

Presents a Guest Artist Recital:

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2002  
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*from musikFabrik:*

PETER VEALE, *Oboe*

7:30 PM, March 5, 2002

Brechemin Auditorium

PROGRAM

ELLIOTT CARTER (b. 1908)..... *INNER SONG* (1991-92)

*Oboe Solo*

GERHARD STÄBLER (b. 1949)..... *RADIERUNG* (1995)

*Oboe Solo*

VINKO GLOBOKAR (b. 1934)..... *BREATHING STUDY* (1971)

*Oboe Solo*

ROBERT SCHUMANN (1810-1856)..... *FANTASIESTÜCKE Op. 73*

*for Oboe d'Amore and Piano*

Regina Yeh, *Piano*

INTERMISSION

BERNFRIED PRÖVE (b. 1963)..... *INTERFÉRENCE I* (1986)

*Oboe Solo*

HEINZ HOLLIGER (b. 1939)..... *CHORDAL STUDY* (1971)

*Oboe Solo*

BOJIDAR SPASSOV (b. 1949)..... *FIATO CONTINUO III* (2001)

*Oboe and Tape*

## ELLIOTT CARTER

*INNER SONG* is the middle movement of a trilogy for Oboe and Harp. Its motto, which is from Rainer Maria Rilke's "Sonette an Orpheus" II 10, is "Worte gehen noch zart am Unsäglichen aus..." ("Words still peter out into what cannot be expressed".)

It was written for a festival of Stefan Wolpe's music in Witten, Germany, in April 1992, for Heinz Holliger to perform, to whom it is dedicated. The fascinating friendship with Wolpe is a very treasured memory.

Though a late bloomer in both individual style and in renown, ELLIOTT CARTER (b. 1908, New York) has established himself as one of the most influential figures in American new music. His early music, including the ballet *Pocahontas* (1939) and his *Symphony no. 1* (1942), reflects the neo-classical influences of studies with Walter Piston and Gustav Holst at Harvard (1926-32) and with Stravinskian disciple and master pedagogue Nadia Boulanger in Paris.

The late 1940s, through the independent polyphony of the *Piano Sonata* (1946) and *Cello Sonata* (1948), saw the beginning stages of what would become Carter's distinctive style. His individual voice came to the fore with the composition of the *First String Quartet* (1951). Composed in the Arizona desert (with the aid of a Guggenheim Fellowship), this piece is characterized by four overlapping movements in a deeply complex rhythmic style, with sharply atonal writing, and a feeling of constant motion and change. This feeling of continuous mutation is most often attributed to Carter's frequent use of "metric modulation" in which two distinct tempi are related by an often small or complex division of the beat. (e.g., one sixteenth note quintuplet of one measure equals one eighth note triplet of the next.) Though this term was not coined by Carter himself, he is most often the composer associated with this rhythmic technique.

The *Second String Quartet* (1959) follows this style even further so that each of the four instrumental parts are distinctly independent from one another, each carrying its own "persona" made up of specific intervallic structures, textures, tempi, or articulations. The *Third String Quartet* (1971) is instead made up of two contrasting duos sharing ten unequally divided movements (the violin I/cello group plays four movements, the violin II/viola group plays the remaining six) in a way that the duos constantly overlap. Silences between movements are employed only in order to bring the opposing duo to the fore. Again, Carter strictly assigns certain musical attributes to each duo, delighting in setting the two in clear contrast.

Also composed in this period were the *Double Concerto for Harpsichord and Piano* (1961) and the *Concerto for Orchestra* (1969). The *Double Concerto* assigns a separate chamber orchestra to each soloist, while the *Concerto for Orchestra* consists of four separate ensembles using four distinct styles of music. Both works exploit the small scale tactics of the string quartets in a much larger and timbrally and texturally diverse ensemble, adding an even more complex and intense aspect to Carter's stylistic traits.

Three important vocal works between the years of 1975 and 1981 bring a level of "humanism" and a touch of lyricism back to Carter's writing, though the overall techniques of composition remain very much in tact. This triptych of chamber cantatas *A Mirror on Which to Dwell* for soprano (1975), *Syringa* for mezzo (1978), and *In Sleep, In Thunder* for tenor (1981) is often thought of as contrasting compositional period, although this analysis ignores several significant instrumental works such as *A Symphony of Three Orchestras* (1976) and the *Duo for Violin and Piano* (1974).

The last 10 years have found Elliott Carter still at the height of his career, with no signs of a slowing output. A *Fourth String Quartet* (1986), a *Violin Concerto* (1990), and *Partita* (1993), and a wide range of new, virtuosic pieces for small ensembles or unaccompanied solo instruments have solidified Carter's monumental place in music history.

## GERHARD STÄBLER

The composition *RADIERUNG* (etching) is part of a cycle including 2 flute (or saxophone) quartets and a solo piece for recorders. It was written in 1995 in Essen and Wilhelmsdorf and was commissioned by the composer James Clark. *Radierung* orients itself on the harmony of the first part of Bach's *Wohltemperiertem Clavier*. Using the following number series I found in Yokohama (Japan) 42814 0459313 0 67 00 81459313 0 29, pitches were filtered out of the 24 preludes and fugues. These pitches determined each of the sections, along with all of their parameters, of the piece. Bach's music is not heard, but his spirit accompanies the whole musical form. The player's breath enlivens the musical lines, with their energetic fluctuations, that remind us of Bach's remarkable solo works.

