

Fantasy Studies

Petra
Stump-Linshalm





My interest in contemporary music was sparked soon after I began studying clarinet at the Vienna University of Music and Performing Arts. So intrigued was I by it that I decided to study bass clarinet at the Amsterdam University of the Arts. Already as a young musician, I had worked regularly with the composers of the pieces I was playing, contributing actively to the realisation of compositional ideas, and at the same time exploring the bounds of my own instrument. The desire to share my enthusiasm for contemporary music has spawned several musical theatre works with new music for children, numerous pedagogical projects with young people and university students, as well as workshops on various subjects. With the formation of new chamber music projects and ensembles, our existing repertoire has expanded steadily. More than 120 works have been composed for the Duo Stump-Linshalm alone. As a duo we also wrote the workbook "CLARINET UPDATE – New Music for Young

Clarinet Players," which was published by Doblinger. There have been awards, distinctions, and countless CD recordings over the years, and amid all this, I have not neglected improvisation and the interpretation of classical music. I am also happy to be a senior lecturer in the Joseph Haydn Department of Chamber Music, Early Music, and Contemporary Music at the Vienna University of Music and Performing Arts, and am grateful to be able to pass my experience on to the next generation.

At some point I began to wonder how my own music might sound; it took a while to write my first piece, but I soon began to enjoy imagining how I might express the taste of a particular whiskey or the scent of a rose as sound or musically convey a visual image. Other times I would simply look into myself and explore my inner world of sounds. To me composing is not only about being free, but about giving expression to my perception of the world. Usually clari-

nets play a major role in my compositions, for one thing because they are my constant companions, and for another because they possess a surprising range of possibilities!

There are many contrasting aspects between interpreting and composing music, but I think the essential difference is that as an interpreter my focus is always to a certain extent on the listeners I want to make them happy and to help convey the intention of the music; as a composer I am focused on myself and my own happiness.

For this opportunity in my life I would like to thank everyone who has encouraged, inspired, and supported me along the way, above all my husband Heinz-Peter Linshalm. I hope my listeners enjoy this CD as much as I have enjoyed composing the pieces on it!

www.stump-linshalm.com



**1—8 *UISGE BEATHA* [uʃkie 'bɛha] –
A Guide to Flavours
for solo contrabass clarinet (2015)**

Uisge Beatha, pronounced ushkeba, means “water of life”. In my piece, different whisky aromas are described in sounds, and the taste experience of liquid gold is transformed into a listening experience. I recommend enjoying an appropriately selected whisky with each movement!

**9 *WÄNDELESEN*
for alto flute, bass clarinet,
and violoncello (2016/17)**

This piece was inspired by a text from a book by Sudabeh Mohafez: “das zehn zeilen buch”, ultra short stories about life, love, and writing. An attempt to capture the poetic atmosphere and let sounds speak.

**10 *CINNAMON ROSES*
for two clarinets (2018)**

... the breath of the blossoms ...

**11 *BLANDA*
for two tenor recorders (2016)**

The Blanda, one of the longest rivers in Iceland, originates in the Hofsjökull glacier ice cap and flows into the Arctic Ocean. Here glacier water meets spring water and mixes in a magical way. The Icelandic verb “blanda” means “to mix”.

**12 *TROTZIG*
for three bass clarinets (2013)**

The trio makes reference to Wassily Kandinsky’s aesthetic ruminations on hearing colours or seeing sounds as well as to his 1933 eponymous oil painting.

**13—19 *FANTASY STUDIES*
for flute (piccolo and alto flute), clarinet (E-flat and
bass clarinet), soprano saxophone and spring drum,
recorder (soprano, tenor, bass recorder) and triangle,
and violoncello (2017)**

“Imagination is more important than knowledge.
For knowledge is limited.” (Albert Einstein)

Heinz-Peter Linshalm contrabass clarinet,
 bass clarinet, clarinet,
 E-flat clarinet (1–10, 12–19)

Thomas Frey alto flute, piccolo (9, 13–19)

Roland Schueler violoncello (9, 13–19)

Alfred Reiter soprano saxophone,
 spring drum (13–19)

Thomas List soprano, tenor and bass
 recorder, triangle (11, 13–19)

Katharina Lugmayr tenor recorder (11)

Caroline Wüst bass clarinet (12)

Anna Koch bass clarinet (12)

Petra Stump-Linshalm clarinet (10)

OR0033

Recording date 18 Dec 2017, 2–3 Feb & 12 Mar 2018

Recording venue 4tune studio, Vienna

Recording engineer Martin Klebahn

Booklet text Petra Stump-Linshalm

Translation Kimi Lum

Photoart (cover, p. 2, p. 6, CD, rearcover) Maria Frodl

Photo (page 4) Victor Brazdil

Graphic design paladino media



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UISGE BEATHA [ujkie 'bɛha] – A Guide to Flavours for solo contrabass clarinet (2015)

- 1 the smooth flowing one 2:41
- 2 delicate spice and a whiff
of smoke 3:17
- 3 mizuwari – mixed with water 2:56
- 4 nutty undertones 2:55
- 5 with a hint of sea salt 2:45
- 6 cigar box, smoky 4:52
- 7 angels' share 2:51
- 8 peat monster for solo
contrabass clarinet and
tape or four contrabass
clarinets 6:00
- 9 **WÄNDELESEN**
for alto flute, bass clarinet, and vio-
loncello (2016/17) 9:31
- 10 **CINNAMON ROSES**
for two clarinets (2018) 2:38

- 11 **BLANDA**
for two tenor
recorders (2016) 6:59
- 12 **TROTZIG**
for three bass
clarinets (2013) 5:51

FANTASY STUDIES

for flute (piccolo and alto flute), clarinet
(E-flat and bass clarinet), soprano
saxophone and spring drum, recorder
(soprano, tenor, bass recorder) and
triangle, and violoncello (2017)

- 13 unbeschwert 1:07
- 14 ruhig, elastisch 2:53
- 15 transparent 1:34
- 16 friedlich 3:56
- 17 Erzählung 2:29
- 18 frei, improvisando 3:08
- 19 launisch 5:12

TT 73:38



OR0033 — a production of orlando records
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www.orlando-records.com

LC 28062 ISRC: AT-TE4-18-003-01 to 19



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