

Karlheinz Stockhausen. Solo for a melody instrument with feedback is a work for a soloist with live electronics (four technician assistants) composed in 1965–66 by Karlheinz Stockhausen. It is Nr. 19 in his catalogue of works. Performance duration can vary from 10½ to 19 minutes.

History. Solo was first sketched in 1964 and is closely related to Plus-Minus, Momente, and Mikrophonie I. It was composed in March and April 1966 on a commission from the Japanese broadcasting network Nippon Hoso Kyokai, and was premiered in two different versions on 25 April 1966 in a public concert at the NHK in Tokyo which also featured the world premiere of Stockhausen's Telemusik. The soloists were Yasusuke Hirata, trombone, and Ryu Noguchi, flute; the assisting technicians were Akira Honma, M. Nagano, Shigeru Sato, and the director of the NHK studio, Wataru Uenami. The score is dedicated to Alfred Schlee, the director of the Vienna branch of Universal Edition. For the Tokyo premiere a special table with adjustable guide rollers was constructed, to enable different delay times for the tape playback. In subsequent performances a single tape was threaded through seven tape recorders, and eventually an apparatus was constructed especially for Solo in the Institute for Sonology at the University of Utrecht. However, this piece of equipment remained private property and was not made available for hire. By 1970 computers were already considered as a replacement for the tape delay, but was regarded prohibitively expensive. Twenty years later, after initial difficulties, one such version was made at IRCAM in 1992, using Max/MSP on a NeXT computer, and successfully performed in public in February and March 1993. In March 1998 this program was adapted to run on commercially available computers. Pre-programming on the computer can fulfill the functions originally assigned to the assistant technicians, thus requiring only a single assistant to control the sound. In notes for a 2002 performance also using a computerised system, Stockhausen acknowledged the IRCAM version, emphasising that it was done live, but nevertheless concluded that "It will still be a long time until young musicians ... will be able to learn the interpretation of SOLO with suitable mobile apparatuses".

Analysis. Feedback (Rückkopplung) in this case refers to tape delay, through which music played by the soloist is made to return after periods of time specified in six different form plans, one of which is to be chosen for any performance. The performer is given six pages of conventionally notated material constituting the "content" of the work, and selects material according to certain criteria, playing it into a stereo pair of microphones that feed into the tape-loop system. Three assistants choose one or both recording channels, the degree of feedback, and the level of sound to be emitted from the speakers. This results in a regular though transformed periodic recurrence of the initial material, while the soloist adds new material over it. The system of the feedback plan therefore is the piece, since any musical relationships present on the sheets of music are destroyed by the atomisation and reorganisation created by this system.

Performance practice. Stockhausen discovered early on that the originally imagined spontaneous performance of Solo was far more difficult than expected. Consequently, versions prepared in advance were used from the outset, following Stockhausen's suggestions. In the first commercial recording, with Vinko Globokar on trombone, Stockhausen supplemented the live performance with excerpts from his electronic composition Hymnen, following the method he had already used in Mikrophonie II, where he inserted tape recordings of his own previous compositions. In the case of the trombone recording of Solo, this involved a lengthy section from the Second Region of Hymnen, including its prefatory "bridge". The trombone phrases are initially answered by electro-acoustically distorted military-band sounds of the German national anthem, similar to the way in which sounds from Gesang der Jünglinge, Carré, and Momente played back on tape answer the technologically alienated live voices of the mixed choir in Mikrophonie II. By 1969, Stockhausen had also taken to merging Solo with other works in a single composite performance.

