

Mp3 Deitsch - Koenigskinder



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Traditional Folk Music from Germany - played on acoustic instruments like fiddle, guitar, button accordion, german bagpipes. 14 MP3 Songs WORLD: Western European, FOLK: Modern Folk Details: "Deitsch" is the south german dialect term for "german", and the band "Deitsch" does exactly that: they play german folk music with a southern accent. Two of Germany's leading folk musicians, Gudrun Walther and Ju?rgen Treyz formed the band after being asked many times while on tour what german folk music sounds like. They have gained their laurels in internationally well-known outfits such as More Maids, Adaro, Gou?t d'hier and Cara, the latter being very successful at the moment with festivals and tours throughout France, Brittany, Ireland, Holland, Switzerland, Denmark and the UK. Both provide a strong background of european folk music, experience in arranging, composing and recording acoustic music, and have their own professional recording studio. Some three years ago, they started their research in archives, second-hand bookshops and in songbooks and found a vast amount of folk songs and ballads, dances and other tunes. Encouraged by the beauty and richness of the collected material, they began working seriously on a CD in the winter of 2004/2005. They worked as a duo, both responsible for chosing the material, arranging and recording. There are some duo tracks on the record and some band-oriented arrangements, but always balanced and with as few overdubs as possible. CD

Koenigskinder The songs and tunes are a combination of well-known and long forgotten material. The title track, "Koenigskinder" is one of the most popular german ballads and exists in many variations in almost every part of Germany. It's a story that can be found in most european traditions: two lovers are separated by a deep river - and die attempting to swim over. The tune to it varies as well, Gudrun chose the one that she knew from her childhood days. The melody of "Wacker Maedchen" is a version from the eastern borderlands, the girl in the song has to make her decision between following her lover into the

unknown or staying at home with her mother and her drunkard father, yet all she would wish for herself is to learn a profession and earn her own money - impossible in the former times... "Vedder Michel" is a common dance tune from the north of Germany, "Musikantenschottisch" is a composition by Juergen, originally written as an instrumental part to a south german childrens song. "Bauerntanz" is an old dance tune from the swabian "highlands" and was found in a book of bagpipe tunes from that area, which has a big shepherding tradition. "Stets in Trauer" is a beautiful but sad song about unrequited love from the Swiss border. Gudrun learned this from her older brother Ralf. "Die Rheinbraut" tells the story of the water-people who lived in the river Rhine. One of them courts a king's daughter and weds her. But as he takes her home, his jealous mother bewitches the bridge over the river and when his newly wedded wife steps on it, it breaks in two and she drowns. This is again a story that exists in hundreds of variations in almost every region. The melody of the verses is probably a very old one because it is in a minor mode, something that is common in medieval songs. The chorus is newly composed by Juergen and Gudrun and in it the bride has a terrifying vision: white swans were thought as dreadful death omens in the past. The dance tune "Das Kind im Wald" hails from the Alsace. These kind of dance tunes where the time signature changes every now and then (called "Zwiefache") is a challenge to dance to, because every tune has a different pattern of twos and threes... The two following polkas were written during the recording sessions. "Die Brombeeren" is a funny song about how a girl gets pregnant from collecting blackberries, but under the surface it is also a song about how wealthy lords were able to abuse their privileges against young women of lower degree. The melody of this one is from Austria, the words are combined out of from several different versions. Juergen composed "Die zweite Chance" in the middle of the night. While he was playing the tune on the guitar, the cat carried a mouse into the living room. Juergen put the guitar away and chased the mouse, got it and carried it out into the garden again. The tune title translates "the second chance". The two Zwiefache "Hobla mr d'Spa?" and "Schuma?cherlesbua" are from different regions of Germany. The first one is swabian, the second one is known both from the black forest and the Alsace. Zwiefache are mostly sung dances and Juergen knew the words of the second one, so he sings it - in his own swabian dialect, of course. The story of "Lindenbaum" is one of the broken/token kind of songs that can be found in every european tradition. He has to go away for seven years, and as he returns, she doesn't recognize him instantly so he tells her that her love has been married to another, and asks her, what she wishes the newly weds. She answers "I

wish them as many blessings as there are drops in the rain, I wish them children as countless as the stars in heaven..." Therefore convinced of her good nature, he reveals his identity and they get married. The words are taken of three wholly different versions, with and without rhymes, one rather a translation from the middle high german, and are put together again. The tune is newly composed by Gudrun and Ju?rgen. Gudrun found the "Lu?neburger Rheinla?nder" in a second-hand bookshop in Ravensburg, in a booklet with hand-written dance tunes. It is a melody from northern Germany. The melody of the song "Wie scho?n blu?ht uns der Maien" is originally a Courante for lute from 1619, the lyrics are out of a book by Georg Foster. It is a very popular song in Germany, Gudrun thinks she must have learnt it at primary school. But only during the rehearsals did she realise how beautiful both tune and words really are... In 1937 there was a little village called "Gruorn" in the swabian "highlands" that had to be removed to build a new exercise area for the army. The inhabitants of the village were informed about the removal of their village only 15 days before it actually began. By 1939 there was only the St.Stephanus-church left, which the troops didn't dare to destroy. It is now in the middle of the restricted area, but the former inhabitants of Gruorn are allowed to use it once a year on Whitsuntide. "Bauramarsch" translates "farmer's march" and is a tune from the times where the village of Gruorn still existed. Musicians Gudrun Walther: vocals, violin, viola, backing vocals Ju?rgen Treyz: acoustic-Guitar, 12string, dobro, mandolin, mandola, telecaster, vocals Johannes Uhlmann: diatonic button accordion Henrik Mumm: fretless bass, acoustic bassguitar, e-bass, double bass, cello Herbert Wachter: drums, percussion Christoph Pelgen: german bagpipes Andreas Uhlmann: trombone Konstanze Kulinsky: backing vocals Hans Ehrenpreis: backing vocals

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