

Ute Schleich, Recorders
Luna Martina Pracht, Singing Bells
Katharina Uzal, Violoncello
Annette Winker, Bassoon

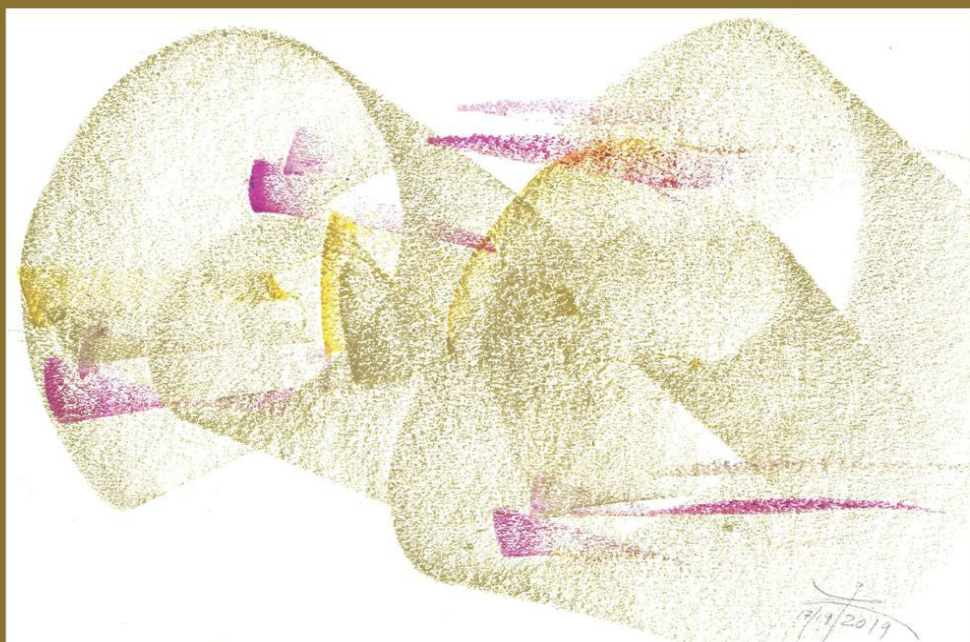
Colors of Minimal Music

Ute Schleich - Blockflöten

Martina Luna Pracht - Klangschalen

Annette Winker - Fagott

Katharina Uzal - Violoncello



Werke von:

Louis Andriessen, Frans Geysen, Philip Glass, Ulli Götte, Jens Josef, Michael Nyman, Karel van Steenhoven

Karel van Steenhoven (geb. 1958)	„Just a song“ for Michael Nyman (2010)	(02:51)
	„Glass“ for Philipp Glass (2010)	(03:50)
Ulli Götte (geb. 1954)	images (2012) live	(16:04)
	<i>Recorder und singing bells in 4 Parts</i>	
Philipp Glass (geb. 1937)	Arabesque in Memoriam (1988)	(04:26)
Michael Nyman (geb. 1944)	Yamamoto Perpetuo (1993) Nr 1	(03:50)
	Yamamoto Perpetuo Nr. 3	(02:28)
Jens Josef (geb. 1967)	„Duetto“ (2017/18)	(10:11)
	<i>recorder and bassoon</i>	
Frans Geysen (geb. 1936)	from „City of smile“: to-and-fro	(03:12)
Ulli Götte	dialoge (2016) live	(12:47)
	<i>Recorder and violoncello</i>	
Frans Geysen (geb. 1936)	from „City of smile“: Signals	(04:23)
Louis Andriessen (geb. 1939)	Ende (1981)	(01:33)

Colors of Minimal-Music - Development

In November 2016 I was invited to perform at the International Minimal Music Festival in Kassel. The line-up of performers included dancer Alexander Peschko, singing bells musician Luna Martina Pracht and Henrik Forberg, who was in charge of the stage lighting.

My idea for a CD arose out of my intensive preoccupation with minimal music. Ulli Götte had already composed *images* for recorders and singing bells. His *dialoge* for recorders and cello had also been released in late 2016 and I asked Jens Josef to compose a piece for recorders and bassoon – which took the form of his *Duettino*, a work that was finished in early 2018. These three compositions are each characterized by a particularly original, striking and enriching ensemble, and by their close relationship with minimal music. I am honoured that all three of these compositions have been dedicated to me. The playlist was rounded out with "classics" of minimal music, with pieces by composers such as Philip Glass, Michael Nyman and Louis Andriessen, as well as Karel van Steenhoven with two of his *Minimal Preludes* – they draw on the work of Glass und Nyman – and Frans Geysen with four pieces from his collection "City of Smile" – all the pieces are for solo recorder.

