

Sharon Kanach

The American musician Sharon Kanach has lived in France for the past thirty years. She originally went to Paris to study under Nadia Boulanger. Very quickly however, her path crossed that of Iannis Xenakis (1922 – 2001), with whom she collaborated closely, especially on his writings. First, she translated *Arts/Sciences : Alloys*, followed by a new, revised, and enlarged edition of his seminal *Formalized Music*, both for Pendragon Press.

In 2006, Editions Parenthèses published Xenakis's *Musique de l'Architecture* in French, which Kanach co-authored, released in a distinct edition also by Pendragon Press, Fall 2008. She is currently co-editing (with Makis Solomos and Benoît Gibson) the Critical Edition of this composer's writings and unpublished papers in nine volumes.

Kanach was also the musical assistant of the Italian composer Giacinto Scelsi (1905 – 1988) during the last ten years of his life. A trilogy of his collected writings was realized under her coordination by Actes Sud in France between 2006 and 2008 : *Les anges sont ailleurs ...* (texts and unpublished papers on music and art), *L'Homme du son* (poetry), and *Il Sogno 101* (memoirs). A single volume collection of these three books will be published in English by Pendragon Press in 2009/10. Sharon Kanach oversees the publication of both composers' scores at Editions Salabert – Universal Publishing, Paris.

Giacinto Scelsi , Count of Ayala Valva (La Spezia, January 8, 1905 – Rome, August 9, 1988) was an Italian composer who also wrote surrealist poetry in French. He is best known for writing music based around only one pitch, altered in all manners through microtonal oscillations, harmonic allusions, and changes in timbre and dynamics, as paradigmatically exemplified in his revolutionary *Quattro Pezzi su una nota sola* [*Four Pieces on a single note*] (1959). His musical output, which encompassed all Western classical genres except scenic music, remained largely undiscovered even within contemporary musical circles during most of his life, until a series of concerts in the mid to late 1980s finally premièred many of his pieces to great acclaim, notably his orchestral masterpieces in October 1987 in Cologne, about a quarter of a century after those works had been composed and less than a year before the composer's death (he was able to attend the premières and personally supervised the rehearsals). The impact caused by the late discovery of his works was described by Belgian musicologist Harry Halbreich saying:

“A whole chapter of recent musical history must be rewritten: the second half of this century is now unthinkable without Scelsi ... He has inaugurated a completely new way of making music, hitherto unknown in the West. In the early fifties, there were few alternatives to serialism's strait jacket that did not lead back to the past. Then, toward 1960–61, came the shock of the discovery of Ligeti's Apparitions and Atmosphères. There were few people at the time who knew that Friedrich Cerha, in his orchestral cycle Spiegel, had already reached rather similar results, and nobody knew that there was a composer who had followed the same path even years before, and in a far more radical way: Giacinto Scelsi himself.”

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DEPARTMENT OF MUSIC



STANFORD UNIVERSITY

Scelsi in Music and in Words:

Sharon Kanach, presenter
Lori Freedman, clarinets

in collaboration with the
Istituto Italiano di Cultura,
Fondazione Isabella Scelsi of Rome,
Consulate General of France in San Francisco



CCRMA STAGE

OCTOBER 28, 2008

TUESDAY, 8:00 PM

PROGRAM

- I
1 from Tre Studi (1954) 3'15"
bass clarinet Giacinto Scelsi
(b. 1905)
- II
Bug (1998) 5'5"
Bruno Mantovani
(b. 1974)
- III
Improvisation #1
bass clarinet
- IV
Capriccio, detto: "l'Ermafrodita" 10'75"
(1983) Claudio Ambrosini
(b. 1948)
- V
Improvisation #2
clarinet
- VI
280 Mesures (1979) 13'
Georges Aperghis
(b. 1953)
- VII
Improvisation #3
bass clarinet
- VIII
Teatro dell'udito 3 (2008) 12'
Giorgio Magnanensi
(b. 1960)

Bruno Mantovani was born in 1974 in France. After studies in piano, percussion, and jazz at the Perpignan Conservatory, he entered the Paris Conservatory in 1993, where he was awarded first prizes in analysis, aesthetics, orchestration, composition, and music history. He continued studies in Paris with Guy Reibel, received a master's degree in musicology at the University of Rouen, and pursued research at Royaumont in 1995 and at IRCAM in 1998-99.

Mr. Mantovani subsequently worked with such soloists and conductors as Barbara Hendricks, Paul Meyer, Emmanuel Pahud, Vincent David, Jean Geoffroy, Michel Dalberto, Jay Gottlieb, Péter Eötvös, Manfred Schreier, and Laurent Cuniot. He works regularly with certain ensembles, among them TM+ (for whom he has written works since 1997), Alternance, and starting in 2001, the Ensemble InterContemporain.