Morton Feldman's Trio for Flutes (1972) is "pure" Feldman: a kind of distant view from a mountaintop, with the fragments of an obsessive, compressed musical idea seeming to scud across the landscape like wisps of cirrus clouds. Perhaps one of the most esoteric pieces for this combination, on paper, it seems that there is little to this – just 2 pages of score containing nothing faster than a quaver or higher than a middle register G flat. The interest is in all the harmonies that clash and resolve constantly throughout. https://de.wikipedia.org/wiki/Morton_Feldman

John Cage. Litany For The Whale (1980). The text for this piece consists of the letters for the word WHALE, with a specific pitch attached to each. A 'word' is sung in one breath by pronouncing each letter separately and giving the same time to each letter, except for the last, which is to be sung longer than the others. The first singer sings the recitation, and the second singer sings the response. A silence follows, being continued by the second recitation to be sung by the second singer as well. The first singer gives the second response, and so forth. This highly effective work is to be performed quietly, without dynamic changes. https://de.wikipedia.org/wiki/John_Cage

UMS 'n JIP are a Swiss contemporary music duo, consisting of **Ulrike Mayer-Spohn** (UMS) on recorders & electronics and **Javier Hagen** (JIP), voice & electronics. One of the most experienced and distinguished contemporary music laboratories of our times, they work as performers, composers and organizers within a global network of composers, visual artists, stage directors, researchers, universities and festivals. Their special interest in long term collaboration, with its exchange of knowledge and awareness, brings context to new creations and results in an outstanding increase of artistic content. In this manner, UMS 'n JIP explore new settings for voice, recorders and electronics, ranging from live to digital performance in concert, scenic or installative formats and often integrate European as well as non-European music. UMS 'n JIP have been invited to perform at prestigious contemporary music festivals around the world including Zürich, Lucerne, Donaueschingen, Stuttgart, Berlin, Paris, Barcelona, Athens, Istanbul, Moscow, Shanghai, Hong Kong, Seoul, Tokyo, Buenos Aires, and New York. They have premiered hundreds of works, collaborating with both world famous and aspiring young composers such as Heiner Goebbels, Wolfgang Rihm, Mauricio Kagel, Jennifer Walshe, Wolfgang Mitterer, Erik Oña, Luis Codera Puzo, Chikashi Miyama, Huang Ruo and Guo Wenjing. They can look back on more than 1000 concerts since their debut in 2007 and are one of the most active contemporary music ensembles worldwide, bringing both young and established works not only to famous venues but also to audiences who do not have easy access to live performances of top quality contemporary music. Both individually and as a duo UMS and JIP have received numerous commissions and awards and have been invited to share their knowledge in renowned universities in Europe, the Americas and Asia. JIP is also the director of the Swiss Contemporary Music Festival Forum Wallis and the current president of ISCM Switzerland, as well as a board member of the European Conference of Promoters of New Music ECPNM, the Swiss Music Edition, and of the UNESCO Commission for the Inventory of Intangible Cultural Heritage in the Canton of Valais. Since 2013 UMS has been pioneering two new research projects: Recorder Map and Recorderology, and the duo has been invited to act as experts in the European Union's FP7 i-Treasures project. <http://umsnjip.ch>

UMS 'n JIP AVANTGARDE ARRANGED

KONZERTDATEN

22.1.2020 – 8.30pm
ONO Bern

24.1.2020 – 8pm
Unternehmen Mitte Basel, Safe

25.1.2020 – 6.30pm, 4 Kids
25.1.2020 – 8pm
Kunstraum Walcheturm Zürich

26.1.2020 – 7pm
Zeughaus Kultur Brig-Glis

Einführung jeweils
eine halbe Stunde vor Konzertbeginn

LINKS

<http://mitte.ch>
<http://onobern.ch>
<http://zeughauskultur.ch>
<http://walcheturm.ch>

