



Press Info:

...tief im blauen Traum...

ENCOUNTERS WITH SCHUMANN

ROBERT SCHUMANN

Sechs Lieder Op. 33
Fünf Gesänge Op. 137

UWE KREMP

...tief im blauen Traum...

MARK ANTON MOEBIUS

Fluchtpunkte eines Jägers

**Die Meistersinger • K. Breuninger
Detmolder Hornquartett • J. Bänsch
I. Goritzki, oboe/cor anglais
H. Wild, baritone/counter tenor
C. Lampert, French horn
L. Hudacsek and J. Fischer, percussion**

In this CD compositions from the age of classicism are juxtaposed with contemporary works. Such stimulating contrasts point up how closely compositional means and ideas are bound up with the traditions of their period. This is all the more true when contemporary composers seek to come to terms with classical works and texts, and a direct comparison becomes possible with the traditional interpretation of a classical composer. This is the case in the present CD, in which Uwe Kremp and Mark Anton Moebius turn their attention to Robert Schumann's compositions for male-voice choir. Here original compositions by Schumann are interwoven with intensive and highly personal productions by two young composers.

The *Sechs Lieder Op. 33* by Schumann serve Uwe Kremp as the textual starting-point for his *Five Intermezzi "...tief im blauen Traum..."*. He takes up the original texts in fragments, mostly extracted from the preceding strophe of the poem chosen by Schumann, and shortens them in the course of the intermezzi. At first whole verses are used as quotations, but these are progressively reduced to single lines or words, an isolated word broken up into its syllables, lone phonemes and finally singable vowels and percussive consonants. The use of percussion mirrors the sound aspects of consonants and noise in speech.

Mark Anton Moebius takes as his starting-point a text by Rilke which, with its apposition of man and animal, finds partners in the love of the chase evoked in Laube's poems and in Schumann's romantic hunting motifs. In "*Fluchtpunkte eines Jägers*" the use of a *cor de chasse*, always associated with hunting, and the *cor anglais*, predestined to create a bucolic atmosphere, links up with the hunting motifs in the Schumann. As regards content, Mark Anton Moebius concerns himself closely with the theme of hunting. He sets out to depict the moment when the huntsman looks into the animal's eyes and sees himself in them: the moment in which every aspect to do with the culture of hunting disappears. For years Mark Anton Moebius has been preoccupied with natural notes, the spectres of overtones and undertones, and with an organically developing harmonic system as exemplified in this recording.

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