

Concert

**COMPOSITION - EXPERIMENT - TRADITION:
An experimental tradition. A compositional
experiment. A traditional composition. An
experimental composition. A traditional
experiment. A compositional tradition.**

Orpheus Research Centre in Music [ORCiM]

February 22 2012, 8.00 pm

Orpheus Institute, Auditorium (3rd floor)

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'In the spirit of providing some music contextualization for the concepts, challenges, ideas that have inspired the theme of this seminar, and to provide a peek into the creative world of our guest speakers, flutist Richard Craig and clarinetist Carl Rosman, with the collaboration of Juan Parra, have put together a programme including works that reflect the malleability of the notions of experimentation and tradition when put in the context of musical creativity. The composers selected for this programme share connections that - in some cases - go beyond and perhaps against aesthetic affinity. This event aims to open links between creative soundworlds that lie in sequential and parallel planes.'

musicians

Richard Craig, *flute*
Carl Rosman, *clarinet*
with Juan Parra, *live electronics*

composers

R. Barrett
C. Czernowin
H. Lachenmann
L. Nono

programme

Das atmende Klarsein I | Luigi Nono
Richard Craig, *flute*; Juan Parra, *live electronics*

Dal Niente (Intérieur III) | Helmut Lachenmann
Carl Rosman, *clarinet*

Das Atmende Klarsein II | Luigi Nono
Richard Craig, *flute*; Juan Parra, *live electronics*

While Liquid Amber | Chaya Czernowin
Realization: Sylvie Lacroix (*flutes*); Florian Bogner (*recording*)

Das Atmende Klarsein III | Luigi Nono
Richard Craig, *flute*; Juan Parra, *live electronics*

Knospend-gespaltener | Richard Barrett
Carl Rosman, *clarinet in C*

Das Atmende Klarsein IV | Luigi Nono
Richard Craig, *flute*; Juan Parra, *live electronics*

PROGRAMME NOTES

DAS ATMENDE KLARSEIN, FRAGMENTE 1981-82 (L. NONO)

Das Atmende Klarsein in its original form is a work for bass flute with electronics and amplified chamber choir, although a version for bass flute was developed with Roberto Fabbriciani (the dedicatee and a vital source of Das Atmende's inspiration). Intended as a solo vehicle for Fabbriciani, Das Atmende Klarsein Fragmente can be performed in several ways, and although the form and intention of the original work is difficult to grasp from this version, the material allows an insight into the improvisatory nature of the larger work, as well as the composer-performer duality which is ever present in Nono's later work. Undoubtedly, the interactions and methods of the two relied explicitly on improvisation to uncover latent instrumental techniques, as well as honing the role of the live electronics. This comes to the fore in the last fragment of the solo work, in which there is an improvisation between the a tape part (edited studio recordings of Fabbriciani from Nono's experiments in Milan and Freiburg studios), and a live performer, using the material of the opening fragment of the work.

- Richard Craig

DAL NIENTE (H. LACHENMANN)

Dal niente_ was composed in 1970 at the request of Eduard Brunner, to whom it is also dedicated, and who premiered the work in Nuremberg in the same year.

Like my other compositions from this period, _Dal niente_ is indebted from a technical perspective to the idea of a "musique concrète instrumentale", in which all of the sounds to a certain extent point away from themselves towards the preconditions of their production, bringing the latter into the structural events as a kind of "corporeal" experience. The "instrument" becomes a "device": a characteristically manipulated filter for the player's breath as controlled by the composition and its interpretation. The independent modification of fingerings, types of attack, and forms of articulation of the airstream thus become discernible as a multi-faceted polyphony. Artificial structures of time and elementary perception of sound processes - which are more objects of interpretation than of expressively directed "listening" - condition each other and relocate the expressivity ousted from the single gesture to the emphatically concentrated experience of an awareness of their anatomy.

- Helmut Lachenmann

WHILE LIQUID AMBER (C. CZERNOWIN)

In *While Liquid Amber* the flute is treated as an air pipe, capable of producing very raw and uncultured sounds: not lovely and divine sounding lines, but rather, the breath as a direct forceful and primitive impulse leading to the utterance of sound.

This piece is structured as a set of 6 sections, each contains a subsection of longer breathing and a subsection of shorter breathing (beside the last section where there is only shorter breathing). As the piece progresses each section suggests a different avenue in the search from the pure breathing towards sound and further towards musical expression.

The musical expression that comes to being through this search, however, is still a direct manifest of the power of the breath itself in its rawness. The mechanics of the sound production of the flute are in this way not only a necessary part of the mechanics of music-making, but become the major force in motivating and inspiring the music.