CREDITS

Kulturrat des Kantons Wallis
Loterie Romande

PROGRAMM

Klaus Lang
Rindenmotette
arr. für Elektronik, 2019

Morton Feldman
Trio
arr. für Blfl und Elektronik, 2019

Erik Oña
5 Lieder
arr. für Stimme und Blfl, 2018

Karlheinz Stockhausen
Solo
arr. für Blfl und Live-Elektronik, 2015/9

John Cage
Litany For The Whale
arr. für Stimme, Blfl und Elektronik, 2019

Stefano Gervasoni
Romper del Dia
arr. für Stimme und Blfl, 2018

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Born in Bergamo in 1962, **Stefano Gervasoni** began studying composition in 1980 on the advice of Luigi Nono: this encounter, as well as others with Brian Ferneyhough, Peter Eötvös and Helmut Lachenmann, turned out to be decisive for his career. After attending the Conservatorio Giuseppe Verdi in Milan, Stefano Gervasoni studied with György Ligeti in Hungary in 1990, and then, in 1992, he attended the IRCAM Course in Composition and in Computer Music in Paris. With commissions from prestigious institutions such the WDR, the SWR, the Orchestra Nazionale della RAI, the Münchner Kammerorchester, the Festival d'Automne in Paris, Radio France, IRCAM, the Casa da Musica in Porto, the Festival Archipel in Geneva, the Divertimento Ensemble in Milan, the Ensemble Intercontemporain, the Ensemble Modern, the Ensemble Contrechamps in Geneva, the Maerzmusik festival in Berlin, the Ars Musica Bruxelles, the Festival Musica in Strasbourg, the French Ministry of Culture, Milan Teatro alla Scala and Suntory Hall in Tokyo, Stefano Gervasoni has established himself as one of the most important Italian composers of his generation. His catalogue – which includes chamber and vocal music, concertos, works for orchestra, for ensemble and an opera (Limbus-Limbo), commissioned for the 50th anniversary of the Percussions de Strasbourg (2012) – was first published by Ricordi, from 1987, and then, from 2000, by Suvini Zerboni. Winner of numerous prizes, including the recent Premio della Critica Musicale "Franco Abbiati" (2010), his work has allowed him to be a grant-holder at the Fondation des Treilles in Paris (1994) and at the DAAD in Berlin (2006) and composer-in-residence at the Domaine de Kerguéhennec during the period 2008-2010. He has also been invited to teach at the Darmstadt Ferienkurse, on the courses organised by the Fondation Royaumont (Paris), at Toho University in Tokyo, at the Festival International di Campos do Jordão in Brazil, at the Conservatory in Shanghai, at Columbia University (New York), at Harvard University (Boston) and at Takefu International Music Festival. He has been composer-in-residence at Lausanne Conservatoire (2005) and at Yellow Barn Summer Academy (Vermont, 2016). Moreover, he has been visiting professor at ESMUC in Barcelona for the 2012-13 academic year. Since 2006 Stefano Gervasoni has held a regular teaching post as professor of composition at the prestigious Conservatoire National Supérieur de Musique et de Danse in Paris. <http://www.stefanogervasoni.net/>

Di questi sei componimenti poetici (Horizonte, El bosque, Tamquam centrum circuli, Ni siquiera, Isla, Anónimo: versión) di José Angel Valente, poeta spagnolo morto nel 2001, vorrei esprimere musicalmente tutta la particolare forza dispiegata in un'estrema varietà di registri, così caratteristica delle pagine di questa sua ultima e incompiuta raccolta (Fragmentos de un libro futuro, Barcelona, 2000). Dalla confessione intima all'osservazione metafisica, dall'osservazione contemplativa all'invettiva civile, dall'autobiografia pressoché fisica del decadimento del proprio corpo alla costruzione di un pensiero quasi filosofico, tutti questi aspetti si tengono in un'unità fragile e resistente nello stesso tempo: come la morte incipiente del poeta (le cui premesse sono evocate in alcune poesie della raccolta) o il romper del día che, grazie alle sfumature della lingua castigliana, connote di un elemento di rottura il farsi e rinnovarsi del giorno. Questa dimensione esplosiva, quasi schizofrenica eppure unitaria e coerente, appartenente a una persona e a una personalità poetica a tutto tondo, è alla base dell'idea di concepire controttenore e corno come un unicum: entrambi incarnazione della voce, o delle voci che rompono la voce del poeta, si disfano in essa, la fanno in tutta la sua complessità di pensieri, passioni, emozioni, idee, sensazioni; entrambi tentanti di sostituirsi l'uno all'altro, reciprocamente, o di oltrepassare la propria natura, dal puro suono alla parola e viceversa, dalla fisicità animale o materiale al puro concetto e viceversa. Ma sempre in unità, una "eterogenu(i)nità". Stefano Gervasoni, 29.4.14

Romper del día

INTERMINABLE término al que llego, donde nada termina, donde el no ser empieza interminablemente a ser pura inminencia.

