

# Samtida musik

## Samtida Musik 50 år

Tisdag 23 mars 2010 19.30  
Capitol S:t Eriksgatan 82

**Magnus Andersson, gitarr**  
**Pascal Gallois, fagott**  
**Rohan de Saram, violoncell**

Paolo Cavallone (1975)

Dai Fujikura (1977)

Richard Carrick (1971)

Elliot Carter (1908)

Daimon, fagott, gitarr och violoncell (2009)

The voice, fagott och violoncell (2007)

Les Scènes Acoustique, gitarr (2010)

Figment, violoncell (1995)

Figment 2, violoncell (2001)

– Paus –

Luciano Berio (1925–2003)

Jose Sánchez Verdú (1968)

Gianvincenzo Cresta (1968)

Sequenza XII, fagott (1995)

Nada, violoncell och gitarr (2007)

Gesti da un diario, fagott, gitarr  
och violoncell (2009)

### **Daimon – Paolo Cavallone**

Socrates' "Dáimon" (Δαίμων), a supernatural being between mortals and gods, such as inferior divinity and ghost of dead heroes. A defragmented melody tries to recompose itself crossing the piece up to invade the micro-dynamics and becoming something else from itself. Such melody (intended moreover as classical, poetic reverberation) crumbles in its proliferations and opens to different sonorities susceptible of different interpretations. In "zone of border," metaphysical dimensions and cyclically returning images, that border which the "Daimon" represents as symbol of Truth in its fleeting passage from darkness to light.

(Paolo Cavallone) [www.paolocavallone.com/](http://www.paolocavallone.com/)

### **The Voice – Dai Fujikura**

When Pascal Gallois asked me to write a duo for bassoon and cello my first idea was to make an imaginary instrument by combining these two instruments which share a fairly similar pitch range.

However, rather than starting the piece with a two line counterpoint, I imagined the opening section to be like listening to twins talking: one talks but the other finishes the sentence.

Pascal then gave me a series of multiphonics, which made me feel like a little kid in a sweet shop! I picked the sounds I liked, then I built the harmony around those multiphonics

The cello's quadruple stop, which is very classical cello writing, blends with the bassoon's multiphonics which almost fill the gaps between the four note chords played by the cello.

(Dai Fujikura) [www.daifujikura.com/](http://www.daifujikura.com/)

### **Les Scènes Acoustique – Richard Carrick**

Les Scenes Acoustiques is a four movement work for solo amplified acoustic guitar, written for and dedicated to Magnus Andersson in 2009/10. Each 'movement' or extended idea, 'evolves 'a specific sound and gestural identity from beginning to end.

The title refers to a fictitious dramatization, converting the different sounds of the guitar (plucked, hammer-on harmonics, noise dampening with thumb, etc) into characters in this dialogue, in essence, creating a theatrical scene where the acoustic sounds interact. This is the second composition in a projected cycle of works including la scene miniature for piccolo and cello (2009). Many thanks go to Magnus for his invaluable suggestions and collaboration in preparing the final version of this score.

(Richard Carrick) [www.richardcarrick.com/rc/](http://www.richardcarrick.com/rc/)

## **Figment – Elliot Carter**

The idea of composing a solo cello piece had been in the back of my mind for many years, especially since so many cellists had been urging me to do so. When Thomas Demenga asked me for this at my 85<sup>th</sup> birthday concert in Basel (in 1994) for a concert he was giving sponsored by the Naumberg Foundation in New York, I soon set to work. Thomas Demenga had already impressed me greatly when he played some of my chamber works at my 80<sup>th</sup> birthday concert in Badenweiler, Germany and especially by his wonderful recording of these works for ECM, New Series.

Figment, for cello solo, presents a variety of contrasting, dramatic moments, using material derived from one musical idea.

**Figment No. 2** was composed in the spring of 2001 as a present for the wonderful American cellist Fred Sherry, who with his outstanding instrumental and organizational abilities and his boundless enthusiasms has done so much for music.

This short Figment for solo cello recalls fragmentarily bits of the Thoreau movement of the Concord Sonata and Hallowe'en by my late friend Charles Ives, whose music I have known since 1924 and have loved these works in particular.

(Elliott Carter)

**Sequenza XII** – Luciano Berio is part of a series of fourteen Sequenze composed between 1958 and 2002. The work was written for, and dedicated to, the French bassoonist Pascal Gallois, who gave the world première on 15 June 1995. Sequenza XII is the longest of all the Sequenze, at nineteen minutes. As with the other works in the series, it reflects Berio's fascination with virtuosity, "understood not merely as technical dexterity, but as a manifestation of an agile musical intelligence that relishes the challenge of complexity" (Osmond-Smith 2001). In Sequenza XII Berio makes deliberate use of the different registers and explores the physical limits of performance through extended techniques, for example, through different uses of the tongue to modify airflow, by writing notes and phrases that are so long they require the performer to use circular breathing, the use of glissando, and multiple sounds producing by singing through the instrument while playing.

(Wikipedia)

## **Nada – Jose Sánchez Verdú**

This duo is result of my interest in both instruments. The piece is part of a cycle about the painter Goya, Lux ex tenebris (Goya-Zyklus), a long piece for solo guitar, clarinet, violin, viola and violoncello. Guitar and violoncello play together on the right part of the stage, like a duo, and the other three instruments, like a trio, on the left part. Nada is the heard of the whole cycle;

it is the result of my interest in complex musical processes and new timbral techniques.

It was premiered in Villingen–Schwenningen, Germany, by Michal M. Kasper and Jürgen Ruck, and was a commission of the State Gallery of this city for an exhibition of Goya.

(Jose Sánchez Verdú) [www.sanchez-verdu.com/](http://www.sanchez-verdu.com/)

### **Gesti da un diario – Gianvincenzo Cresta**

Gesti da un diario is a process of superimposition of two different formal ways, organized as a passage from to. The first formal way is given by three musical situations where the temporal manipulation is determining and is articulated, in the first and third window, in the passage from suspended time to rhythmic time and in the second in the contrary passage. The other formal way, that gives the beginning of the piece too, is connoted for the dissociation of the gesture between three instruments, as three autonomous lines, that is stuck without inside relations. The intervention of a new element, not foreseeable, produces the breakage of the development and provokes the beginning of the other formal way. Every situation has a relation only with his preceding analogous and is his continuation; that establishes a space listening, where the events compose again in the memory through associative phenomenon. The linked with the title (Gestures from a diary) is in the abandonment of the narration: in a diary, the speeches place themselves, break, are taken again in the following pages and the poetic contents intersect with service communications.

(Gianvincenzo Cresta)

Denna produktion har fått stöd från **CultureFrance, Konstnärsnämnden och RANK.**

#### **Kommande konserter:**

Lördag 17 april 19.30  
**Stockholm Chamber Brass**

Lördag 15 maj 19.30  
**Samtida-ensemblen** spelar **Terry Riley, In C**

Samtida Musik stöds av **Statens Kulturråd** och **Stockholms Kulturförvaltning**

Bli medlem i Samtida Musik via vår hemsida [www.samtidamusik.se](http://www.samtidamusik.se)