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Marc Copland: **Alone**

Release date for Germany/Switzerland: October 30th 2009

Pirouet Records · PIT3044

Marc Copland piano

1. Soul Eyes 7:02
2. I Don't Know Where I Stand 6:52
3. Night Whispers 11:20
4. Into the Silence 7:14
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Press release

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Alone in the Mirror

A solo adventure: *Alone* reveals Marc Copland, one of the most popular pianists on the international jazz scene, in purest form with only the listener vis-à-vis. And he surprises with three superb interpretations of songs from Canadian Joni Mitchell.

The other chord. And that alone connects: it allows one to enjoy the essence of this musician. Marc Copland solo. It is a facet that is especially exciting—particularly now, after this pianist’s extraordinary *New York Trio recordings* on Pirouet. The press responded enthusiastically; the international critics’ verdict: “a true miracle”, “the musical choice when stranded on that desert island”, a jazz musician that is more and more thrust into the “the summit regions of the musical Olympus”. Over and over it has been emphasised how sensitively Copland reacted to his trio partners (each of the trio CDs, by the way, were made up of different group members)—what a kaleidoscope of colours his playing can absorb and reflect. Despite (or is it because of) Copland’s totally unique tonal language, the individual nuances of each playing partner are revealed.

And now Marc Copland by himself—vis-à-vis the listener—no partners in the studio partaking in an instrumental tête-à-tête. In jazz, solo piano is the genre of musical confessions. Jazz interpretations are by nature personal, and solo play is the discipline in which the musician delivers a statement that is even more intimate. On the one hand, it is the supreme discipline—and the analyst’s couch on the other; everything is out in the open. The pianist has nowhere to hide here. Neither in terms of technique or interpretation. The complete self laid bare on the keys. Only an extremely

strong musical personality can make the trip worthwhile for the listener—a musician who has a lot to say—who can give birth to enthralling worlds within the individual pieces all by himself—who can create an atmospheric undertow—who not only plays piano, but speaks its language.

Marc Copland has it all and can do it all. Born in Philadelphia in 1948, he began his professional career in the nineteen sixties as a saxophonist. Since the late eighties he has more and more made a name as a pianist with a totally unique aesthetic. His enigmatically suspended harmonies create textural nuances which have become an unmistakable trademark of Copland’s. At times his sound works like refractions in a prism: it is a sound of fascinating ambiguity which with every interpretation opens up a wide horizon. Music with an enormous tonal spectrum—and at the same time with a crystalline clarity.

Whoever listens to this CD will be surprised to find three pieces from the Canadian singer Joni Mitchell. They are pieces that came out when Copland was in his early twenties—from a composer, lyricist, and singer who was just five years older than Copland. The Songs are *I Don’t Know Where I Stand* from the 1969 LP *Clouds*, *Rainy Night House* from the 1970 LP *Ladies of the Canyon*, and *Michael from Mountains* from the 1968 LP *Joni Mitchell*. At that time Mitchell ▶





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▶ brought a unique lyrical style to the folk-rock scene—a style that was considerably more complex both melodically and harmonically than most of the popular music of the time. These songs were highly poetic and musically sophisticated. Masterpieces of airy clarity and unconventional twists and turns. Listening to her compositions, it's not surprising that Joni Mitchell is one of Marc Copland's favourites. Her mastery in combining harmonic ambiguity and melodic incisiveness is something that is readily comparable with Copland's piano playing. Mitchell's songs work so well with Copland's style of interpretation that it sounds as if they had been written for him. The melancholy iridescence of these melodically bewitching songs comes off amazingly well in Copland's instrumental versions. There is probably no other jazz stylist in the world whose tonal language fits so closely to that of Joni Mitchell's.

Alongside pieces by Mal Waldron, Sammy Cahn, Wayne Shorter, and Bronislaw Kaper are three of Copland's own compositions on this CD – including *Night Whispers*, an extended piece of over eleven minutes that in a catchy way

has something manic about it—like some congenial musical spook—and it continues to intensify. It's a recording in which Copland's ability to create an arching wide-ranging excitement rings clear. Along with *Into the Silence* and *Blackboard*, this piece reflects a lot on Copland's ability to generate a suspenseful atmospheric intensity. These are pieces in which the notes sometimes seem to perform a dizzying dance—and in the resulting frenzy can leave one exhausted from the excitement.

