

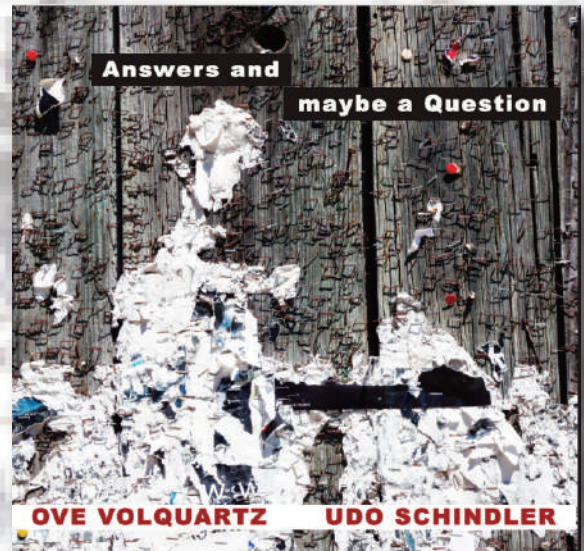
Udo Schindler & Ove Volquartz

Answers and maybe a question

Udo Schindler & Ove Volquartz
bass clarinets & double-bass clarinets

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|----|------------------------------|-------|
| 1. | Celebrating the depth | 7:50 |
| 2. | Mysterious abyss | 8:52 |
| 3. | Turbulence | 11:58 |
| 4. | Strange conversation | 12:42 |
| 5. | Answers and maybe a question | 6:49 |
| 6. | Asymetrical tapdance | 2:29 |

live recording November 25th, 2016 at the 69th SALON
für Klang+Kunst in Krailling/Munich (Germany) by Udo Schindler
(arch-musik)
mixed & mastered by Wolfgang Obrecht/Tonstudio RichArt, Munich
all compositions by Udo Schindler & Ove Volquartz (GEMA)
linernotes by Reinhard Palmer (Süddeutsche Zeitung)
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Inside photo by Wilfried Petzi
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produced by Udo Schindler
Executive Production by FMR records



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www.arch-musik.de; myspace.com/ovevolquartz



Making music on the same instruments in a duo, could have turned out as boring. Usually in this setting, musicians will move in a fairly limited sonic space. Not so with ad hoc improvisation. As for the possibilities of sound generation, this field knows virtually no boundaries.

Musicians can evolve their own playing techniques and choose their approach according to their preferences and strengths. And since improvising is largely about following your own unconsciousness, this is arguably the most individual of musical disciplines.

Due to this last quality, it is appreciated as a valid form of high art throughout the world, but less so in these parts. Even though Udo Schindler succeeds in luminaries from all over Germany and Europe, his Salon für Klang+Kunst at Krailling remains a familiar affair for a small circle of experts and adepts ...

Due to his versatility, Volquartz avoids acting in an overly intellectual fashion and thus was able to completely open up to his duo partner. That he is also an experienced and active jazz musician turned out to be an important factor for the proceedings.

Time and again, he jumps into dense swirls of jazzlike intensity. A trademark of Volquartz's are repetitive motifs, sometimes coming close to minimal music and boasting an insistent groove. Udo Schindler, likewise performing on bass and contrabass clarinets, vigorously tied into these elements, drawing on a more experimental approach for a dialog that saw both players on a unanimous quest for sonic peculiarities and common substance – at times as well embarking on contentious ground.

The duo by no means stuck to the lower register. Bass and contrabass clarinets have a large range and are able to reach extremely high pitches in skillful hands. Additionally, a freely improvised approach can resort to overtones that, within the scope of the Salon in Krailling, were at times blasted out in strident attacks. By this means, Volquartz and Schindler were able to supply their musical dispute with the intonations of spoken language and strong emotional fervor...

A musical experience full of warmth and surprise.

Reinhard Palmer / Süddeutsche Zeitung – Translation: A.F.Mader



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