



PRESS RELEASE

They were young, somewhat brash, and convinced of their calling. In the mid 1990s, they set out unshrinkingly to redefine the term world music. And today, 12 years, three albums, a dozen awards and thousands of concerts later, ULMAN's missionary efforts have put down roots everywhere – while they continue as before with their unabated passion and a great sense of fun.

At first viewed as wunderkinder of folk, ULMAN's first album "Acoustic Power" stirred up the somewhat sleepy scene in 1996. Their fresh crossover sound combined music from a variety of styles and periods to precipitate a wave of enthusiasm and – at times – a modicum of confoundment.

In the following 10 years, the band made the rounds of Germany and Europe, opening up new ears to their unique sound along the way. As they improved their virtuosity and grew more mature over the years, they never lost any of their spontaneity. ULMAN's second album "Vibes," released in 2006, paid tribute to the group's many years of development. Now, encouraged by popular demand, we do not have to wait another decade for their next album, which is in fact set for release in early 2009.

The fabulous four have never had difficulty in coming up with new ideas, while maintaining their own musical approach. And this is no contradiction since their reliability in fact lies in the art of surprise and their forays into the unknown.

ULMAN's music is a creative mix of a wide variety of regions, cultures, and periods, but one which never lacks respect for its respective roots.

One of the family band's trademarks is its distinctive set of instruments, and especially the virtuosity with which they play them and the magical sounds that they produce, whether scratching hip hop using a hurdy-gurdy, summoning forth trip hop beats from a diatonic accordion, or playing hard rock on a trombone. And an Apple Powerbook is always there beside their violas and violins to provide samples and loops, whether for a drum and bass beat or other sounds. And still, they are quite able to beat out fantastic rhythms themselves with a well equipped percussion set, including new "real" drums to pump up their sound.

The band moves easily between medieval tunes and club beats, jazz and rock, and exotic ethnic sounds and catchy pop tunes – and sometimes all of these combined into one piece. While this may sound a bit complicated or confusing, it actually isn't. It is in fact great art – even if it thankfully does without that attitude...

ULMAN's songs are compact and gripping, full of imaginative and exuberant musicality, and yet always executed with great focus and coherence. Their live performances are characterized by a particular lightness, freshness, and improvisational skill – all while the actual songs never get lost in the shuffle. The band's music lends itself both to listening and dancing, and is perhaps particularly suited to those who can do both at the same time.

With their world beats and ethnic grooves, ULMAN has numbered among the most important trailblazers in the rejuvenation of the world music scene over the past decade.

But this is not something they think about a great deal. They are more interested in expressing their deep musical feeling with forceful rhythms, haunting melodies, and the element of surprise – all things that ULMAN have in great supply.

DISCOGRAPHY:

Electrokustica (2009)
Vibes (2006)
Bordun House (Maxi/1998)
Acoustic Power (1996)

BAND:

Johannes Uhlmann:	accordion, viola
Andreas Uhlmann:	trombone, whistles, samples
Till Uhlmann:	hurdy-gurdy, violin, samples
Demian Kappenstein:	drums

BOOKING:

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