



NILS WOGRAM, NELLIE HÄCHLER, KAIROS
EINE ANALYSE WICHTIGER DINGE

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**Nils Wogram & Nellie Hächler in the
Space Between Jazz and Poetry**

A father-daughter project that refuses to be defined as one: Nellie Hächler's prose poems and Nils Wogram's music meet, alongside two other distinctive artistic voices, in an extraordinary dialogue of words, sound, and time.

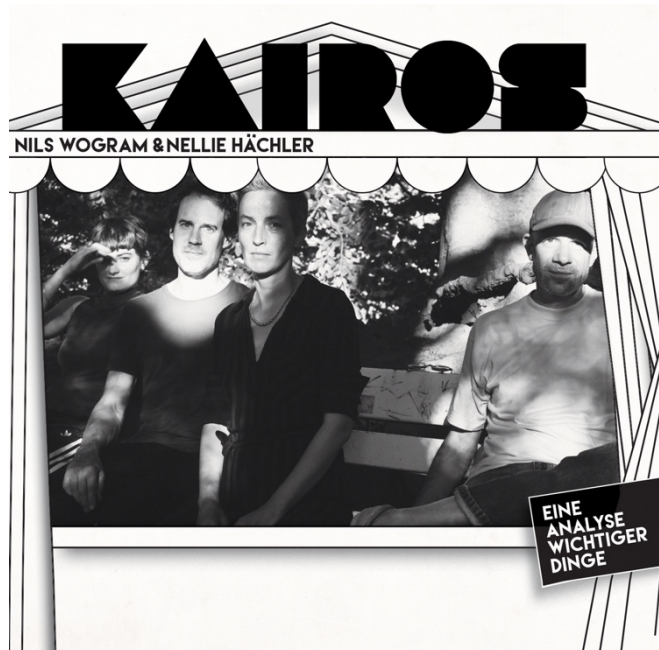
Jazz thrives on temporary alliances—often called projects, workshops, or, in the best cases, bands. Only on rare occasions does such a collaboration evolve into something much deeper. One of those exceptional cases is *Kairos*, the album by trombonist Nils Wogram and actress, spoken-word artist, and reciter

Nellie Hächler. Yes, it is a father-daughter collaboration. That in itself is unusual, though not unprecedented. What makes *Kairos* truly special, however, is that Wogram and Hächler are working together not because they are father and daughter, but despite it. On *Kairos*, two fully independent artists enter into a dialogue, exploring ideas and conversations they had never before found the opportunity to express.

In ancient Greek, *kairos* refers to the opportune moment – the right moment to make a decision. Wogram and Hächler's *Kairos* is anything but a continuation of the long tradition of jazz accompanied by literary prose in the German-speaking world. Together with guitarist Philipp Schaufelberger and bassist and vocalist Anna Trauffer, they form an organic quartet in which only one member plays memories and observations instead of an instrument. It is a conversation across generations, conducted through entirely different artistic languages. The depth of this exchange may not reveal itself on first listening, because Nellie Hächler possesses the rare gift of expressing profound ideas in miniature forms. What makes *Kairos* so compelling is not the universality of the thoughts sketched here from many different angles, but their apparent casualness.

"My texts explore the ambiguity between the small, seemingly insignificant moments that don't appear important at first, but become an immensely rich source of inspiration once I begin writing," says Hächler, a poet of everyday life.

Her original intention was to create an alphabet of meaningful things, writing one text for each letter. She eventually abandoned that concept, but retained the spontaneity of the initial impulse when selecting the final pieces. The result is a series of concise literary miniatures such as "Boiling Eggs," "Proverbs," and "Pippi Longstocking," whose unguarded delight in the world is hard to surpass. At times she deliberately preserves an almost childlike



perspective – never contrived, but all the more affecting, particularly when touching on political questions or deeply emotional undertones. Hächler dares to articulate what many others no longer do, having lost touch with the poetry of the ordinary.

Nils Wogram did not collaborate with Nellie Hächler because she is his daughter, but because he was deeply moved by her writing. Admittedly, he might never have encountered these texts otherwise, but for Hächler, his invitation to collaborate came as a genuine surprise.

"Even as his daughter, you don't turn down a collaboration with Nils Wogram," she says. "I knew he would never have suggested the project if he hadn't truly believed in it. If I had felt he was doing it because I was his daughter rather than because he believed in my work, I probably would have declined. But I trusted that he respected me as an independent artist. That sense of equality stayed with us throughout the entire project."

Although Wogram had the texts before he began composing, the music neither sits above nor beneath them; the texts are not subordinate to the music, nor vice versa. The prose poems were neither pre-recorded nor layered into finished compositions afterward. Instead, words and music grow together like a double helix, entwining like ivy around the trunk of a tree. Wogram completely abandons the traditional role of accompanist, perceiving the world through the same eyes as his daughter. It is remarkable how similar their processes of artistic translation become, even though these are not songs but spoken texts that remain texts, alongside music that is allowed to remain music. It is precisely this deliberate polarity between two distinct art forms that allows the osmosis between word and sound to flourish.

As he composed, Wogram naturally asked himself how he could enrich the texts on a non-verbal level. Yet the magic that emerges in real time – performing side by side in the studio – can never be calculated. Inspired by the understated metaphors of Hächler's words, the trombonist considered which musicians he most wanted to share this experience with. Time is a central theme in Hächler's unhurried, counter-cyclical way of seeing the world, and it became equally central to the recording process.

"From the very beginning, I knew I wanted to build an intense musical relationship with Anna Trauffer and Philipp Schaufelberger as well," says Wogram. "They each bring their own unique artistic personality, and that's why they have the freedom to contribute their independent perspectives to the album. This isn't a duo project – it's a community of four deeply committed individuals."

The open-minded flexibility of the three instrumentalists complements the quiet joy and melancholic serenity of Hächler's spoken delivery with uncanny precision.

"The result is founded on the deep mutual respect shared by everyone involved. Only that kind of trust makes it possible to relax completely within the creative process," Wogram adds.

Kairos is both a passionate and deliberately anachronistic affirmation of slowing down, of making room for playfulness and imagination. It is an album of homecoming – for those who created it, and for those who listen. You may call it jazz. Or poetry. Or jazz with poetry, poetry with jazz, boiling eggs, flute playing, or simply answers. Or you can simply settle into the beautiful space between words and sound, and enjoy being there.

(Text: Wolf Kampmann)