

The background of the entire page is a close-up, high-angle shot of a large quantity of grey screws. The screws are oriented in various directions, creating a complex, textured pattern. A few screws are noticeably rusty, particularly one large bolt-like screw on the right side and a smaller one near the bottom center. The lighting is somewhat dim, highlighting the metallic sheen and the sharp ridges of the screws.

Concert 5

Friday, 23 October 2015, at 5.30 pm
Preconcert Talk: Tadej Kenig, at 4.45 pm
Slovenian Philharmonic, Marjan Kozina Hall

Electronics II

Pierre Boulez (b. 1925)

Dialogue de l'ombre double (1984)
for clarinet and electronics

Tadej Kenig – clarinet

Georg Katzer (b. 1935)

Les Paysages fleurissants (2001)
for four-channel sound

Heinz Holliger (b. 1939)

Chordal Study (1971)
for oboe solo

Matej Šarc – oboe

Mihael Paš (1970–2015)

S
for electronics

Salvatore Sciarrino (b. 1947)

Il silenzio degli oracoli (1989)
for wind quintet

Slowind

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

Pierre Boulez (b. 1925)

Dialogue de l'ombre double (1984)
for clarinet and electronics

Pierre Boulez's composition *Dialogue de l'ombre for Clarinet and Electronics* was dedicated to Luciano Berio on the occasion of his 60th birthday and premiered in Florence in 1985. Composed in the period from 1982 to 1985, the piece is based on Boulez's revision of his earlier work *Domaines* (for solo clarinet or for clarinet and 21 instruments /six groups/, 1962–68) and also exists in a version for bassoon named after Paul Claudel's play *Le Soulier de satin*, which was completed and premiered in 1995. There are two equivalent versions of the same composition, the only difference between them being the order according to which certain sections are to be played (two versions with Roman and Arabic numerals respectively).

The composition's thirteen parts consist of six stanzas and five transitions as well as the introductory and concluding sections (Sigle initial, Sigle final). The stanzas are performed on the clarinet (live performance with a possible sound transformation by means of the piano), while the transitions (just like the first and last sections) are actually a recording broadcast through six or rather seven loudspeakers. The ideal situation would be to have the same clarinetist playing on the recording, as in this album. The shaping of the dialogue between the two parts is indicated by the two similar spatial organisations provided for the performance. The initial or the first one is as follows: the clarinetist is positioned in the middle of the auditorium while

playing the stanzas with the loudspeakers arranged along the outer part of the same space. The recording (, the introductory and concluding sections, transitions) is broadcast from one loudspeaker to the other, which results in the additional expansion of space and movement of sound (spatialization), whereas the seventh loudspeaker is separated and gives the impression of remote sound. At this point, dialogue does not originally juxtapose the two levels (live performance/electronics), but rather stimulates them as it is based on their highly dynamic succession and is articulated through the lively invention of an exact texture. Superposition has here given way to the linear principle, although the concluding and the introductory sections of certain parts overlap in a succession of alternations.

Resulting from this is an occasional accentuation of the core/element taken from the preceding material, which is instantaneously followed by new music. Still, the principle of elaboration is systematically pursued. Due to the extremely rich, freshly inventive and structurally reflexive texture, to the scope of perception and mnemonic experience has thus been added a multitude of layers. Continuous pulses of progression in the explicit melodic thought have been built on an exceptionally clear sequence of intervals and a structurally formed rhythm, which contributes to the intelligibility of the harmony. The last – *latent*, hidden polyphony, evokes the principle of polyphonic formation within the scope of the transformation of the melodic into the harmonic segment through the clarity of a discourse along the lines of outstanding and fundamental realizations of the

mentioned principle in Bach's scores for solo violin.

The composition is characterized by the substantial discursiveness of detailed and atomized formation and movement, whose poetics emerges both from the transformation of a static level and from the intelligibility of the complementary principle concerning reflection of the piece in its entirety. The consistency of invention and compositional procedures well thought out successfully combined with the scope of expression both of the clarinet and of the highly sophisticated, humanized technical, that is, electronic component build the work as a deeply innervating unity that, by gradually focusing on one tone, culminates in the concluding powerful unison of both parts. Perhaps this is the section where the dedication to Berio becomes identified and declared, fully establishing the *point of resolution* (partly reached through the same method by both composers), which now sums up the previous material and emanates the thoughts of music remembered following the command of (reflecting) silence into which it gradually lapses as an integral part.

