

**UMS'n JIP**  
**Swiss Experimental Music Duo**  
**Javier Hagen, Voice & Ulrike Mayer-Spohn, Recorder**

Guest Artist Series  
Katzin Concert Hall | February 12, 2019 | 7:30 pm

Program

Das Lachenmann IV (2017)	Motoharu Karashima
Hymnen (1979/2018)	Max E. Keller
Ifadeh (2017)	Reuben de Latour
HH-4L	UMS
eeeeiio-dklmrr (Mörrike-Lieder) (2018)	JIP
5 Lieder (1996-2003/2018)	Eric Oña

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## **Das Lachenmann IV (2017)**

**Motoharu Kawashima** (b. 1972, Tokyo, Japan) studied composition with Isao Matsushita and Jo Kondo at the Tokyo National University of Fine Arts and Music. He received his masters degree from the same university in 1999. Among the awards he has received are the Akiyoshidai International Composition Prize (1992), Darmstadter Stipendiumpreis and the Best Notation Prize (1994), Darmstadter Kranichsteiner Musikpreis (1996), Second Prize at the Japan Music Competition (1996), Akutagawa Composition Prize (1997), and Encouragement Award of the Japan Choreographers' Society (1997). His music has been accepted at the ISCM World Music Days (Copenhagen, 1996), and the Asian Composers' League Conference and Festival (Yokohama, 2000). During the Tokyo Summer Festivals of 1996 and 1999, his works were given an exclusive showcase. Kawashima has received accolades and engendered the praise of new music critics and enthusiasts with his unconventional style and use of visual performance aspects. His entry to the 2003 Melbourne Festival, *Fight with Violin*, contained instructions such as "rub violin on top of head, end performance with an empty stage and a recording of a classical piece." 2000 accepted for the 21th Conference and Festival of the ACL in Yokohama. Since 2003 lecturer of the Shobi University. 2005 & 2006 portrait concert by Ensemble Bois (Tokyo). Since 2007 producer of contemporary music series "eX." with Akiko Yamane. 2007 solo recital (Tokyo). Since 2008 director of the Japan Federation of Composers Inc. In 2009 he won the 27th Nakajima Kenzo Music Prize. Actually, Kawashima works as Professor at the Composition Dpt. of the Kunitachi College of Music, Tokyo. In Oct 2014 the Tokyo Philharmonic Orchestra will perform a portrait concert dedicated to his works.

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**Hymnen (1979/2018)** for electronic tape and one live orator  
'Hymnen' confronts the authentic account of a Chilean's experiences during his torture by the Chilean fascists with a collage of national anthems.

**Max E. Keller** was one of the first free jazz musicians in Switzerland. From 1966 until 1973 he followed his own concept performing free jazz and improvised music on the piano and electronic instruments in concerts or for radio recordings in Switzerland, Germany, Belgium, Poland and Czechoslovakia. Since 1973 Keller has produced over 90 compositions for various forces including electronic music. He often sets texts to music, examples include his 'Gesänge II' (Erich Fried); 'Gesänge III' (Jürg Weibel) and 'Gesänge IV' (Kurt Marti); 'Konfigurationen' (I, II and III – various authors); 'Deformationen' (self-written texts); the feature-length cantata 'Fontamara' (Ignazio Silone), the mini-opera 'Egon – aus dem Leben eines Bankbeamten' (Hans Suter) and the chamber opera 'Die Axt' after Max Frisch's 'Graf Öderland' (2004-2006), a commission for the Komischen Oper Berlin. Performances and radio broadcasts in the whole of Europe, Australia, North and South America, Russia, Mongolia, Korea and Azerbaijan are a part of his career history. Keller began improvising again after 1985 and since 1985 is responsible for the programme and organisation of contemporary music and jazz concerts at the 'Theater am Gleis' in Winterthur.

