



# TIME TRAVELS ZEITREISEN

FROM SIDDHARTA, MARCO POLO  
TO BACH & BYRD

Works by ENJOTT SCHNEIDER

SÜDWESTDEUTSCHE PHILHARMONIE KONSTANZ  
Wu Wei · Christoph Enzel · Reinhold Friedrich  
GABRIEL VENZAGO Conductor

*Solo*  
MUSICA

# TIME TRAVELS – ZEITREISEN

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## SILK ROAD – MARCO POLO GOES EAST

Concerto for Sheng & Orchestra

Wu Wei – Sheng

- 01 Towards Samarkand 3:34
- 02 Adventure in the Pamir-Mountains 4:22
- 03 Crossing the Taklamakan 4:16
- 04 Kublai Khan – Mongolian Conqueror 2:24
- 05 Beautiful Hangzhou 3:09
- 06 Finale 5:57

## SIDDHARTA – Concerto for Saxophone & Orchestra

Christoph Enzel – Saxophone

- 07 In Search – Auf der Suche 7:36
- 08 Kamala, the courtesan – Kamala, die Kurtisane 4:36
- 09 The Childlike People – Kindermenschen. 2:50
- 10 By the Ferryman – The Wisdom of the River  
Beim Fährmann – Die Weisheit des Flusses 5:36
- 11 The Shadowless Light – Das Schattenlose Licht. 3:05
- 12 THE BELLS – A TRIBUTE TO WILLIAM BYRD (1540–1623)  
For orchestra 6:23

## **BRANDENBURGER REMIXED**

**Hommage 300 Jahre Brandenburgisches Konzert Nr. 2 von J. S. Bach (1685-1750)**

**für Trompete, Flöte, Oboe, Solovioline Streicher und Cembalo**

**Reinhold Friedrich – Piccolo Trumpet, Constance Sanier – Flöte,**

**Michael Küttenbaum – Oboe, Kyoko Tanino – Violine, Christian Nagel – Cembalo**

**13 Allegro 4:50**

**14 Andante 5:38**

**15 Allegro assai. 3:15**

## **16 AM BODENSEE – AT THE LAKE CONSTANCE**

**For orchestra 3:38**

## **SÜDWESTDEUTSCHE PHILHARMONIE KONSTANZ**

**Gabriel Venzago – Chefdirigent**

### **First recordings – Ersteinspielungen**

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**Karsten Zimmermann (recording, editing) – Johannes Philipp Müller (sound engineer)**

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Immersive Mix & Mastering Engineer: David Merkl

msm-studios GmbH & Co KG

## VORWORT DES KOMPONISTEN

Es gehört zu den magischen Fähigkeiten der musikalischen Klänge, dass sie intensivste „Gegenwart“ und ein vitales „Jetzt!“ erzeugen. Deshalb können in diesen ZEITREISEN vergangene Epochen ins 21. Jahrhundert geholt werden und zeitliche Dimensionen eine sinnliche Verlebendigung erfahren: Genau 400 Jahre vor dieser CD-Einspielung ist William Byrd (1543–1623) verstorben und wird hier mit dem grandiosen THE BELLS zum Leben wiedererweckt. BRANDENBURGER REMIXED wurde als Hommage zum 300. Geburtstag des Brandenburgischen Konzerts Nr. 2 komponiert, dessen legendär virtuoser Trompetenpart bis heute „die“ Messlatte für alle Trompetensolisten darstellt. Das Saxophonkonzert SIDDHARTA wurde 2021 zum hundertsten Jahrestag der Erstausgabe von Hermann Hesses viel millionenfach akklamiertem Roman komponiert, in dem Hesse so beispiellos treffend einen lebendigen Buddha beschrieb, der uns um etwa 2500 Jahre in die Vergangenheit zurückführt. SILK ROAD schließlich bezieht sich auf den wohl prominentesten Entdeckungsreisenden Marco Polo, der vor genau 700 Jahren im Januar 1324 in seinem Geburtsort Venedig gestorben ist. Holen wir uns also mit der farbenreichen Klangwelt dieser TIME TRAVELS – ZEITREISEN all diese Orte und Zeiten zurück, um sie ganz frisch noch einmal zu erleben.