- Chaya Czernowin

KNOSPEND-GESPALTENER (R. BARRETT)

Knospend-gespaltener was commissioned by Andrew Sparling, to whom it is dedicated and who gave the first performance on 21 September 1993 in London. It is a component of *Opening of the Mouth* for ensemble and electronics.

It begins from a view of the instrument as a space or “theatre” within which the player may “move” in order to articulate an in-time structure - as opposed to elaborating “abstract” structures of pitch, rhythm and so on. The title is derived from a poem by Paul Celan; the form centres on the expansion of four registral layers (heard at the outset compressed into a rapid and regular four-note iteration) and, eventually, the irruption into this process of increasingly alien material: the vigorous propulsion of the opening is torn apart to lay bare its visceral inner structure - and that of the clarinet.

- Richard Barrett

MUSICIANS

RICHARD CRAIG, born in Glasgow, studied flute at the RSAMD with Richard Blake and Sheena Gordon, continuing his studies with Mario Caroli at the CNR Strasbourg, where he attained his spécialisation diplôme (contemporary music performance) with unanimité et félicitations du jury. Formative experiences include working with composers Brian Ferneyhough, James Dillon, Helmut Lachenmann and musicians Mario Caroli, Roberto Fabricciani and Pierre-Yves Artaud. He has been invited to perform with groups such as musikFabrik, Klangforum Wien and ELISION, embarking on several tours with these groups to festivals such as Venice Biennale, Festival d'Automne, UltraSchall, Maerzmusik, the St. Magnus Festival, Wittener Musiktage.

In April 2011 his solo disc, INWARD, was released on the metier label, featuring works by Ferneyhough, Sciarrino alongside premieres recordings of Barrett, Bång, Karski, Johnson and Croft. It has since been received to critical acclaim.

www.richardcraig.net

CARL ROSMAN was born in England and studied clarinet in Australia. He performs as a soloist in a wide range of repertoire from the Romantic period to the present day, specialising in contemporary solo repertoire. He was awarded a Kranichsteiner Musikpreis at the 1994 Darmstädter Ferienkurse. From July–December 2002 he was an artist in residence at Akademie Schloss Solitude (Stuttgart). Carl now lives in Köln as a permanent member of musikFabrik (www.musikfabrik.eu). He is also co-artistic director (with Mark Knop) of Libra and a member of ELISION and has appeared with many other ensembles, also as conductor. Recent CD releases include chamber concertos by Georges Aperghis and Brian Ferneyhough, and solo works by Aaron Cassidy.

www.carlrosman.com

JUAN PARRA CANCINO (b. Chile, 1979; Composer, Improviser, Live Electronics Performer and Guitar player) studied Composition at the Catholic University of Chile and Sonology at The Royal Conservatory of The Hague (NL), where he obtained his Masters degree with focus on composition and performance of electronic music.

The musical output of Juan Parra is focused on the issues of live performance of electroacoustic music. Combining musical creation, building and use of electronic instruments (in software and hardware), he does not limit himself to his own compositions, but puts his expertise at service of the re-construction and dissemination of existing repertoire of proven artists like John Cage and Luigi Nono, as well as impulsing the creation of new repertoire, through his permanent collaboration with composers and virtuoso instrumentalists.

His work as founder and active member of The Electronic Hammer, a Computer and Percussion Music Ensemble devoted to the promotion, creation and diffusion of the music of the XXI century, whose debut album was edited by the EMF label, and in WireGriot, a duo of voice and electronics that seeks to (re)construct the repertoire for the media, is well known and recognized in the electroacoustic music community.

Juan is currently a PhD candidate at the Leiden University of the Netherlands and the Orpheus Institute in Gent, Belgium with the topic "Towards a performance practice of Computer Music". He has also been appointed as a joint researcher of the Orpheus Institute Research Center (ORCiM).

www.juanparrac.com

COMPOSERS

RICHARD BARRETT (1959) is internationally active as both composer and improvising performer, and has collaborated with many leading performers in both areas, while developing works and ideas which increasingly leave behind the distinctions between them. His long-term collaborations include the electronic duo FURT which he formed with Paul Obermayer in 1986 (and its more recent octet version FORCH), composing for and performing with the Elision contemporary music group since 1990, and regular appearances with the Evan Parker Electro-Acoustic Ensemble since 2003. Recent projects include "CONSTRUCTION", a two-hour work for twenty-three performers and three-dimensional sound system, premiered by Elision in November 2011. He studied composition principally with Peter Wiegold, is based in Berlin and currently teaches at the Institute of Sonology in The Hague, having previously held a professorship at Brunel University in London. His work as composer and performer is documented on over 25 CDs, including five discs devoted to his compositions and seven by FURT.

