

GUEST

HAUS 19
Reinhardtstr. 18 - 20 und
Philippstr. 4
10178 Berlin
Christiane Größ
7hours

Sonntag, 28. November, 20 Uhr.

Bitte warme Kleidung tragen!

7hours HAUS 19 / zwielicht-editions / Roy E. Disney Family Chair

copresent

David Rosenboom

In the Beginning: Etude 1 (Trombones) (1978)
version for trombone solo
Matt Barbier, trombone

Wolfgang von Schweinitz

Plainsound-Litany No. 2, op. 46 b (2004/2009)
Andrew McIntosh, viola

Andrew McIntosh

Voice and Echo II (2010)
Matt Barbier, alto trombone
Andrew McIntosh, viola

Wolfgang von Schweinitz

JUZ, a Yodel Cry (1999/2009)
intonation study
for trombone and pre-recorded echo sounds
Matt Barbier, trombone

ZUR MUSIK

DAVID ROSENBOOM

In the Beginning: Etude I (Trombones)

„In the Beginning“ bezieht sich auf eine 1978-81 entstandene Werkreihe. Diese Stücke sind konzipiert für verschiedene Instrumental-Ensembles, computer-gestützte elektronische Musikinstrumente, für Film/Video und für synthetische Sprache. In allen diesen Stücken geht es um die Entwicklung einer einzigartigen harmonischen, rhythmischen und melodischen Sprache, die von der Erforschung eines Modells proportionaler musikalischer Strukturen und von einer topologisch modellierten Theorie musikalischer Gestaltwahrnehmung inspiriert wurde. Die Stücke haben einen programmatischen Gehalt, der sich auf die menschliche Neigung bezieht, sich selbst in Religion und Technologie verdoppeln zu wollen, und sie entwickeln ein Szenario

für die Evolution des menschlichen Bewusstseins in Richtung auf die Hervorbringung eines makroskopischen Erd-Organismus', zu dem alle Einzelwesen ihren Teil beitragen.

„Etude I (Trombones)“ ist die erste von drei Etüden und für Solo-Posaune oder eine beliebige Anzahl von Posaunen geschrieben. Die Partitur besteht aus Takten mit Noten von nur zwei verschiedenen Dauern: kurz und lang. Die Längen der einzelnen Takte sind präzise bestimmt und artikulieren die proportionale Makrostruktur. Die langen Noten skizzieren einen genau gestimmten Choral. Die schnellen Noten werden in einer beliebigen, vom Interpreten gewählten Reihenfolge gespielt, aber mit einer genau festgelegten temporalen Dichte. Dadurch entsteht eine Skala von proportionalen Dichte-Werten. Eine Art von stochastischer Überblendung des Tonhöhen-Materials von Abschnitt zu Abschnitt lenkt die harmonische Großform innerhalb eines proportions-metrisch spezifizierten Stimmungssystems. Der verstorbene Posaunenvirtuose Toyoji Tomita hat die Komposition 1979 in Auftrag gegeben.

WOLFGANG VON SCHWEINITZ

Plainsound-Litany No. 2

for viola solo

op. 46 b (2004/2009)

Durch sein Spiel hat Andrew McIntosh mich dazu angeregt, für ihn eine modifizierte Viola-Fassung der ursprünglich für Violoncello komponierten „Plainsound-Litanei“ herzustellen. Das Stück ist eine Doppelgriffstudie zur Entwicklung geeigneter neuer Spieltechniken für die nicht-temperierte reine Stimmung. Die Aufmerksamkeit des Ohrs wird radikal auf die Partial- und Kombinations-Töne, d.h. auf das Timbre, auf den inneren Klangreichtum der Intervalle gerichtet, und so entfalten dann nicht nur die altbekannten Quinten und Terzen, mit denen die Musik beginnt, sondern auch die Naturseptimen und rein gestimmten Vierteltonklänge, die in mikrotonalen melodischen Progressionen später erscheinen, die volle Sonorität ihrer Konsonanz. (WvS)

ANDREW MCINTOSH

Voice and Echo II

for alto trombone and viola (2010)