1985 - Swiss representative at the biennale in Berlin

1991 - Swiss representative at the IGNM Weltmusiktagen in Zurich

1993 - Swiss representative in Mexico

1997 - Art prize of the Carl-Heinrich-Ernst-Foundation in Winterthur

1999 - Berlin stipend

2001 - Project contribution (commission from the Tonhalle-Orchester Zürich)

2003 - Contribution to the artistic work of the Aargauer Kuratorium

'Sicher sein ...' (speaker and electronic tape) and 'Repetitionen I-V' (harpsichord) were recorded onto LP and 'Pentalog' (orchestra) and 'Sie' (speaker and electronic tape) onto CD; two CDs (col legno and Jecklin Edition) are dedicated solely to his chamber musical works, a third CD (Grammont-Portrait) containing five chamber musical works and one orchestral work (Tonhalle-Orchester conducted by David Zinman) was released in 2003.

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## Ifadeh (2017)

For a long time linguists assumed that Proto-Indo-European (PIE), the common ancestor of all modern Indo-European languages, originated in the Caspian Steppe region north of the Black and Caspian seas and spread across the geographical area that is modern day Europe and parts of the middle east through a series of military conflicts. Several years ago an alternate theory emerged, in which PIE originated in ancient Anatolia and spread along with Neolithic agricultural practices rather than violent conquests. This rather more peaceful version of events is known as the Anatolian Hypothesis.

Whether or not this later theory is correct, it seemed poignant to me that the region in which PIE, the common ancestor of so many of the diverse languages spoken in the region today, is currently experiencing a particularly difficult period in terms of freedom of speech and expression. Even more so when one considers that modern day Anatolia is home to descendants of at least three of the world's unique language families: Indo-European, Kartvelian (which includes the Laz language spoken in Turkey's Black Sea region), and Turkic.

The title "Ifadeh" is taken from the Turkish word "Ifade", which means expression or statement (the "h" is added to avoid mispronunciation). The text is based on a single word sourced from several recent reconstructed versions of PIE: "Kludhi," which is the imperative form of the verb "to listen". In other words "Kludhi" means "listen" (listen to me, to this, to them, to us). This word is fragmented into its constituent phonemes and appears in various transformed versions without ever being stated clearly, as if for some reason the singer is unable to utter the exact word. The recorder part acts as a foil for the text, alternately provoking, inhibiting, or amplifying the voice.

**Reuben de Lautour** is a composer, sound artist, and pianist. He composes music for solo or ensemble instruments and electronics, and writes about music, technology and listening practices. He teaches music composition at the University of Canterbury, where he is the Head of New Music. Before this he lived in Istanbul for 15 years where he taught instrumental and electroacoustic composition at Istanbul Technical University's Center for Advanced Studies in Music, founding the Program in Sonic Arts in 2012. His music has been performed and recorded by artists such as Evelyn Glennie, the Nash Ensemble, and UMS 'n JIP. Before coming to Istanbul he studied composition at Princeton University with Paul Lansky and Steven Mackey, and piano and composition at the University of Auckland with Bryan Sayer, John Rimmer and John Elmsly.

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## HH-4L

Poems: Heinrich Heine, Buch der Lieder, 1827

### 1. Am Meer

Das Meer erglänzte weit hinaus  
Im letzten Abendscheine;  
Wir saßen am einsamen Fischerhaus,  
Wir saßen stumm und alleine.

Der Nebel stieg, das Wasser schwoll,  
Die Möwe flog hin und wieder;  
Aus deinen Augen liebevoll  
Fielen die Tränen nieder.

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Ich sah sie fallen auf deine Hand  
Und bin aufs Knie gesunken;  
Ich hab von deiner weißen Hand  
Die Tränen fortgetrunken.

Seit jener Stunde verzehrt sich mein Leib,  
Die Seele stirbt vor Sehnen;  
Mich hat das unglücksel'ge Weib  
Vergiftet mit ihren Tränen.

