

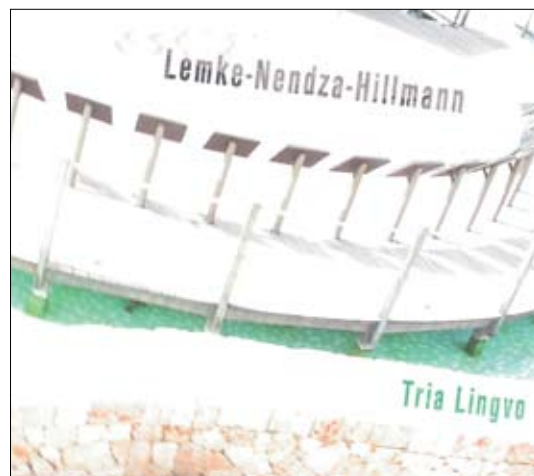
Artist: **Lemke - Nendza - Hillmann**  
feat. Zoltan Lantos & Marc Bassey

Title: **Tria Lingvo**  
Label: JazzSick Records  
Catalog-Nr: 5035 JS  
Distribution: inakustik

**Release Date: 8th October**

Produced by Lemke - Nendza - Hillmann &  
crecycle.music for JazzSick Records

Executive Producer: Philipp van Endert



### Musicians:

**Johannes Lemke:**

Alto, Soprano Saxophone, Clarinet

**André Nendza:**

Double Bass, Bass-Slittedrum, Glockenspiel

**Christoph Hillmann:**

Drums, Prepared Drums, Udu, Frame-Drum, Kalimba

### Guests:

Mark Bassey: Trombone on 5 / 9 / 10 / 12

Zoltan Lantos: Violin on 3 / 8 / 10 / 14

### CD-Tracks:

1. With a Pirate Smile (Nendza) 5:21
2. Steve's Workout (Hillmann) 6:18
3. Promenade à trois (Lemke) 2:43
4. Evergreenery (Hillmann) 5:58
5. Mr. Funny Hat (Lemke) 6:36
6. Holygroundmaybeslipperry (Hillmann) 5:57
7. News from Wolverhampton (Nendza) 5:35
8. Cancionita (Lemke) 6:58
9. Berner Wogranismus (Nendza) 4:05
10. Zeitenwechsel (Hillmann) 7:57
11. Eptemeenkleee (Nendza) 2:24
12. While you took care (Lemke) 5:17
13. Steve's Wonderous Walk (Hillmann) 5:28
14. Acid Tequila Nut (Nendza) 6:38

**total:** 77:16

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**Info:**

After two highly successful albums (El Arte in 2005 and Kyrillis in 2007) "Tria Lingvo" the third CD of "Lemke Nendza Hillmann" will be released on October 8th 2010.

Over the years this collective ensemble has notably matured by giving a multitude of concerts all over the country.

Thus it shows both compositions full of creativity and fantasy and an immense density in improvisatory interaction.

The musical credo is best reflected by the new CD's title: "Tria Lingvo" which is Esperanto and stands for "third language". The basic idea behind is combining aspects of modern Jazz with elements of ethnic music to a language of its own.

As a midget formation lacking a harmony instrument the trio provides an ideal platform for musical encounters and is constantly looking for special inspiration by inviting musical guests (up to now among others Dominique Pifarély and Ramesh Shotham).

This time it has found its internationally renowned "soul mates" in the English trombone player Marc Bassey and the Hungarian violin player Zoltan Lantos, both of them playing their part in the musical world of "Lemke Nendza Hillmann" in a highly sensitive way.

With this exceptional album "Lemke Nendza Hillmann" is consequently following their way and will continue casting a spell on its audience in an entertaining, diverting but sophisticated way.

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## Biographie

### Johannes Lemke

The ensemble „Lemke Nendza Hillmann“ provides saxophone player and composer Johannes Lemke (born in 1966) an excellent opportunity to live out his strong inclination for crossing the borders between modern jazz and ethnic music. With his two „comrades in arms“ he has unquestionably found his ideal soul mates who share his passion for toying with musical details and odd-metre playing.

Since 2003 he and his two band mates have consequently developed an unmistakable band sound. In this connection „live-experience“ (numerous concerts, radio broadcast and clinics) and intensive rehearsal periods (as preparation for up to now 3 CD recording sessions) have played an important role.

To him cooperating intensely with Dominique Pifarély which brought about a confrontation with Dominique's twelve tone technique approach to improvisation as well as the recollection of Lemke's experience with Indian music inspired by working with Zoltan Lantos was of high personal importance.

With both excellent musicians „Lemke Nendza Hillmann“ toured in 2009.

