



FACULTY CONCERT SERIES

MONDAY, MARCH 28, 2022 | 7:30 PM

Phillip T. Young Recital Hall, MacLaurin Building, University of Victoria
Admission by donation

FEATURING
AJTONY CSABA

PROGRAM

Shadow Dance (1980)	Helmut Lachenmann
Hallelujah Junction (1996)	John Adams
Nostalgie (visible music II) (1962)	Dieter Schnebel
Guero (1970, revised 1988)	Helmut Lachenmann
Paraphrase on Joseph Haydn Capriccio in C-Major Hob XVII:4	
Arc-en-ciel (Études for piano Book I, No. 5)	György Ligeti
Earl Brown's Forgotten Piece in Moholy-Nagy's Light-Space-Modulator (2012)	Annesley Black
Piano Hero #1 (2011-12)	Stefan Prins
Improvisation	

We acknowledge and respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and W̱SÁNEĆ peoples whose historical relationships with the land continue to this day.

PROGRAM NOTES

Every performance is a ritual; every ritual is theatric. What happens when we strip away the sounds of musical performance and only leave the theatrics? And the other way, what if we only hear sounds without seeing the actual “things” associated with them? is it possible to write music for non-existing instruments? What is the first, second and third life of a piano piece? Join me to seek answers together for these questions.

This concert offers a light-hearted insight into the so-called post-instrumental performance practice with compositions for keyboard instruments, movement, visuals and electronic sounds.

– Ajtony Csaba

Helmut Lachenmann (b. 1935) started the process of bringing back electronic sound into composition. His entire oeuvre is dedicated to developing a sound vocabulary and corresponding notation for acoustic instruments that match the richness of electronic sounds. **Guero** (1988) is a graphically notated composition where the pianist only produces notes percussively, by stroking the keys. **Shadow Dance** (1980) is a sort of paraphrase on tarantella and explores the resonant capacity of the piano. Both pieces have been inspired by and written for David and Akiko, the children of the composer.

Composer, conductor, and creative thinker, **John Adams** (b. 1947) occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Over the past 30 years, Adams's music has played a decisive role in turning the tide of contemporary musical aesthetics away from academic modernism and toward a more expansive, expressive language, entirely characteristic of his New World surroundings.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age ten and heard his first orchestral pieces performed while still a teenager. The intellectual and artistic traditions of New England, including his studies at Harvard University and attendance at Boston Symphony Orchestra concerts, helped shape him as an artist and thinker. After earning two degrees from Harvard, he moved to Northern California in 1971 and has since lived in the San Francisco Bay area.

When time becomes an instant, it is transformed into space. Every spatial construction and each spatial distance is temporal: a temporal unit in which time is consolidated. (Dieter Schnebel)

Dieter Schnebel was born in Lahr/Baden on 14 March 1930. He began his studies at the Musikhochschule in Freiburg in 1949, simultaneously attending lectures given by Martin Heidegger at the University of Freiburg, and forged close contacts with the Kranichsteiner (now Darmstadt) Summer Courses for New Music (Adorno, Varèse, Messiaen, Nono, Stockhausen and later Cage). Schnebel then studied Protestant Theology (Karl Barth, Rudolf Bultmann), Philosophy (including the works of Ernst Bloch) and Musicology (Walter Gerstenberg, doctoral thesis on dynamics in the music of Schoenberg) in Tübingen from 1952 to 1956. He was subsequently employed as a teacher and pastor in Kaiserslautern, Frankfurt/Main and Munich. A position as professor for experimental music and musicology was specially created for Schnebel at the Hochschule der Künste in Berlin in 1976, a post he occupied until becoming professor emeritus in 1995. He continued his theological activities as a preacher at the Johann-Sebastian-Bach church in Berlin-Lichterfelde and the church of St. Anne in Berlin-Dahlem. He wrote numerous musicological essays and books on subjects ranging from Bach, Beethoven, Schubert, Schumann, Wagner, Mahler and Debussy to Cage and Kagel.

Schnebel was originally a strict serial composer: *Stücke für Streichinstrumente* (1954/55), *dt 31,6* (1956-58) and *Compositio* (1955/56), before an increasing anti-dogmatism spurred him on to develop experimental concept and process composition methods. [...] Through the creation of the theatre group “Die Maulwerker” at the Berlin Hochschule der Künste, Schnebel was able to systematise his open work concept which was only partially based on “fluxus” (*réactions* 1960/61, *visible music* 1960/62 and *anschlüsse-ausschläge* 1965/66) in which the musicians were instructed to participate in spatial actions involving the unconventional utilisation of their instruments and voices (*Harley-Davidson* for 9 motorbikes and trumpet 2000, *Flipper* for slot machine, performers, instruments and tape recorder 2002/03).