## DIE EINZELNEN WERKE:

**SILKROAD. MARCO POLO GOES EAST:** Seit meiner Oper MARCO POLO, die in chinesischer Sprache komponiert und 2018 in Guangzhou und Beijing uraufgeführt wurde, hat mich die rätselumwobene Figur des Venezianer Marco Polo (1254–1324) fasziniert. Das Konzert zeichnet die Reiseroute des wohl berühmtesten Reisenden der Silkroad nach: Von der arabischen Prunkstadt Samarkand im mehr persisch-türkischen Stil geht es über das gefährliche Pamir-Gebirge, die Wüste der Taklamakan bis zum mongolischen Herrscher Kublai Khan ... dieser eroberte China und besiegte die Regierung der Song Dynastie und begründete dann seine

Yuan Dynastie ... Schließlich sind wir in Hangzhou, der schönen Stadt voller Seen und Kanäle, dem Venedig Chinas ... typisch für die Kultur der traditionellen Han-Chinesen.

Dichtung und Wahrheit liegen in Marco Polos Reisebericht eng beieinander. Fragen bleiben offen, Vieles ist aber auch belegt. Gesichert scheint, dass er für 24 Jahre im Fernen Osten weilte und vor allem im Dienst des mongolischen Kaisers Kublai Khan (1214-1294) seine Erkundungen unternahm. Was unbestreitbarer Fakt bleibt, ist eine sensationelle Rezeptionsgeschichte: Der Reisebericht erhielt in Italien den Beinamen „Il Millione“, weil er nach der Bibel das am meisten kopierte und gelesene Buch des Mittelalters war.

Bis heute gilt Marco Polo in China als Personifizierung der Seidenstrasse, als Chiffre für Völker-freundschaft und kulturellen Austausch.

„Marco Polo goes East“ ist die für westliches Symphonieorchester weiterentwickelte Variante einer Fantasie „The Travels of Marco Polo“, die für Sheng und Chinese Orchestra vom Hongkong Chinese Orchestra in Auftrag gegeben und uraufgeführt wurde.

**SIDDHARTA:** Vor hundert Jahren im Oktober 1921 erschien SIDDHARTHA von Hermann Hesse (1877-1962), was weltweit sein beliebtester, in 50 Sprachen übersetzter und viel millionenfach akklamierter Roman wurde. Henry Miller bemerkte dazu „Einen Buddha zu schaffen, der den allgemein anerkannten Buddha übertrifft, das ist eine unerhörte Tat!“ Hesse schrieb diese Suche nach Frieden und Erlösung als seine Antwort auf die große Sinnkrise, die sich nach dem Grauen des Ersten Weltkriegs allerorten einstellte.

Er schuf einen Siddharta, der gleichnamig zum historischen Buddha einen eigenen Weg jenseits aller religiösen Lehren und Dogmen geht: Erkenntnis nicht durch Lehre, sondern durch eigene Erfahrung. „Wissen“ kann man mitteilen, die „Weisheit“ hingegen muss man leben. Siddharta findet bei einem schweigsamen Fährmann und im Betrachten Flusses sowohl Brahman – das absolut Höchste – wie

auch Atman, den Lebenshauch, die Essenz des Geistes. Im Fließen des Wassers erkennt Siddharta den ewigen Kreislauf, dass Kind, Mann und Greis das Gleiche – aber doch immer neu – sind. Erst dann ist das Nirwana erreicht, – kein Paradies in der Ferne, sondern ein mitten im Alltag aufzufindender Zustand großer Zufriedenheit. Alles Negative wie Hass, Angst, Neid oder Gier sind nun nichtig geworden.

