

**IM SOG DER KLÄNGE: Von allen Seiten
Klang und Körper zwischen Mehrchörigkeit und Raum**

SONIC WAKES

Sound and Body Between Polychorality and Space

November 30, 2007 at the Radialsystem, 8 pm

December 1, 2007 at Ballhaus Naunyn, 8 pm

NEUE VOCALSOLISTEN

Sarah Sun Soprano **Susanne Leitz-Lorey** Soprano **Truike van der Poel** Mezzo Soprano
Noa Frenkel Alto **Daniel Gloger** Counter Tenor **Martin Nagy** Tenor **Guillermo Anzorena**
Baritone **Andreas Fischer** Bass

ENSEMBLE RESONANZ

**Barbara Bultmann, Corinna Guthmann, Juditha Haerberlin, Benjamin Spillner, Swantje
Tessmann** Violin

William Lane, Ulrich Mertin, Maresi Stumpf, Chang-Yun Yoo Viola

Erik Borgir, Jörn Kellermann, Saskia Ogilvie Cello

Matthias Bauer, Anne Hofmann Contrabass

COMPOSERS SLIDE QUARTET

Patrick Crossland, Florian Juncker, Andreas Roth Alto and Tenor Trombone

Thomas Wagner Tenor and Bass Trombone

PERCUSSIONISTS Ulrich Grafe, Roland Neffe

CONDUCTOR Titus Engel

CONCEPT Elke Moltrecht

CONCEPT

Not just because of the fact that polychoral music is rarely performed and, when at all, more likely in early music contexts, but also with an aim toward investigating contemporary concepts of space: SOUND WAKES takes the opportunity of presenting, for the first time, trend-setting polychoral works of early music history alongside commissioned works that deal with sound and space, inspired by the tradition of polychorality.

SOUND WAKES focuses on the four hundred year old practice of polychorality which is characterized by the inclusion of the physical space of the church into the musical performance. New compositions have been created for instrumentations that were standard in the "early" works: trombone, male and female singers and strings. SOUND WAKES revisits the sensuousness of sound and musical movements in space: not concerned with rhetorical content in keeping with Renaissance or Baroque styles, but much more, with the search for new forms of expression emanating from the spatial sound flow as well as the spatial correspondences of music. The works have been realized without the use of electronics, something that opens up new dimensions with regard to timbral development, the integration of the horizontal and vertical levels, circular and other movements within the space, polyphony, polyrhythms, sound pairings, superimpositions or echo effects. In these commissioned works, SOUND WAKES inspires composers to create a similar unity between sound movement and musical statement, just as their forebearers had done. The idea of "polytonality" encourages renewed contemplation and opens up a new sonic space – sound as a path of movement!

From All Sides

The idea that music comes from only *one* direction, mostly from the front, from the place where the musicians or the loudspeakers are situated is, of course a chimera, an erroneous, albeit culturally well-practiced, belief. Sound waves always come from all sides. But to consciously make music with precisely this, to create art out of it, *that sound waves come from all sides*, is not completely self-evident; it is and always was something special. Centuries ago, in the solemn semidarkness of Byzantine mosaics glowing in the candlelight, surround sound was not a mere sound effect, but used as a real compositional principle, performed, played, sung for the first time by multiple choirs in the Basilica of San Marco in Venice. In Salzburg, the baroque dome was opened with a 52-voice Mass sung from all sides, a Catholic bath of joy and foreboding between damnation and redemption.

Hector Berlioz was as reluctant to relinquish space as a compositional category as was Arnold Schönberg or Gustav Mahler. And the second half of the 20th Century transformed the interplay of all sides into its own artistic category, from the enormous sound installations à la Bill Fontana to the high-end sophistication of the finest sounds à la Freiburg Experimental Studio. Since 5.1 surround sound can be found in every home system and multi-channel mixing in every computer, the bandwidth of composing with space has increased. And since the boundaries between concert and installation have long ago dissolved into concert installations performed by the audience, for example, the sounds come happily and often from all sides, critically questioning art and audience and just as comfortably falling over or provoking insight.

