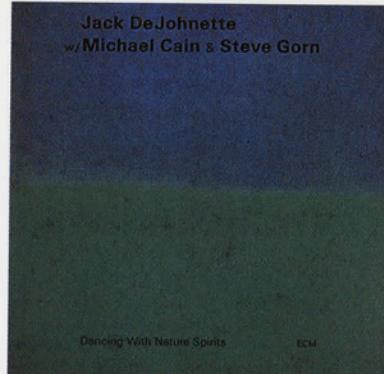
**ECM New Series 1555** 1995  
D: Barbara Wojirsch/Ph: Claudio Veress  
Sándor Veress  
Passacaglia Concertante/Songs Of The Seasons/  
Musica Concertante



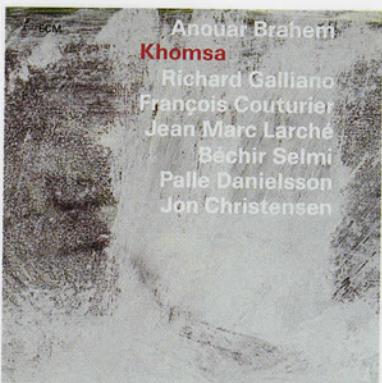
**ECM 1556** 1995  
D/Ph: Dieter Rehm  
Michael Mantler  
Cocco Un Paese Innocente



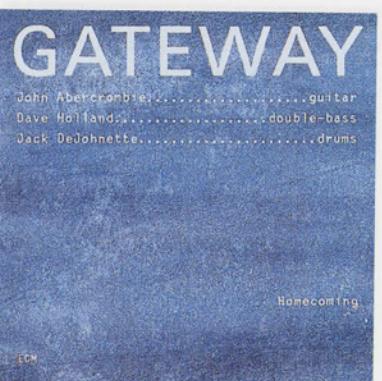
**ECM 1557** 1995  
D/Ph: Dorothy Darr  
Charles Lloyd  
All My Relations



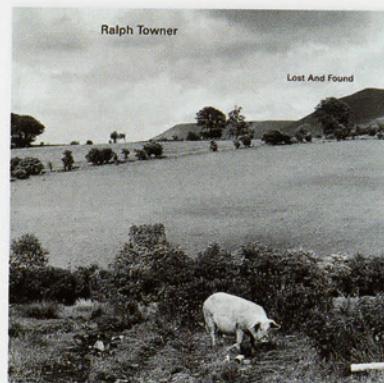
**ECM 1558 1996**  
D: Barbara Wojirsch  
Jack DeJohnette / Michael Cain / Steve Gorn  
Dancing With Nature Spirits



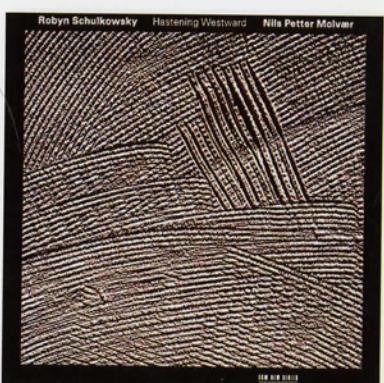
**ECM 1561 1995**  
D: Barbara Wojirsch  
Anouar Brahem  
Khomsa



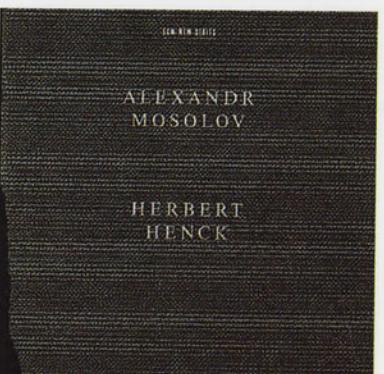
**ECM 1562 1995**  
D: Barbara Wojirsch  
Gateway  
Homecoming



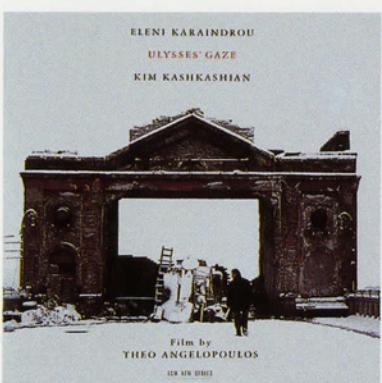
**ECM 1563 1996**  
D: Barbara Wojirsch  
Ph: Caroline Forbes  
Ralph Towner  
Lost And Found