His works have been commissioned by the French government, Radio France, the Orchestre de Paris, the Orchestre de Saarbrücken, the Cologne Radio, and the Ensemble InterContemporain, as well as various organizations (such as Musique Nouvelle en Liberté and Musik Der Jahrhunderte) and festivals (Musica, Octobre en Normandie, Aujourd'hui musique). His compositions are performed widely in France and internationally, and have won various awards. His Violin Concerto and Turbulences won the first prize of the City of Stuttgart contest of 1999; D'un rêve parti was selected by Gaudeamus in Amsterdam in 2001; and Série noire was recommended to broadcasters by the Tribune of Composers of Unesco the same year.

Bruno Mantovani has also received a composition fellowship from the Academy of Beaux-Arts in 1997, another fellowship from the Nadia and Lili Boulanger Foundation in 1999, the Hervé Dugardin prize of Sacem in 2000, and critical praise for a CD devoted to his music on the label Aeon. Among Mr. Mantovani's prestigious invitations include the 1999 Herrenhaus Edenkoben, at the bequest of Péter Eötvös; the October in Normandy festival in 2001; the city of Bologna, for the Villa Médicis hors les murs program of AFAA in 2002; and the Festival of Arcs that same year.

No food, drink or smoking is permitted in the building.

Cameras and other recording equipment are prohibited.

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ABOUT THE ARTIST

Giorgio Magnanensi (b. August 5, 1960, Bologna). Italian composer, now resident in Canada, of mostly orchestral, chamber and multimedia works that have been performed throughout Europe and elsewhere; he is also active as a conductor.

Mr. Magnanensi studied composition and conducting at the Conservatorio G.B. Martini in Bologna, the Accademia di Santa Cecilia in Rome, the Accademia Chigiana in Siena, and the Salzburg Mozarteum from 1976-88.

He has received numerous awards, including First Prize in the competition of the Zagreb Biennale (1987), two special mentions in the A. Casella competition in Siena (1987, 1989) and First Prize in the competition of the European Biennale in Italy (1988). More recently, he received First Prize in the Gino Contilli string quartet competition in Italy (1991), the Government of Canada Award (1997) and the Japan Foundation Fellowship (1998). His works have been performed throughout Europe, as well as in Canada, Japan and the USA.

He is also active in other positions. He has worked on numerous multimedia projects, in cooperation with soloists such as Kees Boeke, Nanni Canale, François Houle, David Moss, Ron Samworth, Douglas Schmidt, and Walter Zanetti, as well as with many ensembles, and co-founded the electroacoustic studio Musica Musicisti e Tecnologia in Milan in 1992.

Mr. Magnanensi taught counterpoint and harmony at conservatories in Ferrara in 1985-86, Rovigo from 1987-90 and Parma from 1990-99 and also served as assistant to Franco Donatoni at the Accademia Chigiana in Siena from 1991-98 and lectured at the College of Music in Tokyo in 1996 and 1998. He has lectured at the University of British Columbia since 2000, where he is now a Sessional Lecturer.

He has lived in Canada since 1999. BMG, Edipan, Edizioni Suvini Zerboni, and Ricordi publish most of his early works, but works written after 1994 are self-published.

“Lori Freedman is the best thing that ever happened to New Music. It is fantastic playing by a fantastic musician.” (composer John Corigliano, New York City)

Conspicuously described as *a musical revolutionary*, she is known internationally as one of the most provocative and creative performers in her field. Her work includes contemporary, improvised and electroacoustic music, and frequent collaborations with dance, theatre and visual artists. Over forty-five composers have written solo bass clarinet music for her and her work has been recorded on 28 CDs most recently *Plumb* (duo with Scott Thomson, trombone on Barnyard), *10 situations précaires* (Rimouski Quartet on Tour de bras), *3* (Montreal Trios on Ambiances Magnétiques), *Thin Air and See Saw* (Queen Mab Trio on Wig), *Close* (Queen Mab Duo on Spool). Just prior to the release of her debut feature solo album *Huskless!* (Artifact) she received the 1998 Freddie Stone Award for the “demonstration of outstanding leadership, integrity and excellence in the area of contemporary music and jazz”. That CD won her the nomination for the Prairie Music Award, 2000 for the “Most Outstanding Classical Recording”. The National Jazz Awards nominated her as Clarinetist of the Year 2003, 2004 and 2006. Her second solo album, *À un moment donné* (Ambiances Magnétiques) has been receiving critical acclaim since its release and was nominated Best Recording of Musique Actuelle by the Prix Opus 2003.

Since 1981 Freedman has been collaborating with an eclectic mix of musicians including Toru Takemitsu, Iva Bittova, John Oswald, Helmut Lachenmann, Joëlle Léandre, Mauricio Kagel, Pauline Oliveros, Ana Sokolovic, Steve Lacy and George Lewis. Highlights from her most recent activities include performances with Frances Marie Uitti, Misha Mengleberg, Maggie Nichols, Evan Parker, Mark Dresser, Suzie Ibarra, Eugene Chadbourne, Fred Frith, Ab Baars, Luc Houtkamp, Joe McPhee, Barry Guy, Diane Labrosse, Jean Derome and Peggy Lee. Recently Freedman was featured on Musiques Nouvelles de Montréal, Scratch Festival, Clair et Net at Montréal’s théâtre La Chapelle and Shakespeare in the Ruins (Winnipeg): to write and direct the music for their 2004 production of Macbeth.