„Voice and Echo II“ für Altposaune und Viola ist das zweite Stück in einer Serie von Duos, welche die Idee des Individuums oder der einsamen Stimme untersuchen, mit einer kunstvollen Ergänzung durch den Part eines anderen Instruments, der aus dem Material der Solostimme gebildet ist. Hier in diesem Stück ist die Rolle des „Echos“ allerdings oftmals zwischen beiden Stimmen aufgeteilt, und das Material, von dem sich das Echo herleitet, ist tatsächlich gar nicht unbedingt im Text der Komposition vorhanden. Daher ist das Stück in etwa so, wie wenn man einen Schatten betrachtet, ohne das Objekt sehen zu können, das den Schatten wirft. In diesem Fall ist der „Schatten“ tatsächlich unruhig und zitternd, so als ob man ihn am Grund eines sehr klaren Sees von zwei verschiedenen Perspektiven aus wahrnimmt. Die Inspiration kam aus der Erinnerung an einen Nachmittag vor sechs Jahren bei einer Wanderung zusammen mit meiner Schwester durch die Berge der Sierra Nevada, als wir ein Tal fanden, wo bei extrem lauten Rufen in eine bestimmte Richtung ein erschreckendes Echo zurückkam, das fast stärker war als der ursprüngliche Schrei und rhythmisch sehr komplex und in die Länge gezogen. Das Stück ist entstanden im Auftrag eines exzellenten Musikers und Freunds, Matt Barbier, und ihm auch gewidmet.

WOLFGANG VON SCHWEINITZ

JUZ, a Yodel Cry

intonation study

for trombone solo and pre-recorded echo sounds

op. 40 (1999/2009)

„Juz“ (Schweizerdeutsch für „Jodel“) ist eine hochvirtuose Stimmübung zur Erforschung der Quinten, Terzen und Naturseptimen. Es geht hier um das eigenartige musikalische Potenzial, ja die magische Schönheit der präzise gestimmten multiphonen Klänge, die im Posaunenrohr entstehen, wenn der Spieler beim Blasen zugleich singt und dabei die Frequenzen beider Töne äußerst genau kontrollieren kann. Durch ausgedehntes Experimentieren hat Matt Barbier in dieser anspruchsvollen Spieltechnik die absolute Meisterschaft erreicht und es mir dadurch auch ermöglicht, meine zehn Jahre alte „Juz“-Partitur in eine neue, nun tatsächlich spielbare Fassung zu bringen. (WvS)

ABOUT THE MUSIC

DAVID ROSENBOOM

In the Beginning: Etude I (Trombones)

"In the Beginning" refers to a series of works created from 1978 to 1981, written for a variety of instrumental ensembles, computer-aided electronic music instruments, film/video, and synthetic speech. These works focus on the development of a unique harmonic, rhythmic and melodic language, taking inspiration from research on a model of proportional structures in music and on an evolving, topologically modeled theory of musical "shape" perception. There is programmatic content in the works, which relates to human beings' propensity to attempt to double themselves in both religion and technology and which develops a scenario for the evolution of human consciousness toward the birth of a macroscopic Earth-organism to which all individual entities contribute.

"Etude I (Trombones)" is the first of three etudes and is written for solo or multiple trombones. The score presents individual bars containing notes of only two durations, short and long. The lengths of the bars are precisely specified and articulate the proportional macro-structure. The long notes outline a precisely tuned chorale. The short notes are played in an order freely selected by the performer but with a precise temporal density. A kind of stochastic crossing of pitch materials from section to section governs the evolution of large-scale harmonic form. A ratio-metric tuning system is specified. The late trombone virtuoso, Toyoji Tomita commissioned the piece in 1979. (DR)

WOLFGANG VON SCHWEINITZ

Plainsound-Litany No. 2

for viola solo

op. 46 b (2004/2009)

