

Stowarzyszenie Artystyczne
"Muzyka Centrum"
Akademia Muzyczna w Krakowie
Bunkier Sztuki

Festiwal Audio Art'08

Francois Houle

klarnet, elektronika
(Vancouver)

SOLO PERFORMANCE PROGRAM

Paul Dolden (1956-)
**In a Bed Where the Moon was
Sweating. Resonance #1** (1993)
na klarnet solo i dźwięk stereo

François Houle (1961 -)
Aerials (2006)
na klarnet, fortepian preparowany amplifikowany i
sampler

John Oliver (1959-)
Dust (2003)
na klarnet i dźwięk stereo

sobota, 22 listopada, 2008
godz. 18.00
Akademia Muzyczna

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DOLDEN:

Part of the Resonance Cycle plays with the notion of intimacy in music. Like all my music the tape portion is recorded with close-miking techniques which is intended to produce a fateful intimacy with the sound sources. In this case the soloist is often surrounded with their own sound creating a dissolving of the singular with 'the other,' which is in fact the performer reflected back in a narcissistic fashion.

Beyond these elements, the Resonance Cycle also uses voice, which is perhaps the most intimate and seductive sound of all because it represents the body covered with appearances, illusions, traps, animal parodies and sacrificial simulations. However, like in all my music, these elements are multitracked to create a situation of excess and perhaps to leave us sweating in our bed of memories.

As for the philosophical and aesthetic intentions of the hand percussion parts it is well known to any consumer of media music that in order to be considered artistic you have to have an African percussionist. Like the other elements in my music, the African percussionist turns into a dense tribe of sounds, implying some form of primitive seduction or perhaps a post-modern revenge.

In a Bed Where the Moon was Sweating. Resonance #1 was recorded and produced in the composer's private studio; the live clarinet part was recorded by François Houle in December 1993. It was commissioned by François Houle with assistance from the Canada Council for the Arts. The work was premiered by François Houle on November 7th, 1993 at a Vancouver New Music Society concert. This work was reprocessed, remixed and remastered in the composer's studio in 2001-02.

The second compositional strategy featured on these two discs combines a live soloist with segments from three of these solo tape compositions. Often new tape portions are added in order to compliment the timbral quality of the soloist's instrument. In creating these works for soloist and tape, many details of the tape become masked by the soloist's sound. However, by being able to clearly hear one part, one gains a new perspective on my sound world, as the solo line often highlights fairly hidden musical gestures and directions. Moreover, one has the wonderful contrast between the tape, in which hundreds of musical parts often create anonymous massed textural effects, and hearing the soloist with all the subjectivity, subtlety and detail he/she brings. As such one could compare the soloist to a clear single line in an abstract dense visual field which creates a type of definition and clarity by its sheer contrast to the surrounding density. In other words, the tape works stand on their own but are heard in a different manner when they are combined with a soloist. Another analogy would be when viewing a crystal in which we know it is the same object even as we turn it and get different visual perspectives.

The contrast between the anonymous mass effect of the tape and the singular effect of the soloist also works as a metaphor for the relationship between the individual (the soloist) and society (the mass effect of the tape). The implication of this metaphor is discussed in the following section entitled The Possessed Individuals.

With the exception of Veils, the works on these two discs are contained within two cycles according to their relationship: the Walls Cycle contains the solo tape compositions: Below the Walls of Jericho, Dancing on the Walls of Jericho, and Beyond the Walls of Jericho. The related works for soloist and tape are the Physics of Seduction series and Luminous Hystersis. At the time of this writing, the second cycle, The Resonance Cycle, consists of the tape composition L'ivresse de la vitesse and the soloist and tape pieces In a Bed Where the Moon was Sweating. Resonance #1 and Revenge of the Repressed. Resonance #2. The Resonance Cycle will be completed with upcoming commissions from accordionist Joseph Petric, violist Rivka Golani and the Société de musique contemporaine (SMCQ).

Dust (2003) John Oliver (1959-)
for clarinet and and tape
In Dust I return to the ideas & sound world of my dramatic award-winning work El Reposo del Fuego for synthesizers and tape. That work ended with the phrase El Tiempo es polvo (Time is Dust). This work continues where El Reposo del Fuego left off, and explores the concept of time as dust. Eerily, El Reposo del Fuego took disaster, grief and loss as its themes and was written around the time of the Mexico City earthquake, and I began work on Dust, which explores the sense of dilated time that occurs during a disaster, a month

before the attack on the USA of September 11 and completed it afterward, amazed by this synchronicity.

Aerials (2006) **François Houle** (1961 -)
for clarinet and amplified prepared piano

Aerials is a suite of solo clarinet improvisations that utilizes several distinct extended techniques that I have acquired, developed, and perfected over the last decade. These techniques overlap, collapse, clash and permute into an intricate sonic web, pushing the performer to the brink of chaos.