## 2. Die Stadt

Am fernen Horizonte  
Erscheint, wie ein Nebelbild,  
Die Stadt mit ihren Türmen,  
In Abenddämmerung gehüllt.

Ein feuchter Windzug kräuselt  
Die graue Wasserbahn;  
Mit traurigem Takte rudert  
Der Schiffer in meinem Kahn.

Die Sonne hebt sich noch einmal  
Leuchtend vom Boden empor  
Und zeigt mir jene Stelle,  
Wo ich das Liebste verlor.

## 3. Der Doppelgänger

Still ist die Nacht, es ruhen die Gassen,  
In diesem Hause wohnte mein Schatz;  
Sie hat schon längst die Stadt verlassen,  
Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und starrt in die Höhe  
Und ringt die Hände vor Schmerzensgewalt;  
Mir graust es, wenn ich sein Antlitz sehe -  
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger, du bleicher Geselle!  
Was äffst du nach mein Liebesleid,  
Das mich gequält auf dieser Stelle  
So manche Nacht, in alter Zeit?

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#### 4. Ihr Bild

Ich stand in dunkeln Träumen  
und starrete ihr Bildnis an,  
und das geliebte Antlitz  
Heimlich zu leben begann.

Um ihre Lippen zog sich  
Ein Lächeln wunderbar,  
Und wie von Wehmutstränen  
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen  
Mir von den Wangen herab -  
Und ach, ich kann's nicht glauben,  
Daß ich dich verloren hab!

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eeeeiiio-dklmrr (Mörike-Lieder) (2018)

Poems: Eduard Mörike, Peregrina, from Maler Nolten, 1832

eeeeiiio-dklmrr refers to the genre of the romantic 'Liederzyklus' and sets to music the 5 Peregrina poems by Eduard Mörike, one of the most significant German poets of the 19th century. The spelling of the title refers to the modular structure of the piece, as every part (voice, recorder and electronics) is almost independent and reacting to each other as in a mobile.

I

Der Spiegel dieser treuen, braunen Augen  
Ist wie von innerm Gold ein Widerschein;  
Tief aus dem Busen scheint er's anzusaugen,  
Dort mag solch Gold in heiligem Gram gedeihn.  
In diese Nacht des Blickes mich zu tauchen,  
Unwissend Kind, du selber lädst mich ein –  
Willst, ich soll kecklich mich und dich entzünden,  
Reichst lächelnd mir den Tod im Kelch der Sünden!

II

Aufgeschmückt ist der Freudensaal.  
Lichterhell, bunt, in laulicher Sommernacht  
Stehet das offene Gartengezelte.  
Säulengleich steigen, gepaart,  
Grün-umranket, eherne Schlangen,  
Zwölf, mit verschlungenen Hälsen,  
Tragend und stützend das  
Leicht gegitterte Dach.

Aber die Braut noch wartet verborgen

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In dem Kämmerlein ihres Hauses.  
Endlich bewegt sich der Zug der Hochzeit,  
Fackeln tragend,  
Feierlich stumm.  
Und in der Mitte,[746]  
Mich an der rechten Hand,  
Schwarz gekleidet, geht einfach die Braut;  
Schöngefaltet ein Scharlachtuch  
Liegt um den zierlichen Kopf geschlagen.  
Lächelnd geht sie dahin; das Mahl schon duftet.

Später im Lärmen des Fests  
Stahlen wir seitwärts uns beide  
Weg, nach den Schatten des Gartens wandelnd,  
Wo im Gebüsch die Rosen brannten,  
Wo der Mondstrahl um Lilien zuckte,  
Wo die Weymouthsfichte mit schwarzem Haar  
Den Spiegel des Teiches halb verhängt.

