

audite

sounds of evolution



salaputia brass



trumpet Anton Borderieux • Markus Czieharz • Peter Dörpinghaus • Jonathan Müller • Lukas Reiß
horn Felix Baur

trombone Aaron Außenhofer-Stilz • Felix Eckert • Philip Pineda Resch

bass trombone Jonas Burow

tuba Joel Zimmermann

percussion instruments Severin Stitzenberger



Daniel Schnyder: Brass Symphony

- I. "Entrada"
- II. "Roxanne"
- III. "Hymnus"
- IV. Scherzo. "Emanuelle's Dance"
- V. Finale

Oriol Cruixent: "Brasserie Mediterrània"

Peter Dörpinghaus: Four Bagatelles

- I. "Die Zeit, die Zeit"
- II. "#wo"
- III. "51688"
- IV. "EWAME"

Fernando Morais: Indigene Cantos

Derek Bourgeois: Airs and Atmospheres, Op. 367

- I. Aura
- II. Spirit
- III. Delight
- IV. Doldrums
- V. Emotion

Markus Geiselhart: A Short Story in Brass

Peer Markusson: Sad Doe Eyes

Ingo Luis: Fantasy on "I Got Rhythm"



SOUNDS OF EVOLUTION

New brass chamber music for and with Salaputia Brass

The CD *Sounds of Evolution* brings together new chamber works for brass; with the exception of a single “older” work, the program consists exclusively of pieces commissioned by Salaputia Brass and receiving their premiere on this recording. In addition, all of the works are being recorded here for the first time.

Daniel Schnyder, Oriol Cruixent, Peter Dörpinghaus, Fernando Morais, Derek Bourgeois, Markus Geiselhart, and Peer Markusson have written completely new pieces for the twelve-member ensemble, and with George Gershwin’s *I Got Rhythm*, Ingo Luis has arranged a jazz standard. The music is worth listening to at every moment – always enjoyable, it’s never aloof or elitist. Salaputia Brass, consisting of four trumpeters, four trombonists (plus one extra alternating trumpeter), a French hornist, a tuba player, and a percussionist, provides convincing evidence that “today’s music” can indeed be fun. They make use of their many international connections along the way, performing music by Swiss, Catalan, German, Brazilian, British and American composers.

Renowned Swiss jazz saxophonist and composer **Daniel Schnyder** has written music both for classical symphony orchestra and jazz ensembles, and naturally also for every stylistic genre in between. The number of works he has composed for all kinds of brass combinations – Schnyder’s preferred repertoire, as we might expect – will soon reach the three-digit mark. His 2015 **Brass Symphony**, written for the ensemble’s standard instrumentation (without percussion), consists of five movements: from the first surge of chords in the *Entrada* to the *Roxanne* ballade, the neo-baroque-like *Hymnus*, the muted *Scherzo*, and the rhythmically complex *Finale*, Daniel Schnyder’s work is a kaleidoscope of stylistic possibilities – and a powerful, ten-voice *Brass Symphony*. The composer himself offers the following comments:

1. Entrada: this is a kind of overture, combining ideas from funk music (familiar to every brass player from James Brown) with polyphonic structures, where musical themes and rhythmic patterns cumulatively overlay one another at the end. This music is stylistically difficult, since it combines a classical developmental model with a musical idea from the 1960s and 70s. Brass players are the only classical musicians today capable of successfully playing this music; all the other instrument families are as yet unable to do so. It’s thus a sort of music of the future, where the trumpeters are the flying saucers and the alien planet is named James Brown.



2. *Roxanne*: this is a jazz ballade and requires a completely different type of playing. The solo trombone line takes its inspiration from the sound of Dorsey or Rosalind.

3. *Hymnus (Hymn)*: this is a reflection on the baroque world of brass instruments. *Hymnus* is written in a kind of Renaissance counterpoint, which is in *tempus perfectum cum relatione perfecta*, set over a reggae groove. The piece breathes like a dinosaur's lung and shows how difficult it is to play cantilenas in perfect time – without romanticizing the melody and counterpoint by altering the time, and playing exactly yet still with expression.