**THE BELLS – A TRIBUTE TO WILLIAM BYRD:** Ein so singuläres wie kultiges Werk der Musikgeschichte – einen echten Evergreen – hat William Byrd (1540–1623) für Cembalo solo geschrieben, das sich überraschenderweise auch in der hier vorgelegten sinfonischen Instrumentation assoziativ neben moderne Werke etwa der Minimal Music oder von Arvo Pärt stellen lässt. Bereits Carl Orff orchestrierte 1928 dieses Cembalowerk unter dem Titel „Entrata“, weil er von dem Ostinatocharakter und dem repetitiven Gestus der musikalischen Textur fasziniert war. Musik aus der Zeit vor 1600, – heute frischer denn je! – Uraufführung im Juni 2023 mit der Südwestdeutschen Philharmonie.

**BRANDENBURGER REMIXED** als eine „Hommage 300 Jahre Brandenburgisches Konzert Nr. 2 von J.S. Bach“ stellt die Trompete in den Vordergrund, denn dieses zentrale Werk der Musikgeschichte darf als Mount Everest der Literatur für hohe Trompete gesehen werden. In der historisch exakten Besetzung werden Themen und Motive J.S. Bachs übernommen, weitergeführt und auch mit völlig andersartigem Tonmaterial kontrastiert. Mit den repetitiven Stilmitteln der modernen minimal music wird ein rhythmischer Grundpuls geschaffen, der an die aktuelle Technik des „Remix“ erinnert. Dadurch wird das Brandenburgische Konzert sozusagen verjüngt, gleichzeitig bleibt aber die konzertante Motorik und Vitalität des Originals erhalten. „Happy Birthday, Mr. Bach, – you are the greatest!“ – Uraufführung im Oktober 2021 mit dem Widmungsträger Otto Sauter in Music University Columbia, Missouri/USA.

**AM BODENSEE** entstand auf Anregung des neuen Chefdirigenten Gabriel als akustisches Logo für die Südwestdeutsche Philharmonie und deren traditionelle Neujahrskonzerte. Es ist eine Bearbeitung des „Bodensee-Marsch“ op. 161 von Wendelin Kopetzky (1844-1899), der als Klavierstück (1891) vorlag. In großer Besetzung mit vollem Blech und Harfe gibt es nun also eine Erkennungsmusik mit Lokalkolorit. Vor allem wurde eine langsame Einleitung hinzukomponiert, um eine magische Atmosphäre zu erzeugen, in die dann der Geschwindmarsch mit seiner vollen Dynamik einfallen kann.

Die Uraufführung fand im Januar 2023 in Konstanz mit der Südwestdeutschen Philharmonie unter Leitung des Widmungsträgers Gabriel Venzago statt.

*Detailliertere Werkinformationen auf der Webseite [www.enjott.com](http://www.enjott.com)*

## COMPOSERS PREFACE

It is one of the magical abilities of musical sounds that they create the most intense “present” and a vital “now!” Therefore, in these TIME TRAVELS, past epochs can be brought into the 21st century and temporal dimensions can experience a sensual vivification: Exactly 400 years before this CD recording, William Byrd (1543–1623) died and is brought back to life here with the magnificent THE BELLS. BRANDENBURGER REMIXED was composed as a tribute to the 300<sup>th</sup> anniversary of the Brandenburg Concerto No. 2, whose legendary virtuoso trumpet part is still an outstanding benchmark for all trumpet soloists today. – The saxophone concerto SIDDHARTA was composed in 2021 to mark the centenary of the first edition of Hermann Hesse’s novel, acclaimed by millions, in which Hesse so unprecedentedly aptly described a living Buddha who takes us back some 2500 years into the past. – Finally, SILK ROAD refers to Marco Polo, probably the most prominent explorer, who died exactly 700 years ago in January 1324 in his birthplace Venice. So let’s bring back all these places and times with the colourful sound world of these TIME TRAVELS to experience them all over again.

## COMMENTS ON THE WORKS:

**SILKROAD. MARCO POLO GOES EAST:** Ever since my opera MARCO POLO, composed in Chinese and premiered in Guangzhou and Beijing in 2018, I have been fascinated by the enigmatic figure of the Venetian Marco Polo (1254–1324). The concert traces the itinerary of the Silkroad’s most famous traveller: From the Arab magnificent city of Samarkand in a more Persian-Turkish style, it goes through the dangerous Pamir Mountains, the Taklamakan desert to the Mongol ruler Kublai Khan ... who conquered China and defeated the Song Dynasty government and then founded his Yuan Dynasty ... Finally we are in Hangzhou, the

beautiful city full of lakes and canals, the Venice of China ... typical of the culture of the traditional Han Chinese.

