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Subject: Zawinul

Posted by [steve the artguy](#) on Wed, 12 Sep 2007 01:25:15 GMT

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## Jazz Great Joe Zawinul Dies at 75

as one of the creators of jazz-rock fusion with the band Weather Report, has died, a hospital official said. He was 75.

Zawinul died early Tuesday, a spokeswoman for Vienna's Wilhelmina Clinic said, without giving details. He had been hospitalized since last month and suffered from a rare form of skin cancer, said Risa Zincke, his manager, according to the Austria Press Agency.

Zawinul won acclaim for his keyboard work on chart-topping Miles Davis albums such as "In A Silent Way" and "Bitches Brew," and was a leading force behind the so-called "Electric Jazz" movement.

In 1970, Zawinul and saxophonist Wayne Shorter founded Weather Report and produced a series of albums including "Heavy Weather," "Black Market," "I Sing the Body Electric," and the Grammy-winning live recording "8:30."

He is credited with bringing the electric piano and synthesizer into the jazz mainstream, but was frustrated by the lack of respect for electric keyboards and new technology among jazz purists.

"There is no difference between a Stradivarius or a beautiful synthesizer sound," Zawinul told Jazziz magazine earlier this year. "People make a big mistake in putting down electronic music. Yes, it's been misused and abused, but that's true of every music.

"There is nothing wrong with electronic music as long as you're putting some soul behind the technology."

Austrian Chancellor Alfred Gusenbauer praised Zawinul's "unpretentious way of dealing with listeners" and said he wasn't "blinded by superficialities."

Born in 1932, Zawinul grew up in a working-class family during World War II in the Austrian capital. He played accordion on the streets to make money and received classical piano training as a child prodigy at the Vienna Conservatory. In the postwar years, he grew interested in American jazz, playing in a dance band that included the future Austrian President Thomas Klestil and making a name for himself on the local jazz scene in bands led by saxophonist Hans Koller and others.

"One thing about Viennese musicians, they can really groove, more than even the German bands can," Zawinul said in a 2007 Downbeat magazine interview. "It's something in our nature, perhaps. We're cosmopolitan and interracial

In 1959, Zawinul emigrated to the United States on a scholarship to study at the Berklee School of Music in Boston, but left to join Maynard Ferguson's big band. He next landed a gig with Dinah Washington; his funky piano can be heard on her 1959 hit "What a Diff'rence a Day Made."

Zawinul rose to international fame after joining alto saxophonist Cannonball Adderley's band in 1961. During his nine-year stint with the band, he composed such tunes as "Walk Tall," "Country Preacher," and most notably the gospel-influenced, soul-jazz anthem "Mercy, Mercy, Mercy," his first important recording on electric piano, which climbed the pop charts and won a Grammy for Adderley.

In the late '60s, Zawinul recorded with Davis' studio band, His tune "In a Silent Way" served as the title track for the trumpeter's first foray into the electric arena. Zawinul's composition "Pharoah's Dance" was featured on Davis' groundbreaking 1970 jazz-rock fusion album "Bitches Brew," which won Davis a 1970 Grammy for best jazz performance, large group or soloist with large group.

Weather Report enjoyed its biggest commercial success with the 1977 album "Heavy Weather" which featured Zawinul's catchy tune "Birdland," which became one of the most recognizable jazz hits of the '70s after it was also recorded by Maynard Ferguson and the vocal group Manhattan Transfer.

After Weather Report broke up in 1986, Zawinul went on to form The Zawinul Syndicate, which brought together a global village of musicians who recorded such albums as the Grammy-nominated "My People" (1996) and "World Tour" (1998).

Associated Press Writer Charles J. Gans in New York contributed to this report.

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Subject: Re: Zawinul  
Posted by [Bill L](#) on Wed, 12 Sep 2007 02:10:36 GMT  
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Posted by [Neil](#) on Wed, 12 Sep 2007 03:04:14 GMT  
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Neil

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>> Associated Press Writer Charles J. Gans in New York contributed to this  
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Subject: Re: Zawinul  
Posted by [Tom Bruhl](#) on Wed, 12 Sep 2007 03:31:29 GMT

This is a multi-part message in MIME format.

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Best show I ever saw ever was Weather Report in Boston, 1975.

Zawinul with Jaco and the rest of the band. Oh my . . .

Tom

"Neil" <OIUOIU@OIU.com> wrote in message news:46e7572e\$1@linux...

That's a shame. Hope he went peacefully.

Neil

Bill L <bill@billlorentzen.com> wrote:

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>steve the artguy wrote:

>> Jazz Great Joe Zawinul Dies at 75

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>> By VERONIKA OLEKSYN - 2 hours ago

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I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

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Posted by [DJ](#) on Wed, 12 Sep 2007 05:34:15 GMT

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Posted by [emarenot](#) on Thu, 13 Sep 2007 04:44:35 GMT  
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I remember buying the Heavy Weather LP back when I was a teenager -and I was listening to some Weather Report just today -timeless beautiful music.  
MR



"steve the artguy" <artguy@somethingrother.net> wrote in message  
news:46e73ffb\$1@linux...

>

> Jazz Great Joe Zawinul Dies at 75

>

> By VERONIKA OLEKSYN - 2 hours ago

>

> VIENNA, Austria (AP) - Joe Zawinul, the jazz keyboardist who soared to  
fame

> as one of the creators of jazz-rock fusion with the band Weather Report,  
> has died, a hospital official said. He was 75.