4. *Scherzo. Emanuelle's Dance*: This movement has a French flair and conjures up the world of the 1920s, the music of Kurt Weill and Darius Milhaud. Musical playfulness is the main thing here. The movement thus sheds light on a completely different sound world from the history of brass playing.

5. *Finale*: here duple and triple meter overlap one another in complex combinations, which are then interrupted by quintuple meter. The whole movement develops into a kind of African rhythm that drives the music powerfully toward its conclusion.

Catalan musician **Oriol Cruixent**, who is not only a composer but also a pianist and conductor, has also previously written for large orchestra and won prizes at composer's competitions. He provides his pieces with opus numbers, something that almost seems old-fashioned, and work no. 70 is the ***Brasserie Mediterrània*** (2015). The classical ten-piece brass ensemble is expanded to include a percussionist, which adds an eleventh color to the ensemble sound. In the introduction, a chorale-like melodic sequence is developed over sustained tones and displaced by a grounding, grooving bass line. This bass line is joined by melodies that may well evoke growing feelings of last year's summer vacation in southwest Europe. The final section leads back into musically calm waters. The composer writes the following about his piece:

The composition "Brasserie Mediterrània" was commissioned by the German brass ensemble Salaputia Brass and is structured in three sections: The first and third ones, (introduction and conclusion), were inspired by ancient Gregorian choirs and by the old chants of the mountains, and have a slow, yet profound character. The main section between the two is based upon a mix of sensual rhythms from the Mediterranean area and is build using two main elements: the continuous movement of the accompaniment and the evocative and almost ecstatic drive of the melodic material.

Peter Dörpinghaus also included percussion when writing his ***Four Bagatelles for Large Brass Ensemble***. The work was composed in 2015 for his own ensemble. Dörpinghaus, born 1990 in Bergisches Land, Germany, has been solo trumpeter at the Konzerthaus Berlin since



early 2016. What begins in the first movement like music by an Alexander Borodin brought back to life in the 21st century, soon takes on a completely different character. When I asked Peter Dörpinghaus to explain the bagatelles' cryptic movement titles, he provided me with a few clues to help us understand them more easily:

The first bagatelle, *Die Zeit, die Zeit* ("Time, time") refers to the title of a book by Martin Suter. The movement is about the composer's own interest in the theory of the perception of time.

The second piece (#wo) alludes to one of Salaputia Brass's running inside jokes. We can't help but wonder if this movement reflects the ambience during the ensemble's rehearsals?

51688 is the zip code of Wipperfürth, Peter Dörpinghaus' musical home. This is where the Wipper becomes the Wupper River, whose water eventually flows into the North Sea. But afterwards it keeps on going, as we hear at the end with a quote from the *Blue Danube* theme.

The title of the fourth piece, *EWAME*, refers to the first letters of the names of the composer's siblings – a musical depiction of colorful family chaos. To me it also seems to be an original homage to Leonard Bernstein's virtuoso *Candide* overture.

The oldest work on the CD's program is the ***Indigene Cantos*** by **Fernando Morais** from 2014 – also a work commissioned by Salaputia Brass and premiered in summer 2015. Brazilian composer Morais, who was born in São Paulo, studied in Connecticut and was appointed French hornist at the National Theater in Brasília in 2000. At the same time he successfully began composing, and his works have already won a number of awards. *Indigene Cantos* means "native songs," and begins quite dramatically. When the percussion enters, rhythmic and melodic elements join in that clearly evoke the South American continent.

