

Michel Gonneville - Abel : L'a-mort

Abel: l'a-mort is a work developed from materials taken from my "operatic proposition" L'hypothèse 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.

Örjan 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.

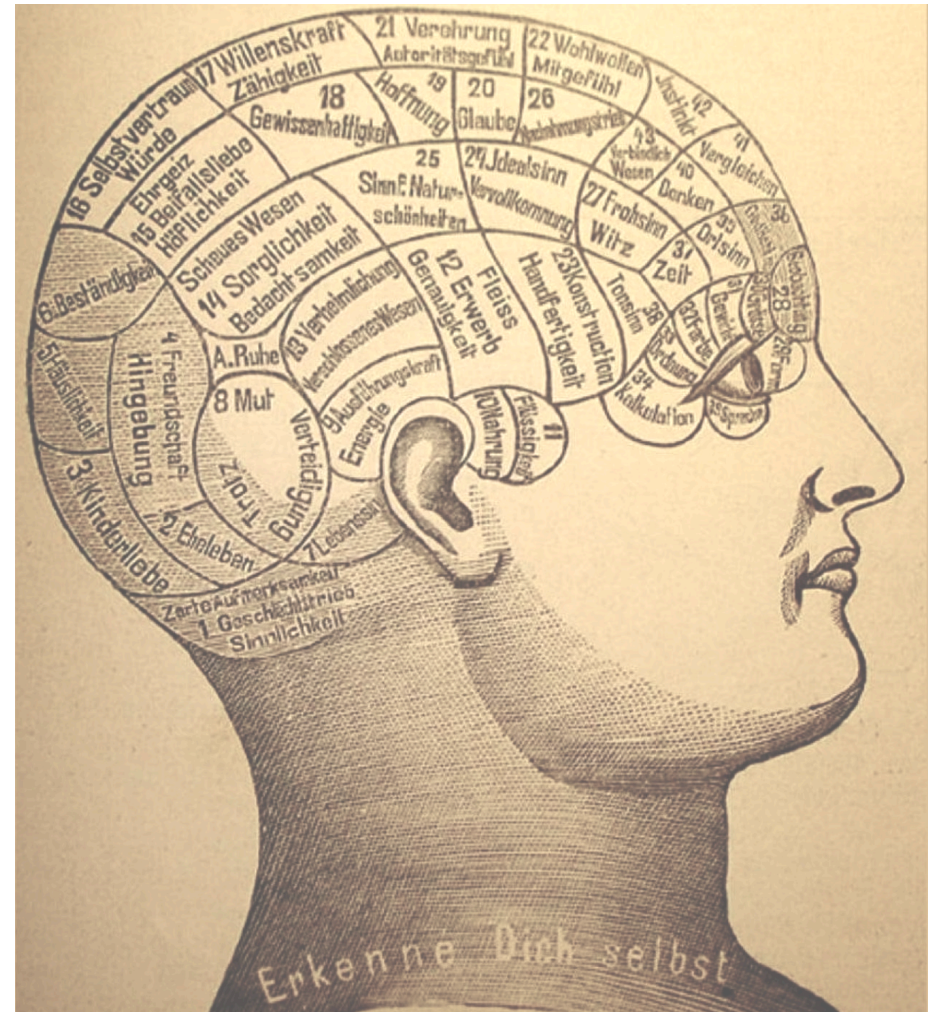
- Ö. Sandred

This work was commissioned by Quasar with the financial support of the Quasar Creative Fund.

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. «

Many thanks to: Jostein Gundersen, Dean of Research, KMD, Randi Rolvsjord, Dean, Grieg Academy, Zsófi Surján, Erik Håkon Halvorsen, Thomas de Ridder, Jill Karlstad, Olav Tveitane, Hans Knut Sveen, Kai Wessel, Margit Kern, Katharina Bäuml, Örjan Sandred, Quasar Saxophone Quartet (Marie-Chantal Leclair, Mathieu Leclair, André Leroux, Jean-Marc Bouchard) Bjarte Bjørkum, Davide Bertolini, Cem Arapkirilgolu, Anette Andersen, Hilde Kristin Kvalvaag, Qinglin You, Morten Norheim, Arthur Pierre Antoine Hureau-Parreira, Emiliano Ortiz Benítez, Adrià Torres Amorós, Andrea Nagy, Stefanie Haupt, Guillaume Barrette, Juan Vassallo, Ana Maria Oancea, Walter Boudreau, Joachim Haas, Michael Acker, Sergej Tchirkov, Thomas Hummel, Festival Montréal Nouvelles Musiques, SWR Experimentalstudio, the Norwegian Artistic Research Program, The Faculty of Fine Art, Music and Design, University of Bergen.



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,

People are kindly asked to TURN OFF their cellphones ahead of the performance.