Andrew McIntosh's playing inspired me to compose for him a modified viola version of the "Plainsound-Litany", which was originally written for cello solo. The piece is a study in double stops developing some appropriate new playing techniques for realizing non-tempered just intonation. The attention of the ear is radically drawn to the partials and combination tones, i.e. the timbre of the various tuned intervals. Thus, not only the well-known fifths and thirds, with which the music commences, but also the natural sevenths and precisely tuned quartertone harmonies, which appear later on in microtonal progressions, display the full sonority of their consonance. (WvS)

ANDREW MCINTOSH

Voice and Echo II

for alto trombone and viola (2010)

"Voice and Echo II" for alto trombone and viola is the second in a series of duos exploring the idea of the individual or lonely voice with elaboration in another instrument generated from material in the solo part. However, in this piece the role of the "echo" is often split between both parts and the material from which the "echo" is derived is actually not necessarily present in the text of the composition. Thus, the piece is something like looking at a shadow without being able to see the object from which the shadow is cast. In this case, actually, the "shadow" is often wavering and unstable as if seen at the bottom of a very clear pond from two different perspectives. The inspiration came from the memory of an afternoon I spent six years ago hiking in the Sierra Nevada Mountains with my sister when we found a valley where if you yelled as loud as you could in a certain direction, a terrifying echo came back that was almost more powerful than the original yell and rhythmically quite complex and drawn out. The piece is written at the request of and dedicated to an excellent performer and friend, Matt Barbier. (AM)

WOLFGANG VON SCHWEINITZ

JUZ, a Yodel Cry

intonation study

for trombone solo and pre-recorded echo sounds

op. 40 (1999/2009)

"Juz" (Swiss German for "yodel") is a virtuoso tuning composition researching the sonority of non-tempered fifths, thirds and natural sevenths. The piece explores the particular timbres and musical potentials of tuned multiphonic sounds. These are generated within the tube of the trombone when the performer sings into the instrument whilst playing and precisely controlling the frequencies of both notes at the same time. Through extensive experimentation, Matt Barbier has mastered this demanding performance technique and thus given me a chance to finally bring my score into playable form. (WvS)

BIOGRAFISCHE ANGABEN

MATT BARBIER completed his Bachelor's degree at the Cleveland Institute of Music and his Master of Fine Arts at California Institute of the Arts. He is an LA based trombonist and composer focused primarily in the field of experimental intonation. Working collaboratively with composers such as Wolfgang von Schweinitz, Ulrich Krieger and Douglas Wadle, he eagerly engages with the emerging field of just intonation for brass instruments. Trio Kobayashi, of which he is a founding member, is dedicated to performing the music of Wolfgang von Schweinitz. This ensemble continues to evolve through relationships with composers including Larry Polansky, Marc Sabat, and Nicholas Deyoe. Independently, Matt has been privileged to work directly with composers Ben Johnston, Jürg Frey, and Sir Peter Maxwell Davies in performances of their music. He has completed residencies at Dartington International Summer School and for the Atrux Collective as well presenting master classes at the University of British Columbia and Simon Fraser University.

Violinist, violist, and composer ANDREW MCINTOSH concentrates primarily on performing and expanding the repertoire of compelling and experimental music. McIntosh is a member of the Formalist Quartet, which is also dedicated to adventurous and relevant repertoire, has had residencies at Princeton and Stanford Universities, is currently in residence at the Villa Aurora, Pacific Palisades, and has upcoming recordings being released on Cold Blue and Innova Records. He holds degrees in violin and composition from the University of Nevada, Reno and California Institute of the Arts. As a chamber musician he has played in festivals, concerts, art spaces, and recordings around the US and Europe with the Formalist Quartet, Andrew Tholl, Quatuor Bozzini, Rohan de Saram, the Penderecki Quartet, Corey Cerovsek, the Felici Trio, and many others in venues such as the Reykjavik Arts Festival (Iceland), the Dartington Festival (England), the Other Minds Festival (San Francisco), and MOSA concerts (New York). As a solo artist he has appeared at Stanford University, the Wulf, the HAMMER Museum, Maybeck Studios, and REDCAT in Walt Disney Concert Hall as well as with the Santa Cecilia Orchestra, Reno Philharmonic, inauthentica, and the Ruby Mountain Symphony. He has worked with composers Sir Peter Maxwell Davies, Helmut Lachenmann, Roger Reynolds, Wadada Leo Smith, Jürg Frey, Tom Johnson, Anne LeBaron, Art Jarvinen, Wolfgang von Schweinitz, and Marc Sabat. Being a composer himself, McIntosh strives to write vibrant pieces in a spirit of experimentalism, often working with just intonation and frequency ratios. His work is published by Plainsound Music Edition (www.plainsound.org). Current projects include performing the solo viola part in the first complete US performance of Gérard Grisey's *Les Espaces Acoustiques* with the New Century Players and a series of duo concerts with Andrew Tholl at the Little William Theater Festival of New Music presenting short violin duos commissioned by Machine Project from over 100 composers. A native of Northern Nevada, McIntosh is currently based in Los Angeles where he is principal viola of the Santa Cecilia Orchestra and enjoys a large and frequently unexpected variety of performing, recording, teaching, and composing activities.