Fiction and truth are closely related in Marco Polo's travelogue. Questions remain unanswered, but much has been proven. It seems certain that he spent 24 years in the Far East, with his explorations mainly in the service of the Mongol emperor Kublai Khan (1214–1294). What remains an indisputable fact is a sensational reception history: the travelogue was called „Il Millione“ in Italy because, apart from the Bible, it was the most copied and read book of the Middle Ages.

To this day, Marco Polo is regarded in China as the personification of the Silk Road, as a cipher for international friendship and cultural exchange.

“Marco Polo goes East” is a variant of the fantasy “The Travels of Marco Polo”, commissioned and premiered for Sheng and Chinese Orchestra by the Hong Kong Chinese Orchestra and further developed for Western symphony orchestra.

**SIDDHARTA:** A hundred years ago in October 1921, Hermann Hesse (1877-1962) published SIDDHARTHA, which became his most popular novel worldwide, translated into 50 languages and acclaimed many millions of times. Henry Miller remarked “To create a Buddha that surpasses the generally accepted Buddha, that is an unheard-of deed!” Hesse wrote this quest for peace and redemption as his response to the great crisis of meaning that set in everywhere after the horror of the First World War.

He created a Siddharta who, like the historical Buddha, follows his own path beyond all religious teachings and dogmas: knowledge not through doctrine but through his own experience. “Knowledge” can be communicated, but “wisdom” must be lived. Siddharta finds both Brahman – the absolute highest – and Atman, the breath of life, the essence of the spirit, in a silent ferryman and in the contemplation of the

river. In the flowing of the water, Siddharta recognises the eternal cycle, that child, man and old man are the same – yet always new. Only then is nirvana reached – not a paradise in the distance, but a state of great contentment to be found in the midst of everyday life. Everything negative such as hatred, fear, envy or greed has now become void. It premiered in November 2022 with the Heilbronn Symphony Orchestra and the dedicatee Christoph Enzel.

**THE BELLS – A TRIBUTE TO WILLIAM BYRD:** William Byrd (1540–1623) wrote a work for harpsichord solo that is as singular as it is iconic in music history – a true evergreen – which, surprisingly, can also be placed in the symphonic orchestration presented here, associatively alongside modern works such as those of minimal music or Arvo Pärt. Carl Orff already orchestrated this harpsichord work in 1928 under the title “Entrata” because he was fascinated by the ostinato character and the repetitive gesture of the musical texture. Music from the time before 1600 – fresher today than ever! – The Premiere took place in June 2023 with the Südwestdeutsche Philharmonie.

**BRANDENBURGER REMIXED** as a “Homage 300 Years Brandenburg Concerto No. 2 by J.S. Bach” puts the trumpet in the foreground, because this central work of music history may be seen as the Mount Everest of literature for high trumpet. In the historically exact instrumentation, themes and motifs of J.S. Bach are taken over, continued and also contrasted with completely different sound material. With the repetitive stylistic means of modern minimal music, a basic rhythmic pulse is created that is reminiscent of the current technique of “remix”. This rejuvenates the Brandenburg Concerto, so to speak, while at the same time retaining the concertante motoricism and vitality of the original. “Happy Birthday, Mr. Bach – you are the greatest!” The Premiere took place in October 2021 with dedicatee Otto Sauter at the Music University Columbia Missouri/USA.

**AM BODENSEE** was written at the suggestion of the new principal conductor Gabriel Venzago as an acoustic logo for the Südwestdeutsche Philharmonie and their traditional New Year's concerts. It is an arrangement of the "Lake Constance March" op. 161 by Wendelin Kopetzky (1844–1899), which existed as a piano piece (1891). In a large instrumentation with full brass and harp, there is now a signature music with local colour. Above all, a slow introduction has been added to create a magical atmosphere into which the "Geschwindmarsch" can then invade with its full dynamics.

