

Schallfeld Ensemble . KORPUS I

Alexander Khubeev don't leave the room, for performer, flute, clarinet, trombone, percussion, piano, violin, cello, electronics, live-video (2020)

Joseph Brodsky's poem "Don't leave the room" today doesn't lose its relevance, but, moreover, becomes even more important, especially in Russia. The ideas of (self)censorship, as well as loneliness and even internal emigration, embedded in it, become key in this composition. However, the text is used here in an unusual way, since the soloist reads it in sign language, and the syntax of the verbal language undergoes changes during sign language translation. Musical material develops largely starting from the word, like in vocal music, but as a result, the composition and its dramaturgy are based on various interactions of the music not only with the text, but also with the visual part (gestures and video), which has its own line of development, gradually involving other sign and non-verbal languages in the interaction. Such a connection imposes additional allusions and metaphors, thanks to which the poem acquires new meanings in this composition.

(Alexander Khubeev)

khubeev.ru

Misato Mochizuki Voilages, for flute, clarinet, piano, violin, viola, cello (2000)

Mochizuki:

Reading the essay "In Praise of the Shadow " by Japanese writer Junnichi Tanizaki has opened my eyes once again to the beauty and profundity of Japanese culture. The dark side, the ambiguity inherent in any representation or object, coincides with my current musical concerns about filtering timbres and rhythms. Filtering means to take something away from an object, but also to add a mediator, a veil between the object and its sensory perception, introducing a dual uncertainty about the lost reality and the reliability of our senses.

(Source: <https://www.breitkopf.com/work/8022/voilages>)

misato-mochizuki.com

Claudio Panariello To learn the obscene art of suffering pain, for flute, clarinet, saxophone, percussion, piano, violin, viola, cello, double bass, electronics (2022)

"A chief characteristic of the contemporary experience of pain is that it is perceived as meaningless. We no longer possess a meaningful context within which to find support and orientation when faced with pain. We have completely lost the art of suffering pain. "

(Byung-Chul Han, The Palliative Society, 2021)

Deeply inspired by the thoughts of the South Korean philosopher, "To learn the obscene art of suffering pain" comes from the urge to carve out a sacred mental and sonic space where the idea of suffering pain is not cut off from the aesthetic imagination. Pain has here space and time to grow and to bring out a narrative. It is slow. It has a colour and a scent. Yearning to escape from the anaesthetized contemporaneity that suppresses the aesthetics of pain, the piece wants to reflect on how it can be narrated and even sung, draping it in the semblance of beauty

"To learn the obscene art of suffering pain", for an ensemble of nine instruments plus a second ensemble of eight speaker cones put in feedback with themselves, has been written for and dedicated to Schallfeld Ensemble.

(Source: Program notes UA Schallfeld 2022)

claudiopanariello.com