

PIANO&

Mittwoch, 7. Juli 2021
19.30 Uhr
Kleines Studio
Universität Mozarteum
Mirabellplatz 1

PROGRAM

What you will hear tonight is a first attempt to create an immersive and interactive concert, edging into a theater play (to be continued).

The notes of this program are not intended to be read before the concert, but rather after.

Many special thanks to:

Bundesministerium Kunst, Kultur, Öffentlicher Dienst und Sport

SKE Austromechana

Institut für Neue Musik – Studio für Elektronische Musik – Universität Mozarteum Salzburg

And everyone who helped, advised, supported, and encouraged me!!!

Helmut Lachenmann	Guero
John Cage	A room
Matthias Lebacher	...filled with water – (UA)
Peter Ablinger	voice and piano – Book I/1 : 1. Guillaume Apollinaire
Matthias Lebacher	(Alvin Lucier/William Byrd) Everything is Royalties – (UA)
Veronika Mayer	i favour the dark (scattering #4) – (UA)
Mauricio Kagel	MM51
Alexander Bauer	the three bodies – (UA)
Pierre Jodlowski	Série Bleue

Concept & Performance: Matthias Lebacher

HELMUT LACHENMANN:

GUERO (1970/1988)

This dialectical reversal of the internal hierarchy of instrumental sound takes a much more radical turn in the later piece Guero. The piano is treated as if it were a guero: With his fingernails, and without ever pressing any key, the pianist makes silent glissandi, which obey very precise determinations; there are indeed several „playing areas“ – the front of the white and black keys, their upper surfaces, the pegs, the strings between the pegs, or the felt strip – for these glissandi whose durations, speeds, intensities, and points of support (the „nodes“) are minutely differentiated. And to these fricative sounds, the composer contrasts the pizzicati obtained by treating various „regions“ of the piano in a percussive manner, as well as the sounds of the pedal. (After Peter Szendy)

JOHN CAGE:

A ROOM (1943)

Composed in 1943, originally conceived as the third part of She Is Asleep. The piece uses very few keys, whose strings are prepared with diverse bolts and screws. This piece is one of the earliest instances of the use of rhythmic proportions to govern the structure of individual movements and/or whole works. The proportion is 4, 7, 2, 5; 4, 7, 2, 3, 5 and it affects only the microstructure of the pieces. (John Cage/Matthias Leboucher)

MATTHIAS LÉBOUCHER:

...FILLED WITH WATER (UA) (2021)

Water is probably one of the most recurrent inspirations in 20th century French music, since Ravel and Debussy. This vital element has different physical and acoustic properties than air, the environment in which we usually listen to music, day after day. This moment invites the audience to gently suffocate for a few minutes, to overcome one's fear, then to fully imagine and embrace the aquatic world. This piece, which features the use of a special talk-box functioning as a real throat speaker, is also conceived as a continuation of the previous piece, including the „unpreparation“ of the strings. (Matthias Leboucher)

PETER ABLINGER:

VOICE AND PIANO – BOOK I/1 : 1. GUILLAUME APOLLINAIRE (1998)

I like to think about Voices and Piano as my song-cycle, though nobody is singing in it: the voices are all spoken statements from speeches, interviews or readings. And the piano is not really accompanying the voices: the relation of the two is more a competition or comparison. Speech and music is compared. We can also say: reality and perception. Reality/speech is continuous, perception/music is a grid which tries to approach the first. Actually the piano part is the temporal and spectral scan of the respective voice, something like a coarse gridded photograph. Actually the piano part is the analysis of the voice. (Peter Ablinger)

On the morning of December 24, 1913, a few years before his death, Apollinaire recited three fragments of his book „Alcools“ („Le Pont Mirabeau“, „Marie“ and „Le Voyageur“) in front of the Pathé recording device of a visionary linguist, Ferdinand Brunot. Apollinaire himself would later confirm his astonishment: „After the recording, my poems were played back on the machine and I did not recognise my voice at all.“

MATTHIAS LÉBOUCHER:

(ALVIN LUCIER/WILLIAM BYRD) EVERYTHING IS ROYALTIES – (UA) (2021)

To replace Alvin Lucier's Nothing is Real (Strawberry fields forever), piece of 1990 originally planned for this concert, and which was recently banned from performance by the rights holders of a famous British band, for openly quoting its melody. This adaptation uses the same configuration as Lucier's work, using different (royalty-free) melodic materials, from the song „Triumph, with pleasant melody“ of William Byrd (1539/40–1623), another very famous English musician. It is both a tribute to Alvin Lucier, and a non-homage to the band he celebrated with his original work. (Matthias Leboucher)

VERONIKA MAYER:

I FAVOUR THE DARK (SCATTERING #4) (2021)

FOR PIANO AND LIGHT SENSOR-CONTROLLED SPEAKERS

How can the character of electronic sounds be transferred to acoustic instruments?

Is it possible to adapt gestures of controlling electronic sound generators to an instrument?

I favour the dark has a special focus on body gestures to trigger sound manipulation and on a special, paradox soundscape: the typical piano sound – performing with fingers on the keys – is absent. Sound is generated by various objects and by specially built speakers, which transform light into sound. The piano is a sounding body and very much a sound controller – just like a MIDI controller is used for the manipulation of electronic sounds. Pitch and character of the light sensor-controlled speakers are changed by intensity of light. Thus, various degrees of darkness and brightness are affecting the soundscape and our perception as well. Do light and sound correspond? Is this a performance, a piano? What do we listen to? (Veronika Mayer)

MAURICIO KAGEL:

MM51 (1971)

Rather as in Schönberg's Accompaniment to a cinematographic scene, the theme of this piano piece is the threat of unspoken fears and dangers. But in contrast to Schönberg's orchestral composition, which is written in the autonomous musical language of expressionism, the present piece uses only stereotyped formulae, drawn from the kind of commercial music familiar to every viewer. By deliberately rejecting a current "contemporary" style, I tried a different starting point for a problem that allows for contrasting solutions and realisations.

