



Concert 7

Sunday, 25 October 2015, at 8.00 pm

Preconcert Talk: Vito Žuraj, Brice Pauset, Beat Furrer
and Michael Pelzel, at 7.00 pm

Slovenian Philharmonic, Marjan Kozina Hall

Finale

Michael Pelzel (b. 1978)

...par la brume flottante...
(2004)

for flute, clarinet, percussion,
violin, viola, cello and
contrabass

Slovenian premiere

Ensemble Contrechamps
Emilie Brisedou – flute
Laurent Bruttin – clarinet
Maximilien Dazas –
percussion
Maximilian Haft – violin
Tomoko Akasaka – viola
Olivier Marron – cello
Noëlle Reymond –
contrabass

Michael Wendeberg –
conductor

Beat Furrer (b. 1954)

Gaspra (1988)
for flute, clarinet, percussion,
piano, violin, viola and cello

Slovenian premiere

Ensemble Contrechamps
Emilie Brisedou – flute
Laurent Bruttin – clarinet
Maximilien Dazas –
percussion
Gilles Grimaître – piano
Maximilian Haft – violin
Tomoko Akasaka – viola
Olivier Marron – cello

Michael Wendeberg –
conductor

Larisa Vrhunc (b. 1967)

And if not (2015)
for large ensemble

World premiere

Ensemble Contrechamps
Emilie Brisedou – bass
flute
Laurent Bruttin – bass
clarinet
Aleš Klančar – trumpet
Jean-Marc Daviet –
trombone
Maximilien Dazas –
percussion
Gilles Grimaître – piano
Maximilian Haft – violin
Tomoko Akasaka – viola
Olivier Marron – cello
Noëlle Reymond –
contrabass

Slowind
Aleš Kacjan – piccolo
Matej Šarc – oboe
Jurij Jenko – clarinet
Metod Tomac – horn
Paolo Calligaris – bassoon

Michael Wendeberg –
conductor

intermission

Brice Pauset (b. 1965)

Theorie der Tränen: Schlamm
(2008)

music for clarinet, piano, violin
and cello

Slovenian premiere

Ensemble Contrechamps
Laurent Bruttin – clarinet
Gilles Grimaître – piano
Maximilian Haft – violin
Olivier Marron – cello

Vito Žuraj (b. 1979)

Moonballs (2015)
for wind quintet and ensemble

World premiere

Slowind
Aleš Kacjan – flute
Matej Šarc – oboe
Jurij Jenko – clarinet
Metod Tomac – horn
Paolo Calligaris – bassoon

Ensemble Contrechamps
Aleš Klančar – trumpet
Jean-Marc Daviet –
trombone
Maximilien Dazas –
percussion
Gilles Grimaître – piano
Maximilian Haft – violin
Tomoko Akasaka – viola
Olivier Marron – cello
Noëlle Reymond –
contrabass

Michael Wendeberg –
conductor

Michael Pelzel (b. 1978)

...par la brume flottante... (2004)

for flute, clarinet, percussion, violin, viola, cello and contrabass

Slovenian premiere

Among the extramusical associations that stimulated the creation of this composition are cloud and fog formations. An endless layering of one formation on another, colour shadings pierced by the glittering intrusion of light or coloured by charming, rainbow-like highlights, enable the formation of timbral and formal polyphony. I am especially fascinated by the alternating foreground and background, which is entirely unnoticeable, or at least unclear. In a very flexible way, layers of clouds melt into one another in a continually unfolding process.

...par la brume flottante... (...on the floating fog...) is composed of two parts. In the first, the harmonic material, which is based on fifths, is illuminated and coloured by means of diverse procedures. In addition, I create multiple layers (3-4) in which the different degrees of presence are juxtaposed with harmonic, repetitive-vibrating and figurative layers, or, more often, flow into one another.

After a general pause in the first part, an exposed, very consonant fifth accordion (not the instrument, but a concept similar to the enharmonic or the diatonic) is prevented by the microtonal colourings and multiphonics of the flute and the clarinet. At the end of the composition, this is developed into sonorities imbued with tritones. Throughout, the process of merging the various colours plays a very important role.

