



Composer **Reiko Fütting**
Releases *distantViolinSound*

Featuring Instrumental Works for the Violin
Performed by **Miranda Cuckson, Doori Na**
and **Jing Yang, Longleash, Quartet121,**
Unheard-of, Noise Catalogue+, and
SchallSpektrum

Out **Feb. 28, 2025** on **New Focus Recordings**
Press-Only Download Link (Password: Reiko)

<https://bit.ly/distantviolin>

Physical Press Copies Available Upon Request

[Watch Violinist Miranda Cuckson Perform Fütting's *passage: time* \(copy\)](#)

“Fütting rises astutely to the challenge of stripping yet enlarging language in order to interrogate meaning – without compromising ritualistic eloquence or directness of expression”

– *BBC Music Magazine*

“He displays an individual voice and serious musicality” – *Fanfare Magazine*

www.reikofuetting.com

New York, NY (December 12, 2024) – On **Friday, February 28, 2025**, New York-based German composer **Reiko Fütting** releases his fifth portrait album, *distantViolinSound*, on **New Focus Recordings**. Aiming to explore the psychological nature of memory through the compositional device of musical quotation, Fütting’s music engages with temporality and historical reference as a way to explore moral, artistic, political, and spiritual questions. His work takes the listener through an entire spectrum of assimilation, dissimilation, integration, disintegration, and segregation while moving freely between clear borders and gradual transitions. Featuring instrumental works of gradually increasing size, all featuring the violin in some capacity, beginning with **Miranda Cuckson** on solo violin, performers on the album include violinist **Doori Na** and pianist **Jing Yang**, trio **Longleash, Quartet121, Unheard-of Ensemble, Noise Catalogue+**, and **SchallSpektrum** conducted by **Jan Michael Horstmann**.

Commissioned by violinist **Miranda Cuckson**, Fütting’s *passage: time (copy) (2019)* for solo violin is based on quotations from Heinrich Franz Ignaz Biber, August Kühnel, Johann Paul von Westhoff, Johann Georg Pisendel, and Johann Sebastian Bach, as well as self-quotations. In his program notes, the composer explains the meaning of the title: “Passage refers to the passacaglia (specifically the passacaglia by Biber, which is the 16th sonata of the ‘mystery sonatas’ and generally considered to be a forerunner of Bach’s Chaconne); copy refers to a quote by composer Johannes Kreidler: ‘Composing for violin means to copy.’”

mo(ve)ment for 2: Choreophonie – Schatten/Spiegeltanz, for violin and piano (2017) was commissioned by New York's **New Chamber Ballet** and is dedicated to its director **Miro Magloire**. The composition quotes songs by Gustav Mahler, Hugo Wolf, Claude Debussy, and Richard Strauss. It is performed on the album by violinist **Doori Na** and pianist **Jing Yang**.

Based on the second movement of the Piano Trio Op. 1 No. 3 in C minor by Beethoven, **free: whereof – wherefore for piano trio (2020)**, was commissioned by **Five Boroughs Music Festival** and performers **Longleash**, an “expert young trio” (*Strad Magazine*). Fütting writes, “There are also two literary references from Beethoven and Vilém Flusser, which are integrated in the piece in both the original German and in English translation.”

Chorale (“those driven out will come”), for string quartet (2021), was written for and is performed by Quartet121. The title refers to the composition's musical reference (the third movement of the String Quartet Op. 132 by Ludwig van Beethoven, *Heiliger Dankgesang*) as well as two quotes from the New and Old Testaments as literary references.

The next work on the album is **act: ab-stain, from, for clarinet, violin, violoncello, and piano (2021)**, commissioned by the **Barlow Foundation** for Brooklyn-based clarinet, violin, cello, and piano quartet **Unheard-of**. It is based on the composition *Da pacem domine* by Heinrich Schütz, and on the hymn *O frommer Christ herzlich betracht* as set by Johann Hermann Schein. Fütting notes, “Both compositions were written during the Thirty Years' War. The title is a reference to the following question by Hannah Arendt, which appears in spoken form in the last movement: “Could the activity of thinking as such be among the conditions that make humans abstain from evil-doing?”

Commissioned by and dedicated to Amalgama, **F/fern, for ensemble (2018)**, is based on the poem *Fern* and performed here by ensemble **Noise Catalogue+**. The specifics of the composition refer to both the English and German meanings of the word. Fütting explains that “The piece is part of *The Lost Words* project which pairs poems by Robert Macfarlane with new compositions, intended “to create a space for children to engage with the issue of environmental crisis with creativity and hopefulness.” This piece is characterized as a violin concertino.

