

institut für elektronische musik und akustik



Open CUBE – Konzertreihe Live-Elektronik

Studierende des Masterstudiengangs „Performance Practice in Contemporary Music“ von David Pirrò



Montag, 29.06.2015, 20 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

Abschlusskonzert der Lehrveranstaltung "Live-Elektronik". Studierende des Studiums Performance Practice in Contemporary Music PPCM spielen drei Werke für akustische und elektronische Instrumente der Komponistin Kaija Saariaho.

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her studies and research at IRCAM have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics. Although much of her catalogue comprises chamber works, from the mid-nineties she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin* and *Adriana Mater* and the oratorio *La Passion de Simone*.

Programm:

Frises

for Violin and Live-Electronics

2011

Sophia Goidinger-Koch

– Violin

I. Frise jaune

II. Frise de fleurs

IV. Frise grise

"Frises was born of violinist Richard Schmoucler's request who told me his idea of combining different works around Bach's second partita for solo violin, particularly in relation to the last part, the Chaconne. He asked me to compose a piece to be performed after Bach's Chaconne and start it with the note that ends this second partita movement, the D. [...]"

To expand the ideas and possibilities of the instrument, I added an electronic dimension to the work. According to its character, each part has a different processing. In general and in accordance with the score, prepared sound materials are set off by the musician during the piece. These materials are completed by real-time transformations of the violin sounds. [...]"

The titles are inspired by the mathematical ideas mentioned above but also by Odilon Redon's painted friezes which I saw recently in an exhibition dedicated to his work; especially the Yellow Frieze, Frieze of Flowers and Gray Frieze.

Frises was composed for and dedicated to Richard Schmoucler, and commissioned by the Borusan Art Centre, Istanbul."

Kaija Saariaho

Près

for Cello and Live-Electronics

1992

Anaïs Favre-Bulle – Electronics

Estèban Belinchon de la Banda – Cello

Parts I & III

“Près for solo cello and electronics emerged at the same time as Amers, a concerto for cello and chamber orchestra. The musical material in the two works is to a large extent the same, but it is used in very different ways, and in terms of form and dramatic structure the pieces are strikingly different. The only identical elements are certain passages for the solo instrument and a few of the electronic materials. Both works were produced at IRCAM, and a few of the electronic component is very important in each case; in Près the electronics continue and expand the musical gesture of the solo instrument in many different directions.[...]

As a whole the electronic element consists of synthetic sounds, modified cello sounds stored in the computer, and real-time sound processing. This latter element has made use of resonating filters and different types of delay, space-filtering, and transposing techniques. The programming work was realised by Xavier Chabot and Jean-Baptiste Barrière at IRCAM.

The title of the work links to its sister-work (Amers, a nautical term for a leading marks or landmarks), and also to Paul Gauguin's painting By the Sea; and hence to the experience of the sea itself and waves, their different rhythms and sounds, stormy weather and calms. In other words: material, wave shapes, rhythmic figures, timbres. The charging up of the music and the ultimate release of that charge.

Près is dedicated to Anssi Karttunen, with whose collaboration I completed the piece, and who gave the first performance in Strasbourg on 11th November 1992.”

Kaija Saariaho

Folia

for Double bass and Live-Electronics

1995

Jonathan Heilbron – Double bass

Alexandra Radoulova – Electronics

**Konzerte der “International Conference on Auditory Display”
ICAD 2015 Graz**

08.07.2015 20h00 – ICAD Soundnight

Forum Stadtpark

09.07.2015 20h00 – ICAD in Space

MUMUTH Ligeti Saal

Details zur Open CUBE Konzertreihe unter:

<http://iem.kug.ac.at/veranstaltungen/open-cube.html>