Michael Pelzel

Beat Furrer (b. 1954)

Gaspra (1988)

for flute, clarinet, percussion, piano, violin, viola and cello

Slovenian premiere

“Gaspra is named after an asteroid with a diameter of 5 km, a rock formation, a particle of an exploded star that found itself in the gravitational field of our solar system.” This is how Beat Furrer describes his inspiration to create this piece for seven instruments. The instruments are divided into smaller groups, each of which has a different role: the piano, for example, produces sounds like groaning with powerful rhythmic determination, while the quivering sonority of the string trio is rhythmically unpredictable.

With this division of the ensemble into smaller units, Furrer gives the composition a special formal dimension. The music does not unfold linearly, but as a sequence of episodes or a series of different “frames”. The general feeling evoked by the piece is reminiscent of an atmosphere of anxiety preceding an explosive disaster, which, however, does not happen.

Larisa Vrhunc (b. 1967)

And if not (2015)

for large ensemble

World premiere

The composition seeks to be a reflection on mental maps.

Mental maps are supposed to explain spatial orientation. They are formed on any experience that gives rise to the need to arrange information, and they can relate to spaces of various kinds. In psychology, the term refers to information stored in

our memory that helps us to decide on further steps to take (for example, we can quickly find our way through a familiar maze or choose the right path through an area that we have travelled before). Mental maps also play an important role in experiencing art and culture. With its abstract form, music is no exception: the listener needs an idea of the trajectory of the piece in order to be able to arrange the musical information into a logical whole and orientate him/herself in the musical space. The process of creating maps is especially important for listening to the music of the 20th and 21st centuries, as the well-tested formal models that used to meet the expectations of at least reasonably well-informed listeners no longer work.

If the process of creating mental maps is applied to music, it should take place in two stages: the first listening to a musical work involves exploring the unknown space of the music, while verification of the functionality of the created map occurs in all of the subsequent listenings. As a mental process, I find the first listening interesting because our brain constantly attempts to order the information flow and to anticipate the further course of the music in relation to the sonic impulses already received (including past experience). I ask myself how the perception of a particular sonic event is changed if it occurs in a different context, thereby altering its function within the texture, form and so on. This is not far from the illusions in visual art.

Exploring what appears to be but may not be (particular mention should be made of the contemporary artworks of Bernard Pras, whose installations show their true image only from one perspective, while

from all the others they appear to be messy piles of garbage; or the paper sculptures by Li Hongbo, which stretch in anamorphic garlands) has a long history in the arts, including in music, and *And if not* is merely another stone in this rich mosaic.

Larisa Vrhnunc

Brice Pauset (b. 1965)

Theorie der Tränen: Schlamm (2008)/

Theory of Tears: Mud

for clarinet, piano, violin and cello

Slovenian premiere

Built around the same instrumental ensemble as *Quartet for the End of Time* by Olivier Messiaen, this second piece, my work about tears, refers to the First World War.

The last survivors who took part in this massacre, who are discreetly leaving us, often find it difficult to talk about their experience from the frontline, sometimes even impossible: the flow of tears eventually stops the flow of words. Often, though, when they do speak, another liquid comes up in addition to tears: mud. It is around these two rather non-musical materials that my almost 30-minute composition seeks to base its discourse.

If not actually impossible, the music that I have been searching for in recent (and coming) years at least speaks about the impossible, as it is increasingly drawn by poetic and technical backgrounds that are *a priori* completely outside music itself. Outside music, or at least incapable of being “set to music” in the traditional sense of this phrase.

And yet: vast fields of consciousness,

large pieces of our history and our utopias, seem to me to be still waiting for music that could express that to which works of spoken or visual art are already contributing, forming a kind of aesthetic mirror.

For me, these are increasingly simple phenomena: our tears and mud, which accompanied, healed or buried our ancestors. This is my point of departure when I want to believe that you will be able to hear in my music that there is no certainty, no mask; you will hear this music speak its own language but nevertheless help us never to forget.

Brice Pauset

Vito Žuraj (b. 1979)

Moonballs (2015)

for wind quintet and ensemble

World premiere

How does the audience imagine the composer at work? Hopefully, deep in thought at the piano or at a large table with lots of manuscript paper, intensely pondering even during a break, when s/he walks through the park to rest his/her eyes. And what is s/he like on vacation? S/he lies on the beach sipping the milk of a fresh coconut, listening to the waves and cicadas, sand sifting between his/her toes; in short, with thoughts far away from music. From time to time, s/he may even be found on a tennis court, returning a slow and high ball across the court to his/her opponent, across the moon, so to speak. All of this with guitar accompaniment? Why not...

Vito Žuraj