(Horizonte)

El espesor del bosque, su verde luz oscura, la voz que llama adonde, el borde, el límite donde comienzan los senderos que a su vez se entrecruzan y se anulan hasta el súbito claro, repentino lugar de un días que aquí se manifiesta, ¿cuál dios?, podríamos hacer en él nuestra morada, en esta claridad, al menos hasta el tiempo de las lluvias para identificar aún nuestro camino en la hierba pisada, para qué, jamás podríamos volver, pues los senderos se cruzan infinitos en el bosque, me llama el bosque todavía y la naturaleza madre me reduce, me asume en sí, me devuelve a la nada.

(El bosque)

LA memoria nos abre luminosos corredores de sombra. Bajamos lentos por su lenta luz hasta la entraña de la noche. El rayo de tiniebla. Descendí hasta su centro, puse mi planta en un lugar en donde penetrar no se puede si se quiere el retorno. Se oye tan sólo una infinita escucha. Bajé desde mí mismo hasta tu centro, dios, hasta tu rostro que nadie puede ver y sólo en esta cegadora, en esta oscura explosión de la luz se manifiesta.

(Tamquam centrum circuli)

TODO parecería ahora llevarte a la extinción. Abandonado de la sola palabra que tal vez aún podría levantarme hacia ti. No estás. No está la tu sola palabra. Se espesa en torno el reino de lo gris. Un ave cae del centro mismo de su vuelo. El agua del manantial, impura, ciega los pozos de la sed. En esta noche no busques luz ni abrigo, no busques lealtad ni amor. Estás sentado enfrente de ti mismo y ni siquiera puedes mirarte con piedad.

(Ni siquiera)

SALIR del tiempo. Suspender el claro corazón del día. Ave. Palabra. Vuelo en el vacío. En lo nunca posible. Ven, anégame en este largo olvido. Ya no hay puentes: Sosténme en el no tiempo, en la no duración, en el lugar donde no estoy, no soy, o sólo en el seno secreto de las aguas.

(Isla)

CIMA del canto. El ruiseñor y tú ya sois lo mismo.

(Anónimo: versión)

Erik Oña. (1961-2019), Musikstudium an der Staatlichen Universität in La Plata, Argentinien und an der State University of New York in Buffalo, USA. Er erhielt zahlreiche Preise, Stipendien und Aufträge, u.a. 1991 Forum '91 mit dem Nouvel Ensemble Moderne, De Ijsbreker, Nieuw Ensemble, Stuttgarter Oper, Hannoveraner Tage für Neue Musik, Europäischer Musikmonat (Basel 2001), Ensemble Intercontemporain. 1998 Stipendium des IRCAM in Paris. 1998/2000/2001 Stipendium des ZKM. 1995/96 Stipendium der Akademie Schloss Solitude. Als Dirigent erarbeitete er zunächst traditionelles Repertoire mit verschiedenen argentinischen Orchestern. Später konzentrierte er sich auf Neue Musik. 1990-93 war er Dirigent am CEOB (Zentrum für experimentelle Oper und Ballett), Teatro Colón, Buenos Aires. Zusätzlich dirigierte er verschiedene Neue Musik Ensembles wie zum Beispiel Sinfonietta Omega und Chamber Ensemble of the Goethe Institut. Ab 1993 dirigierte er auch in den Vereinigten Staaten und in Europa, unter anderem: June in Buffalo chamber ensemble, JIB Brass Ensemble, The Instrumental Factor, New York New Music Ensemble, Buffalo Philharmonic Orchestra, Kammer Ensemble Neue Musik Berlin, Champ D'action (Belgien), Ensemble Resonanz, Darmstadt Ferienkurse für Neue Musik und Warschau Herbst. Bis jetzt hat er über 150 Werke uraufgeführt, von Kammerensemble Stücken bis zu Opern. 1994-96 war er Dirigent des Ensembles für zeitgenössische Musik an der State University of New York at Buffalo. Seit 1996 ist er ständiger Dirigent des Thürmchen Ensembles. Er ist Gründer und Direktor des Zentrums für weiterführende Studien der zeitgenössischen Musik in Buenos Aires. Von 1989 bis 1993 war er Professor für Komposition und Orchestrierung an der Staatlichen Universität in La Plata. 1995 Gastprofessor für Komposition und Computermusik am Kunitachi College of Music in Tokyo. 1995-2001 unterrichtete er Komposition an der Universität in Buffalo/USA. Bis 2003 unterrichtete er Komposition und dirigierte das Ensemble für zeitgenössische Musik an der Birmingham University, UK. Bis 2019 unterrichtet er Komposition als Leiter des Elektronischen Studios der Hochschule für Musik an der Musik-Akademie der Stadt Basel, Schweiz.

