

SOUND JOURNEYS

30 Years of Music Recordings by Stefan Winter

It is a kind of stage anniversary behind the scenes: 30 years ago **Stefan Winter** founds the JMT (Jazz Music Today) label and records the debut production of the young saxophonist **Steve Coleman**. The starting point is the new Afro-American conception **M-Base**. The protagonists of this movement are **Cassandra Wilson** (vocals), **Geri Allen** (piano), **Robin Eubanks** (trombone), **Greg Osby** and **Gary Thomas** (saxophones). In antithesis to this artistic movement **Winter** documents the development of the young jazz avant-garde and produces path-breaking recordings with **Tim Berne** (saxophone), **Hank Roberts** (cello), **Django Bates** (piano), **Joey Baron** (drums), **Marc Ducret** (guitar) and the ensemble **Miniature**.

After 1995 his working method changes fundamentally from a documentarist to a sound director. This is the actual beginning of WINTER&WINTER. Together with **Mariko Takahashi** he dares to implement a new label concept. At the end of the 80s, **Stefan Winter** and **Mariko Takahashi** meet in Japan. Under the direction of **Mariko Takahashi** the festival »Taboo-Lu« is initiated in Ginza in Tokyo (Japan), a notable presentation with live concerts, an art exhibition and recordings. With »Taboo-Lu« the idea of and for WINTER&WINTER is quasi anticipated: Border crossing becomes a programme. Art and music cooperate together, contemporary meets tradition, composition improvisation. **Mariko Takahashi** and **Stefan Winter** want to open the way with unconventional recordings and works for fantastic and new experiences.

Stefan Winter has the vision to produce classical masterpieces in radical new interpretations. With **Aarón Zapico** and the baroque group **Forma Antiqua** he finds the ideal medium to release Antonio Vivaldi's »Four Seasons« in a so far never heard sound language. The period instrument ensemble **La Gaia Scienza** conveys new insights into key works of the Romanticism such as Franz Schubert's piano trios and Johannes Brahms' piano quintets. He realises pioneering musical frontier crossings for example with **Uri Caine**, re-discovers folk music and invents and directs the AudioFilms (Cinema for closed eyes) – most characteristic for WINTER&WINTER – »Wagner e Venezia«, »Waldhaus Sils-Maria«, »Requiem for a Dying Planet« and »Memoirs of an Arabian Princess«. Besides the AudioFilms, his brand, **Stefan Winter** creates artist editions with the musicians **Teodoro Anzellotti** (since 1996), **Theo Bleckmann** (2004 to 2014), **Uri Caine** (since 1992), **Mauricio Kagel** (1998 to 2008), **Paul Motian** (1988 to 2011), **Ernst Reijseger** (since 1997), **Fumio Yasuda** (since 2000) and others. Especially **Mauricio Kagel**, contemporary composer, main author of the New Music Theater, as well as film director and **Paul Motian**, the Picasso of jazz, freeing the drums from the role of simple timekeeping, inspire **Stefan Winter** over and over again to take the risk and follow a new direction. **Mariko Takahashi** and **Stefan Winter** lead and manage together the label WINTER&WINTER and it is the essential concept of the label to be open to new trends and to develop and co-create them.

For a number of years **Stefan Winter** produces sound installations and sound art objects: *I wish to find the sound of dancing snowflakes* (more under www.winterstefan.com).

»Painting with the Microphone« titles German nation wide radio station Deutschlandfunk and the biggest German broadcasting service WDR (Studio Acoustic Art) calls **Stefan Winter's** project »Before the Silence« a counterpoint to background music. **Winter** believes in the narrative power of noises and sounds. He collaborates with **Mariko Takahashi** for the presentation of sound art in museums. In the anniversary year 2015 the Wallraf-Richartz-Museum in Köln shows **Werner Herzog's** »Hearsay of the Soul« with sounds by WINTER&WINTER; the festival house Le Rocher de Palmer in Bordeaux presents **Stefan Winter's** sound object »Die Weinendes« (»The weeping woman«). Slew Gallery Amsterdam is going to introduce »Listen to me, look at me«, a boundary transcending oeuvre with paintings by **Jerry Zeniuk** and the musical universe of **Ernst Reijseger**. To celebrate the first 30 years WINTER&WINTER releases a special edition of ten albums at a very attractive price. Producer **Stefan Winter** selects and compiles this JUBILEE EDITION to his artistic choice. Each album is remastered by **Adrian von Ripka**, the main sound engineer of the label since the beginning. This edition is an invitation to explore and enjoy the musical world of WINTER&WINTER.



