

## Schallfeld Ensemble . KORPUS I

**Carola Bauckholt** Keil (Wedge) (2000)

"Wedge, a three-sided prism which penetrates with an edge (edge, sharpness) between two bodies to remove this by means of one on the back (head) to the effect the coming strength of each other. On this occasion, the strength disassembles itself after the "parallelogramme of the forces" in two side forces which become big, the smaller the corner, so the more sharply is the wedge.

Consequently can be exercised with a wedge big pressure on two bodies which tangle to the wedge sides or flanks. The wedge owes his numerous use forms to these qualities. It is the basis of all splitting and sharp tools, also he belongs to the most important machine parts, because he delivers superior means to the connection of single parts." (from Meyers encyclopaedia)

This piece is a commission of Wallraf-Richartz Museum in Cologne and is dedicated to Thürmchen Ensemble.

[carolabauckholt.de](http://carolabauckholt.de)

**Christophe Bertrand** Madrigal, for soprano, flute, clarinet, percussion, piano, violin, cello (2005)

The three sections of "Madrigal" are based on three texts that - as different as they may seem stylistically (narrative, descriptive and philosophical) are actually very close in regard to how the words are linked, which is simply by enumeration.

The first text is taken from the Cosmicomiche by Italo Calvino and describes the composition of a lunar milk that old Qfwfq had been looking for in his youth; the second text features the titles of the chapters of "A Lover's Discourse" by Roland Barthes whose special feature is to be ordered alphabetically;

finally the third section is a detailed and disgusting description of the monster Quaresmeprenant taken from a play by the 16th century playwright Rabelais.

The relation to Monteverdian madrigal are manifold and similarities can easily be found: the soloist voice accompanied by a few instruments with moments of overlapping in the counterpoint of melodic lines, the number of stanzas and an idyllic subject matter with burlesque and satirical moments.

[christophebertrand.fr](http://christophebertrand.fr)

**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](http://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: [www.breitkopf.com/work/8022/voilages](http://www.breitkopf.com/work/8022/voilages))

[misato-mochizuki.com](http://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](http://claudiopanariello.com)