Stylistically, I have attempted in my improvisational approach to achieve a fine balance between the physicality required in the execution of these techniques and their resulting emotional value. Thus creating an environment where the extreme conditions faced by the performer lead towards the transcendental, out-of-body experience that is much talked about by practitioners of Jazz and experimental music.

My fascination (obsession, really) with the sense of urgency and the sheer physicality that emerges from the execution of these ideas has led me to think of my instrument as a transmitter, akin to television aerials, hence the title. The notion of the performer as a medium (guru, shaman), a concept present in the music of many cultures, is somehow omnipresent here. The ritualistic quality in this music is not accidental, as most of the inspiration for my musical vocabulary on the clarinet is drawn from an eclectic range of sources, such as Solomon Island bamboo flutes, Sardinian Launeddas, Tuvan throat singing, new music clarinet repertoire, and free jazz (Evan Parker, John Carter, among others).

COMPOSER BIOS

Paul Dolden begins his career at age 16 as a professional electric guitarist, violinist and cellist. Excited by the possibilities offered by recording technologies, Paul Dolden turns to contemporary modes of production and dissemination in the creation of his music. At age 29, he wins the first of a string of European awards that establish him as a composer. Now the winner of over twenty international awards, Paul Dolden's music is performed in Europe and North America to wildly enthusiastic audiences.

In a career spanning over twenty five years, Paul Dolden has perfected his unique approach to audio technology, using it as a platform from which to launch or capture otherwise impossible musical performances. In this way, he makes his computer behave like a new, virtual orchestra and manipulates it with as much sensitivity as he would a traditional one. His compositions are characterised by a maximalist aesthetic in which hundreds of digitally recorded instrumental and vocal performances are combined in multiple layers.

Paul Dolden's music has been described as the "missing link" between jazz and rock and the high-brow concert tradition. Critics have called it "music for the information age, enlisting noise, complexity and beauty in its quest for excess," and characterised it as "apocalyptic hyper-modernism."

The early works employ a unified approach to timbral and harmonic variation. Under the influence of post-modernism, Paul Dolden's concerns have shifted to include the juxtaposition and superimposition of disparate musical styles evident throughout the Resonance Cycle of works (1992-96). Always working to surpass himself, with the Twilight Cycle of recent years Paul Dolden boldly investigates the forbidden fruit of contemporary new music—melody and dance rhythms.

John Oliver came to international attention during 1988/89 when he won six prizes for five compositions ranging from chamber to orchestral to

electroacoustic music. Among these the "City of Varese Prize" at the 1988 Luigi Russolo Competition (Italy), and the Canada Council's Grand Prize at the Canadian Broadcasting Corporation's 8th National Competition for Young Composers for his live electroacoustic work *El Reposo del Fuego*. Based on these successes, the Canadian Opera Company commissioned Oliver's first opera, *Guacamayo's Old Song and Dance* which they produced in Toronto and at the Banff Centre in 1991, the first full-length opera of their Composer-in-Residence Program.

Oliver has also been Composer-in-Residence at the Banff Centre for the Arts, Vancouver Opera, Vancouver Chamber Music Festival, and Music in the Morning, receiving commissions from them, as well as from the National Arts Centre Orchestra, the Vancouver Symphony Orchestra,

CBC Radio, CBC Radio Orchestra, Vancouver New Music, La Société de musique contemporaine du Québec, Ensemble Pierrot, and the St. Lawrence Quartet, among others.

Oliver's music has been heard at major international festivals, including the International Society for Contemporary Music World Music Days, the Juilliard School of Music Pacific Rim Festival, New Music Across America, Budapest Spring Festival, Ars Musica Festival (Brussels), Rendezvous Festival (London, England), En torno a los sonidos electrónicos (Mexico City), and the Subtropics III Music Festival (Miami, Florida), as well as in concert and on radio, in performances by The Borromeo String Quartet, Camerata Transsylvanica, Canadian Opera Company, CBC Radio Orchestra, New Music Concerts, Nouvelle Ensemble Moderne, L'Orchestre Métropolitain de Montréal, National Arts Centre Orchestra, Pierrot Ensemble, Saint Lawrence String Quartet, Société de musique contemporaine du Québec, Vancouver New Music, Vancouver Opera, and others.

Oliver's recent music combines new inventions with familiar and ancient musical materials and techniques from around the world, with a view to creating a perceptually-based, visceral listening experience. Master classes with I. Xenakis and Roger Reynolds, along with personal studies in perception, psychoacoustics, and social theory have contributed to his path. Oliver studied with composers with John Adams, Stephen Chatman, John Rea, Bruce Mather, and Philippe Boesmans. He holds a doctorate in composition from McGill University