Auf seidnem Rasen dort, ach, Herz am Herzen,  
Wie verschlungen, erstickten meine Küsse den scheueren Kuß!  
Indes der Springquell, unteilnehmend  
An überschwenglicher Liebe Geflüster,  
Sich ewig des eigenen Plätscherns freute;  
Uns aber neckten von fern und lockten  
Freundliche Stimmen,  
Flöten und Saiten umsonst.

Ermüdet lag, zu bald für mein Verlangen,  
Das leichte, liebe Haupt auf meinem Schoß.  
Spielender Weise mein Aug auf ihres drückend  
Fühlt ich ein Weilchen die langen Wimpern,  
Bis der Schlaf sie stellte,  
Wie Schmetterlingsgefieder auf und nieder gehn.

Eh das Frührot schien,  
Eh das Lämpchen erlosch im Brautgemache,  
Weckt ich die Schläferin,  
Führte das seltsame Kind in mein Haus ein.

III

Ein Irrsal kam in die Mondscheingärten  
Einer einst heiligen Liebe.  
Schaudernd entdeckt ich verjährten Betrug.  
Und mit weinendem Blick, doch grausam,  
Hieß ich das schlanke,  
Zauberhafte Mädchen  
Ferne gehen von mir.  
Ach, ihre hohe Stirn,  
War gesenkt, denn sie liebte mich;  
Aber sie zog mit Schweigen

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Fort in die graue  
Welt hinaus.

Krank seitdem,  
Wund ist und wehe mein Herz.  
Nimmer wird es genesen!

Als ginge, luftgesponnen, ein Zauberfaden  
Von ihr zu mir, ein ängstig Band,  
So zieht es, zieht mich schmachtend ihr nach!

– Wie? wenn ich eines Tags auf meiner Schwelle  
Sie sitzen fände, wie einst, im Morgen-Zwielicht,  
Das Wanderbündel neben ihr,  
Und ihr Auge, treuherzig zu mir aufschauend,  
Sagte, da bin ich wieder  
Hergekommen aus weiter Welt!

IV

Warum, Geliebte, denk ich dein  
Auf einmal nun mit tausend Tränen,  
Und kann gar nicht zufrieden sein,  
Und will die Brust in alle Weite dehnen?

Ach, gestern in den hellen Kindersaal,  
Beim Flimmer zierlich aufgesteckter Kerzen,  
Wo ich mein selbst vergaß in Lärm und Scherzen,  
Tratst du, o Bildnis mitleid-schöner Qual;  
Es war dein Geist, er setzte sich ans Mahl,  
Fremd saßen wir mit stumm verhaltenen Schmerzen;  
Zuletzt brach ich in lautes Schluchzen aus,  
Und Hand in Hand verließen wir das Haus.

V

Die Liebe, sagt man, steht am Pfahl gebunden,  
Geht endlich arm, zerrüttet, unbeschut;  
Dies edle Haupt hat nicht mehr, wo es ruht,  
Mit Tränen netzet sie der Füße Wunden.

Ach, Peregrinen hab ich so gefunden!  
Schön war ihr Wahnsinn, ihrer Wange Glut,  
Noch scherzend in der Frühlingsstürme Wut,  
Und wilde Kränze in das Haar gewunden.

War's möglich, solche Schönheit zu verlassen?  
– So kehrt nur reizender das alte Glück!  
O komm, in diese Arme dich zu fassen!

Doch weh! o weh! was soll mir dieser Blick?  
Sie küßt mich zwischen Lieben noch und Hassen,

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Sie kehrt sich ab, und kehrt mir nie zurück.

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**5 Lieder**

Version for recorders and male voice

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### *Fünf Lieder*

1. A word is dead  
When it is said,  
Some say.  
I say it just  
Begins to live  
That day.
2. I stepped from plank to plank  
So slow and cautiously;  
The stars about my head I felt,  
About my feet the sea.  
  