Marc Copland solo. An intense adventure. A trip with surprises. A trip through time with continual flashbacks to the present. A listening experience to be reflected. These pieces have something magical that is only found in exceptional music: they throw the listener back into his or her own feelings and thoughts. And in this respect, the last two lines of the Bill Zavatsky poem that appears on the CD's cover is especially appropriate: "Let's listen while we have the chance to music no one's heard." And that's what we hear when we, with Marc Copland, listen "alone" deep within ourselves.





Biography Marc Copland

Born 27 May 1948, Philadelphia, Pennsylvania, USA, Copland was a part of the vibrant music scene in Philadelphia as a saxophonist before going to New York where he met John Abercrombie and also played with Chico Hamilton, and others. He experimented with the electric alto but gradually became dissatisfied with the direction his music was taking and, leaving New York, quit playing the sax in order to study piano. He was gone for almost a decade but upon his return to the jazz world in the mid-80s his piano playing was a revelation, his own vividly original style firmly in place. As a sideman he played with Bob Belden, Jane Ira Bloom, Joe Lovano, Tim Hagans, James Moody, Wallace Roney and many others. But his career as a side-

man in New York was relatively short-lived; Copland began recording and touring in trio with Gary Peacock and Billy Hart (*At Night, Paradiso*). In the nineties, his reputation spread owing to three legendary recordings with the Savoy label, which put him on the road in an All-Star quintet (Randy Brecker, Bob Berg and Dennis Chambers), and later in quartet with guitarist John Abercrombie, Drew Gress, and drummer Billy Hart. Copland has enthralled audiences not only in trio and as a solo pianist, but also as a duo partner without peer—as attested by his duo recordings with Greg Osby (*Night Call, Round and Round*) and Gary Peacock (*Insight, What It Says*). (Quelle: www.allaboutjazz.com)





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Discography
on Pirouet Records



As a leader

2009 Marc Copland: **Alone** (Marc Copland p) · *PIT3044*

2009 Marc Copland: **Night Whispers**, New York Trio Recordings, Vol. 3 (Marc Copland p, Drew Gress b, Bill Stewart dr) · *PIT3037*

2008 Marc Copland: **Another Place** (Marc Copland p, John Abercrombie g, Drew Gress b, Billy Hart dr) · *PIT3031*

2007 Marc Copland: **Voices**, New York Trio Recordings, Vol. 2 (Marc Copland p, Gary Peacock b, Paul Motian dr) · *PIT3023*

2006 Marc Copland: **Modinha**, New York Trio Recordings, Vol. 1 (Marc Copland p, Gary Peacock b, Bill Stewart dr) · *PIT3018*

2005 Marc Copland: **Some Love Songs** (Marc Copland p, Drew Gress b, Jochen Rückert dr) · *PIT3015*

As a sideman

2009 Gary Peacock/Marc Copland: **Insight** (Gary Peacock b, Marc Copland p) · *PIT3041*

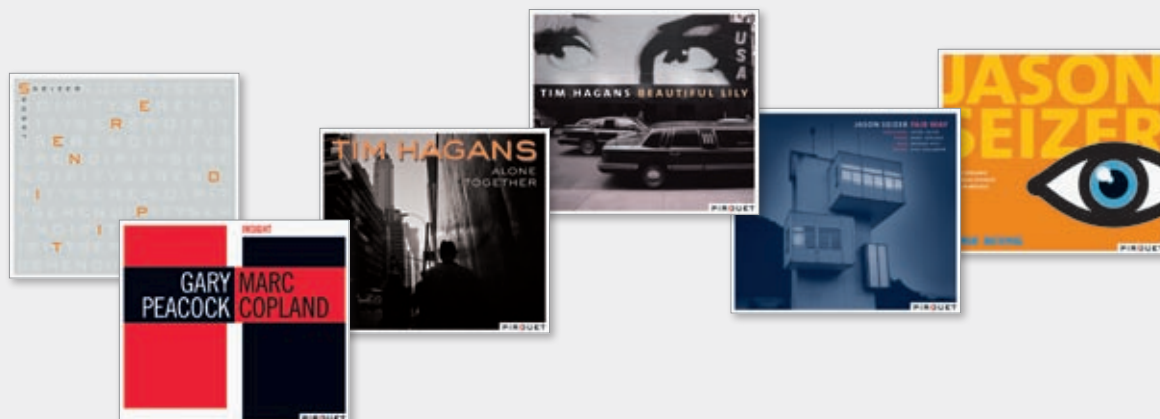
2008 Tim Hagans: **Alone Together** (Tim Hagans tp, Marc Copland p, Drew Gress b, Jochen Rückert dr) · *PIT3030*