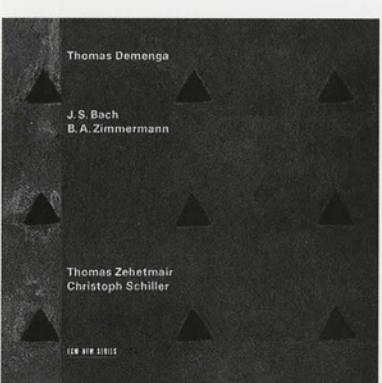
**ECM New Series 1564 1995**  
D: Barbara Wojirsch  
Ph: Eric Sandmeier  
Robyn Schulkowsky/Nils Petter Molvær  
Hastening Westward



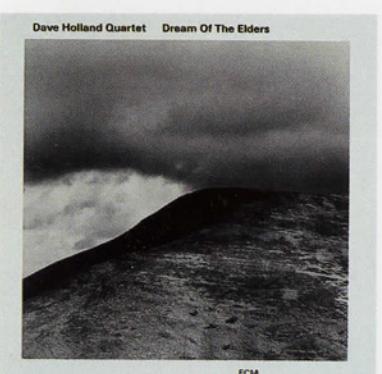
**ECM New Series 1569 1996**  
D: Barbara Wojirsch  
Alexandr Mosolov  
Herbert Henck



**ECM New Series 1570 1996**  
D: Barbara Wojirsch  
Ph: Giorgos Arvanitis, Dimitris Sofikitis  
Eleni Karaindrou  
Ulysses' Gaze



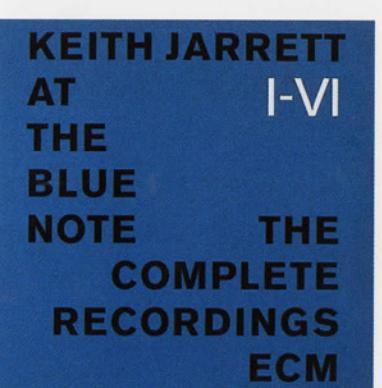
**ECM New Series 1571 1996**  
D: Barbara Wojirsch  
Ph: Kent O. Höglund  
Thomas Demenga  
J. S. Bach / B. A. Zimmermann



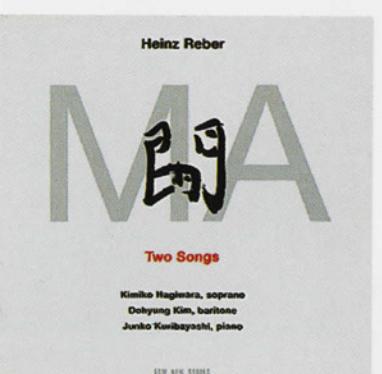
**ECM 1572 1996**  
D: Barbara Wojirsch  
Ph: Caroline Forbes  
Dave Holland Quartet  
Dream Of The Elders



**ECM 1573 1996**  
D: Barbara Wojirsch  
Ph: Caroline Forbes  
Steve Kuhn / David Finck / Joey Baron  
Remembering Tomorrow



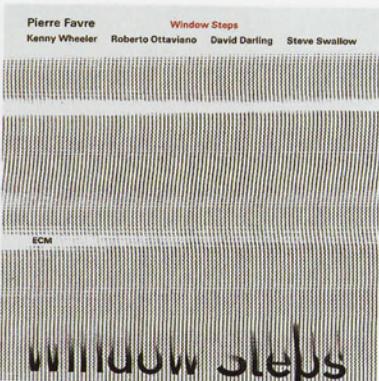
**ECM 1575-80 1995**  
D: Barbara Wojirsch  
Keith Jarrett  
At The Blue Note  
The Complete Recordings



**ECM New Series 1581 1996**  
D: Dieter Rehm  
AW: Kwang Yang  
Heinz Reber  
MA



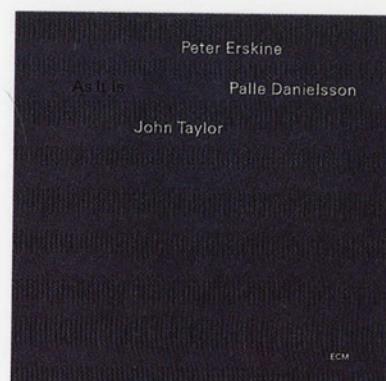
ECM 1582 1996  
D: Barbara Wojirsch  
Ph: Orlando Azevedo  
Egberto Gismonti Trio  
ZigZag



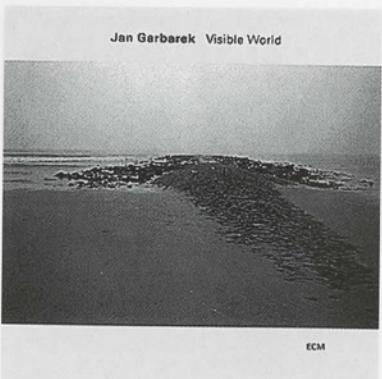
ECM 1584 1996  
D: Barbara Wojirsch  
Pierre Favre  
Window Steps