The premiere took place in January 2023 in Konstanz with the Südwestdeutsche Philharmonie conducted by the dedicatee Gabriel Venzago.

*More detailed information on the work on the website [www.enjott.com](http://www.enjott.com)*



**WU WEI** Sheng virtuoso has developed the ancient instrument into an innovative force in contemporary music. As a soloist, he has performed with such leading orchestras and ensembles as the Berlin and New Yorks, Los Angeles Philharmonics, BBC Symphony Orchestra, Royal Stockholm Phil. Orchestra, Tokyo Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, Ensemble intercontemporain, Holland Baroque, with such conductors as Kent Nagano, Gustavo Dudamel, Myung-Whun Chung, Jaap van Zweden, Marin Alsop, Ilan Volkov, Susanna Malkki, Baldur Brönniman, Markus Stenz and Matthias Pintscher. He has given world premieres of more than 400 works, including 25 concertos for sheng and orchestra, by composers such as Guss Janssen, Unsuk Chin, Bernd Richard Deutsch, Jukka Tiensuu, Ralf Wallin, Ondrej Adamek, Huang Ruo, Enjott Schneider, Donghoon Shin, Guoping Jia, Xu Shuya. He is a winner of the German music competition Musica Vitale, and was also the recipient of the German Global Root prize, German Record

Critics` Award and the Edinburgh International Festival's Herald Angels prize 2011. He was named best soloist at the Chinese Music Awards 2017. Wu Wei has recorded CDs and DVDs for Deutsche Grammophon, Sony, Harmonia Mundi and Wergo. His recording *Unsuk Chin: 3 Concertos* (Deutsche Grammophon) garnered the International Classical Music Award and BBC Music Magazine Award in 2015. With "his extraordinary virtuosity" (the Guardian) his performance was one of highlight by BBC Proms in 2014.

[www.wuweimusic.com](http://www.wuweimusic.com)

**CHRISTOPH ENZEL** is the tenor saxophone player of “clair-obscur”, his saxophone quartet that he has been running for 20 years now. Vladimir Jurowski's new music group „United Berlin“ made him their permanent saxophonist in 2014. With his free improvisation ensemble „Hydroglisseur“ he's experimenting with amplification and multi effect pedals. As a soloist he has played with Beethoven Orchester Bonn, MDR Radio Symphony, Siberian Philharmonic Orchestra and others. In addition to this he is a sought



after orchestral saxophonist, regularly performing with the Berlin Philharmonic, MDR Radio Symphony Leipzig, NDR Elbphilharmonie Orchester and others. He teaches classical saxophone at the Hochschule für Musik & Theater Rostock. Christoph Enzel has arranged more than 100 works for various instruments, getting commissions from institutions such as Stiftung Berliner Philharmoniker and Martinu Festspiele Basel. His music is published by Schott Music, Advance Music, Sikorski, Ries & Erler and Chili Notes. As a composer Christoph Enzel wrote music like “Homers complete Odyssee” for Narrator and Saxophone Quartet (Kleistforum Frankfurt Oder 2019), dance/performance “Lilith” (3 Voices and Double Bass) (2021), choir (Salvatio for choir and baritone saxophone, “Jeux d'eau” for four part choir...) and music for saxophone in several orchestrations. In 2019 he published his solo CD “Rosary” on Naxos/ComCord Records which contains solely his own compositions.



