East. In addition Stäbler has organized festivals and multimedia events worldwide. As composer in residence he was invited—among others—to Japan by the Japan Foundation, several times to the Djerassi Artist-in-Residence program in California (USA), to the Deutsche Oper am Rhein in Düsseldorf-Duisburg (Germany), to the Computer Music Center at the Stanford University (USA), to the Center for Art and Media, ZKM, in Karlsruhe (Germany), to Northwestern University Chicago, the University of Illinois, Urbana, and the KORE Ensemble in Montreal (Canada). Mr. Stäbler is presently a guest professor for composition at the Evergreen State College in Olympia (Washington).

ROBERT SCHUMANN

*MÄRCHENERZÄHLUNGEN*, Op. 132

Although there is no direct reference to a narrative or an underlying program, these pieces present a strong epic character. The setting is condensed, the events increasingly agitated and the form rhapsodically free in typically Schumannesque fashion—despite the resemblance to the three-part form that prevails in character pieces. There is a freedom of inner experience with many facets of music narrative "from olden times" but as a freedom mixed with an acute and at times almost painful awareness of the irrevocability of that past.

[Hartmut Lück]
PROGRAM

1. Commente, J.-F. Durand

2. Klavierstück Nr. 3 (1988).................. ROBERT HP PLATZ (b. 1951)
   Regina Yeh, piano

3. Raumform, for clarinet solo (1981/82)........ ROBERT HP PLATZ
   Del Hungerford, clarinet

4. Roundling, for violin and piano (1991)........ ROBERT HP PLATZ
   Kyung Sun Chee, violin / Regina Yeh, piano

5. Toccata, for violin (1985)..................... HELMUT LACHENMANN (b. 1935)
   Eric Rynes, violin

6. Steine, for two pianos (1993)................ ROBERT HP PLATZ
   Harumi Makiyama / Michelle Chang, pianos

INTERMISSION

7. Ikar, for violin solo (2001)................... ROBERT HP PLATZ
   Pamela Yu, violin

8. Senko-Hana-Bi, for violin solo (2000)........ ROBERT HP PLATZ
   Pamela Yu, violin

9. Moon'scape, for flute and guitar (1996).... GERHARD STABLER (b. 1949)
   Ada-Rose Williams, flute / Benjamin Wilson, guitar

10. Märchen Erzählungen op. 132, 14:44
    for clarinet, viola and piano (1853/54) .... ROBERT SCHUMANN (1810-1856)
    I. Lebhaft, nicht zu schuell
    II. Lebhaft und sehr markiert
    III. Ruhiges Tempo, mit zartem Ausdruck
    IV. Lebhaft, sehr markiert
    Matthew Nelson, clarinet / Brianna Atwell, viola
    Sachi Hirakouji, piano

ROBERT HP PLATZ

Klavierstück Nr. 3 was at first conceived as the solo movement to be written last for my ensemble piece from fear of thunder, dreams... Imagination would not let itself get tied down, however, and I had to interrupt writing on it and start again twice: once as the originally intended part of the composition for ensemble and again, this time following the new ideas and on a larger scale, as Klavierstück Nr. 3.

Kristi Becker, to whom this piece is dedicated, premiered it in a concert of the Hessischer Rundfunk in Frankfurt on October 24, 1989.

Robert HP Platz was born in 1951 in Baden-Baden, Germany. He studied with Wolfgang Fortner and Karlheinz Stockhausen, as a conductor with Francis Travis. Further studies in parapsychology, later computer composition (IRCAM, France).

Among numerous awards and prices, Platz was composer in residence at the Villa Serbelloni (Rockefeller Foundation) and spent several months in Japan upon a grant by Japan Foundation.

Platz has taught and published in many European countries, the U.S. and Japan. He has appeared or had his works performed in all the important festivals in Europe, including the Salzburg Festival. He lives in Cologne, Germany.

PORTRAIT ON ROBERT HP PLATZ, [© MAX NYFFELER]

The idea of a work that develops processually was already present in germinal form in the early works of Robert HP Platz. In the course of an output that now stretches over a quarter-century, this idea has gradually taken shape, finally coming to the fore in the composition Grenzgänge Steine for soprano, 2 pianos and orchestra (1989-93). What is involved here is neither 'work in progress', in the sense of an innately incomplete single work, nor simple cycles of pieces.
The conception is different, and unmistakable. Today, Robert HP Platz regards all his work as a continually unfolding overall architecture, within which individual works are loosely grouped into work-complexes. The linking factors between them are motives, instrumentation, or an organisation of tonal centres and structural types that extends from one work to another. But this is not done in a quasi-seri-al way, through the advance planning of all structural data. Instead of strategic calculation, Platz's work involves a more intuitive grasp of organic growth, where the laws of development arise from the process itself. Development does not proceed in a goal-directed way, but forms a continual musical flow, whose various windings and branchings feel their way towards an unknown destination.

Within such constellations, individual works may overlap or interlock, permitting partly simultaneous performances; alternatively, they form conglomerates or transitional formations, loosely grouped around a centre of gravity. The basic notion is that of an enormous meta-composition, in a constant state of becoming; to that extent, its significance would be conceptual, rather than aiming at literal realization—or at least, not as a totality. As far as the overall process—the succession and interpenetration of individual works—is concerned, Robert HP Platz talks in terms of 'form polyphony'. An excerpt was heard at the Donauweshingen Music Days in 1996: a single performance comprised the following works, partly interlocked: Andere Räume (tape and percussion), Turm and Weiter (orchestra), nerv II (violin, piano & winds) and Echo II (violin, piano, winds & percussion). Whereas the overall architecture tends to follow intuitive rules, the details of each individual work are thoroughly worked out—a legacy of the serial thinking with which Platz has had a deep engagement. But here too, spontaneous artistic decisions take precedence over abstract definitions.