Already with the first chords of the piece, the listener may recognise that repertoire of acoustic anecdotes which is readily dissociable from the illustration of moving pictures. But the relationship of this music with the representation of disturbing Situations – which are only vaguely, rather than precisely, etched in the listener's memory – permits a collage-like treatment of various film scenes. And thus, from dramatic situations of disparate origin, a particular, renovated mental image can be created. (Mauricio Kagel)

ALEXANDER BAUER:

THE THREE BODIES (UA) (2021)

The title „the three bodies“ refers to the so-called „Three-Body problem“, the problem of taking the initial positions and velocities (or momenta) of three point masses and solving for their subsequent motion. While this problem is predominantly found in celestial mechanics (which deals with the motions of object in outer space), the idea of three bodies behaving in unpredictable ways is similar to the setup of the piece. The three bodies (piano, drum and metal sheet) form a system which produces sound via feedback-loops, which are changing in ways that even the person who is playing cannot predict which frequencies will sound. (Alexander Bauer)

PIERRE JODLOWSKI:

SÉRIE BLEUE (2013)

[...] This piece is directly inspired by my personal experience of apprehending the monochrome blues of painter Yves Klein. It is about exploring an apparently minimal territory that very gradually reveals tense contours, jagged lines, systems of resonance and echoes. [...] For, as in the perception of Klein's monochrome blues, there comes a moment when the mind can only escape from this closed space, letting itself be carried away by another logic, personal and contaminated by the obsession of color. (Pierre Jodlowski)

VERONIKA MAYER

Veronika Mayer is a composer, sound artist and musician, active both in experimental electronic and instrumental music. She creates instrumental and electroacoustic compositions as well as sound installations and is performing with the laptop in the context of free improvisation. She explores the effects of most subtle nuances of sound modulation and the interaction of sound material and space. Natural given phenomena and sounds are the basis of her work, always emphasizing hardly perceptible elements. Focused auditive perception and the creative process by itself are characteristic for her works. This results in reduced forms which are clearly defined by inherent sound structures, following the inner behavior and characteristic of each sound. Various collaborations with musicians, writers, video and visual artists. Lecturer at the IEM (Institute of Electronic Music and Acoustics, University of Music and Performing Arts Graz).

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ALEXANDER BAUER

Alexander Bauer was accepted at the Mozarteum University in Salzburg in the winter semester 2003/04 and was a young student in Hannfried Lucke's organ class until 2012. He is a prizewinner of several organ competitions, including „Jugend musiziert“, where he won first prize in 2006 and 2009, as well as the special prize of the Deutsche Stiftung Musikleben and a scholarship from the Jürgen Ponto Foundation in 2006, the „Heidelberg Organ Competition for Young Organists“ and the international „Quimby Organ Competition“ in London. Concert engagements have taken him to Germany and surrounding countries. Since 2012 he has been studying composition at the Mozarteum University with Christian Ofenbauer and Achim Bornhöft and continues to study organ with Hannfried Lucke and Wolfgang Kogert. His compositional work includes instrumental pieces ranging from solo to larger ensemble works, electroacoustic compositions, multimedia works, and stage music. A large part of his work involves the use of computer-based technologies in the compositional process. His music is performed locally and abroad, including at the Salzburg Biennale, as part of the „Young Directors Project 2014“ at the Salzburg Festival, at the ZKM Karlsruhe, at the festival „Inter-“ in Glasgow, at the festival Dialoge Salzburg, at the stART Festival Salzburg and at Zeitimpuls Innsbruck, including commissions for oenm, Ensemble NeuRaum, Platypus Ensemble, NAMES, ensemble chromoson, among others. In 2020 he was granted the Jahresstipendium für Musik from Land Salzburg.“ He is active as a performer in the ensembles „NAMES“ and „oenm“.

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MATTHIAS LÉBOUCHER

Matthias Leboucher began to play the piano at the age of 5. After studying with Bernard Job in Blois, he obtained in 2011 a Licence-DNSPM (Bachelor) at the Pôle Supérieur Paris-Boulogne-Billancourt (PSPBB) with Marie-Paule Siruguet. He occasionally benefits from the teaching of Françoise Thinat, Paul Badura-Skoda, Alexandre Tharaud. In 2010 he was awarded the Mention-Spéciale Maurice Ohana from the 9th Orléans International Piano Competition. In 2014 he created the New Art and Music Ensemble Salzburg with his colleague Josef Ramsauer and 8 musicians. They perform new music in Austria, Germany, Italy, Korea, Spain, Lithuania...

As an improviser and a jazz musician, he regularly plays with different bands from duo to big-band with jazz violinist Florian Willeitner and in the band Mashed Peas. He develops as well his solo project. After studying harmony, analysis, Orchestration (in the class of Alain Louvier) he obtained in 2013 his Bachelor Composition at the PSPBB with Jean-Luc Hervé, and benefits from the teaching of Yan Maresz and Denis Dufour in electroacoustic music. He studies from 2013 under Tristan Murail and Achim Bornhöft at the University Mozarteum Salzburg, and obtains his Master degree in 2017. His music is performed in France, Germany, Austria (Aspekte Festival, Dialogue Festival, Crossroads Festival...), China (Shanghai's 9th New Music Week 2016), Lithuania (Gaida Festival) by ensembles such as Court-Circuit, oenm, Synaesthesia, Collect/Project, Interface, NAMES etc. In 2020 he received the Startstipendium from Austrian Bundeskanzleramt, for the realization of PIANO&.

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