English composer **Derek Bourgeois** has written around four hundred works to date, including (as of April 2016) III symphonies, two operas, and countless works for brass ensembles. ***Airs and Atmospheres*** (2015) is the only piece on this recording that was not commissioned by Salaputia Brass, though the ensemble is presenting its premiere here. Along with the work by Daniel Schnyder, it is the second (and last) piece that doesn't include percussion. The five *Airs and Atmospheres* have the character of a suite. Following a witty introductory movement (*Aura*), a weighty Passacaglia (*Spirit*) commands our attention. But the relaxed British atmosphere soon wins us over once again (*Delight*). At the beginning of the fourth piece (in blues style), things seem to get a bit chaotic, before an orgy of changing meters with march passages rings in the buoyant conclusion (*Emotions*).



Also **Markus Geiselhart** – born in Stuttgart, living in Vienna today – actively composes for several genres, but as a trombonist, bandleader, and arranger, his works are mostly for big bands and jazz ensembles. ***A Short Story in Brass*** is a piece commissioned by Salaputia Brass from 2015 and does actually have the character of a musical short story. The tension builds up gradually but continually, while the more rugged middle section, introduced by the percussion, is displaced by a somber passage in the tuba. This alternates with the section underpinned by the percussion and leads to an unexpected conclusion.

Peer Markusson is a composer with Scandinavian roots. His musical output encompasses symphonic works, chamber music, and solo compositions that open up realms of universal complexity to the listener. In November 2015, his first large-scale symphonic work *Red Ocean*, where he combines his musical visions with extraordinary expressive power, was premiered to great success.

In recent years he began an intensive collaboration with Salaputia Brass – ***Sad Doe Eyes*** is one of the results. In the work, a snapshot of the composer's impressions from several months in Cuba, Latin American rhythms merge with Scandinavian calm and South American fire with Norwegian expanses, using sounds to paint pictures in the listener's imagination.

The perfect piece to round out the program, the ideal encore: from their last successful musical, *Girl Crazy* (1930), the song *I Got Rhythm* became one of the greatest hits by brothers **Ira** (text) and **George Gershwin** (music). Already written for the (unsuccessful) musical *Treasure Girl* in 1928, where it was ultimately not used, the piece has since unofficially become one of the most-played jazz standards. The New York premiere was performed by a band led by Red Nichols and featuring such luminaries as Benny Goodman, Jimmy Dorsey, and Glenn Miller. Begun in 1933 and completed on January 6, 1934, George Gershwin arranged his hit song for piano and orchestra and dedicated it “to my brother Ira.” Dortmund-based trombonist and arranger **Ingo Luis** has already made a name for himself with countless arrangements for brass ensembles. His new ***Fantasy on “I Got Rhythm”*** for Salaputia Brass was written 81 years later, and we can confidently say: They got rhythm!

Ulf Brenken

Translation: Aaron Epstein



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The members of Salaputia Brass met already as young musicians while playing for the Bundesjugendorchester (German National Youth Orchestra), before forming the ensemble in 2007. Their success story began when they won First Prize at the Jugend musiziert national competition, continuing with a prize at the International Competition for Brass Ensembles in Passau. Scholarships from the Deutsche Stiftung Musikleben (German Foundation for Musical Life) and Erwin Fricke Foundation followed.

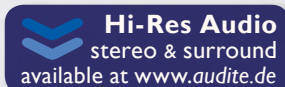
Performing engagements led Salaputia Brass to concerts and festivals throughout Germany, including the Mozartfest Würzburg, Schleswig-Holstein Musikfestival, Festspiele Mecklenburg-Vorpommern, Aschaffener Bachtage, and Podium Festival Esslingen. They have also toured abroad, making appearances in Mexico City, Washington, D.C., France, and China.

Today many of the ensemble's members occupy solo positions in such leading German orchestras as the Gewandhausorchester Leipzig, Gürzenich-Orchester Köln, Konzerthausorchester Berlin, Hessisches Staatsorchester Wiesbaden, Philharmonisches Staatsorchester Hamburg, and Augsburger Philharmoniker. The ensemble has made a name for itself among audiences and critics alike, maintaining high artistic standards and a professional level of music-making in a way that listeners enjoy.

The remarkable artistic development the musicians and ensemble have undergone can now be heard on their debut CD with audite; their next release is already being planned.



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