**REINHOLD FRIEDRICH:** Since his success at the ARD Competition in 1986, he has been playing on the world's most important stages. He performs worldwide as a soloist on the modern and historical trumpet with numerous renowned orchestras such as the Royal Concertgebouw, the Bamberger and Wiener Symphoniker, the Orchestre Philharmonique de Radio France, the BBC Symphony Orchestra, the Berliner Barock Solisten and the Cappella Andrea Barca

under the direction of Sir Andras Schiff, Reinhard Goebel, Seymon Bychkov, Peter Eötvös, Andris Nelsons, Philippe Herreweghe, Manfred Honeck, Sir George Benjamin and many others. Since the foundation of the Lucerne Festival Orchestra in 2003, he has been permanent principal trumpet, first under Claudio Abbado, and now under Riccardo Chailly, as well as artistic director of the Lucerne Festival Orchestra Brass. Reinhold Friedrich is professor of trumpet at the Hochschule für Musik Karlsruhe and honorary professor at the Escuela Superior de Musica REINA SOFIA in Madrid. As part of his involvement in contemporary compositions, he has premiered a large number of works by Wolfgang Rihm, Hans Werner Henze, Luciano Berio, Sir Peter Maxwell Davies, Matthias Pintscher, Eino Tamberg, Benjamin Yusopov, Enjott Schneider and Peter Eötvös, among others. Numerous recordings for labels such as ARS, DG, Capriccio, MDG, Solo Musica and Sony document his work and were awarded prestigious prizes such as Echo Klassik and Deutscher Schallplattenpreis.

**GABRIEL VENZAGO** has been appointed Chief Conductor of the Südwestdeutsche Philharmonie Konstanz from January 2023. Concurrently with this until the end of the current season he keeps up his position as First Kapellmeister at Salzburg Landestheater where he gathered vast experience in opera with new productions of Mozart's *Magic Flute*, Bizet's *Carmen*, experimental theatre productions and the world premiere of the opera *Cinderella* by the celebrated British composer Alma Deutscher.

Highlights of his very busy 2022/23 season include guest engagements with orchestras

such as Norddtsche Philharmonie Rostock, Münchner Philharmoniker, Staatsphilharmonie Nürnberg, Nürnberger Sinfoniker, Münchner Rundfunkorchester, Sinfonieorchester Basel and Musikkollegium Winterthur. At Salzburg Landestheater he leads new productions of Mozarts *La finta giardiniera* and a new semi-staged interpretation of Haydn's Creation alongside performances of Tchaikovsky's *Iolanta*. In 2021, Gabriel Venzago caused a stir when he jumped in at a new production of *Idomeneo* at the Bavarian State Opera and attracted great attention and media response with the musical direction of the opera *Zaide. Eine Flucht*, involving an integrative process with young refugees. As guest conductor he has worked with the Brandenburger Symphoniker, Darmstadt State Orchestra, Jena Philharmonic Orchestra, Mozarteum Orchestra Salzburg, NDR Radiophilharmonie Hannover, Staatsorchester Rheinische Philharmonie and



Württemberg Philharmonic Orchestra Reutlingen. Gabriel Venzago first began his career as a répétiteur, conductor and assistant to general music director Florian Ziemer at the Theater für Niedersachsen Hildesheim, then moved to the Mecklenburg State Theatre Schwerin as Kapellmeister. Here he was responsible, amongst other things, for the new productions of *Neues vom Tage* by Paul Hindemith. In addition, he conducted symphonic concerts and took on various post-production conducting duties for all current productions. The Heidelberg born conductor studied at the University of Music & Theatre in Munich and at the State University of Music and Performing Arts in Stuttgart. While still a student, he worked as a répétiteur and musical assistant at the Baden-Baden Easter Festival, received a scholarship from the Deutsche Bank Foundation “Akademie Musiktheater heute” and conducted his first opera performances at the Wilhelma Theatre in Stuttgart. Since 2017, he has been supported by the Dirigentenforum des Deutschen Musikrats in the programme “Maestros von morgen”.

<https://www.gabrielvenzago.com>

**ENJOTT SCHNEIDER** studied in Freiburg i.Br. (Dr. phil. 1977), taught at the Munich University of Music & Theatre 1979-2012. Ten full-length operas, numerous works of orchestral, chamber and choral music. One focus is on sacred music with large oratorio works, organ concertos and 16 organ symphonies. Typical for his work is a ‚cross culture composing‘ as a creative communication with styles and contexts of past times (historical dimension) or other cultural areas (geographical dimension). The search

for spiritual origins and archetypes always dominates. The international performance venues range from Paris, Rome, Madrid, Athens, New York, Los Angeles to Gdansk, Krasnoyarsk, Moscow, Helsenki, Tokyo, Shanghai, Beijing, Taipei. In addition, he has written about 600 film scores (for films such as “Schlafes Bruder”, “23”, “Herbstmilch”, “Stalingrad” or “Stauffenberg”). Many national and international awards and honours. His work is documented on over a hundred CDs. From 2003-2020 Supervisory Board of GEMA (also as Chairman of the Supervisory Board), from 2013-2020 also President of the German Composers' Association.