5 Lieder (Dickinson)

*1. A word is dead
When it is said,
Some say.
I say it just
Begins to live
That day.*

*2. I stepped from plank to plank
So slow and cautiously;
The stars about my head I felt,
About my feet the sea.
I knew not but the next
Would be my final inch. -
(...)*

*3. Drowning is not so pitiful
As the attempt to rise.
Three times, 't is said, a sinking man
Comes up to face the skies,
(...)*

*4. While I was fearing it, it came,
But came with less of fear,
Because that fearing it so long
had almost made it dear.*

*5. D'autres vont maintenant passer ou nous passâmes.
Nous nous réveillons tous au même endroit du rêve.
(...)*

Klaus Lang (* 26. April 1971 in Graz) ist ein österreichischer Komponist, Konzertorganist und Improvisationsmusiker. Er studierte Komposition, Musiktheorie und Orgel an der Universität für Musik und darstellende Kunst Graz, seine Lehrer waren Hermann Markus Preßl, Beat Furrer und Younghy Pagh-Paan. Er unterrichtet seit 2006 als Professor für Komposition an der Universität für Musik und darstellende Kunst Graz und lebt in Steirisch Lassnitz (Bezirk Murau, Obersteiermark). 2008 war er Dozent für Komposition bei den Darmstädter Ferienkursen für neue Musik. Der Komponist erhielt am Beginn der Amtszeit von Präsident Trump – ohne Begründung – kein Visum zur Einreise in die USA, um wie beabsichtigt am 3. März 2017 in Los Angeles der Aufführung seiner Messe missa beati pauperes spiritu beizuwohnen. Er äußerte die Überzeugung, dass der Grund darin liege, dass er vier Jahre davor im Iran gewesen sei. Klaus Langs Werke umfassen das gesamte Spektrum von Solostücken über Kammermusik bis hin zu Orchesterwerken. Einen besonderen Schwerpunkt bildet seine Arbeit auf dem Gebiet der Oper (z. B.: königin ök, die perser, fichten., BUCH ASCHE.). Beständig auf der Suche nach neuen Formen von Musiktheater verbindet ihn eine langjährige Zusammenarbeit mit der Bühnenbildnerin und Raumkünstlerin Claudia Doderer. Als Auftragswerk der Bayreuther Festspiele, finanziert durch die Ernst von Siemens Musikstiftung, komponierte Lang die Oper Der verschwundene Hochzeiter, für die er auch das Libretto schrieb. Die Uraufführung fand am 24. Juli 2018 im Bayreuther Kulturzentrum Reichshof statt. Die Musik ist auf die Sekunde genau durchgetaktet und wird deshalb nicht von einem Dirigenten koordiniert, sondern von digitalen Metronomen auf Bildschirmen im Zuschauerraum. Neben seiner künstlerischen Arbeit hat Klaus Lang eine große Anzahl an Beiträgen für Zeitschriften oder Lexika (z. B.: positionen, KunstMusik, Grove) verfasst und eine Arbeit mit dem Titel Auf Wohlklangswellen durch der Töne Meer zum Thema historische Stimmungen veröffentlicht.

rindenmottete

*I
luft
los
weht
samt
föhn
füllt
mild
luft
kork
setzt
zart
öl
für
zimt*

*II
luftlos
gesamt
höchstwürzlich
duft
moos
bergallhö
südllich*