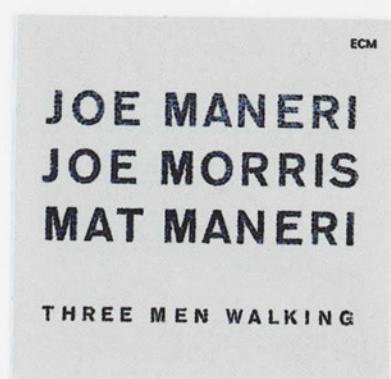
ECM New Series 1590 1996  
D: Barbara Wojirsch  
Ph: Richard Green  
Erkki-Sven Tüür  
Crystallisatio



ECM 1594 1996  
D: Barbara Wojirsch  
Peter Erskine / Palle Danielsson / John Taylor  
As It Is



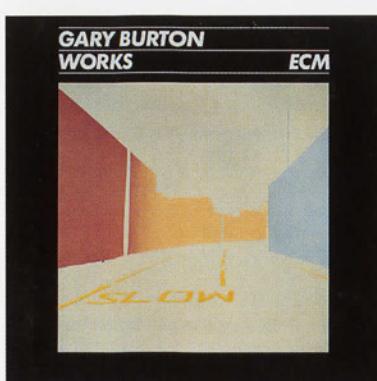
ECM 1585 1996  
D: Barbara Wojirsch  
Ph: Jan Jedlička  
Jan Garbarek  
Visible World



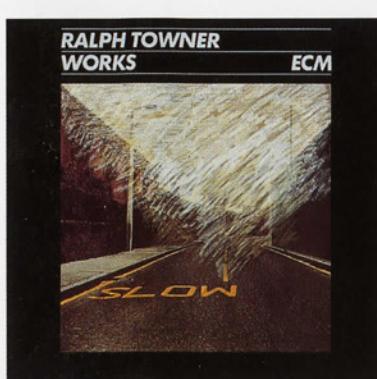
ECM 1597 1996  
D: Dieter Rehm  
Joe Maneri / Joe Morris / Mat Maneri  
Three Men Walking



1973  
D: Dieter Rehm  
AW: Gerd Winner  
Jan Garbarek  
Works



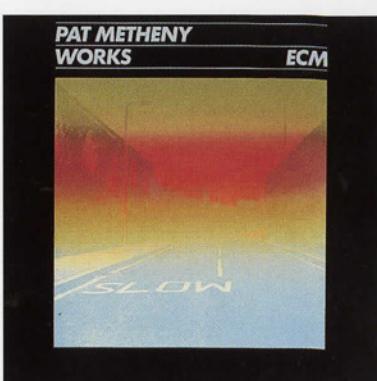
1976  
D: Dieter Rehm  
AW: Gerd Winner  
Gary Burton  
Works



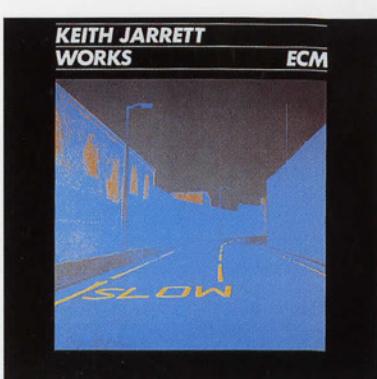
1979  
D: Dieter Rehm  
AW: Gerd Winner  
Ralph Towner  
Works



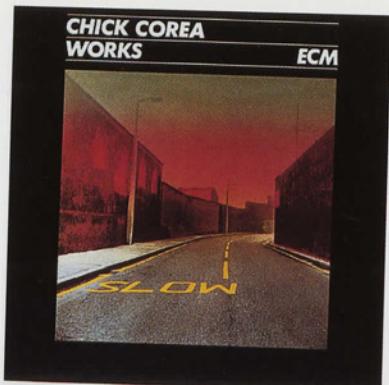
1979  
D: Dieter Rehm  
AW: Gerd Winner  
Egberto Gismonti  
Works



