
Marienstr. 39 • 40210 Düsseldorf • www.jazzsick.com • contact@jazzsick.com

artist: Angelika Niescier & André Nendza
feat. kaj:kaj Das Streichquartett
title: "The Poetry of Rhythm"
label: JazzSick Records
catalogue-no: 5018 JS / Rough Trade
release date: 30.Oktober 2007

musicians:

Angelika Niescier: Alto, Soprano Saxophone, Bass Clarinet

André Nendza: Bass

With special guests on title 2/3/4/6/9/11

kaj:kaj - das streichquartett:

Constanze Sannemüller: 1st Violin

Nadine-Goussi Aguigah: 2nd Violin

Valentin Alexandru: Viola

Felicia Meric: Cello

CD Tracks:

- 1 Robustos para Carmine (André Nendza) 7:42
 - 2 A wide field of time (André Nendza) 7:02
 - 3 Lichthauch (Angelika Niescier) 3:39
 - 4 Inertia (Angelika Niescier) 5:13
 - 5 To read one's mind (André Nendza) 7:54
 - 6 Two concrete plains (André Nendza) 6:15
 - 7 Weltsekunde (Angelika Niescier) 6:39
 - 8 Solid Liquids (André Nendza) 5:48
 - 9 La cruz (André Nendza) 8:57
 - 10 Les Danse des vieux (André Nendza) 3:57
 - 11 Ascuá (Angelika Niescier) 5:10
- total time: 68:23

Produced by Niescier & Nendza and crecycle.music for JazzSick Records
Executive Producers: Alex Gunia and Philipp van Endert

Info:

Admittedly, it takes time to do a thing well. But sometimes it takes even longer. Now, seven years after the successful début „Holzlinienspiel“, the second album of **Angelika Niescier & André Nendza** titled **„The Poetry of Rhythm“** will finally be released in October 2007. There are several reasons for the long delay. For some years the duet played their début on many stages in the country. Then a multitude of various other projects, CD-recordings and orders for compositions came up. There were constant talks about a new programme, ideas were developed and dropped again. So, in 2005 André Nendza started to elaborate compositions for saxophone, bass and a string quartet in a playful way, totally detached from any concept whatsoever and found by chance the starting point for a new repertoire. It was pure chance as well that Angelika Niescier was very busy writing an orchestral work with elements of improvisation at that time, which smoothed the way for new actions.

Nevertheless, the way to the final realization of the CD was very long, often pleasing, at times wearing but still positive with so much musical experience. But that is an other story.

At the end there is a music that doesn't really fit in a scheme. Much is fully composed and a preference for extended patterns is recognizable. Is it „classical music“, then?

At the same time there is space for improvisation. But is it Jazz?

Interesting questions for a seminar in musicology - But not the focus of Niescier & Nendza. Their matter of concern is rather to win an audience with open ears, i.e. those who don't just perceive music as a suitable background to the current lifestyle. On the contrary, Niescier & Nendza demand an increasingly rare possession of the listeners: their time. But they will be rewarded with a diverse music, where a creative treating characterizes the sound experience rather than the perfect reproduction of styles. So a touch of tango stands side by side with abstract ballad-like music, down-to-earth ostinati in harmony with agogic movements, waltz music with songs, bulky interval leaps with melancholy sensations, avant-garde with vague folk music, interwoven time levels, an emotional roller-coaster. In the core it is all about rhythm. Or as Goethe put it: „Everything poetic should be treated rhythmically. That is my firm conviction.“

The structure of „The Poetry of Rhythm“ is shaped by two clear-cut levels. The pure duet pieces are characterized by a genuine sound image with every compositional refinement. After a great number of concerts together the duet's „common breathing“ can be clearly noticed. Here jazz is an attitude and not just a style. Then the pieces with the classical, i.e. non improvising string quartet. They are not just used as a completion or pleasant background music, but rather in a compositional way as an active and structure characterizing element. Rhythmical tension in the meaning of „movement in time“ is a very important basis in the cooperation with „kaj: kaj- das streichquartett“. But: Niescier & Nendza pragmatically avoid the infamous question „is classic able to swing!“. There are simply no triplet feel jazz pieces.

With „The Poetry of Rhythm“ Angelika Niescier & André Nendza are walking consciously into musical no man's land. There, where

you are always falling between two stools, live can be pretty pleasant. Provided you own a map.

About the musicians:

Angelika Niescier is one of those virtuoso high-powered career women brightening up the German jazz scene lately. The musician, who is living in Cologne, has a brilliant education (Folkwang College in Essen, Hugo Read). She is ambitious and with a thirst for action to prove herself in various fields. She is composing for theatre, film, orchestra, choir and dance theatre. She is involved in jazz projects for children and she succeeded in a number of interdisciplinary large-scale projects with literary figures, video performers and artists. Angelika Niescier received a number of scholarships and awards.

The productions with her long-term quartet „Angelika Niescier- Sublim“ – by the way, on the piano Enja Young star pianist Florian Weber – are highly recommended by critics. Numerous concerts in important Clubs and on festivals in Germany and abroad gained the band storms of enthusiasm in the audience and the press regularly. In addition, the highly motivating lecturer Niescier looks after workshops for bands and instrumentalists successfully and she runs conversation concerts for children. Among other things she makes music with: Simon Nabatov, Ramesh Shotham, Hans Lüdemann, Julia Hülsmann, Gerd Dudek, Philipp van Endert, Ulrike Haage, Michael Küttner, Joachim Kühn, Gabriele Hasler, Dré Pallemmaerts.

Bassist and composer **André Nendza** is one of the most go-getting musicians of the scene. The development of his own projects (e.g. André Nendza Quartet, the electro-acoustic ensemble A.tronic and the collective project Lemke-Nendza-Hillmann) is most important to him at the moment. Nevertheless, he still participates as sideman in some selected projects like The Philipp van Endert Trio and The Mathias Haus Quartet. In 2000 he founded his own label crecycle.music where he is releasing CD's for JazzSick Records at the moment. André Nendza's work is documented on 40 CD's, on numerous radio and TV recordings and in features in every well-known jazz media. On his musical path he met musicians like Dave Liebman, Kenny Wheeler, Rick Margitza, Charlie Mariano, Christoph Spendel, Rob van den Broeck, Alex Acuna, Danny Gottlieb, Gabriele Hasler, Dave Pike, Quique Sinesi, Céline Rudolph, Thomas Heberer, Florian Ross, Ramesh Shotham. Moreover Nendza's name is present as a pedagogue in the „Offene Jazz Haus Schule, Cologne“ where he is head of „Vorstudium Jazz“. In addition to that Nendza taught as a guest lecturer at the college of music in Frankfurt/Main, the college of music Dresden and the „Summer Jazz School“ in Edinburgh. Recently the bassist became author for the magazine „Jazzthing“'s blog.

kaj: kaj – das streichquartett

The very well tuned string quartet consists of Constanze Sannemüller, Nadine-Goussi Aguigah, Valentin Alexandru and Felica Meric. On the one hand the musicians work with established classical orchestras (Gustav Mahler Orchestra, Guerzenich Orchestra Cologne, NDR-Symphony) led by famous conductors like Claudio Abbado and Pierre Boulez. On the other hand the cooperation with artists associated with pop like Yvonne Catterfeld, Fanta 4, Seal, Kayne West, Joy Denalane or jazz composers like Jürgen Friedrich, Nils Wuelker and Michael Riesler predestined them to a trip into the world of crossover. So the virtuoso strings are lending the not-so-easy-to-play compositions of Angelika Niescier and André Nendza a great sound variety, a feeling for melody and dynamics and rhythmical precision.