

Michel Gonneville - Abel : L'a-mort

Abel: l'a-mort is a work developed from materials taken from my "operatic proposition" L'hypothese Cain, whose libretto was written by Alain Fournier. In this rereading of the myth of Cain and Abel, if the first always kills his brother, he does it by accident more than by jealousy. Here, it is rather Abel who is jealous of his brother and jealous of the carnal and tender love that Cain experiences with his sister Adah, while he himself submits to the delusions of Eve, their mother, who lives terrified by God since the punishment she and Adam was endured during their expulsion from the earthly paradise. Here the Saxophone quartet exists as a symbol of the life, which leaves its body little by little. I chose to insert in the middle of these descents an arrangement of the music of the love scene between Cain and Adah, a scene which Abel witnesses and which will lead him to make a gesture provoking the fatal anger of his brother. The music for this love scene, shaped like a large arch, employs a "natural" microtonality (with accidentals in quarters, fifths and sixths of a tone). As an introduction to the initial chromatic descents, I chose to broadcast the recording of the few seconds of the scene where Cain, furious, violently pushes his brother and involuntarily causes his death. The title, Abel: l'a-mort, with its privative a, plays on the ambiguity of love and death evoked here. Love, rather than fear and submission, might have saved Abel from death.  
Translation: Dániel Péter Biró

Juan Vassallo - I am a strange loop

The concept of a strange loop was proposed and extensively discussed by Douglas Hofstadter by inquiring about whether our self and consciousness can arise out of mere organic matter, where the self comes from, and how our selves can exist in the minds of others. A strange loop is a cyclic structure that goes through several levels in a hierarchical system, a unique abstract feedback loop inhabiting our brains. This piece aims to reflect on the concept of strange loop and its possible translation into a musical narrative as processes of formalization involving analyzing, remapping, and resynthesis of musical information from a preexistent composition (Canon a 2 from The Musical Offering BWV 1079 by J.S. Bach), using computational methods.

Orjan Sandred - Engrammes

An engram is the trace of a memory in the brain. Engrams exist physically through the constellation of interconnected neurons. Engrams and our ability to memorize – and to forget – is central in music. We understand a musical event in relation to events that existed earlier in the composition and now only survive in our memory.

Engrammes for saxophone quartet and live electronics begins with a forceful 2-minute ending. The music continues however, and most of the piece paints how the impact of these 2 minutes exists in our memory, and how the impression transforms and fades away.

The music is based on a quartertone harmony. The computer listens to the performers and extends the chords they play, based on the pitches it detects. In some sections, the micro-intonation in the live electronic part is closely conducted by the saxophones' performance. All electronic sounds are generated through sound synthesis.

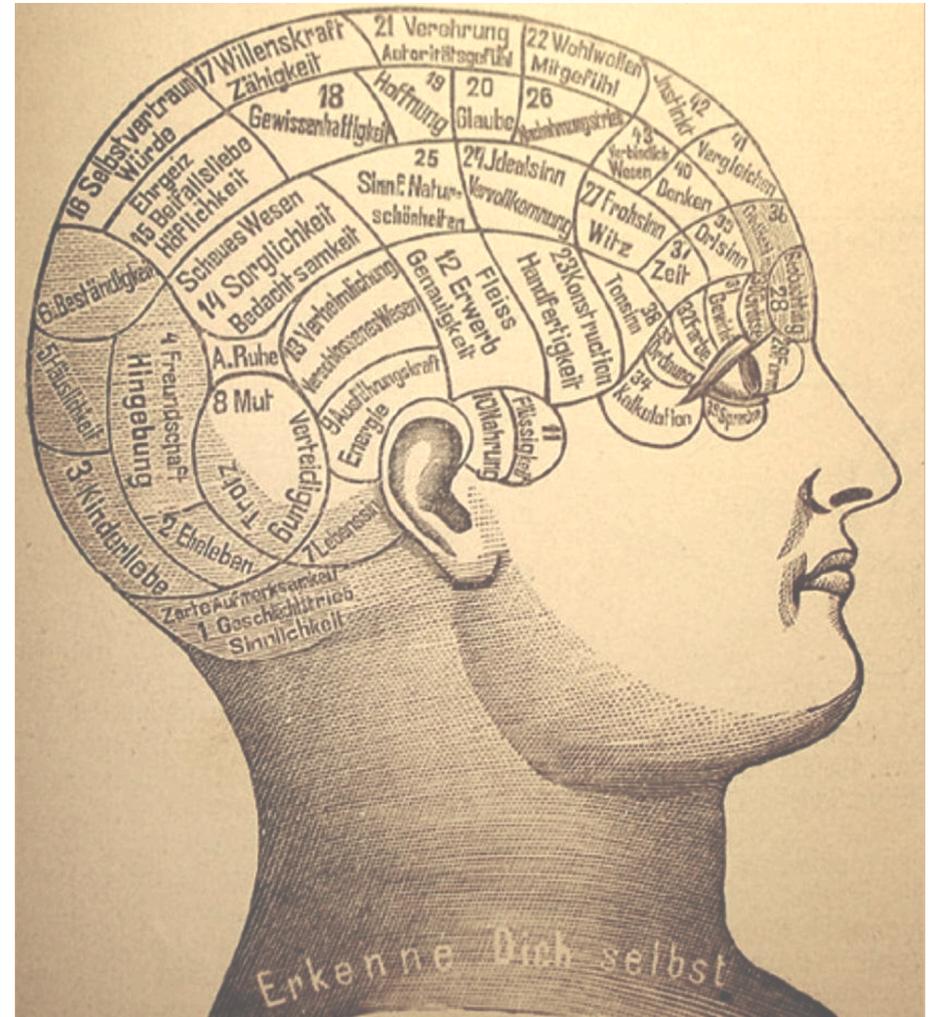
- Ö. Sandred

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Dániel Péter Biró Migdalim Bavel (Towers of Babel)

The melodic material of Migdalim Bavel is based on four songs: a recitation of the Koran (Surah al Qadr), a trope from the Jewish Torah (Genesis 1: 1-2), a Hungarian lament (from the Somogy region) and a plain-chant from St. Gallen (Codex Einsiedeln 246). Each saxophone transforms the melodic fragments of a given song; sometimes the saxes intertwine, sometimes they play in counterpoint, and they always breathe together. As the piece progresses, certain phonetic elements of the songs gradually reveal their melodic shadows, until translations of the Hebraic text of Genesis 11: 1 are heard: "... and the whole earth had one language and the same words. «

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## Sounding Philosophy: Intuition and Intercontinental Dialogues

CONCERT - MARCH 4, 19:30 in Studio A

and in Festival Montréal Nouvelles Musiques, Agora Hydro-Québec de l'UQAM, Montréal, Canada and at the SWR Experimentalstudio, Freiburg,