2008 Jason Seizer: **Time Being** (Jason Seizer ts, Marc Copland p, Matthias Pichler b, Tony Martucci dr) · *PIT3027*

2005 Tim Hagans: **Beautiful Lily** (Tim Hagans tp, Marc Copland p, Drew Gress b, Bill Stewart dr) · *PIT3016*

2004 Jason Seizer: **Serendipity** (Jason Seizer ts, Marc Copland p, Henning Sieverts b, Jochen Rückert dr) · *PIT3008*

2003 Jason Seizer: **Fair Way** (Jason Seizer ts, Marc Copland p, Nicolas Thys b, Rick Hollander dr) · *PIT3003*



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Press quotations Marc Copland
New York Trio Recordings

The strongest top to bottom and most poetic album I've heard in a while...the most recognizable and individual piano approach going... Copland and company have delivered a special album. (Chris Robinson, *Downbeat*, October 2009)

Copland continues to meet the expectations that he has created as his growing base of listeners look forward to his next albums. Spontaneous, tasteful, goal-driven and now in his prime, Marc Copland's work has grown to the point where he is one of the leading jazz pianists of his generation. (Don Williamson, *jazzreview.com* April 20, 2009)

It is among a handful of beautifully evocative jazz recordings released in the last decade ... Jazz may be music of the nonce but this recording is one for the ages. (Jan P. Dennis, *Audiophile Audition*)

A modern masterpiece... Not since Bill Evans has a pianist so thoroughly exposed himself through his music. Every understated note or chord is full to the brim with unspoken emotion. His music is dynamic without exhibitionism or brashness. It builds from some deep and hidden source that allows him to express himself so beautifully. (Ralph A. Miriello, *jazz.com*)

For Copland the piano is a means to evoke moodscapes, self-contained atmospheres of crystalline lyricism. But his version of romantic impressionism is not soft. His colors are pastel yet complex, and his harmonies are ambiguous. (Thomas Conrad, *JazzTimes*, May 2009)

The prolific Copland strikes again and, in Vol.3, he's also struck gold again. Though some of his playing is at the edge of polytonality, it works because of the frequently-implicit modal bases and because of his insidious lyricism. Much that would be hard to accept if bashed out on the keyboard is convincing because of the delicacy of his playing, and that of the rhythm-section. (Brian Priestley, *Jazzwise*, May 2009)

I don't know about you, but I love the unexpected. Taking a musical masterpiece to places previously unknown is the sign of someone unsatisfied with playing by rote. Copland and his New York Trio take this music out for a long and rewarding walk. I suggest you tag along. (Walter Kolosky, *jazz.com*)

A trio of jazz heavyweights... *Voices* goes a long way in cementing this musician's place in the jazz world as one of the best contemporary pianists of our time. (Edward Blanco, *ejazznews.com*)





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Some artists are so consistent that it's difficult to tag one release as better than another. Still, every now and then they manage to release career milestones that stand above the rest. Pianist Marc Copland's *Time Within Time* (HATology, 2005) is one such watershed—a sublime solo piano session that transcends mere virtuosity and digs so deeply into its repertoire that it's almost impossible not to feel fully a part of the experience rather than just an innocent bystander. *Night Whispers*, the final volume in Copland's *New York Trio Recordings* series, also including *Vol. 1: Modinha* (Pirouet, 2006) and *Vol. 2: Voices* (Pirouet, 2007), is more than just the best of the bunch; it leverages Copland's unique strengths while avoiding a comfort zone that could entice the pianist and his trio to take the road well-traveled. Instead, Copland, bassist Drew Gress, and drummer Bill Stewart explore unexpected twists and turns while remaining true to Copland's introspective nature, simmering with a rare underlying heat that occasionally bursts to a boil.

One obvious reason for *Night Whispers*' distinction is the substitution of Stewart for Jochen Rueckert, the drummer in Copland's longstanding trio. On this set of Copland, Gress, and Stewart originals, and standards including Miles Davis' *So What*, Julie Styne's *I Fall in Love Too Easily*, and Johnny Mandel's *Emily*, the flexible and uniquely melodic drummer

has rarely sounded better. Copland's *The Bell Tolls* begins in melancholy abstraction, but following Gress' lyrical solo Stewart begins turning up the heat during Copland's impressionistic turn, leading to a drum solo that perfectly meshes empathic responsiveness with reckless abandon, pushing the group to a level of energy rarely heard from the Copland/Gress/Rueckert trio.

