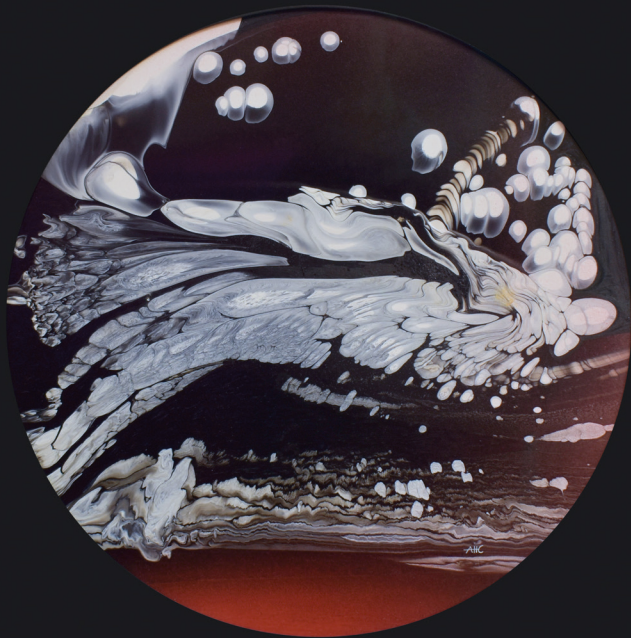


Paul Urbanek



Zawinulology

Liner Notes

Scott Kinsey

For some players, Joe Zawinul is an influence; for others, he becomes part of their musical foundation. Paul Urbanek clearly belongs to the latter group. His connection to Zawinul's world isn't about copying licks, in fact this typical bebop approach would almost be impossible with Joe's music. But rather what we have here is a more subtle, deeper absorption cultivated over decades. As an improviser myself, I can appreciate the time and dedication required to internalize this special language.

Paul's connection with Zawinul's universe is also personal. He crossed paths with Joe on multiple occasions and spent fifteen years performing alongside guitarist Alegre Corrêa from the last Zawinul Syndicate lineup. As with much that is Zawinul-inspired, sometimes a feeling or impression is all you really need. Those experiences brought Paul to a very creative mindset: sound first, category later. Although he has released several acoustic albums, this is the first time he fully explores this somewhat uncharted territory, not as much as a homage, but more as a genuine exploration.

It's fascinating to hear someone release the assumptions of the acoustic piano and embrace the limitless possibilities of the synthesizer. The record is rich with colors: layered vocals, exotic timbres, field recordings, and electronic textures that feel alive. This is exactly the kind of freedom and expression these instruments were designed, but rarely get used for. The fourteen pieces are recomposed improvisations that drift, evolve, and reshape themselves. Highlights include the Moroccan-tinged 6/8 of "Ancient Tech," the tone-poem flow of "Unfolding," fiery solos in "Footsteps in the Temple," trance-like textures in "Ghost," and rare acoustic brilliance in "Bebop Leftovers."

The sheer keyboard creativity here might have been blurred in a full band setting. Working (more or less) solo allows Paul to capture every nuance exactly as he imagines it, and the album benefits from that clarity.

ZAWINULOGY doesn't chase the surface of Zawinul's style. It channels the spirit behind it: originality, curiosity, and the courage to shape improvisation into form. Paul speaks this language fluently, and here, he uses it to say something entirely of his own.

www.scottkinseymusic.com



Paul Urbanek

Zawinulology

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Zawinulology

- 1 **Zawinulology** 3:29
- 2 **Ancient Tech** 3:01
- 3 **Unfolding** 3:40
- 4 **When they get it they got it** 3:19
- 5 **Footsteps in the Temple** 3:00
- 6 **You can listen to it when i´m gone** 2:25
- 7 **Cold Fact** 3:15
- 8 **Interrupted Meditation** 2:21
- 9 **Unexpected Beauty** 3:26
- 10 **Bebop leftovers** 3:03
- 11 **Ghost** 3:00
- 12 **God´s waiting Room** 2:37
- 14 **Unwanted encore** 3:25

Paul Urbanek

Keyboards, all compositions

except Track 9: Voice of an unknown street singer – field recording by Wolfgang Puschnig, parts of a live Drumtrack and effected Voicetrack from Patrice Heral

except Track 8: Voice, Violin and composition by Iva Bittova

except Track 11: Sampled short flute and voice-phrases and single notes from an improvisation of Wolfgang Puschnig

www.paulurbanek.at

