

# ORIGIN

audite



ARUNDO Quintett



**THOMAS BLOMENKAMP** (\*1955)  
**Sept desserts rythmiques for  
Wind Quintet** (2006)

- I. Sempre piano e leggiero 1:25
- II. Calmo 1:34
- III. Semplice e piano 2:46
- IV. Con fuoco 2:05
- V. Con slancio 1:24
- VI. Calmo, ma con moto 2:28
- VII. Con delicatezza 1:30

**MANFRED TROJAHN** (\*1949)  
**Sonata III for Wind Quintet** (1991/1995)

- I. Moderato 10:36
- II. Scherzo commodo 3:38
- III. Molto adagio 7:40

**MAXIMILIAN GUTH** (\*1992)  
**NGOMA for Wind Quintet** 10:27

**GYÖRGY LIGETI** (1923–2006)  
**Six Bagatelles for  
Wind Quintet** (1953)

- I. Allegro con spirito 1:12
- II. Rubato. Lamentoso 3:26
- III. Allegro grazioso 2:34
- IV. Presto ruvido 0:59
- V. Adagio. Mesto 2:25
- VI. Molto vivace. Capriccioso 1:26







### Origin – Home and Inspiration

The term origin has multiple meanings, including provenance, home, source or identity: expressions that are discussed intensively, sometimes aggressively, in both political and cultural contexts. In music, especially in composition, reflecting one's own cultural roots has always seemed just as fundamentally necessary as encountering and creatively processing the strange and unfamiliar. Has the development of music ever been conceivable without such an encounter?

The ARUNDOSquintett answers this question by performing works by four composers who, like the musicians of the ensemble, have made North Rhine-Westphalia their home: György Ligeti, who discovered himself – as well as new music – in 1957/58 at the studio for electronic music at WDR Cologne; Manfred Trojahn, who was professor of composition at the Robert Schumann Hochschule in Düsseldorf from 1991 to 2017; Düsseldorf-born Thomas Blomenkamp, whose life and work is centred in the Rhineland; and Bielefeld-born composer Maximilian Guth, who focuses on intercultural artistic work.

The four wind quintets by these composers are all inspired by other cultures: Ligeti and Guth looked towards the original sounds of Balkan folk music and East African trance music, whilst Blomenkamp and Trojahn referred to the spirit and refinement of French modernism. The classical wind quintet formation of flute, oboe, clarinet, horn and bassoon always offers the same compositional challenge, which is to bring out the diverse and different characters of the instruments – and at the same time to show the possibilities and colours of perfect harmony.

A “fine, distinguished music that speaks of great seriousness and excellent craftsmanship” – thus commented Manfred Trojahn on his composer colleague, **Thomas Blomenkamp** (b.1955) on the occasion of the latter's sixtieth birthday. The young, newly graduated composer attracted attention



with the wind quintet *Drei Fragmente*, which was awarded a prize at the “Budapest Spring” International Composition Competition in 1984 by a jury headed by György Ligeti. But more than two decades were to pass before Thomas Blomenkamp turned to this formation again.

The intention of **Sept desserts rythmiques** (2006) is already indicated in the title: seven small, fine, entertaining confections paying homage to Erik Satie, the pioneer and master of the witty and dry miniature. The first movement opens playfully, flowing cheerfully in  $12/8$  tempo. The work’s essential design elements are already established here: diverse contrasts in possibilities of articulation between legato and staccato; small, recurring rhythmic motif cells; and the agile alternation of the individual voices, interspersed with pauses, over calmly moving textures or sustained notes from the ensemble.

The contrast between the calm, cantabile solo voice (*Calmo*) and the lively, rhythmically intricate interplay of the scherzo sections of the second movement is exemplary. In the third movement, miniature rhythmic motifs are played over long sustained notes. The fourth movement, *Con fuoco*, presents itself cheerfully and swiftly, over a semiquaver ostinato. With enthusiasm, or *Con slancio* (an instruction which was often used in Italian tenor arias, but which suits the wind instruments just as well), describes the grand, energetic panache of the fifth movement. Elegiac expression and a calm pulse are combined in the sixth movement as respite before the finale, which unites the most diverse rhythms in the smallest of spaces: *Con delicatezza* ends this tribute to French esprit, which was premiered in Bochum on 13 April 2008.

