

Artist: André Nendza
Title: "rooms restored"
Label: JazzSick Records
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Musicians:

Stephan Meinberg: Trumpet, Flugelhorn
Claudius Valk: Tenor and Soprano Saxophone, Bass Clarinet
Hendrik Soll: Piano
André Nendza: Bass
Christoph Hillmann: Drums

CD-Titles:

- 1) Nightly 7.21
- 2) To break a tune 5.01
- 3) From months to minutes 8.28
- 4) Miss one little step 7.58
- 5) Harry Angel (Bassintro) 1.45
- 6) Epiphany 6.29
- 7) Separated masses 4.41
- 8) Overheated 5.44
- 9) The more of her 7.03
- 10) All them bells 5.39
- 11) (Starting on the) Third mode 7.16

Total time: 68.00

All compositions by André Nendza

Produced by André Nendza & crecycle.music for JazzSick Records
Executive Producer: Philipp van Endert

Info:

About André Nendza:

Double-bass player and composer André Nendza makes his way with uncompromising determination, always fully committed to his music. Currently, Nendzas' focus includes the development of his own projects (André Nendza Quartet, the electro-acoustic ensemble A.tronic and a duo with famous German saxophonist Angelika Niescier). In 2009 he premiered his solo program "Bass & Blogs". In addition, he works as a sideperson with bands like the "Philipp van Endert Trio".

In 2000 he founded his own crecycle.music label, which now cooperates with jazzsick records. André Nendzas work is documented on more than 50 CDs, numerous radio broadcasts/TV productions and is also featured in many important German Jazz media efforts.

He had the pleasure of working with musicians like Dave Liebman, Kenny Wheeler, Rick Margitza, Paolo Fresu, Dominique Pifarély, Zoltan Lantos, Charlie Mariano, Christoph Spendel, Rob van den Broeck, Adrian Mears, Alex Acuña, Dave Pike, Quique Sinesi, Céline Rudolph, Thomas Heberer, Ramesh Shotham.

As the head of "Vorstudium Jazz" at the "Offene Jazz Haus Schule, Cologne", Nendza is also a well known teacher. He was a visiting professor at the Musikhochschule Frankfurt am Main, the Musikhochschule Dresden and at the "Summer Jazz School" in Edinburgh. Since 2007, he also works as an author for the Blog of the magazine Jazzthing.

About the CD:

The timelessness of rooms.

The album title "Rooms restored" has programmatic meaning in a number of ways.

The nucleus of the personnel is, now as before, the ensemble of Claudius Valk, Hendrik Soll, Christoph Hillmann and myself, who, through years of working together, are extremely well attuned to one another. On the other hand, the group has been heavily flirting with the trumpet for some time. First, in the shape of Thomas Heberer on the preceding album „Wild open rooms“. Then, on an impressive tour with Paolo Fresu.

These two wonderful experiences catalyzed the wish for further, compositionally more elaborate, integration of the instrument into the music. The multifarious personality of Hamburg resident, trumpet player Stephan Meinberg, brings an infusion of fresh impulses into the playing constellation.

Thus, this album melds novelty with the qualities of continuity.

This image of „rooms restored“ also aptly reflects the fact that many of the compositions here took their incentive from the harmonic structures of classical standards. This incentive doesn't so much refer to the idea of writing a new melody to well-known chord changes but rather the development of new forms and shapes through reinterpretation, displacement, reduction and abstraction of the source material.

Illuminating something old from a new angle, without nostalgia, and combining it with new material often generates something timeless. And timelessness, to Nendza, is the real hipness of jazz.

And – there is no doubt – this CD is a jazz CD.

In his view, the supposedly inevitable question of European imprint or American origin belongs in the musicology seminar. This music, in fact, originates from the midst of life and is defined by the creativity and group spirit of those involved.