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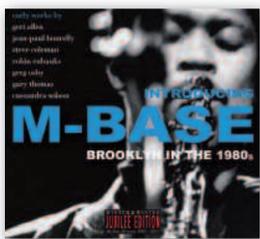


IT TAKES TWO TO TANGO

CD N° 910 221-2 (available from March 2015)

with Anfbal Arias (guitar), Lidia Borda (vocals), Andrés Linetzky (piano), Osvaldo Montes (bandoneon) a.o.

»It Takes Two To Tango« is the motto of this album featuring world-famous tango compositions like »Alma en Pena«, »Volver«, »El Choclo«, »El Amanecer« and »La Cumparsita« played by outstanding artists such as **Anfbal Arias**, **Osvaldo Montes**, **Andrés Linetzky** and **Lidia Borda**, described as »the best tango singer of the present« by Rolling Stone Magazine. Great music performed by great musicians, who are among the best from the area around the Río de la Plata and that means the best in the world. The sounds bring the soul of Buenos Aires to life. The stirring and absorbing tango rhythms and the catchy melodies ignite pure passion. »It Takes Two to Tango« is the perfect choice for milonga dancers and all aficionados of authentic tango.



INTRODUCING M-BASE

Brooklyn in the 1980s

CD N° 910 222-2 (available from April 2015)

Early works by Geri Allen (piano), Steve Coleman, Greg Osby und Gary Thomas (saxes), Robin Eubanks (trombone), Cassandra Wilson (vocals)

Listen to M-Base does not mean to worship tradition, but to see the experience of these artists as a sound basis for the future. The music of the group, which comes together in the mid 80s in the back then shabby and run-down Brooklyn Heights under the name M-Base, opens an exciting chapter in jazz. Bebop is history, the '68 generation is already established, they favour New Age jazz and renounce free jazz, shallow jazz rock fusion evaporates in the radio channels of New York, but a creative cell is born in the houses of the young musicians in Brooklyn, without rules, open for new rhythms, improvisation and structures. The fascinating and thrilling early works of saxophonists **Steve Coleman**, **Greg Osby**, **Gary Thomas**, singer **Cassandra Wilson**, trombonist **Robin Eubanks**, pianist **Geri Allen** and other protagonists are to be discovered on this album.



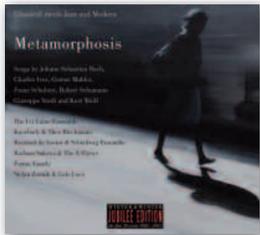
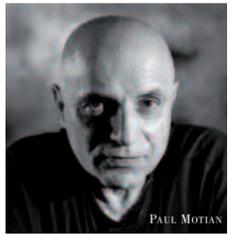
PAUL MOTIAN

Standards plus One

CD N° 910 223-2 (available from May 2015)

Paul Motian (drums), Bill Frisell (guitar), Joe Lovano & Lee Konitz (saxophones), Charlie Haden (bass)

THE ESSENTIAL NEW YORK JAZZ ICON (TimeOut): *If you were surveying the NYC jazz scene in the late '50s, you might have pegged Paul Motian merely as a masterful accompanist, citing his role in pianist Bill Evans's celebrated trio. Five decades on, though, the drummer seems more rightly classified as a shaman. The bands he leads brush up against familiar jazz stylings, but always radiate a palpable sense of mystery and creeping abstraction. (He loves bringing along virtuoso sidemen, young and old, to revel in the weirdness.)* This album presents reinterpretations of famous jazz standards. **Paul Motian** creates sounds, which invite to attentive listening. His body of work belongs to the indispensable core of outstanding music being written at the change from the 20th into the 21st century: Music full of tenderness, fragility and dazzling beauty.