Copland's title track is surprisingly upbeat despite its harmonic abstrusity and contrapuntal melodicism, as Stewart's turbulent but firm support drives the pianist to an uncharacteristically heated solo, all the while retaining a touch so delicate that it almost demands leaning forward into the music to catch it all. *Scattered Leaves* also simmers with smoldering energy, an altered blues not unlike *Voices' River's Run*, with marvelously indirect interplay between Copland, Gress, and Stewart. Gress' dark-hued tone poem, *Like It Never Was*, revolves around a gently explored, repetitive motif, as does Stewart's *Space Acres*, though the latter does gradually pick up a head of steam.

Copland often divides his albums into sections through exploring multiple takes of a tune, and here it's three solo readings of *Emily*: softly abstract (*Take One*); song-like and literal (*Take Three*); and near stream-of-consciousness (*Take Two*).

Copland's ties to the tradition are undeniable, but he's rarely swung as hard as he does here on *So What* where, once its familiar theme is dispensed with, it becomes an improvisational free-for-all that remains structured, even as it's clear there's little holding the trio back.

It's rare that a single personnel change so significantly alters a group's dynamic and creativity, but Stewart makes *Night Whispers* an outstanding and definitive trio disc for Copland. On the merits of this seminal set, it would be almost criminal were this group to be but a one-time affair.

(John Kelman, *All about Jazz*, January 25, 2009)





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Marc Copland:

There's no cut and dried technique other than this:
the desire, when playing, not to hit a single note or a single chord unless
it has a certain touch, a certain blend, a certain feel.





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Allein im Spiegel

Abenteuer Solo: *Alone* präsentiert Marc Copland, einen der gefragtesten Pianisten der aktuellen internationalen Jazz-Szene, in purer Form, nur mit dem Hörer als Gegenüber. Und überrascht mit drei großartigen Interpretationen von Songs der Kanadierin Joni Mitchell.

Die andere Saite. Die ganz alleine schwingt. Und mit der man einen Musiker sozusagen pur genießen kann. Marc Copland solo. Das ist eine Facette, die besonders spannend ist – gerade jetzt, nach den außergewöhnlichen Trio-Aufnahmen dieses Pianisten mit den *New York Trio Recordings* bei Pirouet, die bei der Fachpresse ein begeistertes Echo fanden. „Wahre Wunder“, „Musik für die Insel“, ein Jazzler, der immer mehr „in die Gipfelregionen des Piano-Olymps“ vorstoße – so lauteten die Urteile der internationalen Kritik. Immer wieder wurde dabei hervorgehoben, wie sensibel Copland auf die unterschiedlichen Trio-Partner reagiert (denn die New Yorker Trios setzten sich jeweils unterschiedlich zusammen) – wie viele überraschende Farben sein Spiel annehmen kann, das, trotz der ganz eigenen Tonsprache dieses Pianisten, je nach Partnern andere Nuancen erkennen lässt.

Nun also Copland ganz allein – mit den Hörern als Gegenüber, aber nicht mit instrumentalen Dialogpartnern im Studio. Solo-Piano-Spiel ist gerade im Jazz das Genre intimer Musikbekenntnisse. Die Disziplin, in der Musiker ein Statement abgeben, das noch persönlicher ist, als es Jazz-Interpretationen ohnehin schon sind. Die Königs-Disziplin einerseits – und die Analytiker-Couch andererseits. Denn hier liegt alles zu Tage. Hier kann ein Pianist nichts verbergen. Nichts Technisches und nichts Interpretatorisches.

Das ganze Ich, blankliegend auf den Tasten. Das ist für Hörer nur bei einer sehr starken Musiker-Persönlichkeit gewinnbringend. Bei einem Musiker, der viel zu sagen hat. Der in den einzelnen Stücken auch ganz allein packende Welten entstehen lassen kann. Der einen atmosphärischen Sog schaffen kann. Der nicht nur Klavier spielt – sondern auch Klavier spricht.

Marc Copland hat das alles und kann das alles. Der 1948 in Philadelphia, Pennsylvania geborene Musiker, der seine Karriere in den sechziger Jahren als Saxophonist begann und seit den späten Achtzigern sich immer mehr einen Namen als Pianist mit völlig eigenständiger Ästhetik gemacht hat. Seine rätselhaft schwebenden Harmonien, mit denen er hochdifferenzierte Farbnuancen erzeugen kann, sind seit Jahren ein unverkennbares Markenzeichen Coplands. Wie Lichtbrechungen in einem Prisma wirken seine Klänge bisweilen: Es sind Klänge von faszinierender Vieldeutigkeit, die bei jeder Interpretation einen weiten Horizont eröffnen. Musik mit einem riesigen Farbspektrum – und gleichzeitig von gläserner Klarheit.