Other than the individual artistic strengths of the musicians involved, one of Nendza's fundamental interests in jazz is the composed material. It serves as a starting point and as a map for an inspired journey. This CD is, essentially, about incorporating compositional structures into improvisation.

The setting is neither completely free nor does it involve unvarying song forms. Metaphorically speaking, the musicians know the common destination but can design their itineraries for themselves.

André Nendza about his new Compositions:

”Nightly“ is an at once agile and gentle piece that sums up the wide atmospheric arc of this CD, hence, an excellent opener. It is built upon the harmonic framework of ”Softly, As In A Morning Sunrise“ and develops around a hypnotic ostinato.

Foot note: the „special“ in the middle of the piece quotes lines from great solos by Dave Liebman and John Coltrane. Well abstracted, of course.

”To break a tune“ is dedicated to the late saxophonist Michael Brecker. His first solo CD was, for me, a powerful welcome to the world of jazz. And his last album, too, lacking any kind of lament – an impressive energy pack. In this sense, this is no farewell haziness but an energetic, angular work full of vitality.

The ballad „**From months to minutes**“ depicts the time period of my wife’s pregnancy. The long stretch from the first ultrasonic via the furnishing of the baby’s room up to the short last moment when the new being, wide-eyed, glides into the light for the first time.

Lee Konitz once stated in an interview that ”Giant Steps“ would be much easier to negotiate in three quarter time. ”**Miss one little step**“ takes on this idea, combining the Coltrane composition’s harmonic structures with the standard ”Have You Met Miss Jones“. It starts out in three quarter time and, in the theme, modulates metrically into a four-four time. An almost hilarious work, yet with a completely serious intention. Conclusion: the chord changes definitely remain a challenge.

The bass intro ”**Harry Angel**“ leads directly to ”**Epiphany**“. This is the name of a character in Alan Parker’s disturbing movie „Angel Heart“ from 1987. Since that time, this name with its many facets of meaning has been swirling in my head as a possible title for a tune. The composition itself is characterized by strongly contrasting, at times abrupt changes of rhythm which level out only in the solo sections.

Originally written as a „soundcheck“-tune with the option to just throw it away, ”**Separated masses**“ is a straight ahead, swinging tune, completely down-to-earth and rather compact. At times, you need things like that. It was inspired by the chord changes to the jazz standard ”Alone Together“. Already during the rehearsals I realized I had become too fond of this composition to commit it to sound-engineered obliteration.

”**Overheated**“ came to be in one of those completely overheated springtimes of the last few years - hence, a more fervently burning piece. Here, the inspiration did not come from a jazz standard, but some colleagues reckon they hear references to ”What is this thing called love“ because of the mingling of major and minor. ...interesting: a jazz standard that has always remained somewhat alien to me.

Some people leave this world all of a sudden, and so did my mother-in-law. ”**The more of her**“ illustrates what remains of her.

Both ballads on this CD, by the way, are linked by the fact that two days after the affecting burial, my wife’s pregnancy test showed a positive result. Coincidence?

On the previous CD, „Wild open rooms“, there was a salutation to an Africa voyager struggling against adverse circumstances. ”**All them bells**“, on this album, is dedicated to his wife, Katalin. This affirmative tune, inspired by Afro-Cuban music, is intended as a cheer-up in not so easy times. Harmonically, the starting point was the Charlie Parker composition ”Confirmation“. In this piece, one can see my affinity towards Afro-Cuban Jazz, as is celebrated by, for example, Jerry Gonzalez’ ”Fort Apache Band“.

”(Starting on the) **Third mode**“ is a composition which goes back to Olivier Messiaen’s third mode. His music and method of composing have, time and again and even more in recent years, inspired musicians belonging to the jazz scene.

What emerged here is a waltz, somewhat bizzare and reminiscent of theatre music, which in me evokes associated images of Berlin in the Twenties.

Within the scope of the CD’s repertoire, this composition is a little detached, thus forming an unusual conclusion. Finish.