PROGRAM

November 30, 2007 8 pm Concert at Radialsystem

Hans Leo Hassler "Cantate Domino á 12" (1602), 3 choirs

Hans Leo Hassler "Domine, Dominus noster á 12" (1601/1612), 3 choirs

Cathy Milliken "Cento", premiere *

for countertenor, lyric soprano and strings

Cesario Gussago "Sonata XVII La Terza à 8" (1608) 2 choirs

Walter Zimmermann "Dialog der zwei Rosen" (2005), Berlin premiere

for 3 male voices, 3 female voices and cello

Text from the "Book of Questions" Edmond Jabès

Giovanni Gabrieli "Lieta godea á 8", Madrigal, (1582) 2 choirs

Rebecca Saunders „soliloquy" (2007), German premiere

For six solo voices

Giovanni Gabrieli "Nunc dimittis servum tuum á 14", (1597), 3 choirs

Giovanni Gabrieli "Omnes gentes plaudite á 16", (1597), 4 choirs

Wolfgang Mitterer „Mit einem lachenden Auge", world premiere **

for 7 singers, 10 strings and 4 trombones in 5 groups

Eintritt: 18,- €/erm. 14,- €

December 1, 2007 8 pm Concert at Ballhaus Naunyn

Giovanni Gabrieli "Sonata XVIII á 14", (1615), 3 choirs

Gioseffo Guami "Canzon XXV à 8" (1608), 2 choirs

Enno Poppe "Abend" for 4 male voices and 4 trombones, world premiere *

Giovanni Gabrieli "Nunc dimittis servum tuum á 14", (1597), 3 choirs

Giovanni Gabrieli "Omnes gentes plaudite á 16", (1597), 4 choirs

Georg Friedrich Haas „Open Spaces", world premiere *

for 12 strings and 2 percussionists

Jacobus Gallus "Quam pulchra es á 8", (1586) 2 choirs

Vadim Karassikov „prana" world premiere

for 3 voices, viola and cello,

Giovanni Gabrieli "Lieta Godea", 2 choirs

Bernhard Gander "horribile dictu", world premiere **

for voices, strings and trombones

Eintritt: 15,- €/erm. 12,- €

* commissioned by Ballhaus Naunyn

** commissioned by Klangspuren Schwaz

LOCATIONS + PARTNERS

For the performances of the compositions of this project, the horizontal and vertical dimensions of the spaces will be utilized: in the Ballhaus Naunyn, the hall with studio, gallery and balcony and in the Radialsystem, different levels of the stages in the hall.

Further performances of SOUND WAKES will take place at the Eclat Festival in Stuttgart, at the Festival *Klangspuren* Schwaz and in Hamburg at the St. Nikolai Church (Concert series "Das Neue Werk" and the Concert Series "Das Alte Werk" of NDR). Each partner will award further commissions to composers for space-sound compositions which will be presented within a joint concert framework together with works of early music.

CONTEXT

In polychoral music, a conventional practice that had its origins in Italy, ensembles and choirs performed as part ensembles, so-called "choirs" dispersed throughout the space. Musically and structurally, this method of Renaissance composition symbolizes a coming to terms with the church space and its architecture – as a means to "convince" in the liturgical context, to reach the listener fully. Polychoral music had a rhetorical function, the movements of sound, symbolic meanings: for example, the "fluttering down of sounds" from above to down below at *descendit de coelis*, signified the "fluttering down of the Holy Ghost" from heaven to earth. In reverse order, from the perspective of salvation, a movement to the fore and above was regarded symbolically as the redemption of the world. Through polychorality, timbres were also investigated, polyphony and performance forms were further developed. The center of innovation of polychorality was Venice. In Venetian and Roman polychoral music, works were created which included the space where the performance took place, divided into two or more part ensembles (up to 16-choral divisions in Claudio Monteverdi). Polychoral works were written by Ruffino D'Assisi, Giovanni Bassano, Adrian Willaert, Jacobus Gallus, Claudio Monteverdi, Giovanni Gabrieli, Jacobus Gallus, Hans Leo Hassler, Cesario Gussago, Gioseffo Guami, Giovanni Pierluigi da Palestrina, Tomas Luis de Victoria and Gregorio Allegri.

The groups that were positioned at different locations in the space responded to one another in alternation or came together in *tutti* passages, thus filling the entire space. Polychoral practice did not exclusively focus on great distances between individual groups in the space but was also realized with more closely arranged corresponding "choirs". Since the time of Giovanni Gabrieli, a differentiation of timbre was more often explicitly prescribed, for example, by orchestrating one choir with strings and another with winds. Polychoral composing and performing that can be understood as the splitting up of a single choir spread very fast throughout large parts of Europe. The most important German composer to adopt polychorality was Heinrich Schütz. In the middle of the 17th Century, his predilection for polychorality waned in favor of a more orchestral way of writing which had predominated mostly in France. A residue of polychorality lived on in the *concerto grosso* which spawned the impulse for the baroque solo concerto. Johann Sebastian Bach wrote double choir motets and his Matthias Passion also had a section for double choir. An interest in historical models sometimes induced Romantic composers to create double or polychoral works, especially often, Felix Mendelssohn Bartholdy. It is possible that polychoral works disappeared because the weight of composing shifted to the concert hall, with symbolism regarded as no more than a game, no longer as the representation of a spiritual content.

More recent music history – chiefly, orchestral and ensemble music and above all electro-acoustic music with its technical-expressive potential – found another approach to sound investigations in space. Composers of the last century such as Karlheinz Stockhausen, Pierre Boulez, Henry Pousseur, Roman Haubenstock-Ramati, Pierre Henry or Pierre Schaeffer, to name only a few, opened the way to new fields of discovery.

Electroacoustic composers and sound artists of the younger generation have substantially enriched the musical landscape during the last decades, creating new performance formats and spatial concepts, including installation concerts and sound installations. In addition to the distribution of musicians in space, artists often also avail themselves of mixed forms of electronic and instrumental music to create sound diffusion in the space.