Infos: [www.enjott.com](http://www.enjott.com)



**SÜDWESTDEUTSCHE PHILHARMONIE KONSTANZ** was founded in 1932 as an orchestra for theatre and concert. Today it is one of the most important cultural institutions in the south-west of Germany, shapes the cultural life of the university town of Constance and is also an important player in Switzerland's concert scene. With more than 70 permanently employed musicians, the orchestra reaches approximately 80,000 people at over 100 concerts per year. The Philharmonic Orchestra offers a wide range of concerts, especially in Constance, but also gives concerts in other places in the Euregio of Lake Constance: for more than thirty years, the Southwest German Philharmonic Orchestra has played concerts in the Tonhalle in Zurich and the KKL in Lucerne, but also in Singen, Radolfzell and regional cities. The orchestra regularly plays in the traditional „Sala Verdi“ in Milan and at the International Lake Constance Festival. Concert tours have taken the Südwestdeutsche Philharmonie Konstanz to the Carinthian Summer, the Athens Festival, the Toledo

Festival and the Berlin Philharmonie. In addition, the orchestra took part in the Schleswig-Holstein Music Festival and the MiTo Festival in Italy, toured China and Japan and played at the Festival Internacional de música clásica de Bogotá in Colombia in April 2019. The orchestra also performs regularly with choirs from the Lake Constance region and cooperates regularly with the universities in Stuttgart and Zurich.





## DANKSAGUNG

Es ist fast unmöglich, ein „Dankeschön“ so intensiv auszusprechen, dass es dem Idealismus, dem inspirierten Enthusiasmus und dem hohen Qualitätsniveau aller Beteiligten auch nur annähernd gerecht werden würde. Es war frappant zu erleben, wie sich hier abseits der großen Musikmetropolen ein Kleinod musikalischer Wertschöpfung ausbilden konnte, das keinerlei Vergleich – auch nicht mit den Besten des jeweiligen Faches – zu scheuen hatte. Vielleicht danke ich als erstes dem Chefdirigenten Gabriel Venzago, der unbeirrt an dieses Projekt glaubte und in allen Phasen zu einer fulminanten Realisierung beizutragen wusste. Dank an die Südwestdeutsche Philharmonie, die sich weit über das zu erwartende Maß engagierte und sichtbare Freude an der so anstrengenden Disziplin einer ergebnisorientierten Kreativität zeigte.

Wie sehr den drei Solisten Wu Wei, Christoph Enzel und Reinhold Friedrich zu danken ist, das kann man unmittelbar in der makellosen Qualität der solistischen Leistungen hören, die ebenfalls nur mit größtem persönlichem Einsatz zu erreichen waren. Derselbe große Dank gilt auch an die aus dem Orchester stammenden Co-Solisten in "Brandenburger Remixed": Soloviolone Kyoko Tanino, der Konzertmeisterin der Philharmonie, Constance Sanier/ Soloflöte, Michael Küttenbaum/Solo-Oboe und Christian Nagel am Cembalo.

Dank auch an das koordinierende Orchestermanagement mit Carolin Bergmann und Katharina Schiller.

Ebenfalls unmittelbar im perfekten Klang dieser CD zu hören ist die großartige Arbeit des Recording Teams mit Karsten Zimmermann und Johannes Philipp Müller. Dank auch an David Merkl von den Münchner msm-studios, der die Dolby Atmos-Mischung entwickelt hat. Und natürlich Dank an Hubert Haas, den Executive Producer des Labels Solo Musica, dessen guter Geist ebenfalls von Anfang an über dem Projekt schwebte. Ein Danke auch an Barbara Huber für die Gestaltung von Artwork & Layout. Und zuletzt, aber umso herzlicher ein Dankeschön an den Musikverlag Ries & Erler in Berlin, der mehrfach unsere extra eingeforderten Sonderwünsche unkompliziert und rasch zu erfüllen wusste.

