

Schallfeld Ensemble . KORPUS I

Carola Bauckholt Keil (2000)

"Keil, ein dreiseitiges Prisma, das mit einer Kante (Schneide, Schärfe) zwischen zwei Körper dringt, um dies vermittelt einer auf dem Rücken (Kopf) zur Wirkung kommenden Kraft voneinander zu entfernen. Hierbei zerlegt sich die Kraft nach dem "Parallelogramm der Kräfte" in die zwei Seitenkräfte, die um so größer werden, je kleiner der Winkel, also je schärfer der Keil ist. Infolgedessen lassen sich mit einem Keil große Drücke auf die zwei Körper ausüben, die sich an die Keilseiten oder Flanken anlegen. Diesen Eigenschaften verdankt der Keil seine zahlreichen Anwendungsformen. Er ist die Grundlage aller spaltenden und schneidenden Werkzeuge, auch gehört er zu den wichtigsten Maschinenteilen, da er ein vorzügliches Mittel zur Verbindung einzelner Teile abgibt." (aus Meyers Konversationslexikon)

Dieses Stück entstand im Auftrag des Wallraf-Richartz Museum in Köln und ist dem Thürmchen Ensemble gewidmet.

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

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: 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