METAMORPHOSIS

Classical meets Jazz and Modern

CD N° 910 224-2 (available from June 2015)

Works by Uri Caine, Kneebody, Reinbert de Leeuw/Schönberg Ensemble, Barbara Sukowa & X-Patsys, Fumio Yasuda, Stefan Zeniuk/Gato Loco

Classic-adaptations are a characteristic feature of **Stefan Winter's** productions. The transformations of masterpieces open up new aspects. **Uri Caine**, **Kneebody**, **Reinbert de Leeuw**, **Barbara Sukowa**, **Fumio Yasuda** and **Stefan Zeniuk** stand for competence, creativity and musical innovation. Their arrangements have one common intention: to reread the historical musical text from a today's perspective, be it by transferring it to new – formerly completely unknown – instruments or by filtering out existing elements, which are hidden. Adaptations belong to the craft of composers and musicians since the early days of music. To experience old masterpieces by contemporary artists under a new guise has until today nothing lost of its attraction.

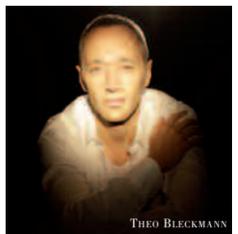


THEO BLECKMANN

Love Song

CD N° 910 225-2 (available from June 2015)

In 2004 **Stefan Winter** asks **Theo Bleckmann** to perform at the Opernfestspiele München; this is the beginning of a ten year musical journey through pop, jazz and classical music. A close collaboration with the Japanese composer **Fumio Yasuda** follows. As a result, one of the most fascinating orchestral versions of the song »True Love« is written. He interprets **Uri Caine's** arrangement of Gershwin's song »But not for me« with a warm and touching voice and also Charles Ives' »In Summer Fields« is one of the greatest discoveries of **Theo Bleckmann's** artistic richness. The album »Love Song« unites the most beautiful love songs of an all-rounder, who creates a furor as musician, sound artist, performer and composer, a personality who straddles the worlds of jazz, classical music and pop with stylistic confidence.



THE REST IS SILENCE

Music of our Time

CD N° 910 226-2 (available from July 2015)

Works by Hans Abrahamsen, Uri Caine, Luciano Berio, Stefano Gervasoni, Mauricio Kagel, Salvatore Sciarrino, Arvo Pärt and Fumio Yasuda

Ten years ago **Mariko Takahashi** and **Stefan Winter** record in the Mexican countryside, far away from any big city, in between hens, pigs and cows the folk-tunes of a simple, peasant family. To introduce ourselves we give the farmer a recording of **Mauricio Kagel**. The next morning he talks enthusiastically about his music, sounds he had never heard before. He did not sleep all night as he could not stop listening again and again. Music of our time is often said to be solely intellectual, inharmonious and inaudible to human ears. It is ignorance and prejudice that contemporary classical compositions are living – unjustly, by the way – a shadowy existence. Composers like **Abrahamsen**, **Berio**, **Gervasoni**, **Kagel**, **Sciarrino**, **Pärt** and **Yasuda** are a source of musical abundance. The album »The Rest is Silence« offers the opportunity to get acquainted with music around the turn of the millenium.