Even after his retirement, **Manfred Trojahn** (b.1949) continues to live in Düsseldorf, but the city of Paris has long been his second home – and a favourite destination since childhood. It is therefore no coincidence that French music has frequently been a point of reference for his compositions, including for his wind quintet **Sonata III** (1995).





The opening of the Museum für Sepulkralkultur in Kassel in 1992 provided the stimulus for the composition, though it was not funeral music or a *memento mori*, but instead the dazzling colourfulness of Messiaenian harmonies and the playful wit of the *Groupe des Six* that inspired a single movement of around ten minutes, which was performed on 24 January in the illustrious presence of the then German Federal President Richard von Weizsäcker. A few years later, Trojahn extended this composition by adding two further, shorter movements to form *Sonata III*, commissioned by the SWR and premiered on 1 February 1997 by the Aulos Quintett in Stuttgart. With this album, the ARUNDOSquintett presents the first recording of this work.

The composer spoke of the four pieces entitled *Sonata* (each with completely different instrumentation), which had been written up to 1996, as “compositions of relaxation – ‘summer pieces’” and used the term *pasticcio* to characterise them as works “which use techniques, materials or styles in a more or less imitative way. [...] Pasticci are – if you like – forgeries, artistic lies.”

Trojahn’s humorously appeasing comments notwithstanding, *Sonata III* is a complex and demanding work. In the expressive first movement, the wind ensemble acts on the one hand as a completely homogeneous body of sound, as in the opening chord sequences, but on the other it can also appear theatrical and zany, or expressively recitative-like, as in the middle section. The two added movements are developed entirely from the first movement’s material and characters: the second movement is a virtuoso *Scherzo commodo* which is not at all “comfortable” for the performers, and the concluding *Molto adagio* is a deliberately unboastful reminiscence of the opening – a free, united sound (“sonare”) of the wind ensemble.

The composition **NGOMA** (2020) is the result of the ARUNDOSquintett’s desire to involve young composers in the ensemble’s own *NRWinds* project. **Maximilian Guth** (b.1992) was the winner of a



nationwide composition competition. Born in 1992, he belongs to a generation that is reacting artistically to the global challenges of the twenty-first century. As composer and director of the intercultural ensemble *Asambura*, he places the encounter with other musical cultures, as well as interreligious dialogue, at the centre of his artistic work. *NGOMA* therefore also draws on non-European concepts of music and spirituality.

In Swahili, the word “ngoma” denotes the interaction of music, trance, rhythm, dance, drum ceremony and social event, combining movement and spirituality, as is typical of many East African cultures, as the composer explains in the preface to his score. Musical trance is also used to connect with deceased ancestors. Maximilian Guth became acquainted with the “fascinating interplay between partially intertwined rhythms and trance” during his travels to Tanzania.

The work opens with a vibrating soundscape in which a unison line, to be played “with great tranquillity”, develops from oscillating steps in intervallic seconds. In this state of suspension, individual percussive breath accents from the flute suggest an opposing character that dominates the opening of a fast, very rhythmic middle section. Rhythmic succinctness finally turns into noisiness, which opens up again towards the floating sounds of the beginning. In the final section, the work returns to the tranquillity of the opening (*quasi Tempo I*) by turning back to the rhythmic energy.

**György Ligeti (1923-2006)** has long since advanced to the position of a twentieth century classic – despite an uncompromising, distinctive tonal language. His early wind quintet **Six Bagatelles** (1953), however, is still clearly influenced by Bartók and Stravinsky. In a concert programme from the 1970s the composer himself affectionately described it as “prehistoric Ligeti, so to speak”. Nevertheless, his *Six Bagatelles* are among the most important compositions for wind ensemble. The six movements reveal strongly diverse colours within the ensemble, but there is also opportunity for soloistic development, with performers being permitted to show their individual characters.