GERHARD STÄBLER was born in Wilhelmsdorf, near Ravensburg, on July 20, 1949. In 1968 he enrolled in the composition programme at the Nordwestdeutsche Musikakademie in Detmold. Two years later Stäbler continued his education at the Folkwang-Hochschule in Essen. Among his teachers were Nicolaus A. Huber (composition) and Gerd Zacher (organ). After his apprenticeship Stäbler himself became a teacher not only at the Essen Hochschule (1982-94) but also through numerous guest appointments at international universities, e.g. at Northwestern University in Chicago or at McGill University in Montréal. One of Stäbler's main aims is to avoid a limitation to

the musical sphere. He founded *Aktive Musik* (1986), an organization which tries to undermine the institutional mechanisms of music presentation. In his works, Stähler also reflects the world outside the concert hall. Apart from his interdisciplinary intentions, he incorporates extra-musical elements like smells or even temperature into the performance space. Thus, the listeners' imagination is always stimulated and opened for unexpected perceptual possibilities.

#### VINKO GLOBOKAR

VINKO GLOBOKAR was born in 1934 in Andemey (France). From 13 to 21 years of age he lived in Ljubljana (Slovenia), where he made his debut as a jazz musician. He subsequently studied trombone at the National Conservatory in Paris (diploma in trombone and chamber music). He studied composition and conducting with René Leibowitz, counterpoint with André Hodeir, and continued his studies with Luciano Berio. He has performed the premieres of a large number of works for trombone by Luciano Berio, Mauricio Kagel, Karlheinz Stockhausen, René Leibowitz, Louis Andriessen, Toru Takemitsu, Jörg Wittenbach and others.

He has conducted his works with the orchestras of Westdeutscher Rundfunk, Radio France, Radio Helsinki, Radio Ljubljana, with the Philharmonic Orchestras of Warsaw and Jerusalem. From 1967 to 1976 he was professor at the Musikhochschule in Cologne. In 1969 he was one of the founders of the free improvisation group, New Phonic Art. From 1973-1979 he ran the department of instrumental and vocal research at IRCAM in Paris. From 1983 to 1999 he was teaching and conducting 20th-century repertoire with the Orchestra Giovanile Italiana based in Fiesole (Florence).

#### BERNFRIED E. G. PRÖVE

BERNFRIED PRÖVE was born in Braunschweig in 1963. He studied composition, music education and organ at Hochschule der Künste in Berlin (1982/85) and composition and theory at the Freiburg Musikhochschule (1985-91). In 1989 he was composer-in-residence and correpetitor at the Hamburg State Opera. In 1991/93 he had various teaching assignments and studied cinema, media and film music at Ludwigsburg Film Academy. After taking his degree in 1994 he studied conducting with Peter Eötvös and conducted the Vienna Klangforum. He then earned a doctorate at IRCAM and the Sorbonne in Paris with a dissertation on computer-aided composition (1995/96). His opera *Herzstück* after Heiner Müller was premiered in Hof in 1997, the same year that saw the founding of his CD label Edition Zeitklang. He was organist at the Church of Peter and Paul in Bad Mündler (1997/2000) where he also directed the *Klanghorizonte* concert series. His music ranges from chamber and orchestral music to opera, ballet and electronic music. Among his awards and distinctions are a first prize from the Stuttgart Composition Competition, a Grand Prix from the Jeunesses Musicales, and the *Prix Européen Belgrad*.

#### HEINZ HOLLIGER

Holliger's *CHORDAL STUDY* consists of a constantly changing, broad, colorful, delicately structured mass of sound, which is rhythmically punctuated by trills and tremolos. The only interruption is on a Pause followed by two short marcato entries with two very short Pauses. This is a very intelligently placed necessity for the ears to be able to have a rest from the relentless mass of sound. Circular breathing is absolutely an essential prerequisite for this piece. The tonal and rhythmic controls of the mass of sound are in terms of fingerings, lip pressure and tonguing (flutter tonguing or double tonguing) independent of one another until finally climaxing with simultaneous actions. The complex metamorphosis of multiphonics when pressure is added results in a myriad of new and more complex series of sounds. Their fingerings and not the tonal results were therefore notated. It is interesting that the mass of sound suddenly takes on a pseudo tonal character. This can be explained by the multiphonics, where at times single notes are recognized and therefore giving rise to a random harmony.

HEINZ HOLLIGER was born in Langenthal, Switzerland, in 1939. As a virtuoso oboe soloist he is one of the best-known proponents of his instrument in the world. He is also a conductor of distinction and an uncompromising composer. He studied composition with both Pierre Boulez and Sándor Veress, which may partially account for the mixture of logic and precision with the poetic and emotional expressiveness in his work. Holliger has conducted all the major Swiss orchestras, orchestras in Germany, the United States, Canada, Britain and Italy and is a regular guest conductor at the Vienna Konzerthaus, the Basle Musik Forum, and the Zurich Opera House. He continues to tour and record with the Chamber Orchestra of Europe, the English Chamber Orchestra, the MusikFabrik, the Ensemble Modern and the Deutsche Kammerphilharmonie.