MAURICIO KAGEL



MUSIC FOR IRONING

on a rainy Sunday Afternoon

CD N° 910 227-2 (available from August 2015)

Unforgettable greatest hits like »We Kiss In A Shadow« and »Edelweiss« from the musical »Sound of Music« of Richard Rodgers and Oscar Hammerstein as well as »The Night They Invented Champagne« of Frederick Loewe sound in new, enchanting arrangements. »Oh Dear! What Can The Matter Be« and »Hush-A-Bye-Baby«, childrens songs for adults awaken wonderful memories of a carefree childhood. The swinging »You Make Me Feel So Young« by Josef Myrow and Mack Gordon, the European evergreen »Im weissen Rössl am Wolfgangsee« of Ralph Benatzky and the famous jazz ballad »A Child Is Born« by Bill Evans are presented at the highest level by excellent musicians like the classical Kammerorchester (chamber orchestra) Basel. These joyful recordings make a rainy Sunday afternoon forget and the ironing an easy task. The beautiful melodies put every listener in the best mood. This album offers the high art of entertainment. A must for all music lovers who want to enjoy a relaxing time.



INTRODUCING URI CAINE

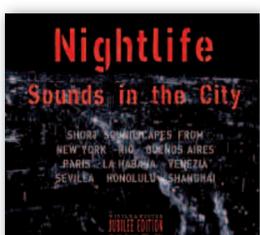
Shortlist 1992-2015

CD N° 910 228-2 (available from September 2015)

Uri Caine is one of the few artists who is at home in jazz clubs, in classical concert-halls and at the opera. **Caine** is a knowledgeable great master of both serious and light music. His artistic creativity and joy of experimentation seem to be boundless. He reworks the repertoire of the Tin Pan Alley and from the Great American Songbook. Through his interpretations do not only Johann Sebastian Bach and Ludwig van Beethoven sound unexpectedly new but also George Gershwin and not to forget Gustav Mahler. He interprets, adapts, arranges and carries on the music of Mahler. The sensitive and deep bow of the New York jazz musician **Uri Caine** to the great classical composers offers profound insights. Throughout the decades **Caine** has preserved his original style and singular sound-language. However that shows only one side of this unique and most impressive artist. He is not only the master of adaptation, he is also a great composer and one of the greatest living jazz musicians of our time. oeuvre.



GUSTAV MAHLER



NIGHTLIFE

Sounds of the City

CD N° 910 229-2 (available from October 2015)

Musical short stories from New York, Rio, Buenos Aires, Paris, La Habana, Venezia, Sevilla, Honolulu, Shanghai

When it becomes dark in the cities of the world a distinctive musical life arises. In **New York**, **Rio**, **Buenos Aires**, **Paris**, **La Habana**, **Venezia**, **Sevilla**, **Honolulu** and **Shanghai** sound at night moving melodies creating a sentimental mood. **Mariko Takahashi** and **Stefan Winter** travel around the world to find these fantastic night stories of people and the music from other nations and cultures. In **Venice** musicians play at St. Marks Square for lovers; harlots, harlotmakers, the rich and drunkards, thieves and liars listen in **Paris** to the French musette, and in **Havana** the poor go to social clubs and drink rum from paper cups while an old guitarist and a young girl open with their song the window another world.



IN THE BROTHEL



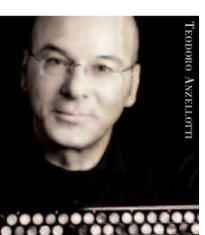
ACCORDION TIME VOYAGE

The exclusive Collection of Teodoro Anzellotti and Guy Klucevsek

CD N° 910 230-2 (available from November 2015)

The journey of the accordion through the centuries

The accordion voyage starts in the here and now and becomes a fascinating musical journey stretching over centuries. It seems paradoxical that especially the accordion – which sounds in 1848, the Year of Revolution, for the first time – is able to divulge new secrets from early Baroque to our times. The point of departure is a series of short episodes written and played by **Guy Klucevsek** for Annie Proulx's novel »Accordion Crimes«, not a person or family is her red thread, but an object: "The Accordion". Into a new sound experience leads **Teodoro Anzellotti** with Johann Sebastian Bach's Goldberg Variations. On our journey through time we encounter Erik Satie, Leos Janacek, Johann Strauss, Franz Schubert and Domenico Scarlatti, who is at the beginning of the 18th century inspired in Spain by flamenco, before we return to the present and listen to Fumio Yasuda's »Last Choral«.



TEODORO ANZELLOTTI