

The background is an abstract composition. The upper half is a vibrant orange with a grainy, textured appearance, resembling a close-up of a mineral surface or a heavily pigmented wall. A horizontal band of lighter, greyish-orange separates this from the lower half. The lower half is dominated by dark, almost black, irregular shapes that look like ink splatters or deep shadows, with some lighter orange and yellow tones visible beneath the dark surface.

afterglow

Philipp Teriete



Acknowledgements

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Liner Notes

The pieces on this album are as diverse as their influences. Most of the compositions were inspired by journeys to foreign countries and places. The music reflects the personal experiences of my travels and my individual development as a pianist and composer in the past decade, combining the influences of my classical training with my passion for jazz.

Some of the various grooves, themes, melodies and texts budded while I was traveling. However, the large part of the compositions and arrangements were written and recorded at a later time — inspired by the afterglow. Afterglows are magical to me, just like music. Music not only has the unique power to return us to past experiences and emotional states, it also shapes our emotions in the present, creating new experiences, and fueling new, future experiences of afterglow.

Although the compositions are all different in style and texture, there is a connecting thread. In order to transport the spirit and personal message of each piece, I applied compositional techniques from both jazz and classical music. On the one hand, the ideas are glued together through melodic development, harmonic design, formal layout, and orchestration. On the other hand, they are welded together through the improvisations of each player. The music aims to transcend cultural and stylistic boundaries, incorporating influences from Western European music to West African music, reggae and modern jazz.

1. Tåkete Hjerte, Lys Sjel

7'09

Composed and arranged by Philipp Teriete
alto saxophone / piano / electric guitar / acoustic bass / drums

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»Tåkete Hjerte, Lys Sjel« (Norwegian for »Foggy Heart, Light Soul«) was composed in 2015 while I was studying jazz composition with Helge Sunde and Geir Lysne in Oslo. On a foggy winter night, while traveling by ship back to Germany via Copenhagen, I felt simultaneously very heavy and light. Something inexplicable made me sad, but an even stronger force lifted up my soul. The resulting feeling was a strange mixture of both positivity and melancholia.

Upon my arrival home, the main theme of the ballad »Tåkete Hjerte, Lys Sjel« emerged through a free piano improvisation, perfectly capturing the sensation I experienced on my way home from Copenhagen. The slow part of this composition, is influenced by Nordic jazz, while the faster middle section is influenced by the music of Robert Schumann, Johannes Brahms, Jimi Hendrix and Avishai Cohen. It is the thematic material and harmonic design that glues the parts together.

2. Chicago Elevated

4'54

Composed and arranged by Philipp Teriete
alto saxophone / piano / electric guitar / acoustic bass / drums

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»Chicago Elevated« is a jazz rock-influenced piece in odd meter. The main motif imitates the closing sound of the »Chicago Elevated« train doors (f-b flat-e). While in Chicago, I noticed that the train doors

make this melody. I liked the little motif and notated it on the train, alongside with ideas that would later become the transition to the middle part. The odd meter groove represents the sound of the irregular clacking of the train wheels on the rails. In contrast, the middle section, has a »marchy« feel and leaves a lot of space for free, almost anarchic improvisation. The original version of the piece was arranged for alto and tenor saxophone, trombone, and rhythm section. For the album, I arranged the composition for quintet, featuring alto saxophone and electric guitar with its Hendrix-like »wah wah« effects.

3. Desert Roses

6'37

Composed and arranged by Philipp Teriete
alto saxophone / piano / electric guitar / acoustic bass / drums

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»Desert Roses« is a piece about creativity and leisure in its original sense, meaning quality time that is reserved for contemplation and creativity, not simply free time for amusement. I need such quality time to compose profound music and so I ventured to capture the essence of enjoying genuine leisure time. This piece was originally composed for vocal quintet and small jazz ensemble (tenor and alto saxophone, fluegelhorn, trombone and rhythm section). The melody and the lyrics emerged more or less at the same time. The harmonies, the counterpoint and the form, evolved around it. The melody of the composition – floating in different tuplets over the accompaniment in a $\frac{9}{4}$ meter – is a result of the distribution of text syllables. In this purely instrumental arrangement, the melody is treated in a flexible manner, freely interpreting the underlying text of the original vocal version.