## BOJIDAR SPASSOV

The sounds heard in *FIATO CONTINUO III* stem from southwest Bulgarian Folk melodies, now Northeast Macedonia. As in *Fiato continuo I* for Flute and tape and in *Fiato continuo II* for Bass clarinet and tape, I used a short sample (this time from a Folk instrument called a *Surna*) as a basis for most of the changes in the sound spectrum. This piece differs with the others in the cycle in that the idealistic atmosphere is long since forgotten. There is tension in the piece that is closely connected to, and coincided, with the Kosovo war that was raging at that particular time. By using multiphonics, percussive key clicks, glissandos and other special techniques in the solo part, I was attempting to integrate them into the piece in such a way, that they would symbolize a suppressed scream. The piece was composed using the software programs *AudioSculpt Csound* and *Sound Editor*. The multiphonics and special techniques are from Peter Veale's book *The Techniques of Oboe Playing* (1994, Baerenreiter). I composed an oboe concerto for Peter Veale in 1994.

BOJIDAR SPASSOV was born 1949 in Sofia. He studied composition with Sidelnikov, instrumentation with Denissov and musicology with Cholopov at the Tchaikovsky conservatorium in Moscow. After his graduation in 1976 he became a theory teacher at the music education institute in Plovdiv and at the Sofia conservatorium. In 1981 he was researcher at the musicology institute in Sofia. In 1986 and 1988 he participated in the International Summer Courses in Darmstadt. In 1990 he moved to Bochum where he lives as a free-lance composer. In 1992 he was a lecturer at the Folkwang Musikhochschule in Essen, Germany.

The Australian oboist PETER VEALE was born in Dunedin, New Zealand. He has been resident in Germany since 1980 and studied oboe with Prof. Heinz Holliger at the Staatliche Hochschule für Musik in Freiburg (Germany) and conducting with Francis Travis (Freiburg). He won the ABC concerto competition in 1979 for his performance of the Vaughan-Williams oboe concerto with the Adelaide Symphony Orchestra. In Germany he was awarded an international scholarship from 1992-93 to be a performing artist in residence at the Akademie Schloss Solitude in Stuttgart. He tours internationally as a soloist in classical, contemporary and improvised jazz music and has recorded for numerous CD labels.

He is author of the book "The Techniques of Oboe Playing" and is editor of the series "Contemporary Music for Oboe" both published by Baerenreiter (Kassel).

He has been lecturer for Oboe at the international "Darmstädter Ferienkurse für Neue Musik" since 1994. He writes articles for the magazine "Musik & Aesthetik" (Music and aesthetics) (Klett-Cotta -Stuttgart) and is a member of the *musikFabrik NRW* (Düsseldorf) and of the *Orchester Damals und Heute* (Cologne) and is a founding member of Ensemble *SurPlus* (Freiburg). In October 2001 Peter Veale gave a week of masterclasses and lectures at the National University in Seoul (Korea) and was invited to give a recital at the International Pan Music Festival (Seoul) and was in Australia (Sydney, Canberra and Adelaide) for masterclasses, lectures and recitals. In November 2001 he was invited to Tel Aviv and Jerusalem for Masterclasses and lectures and a recital. Other venues for solo recitals in 2001 include Munich, Berlin, Freiburg and Bludenz (Austria). In 2002 he will be in America, London, Southeast Asia, and Australia for similar activities

The *musikFabrik* creates exemplary interpretations of contemporary music. Its innovative programming concept and autonomous organisational structure add to the unique character of this cosmopolitan ensemble. The *musikFabrik* has a broad, extensive repertoire that includes - alongside more established literature - works tailored specifically for it, many of which the ensemble has commissioned itself. These works are presented at festivals, concerts and in the *musikFabrik* own concert series. The ensemble's activities are documented by regular recordings for radio and CD.

One important focal point of the group involves modern forms of communication and the quest for new and experimental possibilities of expression in the field of music and performance. Interdisciplinary projects in combination with other art forms - such as live electronics, dance theatre, music theatre, and installations - add further contours to the ensemble's profile.

In programmes requiring a conductor, the ensemble works closely together both with young conductors and composers, and established artists such as Stefan Asbury, James Avery, Earle Brown, Peter Eötvös, Vinko Globokar, Heinz Holliger, Nicolaus A. Huber, Mauricio Kagel, Helmut Lachenmann, Diego Masson, Jonathan Nott, Peter Rundel, Oswald Sallaberger, Karlheinz Stockhausen, Charles Wuorinen, Lothar Zagrosek, Hans Zender. The *musikFabrik* is, however, not bound to any one conductor.

Since its inception in 1990, *musikFabrik* has been subsidised by the state of North Rhine-Westphalia and the City of Düsseldorf.