

TREES ON THE ROOF „Music Without Movies“



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Tracklisting: 01. Twilight 02. Road to Maine 03. Kyrie 04. It's You 05. Silent Woods (Part I) 06. Winter Solitude 07. Highland Green 08. '84 *feat. Joo Kraus* 09. Silent Woods (Part II) 10. Two Leaves 11. The Last Song *feat. Joo Kraus* 12. Lost And Found *feat. Leo Eisenach*
Bonustrack: Closed Eyes (Adagietto)

Trees grow on rooftops, take root where the peak seemed to have already been reached, obstruct the direction of our thoughts and glances.

In this light TREES ON THE ROOF sharpen our awareness of music, our sense of tonal focus and background, our grasp of up and down. Piano and violin, in dialogue and autonomy, create a harmonious weave of sound, where otherwise only the melodic budding of leaves can be found. Musical patterns develop within an internal logic and purposeful connection; our listening becomes broader and clearer, empathetic and sustained.

TREES ON THE ROOF are tracks without lyrics, a band without a stage. Music that conveys organic and unhurried growth through extended studio time, in constant evolution. A score without an accompanying movie, "Music Without Movies". Simultaneously minimalistic and rich. Impactful, not affectatious.

With TREES ON THE ROOF, Dirk Mahlstedt - producer and label manager (amongst other things) - has created a platform in which his fragile piano layouts provide the base for the violin, the foundation for the classically skilled intonation and implicit grasp of pop and worldly music of Gabriele Kienast (i.a. Keimzeit Akustik Quintett). At the same time Mahlstedt's arrangements and production pave the way for the contemporary sound design of Clemens Matznick's (i.a. Boy, Johannes Oerding) mixes, as well as Rainer Oleak's, one of the most important German composers of music for TV and movies, in addition to being the main producer for the rock band "Puhdys". And Dirk Mahlstedt, of course, creates a space for various musical collaborations, for guest musicians to leave their mark on the sonic experience.

The album "Music Without Movies" will be released on the 29th of October 2021, with 13 compositions that can not only be grasped as a movie score without a movie, but likened to a planetary excursion through morning and evening, summer and winter, a voyage of images through time and space to exceptional places.

The opener “Twilight” is a good morning kiss to wake you up, a tender aria for the violin over smoothly syncopating hands on the piano. “Road To Maine” simultaneously transports us to New England and the Fusion Jazz of the 80’s in the U.S.A.: Guest guitarist Nils Tuxen on pedal steel guitar, Jonny Sjo (i.a. D` Sound, Rebekka Bakken, a-ha) on bass guitar and the beautiful jazz brushes of drummer Ronny Dehn (i.a. East Blues Experience, Silly, Karat) create a picture of an Indian summer, painted with melancholy.

“Kyrie”, the only cover song of the album, was taken from a Christmas album of the Norwegian singer Marian Aas Hansen, this instrumental version accentuates the Cello played by Sonny Thet (i.a. Bayon) and the choirs sung by Germany’s most booked background vocalist Billy King. (i.a. Roland Kaiser, Helene Fischer) In “It’s you”, as well as in the interludes “Silent Woods I + II”, TREES ON THE ROOF are reflected with particular clarity: the melodic lines of the Violine run so logically that the architectural complexity of the harmonies in the piano is not perceived as such. The magical spirit of Christmas arises once more from “Winter Solitude”, it ends with a quote from the old German carol “Still, still, still, weil’s Kindlein schlafen will” (“Be still, still, still, for the little baby wants to sleep”). “Highland Green”, on the other hand, already promises a hint of spring: Ireland is the journey’s destination, green is the song’s colour and the choir at the end is sung by the young Irish singer Steven Eli, whose career is only just beginning.

“84” pays homage to the Linn Drum and to the decade that was musically influenced and defined so intensely by this and similar drum machines. The abundantly layered fanfares of top trumpeter Joo Kraus and Sandie Wollasch’s disco vocals enable us to journey through time and the wonderland of the 80’s. In “Two Leaves”, we hear Mahlstedt and Kienast purely for the first time, without any other sounds or backing- and dive into the magic of the first bar which finds it’s way directly to the album and has been left unaltered. “The Last Song” is based on a song drafted by Anthony Thet, son of cellist Sonny Thet, from which an epic arrangement for the brass section arose, including intricate phrasing for flugelhorn as well as a guest appearance by Mahlstedt’s son: the trombone player Casimir Rothmaler. “Sing meinen Song”- drummer Mario Garruccio on drums, with Leo Eisenach (i.a. Mark Forster, Leslie Clio, Tom Schilling) on guitar and bass in an arrangement that brings to mind the great Edo Zanki and in whose band Garruccio was also a member.

“The Last Song” would have already been a wonderful ending to the movie, but the album closes, smoothly and easily, with “Lost and Found” - in which the love of jazz fusion becomes apparent once more - along with a bonus track in which Mahlstedt confesses to another one of his passions: his love of Gustav Mahler. “Closed eyes” is based on the “Adagietto” from Mahler’s 5th symphony, from which a particular part was looped repeatedly and enriched emotively with an own piano track. The rustling and rattling of the old recording of the Gewandhaus Orchestra were deliberately left unchanged to preserve a certain morbidity in the sound.

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