1982  
D: Dieter Rehm  
AW: Gerd Winner  
Pat Metheny  
Works



1978  
D: Dieter Rehm  
AW: Gerd Winner  
Keith Jarrett  
Works



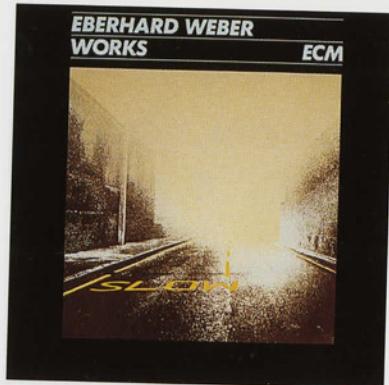
1983  
D: Dieter Rehm  
AW: Gerd Winner  
Chick Corea  
Works



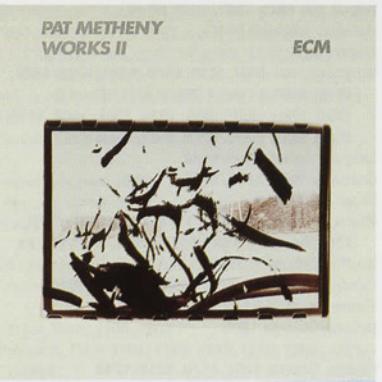
1981  
D: Dieter Rehm  
AW: Gerd Winner  
Jack DeJohnette  
Works



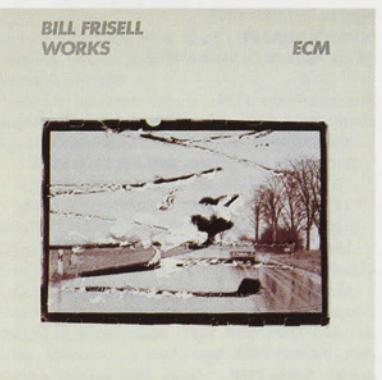
1985  
D: Dieter Rehm  
AW: Gerd Winner  
Terje Rypdal  
Works



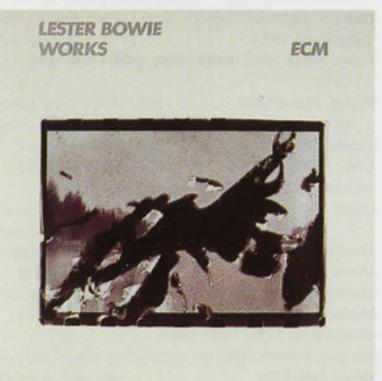
1974  
D: Dieter Rehm  
AW: Gerd Winner  
Eberhard Weber  
Works



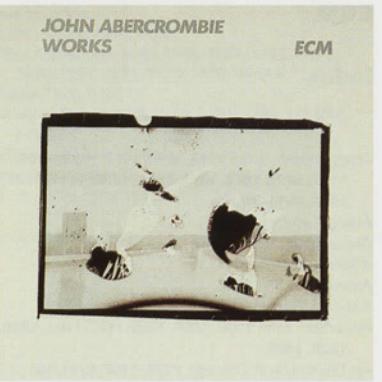
1980  
D/Ph: Dieter Rehm  
Pat Metheny  
Works II



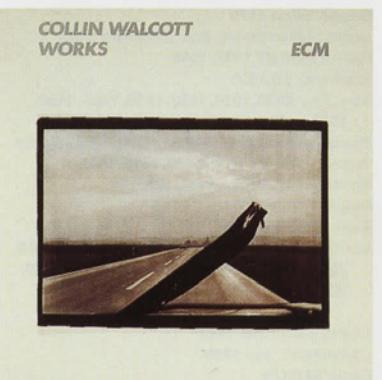
1983  
D/Ph: Dieter Rehm  
Bill Frisell  
Works



1986  
D/Ph: Dieter Rehm  
Lester Bowie  
Works



1979  
D/Ph: Dieter Rehm  
John Abercrombie  
Works



1983  
D/Ph: Dieter Rehm  
Collin Walcott  
Works

Arvo Pärt  
György Kurtág  
Giya Kancheli  
Heinz Holliger  
Paul Hindemith  
Kim Kashkashian  
The Hilliard Ensemble  
Thomas Demenga  
J.S. Bach  
Carlo Gesualdo  
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Adrian Shaughnessy, EYE magazine  
The International Review of Graphic Design

«ECM: Die drei Buchstaben stehen längst für mehr als ein Klangsystem, nämlich für einen synästhetischen Zusammenhang. Wie die Bedingungen der Tonaufzeichnung die Musik selbst verändern, ist die Präsentation des Tonträgers mehr als Verpackung. Die Bilder der Covers sind nicht Abbilder, die Zeichnungen Zeichen und beide immer vieldeutig. ECM-Covers sind entweder lapidar – fundamental, bis in die sinnliche Erfahrung, welche die Papierqualität vermittelt – oder sie beschwören und verbergen ein Geheimnis, analog zur Musik, die sie versprechen.»

Peter Rüedi

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