I was happily employed for quite a time with poring over these works, with commissioning compositions, selecting pieces, with rehearsing with my colleagues and giving premiere performances. I am delighted to hold in my hands a new CD that is the documentation of this work. My heartfelt thanks go to all who were involved with this project and who supported us in so many ways!

Minimal Music

Frequent repetitions, *ostinato* as driving force, gradual changes, simple harmonies and structures – a contrasting stream in the 60s and 70s to serial music with its high degree of complexity – this was how Minimal Music emerged from the USA in the 60s. Influenced by many music genres – by jazz, by African polyrhythm, by Asian and Indonesian musical streams – it has continued to develop to this day and to be influenced by the composition styles of several composers and musicians. *Colors of Minimal Music* displays a colourful pot-pourri of all these influences: with world premieres in the abovementioned ensembles, as well as solo music for recorder in a variety of "colors".

About the pieces

Minimal Preludes by Karel van Steenhoven (2010)

The seven *Minimal Preludes* for alto or tenor recorder were written as a "homage to the minimalist style" (K.v. S.) and to the composers he admires. They are both studies, each with their specific technical learning goals, and charming concert pieces. Two of the pieces are recorded on this CD: *Just a song, for Michael Nyman* is designed to train two-part harmony and chordal accompaniment "glass, for Philip Glass" is all about fast, broken diads, stamina for breath and tongue, sure fingering in the third octave" (K.v.S.).

After studying recorder with Kees Booke in Amsterdam Karel van Steenhoven studied composition with Robert Heppner and Tristan Keuris. He has been Professor for recorder at the University of Music in Karlsruhe since 1995. He was a founding member of the Amsterdam recorder quartet Loeki Stardust.

IMAGES for recorder and singing bells in 4 parts by Ulli Götte (2012)

This is the only piece I know that brings together recorders with singing bells and gongs in a wonderful ensemble. Our preparations took us into a completely new sound world, which we thoroughly enjoyed. The recording on the CD is a live recording from the Minimal Music Festival on 2 October 2016 in Kassel. I feel greatly

enriched by the many years of pleasant cooperation with Ulli Götte.

Ulli Götte writes: *"images came about as the result of a suggestion by recorder musician Ute Schleich. Her idea, of combining the timbres of the different recorders with the special tone colors of the singing bells of Martina Pracht, was the basis for the composition of images. I first listened extensively to the unique sounding notes, or tones of the different singing bells in order to combine them effectively with the different recorders. The timbres of the gongs complement this synthesis."*

In the first part of images the melodic quality of the Phrygian scale dominates. The themes of the tenor recorder are supported by the different tones of the singing bells that are occasionally played in alternation to the recorder lines.

Part II unfolds from chromatic shapes of the bass recorder that appear in a variety of different rhythms. In this movement, gongs are also used as bass instruments as well as a range of different singing bells.

In the third section of images, the singing bells take on a more metrically sequential function, while the alto recorder given a varying role. The semitone interval becomes a prominent motif at this point. In the final part of the movement, the handclaps are included as percussion, before the movement closes in a calm mood.

Repeated themes of the tenor recorder characterize the music in Part IV. The singing bells mark the metrically accented points, then are occasionally taken over by the resonating low notes of the gongs, before they too are used as repetitive voices (and simultaneously as modulators of sound). A kind of Hoketus phase closes the cycle."



Arabesque in Memoriam by Philip Glass (1988)

Philip Glass wrote his *Arabesque in Memoriam* in memory of his teacher Britton Johnson. "Arabesque" means "ornament". In the musical context it means a piece of music free in form and expression with many flourishes. That's how Philip Glass instructs players at the beginning of the piece: to play "freely". The form is also free here: made up of separate, occasionally repeated parts, with broken triads in triplets and demisemiquavers. The octave leaps that appear at the beginning, in the middle and at the end, of the work are particularly striking. The work is written for solo traverse flute - and can be played very well on the recorder. However, the striking octave leaps to a''' (or d''' on alto recorder) necessitate a recorder that is up to the challenge. Philip Glass is one of the most important representatives of the original Minimal Music of the 60s, along with Steve Reich, Terry Riley and La Monte Young. Glass was one of the first to reach a broader audience with his music to the film *Koyaanisqatsi*.