»Desert Roses« (Lyrics by Philipp Teriete)

As we progress we may soon regret our loss of liberties
We never really pause
We take no time for daydreams
We're rushing through the sleep
We even measure leisure.

And in the hourglass
Our sands flow silently
Nearby we stand and stare
But yet we never see
Its ground desert roses.

As we progress we may soon regret our lack of steadfastness
We're tumbling through the days
We take no time to listen
We rarely contemplate
We're lost in flighty pleasures.

So let us break the glass
And set the ages free
Let's drown the drought of mind in creativity
And dibble blooming gardens
Of gleaming desert roses.

4. Poussières d'Etoiles

5'28

Composed and arranged by Philipp Teriete
alto saxophone / piano / electric guitar / acoustic bass / drums

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»Poussières d'Etoiles« (French for »Stardust«) is my re-creation of the imaginary aural experience of flying through a stellar nebula on the way to the moon. Originally composed for string quartet, oboe and piano in 2014, this piece was rearranged for this album because it greatly suits a jazz quintet. Both the original version and this arrangement use extended playing techniques and notation found in the music of contemporary classical composers such as Krzysztof Penderecki, György Ligeti, Heinz Holliger, and Kaija Saariaho.

5. Light Green Snippet

5'48

Composed and arranged by Philipp Teriete
piano / electric guitar / acoustic bass / drums

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»Light Green Snippet«, the most recently composed piece on this album, is a minimalistic composition in an acoustic drum'n'bass style. The ideas for this piece evolved from a free piano trio improvisation on thematic material from my composition, »Tåkete Hjerte, Lys Sjel«. »Light Green Snippet« has a simple form, a distinct bass line and steady drum groove, leaving plenty of space for guitar and piano improvisations. The vibe is spacy and cool. The piece no longer has much correlation with »Tåkete Hjerte, Lys Sjel«, but is more of an aftermath of the ballad, unwinding from its emotional outbursts.

6. New York Nocturne

7'49

Composed and arranged by Philipp Teriete
flute / piano / electric guitar / acoustic bass / drums

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»New York Nocturne« is inspired by a pair of fascinating classical solo piano pieces, »Choral« and »Carillon Nocturne« from the Pièces impromptues op.18 by George Enescu (1881–1955). I recorded these pieces on my classical solo piano album Portrait — Piano Works by George Enescu and Béla Bartók.

I had different ideas for this composition over a period of time and came to them through improvisation and writing. Paying tribute to Enescu, I weaved a quote of two measures from his »Carillon Nocturne« into my piece. However, apart from this small quotation, »New York Nocturne« strays rather far from the mood of Enescu's compositions. It is mysterious, but not calm, capturing the restless beauty of nocturnal New York City.

7. On the Way to the Sun

3'17

Composed and arranged by Philipp Teriete
alto saxophone / piano / electric guitar / acoustic bass / drums

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»On the Way to the Sun« is the counterpart of »Poussières d'Etoiles.« This piece illuminates the imaginary Icarean auditory experience of getting burned by flying too closely to the sun. Graphic notation was used to generate this soundscape, providing the musicians with minimal instruction concerning range, dynamics and instrumentation. The resulting outcome is an almost free improvisation, drawing from the impressions of »Poussières d'Etoiles.«

8. Welcome Home

Composed and recorded by Osibisa

Arranged by Philipp Teriete

flute / piano / electric guitar / acoustic bass / drums

5'45

©1975

©2014

»Welcome Home« was composed and recorded in 1975 by the Ghanaian band Osibisa, and is the only arrangement of a non-original composition on this album. This piece pairs with »Kakum Rains«, the last piece of the album, as they were both inspired by my travels to Ghana. The first time I heard the original version of »Welcome Home« was in the Ahafo Gold Mine of the Newmont Mining Corporation near Sunyani, Ghana. Together, with a group of fellow students, I witnessed first-hand how Western multinational companies exploit the African people and their natural resources — a depressing experience, to say the least. In order to pursue a profit-oriented 25-year, 24/7 mining project, Newmont has dislodged more than 10,000 farmers and families. The people who do live in the area surrounding the high-tech mine are living in horrifying conditions, as the soil and water in the area is polluted by cyanide, which is used in the grinding and washing process. As Europeans on a guided tour, we were treated with special politeness and care, receiving the best food and service. The extreme contrast between the treatment of tourists compared with the local population was truly shocking, leaving our entire tour group feeling very uncomfortable. When we questioned the local conditions brought forth by the mine, the representatives assured us that Newmont Mining is doing a lot for the Ghanaian people by donating \$1 per ounce to local projects — at that time, an ounce was worth close to \$1,400. Clearly, the vast majority of the profit goes to Newmont. The PR representatives, and our tour guide,

