

43. Festival NEUE MUSIK LÜNEBURG vom 1. bis 7. Oktober 2017



Glockenhaus, Glockenstraße, 21335 Lüneburg (So-Di, Do-Sa)

Wasserturm, Am Wasserturm 1, 21335 Lüneburg (Mi)

LIVE-KONZERTE 19 Uhr & **NACHT**KONZERTE 21 Uhr

So, 1.10.17, 19 Uhr

Kontaktstudiengang „Neue Kompositionstechniken“:

„**Elektra-Reflexionen**“, Kompositionen nach einem Text von Nino Haratischwili (UA)

(20 Jahre Kooperation der Hochschule für Musik und Theater Hamburg mit dem Fortbildungszentrum für Neue Musik)

21 Uhr

Elektroakustische Musik: Chile

Mo, 2.10.17, 19 Uhr

„**Zeit kommt**“, **Werke Hamburger Komponisten**

(10 Jahre Kooperation mit der **Gesellschaft für Neue Musik Hamburg** und dem Fortbildungszentrum für Neue Musik in Zusammenarbeit mit dem Deutschen Komponistenverband, LV Norddeutschland)

Die, 3.10.17, 19 Uhr

Komponistenportrait: Luong Hue Trinh (Vietnam)

21 Uhr

Elektroakustische Musik: Clemens von Reusner

Mi, 4.10.17, 19 Uhr

Wasserturm



Mirjana Petercol - Akkordeon & Portativ

Hommage à Hildegard von Bingen mit Musik von Komponistinnen: S. Gubaidulina, V. Dinescu, D. Černyrtě

21 Uhr

Elektroakustische Musik: Fortbildungszentrum für Neue Musik I

Do, 5.10.17, 19 Uhr

Helmut W. Erdmann, Flöten (+ Live-Elektronik)

Werke von H. Bieler, L. Dubrovay, R. Hecht, M. Sell

21 Uhr

Elektroakustische Musik: Krzysztof Knittel

Frei, 6.10.17, 19 Uhr

„**Liszt and beyond the infinite...**“ **Konrad Maria Engel - Klavier**

Werke von B. Bartok, F. Liszt, O. Messiaen, M. Ravel, W. Rihm, A. Skrjabin

21 Uhr

Elektroakustische Musik: New York

Sa, 7.10.17, 19 Uhr

Ensemble Musica Viva - Bayreuth: „Poèm“ -

Werke von H. Bieler, B. Kremling und J.S. Kreuzpointner

21 Uhr

Elektroakustische Musik: Fortbildungszentrum für Neue Musik II

Konzertkarte nur an der Abendkasse:

9,- € (7,- €*)

5,- € (4,- €*) Schüler/Studenten

* Preise für JMD-/DTKV-/DKV-/DEGEM-/ECPNM-Mitglieder.



Fortbildungszentrum für Neue Musik
(European Live Electronic Centre)
Director: Prof. Helmut W. Erdmann
Claus-Dieter Meier-Kybranz
Katzenstraße 1a - 21335 Lüneburg
Tel. +49 (0) 177 - 828 05 12
www.neue-musik-lueneburg.de



43. Festival NEUE MUSIK LÜNEBURG vom 1. bis 7. Oktober 2017

Freitag, 6.10.2017, 21 Uhr Glockenhaus
Nachtkonzert

Elektroakustische Musik aus New York City

Zusammenstellung von **Hubert Howe**
Emeritus Professor of Music, Aaron Copland School of Music
Queens College of the City University of New York

Moderation: Dirk Schattner

Sylvia Pengilly **If You Could See my Soul** 7'29" video

Sylvia Pengilly, *If You Could See my Soul*

What is the soul? Does it even exist, and if so, how might it appear if we were able to somehow perceive it? Surely most of us have had this and similar questions flash across our minds from time to time only to abandon them in frustration at the impossibility of ever finding an answer. In this piece I have chosen to represent my soul visually by silhouettes of my body, while musically much of the music is derived from samples of my voice, sometimes with the music forcing the silhouettes into shapes only available with the music controlling the visual parameters. Therefore, please consider this your glimpse into my tortured and highly convoluted soul.

David Taddie **Caterwaul** 7'50" fixed media

David Taddie, *Caterwaul*

Caterwaul is an abstract representation of the night time antics of the neighborhood feral felines.

Marc Ainger **Scribbles and Smears in Space** 14' video

Marc Ainger, *Scribbles and Smears in Space*

Scribbles and Smears in Space is a work for computer-generated video and sound. The sound and the video are generated using the same algorithmic processes. Chuck Csuri notes, "When I began making art with a computer, I realized that I was working in a very measured and calculated universe. I had to ask, 'How does one make the art move and come alive in this context?' The computer became more like a playground, and offered me the possibility of accidental discovery."

43. Festival NEUE MUSIK LÜNEBURG vom 1. bis 7. Oktober 2017

Joel Gressel

Triples 10'26" fixed media

Joel Gressel, *Triples*

Triples (2016) develops four melodic strands, two of which consist of three-note chords. The others are often presented three at a time, as chords, so there is a predominance of overlapping threes. The strands are played at many speeds, timbres, and virtual transposition levels. The rhythms of all the melodic lines in the piece are shaped (by force of habit) by ratios that expand or reduce successive measures as well as the beats within these measures. The normal 12-tone square of 48 row forms has also been distorted by interpreting the numbers not as members of the chromatic scale, but as indices to three ascending diminished-seventh cycles. Transposed rows have segments in common, but no two are the same. It is quite easy to ask the computer to overlap these melodic lines with different instrumental colors at different speeds.

Michael Rhoades

Apparitions 10'44" video

Michael Rhoades, *Apparitions*

Apparitions, completed in February of 2016, is based upon 13,890 variations of an oil painting titled "Thunderstruck", which was inspired by a road in southwest Virginia of the same name. Utilizing light, transparency, reflection and refraction, photographs of the oil painting were mapped onto transparent and/or reflective planes and cubes. These were inserted into mirrored, opaque or open environments and made to move in various related ways and choreographed to computer-generated music.

Hubert Howe

Inharmonic Fantasy No. 6A 9'52" fixed media

Hubert Howe, *Inharmonic Fantasy No. 6A*

My *Inharmonic Fantasy No. 6* was written for flute and fixed media. *Inharmonic Fantasy No. 6A* presents the same music as the other work, but without the flute. All of my inharmonic fantasies are based on sounds that develop a coherent family of inharmonic overtones. These sounds are undergirded by simple melodies which are harmonized with inharmonic elements. In the flute work, the instrument plays the underlining melody explicitly, while the computer plays the inharmonic sounds. In 6A, the underlying melody is presented along with the other sounds. Sounds are presented in which the components fade in and out over the course of the tone, and in which the components are attacked individually. The work was composed in 2017 and synthesized with the csound program.

BIOGRAPHIES

Marc Ainger is a sound artist and composer whose work has been performed throughout the world, including the American Film Institute, the KlangArts festival, Gageego New Music Ensemble, Guangdong Modern Dance, the Royal Danish Ballet, Streb, the New Circus, and Late Night with David Letterman. Awards include the Boulez/LA Philharmonic Composition Fellowship, the Irino International Chamber Music Competition, Musica Nova, Meet the Composer, and the Esperia Foundation.

Joel Gressel (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. His computer music has been recorded on the Odyssey and CRI labels. He currently lives in New York, working as a computer programmer, maintaining and extending software that models tax-exempt housing-bond cash flows.