>

> Zawinul died early Tuesday, a spokeswoman for Vienna's Wilhelmina Clinic  
> said, without giving details. He had been hospitalized since last month  
and

> suffered from a rare form of skin cancer, said Risa Zincke, his manager,  
> according to the Austria Press Agency.

>

> Zawinul won acclaim for his keyboard work on chart-topping Miles Davis  
albums

> such as "In A Silent Way" and "Bitches Brew," and was a leading force  
behind

> the so-called "Electric Jazz" movement.

>

> In 1970, Zawinul and saxophonist Wayne Shorter founded Weather Report and

> produced a series of albums including "Heavy Weather," "Black Market," "I

> Sing the Body Electric," and the Grammy-winning live recording "8:30."

>

> He is credited with bringing the electric piano and synthesizer into the  
> jazz mainstream, but was frustrated by the lack of respect for electric  
keyboards

> and new technology among jazz purists.

>

> "There is no difference between a Stradivarius or a beautiful synthesizer

> sound," Zawinul told Jazziz magazine earlier this year. "People make a big

> mistake in putting down electronic music. Yes, it's been misused and  
abused,

> but that's true of every music.

>

> "There is nothing wrong with electronic music as long as you're putting  
some

> soul behind the technology."

>

> Austrian Chancellor Alfred Gusenbauer praised Zawinul's "unpretentious way

> of dealing with listeners" and said he wasn't "blinded by  
superficialities."

>  
> Born in 1932, Zawinul grew up in a working-class family during World War  
> II in the Austrian capital. He played accordion on the streets to make  
money  
> and received classical piano training as a child prodigy at the Vienna  
Conservatory.  
> In the postwar years, he grew interested in American jazz, playing in a  
dance  
> band that included the future Austrian President Thomas Klestil and making  
> a name for himself on the local jazz scene in bands led by saxophonist  
Hans  
> Koller and others.  
>  
> "One thing about Viennese musicians, they can really groove, more than  
even  
> the German bands can," Zawinul said in a 2007 Downbeat magazine interview.  
> "It's something in our nature, perhaps. We're cosmopolitan and interracial  
> - Czech, Slavic, Hungarian, Romanian, Bulgarian, Turkish a little bit."  
>  
> In 1959, Zawinul emigrated to the United States on a scholarship to study  
> at the Berklee School of Music in Boston, but left to join Maynard  
Ferguson's  
> big band. He next landed a gig with Dinah Washington; his funky piano can  
> be heard on her 1959 hit "What a Diff'rence a Day Made."  
>  
> Zawinul rose to international fame after joining alto saxophonist  
Cannonball  
> Adderley's band in 1961. During his nine-year stint with the band, he  
composed  
> such tunes as "Walk Tall," "Country Preacher," and most notably the  
gospel-influenced,  
> soul-jazz anthem "Mercy, Mercy, Mercy," his first important recording on  
> electric piano, which climbed the pop charts and won a Grammy for  
Adderley.  
>  
> In the late '60s, Zawinul recorded with Davis' studio band, His tune "In  
> a Silent Way" served as the title track for the trumpeter's first foray  
into  
> the electric arena. Zawinul's composition "Pharoah's Dance" was featured  
> on Davis' groundbreaking 1970 jazz-rock fusion album "Bitches Brew," which  
> won Davis a 1970 Grammy for best jazz performance, large group or soloist  
> with large group.  
>  
> Weather Report enjoyed its biggest commercial success with the 1977 album  
> "Heavy Weather" which featured Zawinul's catchy tune "Birdland," which  
became  
> one of the most recognizable jazz hits of the '70s after it was also  
recorded

> by Maynard Ferguson and the vocal group Manhattan Transfer.  
>  
> After Weather Report broke up in 1986, Zawinul went on to form The Zawinul  
> Syndicate, which brought together a global village of musicians who  
recorded  
> such albums as the Grammy-nominated "My People" (1996) and "World Tour"  
(1998).  
>  
> Associated Press Writer Charles J. Gans in New York contributed to this  
report.  
>

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Subject: Re: Zawinul  
Posted by [steve the artguy](#) on Thu, 13 Sep 2007 07:24:17 GMT  
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I feel fortunate to have seen them in Berkeley soon after that LP came out.  
They were each astounding. They each did long solo pieces, and Zawinul's  
was very impressive. .. not surprisingly...

-steve

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Subject: Re: Zawinul  
Posted by [Tom Bruhl](#) on Thu, 13 Sep 2007 07:36:26 GMT  
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This is a multi-part message in MIME format.

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Content-Transfer-Encoding: quoted-printable

I loved how he'd manipulate the Arp 2600 patch cords  
and all it's controls and STILL create unbelievably sensitive music.  
No velocity, aftertouch or programmability in those days  
except maybe the Memory Moog which he didn't use.

2 chorus' on the Rhodes was a key to his tone as I've heard.  
I've forgotten which one now.

RIP,  
Tom

"steve the artguy" <artguy@somethingorother.net> wrote in message =  
news:46e8e5a1\$1@linux...

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Subject: Re: Zawinul  
Posted by [tonehouse](#) on Thu, 13 Sep 2007 17:53:44 GMT  
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I first saw him with Cannonball Adderly in 1968, doing his composition =  
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news:46e8ea0b\$1@linux...

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