I knew not but the next  
Would be my final inch ...
3. Drowning is not so pitiful  
As the attempt to rise.  
Three times, 't is said, a sinking man  
Comes up to face the skies
4. While I was fearing it, it came,  
But came with less of fear,  
Because that fearing it so long  
Had almost made it dear.<sup>1</sup>
5. D' autres vont maintenant passer  
où nous passâmes. ...  
Nous nous réveillons tous au même  
endroit du rêve.<sup>2</sup>

If the sound quality of *Tiger und Patriarch* immediately catches our ear with its subtlety and chiaroscuro, it is shades of expression that stand out in *Fünf Lieder*. This is especially true of the fourth lied dealing with the subject of fear, which Oña projects onto a child's emotional universe through the extreme register of the vocal part. Even the work's scoring for voice and violoncello is unusual. But especially unusual for Oña is his focus on the poetry of the American poetess Emily Dickinson (1830–1886) and the aphoristic quality of his musical settings, a feature thoroughly reminiscent of Anton Webern. But Oña would not be himself if the traditional treatment of the words were not interspersed with timbral subtleties.

In the first song the sensual and meditative exploitation of vowels, especially in the word “word” itself, opens up new realms of microtones. Oña takes pains to ensure that the vocal subtleties emerge naturally from the flow of the music itself rather than requiring a dense nexus of instructions to the performer.

*Fünf Lieder*, Lied 1, excerpt from the score, see page 12

In the second song, for unaccompanied voice, Oña builds up two layers in conflicting tempos to capture the hesitant movement of the lyric narrator (“I stepped from plank to plank”). In the third, the opposition of *subito fortissimo* and *subito pianissimo* captures the state of sound above and below water in a sort of madrigalism. After the emotional eruptions of the fourth song, the deadly premonitions come full circle in the fifth. Despite its almost transfigured hymnic allusions, this “lullaby” on a poem by Victor Hugo brings the cycle to a conclusion more ambivalent than comforting.

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**Eric Oña** was born in Córdoba, Argentina and studied music at the state university in La Plata, Argentina and the State University of New York in Buffalo, USA. He has received numerous prizes, stipends and commissions, among others: Forum '91 Nouvel Ensemble Moderne, De Ijsbreker, Nieuw Ensemble, Stuttgarter Oper, Hannoveraner Tage für Neue Musik, Europäischer Musikmonat (Basel 2001), Ensemble Intercontemporain; 1998 IRCAM stipend in Paris; 1998/2000/2001 the ZKM stipend; 1995/96 Akademie Schloss Solitude stipend. From 1989 until 1993, Erik Oña was the professor of composition and orchestration at the State University in La Plata and the guest professor for composition and computer music at the Kunitachi College of Music in Tokyo in 1995. From 1995 until 2001 he taught composition at the University in Buffalo/USA and composition and, until 2003, conducting at the University of Birmingham in the UK. He currently teaches composition and is the director of the Electronic Studio of the Hochschule für Musik at the Musik-Akademie der Stadt Basel, Switzerland.

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Founded by **Ulrike Mayer-Spohn** [UMS] and **Javier Hagen** [JIP/Javier-Ignacio Palau-Ribes], UMS 'n JIP from Switzerland is one of the most active and experienced contemporary music ensembles worldwide involved in more than 100 international events annually, including mobile chamber operas & multimedia performances. They can look back on more than 700 concerts and 150 commissioned works since 2007. UMS 'n JIP explore new musical and scenic settings for voice, recorders and electronics ranging from live to digital performance as well as European and non-European music. They have collaborated with numerous well-known composers, including Mauricio Kagel, Wolfgang Rihm, Peter Eötvös, Aribert Reimann and Heiner Goebbels.

JIP is the current president of [ISCM Switzerland](#) as well as board member of the European Conference of Promoters of New Music ECPNM, Swissfestivals and of the [UNESCO Commission for the Inventory of Intangible Cultural Heritage in the Canton of Valais](#).

<http://switzerland.umsnjip.ch/oeuvres.html>

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