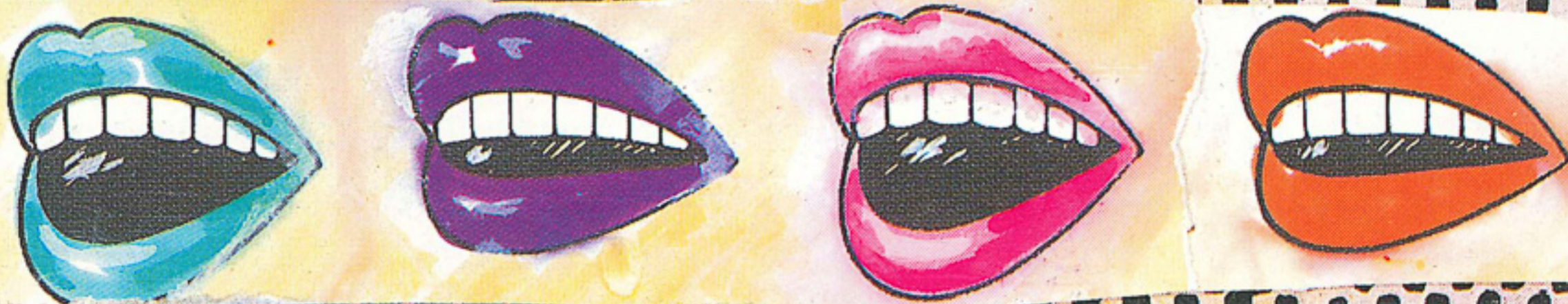
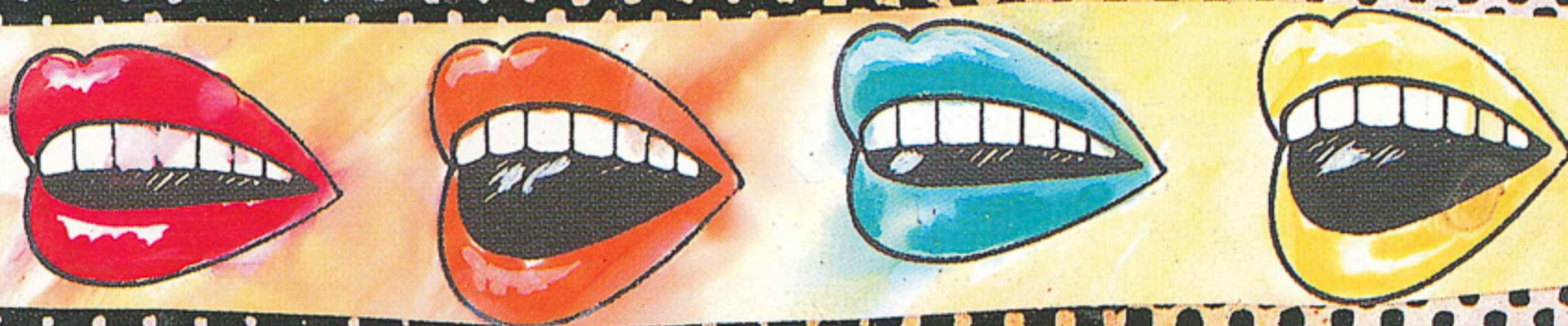
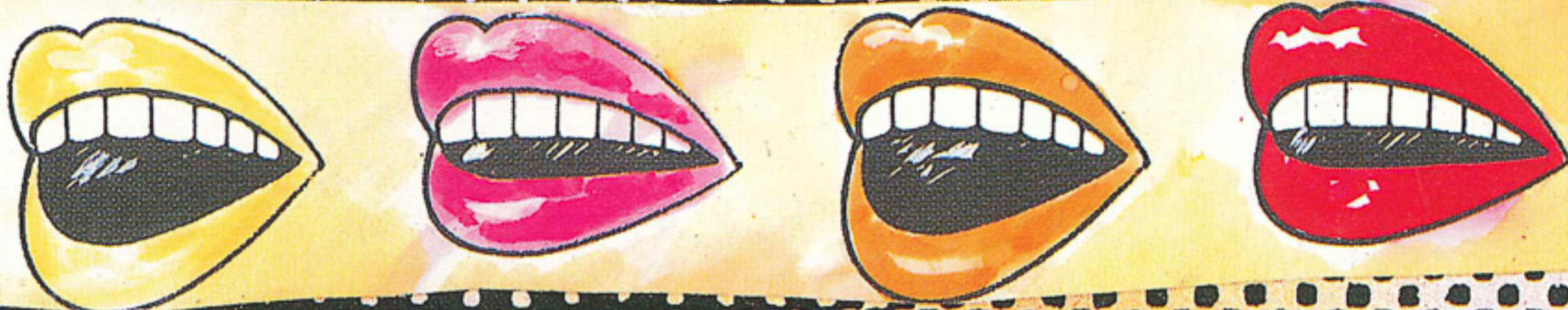


