

Mittwoch, 21. April 2010

Programm

**18:00 Artist talk mit Pippa Murphy (Grossbritannien), moderiert
von Gerald Bennett**

19:30 Konzert, kuratiert von Françoise Barrière (Frankreich)

Françoise Barrière
(*1944)

Musique gelée (1996)

Gonzalo Biffarella
(*1961)

Memoria de rituales (2009)

Françoise Barrière

Trois modes d'air et de lamentations (2004)
für Akkordeon und Elektroakustik

Akkordeon: Viviane Chassot

Gerald Bennett
(*1942)

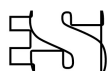
Im Eismeer (1997)

Christian Clozier
(*1945)

Sous l'être de l'étang, grenouilles rient (2006)

Françoise Barrière

La luxure et la colère (2010)
für Schauspiel Stimme und Zuspiegelung / UA
Clarisse Clozier, Schauspiel und Stimme



D Elektronisches
D Studio Basel



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Programmnotizen

Françoise Barrière, *Musiques gelées* (1996) *Frozen Music*

In 1994, after I read the text *Paroles gelées* by Rabelais, I imagined creating a similar situation in a musical context. The reminiscence of bits of music, chosen from among those I loved most during my adolescence, takes the form of elusive and fragile evocations that a woman's voice causes to appear and disappear again, the only signs of life in a universe frozen outside of time.

In 1996, I completed a first part lasting 9 minutes in the studios of the then GMEB in Bourges. This music has the name *Musiques gelées*. Two years later, in the final version, it became the piece *Dessus la mer*.

Françoise Barrière, *Trois modes d'air et de lamentations* (2004) *Three modes of air and lamentations - Dedicated to the victims of all wars*

During 2003, I recorded the sound of the instrument of the Italian accordionist Claudio Jacomucci. A brief tango quotation played randomly by Claudio during a break in the recording session became the starting point of the idea upon which the music rests: each of the three movements reaches its climax with a quotation of popular music from a country where accordion is very present. Concerning the first country, France, it is the "Craonne" Waltz, composed for the soldiers of World-War One. The second country, Argentina, is represented by a brief tango pattern. For the last country, Italy, it is an electroacoustic adaptation of Montemarano's Tarentella.

The first two movements were composed in 2004. The expressive and painful nature came naturally when the sounds were put together in two very different constructions. I realised afterwards it was due to the fact that the period I was composing in was also the period when so many people and myself were strongly opposed to the American intervention in Irak. The absence of respiration in the second movement where an offbeat pattern repeats itself, layered in a huge fugue, is an expression of this underlying anguish. The last movement composed two years later and dedicated to my sister Michelle closes this cycle on a more positive tone. The accordion converses more and more frenetically with the electroacoustic part, up to vertigo.

I would like to thank very deeply Gerald Bennett who received me at the ICST in Zurich where I spent two summer stays (2004 and 2005) achieving sound treatments. The final mixes were achieved at the IMEB in april – may 2004 and then November 2005.

Three modes of air and lamentations was commissioned by the French State.

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2010
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Gerald Bennett, *Im Eismeer. Ein Schumann-Stück für Tonband* (1997)

This is a programmatic piece. It was written out of my immense concern for Robert Schumann's fate as a patient at the asylum of Eendenich near Bonn between 1854 and 1856, the year of his death. Here are a few points of reference for listening to the piece. At the end of his life, Schumann suffered from acoustic hallucinations. Among other things, he constantly heard the tone A. The 20-year old Johannes Brahms visited the Schumanns in the autumn of 1853. Clara Schumann and Brahms fell deeply in love (they remained each other's closest friends until Clara's death in 1896), which Schumann did not fail to notice. A few days before his attempted suicide in February of 1854 he dreamed that angels sang him the theme of his last composition, the Variations in E-flat Major for piano (*Geistervariationen*). The next day the angels were transformed into demons that sang a terrifying music. Just before his attempted suicide, Schumann asked for admission to the asylum of Eendenich, where he lived for two and one half years without being allowed to see Clara and their children. One evening, the nurse found him following a route with his finger in an atlas. When asked where he was, Schumann replied, *In the Sea of Ice* (*Im Eismeer*).

Christian Clozier, *Sous l'être de l'étang, grenouilles rient* (2006) *Under the beech tree of the pond, frogs laugh* Dedicated to Juliette

Frogs and toads singing on a summer evening
The uncertainty of actually being while being
It is fable and absurd poem for little children,
Becoming Prince Charming without spell
But telling also to grown-ups very simply
Between right and wrong on the being waterside
The electroacoustic being with resounding time
That never turns deaf nor blocks eardrums.
It is your turn to be so.

(This work was produced inside IMEB's studios in 2006)



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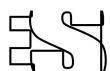
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**Françoise Barrière, *La luxure et la colère* (2010)
Deux péchés capitaux: *Luxure* (2010) et *Colère* « *Hera Irae* » (2009)
Lust and Wrath
Two Deadly Sins: *Lust and Wrath* « *Hera Irae* »**

In 2009, the world-wide "crisis" made me extremely angry towards those responsible for the financial and social system now dominating our lives. My piece "Hera Irae" was born of this unchecked and uncontrolled psychological reaction, wrath or rage. The piece contains instrumental sounds, recordings of the New York Subway, and brief inserts of two earlier pieces. To this electroacoustic music a woman on the stage pours forth vocally her resentment and rage, sometimes closer to articulated screams, sometimes making reference to specific languages and cultures. At the end, two famous moments of rage are evoked: Phedra discovering that she is not loved by Hippolytus and Victor Hugo condemning the passivity of the members of the National Assembly towards the poverty of the times.

The collaboration with Clarisse Clozier proved so interesting that we decided to follow this first experiment with an oratorio, continuing the series of "Deadly Sins" begun with "La luxure et la colère" ("Lust and Wrath"). This piece dealing with another Deadly Sin will be more theatrical, making use of the space of the stage and containing quotes from erotic poems (Aragon, Bataille, Rostand, Hugo, the Song of Songs, Kama Sutra), percussive sounds and small instruments played by the actress, together with spoken text and the support of the electroacoustic part.

La luxure et la colère wurde im Auftrag von dBâle electronic music festival geschrieben.



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