

EPISODE TWO BREAKING LOOSE

FUMIHARU YOSHIMINE

(*1969)

MUDAI (1999)

ANONYMOUS

14TH CENTURY

ISTAMPITTA IN PRO

COMTESSA DE DIA

12TH CENTURY

A CHANTAR M'ER DE SO Q'IEU NO VOLDRIA

DOROTHÉE HAHNE

(*1966)

COMMENTARI III (1999)

AVAILABLE FROM

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ON

WWW.ANNA-STEGMANN.COM/EPISODE-2

Fumiharu Yoshimine's composition *Mudai* (meaning: without title) is a meeting point of western and eastern composition traditions. The *suave*, melancholic opening invites the audience into a sound-world inspired by traditional Japanese *shakuhachi* music. The first movement is based on a melodic idea which returns in several forms and shapes, diminutions and augmentations. In the second movement the performer is encouraged to improvise freely inspired by a selection of musical sketches the composer proposed, combining western sound techniques as well as sonic elements from the eastern sound culture. The last movement unites both worlds; it combines a strictly designed and executed compositional concept with sound-effects from both western and eastern worlds.

The harsh spitting sounds the listener is left with after Yoshimine's final movement seem to return in an anonymous Italian *Istampitta*, a dance probably performed by minstrels on any number and kind of instruments available for the occasion. This piece is performed on a flute inspired by drawings of mediaeval instrument as seen in the iconography of that period.

The even earlier dated composition by Comtessa (Beatriz) de Dia explores a completely different sonority. In *A chantar...* the trobairitz (female troubadour) besings being betrayed by her lover. However, she continues to praise and defend herself and her beauty. The first verse, original in Occitan, translates to English as follows:

*To sing I must of that I would rather not
so bitter I am towards him who is my love
for I love him more than anyone;
my kindness and courtesy make no impression on him
nor my beauty, my virtue or intelligence;
so I am deceived and betrayed,
as I should be if I were unattractive*

The mellow, almost voice-like sound of a renaissance tenor recorder, perfectly corresponds with the sorrowful yet poignant message of this unusual mediaval love-song.

Dorothee Hahne's *commentari III* has become a classic of contemporary recorder music repertoire. Composed for and premiered by Dorothee Oberlinger, it is part of the five-part series "commentari" which explores different recorders, electronics, and improvisation. The idea of "commentari" (Latin: consideration, to rethink something) is based on the legends around the martyr Ursula and Hildegard von Bingen's sequence "O ecclesia" in reflection to her.

commentari III playfully explores the limits of recorder technique in an almost comical way, while making extensive use of chromatics, the possibility of playing on more than one instrument, circular breathing, to name a few. The relentless tape-part, which mirrors the beginning motive repeatedly, leaves no space for freedom, timing or "fantasy". However, at the end the performer seems to have shaken the corsage of the narrowly composed tape and flies off to new spheres...

Anna Stegmann, July 2020