vienna art choir



from no art to mo(z)art

vienna art choir



Mathias Rüegg

from no art
to mo(z)art

Mathias Rüegg classifies his choir suite as “modern music that roots lie in jazz”. Swing passages are as represented as music between avantgarde jazz and modern classical music and finally (almost) original Mozart. Moreover the author created pictures with these



Lauren Newton

sounds. Yet without pigeonholing them, he developed a true musical tale.

“In the beginning was the sound” is the explanation given by Rüegg to the first of the eleven movements. The piece starts with

soft melodic passages, until in the second movement noise is discovered. The choir and the solists unfold a universe with a wide palette of iridescent sounds which takes on meaning in the third movement: here syllables join

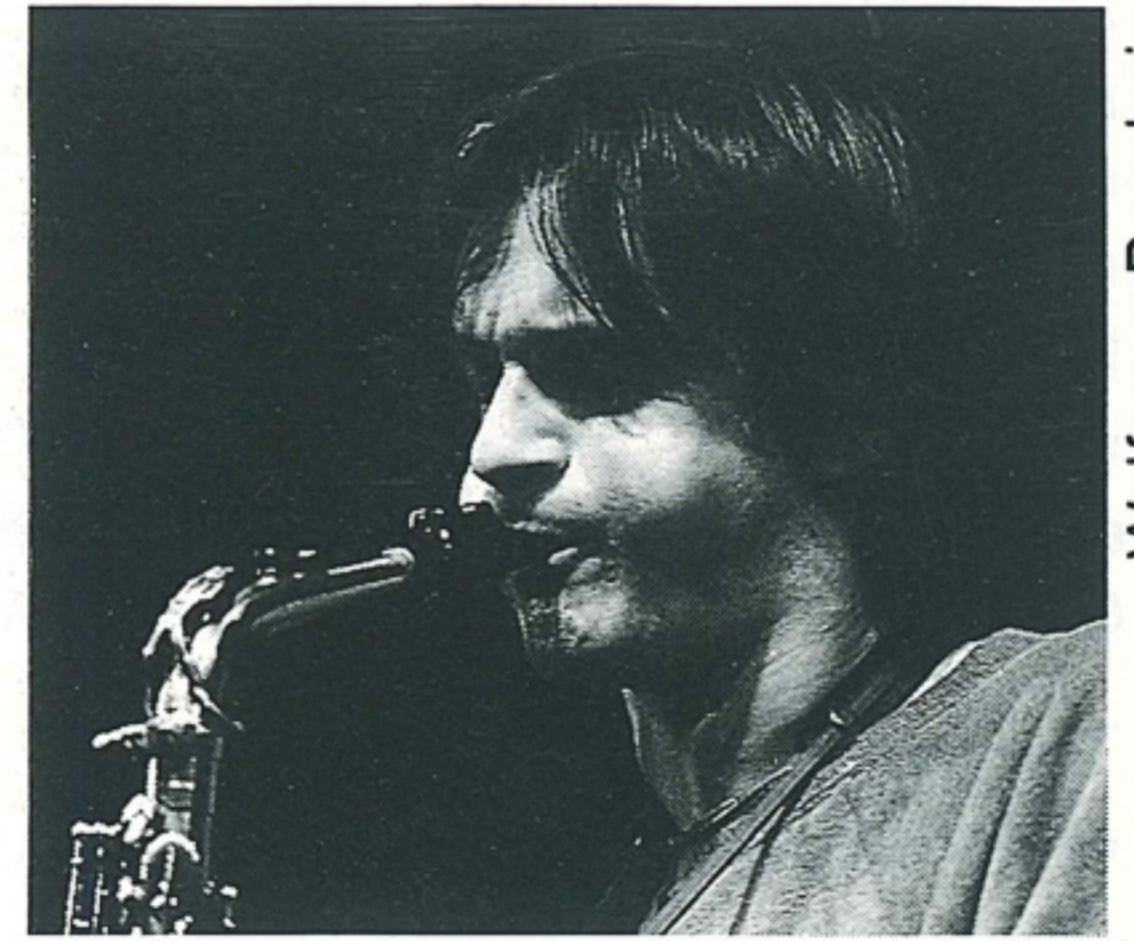


George Lewis

sound and noise. That these first syllables are “Be-op” can be expected from a jazz composer, as can the fact that the trombone and bass clarinette continue the theme of the syllables while the choir is silent.