having recognized our discomfort, promptly stopped their presentation to us, and instead started the tour (avoiding all discussion related to the unfair treatment of the local people). Unfortunately, the money that actually stays in the country too frequently disappears from a corrupt system, rather than helping the local population. Before and during the introduction to the tour, Osibisa's »Welcome Home« was played softly in the background as the company's theme song. Listening to the lyrics of »Welcome Home« in an environment such as this one was a surreal and egregious experience.

»Welcome Home« (Lyrics by Osibisa)

You've been gone it's an empty home
Come on back where you really belong
You are always welcome home, welcome home.

You've been kept down for much too long
Stand up please and say I am free
Don't forget you are welcome home, welcome home.

Come with me
On this happy trip
Back to the promised land
All will be happy and gay.

You've been gone it's an empty home
Come on back where you really belong
You are always welcome home, welcome home.

Come with me
On this happy trip
Back to the promised land
All will be happy and gay.

Welcome home, welcome home
Come on back, come on back, come on back
Welcome home to where you really belong
Welcome home, welcome home.

9. Kakum Rains

5'25

Composed and arranged by Philipp Teriete
piano / electric guitar / acoustic bass / drums

©2013

»Kakum Rains« was inspired by my visit of the impressive Kakum National Park in Ghana. On a canopy tour, while walking on rope bridges through the treetops 100 feet from the ground, I had an overwhelming view, and was immediately inspired to write music which captured the sublime aura of the landscape. This piece begins with lively melodic lines in a ¾ Afro rhythm, which evolves naturally when played with Ghanaian Aslatua shakers. The first version of this piece was written in 2013. Changes were later made to the middle section, morphing into a reggae, which is hidden in the Afro ¾ rhythm.

New York, May 2017
Philipp Teriete



Biography

Pianist and composer Philipp Teriete was born in 1986 near Münster, Germany. He has performed nationally and internationally as a soloist and in various ensembles (Germany, France, Switzerland, USA, Panama). As a composer, he has written pieces for large ensembles such as the German Southwest Radio Big Band and the Norwegian NMH Big Band.

Philipp is a well-rounded and versatile musician. His personal style builds upon his profound classical arranging and performing skills but transcends any stylistic and cultural boundaries – from Renaissance music to Beethoven, Bartók, jazz and West African music. Philipp studied classical piano (BM/MM) with Tibor Szász and music theory (BM/MM) with Ludwig Holtmeier at the University of Music, Freiburg, Germany, and he participated in exchange programs at the Royal Academy of Music London, UK (piano with Hamish Milne) and the Paris National Conservatory, France (écriture/Renaissance counterpoint with Olivier Trachier). In addition, he studied jazz piano and arrangement with Ralf Schmid in Freiburg, and jazz composition with Helge Sunde and Geir Lysne at the Norwegian Academy of Music Oslo, Norway. From 2015–2017 Philipp worked and lived in New York City where he completed a Master's Degree in the Jazz Studies program at New York University (piano and composition with Andy Milne, Gil Goldstein, Alan Broadbent and John Scofield). Philipp Teriete was a scholarship recipient through the Fulbright Commission, NYU and the Cusanuswerk.

In addition to being a performer and composer, Philipp is also a passionate educator and researcher. From 2014–2015 he was a lecturer in music theory, ear training and classical improvisation at the University of Music Freiburg. Between 2016–2017 he taught as an adjunct instructor for jazz piano and jazz keyboard harmony at NYU. Since October 2017, Philipp teaches as a substitute professor of music theory at the University of Music Freiburg while pursuing a Ph.D. about the influence of 19th-century European music theory on early jazz.





Philipp Teriete — piano and composition
Dave Pietro — alto saxophone and flute
Elias Meister — electric guitar
Martin Wind — acoustic bass
Joe Hertenstein — drums

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»Welcome Home«

Words & Music by Solomon Amarfio, Francis Teddy Osei & Mac Tontoh

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