

[daitʃ]

Folk aus Deutschland

Deitsch

"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 Jürgen 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, Goût d'hier, Adaro and Cara, the latter being very successful at the moment with festivals and tours throughout France, Brittany, Ireland, Holland, Switzerland, Denmark, the UK and even the USA.

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 time after the turn of the millennium, 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 their first CD in the winter of 2004/2005. They worked as a duo, both responsible for choosing 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.

2009 they released their second album „Heimat“ which won the renowned „Preis der deutschen Schallplattenkritik“ (German record reviews award) and was well received throughout.



CD Königskinder

The songs and tunes are a combination of well-known and long forgotten material.

The title track, "Königskinder" 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 Mädchen" 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.

Deutsch

"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.

Jürgen 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. Jürgen 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'Spä" and "Schumächerlesbua" 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 Jürgen 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 Jürgen.

Gudrun found the "Lüneburger Rheinländer" 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 schön blüht 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...

Until 1937 there was a little village called "Gruorn" in the swabian "highlands" that had to be removed to build a new training 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 "farmers march" and so the „Bauramarsch von Gruorn“ is a tune from the times where the village still existed.

Musicians

Gudrun Walthervocals, violin, viola, backing vocals

Gudrun was brought up in a musical family with Irish and French folk music and started to play traditional music on the fiddle at the age of six. Classical training provided a solid technical base which made her Germany's probably youngest professional in traditional music at the age of nineteen.

Now she can look back on many successful engagements, being involved as studio or guest musician in many recordings and concerts with bands and orchestras.

Gudrun was a member of all-women band More Maids and, besides „Deutsch“, plays and sings in an Irish Music band called CARA.

Jürgen Treyzacoustic-Guitar, 12string, dobro, mandolin, mandola, telecaster, vocals

Jürgen studied guitar at the MGI in Munich. During that time he also became engaged with traditional and medieval music. In 1993 he founded the artes recording studio which specialises in acoustic and traditional music. Being involved in radio plays, theatre plays and TV productions as a guitarist, composer and arranger, he has published over 50 albums with his own music and was repeatedly rewarded with the renowned Prize of the German Record Reviewers. In 2002, he and his band "Adaro" published the album "Minnenspiel", which was highly praised by the critics and even by Deep-Purple founder Ritchie Blackmore.

He too plays guitar in the band CARA.

Guest Musicians on Königskinder

Johannes Uhlmanndiatonic button accordion

Henrik Mummfretless bass, acoustic bassguitar, e-bass, double bass, cello

Herbert Wachterdrums, percussion

Christoph Pelgengerman bagpipes

Andreas Uhlmanntrombone

Konstanze Kulinskybacking vocals

Hans Ehrenpreisbacking vocals

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