When a Jazz composer first attempts to write a choirpiece and chooses to write a piece enveloping the entire development of music — from the primal sounds to Mozart —, it is truly a risky venture.

Mathias Rüegg — a swiss living in



Wolfgang Puschnig

Vienna, well known as an outstanding composer, arranger and leader of the Vienna Art Orchestra — attempts this with overwhelming success. His suite “From No-Art to Mo-(Z)-Art”, a piece commission-

ed for the New Jazz Festival Moers (Germany), was tempestuously applauded at its world premiere in Moers, May 1983.

A success not only for the composer but for all involved — Lauren Newton (voice), Wolfgang Puschnig (reeds), both of the Vienna Art Orchestra, guest trombonist George Lewis and the Vienna Art Choir, whose members are for the larger part from one of the most well-known Viennese vocal ensembles: the Arnold Schönberg Choir.

The game continues: syllables are enriched through rhythm in the

fourth movement. The ensemble is then aided by chromatic chimes especially developed for the suite.

But what is rhythm without melody? The fifth movement is the tie. The melody comes from far away — somewhere deep below — Mathias Rüegg used recorded whale sounds as the basis for this part of the composition. Whales seem to have great musical talents . . .

After the chimes and the whales the sixth movement turns to a poet for inspiration: Ernst Jandl. This artist created a new word “Chlniprefstahukwo-ei-eu-aubdgsch” from the German words for sound,

noise, note, voice, yell, song, mouth, breath, blue, white, point and friend. Lauren Newton sings this beautifully.

The suite continues peacefully — in the seventh movement the word is followed by the monologue. Wolfgang Puschnig holds it on his flutes. Then follows a conversation — George Lewis enters with his trombone.

Finally, in the eighth movement, the conflict erupts — an argument. Rüegg translates the Latin proverb “Si vis pacem para bellum” (If you want peace prepare for war) into

music. Escalation. In the ninth movement the “Si vis pacem para bellum” brings discension.

Yet — at least for a short breath — reason is victorious. Tenth movement: “Reconciliation came to join hope — yet it was short as no one believed in it.”

No one — except the ensemble? The suite ends on a happy and carefree note. With words and music by Mozart: “The farmer’s wife has lost her cat — little kitten where are you”?

Gunther Baumann

Gunther Baumann is cultural editor and jazz critic for the Viennese daily newspaper “Kurier”.

Artists of the Vienna Art Choir are also featured on

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Vienna Art Orchestra — live
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„Swiss Swing“

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„Nightride of a lonely saxophone player“

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Vienna Art Orchestra
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Moers Music 02036 LP/CD
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„Five old Songs“

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The Pat Brothers „No 1“
Moers Music 02032
Airmail
„Prayer for peace“
Moers Music 02004 LP/CD
Vocal Summit
feat. Bobby McFerrin

George Lewis* — trombone
Lauren Newton — lead voice,
vocal solos
Wolfgang Puschnig — alto sax,
sopranino sax, bass clarinet,
piccolo, flute & exotic flutes
Christian Radovan** — trombone

Renate Bochdansky — soprano
Maria Bayer — alto
Lis Malina — alto
Sharon Natalie — alto

Patricia Caya*** — alto
Karin Riessner**** — alto
Peter Jelosits — tenor
Kurt Azesberger — tenor
Christof Prinz — bariton
Roland Streiner — bariton
Winfried Stelzmüller — bass
Johannes Prinz — bass, leader of
the choir

Mathias Rüegg — composer,
arrangeur, conductor, leader

-
- * only Chl-Ni/Chl-Ni-Pref-Sta/Chl-Ni-Pref-Sta-Huk-Wo-Ei-Eu.
** only Chl-Ni-Pref/Chl-Ni-Pref-Sta/Chl-Ni-Pref-Sta-Huk/Chl-Ni-Pref-
Sta-Huk-Wo-Ei-Eu-Au/Chl-Ni-Pref-Wo-Ei-Eu-Au-Bd/Chl-Ni-
Pref-Sta-Huk-Wo-Ei-Eu-Au-Bd-Gsch.
*** only Chl/Chl-Ni-Pref/Chl-Ni-Pref-Sta/Chl-Ni-Pref-Sta-Huk/Chl-Ni-
Pref-Sta-Huk-Wo/Chl-Ni-Pref-Sta-Huk-Wo-Ei-Eu-Au/Chl-Ni-
Pref-Sta-Huk-Wo-Ei-Eu-Au-Bd.
**** only Chl-Ni/Chl-Ni-Pref-Sta-Huk-Wo-Ei-Eu/Chl-Ni-Pref-Sta-Huk-
Wo-Ei-Eu-Au-Bd-Gsch.