The composition impresses with a meaningful course of the two parts whose intertwined tactility of 'classical' expressivity and innovative formational quality of the sound recording result in a uniquely articulate and memorable experience.

Dodi Komanov

Georg Katzer (b. 1935)

Les Paysages fleurissants (2001)
for four channel sound

The beginner's strain, constant lapses, falling into beautiful melancholy, resignation, silence... But this is followed by the bell of redemption, growth in the stock exchange index, the boom of progress, the greedy swallowing of oneself accompanied by sixteen triumphantly pounding shoes. Laudate! Laudate!

This twelve-minute piece is entirely structured from two well-known types of noise and is therefore composed in the tradition of *musique concrete*. It can be understood as a sarcastic connotation to a statement made by Chancellor Kohl on the reunification of Germany.

Georg Katzer

Heinz Holliger (b. 1939)

Chordal Study (1971)
for oboe solo

"Sound (a note) is also spherical, although it seems that in hearing it we detect only two of its dimensions: height and length. We know that a third dimension – depth – exists, but it circumvents us in a special way. I would say that, in devoting all of its attention to the musical framework or so-called musical forms, classical Western music has neglected to engage with the laws of the sonic energies that could help us to perceive music as energy, or as life... Melodies themselves develop from note to note, yet the intervals are nothing more than deep chasms, as the notes lack sonic energy. There is an internal void." (Giacinto Scelsi).

To understand Heinz Holliger's *Chordal Study* for oboe merely as an instrumental-acoustic study would be a mistake. Even in the early Baroque, *ricercare* meant not only discovering new sonorities, but also fusing them with an expressive power that, even at that time, was quite unconventional. The same applies to Holliger's *Chordal Study*, which stems from the happenings within a single chord. According to Scelsi's concept of sound, we can hear practically the whole composition within a single chord executed by a wind instrument. The wealth of harmonics sounding simultaneously in unusual mutual relationships of intensity is a microcosm in which it is worth lingering for some time.

Holliger places one of the better sounding chords at the beginning of the piece like a capital letter. To this chord, he attaches some related chords containing certain common harmonics, and then he begins to change their parameters: the overall strength of the entire chord, modification of the intensity ratios of individual harmonics by increasing and reducing the pressure of the lips on the oboe's reed, the use of rapid staccato, flutter tonguing, extremely rapid (double) trills and glissandi. In so doing, the sound events within the individual chord fuse with the happenings in the overall chord. The interference between the individual harmonics within the chord transform into tremolo, from tremolo to flutter tonguing, and from flutter tonguing to staccato, after which the interaction begins between the various chords that are similar to the initial chord.

The basic chord undergoes a fascinating transformation and is, at the end of the piece, gradually reduced to a single note

that was a barely noticeable composite part of the initial chord.

Thus at the end of the composition we could thus paraphrase the famous phrase: "*In the end, all that remained was light...*"

Mihael Paš (1970–2015)

S

for electronics

In the composition with the uncompromising and enigmatic title *S*, sonic events flow at an unrelenting pace in a continuous *crescendo* stream. Frequencies, voices, comprehensible and incomprehensible words and sharp inserts of the distinctive sound of bursts of gunfire are accumulated and multiplied. The sonic polarity stands in dramatic contrast to the composer's slow motion performance, in which he moved in an almost ritualistic manner on a darkened stage with a glowing light bulb in his hand. The bulb as a source of light, electricity as a source of energy and, in the end, at the sonic climax, the symbolic act of shattering the light bulb, producing the pure effect of real sound. Darkness, silence. The piece is accompanied by the composer's one-sentence commentary: "*When he said these things, he cried: 'He who has ears to listen, let him listen!'*"

Salvatore Sciarrino (b. 1947)

Il silenzio degli oracoli (1989)

for wind quintet

Oceans of subtle and delicate sounds strewn with islands of mighty power. This is how we could briefly describe the musical language of the Italian composer Salvatore Sciarrino, which is well manifested in *Il Silenzio degli oracoli* (*Silence of the Oracles*). A feature of this piece is the use of atypical sounds of wind instruments to the extent that, despite the appropriate instrumentation, it can hardly, or not at all, be called a composition for wind quintet. There is no melody, counterpoint or harmony in it; only noises, pops, rustling, echoes, whistles and even bizarre cries. The veiled sounds of breathing into the instruments, the flute *jet whistle* tones (which are a result of the composer's collaboration with flutist Mario Caroli) and the mysterious multiphonic tones of the oboe and bassoon sound like mysterious voices originating from the "beyond".