Yamamoto Perpetuo by Michael Nyman (1993)

In my research on minimal music I came across Yamamoto Perpetuo by Michael Nyman – first in an arrangement by Andy Findon for solo traverse flute. That made me curious to know more about the original. Michael Nyman composed Yamamoto Perpetuo for a fashion show by fashion czar Yohji Yamamoto – in 12 movements for solo violin. Later he rewrote these 12 movements for his string quartet No. 4. The first part of the quartet is identical to the original violin version. He also composed new melodies for three other parts. Andy Findon draws in his work on the quartet version; sometimes he has the performers play the melodies of the separate parts one after another. I decided on the sublime voice of the solo violin and thus on my own arrangement, that needed little further adjustment, to make the work suitable and possible to play on the recorder.

Michael Nyman was closely associated in the late 60s with the term Minimal Music and is best known as a film composer. His most famous work was written for the film *The Piano* directed by Jane Campion. He draws on the work of composers such as John Dowland, Henry Purcell and W.A. Mozart and combines these influences with his avantgarde-minimalist composition style. His creations include string quartets, orchestral works, and symphonies, as well as chamber music.

Duettino for recorder and bassoon by Jens Josef (2018)

When I saw this composition for the very first time, I was a bit worried. The work seemed incredibly complicated and almost impossible to play. As we worked intensively on the piece, we got to know it better and better – it began to resonate and took on a definite shape.

Jens Josef wrote on the subject: *"I wrote Duettino in the years 2017/18 at the suggestion of recorder virtuoso Ute Schleich. She asked me to create a piece in the Minimal Music style. I have tried to find an intersection point between Minimalism and the salient characteristics of my music. It turned out that the meaningfulness of process that is the hallmark of Minimal Music, and the phrases displaced by the tiniest changes of single patterns, are common features in my music too. With me, every repetition of the opening motifs includes a tiny change; the music is therefore constantly in flux, and goes through continuous, tiny metamorphoses. A new note*

comes up, first in small, sometimes tiny note values, and then takes more and more space for itself with ever expanding note values, until it crowds out the old note, whose value dwindle and disappear. This kind of "note modulation" can create an eccentric rhythm. Another thing in common is the contrast, that is, the momentary breaking down of the minimalist principle. Last but not least, Duettino is a study about musical movement, fast, slow, regular, irregular. This becomes palpable in the final part of Duettino, in a massive, elaborate accelerando, which hopefully gives the piece a brilliant and extremely virtuosic close."

Jens Josef is a flutist and a composer. Since 2006 he has led the flute seminar at the Kassel Music Academy. He was a founding member of the Frankfurt Society for New Music (Frankfurter Gesellschaft für Neue Musik) and the Kassel Composers Initiative (Komponisten Initiative Kassel). His list of works comprises some 90 pieces of all genres, including three operas, orchestral works, lieder and choral works, numerous chamber music pieces and the oratorium "Vor langer Zeit" ("A Long Time Ago"). He performs regularly as a soloist and chamber musician in Germany and other countries.

City of smile by Frans Geysen (2001)



The work *City of Smile* by the Belgian-born composer Frans Geysen is a collection of 20 pieces for "Solo dance accompanied by a recorder player" (Mieroprint 1213/4). There are three pieces from this cycle for solo recorder on the CD – entitled *To-and-fro* and *Signals*. With their very consistent structure – repetitions, symmetries, developments – the pieces create their very own, austere sound language, free of any pathos and which uses monotony as stylistic means.

Frans Geysen was lecturer for Harmony and Analysis at the Lemmens-Institut in Leuven and at the Royal Conservatory in Brussels and is now a freelance musician. He has composed for choir, for wind instruments – among his compositions are many pieces for recorders – and strings.

DIALOGUE for recorders and violoncello by Ulli Götte (2016)

This piece is characterized by exciting, challenging rhythms with a high degree of percussion. In the dialog the voices chime in unison, give and take and sometimes play against each other. *dialogue* is a confluence of polyphonic, rhythmically pulsating and minimalist-repetitive streams of thought. Katharina Uzal and I were magnetized by the various options for dynamics, articulation and intonation that the infectious rhythms offered our very different instruments. The live recording was made at a concert on 26 October 2018 in the Pankratiuskapelle in Wiesloch.

Ulli Götte wrote:

"Ute Schleich encouraged me to write a piece for the rare combination of recorder and violoncello. This composition, aptly named dialogue, comprises four movements. The idea of the 'dialog' between both instruments is the most powerful moment in the work.

The opening movement has a very vibrant rhythm. Opposing motifs are combined, sometimes homophonously, sometimes polyphonically. The energizing rhythms fade away toward the end of the piece.