Spatial concepts of every kind have long become a matter of course, even though sound diffusion or the implementation of elaborate technology cannot always be rationalized. SOUND WAKES thus questions the genre "Spatial Composition" anew.

POLYCHORALITY

Among the mannerisms of the Renaissance, first as a consequence of the experience of the double choirs of the 16th century, polychorality – that is, more than a double choir - can be seen, understood and categorized as a kind of dramaturgical space art, as a dramaturgical spatial concept: we experience it, among many other ways, as a playing out of groups and groupings against one another, of contrasts or also correspondences in dialogue or echo, in changes of dynamics, color, figuration and above all spatialization, in short, as an alternating-interlocking-unifying of participating, group "choirs". Just as clear as the emergence of polychorality from double choirs is also the fact that its existence is due to several provenances: it is by no means only the liturgically regulated economy of means, for example, during the psalm recitation of the Jewish and Christian ritual, where the literary structure prescribes a division of the respective verse into two groups or "choirs" (antiphonal as a kind of "unison double choir"). A very different application of rudimentary polychorality (even before its actual establishment toward the middle of the 16th Century at San Marco in Venice) can be observed, for example, in the "vocal polyphony" of the late 15th Century: the variety of vocal polyphonic compositions increasingly includes the breaking up of the single choirs of soprano (S), alto (A), tenor (T), bass (B) into the contrast of SA and TB or of SATTB overlapping into SAT and TTB.

The baroque tendency toward opulence and drama as well as a general fondness for spatial-architectonic effects/affects, a tremendous over-indulgence in luxury and sensual infatuation was plain to see and can be observed in countless ways. And situated just at the flowering of polychorality – not coincidentally during the smooth transition from Renaissance to Baroque around 1600 – are an infinite array of examples of such a dramaturgy of musical space. A characteristic selection of different structural principles within the broadly defined genre of polychorality is the basis of our presentation.

Simple, yet succinct syllabic declamation is an important characteristic of almost all polychorality, clearly in Giovanni Gabrieli's light-footed, joyous madrigal "Lieto godea à 8" with two equally pitched high vocal choirs, as in Jacobus Gallus' heavy-blooded motet "Quam pulchra es à 8" for two equally pitched low choirs, namely, for eight male voices or low instruments such as violas and cellos, eight trombones or eight bassoons. Gabrieli (1556-1612) is regarded as the refined culmination of Venetian polychorality around 1600 – structurally as well as rhetorically, concertante, affectively and genre appropriate. Gallus (1550-1591), on the other hand – after compositional-court organist activities in Vienna-Breslau-Prague – with his fusion of Dutch polyphony and Venetian polychorality, can be better categorized with the musical Counter-Reformation. In contrast to octave displaced echo passages, complete polyphonic contrapuntal lines in real eight-voice settings are found in Cesario Gussago's "Sonata XVII La Terza à 8" for two diverse choirs whereby the higher pitched one could be performed with three violins and viola, the lower, e.g., with four cellos. Gussago (1550-1612) was active as a composer, organist and cleric in Pavia and Brescia.

A comparatively "modern" special case – comparable to Giovanni Gabrieli's experimental instrumental music – is represented by Giuseppe Guami's "Canzon XXV à 8" for two equal (high pitched) choirs. Here, one finds not only the so-called "anti-polyphony" and the advanced "outer voice setting" of the time - with melodic leading upper voice and functional (general) bass - but beyond that, a highly modern concerto principle, wherein the two virtuoso alternating solo voices almost anticipate the later trio movement. No wonder, since both – Guami (1540-1611) as well as Gabrieli – were once longtime organists at the Munich Court and afterward colleagues at San Marco in Venice.

Three-choir composition, at least when set high-middle-low, is usually orchestrated as was extensively described in Michael Praetorius' major compendium from 1619 (Syntagma Musicum). According to this treatise, the highest choir was paired with three violins or flutes

and solo tenor, the middle with four singers (SATB) and the low with solo tenor and three trombones or bassoons. This goes for Giovanni Gabrieli (analogous also in four choir compositions) as well as in H.L. Hassler (1564-1612), who as a friend of Gabrieli, studied with his uncle Andrea and held important positions in Nürnberg, Dresden and Frankfurt.

Such classical high-middle-low three-choir compositions are found afterwards in the three large 12-voice motets, namely in H.L. Hasslers "Cantate Domino à 12" and "Domine, Dominus noster à 12" (both from 1601/1612), but also similarly (See above) in Giovanni Gabrieli's "Nunc dimittis servum tuum à 14" as well as modified for four-choirs in his "Omnes gentes plaudite minibus à 16". *Holger Eichhorn*

The program is a collaboration between Ballhaus Naunyn with Titus Engel, the ensembles and Holger Eichhorn as well as a cooperation with the Festival Klangspuren Schwaz and Musik der Jahrhunderte/Festival ECLAT.

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The concerts will be broadcast by Deutschlandradio Kultur on December 11, 2007 from 20.03 to 22.30.