

## „Henning Sieverts Symmethree: Triple B“

Since early childhood, Bach is my constant companion, with church concerts, cantatas, passions and – above all – the six suites for violoncello solo. Obviously, i´m not the first (jazz) musician dealing with Bach, but i´m searching for a new, highly personal approach.

While Jacques Loussier´s „Play Bach“ preserves the barock originals, only underlaying them with a swinging beat, i create my own music using mainly Bach´s name: the four note motif B(b)-A-C-H which appears in various forms: melody, bass line, chords, etc.

Within the octave, the B(b)-A-C-H motif can be transposed two times: to D-C#-E-D# and to F#-F-G#-G.

With these three four-tone-motifs, one gets a great number of promising twelve tone rows –Triple B(ach) in deed!

In addition, „Triple B“ recalls, in an ironic sense, the language of rating agencies, grading the creditworthiness of states. While „Triple A“ means best mark, „Triple B“ is already junk level. What a promising grading!

Beside B(b)-A-C-H, I pay tribute to a few Bach masterpieces like the „Sarabande“ from the fifth suite for violoncello solo in c minor.

In general, I try to transmit the „special mood“ of Bach´s music into my own: not only Bach´s clarity, swing and structuring but also his severity – and beyond all this remains pure beauty!

The unusual instrumentation of „Henning Sieverts Symmethree“ with trombone, guitar and bass/cello allows a delightful sound blending and constantly changing allocation of responsibilities between melody, harmony, bass function and soloing – a truly grass-roots inspired music making!

We have been playing together since 2011, allowing a lot of time to grow together and to grow close.

Every single concert is an adventure of great fun, surprising equally the audience and ourselves!

### Some words about the compositions of „Triple B“:

**# Giant B:** John Coltranes masterpiece „Giant Steps“ includes the symmetric sound of hexatonic, combined (right at the beginning) with a swinging B(b)-A-C-H.

**# Bachkraft (Bach´s power):** Bluesy B(b)-A-C-H seventh in the bass, above two- or three-voiced B(b)-A-C-H , mirrored with an inward motion.

**# Queer:** A twelve tone blues across the double bass fingerboard (each of the twelve bars has a different harmonic root). At the end: a tender B(b)-A-C-H hymn.

**# Hexabach (Sarabande):** Based on a symmetric six-note scale (hexatonic), shimmering mysteriously between major and minor: this scale can be found nearly

completely at the „sarabande“ of Bach´s fifth suite for Cello Solo in c minor. Quite a discovery!

**# Glücksbach (Fortune Bach):** The wheel of fortune starts to swing, coming to a standstill, starts spinning again, etc.  
Triple B(b)-A-C-H moving through all three instruments.

**# Dullmor (manor-mijor):** Lively and fluent B(b)-A-C-H, simultaneously major and minor.

**# Glasbach:** Transparent cello flageoletts plus soft B(b)-A-C-H in trombone, later three-voice fugato with triple B(b)-A-C-H.

**# Five For Three:** Contemplation on the interval of a perfect fifth for three musicians.

**# Bachtraum (Bach´s Dream):** A quiet moment with multiple B(b)-A-C-H.

**# (Frei) (free):** Tied freedom: trombone with three, guitar with four and bass with five options to improvise. A tender still life.

**# Kleebach:** Triple B(b)-A-C-H in all three parts, inspired by the painting „Föhn im Marc´schen Garten“ from Paul Klee, a big Bach enthusiast.

**# Tribach:** Triple B(b)-A-C-H in great diversity.

**# Bachsekunden (Bach´s seconds):** Sweeping triple B(b)-A-C-H in the musical interval of the second.

**# Bachstapeln (Piling up Bach):** As in the children´s game of piling up hands: the lowest hand (the lowest note) moves right at the top, then the next lowest hand (note) right at the top, etc.

**# Nach Innen - Tiefenbach (Inwards – Deep Bach):** B(b)-A-C-H in the bass, mirrored with an inward motion.

I wish you great listening pleasure for head, heart and belly!

(Henning Sieverts)