Freedman was also busy with two collaborations involving electronics with Wende Bartley and Monique Jean, as composer-in-residence at the Leighton Artist Colony at the Banff Centre, and developing/performing original music for two Montreal-based projects Double Duo Plus and 3. Highlights from her most recent solo activities include: the Toronto performance of *Échange* by Iannis Xenakis (New Music Concerts — SoundaXis ’06 Festival); the Paris performance of *Kya* by Giacinto Scelsi (with the 2e2m ensemble); premiering her new bass clarinet composition *Brief Candles*; the concert productions *Dehors en dedans/There, in here* and *Solor*.

Recently returned from a 4-month repertoire development residence in Paris, Freedman's current activities include: a solo concert of repertoire and improvisations at the Solus Festival (Vancouver); solo and ensemble music at the Couvent de la Tourette (France) with Françoise Rivailand (percussion), Benny Sluchin (trombone) and Rohan de Saram (cello) and Rajesh Mehta (trumpet/electronics); the 2008-09 concert season of the new, conductorless contemporary music sextet Transmission (Montreal).

ABOUT THE COMPOSERS

Claudio Ambrosini, (b. April 9, 1948, Venice). Italian composer of mostly stage, orchestral, chamber, choral, vocal, piano, and multimedia works that have been performed throughout the world; he is also active as a conductor.

Mr. Ambrosini initially studied foreign languages and literature at the Università di Milano and there earned his MA in both subjects in 1972. He then studied electronic music with Alvis Vidolin at the Conservatorio di Venezia from 1972–75, where he also studied early instruments from 1975–78. In addition, he studied music history at the Università di Venezia and there earned his MA in 1978. Important to his development were his meetings with Bruno Maderna and Luigi Nono.

His honors include the Prix de Rome (1985, the first Italian to receive this prize) and a term as the Italian representative for the European Year of Music (1985). He also represented Italy at the UNESCO International Rostrum of Composers (1986). More recently, he earned the Leone d'Oro per la Musica at the Biennale di Venezia (2007, for *Plurimo* [per Emilio Vedova]). He has received commissions from the Accademia Filarmonica Romana, the government of France, RAI, the Spaziomusica festival, the Teatro La Fenice, the Venice Biennale, and WDR, among other organizations. His works have been featured at many leading festivals, including a portrait concert at the Milano Musica festival in 1995.

He is also active in other positions. He has worked on computer music at the Centro per la Sonologia Computazionale in Padua since 1976. He founded the Ex Novo Ensemble in Venice in 1979, which exclusively plays contemporary music, and has since served as its conductor. He also founded the Centro Internazionale per la Ricerca Strumentale in Venice in 1983 and remains its director today.

Georges Aperghis, was born in Athens in 1945. Since settling in Paris in 1963 he has led an original and independent career, dividing his time between instrumental or vocal compositions, musical theater and opera.

In 1976, he founded a music theatre workshop, the Atelier Théâtre et Musique (ATEM). This structure allowed for a complete renewal of his compositional activity, making use of musicians as well as actors : his shows are inspired by everyday life, events in society are transformed into a world of poetry, a world often absurd and satirical —*Récitations* (1978), *Jojo* (1990), *Sextuor* (1993), *Commentaires* (1996)—

Two of his works, composed in 2000, have achieved a wide success throughout Europe : *Die Hamletmaschine-Oratorio*, based on a Heiner Müller text, and the show *Machinations*, a commission by Ircam, which was awarded a Grand Prix by the French Composers' Society.

In 2004, he composed *Dark Side* for the ensemble Intercontemporain and Marianne Pousseur, with extracts from *Orestie* by Eschyle (Prix Salabert), and a new opera *Avis de tempête*, created in November 2004 at Lille opera with Ictus ensemble, Donatienne Michel-Dansac, Johanne Saunier, Romain Bischoff and Lionel Peintre, conducted by Georges-Elie Octors (Grand Prix de la Critique 2005). In 2006, *Avis de tempête* was presented in Paris for Festival Agora/Opera de Paris.

During summer 2006, was premiered *Wölflli Kantata* on Adolf Wölflli texts at the Eclats Festival with the Neue Vocalsolisten and the SWR Vokalensemble conducted by Marcus Creed, and *Contretemps* commissioned by Salzburg festival for the Klangforum Wien ensemble with Donatienne Michel-Dansac (soprano) conducted by Hans Zender.

At the last Witten festival, was performed *Zeugen*, a *spectacle musical* with texts by Robert Walser and seven hand puppets by Paul Klee for voice, puppeteer/narrator, bass clarinet, alto saxophone, accordion, cimbalom, piano and live video.

Happy end (premiered in december 2007 at the Lille opera) is an animation-film- concert for instrumental ensemble, electronics with a film signed by the belgian artist Hans Op de Beeck (with the voices of Edith Scob and Michael Lonsdale). It is a free concept of *Le petit poucet* by Charles Perrault.