Part 1: Intuition

Karin Haußmann, *an der Stimme erkannt*

Ensemble Mixtura:
Margit Kern, accordion
Katharina Bäuml, shawm

Dániel Péter Biró, *De Natura et Origine*
Kai Wessel, countertenor
Ensemble Mixtura:
Katharina Bäuml, shawm
Margit Kern, accordion
Dániel Péter Biró, Thomas Hummel, SWR Experimentalstudio,
Arthur Pierre Antoine Hureau-Parreira, live electronics

- Intermission -

Refreshments in the cafeteria

21:00 in Studio A

Part II: Intercontinental Dialogues

Hongshuo Fan, *Conversations in the Cloud*
(world premiere of duo version)
for baritone saxophone, bass clarinet, AI, and video
Andrea Nagy, clarinet
Jean-Marc Bouchard, baritone saxophone
Hongshuo Fan, Michael Acker, Joachim Haas,
SWR Experimentalstudio, Guillaume Barrette, live-electronics

Michel Gonnville, *Abel: l'a-mort*
for spatialized recorder and saxophone quartet
Jostein Gundersen, recorder
Quasar Saxophone Quartet
Arthur Pierre Antoine Hureau-Parreira, Guillaume Barrette,
electronics

Juan Vassallo, *I am Not a Loop* (world premiere)
for recorder, harpsichord, synthesizer saxophone quartet
and live electronics
Jostein Gundersen, recorder
Hans Knut Sveen, harpsichord
Quasar Saxophone Quartet
Juan Vassallo, Arthur Pierre Antoine Hureau-Parreira,
Guillaume Barrette, live electronics

Örjan Sandred, Engrammes (2020)
for saxophone quartet and live electronics
Quasar Saxophone Quartet
Örjan Sandred, live electronics
Commissionned by Quasar with the financial support of
the Quasar Creative Fund.
Dániel Péter Biró Migdalim Bavel (Towers of Babel)
for countertenor, shawm, accordions, saxophone quartet
and live electronics
Kai Wessel, Countertenor
Ensemble Mixtura:
Katharina Bäuml, shawm
Margit Kern, accordion
Sergej Tchirkov, accordion
Quasar Saxophone Quartet
Dániel Péter Biró, Arthur Pierre Antoine Hureau-Parreira,
Guillaume Barrette,live electronics

De Natura et Origine: Text of Composition
Movement 1:
Ex omnibus supra dictis clare apparet, nos multa percipere, et
notiones universales formare.
From all that has been said above it is clear, that we, in many cases,
perceive and form our general notions:

Movement 2:
Exodus 3,14:
וַיֹּאמֶר אֱלֹהִים אֶל־מֹשֶׁה אֶהְיֶה אֲשֶׁר אֶהְיֶה וַיֹּאמֶר כֹּה תֹאמַר לִבְנֵי יִשְׂרָאֵל
אֶהְיֶה שְׁלַחְנִי אֵלֵיכֶם:
So shall you say to the children of Israel, I will be has sent me to
you'[1]

Movement 3:
Ex singularibus nobis per sensus mutilate, confuse et sine ordine ad
intellectum repraesentatis et ideo tales perceptiones c o g n i t i o
nem ab experientia vaga vocare consuevi.
From particular things represented to our intellect fragmentarily,
confusedly, and without order through our senses: I have settled to
call such perceptions by the name of knowledge from the mere
suggestions of experience.

Movement 4:
Ego sum qui sum, et consilium meum non est cum impiis; sed in lege
Domini voluntas mea est
I am that I am, and my counsel is not with the ungodly: but in the law
of the Lord is my will: Alleluia.

Movement 5:
Ex signis, ex. gr. ex eo, quod auditis aut lectis quibusdam verbis
rerum recordemur, et earum quasdam ideas formemus similes iis, per
quas res imaginamur. Utrumque hunc res contemplandi modum
cognitionem primi generis opinionem, vel imaginationem in
posterum vocabo.
From symbols, from the fact of having read or heard certain words we
remember things and form certain ideas concerning them, similar to
those through which we imagine things. I shall call both these ways of
regarding things knowledge of the first kind, opinion, or imagination.

Movement 6:
Exodus 3,14:
וַיֹּאמֶר אֱלֹהִים אֶל־מֹשֶׁה אֶהְיֶה אֲשֶׁר אֶהְיֶה וַיֹּאמֶר כֹּה תֹאמַר לִבְנֵי יִשְׂרָאֵל
אֶהְיֶה שְׁלַחְנִי אֵלֵיכֶם:
So shall you say to the children of Israel, I will be has sent me to you'

Movement 7:
Denique ex eo, quod notiones communes rerumque proprietatum
ideas adaequatas habemus. Atque hunc rationem, et secundi
generis cognitionem vocabo. Praeter haec duo cognitionis genera
datur, ut in sequentibus ostendam, aliud tertium quod scientiam
intuitivam vocabimus. Atque hoc cognoscendi genus procedit ab
adaequata idea essentiae formalis quorundam Dei attributorum ad
adaequatam cognitionem essentiae rerum. Haec omnia unius rei
exemplo explicabo.