The background to this novel attempt to synthesize macro- and micro-structure is the striving towards an 'integral' artwork which may be understood as the sum of all previous artistic experience, depicting the world, as it appears to the composing subject, as fully as possible. The first attempt to master these problematics was the exuberant major project Schwelle (1973-78), which occupies an exemplary place at the beginning of Platz's evolution as a composer. However, only Parts I and III were realised (Munich 1979, Cologne 1981); a complete performance of all six parts fell foul of organisational practicalities. This experience subsequently persuaded the composer not to impose 'integrality' though a single work, but to seek it in constellations of works and ultimately, in a life's work.

To date, Robert Platz has composed in all genres, often incorporating music on tape: music theatre, orchestral works, ensemble works, chamber music and solo pieces. Yet his list of works also includes music for children, witty, and instrumental groups dealing with the tiny round village Schreyahn.

ROBERT HP PLATZ

ROUNDLING was written in connection with RELAIS, L'oeil du Silence and ATILA as the first piece of this cycle in summer 1991. After SCHREYAHN for violoncello and instrumental groups dealing with the tiny round village Schreyahn.

Source of inspiration for this short and silent piece I found in a poem by Heinz Kattner titled Solo for Violin and also dealing with Schreyahn:

Den Blick aufs Notenpapier zugleich nach innen das Gesicht als ob ein Wind Glut weithin sichtbar macht

Später Hölderlin und Abzählreime Ich spüre was was du nicht siehst vor dem Gasthaus sehen wir nach oben ein Vollmond mit Schleier rundling in the night sings sie zu mir herüber und lehnt sich an ihren anderen Begleiter wie ein Schatten lange starre ich in den Himmel bis mir die Augen brennen und ich fast blind bin für die Nähe es heisst strangers sage ich leise back to his infancy, and a fascination with Japanese culture have provided further inspirations for his multi-faceted musical world.

ROBERT HP PLATZ

RAUMFORM (form of space) is one of my most utopian pieces. Before composing the piece, I made a fair amount of psychoacoustical tests. Some of the results are to be found in this piece. Some of the psychoacoustical phenomena that I studied—e.g. a sound oscillating between the instrument and a close point away from the instrument—can best be heard in a rather small hall or by listening to the CD with headphones on. Others work better in a greater hall. I personally prefer to hear the piece in fairly large hall, where the "undirected" sounds of the beginning really come from nowhere in space. Maybe one should listen to this piece several times under changing acoustical conditions, a recording with changing conditions from chapter to chapter in the score being unthinkable anyway...

Therefore, this piece is utopian, since it draws its rules from receptive processes while exceeding the conditions of one specific space by far. This piece seems to search for its own, imaginary space.

ROBERT HP PLATZ
HELMUT LACHENMANN

**TOCCATINA**

A *toccata* is a piece intended to challenge and display a musician's command of her instrument; the word *toccata* implies a short *toccata*. But this is only half of the meaning of Lachenmann's clever choice of title. In English and in French, a violinist "plays" (*joue*) the violin, while in Italian and in Spanish, she "touches" (*toccare, tocar*) the violin. And from the outset of this piece, the sounds are all produced by touching the screw (hair-tightener) of the bow to the string, something conceptually (and physically!) orthogonal to normal "playing" with the bow. This novel sound draws the listener in not only on its own merit, but because it is exceedingly quiet, demanding unusually intense concentration from the listener. Variations on this sound are developed while traversing precisely-notated pitches over three octaves, notated with one staff for the left hand, one for the right. Rhythm and contour are kept simple to provide an anchor for the ear. The minimally-sustaining blips transition to a controlled drumming of the stick on the strings, and finally to a series of pairs of contrasting sustainable noises, which are eventually sustained fully and tapered into absolute silence. Helmut Lachenmann was born, raised, and educated in music theory and piano performance in Stuttgart; he returned there in 1981 to teach composition and theory at his alma mater, the Stuttgart Musikhochschule. The Second Viennese School of composition, particularly Webern, inspired him; his introduction to and subsequent study with Luigi Nono, dating from the 1957 Darmstadt summer courses, greatly affected his artistic vision. He attracted much international attention with his compositions when he moved from using timbre as merely one of several tightly-controlled parameters, to relentlessly pursuing new timbres, and ways in which to build structure and drama from them. Lachenmann has called his technique *musique concrète instrumentale*, and has likened his process to "building an instrument" out of a collection of innovative sound-producing methods, and then finding a way to write a suitable piece for each new "instrument." His approach was fully realized for perhaps the first time in 1969 and 1970, in his cello piece *Pression* ("pressure") and his piano piece *Guero* (after the Latin American instrument). The former builds tension and propulsion from an exploration of the often unstable sounds that can be produced by applying pressure in different ways to several parts of the cello with various parts of the bow, hand, and fingers. The latter has the pianist exclusively scrape his fingernails along the surface of the keys, the tuning pins, and the strings. Some detractors, such as Henze, seem to have misunderstood Lachenmann's music, interpreting it as something negative, meant to oppose all attempts to produce tones in a natural manner. In response, Lachenmann has taken to writing and lecturing widely on his music, explaining that his devotion to new constellations of sound is inherently positive. His supporters have awarded him many accolades, including the coveted Ernst von Siemens prize in 1997.

*notes and biography by Eric Rynes*