## ACKNOWLEDGEMENTS

It is almost impossible to express a “thank you” so intensely that it would even come close to doing justice to the idealism, the inspired enthusiasm and the high level of quality of all those involved. It was striking to experience how a gem of musical value could develop here, far away from the big music metropolises, which did not have to shy away from any comparison – not even with the best in the respective field. Perhaps first of all I would like to thank the principal conductor Gabriel Venzago, who unwaveringly believed in this project and was able to contribute to its brilliant realization in all phases. Thanks to the Southwest German Philharmonic Orchestra, which was committed far beyond the expected level and showed visible joy in the strenuous discipline of a result-oriented creativity.

How much thanks are due to the three soloists Wu Wei, Christoph Enzel and Reinhold Friedrich can be heard directly in the impeccable quality of the solo performances, which could also only be achieved with the greatest personal commitment. The same big thanks also go to the co-soloists in “Brandenburger Remixed” who come from the orchestra: Solo violin Kyoko Tanino, the Philharmonic’s concertmaster, Constance Sanier/ solo flute, Michael Küttenbaum/ solo oboe and Christian Nagel on harpsichord.

Thanks also to the coordinating orchestra management with Carolin Bergmann and Katharina Schiller.

Also directly audible in the perfect sound of this CD is the great work of the recording team with Karsten Zimmermann and Johannes Philipp Müller. Thanks also to David Merkl from the Munich msm-studios, who developed the Dolby Atmos mix. And of course thanks to Hubert Haas, the executive producer of the label Solo Musica, whose good spirit also hovered over the project from the beginning. A final thank you also to Barbara Huber for the artwork & layout. – And finally, but all the more heartfelt, a thank you to the music publisher Ries & Erler in Berlin, who knew how to fulfill our special requests uncomplicatedly and quickly on several occasions.



Produced by Enjott Schneider

Solo Musica Executive Producer: Hubert Haas

Recording producer, editing, mixing, mastering: Karsten Zimmermann

Sound Engineer: Johannes Philipp Müller

Recording Dates: 9.-15. March 2023, 26.-27. June 2023

Recorded in Konstanz/Kreuzlingen

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# TIME TRAVELS – ZEITREISEN

**FROM SIDDHARTA, MARCO POLO TO BACH & BYRD · Works by ENJOTT SCHNEIDER**

Südwestdeutsche Philharmonie Konstanz / Gabriel Venzago - conductor

**SILK ROAD – MARCO POLO GOES EAST**

Concerto for Sheng & Orchestra

Wu Wei - Sheng

01 Towards Samarkand 3:34

02 Adventure in the Pamir-Mountains 4:22

03 Crossing the Taklamakan 4:16

04 Kublai Khan – Mongolian Conqueror 2:24

05 Beautiful Hangzhou 3:09

06 Finale 5:57

**SIDDHARTA – Concerto for Saxophone & Orchestra**

Christoph Enzel – Saxophone

07 In Search – Auf der Suche 7:36

08 Kamala, the courtesan – Kamala, die Kurtisane 4:36

09 The Childlike People – Kindermenschen. 2:50

10 By the Ferryman – The Wisdom of the River

Beim Fährmann – Die Weisheit des Flusses 5:36

11 The Shadowless Light – Das Schattenlose Licht. 3:05

12 **THE BELLS – A TRIBUTE TO WILLIAM BYRD [1540–1623]**

For orchestra 6:23

**BRANDENBURGER REMIXED – nach J. S. Bach [1685–1750]**

Reinhold Friedrich – Piccolo Trumpet

13 Allegro 4:50

14 Andante 5:38

15 Allegro assai. 3:15

16 **AM BODENSEE – AT THE LAKE CONSTANCE**

For orchestra 3:38

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