The final work of the album is **von der Stadt, for ensemble (2023)**, performed by ensemble **SchallSpektrum** led by **Jan Michael Horstmann** with the composer on piano. Commissioned by the **Gesellschaftshaus** in Magdeburg, Germany, the composition is based on two works, both created during the Thirty Years' War: Johann Hermann Schein's hymn tune, *O frommer Christ herzlich betracht* and an anonymous text that described the horrors of May 20, 1631, when much of Magdeburg was destroyed and many of its citizens murdered. Fütting writes, “At some point after its creation, this anonymous text was coupled with Schein's hymn tune setting, and created a ‘song-pamphlet,’ or *Lied flugschrift*. This coupling brought the text to a wider audience and served to alert far-flung parts of Germany to Magdeburg's fate.”

distantViolinSound Tracklist

1. Reiko Fütting – *passage: time (copy)* (2019) [10:43]

Miranda Cuckson, violin

2. Reiko Fütting – *mo(ve) ment for 2: Choreophonie – Schatten/ Spiegeltanz* (2017)

[12:44]

Doori Na, violin

Jing Yang, piano

3. Reiko Fütting – *free: whereof – wherefore* (2020)[9:02]

Longleash

Pala Garcia, violin

John Popham, cello

Julia DeBoer, piano

4. Reiko Fütting – *Chorale* (“those driven out will come”) (2021) [12:08]

Quartet121

Julia Jung Un Suh & Molly Germer, violins

Lena Vidulich, viola

Thea Mesirow, cello

5. Reiko Fütting – *act: ab-stain, from* (2021) [16:22]

Unheard-of

Ford Fourquarean, clarinet

Matheus Souza, violin

Issei Herr, cello

Daniel Anastasio, piano

6. Reiko Fütting – *F/fern* (2018) [2:55]

Noise Catalogue+

Madeline Hocking, violin

Andrea Abel, flute

Tommy Shermulis, clarinet

Clara Cho, cello

Dániel Matei, percussion

Nacho Ojeda, piano

Alison Norris, conductor

7. Reiko Fütting – *von der Stadt* (2023) [8:54]

SchallSpektrum

Gabriele Zucker, flute

Johans Camacho Aguirre, oboe

Georg Dengel, clarinet

Gerd Becker, bassoon

Özgür Yilmaz, French horn

Alejandro Carrillo, violin

Uta Schiffermüller, viola

Mariko Okabayashi, violoncello
Ronald Vitzthum, double bass
Reiko Fütting, piano
Jan Michael Horstmann, conductor

Total Time: [72:48]

1-6. Recorded: 1: 12/7/19, 2: 5/23/21, 3: 9/6/22, 4: 11/14/21, 5: 11/28/21, 6: 5/28/24, 7: 6/10/24 at Oktaven Audio, Mount Vernon, NY, USA

Recording Engineer: Ryan Streber

7. Recorded 6/10/24 at Gesellschaftshaus, Magdeburg, DEU

Recording Engineer: Benjamin Dreßler

Editing, Mix and Mastering: Ryan Streber, Oktaven Audio

Producer/Publisher: Reiko Fütting

Cover and Back Image: Sean Curran

Design: Marc Wolf

Reiko Fütting Portrait: Hojoon Kim

Post-production Portrait: Hojoon Kim

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Post-production Advisor: Daniel Lippel

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New Focus Recordings

About Reiko Fütting

Reiko Fütting was born in 1970 in Königs Wusterhausen of the German Democratic Republic. He studied composition and piano at the Hochschule für Musik “Carl Maria von Webern” in Dresden, at Rice University in Houston, at Manhattan School of Music in New York, and at Seoul National University. Some of his most influential teachers have been the composers Jörg Herchet and Nils Vigeland, and the pianist Winfried Apel.

As a composer, Reiko has received numerous prizes, awards, scholarships, grants, and commissions. His music has been performed in several countries in Europe, the Americas, and Asia. It is published by Verlag Neue Musik in Berlin, Germany; most of his recordings have been released on the New Focus label in New York. He has collaborated with a wide range of musicians, ensembles, and orchestras, with a particular interest in vocal ensembles and ensembles performing on period instruments. His opera on the life of the mystic nun Mechthild von Magdeburg premiered at the reopening of the concert hall in Magdeburg, Germany in 2022. Reiko was Composer-in-Residence at the Gesellschaftshaus Magdeburg during the 2023/2024 season.

Reiko joined the theory faculty at the Manhattan School of Music in 2000. Five years later, he became a member of the composition faculty and was appointed Chair of the Theory Department. In 2020, he was also appointed Chair of the Composition Department and is currently serving as Dean of Academic Core and

Head of Composition and Contemporary Performance Program. Reiko has taught vocal accompaniment at the Conservatory of Music and Theater in Rostock, Germany and appeared as guest faculty and lecturer at universities and conservatories in China, Colombia, Germany, Italy, Russia, South Korea, and the United States.

More information at www.reikofueting.com.