Moreover Lemke has been working with Thomas Rückert - one of the leading German pianists - since 2005. Their „brilliant live-recording“ (jazzthing magazine) was released under the title „jnana“ in 2008 on Jazzsick Records.

Johannes has studied extensively with many well known teachers and artists, including; Willie Thomas, Dr. Rajeeb Chorkroborty, Gerd Dudek, Charlie Mariano, Rob van de Broek and Ramesh Shotham. These and many others have encouraged Mr. Lemke to commit the time and efforts necessary in developing the skills that now identify him as one of the premier saxophone artists in Europe.



### about his compositions:

#### „promenade à trois“

*Having taken a musical stroll now for the last 7 years, it was high time to write and dedicate a tune to my fellow travelers.*

#### „while you took care“

*Sometimes we should expect the unexpected, that is, we may see and value a person's 'streaks' which were previously completely unknown or hidden from us.*

#### „mr. funny hat“

*Our collaboration with the English trombone player Mark Basseghas been extraordinarily productive. He really is an amazing player and a great and funny „chap“. To get a picture, I highly recommend listening to his tune „The Wrong Hat“.*

#### „cancionita“

*A tune largely inspired by the great Spanish composer Manuel de Falla, whose „Siete Canciones Españolas“ I had the pleasure of performing in 2002. I wrote him this „little“ song to show my gratitude.*

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### André Nendza

Double-bass player and composer André Nendza (born in 1968) belongs to one of the most distinguished musicians of the German jazz scene. With his projects like the André Nendza Quartet or the electro-acoustic ensemble A.tronic and his duo with famous German saxophonist Angelika Niescier he is permanently convincing both audience and critique. In 2009 his solo program "bass & blogs" was premiered. With the collective project "Lemke Nendza Hillmann" the bass player can live out his passion for both playing with a big sound and clear musical ideas. At the same time the collective principal of taking decisions forms an interesting contrast to his work as a bandleader.

In addition, he works 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 nearly 50 CDs, numerous radio broadcasts/TV productions and is also featured in many important German Jazz media efforts. In 2009 he was one three finalists of the "New German Jazz Award".

His musical style is exemplified by musicians like Dave Liebman, Kenny Wheeler, Rick Margitza, Paolo Fresu, Adrian Mears, Charlie Mariano, Christoph Spendel, Rob van den Broeck, Alex Acuña, Gabriele Hasler, Dave Pike, Quique Sinesi, Céline Rudolph, Thomas Heberer and 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. Currently, he also works as an author for the Blog of the magazine Jazzthing.



### about his compositions:

*„...with a pirate smile“ is a celebration of life, seen through the eyes of my little daughter Siri.*

*„eptemeenkle“ is a 3-bar composition, loosely referencing African rhythms. It can be played in a great variety of ways – our CD version emerges as a concise and well-structured gem. Of course, the piece is interpreted from our Western European point of view, we could say played „with an accent“.*

*The strangely crude title, „Acid Tequila Nut“, originates from an anagram generator, recycling the letters of „The Claudia Quintet“ - an excellent group whose credo of contained yet powerful and rhythmic chamber music was the original inspiration for this composition.*

*„news from wolverhampton“ is not, as it might appear to be, the title of some lost Miss Marple whodunit but an allusion to the birth place of a widely appreciated bass player. His strong and lasting influence on my attitude towards music has, over time, become absorbed in the development of my own identity, gradually becoming indistinguishable. His name? What do we have wikipedia for?*

I am a great admirer of the trombonist, Nils Wogram. His boundless creativity and matching perfect craftsmanship are exemplary. „Berner Wogramismus“, therefore, seems to be a fitting title for a musical homage to a musician living in Switzerland. Thus, the fact that the wonderful trombonist Marc Bassey plays on this piece is not a coincidence but inevitable.

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## Biographie

### Christoph Hillmann

For more than a decade Christoph Hillmann (born in 1964) has been an important figure on the German jazz scene. His work as a drummer, percussionist or „electrician“, shapes the sound of well-established, vital and time and again awarded projects. Lastly he received an „Echo-Jazz“ with Angelica Niescier's SUBLIM. Moreover, he organizes or takes part in multi-media projects, dance projects and audio book productions and radio plays for several broadcasting companies. Also he produced intercultural projects like „Jazz – A Melting Pot“ and the percussive musical „CLONG!“.

