



Concert 4

Thursday, 22 October 2015, at 5.30 pm
Preconcert Talk: Gregorio García Karman, at 4.45 pm
Slovenian Philharmonic, Marjan Kozina Hall

Electronics I

Georg Katzer (b. 1935)

Dialog imaginär No. 2 (“ad parnassum”) (1986/87)
for piano and electronics

Marija Skender – piano

Lothar Voigtländer (b. 1943)

Atemlos (1985)
for electronics

Vito Žuraj (b. 1979)

Round-robin (2014)
for accordion and live electronics

Luka Juhart – accordion

Vinko Globokar (b. 1934)

Introspection d'un tubiste (1983)
for tuba, electronics, sound recording, lighting and stage movements

Maxime Morel – tuba
Boris Ostan – reciter
Jaka Šimenc – lighting

*Realisation of Live Electronics:
Studio for Electroacoustic Music of the Berlin Academy of Arts*

Gregorio García Karman – sound projection
Hannes Fritsch – assistant

AKADEMIE DER KÜNSTE

Georg Katzer (b. 1935)

Dialog imaginär No. 2 (“ad parnassum”)
(1986/87)
for piano and electronics

Dialogue as a doubled monologue that is enabled by the technical medium. The sound and the contrasting sound from the same material (piano), the note B-flat as a persistent argument and counterargument. Then speeches and counter-speeches getting out of hand; parallel monologues, attacks, arising in from the dialogue, and ultimately, despite everything, a joint conclusion in a state of sonic inebriation as a sign of a deeper mutual understanding. I brought this piece to fruition in the studio of the Berlin Academy of Arts, a studio that I founded myself.

Georg Katzer

Lothar Voigtländer (b. 1943)

Atemlos (1985)
for electronics

Atemlos is a kind of “fictitious portrait” of a friend of mine, a contrabass player, depicting the highlights of a musician’s life: with his heart and soul, obsessive, dreamy, lyrical, burgeoning while also “self-chasing” and caught in the world of a musical jester. The portrait of a friend or a self-portrait... At the same time, the piece confronts the problems of our times: violence, aggression and resignation. Militancy, militarisation and explosions stand in stark contrast with the lyrical world of peaceful (exhausted?) breath and cessation... The initial material is removed entirely from the performer:

all that is left is the contrabass with its pizzicatos, harmonics and, time and again, the voice, the sounds of the contrabass and the human body, concrete and synthetically generated material. The piece bears an obvious resemblance to *Fou*, a composition that was awarded the *Grand Prix de musique électroacoustique* in Bourges, France, in 1996.

Lothar Voigtländer

Vito Žuraj (b. 1979)

Round-robin (2014)
for accordion and live electronics

Round-robin is based on Žuraj’s substantial solo piece for solo accordion, *Silhouette*. In *Round-robin*, a layer of live electronics has been added to the solo part in order to multiply and amplify the soloist’s actions.

The opening of *Round-robin* showcases the accordion as a highly dextrous melodic instrument, and one can almost feel Žuraj’s relish in composing for an instrument that has all of the chiselled precision of the piano, the quasi-electronic, sustained timbre of the organ and the ability to affect dynamic change with both rapid violence and hushed subtlety on sustained notes. Indeed, there is an unmistakable similarity in these melodic lines and gestures to those in Žuraj’s organ work *Mouvement* and in *Perpetuum* for organ and electronics. This similarity is perhaps not entirely coincidental, as Žuraj writes of *Round-robin*: “While experimenting [at the SWR Experimental Studio in Freiburg] with the cello and live electronics, following sudden acoustic feedback, cascades

of seemingly uncontrollable sine tone patterns resulted, which I managed to record, analyse and subsequently use as material for my new composition.”

The opening melodic lines span several octaves, and are soon joined by a second layer of guttural, staccato chords. This section is followed by an extended passage involving percussive, toneless striking of the instrument’s buttons. Passages of juxtaposed major and minor triads add a touch of more authentically “accordionistic” colour, which seems to take on an entirely unfamiliar aspect in the unusual context.

Round-robin is largely dominated by the higher registers of the instrument and rattles along with almost relentless energy until, just bars from the end, it seems to run out of breath, with sighing glissandi in its deepest register. It summons up the willpower for one final, frenzied dash, but sags under the weight of another glissando, with nothing more to offer than a toneless, surprise flutter on the buttons to finish it off.

Vinko Globokar (b. 1934)

Introspection d’un tubiste (1983)

for tuba, electronics, sound recording, lighting and stage movements

In the 1980s, Vinko Globokar composed a number of pieces that are historically significant due to their explicit “corporeality”, i.e., a physical presence and a manner of playing the human body that is composed into the work. The most famous piece from this series is *?Corporel* for percussionist, which was performed at the Slowind Festival in 2013. In the same

group of works is *Introspection d’un tubiste* (*Introspection of a Tuba Player*), which requires special athletic abilities from the instrumentalist as well as stage movements with lighting. The body of the tuba player and the tuba appear in ever changing constellations, from virtuosic instrumental acts to an intimate dance. The piece also contains a dialogue with pre-recorded sounds and live electronics that amplifies and transforms the sound of the tuba.