DAVID ROSENBOOM (b. 1947) is a composer, performer, conductor, interdisciplinary artist, author and educator. His work has explored ideas about the spontaneous evolution of forms, languages for improvisation, new techniques in scoring for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multi-media, compositional algorithms and extended musical interface with the human nervous system since the 1960's. He is known as a pioneer in American experimental music.

Rosenboom holds the Richard Seaver Distinguished Chair in Music in The Herb Alpert School of Music at California Institute of the Arts where he has been Dean of the School of Music and conductor with the New Century Players since 1990 and was Co-Director of the Center for Experiments in Art, Information and Technology from 1990 to 1998. He taught at Mills College from 1979 to 1990, was Professor of Music, Head of the Music Department, Director of the Center for Contemporary Music and held the Darius Milhaud Chair from 1987 to 1990.

He studied at the University of Illinois with Salvatore Martirano, Lejaren Hiller, Kenneth Gaburo, Gordon Binkerd, Bernard Goodman, Paul Rolland, Jack McKenzie, Soulima Stravinsky and John Garvey among others and has worked and taught in innovative institutions, such as the Center for Creative and Performing Arts at SUNY in Buffalo, New York's Electric Circus, York University in Toronto, among numerous others.

Recent projects include a self-organizing, multi-media opera involving brain signals, a modular score on the mystical writings of Yeats and others for instruments, whispering voices, and interactive computer music systems composed for the California EAR Unit, performances of little known pioneering music from the David Tudor Archives at the Getty Research Institute, and Bell Solaris—Twelve Metamorphoses in Piano Theater, a visual theatrical expansion of an earlier solo piano work into a full-evening production with live video ensemble.

Rosenboom is the author of influential books such as "Biofeedback and the Arts" and "Extended Musical Interface with the Human Nervous System" and papers such as "Propositional Music: On Emergent Properties in Morphogenesis and The Evolution of Music; Essays, Propositions, Commentaries, Imponderable Forms and Compositional Methods, Improvisation and Composition—Synthesis and Integration into the Music Curriculum and Collapsing Distinctions: Interacting within Fields of Intelligence on Interstellar Scales and Parallel Musical Models". He recently developed a new approach to opera as emergent interactive process with poet Martine Bellen, in a new work titled "AHL", including collaborative composition with an international group of composer-performers. His writings on interdisciplinary topics combine music with neuroscience, cognition, self-organizing systems, evolution, theoretical physics and possible forms of intelligence.

Composer WOLFGANG VON SCHWEINITZ was born in Hamburg, Germany in 1953. He studied from 1968 to 1976 with Esther Ballou, Ernst Gernot Klussmann, György Ligeti, and John Chowning and is currently living in Southern California, on the western edge of the Mojave Desert, thirty miles north of CalArts (California Institute of the Arts), where he was invited to assume James Tenney's teaching position in 2007. His compositions are developing new microtonal tuning and ensemble playing techniques based on non-tempered just intonation.

PREVIEW next concert: CHIYOKO SZLAVNICS *Interior Landscapes IV*, Donnerstag, 16.12. 2010, 21 Uhr.