CHAYA CZERNOWIN (1957) was born in Israel. She studied at the Rubin Academy in Tel Aviv, in Berlin and at UCSD. Invitations to Japan 93-95, and to Akademie Schloss Solitude, Germany, 96 have followed. In addition to her chamber music and orchestral works, Czernowin wrote 2 operas: *Pnima...ins Innere* for the Munich Biennale 2000, and *Adama*, a counterpoint work for Mozart's *Zaide* for Salzburg festival. Pnima was named "Best Premiere of 2000" by the critic's survey of Opernwelt. *Zaide/Adama* was broadcast on ARD TV and recorded on Deutsche Gramophone.

Czernowin was Artist in residence at Salzburg festival 2005/6 and will be Artist in residence at Lucern Festival 2013. She taught composition at JML Institute Tokyo, and at the Darmstadt Summer Courses between 94-10, was professor of music at UCSD 97-05 and at the University of Music and Performing Arts in Vienna 06-09. Since 2009 she is Walter Bigelow Rosen Professor of Music at Harvard University. She has taught at the Summer Academy/ Schloss Solitude since 2003. Among other prizes, Czernowin was awarded the America Israel Fellowships 79-82; she represented Israel at Unesco composer's Rostorum 1981; DAAD scholarship 83- 85; UCSD fellowships 87-93; Kranichsteiner Musikpreis, Darmstadt Fereinkurse, 1992; Asahi Shimbun and American NEA Fellowships 94/ 95; Akademie Schloss Solitude fellowship 1996; IRCAM reading panel commission 1998; scholarships of SWR experimental Studio Freiburg 98/00/ 01; ISCM 95/01; Bavarian Theater Prize 2000; The composer's prize of Siemens Foundation 2003; the Rockefeller Foundation, 2004; a nomination as a fellow to the Wissenschaftkolleg Berlin in 2008; Fromm Foundation Award 2009; and Guggenheim Foundation fellowship 2011. She is published by Schott.

"To scratch the grain of one's own voice, to perpetually resist and violate the habitual, to defy nature, only to retrieve, redeem, and reinvent it through that defiance: this strangely antithetical strategy has fueled German composer **HELMUT LACHENMANN**'s imagination for more than 30 years now. Some have described Lachenmann as a great ironist, occupying opposite perspectives at once; others like Richard Toop have even found in Lachenmann a musical masochist, "denying [himself] what [he] innately loves without seeking to deny the love itself" -- though Lachenmann himself has confessed the desire to "deny denial" as well. But whatever his stance, Lachenmann's music has been a vital voice in later twentieth-century Europe, one tirelessly driven to reinvent musical sounds, meanings, and notational and performance techniques. The manner in which Lachenmann achieves his results, by working "on the reverse face of expression," is thoroughly individual, but has formidable literary and philosophical precedents -- such as Theodor Adorno's advice that "the splinter in your eye is your best defense," or Kafka's obsession with "that self-suiciding art." For Lachenmann, "composing is always deconstructing in a new way," a conflicted act of liberating and imprisoning sounds which ultimately seeks to purify and cast them anew". (Seth Brodsky)

LUIGI NONO achieved prominence after World War II as an uncompromising modernist seeking to revolutionize music in Europe. Along with fellow Italians Luciano Berio and Bruno Maderna, Nono attended the influential Darmstadt Summer Courses and became associated with other young modernists such as Pierre Boulez and Karlheinz Stockhausen. In many ways, Nono was the most radical of them all, choosing to combine a keen political engagement with a musical orientation that mixes austere beauty with fierce intensity.

In the 1980s, Nono began a fruitful collaboration with the Experimentalstudio der Heinrich Strobel-Stiftung in Freiburg, developing elaborate schemes for transforming the sounds of live instruments. Outstanding pieces include *Omaggio a György Kurtág* (1983) and *A Pierre: Dell'azzurro silenzio, inquietum* (1985). At the same time, his style began to change, a shift attributed in part to the influence of Giacinto Scelsi, a mystic Italian composer. A number of Nono's late pieces explore variations on an individual pitch, such as *No Hay Caminos, Hay Que Caminar...Andrej Tarkowskij* (1987), for seven spatially separated orchestral groups. (James Harley)

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