Concert tours have taken him and others with the European Jazz Quintet to the USA, touring with Norbert Stein in Morocco, Australia and Indonesia and performing with Sublim to Switzerland, Poland, Italy, France and the Netherlands. His musical association with current European Jazz-Celebrities like Nils Wogram, Peter Weniger, Eric Vloiemans, Hans Lüdemann, Florian Weber, Laia Genc, Simon Nabatov, Gerd Dudek, Michael Heupel, Adam Pieronczyk und der ARFI Lyon has been documented on radio and CD recordings. Since 2008 Christoph Hillmann teaches drums as principal subject at the conservatoire in Osnabrück.

„Lemke Nendza Hillmann“ is Christoph's main passion. The group provides opportunities to explore various musical details, converting them into intensive and transparent expressions. Conversely, the group is an ideal venue for playing on Persian and Arabic drums, the clay-vase called Udu and most recently on the Kalimba. A note of interest, Christoph Hillmann composes exclusively for „Kyrillis“.



### about his compositions:

#### „the evergreenery“

Dedicated to the evergreen rainforests – we shouldn't endanger them anymore – and to the timeless „yodeling“ of the pygmies.

#### „holygroundmaybeslippery“

About subtle differences in religious beliefs, obvious differences in „time“ between organ and choir, and finally the beauty of sacred church melodies – all witnessed at a wonderful wedding in Schönberg in the North of Germany

#### „steve's workout“

The fourth homage to „Steve“. He symbolizes the influence of MBase on my jazz generation. This one is about recent developments in contemporary jazz with influences from NewOrleans, Funk, Eastern Music and, and, and ...

#### „zeitenwechsel“

The Changing of Times – and the change of feeling and re-conception of our whereabouts.

#### „steve's wonderful walk“

One more to Steve - a walk of today's unlimited possibilities in the rich and wonderful tradition of jazz.

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## Biographies

**Mark Bassey** was born in Sheffield, England in 1961. Despite having no hands he took up the trombone aged 11, using a specially adapted artificial arm with a hook. Quite undeterred by (and largely unaware of) any so-called disability, he took to the instrument very naturally and his musical talents blossomed. He studied trombone and composition at Trinity College of Music in London, where he then settled. Early playing opportunities included work with National Youth Jazz Orchestra, Loose Tubes, Brotherhood of Breath, and later Mike Westbrook, John Dankworth, Stan Tracey, Alan Barnes, Nikki Iles and in Paris with Denis Colin.

Over the past 25 years he has appeared on many albums. Recent recordings include Julian Argüelles, Renato D'Aiello, Daphna Sadeh, Lemke Nendza Hillmann, Clark Tracey. In 2007 he released Mark Bassey's Telling Stories an album featuring his own highly programmatic writing.

**Zoltán Lantos**, born 1961, received his degree in classical violin from the Ferenc Liszt Academy of Music in Budapest. Being drawn towards experimental and eastern music from early on, he traveled to India on a scholarship to study classical Indian music in 1985. Returning to Budapest in 1994 he went on developing his own unique way of improvising on the violin, rediscovering his musical roots and blending them with his knowledge of Eastern music and his experiences in the field of contemporary European jazz. Since then he has been performing and recording with various musicians such as Márta Sebestyén, László Dés, Mihály Dresch, Gábor Juhász and Kornél Horváth from his native Hungary as well as Charlie Mariano, Dave Liebman, Ramesh Shotham, Renaud Garcia-Fons, Lars Danielsson, Dhafer Youssef, Markus Stockhausen, Achim Tang, Patrice Heral and others.



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**Presse:**

jazzthetik: (...) *fairly polyglot what the German jazz trio has got going.*

gitarre & bass: *There is a European jazz-life outside Scandinavia!*

Jazzeit (CH): (...) *a supremely good record (...)*

Lübecker Nachrichten: (...) *extremely enthralling!*

WDR: (...) *wonderfully acoustic sound. (...)*

Westfälische Post: (...) *an enormous pulse and energy (...)*

Matthias Creutziger in Scala magazine: *simply speaking: exciting music to listen and to be astonished.*

Melodie & Rhythmus: (...) *and that is pure magic. (...)*

Rheinische Post: (...) *Thus the trio magically roped the listeners in its rotary orbit.*

Bass Professor: (...) *a multilayer music that still reveals many details even after repeated listening.*

Ulfert Groenman in Jazzpodium: (...) *you hardly find another German jazz album which is similarly fascinating and diversified like this one.*

Concerto (A): (...) *this with and against each other results in an exciting hour of nice jazz music.*

General Anzeiger Bonn: (...) *scintillated with daring solos, delicate improvisations and thunderous rhythms that found a willing listener.*

Siegener Zeitung: (...) *they performed on a high level and presented themselves adventurously.*

Harald Rehmann (Deutschlandfunk): (...) *indispensable keystone of the German jazz scene (...)*