Part II uses, like the final movement, the technique of amplifying by complement: Notes and phrases played alternately characterize the course the music takes throughout. The polyphonically drawn lines are predominantly based on small note intervals. The closing bars remind the listener of the quiet opening.

Rising and falling, quiet lines, that are significantly characterized by the interval of a fourth and frequently imitate the theme that went before, are key features of the third part. The long duration of the movement that flows in steady crotchets gradually becomes more and more shaped by themes in demisemiquavers. What emerges out of a Hocketus-type passage is an interplay of fast rhythmic contours; the sound-melodic events are based on modal scales in this final movement."

Dr. Ulli Götte is a freelance composer, musician and musicologist in Kassel. Primary artistic fields are New Music, World Music and Jazz. Focus areas are Minimal Music and Javan Gamelan music. In 1997 he founded the series *International Minimal Music Festival*. Götte is also Artistic Director of the Gamelan Festival in Kassel in 2013. In 2017 he founded the center *Zentrum für Interkulturelle Musik*. He has created numerous chamber music pieces, orchestral works, solo pieces, several multimedia projects, compositions for Gamelan, sound installations and many more. He wrote a doctoral dissertation in Musicology and has published several books, particularly on the subjects of Minimal Music and rhythm. His current work is entitled "Repetition – Systemization of a fundamental (esthetic) category of music." Ulli Götte gives concerts and works on artistic and teaching projects in Germany and other countries.



Ende by Louis Andriessen (1981)

Ende in the life of a concert is a catchy hit that will make the audience shout "Encore! ". Two identically tuned alto recorders are played simultaneously – by a single person. The notes of the parts are close together and consist only of the notes d", e" and f"; they feature rhythmically striking dissonances, constantly changing two-beat or three-beat rhythms that excite, disorientate and fascinate the listener. At the end of the piece both parts gradually come together in unison in fortissimo – during which a new note - es" – suddenly appears.

Louis Andriessen, a Dutch composer of Minimal Music born in 1939, came from a family of musicians, studied with his father and with Luciano Berio. His music is influenced by composers such as Igor Stravinsky and Jazz. Louis Andriessen sets himself apart from his colleagues with a "less compliant, cross-grained and thus immediately accessible sound language" (quote Berliner Festival 2019). He wrote many pieces for orchestra and wind orchestra, choirs, organ music, also for carillon (belltower bells) and many other instruments. His wide-ranging work includes operas and other stage works, chamber music, musical theater and film music.

Text: Ute Schleich

The Artists – biographical details

Ute Schleich, recorders



Ute Schleich is based near Heidelberg and is a freelance musician and breathing therapist according to the Middelndorf method. She studied recorder at the Karlsruhe University of Music with Prof. Gerhard Braun, through whom she received the decisive guidance that led to her discovery of contemporary music. She completed further studies with Walter van Hauwe, Mareike Miessen, Peter Holtslag and other experts with whom she expanded her knowledge of ancient music. Thanks to further work with Adri Breukink and Gerd Lünenbürger she explored her leaning towards focus on developing sound. Ute lived for many years in Hamburg, taught as lecturer for recorder for several years at the University of Music in Lübeck, in preparatory training courses in Rendsburg, as well as several years in the federal state music school for youth in Hamburg (Staatliche Jugendmusikschule). Ute began very early on in her career to concentrate on promoting repertoire; even during her degree

course she gave premiere performances and made recordings. She plays new music and ancient music in many different ensembles, however, she also tries to push the envelope and break new ground: thus, for example, she put together a program for the Hamburg city art gallery Kunsthalle Hamburg, for a performance given in front of original paintings - "Sound-Pictures, Picture-Sounds" ("Klangbilder-Bilderklang"), with combinations of recorder and dance, recorder and singing bells or with her commissioning of new compositions.

Ute has pursued her deep interest in Japanese flute music, the result of which she brought out two CDs: *Cherry Blossoms and Rainpipes – Music and Fairytales from Japan* (*Kirschblüte und Regenpfeifer – Musik und Märchen aus Japan*) (2010), with Gisela Pichler as storyteller, and *Cherry Blossom, Bamboo, Wind – Japanese Flute Music* (*Kirschblüte, Bambus, Wind – Japanische Flötenmusik*) (2012) for solo recorder with art music from the 17th, 19th and 20 Centuries as well as traditional melodies (Min'jo).