Wer die CD hört, wird überrascht sein, gleich drei Stücke der großen kanadischen Singer-Songwriterin Joni Mitchell darauf zu finden. Es sind Stücke, die erschienen, als Copland Anfang zwanzig war. Von einer Komponistin, ▶





► Texterin und Sängerin, die knapp fünf Jahre älter ist als Copland. Es sind die Songs *I Don't Know Where I Stand* aus der LP *Clouds* von 1969, *Rainy Night House* aus der LP *Ladies of the Canyon* von 1970 und *Michael from Mountains* aus der LP *Joni Mitchell* (1968). Mitchell schuf damals in der Folk-Szene einen eigenen lyrischen Stil, der harmonisch und melodisch um Einiges komplexer war als Vieles andere. Hochpoetisch und musikalisch anspruchsvoll waren diese Songs, Meisterstücke luftiger Klarheit und zugleich eigenwilliger Wendungen und Klänge. Dass Joni Mitchell zu den Favoriten Marc Coplands gehört, verwundert nicht, wenn man ihre Kompositionen analysiert. Denn deren Meisterschaft in der Verbindung von harmonischer Uneindeutigkeit und melodischer Prägnanz ist etwas, das gut vergleichbar ist mit Marc Coplands Klavierspiel. Die Mitchell-Songs passen zu seinem Interpretations-Stil so, als wären sie einst für ihn geschrieben worden. Das melancholische Schillern dieser melodisch beircenden Songs geht in Coplands Instrumentalversionen verblüffend gut auf. Möglicherweise gibt es kaum einen Jazz-Interpreten auf der Welt, dessen Klangsprache so gut zu der von Joni Mitchell passt wie die von Copland.

Neben Stücken von Mal Waldron, Sammy Cahn, Wayne Shorter und Bronislaw Kaper sind auch drei Eigenkompositionen Coplands auf dieser CD – darunter nicht zuletzt

das hier auf über elf Minuten ausgedehnte Stück *Night Whispers*, das etwas auf eingängige Art Manisches hat – wie ein angenehmer musikalischer Spuk – und sich immer mehr steigert. Eine Aufnahme, die Coplands Kunst in der Gestaltung eines Spannungsbogens sehr gut nachvollziehbar macht. Zusammen mit *Into the Silence* und *Blackboard* zeigt dieses Stück viel von Coplands Gabe, eine gespannte atmosphärische Intensität zu erzeugen. Stücke, deren Noten manchmal einen schwindelerregenden Tanz aufzuführen scheinen – und in deren Taumel man sich höchst angeregt fallen lassen kann.

Marc Copland solo. Ein Intensitäts-Abenteuer. Ein Trip mit Überraschungen. Eine Zeitreise mit ständigen Flashbacks zur Aktualität. Ein Hör-Erlebnis zum Sich-Spiegeln. Denn diese Aufnahmen haben besonders jenen Zauber, den nur außergewöhnliche Musik hat: Sie werfen den Hörer ganz stark auf die eigenen Seelenzustände zurück. Und insofern stimmen die letzten beiden Zeilen des auf dem CD-Cover abgedruckten Gedichts von Bill Zavatsky auch in besonderem Sinn: „Lasst uns – wenn wir schon die Chance haben – Musik hören, die niemand je gehört hat.“ Und die wir hören, wenn wir mit Marc Copland „alone“ in uns selbst hineinhören.





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Biografie Marc Copland

Born 27 May 1948, Philadelphia, Pennsylvania, USA, Copland was a part of the vibrant music scene in Philadelphia as a saxophonist before going to New York where he met John Abercrombie and also played with Chico Hamilton, and others. He experimented with the electric alto but gradually became dissatisfied with the direction his music was taking and, leaving New York, quit playing the sax in order to study piano. He was gone for almost a decade but upon his return to the jazz world in the mid-80s his piano playing was a revelation, his own vividly original style firmly in place. As a sideman he played with Bob Belden, Jane Ira Bloom, Joe Lovano, Tim Hagans, James Moody, Wallace Roney and many others. But his career as a side-

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