Ligeti commented at length about the circumstances under which this work was written. Between 1950 and 1953, he had composed his piano cycle *Musica Ricercata* and arranged six pieces for wind quintet from it, in “complete artistic isolation”. Under the communist dictatorship from 1948, so-called formalist music – following the doctrine of socialist realism – was banned in Hungary. Twelve-tone music, even Bartók’s more dissonant works, also fell under this ban. At the premiere of the *Six Bagatelles* by the Jenei Quintet, which only became possible in September 1956, the sixth movement had to be dropped because “even during this phase of political thaw, it contained too many minor seconds”. But even the humorous opening fanfare and the four internal movements, which Ligeti described as “imaginary-folkloristic”, left the Budapest audience perplexed – hardly comprehensible to today’s ears. In December of the same year, after the failed popular uprising, Ligeti fled Hungary. The *Six Bagatelles* in his luggage, he initially headed to Vienna and then arrived in Cologne on 1 February 1957. Here “a new wonderful world” opened up for him – the path to the avant-garde.

*Elisabeth von Leliwa*

Translation: *Viola Scheffel*





#### ARUNDOSquintett

The international ARUNDOSquintett – Anna Saha (flute), Yoshihiko Shimo (oboe), Christine Stemmler (clarinet), Lisa Rogers (horn), and Yuka Maehrle (bassoon) – was founded in 2013 at the Hochschule für Musik und Tanz Köln and has its artistic home in the federate state of North Rhine-Westphalia, which awarded the quintet a three-year ensemble grant in 2020. This debut CD is also supported by a grant from the Kunststiftung NRW.

Thanks to its musical enthusiasm, fresh interpretations and homogeneous ensemble, the ARUNDOSquintett has already convinced international juries and won prizes at the Anton García Abril 2014 and Castilla y León 2015 chamber music competitions, as well as a scholarship from the Werner Richard – Dr. Carl Dörken Foundation and the Best of NRW 2016 concert series. The ensemble qualified for participation in the ARD Music Competition 2014, Carl Nielsen International Music Competition 2015 and Osaka International Chamber Music Competition 2017.

On stage, the ARUNDOSquintett has also delighted audiences in numerous chamber music series, for example at the Kölner Philharmonie, the WDR Funkhaus Köln and Beethovenhaus Bonn, on tours to Spain, Italy, Denmark and Belgium, as well as at the Rheingau Musik Festival.

The ensemble's extensive repertoire ranges from the classical composer Anton Reicha and arrangements from the romantic period to French and German wind chamber music of the twentieth century, as well as very recent compositions. In 2020, the ensemble announced a composition competition at German music colleges in order to inspire the next generation of composers for the wind quintet genre.

Broadening musical horizons is just as important to the ARUNDOSquintett as is varied and knowledgeable programme design spanning different epochs and styles – and, not least, dialogue with the audience, stimulated by their own personal concert introductions.



audite



ARUNDOSquintett

**Anna Saha**  
flute • piccolo • alto flute


**Yoshihiko Shimo**  
oboe • English horn

**Christine Stemmler**  
clarinet

**Lisa Rogers**  
horn

**Yuka Maehrle**  
bassoon

**HD-DOWNLOADS**

 stereo & surround  
available at [audite.de](https://audite.de)

*recording:*  
July 12 - 15, 2021  
*recording venue:*  
Immanuelkirche Wuppertal  
*executive producer:*  
Dipl.-Tonmeister  
Ludger Böckenhoff  
*recording producer / editing:*  
Dipl.-Tonmeister Martin Rust  
*recording format:*  
pcm, 96kHz, 24 bit  
*photos:*  
Christian Palm  
*design:*  
AB-Design, Detmold

audite

[info@audite.de](mailto:info@audite.de) · [audite.de](https://audite.de)  
© 2022 + © 2022 Ludger Böckenhoff

Kunststiftung  
NRW