Her training as a breathing specialist according to the Middendorf method rounds out her work as a musician. Musicians of all disciplines can benefit from her *Breathing and Body Work for Musicians* (*Atem- und Körperarbeit für MusikerInnen*).

www.musik-und-atem.de

Luna Martina Pracht, singing bells and gongs



Luna Martina Pracht completed her studies to become a certified music teacher at the Kassel Music Academy in the subjects guitar (with Wolfgang Lendle) and flute (with Michael Erler). Apart from her work as a freelance musician and teacher, she as singing bells expert has had her own practice in the region of Rhine-Neckar since 2011, she completed her training at the Peter-Hess-Institut. One of her special subjects is the use of singing bells and gongs in performances. She travels throughout Germany giving improvisation concerts as a solo artist.

www.prachtklang.de

Annette Winker, bassoon



Annette has always pursued her interests in experimental improvisation, classical music, New Music and made inroads into the practice of Historic music performances comprise the spectrum of Annette Winker. She studied in Mannheim with Prof. Alfred Rinderspacher (graded outstanding), and in Stuttgart with Eberhard Marschall (advanced artistic degree) and Hermann Herder. She received further valuable guidance through masterclasses with Klaus Thunemann and Günter Pfitzenmaier, Javier Zafra (baroque bassoon) and with Matthias Schwabe and Reinhard Gagel (experimental improvisation). She is bassoonist in the woodwind quintet Pocket Orchestra Freiburg and the Offenburg Ensemble. She has realized several artistic projects with visual artists, composers and jazz musicians, of which the project *Lampen hören* ("Listening to lamps") was awarded second prize by the women's artist association GEDOK. She has played as the main performer in premiere performances of several compositions for bassoon, which were dedicated to her. In 2015 she released her solo CD *Distraction Maneuvers* (*Ablenkungsmanöver*). She is particularly interested in repertoire off the beaten track and gives audiences the opportunity to hear it regularly in her sonata and chamber music evenings.

www.annette-winker.de

Katharina Uzal, Cello



Katharina Uzal took her first seven years of cello lessons with Rüdiger Adami. After changing to Ulrich Voss she completed her degree with Professor Brunhard Böhme at the University of Music in Weimar. Her first love in music was orchestral music, both in a range of youth and professional orchestras and classical chamber music. Later she devoted herself primarily to premiere performances of contemporary works. She is co-founder of the ensemble Marges for New Music and a sponsor of the extra-session programs Darmstädter Ferienkurse. Katharina Uzal has taught regularly since 2008 and now works mostly in the educational field (since 2011 at Musikschule Leimen, since 2013 also at Musikschule Rheinpfalz-Kreis). Since 2015 she has enjoyed intensive collaboration with Ute Schleich.

Eva Claudia Nuovia



The cover design was drawn by Eva Claudia during the performance of IMAGES which took place at the festival concert held to celebrate the 90th anniversary of the women's artists society GEDOK in Heidelberg on 18 May 2019. Eva Claudia Nuovia studied fine art (painting and sculpture), Design and Mathematics. She teaches at the University of Frankfurt am Main, amongst other institutions, and has completed further training in stone sculpture. As of 2004 she has been a freelance sound artist with special subjects: CLINGS, ARTITUREN, KONZERTBÜCHER, (event in Wellburg, Switzerland), UMWEGWEISER Performance: painting inspired by live concerts.
www.Nuovi-Art.de

Instruments

Soprano-recorder, Moeck, Steenberg, 440 hz; Track 9, 10
Alto-recorder, Maarten Helder, 440 hz; Track 5, 15
Alto-recorder, Adrian Brown, Denner, 415 hz; Track 7
Alto-recorder, Friedr. v. Huene, Stanesby Jr., 415 hz; Track 2
Alto-recorder, Ralf Ehlert, Anciuti, 440 hz; Track 17
Alto-recorder, Francesco Li Virghi, Anciuti, 440 hz; Track 17
Tenor-recorder, Francesco Li Virghi, J. Schell, 440 hz; Track 16 T
Tenor-recorder, Yamaha, 440 hz; Track 1, 3, 6, 8, 10, 11, 12, 14
Baß-recorder, Roessler, 440 hz; Track 4, 13

Singing bells and diverse Fen-Gongs, Peter Hess
Violoncello G.Grancino, Urs Mächler Veronensis fece 1996
Fagott, Stephan Leitzinger, 2017

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Adventskirche Kassel, Live-recording , Concert 2.10.2016, Track 3-6 Functionroom
Spechbach, 25.5.2019; Track 10

Pankratiuskapelle Alt-Wiesloch, Live-Recording, Concert 26.10.2018, Track 12-15