From all that has been said above it is clear, that we, in many cases,
perceive and form our general notions:
From particular things represented to our intellect fragmentarily,
confusedly, and without order through our senses: I have settled to
call such perceptions by the name of knowledge from the mere
suggestions of experience.
From symbols, from the fact of having read or heard certain words we
remember things and form certain ideas concerning them, similar to
those through which we imagine things. I shall call both these ways of
regarding things knowledge of the first kind, opinion, or imagination.
From the fact that we have notions common to all human beings, and
adequate ideas of the properties of things this I call reason and
knowledge of the second kind. Besides these two kinds of
knowledge, there is, as I will hereafter show, a third kind of
knowledge, which we will call intuition. This kind of knowledge
proceeds from an adequate idea of the absolute essence of certain
attributes of God to the adequate knowledge of the essence of
things.

[1] English Translation from Etz Hayim, Torah and Commentary, David
L. Lieber et al. editors, (New York: Jewish Publication Society, 1999)
p. 330.

Dániel Péter Biró, *Migdalim Bavel (Towers of Babel)*
for countertenor, shawm, accordions, saxophone quartet and live electronics
Kai Wessel, Countertenor
Ensemble Mixtura:
Katharina Bäuml, shawm
Margit Kern, accordion
Sergej Tchirkov, accordion
Quasar Saxophone Quartet
Dániel Péter Biró, Arthur Pierre Antoine Hureau-Parreira, Guillaume
Barrette,live electronics

Quasar Saxophone Quartet:
Marie-Chantal Leclair, soprano saxophone
Mathieu Leclair, alto saxophone
André Leroux, tenor saxophone
Jean-Marc Bouchard, baritone saxophone

CONFERENCE: Intuition and Intellect within Intercontinental Musical Creation and Performance
06.03, 14:00 – 16:30, Grieg Academy, Vaktmesterbolig

Programme notes

Karin Haußmann - an der Stimme erkannt
In her composition „an der stimme gekannt“ (“known through the voice”) Karin Haussmann (*1962) reaches back to Ovid's
Metamorphoses, describing how, as described by Heraklitis, Cumaean Sibyl appears, leading Aeneas into the underworld and
is then thanked by him like a revered goddess. It is the lament of a woman who is by no means immortal, but who must not die
before a thousand years have passed, who shrinks through age and becomes invisible until only the voice, which at the very
least fate has left for her, can be heard. Haußmann gives musical expression to the pain of despair with literally painful high
notes in the shawm and the vision of shrinking and disappearing by hollowing out the sonorous landscape the piece on the
smallest intervals create a point of concentration in the piece. At the end of the composition, only an echo of sound remains,
until this also fades away.
Text: Silke Leopold. Translation: Dániel Péter Biró

Dániel Péter Biró - De Natura et Origine
The composition De Natura et Origine is part of my Ethica composition cycle. The piece based on a text from the second
chapter "On Nature and the Origin of Mind" of Baruch Spinoza's Ethics. With this composition I tried to translate Spinoza's
philosophical ideas about perception into musical material and musical form. In this context, spoken, sung, and instrumental
forces exist in dialogue, thereby representing musical layers of meaning within a multi-movement form. The melodic material for
the composition comes from two cantus firmi based on the Torah melodies of Spinoza's Amsterdam synagogue and on
Portuguese Gregorian chant from the time of the Jewish expulsion. These melodies can also be heard in their original form with
the setting of the text "ego sum qui sum" which, in a theological context, refers to the connection between past, present and
future. The number 86, which is related to the Creator and nature in the Jewish number symbolism, plays an important role in
shaping the musical parameters. The live-electronics, created with Thomas Hummel at the SWR Experimentalstudio, also
connect to Spinoza's text, as both the pitch and timbre of the voiced text determines the spatialization of the three instruments.
In this way, the piece creates a dialogue between reading and listening to this philosophical text, connecting the time and space
of Spinoza with our own.
I am grateful to Kai Wessel, Margit Kern, Katharina Bäuml, Thomas Hummel and the SWR Experimentalstudio for the amazing
cooperation in bringing this composition to life.

Hongshuo Fan - Conversations in the Cloud
Conversation in the cloud is a live multimedia composition for two human musicians and one AI musician. The conversation
between three musicians starts at the intersection of reality and virtuality via music. Then, musicians will drive their limits
through improvisation founded on each other's music during the live performance. Finally, the two worlds slowly merge as the
conversation deepens. The AI musician is a comprehensive system that involves multiple machine learning techniques to
enhance its machine musicianship, such as deep neural networks and human body pose estimation. Thus, the combination of
live multimedia and performances from three musicians unveils a multidimensional music conversation.