Lauren Newton, Christian Radovan, Wolfgang Puschnig and Mathias
Rüegg are members of the Vienna Art Orchestra (courtesy of hat Art Rec.).

Moers Music · P.O. Box 1612 · D-4130 Moers 1 · W.-Germany
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All titles composed by Mathias Rüegg (Switzerland).
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(Survival Anglia limited) and
„Chl-Ni-Pref-Sta-Huk-Wo-Ei-Eu-Au-Bd-Gsch” by
W.A. Mozart/Mathias Rüegg

Produced by: Burkhard Hennen
Recorded by: Michael Kornhäusel
Recorded at: Studio Kornhäusel, Vienna, May 1983
Coverphotos: Ralph Quinke

Acknowledgements:

Thanks to Ernst Jandl for his word “Chl-Ni”

Thanks to Fritz Nussbück for his special “Klangstab”
and to Wolfgang Reisinger who played it.

Thanks to “Fels” (Vienna) for Neumann-micros

Thanks to the “Bundesministerium f. U & K”
for financial assistance

Thanks to the wales for their wonderful singing
(and to “Greenpeace” who try to save them)

Thanks to the farmer’s wife who lost “Mutzerl”
(and to W.A. Mozart who found it)

And thanks to all who can pronounce the word “Chl-Ni”
(in less than one second)

This music is for Elisiana

vienna art choir

Chl _____	4'31''
Chl-Ni _____	1'43''
Chl-Ni-Pref _____	5'36''
Chl-Ni-Pref-Sta _____	4'34''
Chl-Ni-Pref-Sta-Huk _____	5'16''
Chl-Ni-Pref-Sta-Huk-Wo _____	3'40''
Chl-Ni-Pref-Sta-Huk-Wo-Ei _____	3'56''
Chl-Ni-Pref-Sta-Huk-Wo-Ei-Eu _____	4'59''
Chl-Ni-Pref-Sta-Huk-Wo-Ei-Eu-Au _____	2'42''
Chl-Ni-Pref-Sta-Huk-Wo-Ei-Eu-Au-Bd _____	4'19''
Chl-Ni-Pref-Sta-Huk-Wo-Ei-Eu-Au-Bd-Gsch* _____	1'19''

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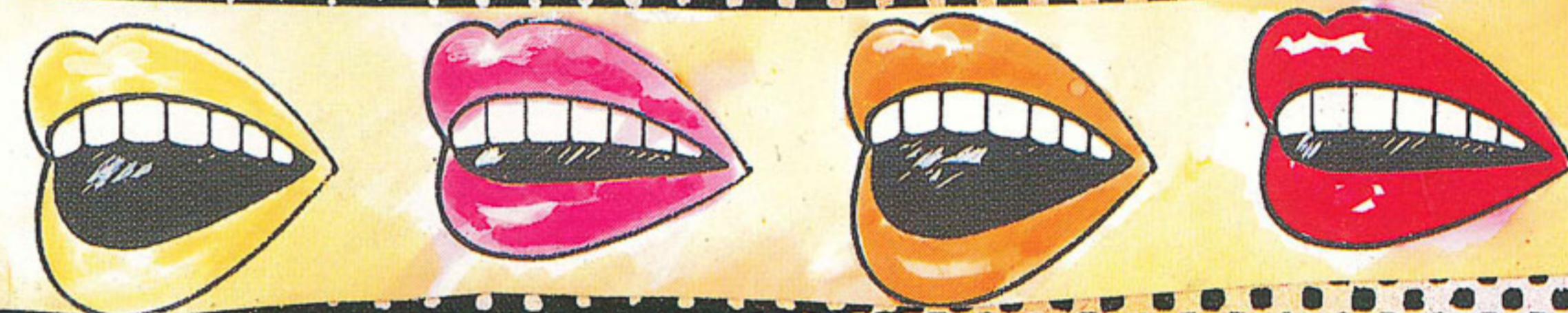
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from no art to mo(z)art

vienna art choir



from no art to mo(z)art