In 1991, Schnebel was awarded the Lahr Culture Prize and was the first recipient of the European Church Music Prize awarded by the town of Schwäbisch Gmünd in 1999. He is a member of the Academy of Arts in Berlin, the Free Academy of Arts in Leipzig (both since 1991) and the Bavarian Academy of Fine Arts (since 1996).

After studying jazz and electronic music at Concordia University in Montreal **Annesley Black** (b. 1979) received her bachelor's degree in musical composition in 2004 from McGill University in Montreal under Brian Cherney. She studied composition (2004–2006) with York Höller and Hans-Ulrich Humpert at the Hochschule für Musik Köln. She completed her studies in composition with Mathias Spahlinger, electronic music with Orm Finnendahl and applied music with Cornelius Schwehr at the Hochschule für Musik Freiburg (Diplom Dec. 2008). Among her many awards and distinctions are a scholarship and award from the Darmstadt International Summer Courses for New Music (2004/2006), the Busoni Composition Prize (Förderpreis) of the Academy of Arts, Berlin (2008) and the Stuttgart Composition Prize (2009). She was also a fellow at the Berlin Academy of Arts in 2009. Her pieces have been performed in Germany, Canada and other countries by various ensembles including Ensemble Modern, Ensemble ascolta, ensemble mosaik, Ensemble SurPlus, Nouvel Ensemble Moderne, Tsilumos Ensemble, ensemble contemporain de Montréal, Quintett Boréale, Composers Slide Quartet and hr-Sinfonieorchester in such festivals as Warsaw Autumn, Ultraschall Festival Berlin, Darmstadt Summer Courses, ECLAT Festival Stuttgart, Donaueschingen Festival, Wittener Tage für neue Kammermusik, SALT New Music Festival in Victoria, and Ottawa Chamber Music Festival. Her music theatre *Solopoly* for five percussionists was premiered at the National Theatre Mannheim in May 2015. Since 2008 Annesley Black has performed as a Sound Engineer Assistant for the SWR Experimental Studio for recordings and concerts. Annesley Black lives in Frankfurt am Main/Germany where she teaches at Dr. Hoch's Konservatorium (electronic media/electronic composition). Since 2018 Black has been a member of the Academy of Arts, Berlin.

*In his compositional work **Stefan Prins** seeks to critique received convention, to break the framework of the usual, and dispose of aesthetic axioms. He envisions a musical art form beyond the safe confines of the »scenec«, wherein the connection to the larger cultural discourse has gotten lost. A central pre-condition for the making of a new music with a future is the role of the aware, critical observer, one who is prepared to exploit the technologies and mechanisms of the prefabricated media with a view to their possibilities for new music. Stefan Prins lives up to this calling.* (Michael Rebhahn, 2012)

After graduating as an engineer, Stefan Prins (Belgium, 1979) started to study fulltime piano and composition at the Royal Flemish Conservatory in Antwerp, Belgium, where he obtained his Masters degree in Composition with Luc Van Hove magna cum laude. Concurrently, he studied "Technology in Music" at the Royal Conservatory of Brussels with Peter Swinnen, "Sonology" at the Royal Conservatory of The Hague (2004-2005; The Netherlands), "Philosophy of Culture" and "Philosophy of Technology" at the University of Antwerp. In May 2017 Stefan obtained a PhD in composition at Harvard University (Cambridge, Massachusetts) under the guidance of Chaya Czernowin. He is guest-professor composition at the Hochschule für Kunst Bern (since 2018), the Norwegian Academy for Music Oslo (2019-2020) and, since March 2020, he's appointed Professor of Composition and director of the Hybrid Music Lab at the Hochschule für Musik "Carl Maria Von Weber" Dresden.

Piano Hero #1

"Immersion is the state of consciousness where an immersant's awareness of physical self is diminished or lost by being surrounded in an engrossing total environment, often artificial. This mental state is frequently accompanied with spatial excess, intense focus, a distorted sense of time, and effortless action." Source: Wikipedia (accessed 29/6/2011)

The "modern" grand piano, perfected in the nineteenth century, consists of a keyboard, a set of metal strings and an ingenious mechanism of hammers and dampers, which serves as the transmission between the pianist's muscles and the strings. The wooden body of the piano amplifies the vibrations of the strings when they're hit by a hammer. In *Piano Hero* this configuration is "updated" and placed in today's context, using some of the typical artefacts of the 21st century: the keyboard now is an electronic one, the computer serves as the transmission and the strings are played by a virtual pianist—the avatar of the pianist of flesh and blood sitting on stage—while the wooden resonating body is substituted by a set of electro-mechanical speakers. But not only the "piano" is recontextualized. The mechanisms of "observing," as done by the audience, is also taken into the equation. The act of "observing" underwent a radical change of meaning in a society which is ever more being "monitored," either by the millions of security cameras in public places, a network of geo-stationary satellites which can zoom in to human dimensions or the world wide web on which every day millions of homemade videos are posted and watched by millions of anonymous visitors.