

Friction

NOISE-BRIDGE Duo



Christie Finn, soprano
Felix Behringer, clarinets

Seven-thirty o'clock in the evening

Wednesday, October 12, 2016
Earl and Darielle Linehan Concert
Hall

www.music.umbc.edu
410-455-2942

Friction

NOISE-BRIDGE Duo
Christie Finn, voice
Felix Behringer, clarinets

The Program

So Full of Shapes is Fancy (1990)
for soprano and bass clarinet

Pascal Dusapin (b. 1955)

Vox Regula (2016) *North American premiere* Christopher Goddard (b. 1986)
for soprano and clarinet

daily songs 6 (2015) *North American premiere* Michael Maierhof (b. 1956)
for soprano, bass clarinet with resonating system, and live video

PAUSE

Art and Craft (2016) *North American premiere*

Colin Holter (b. 1983)

All Too Human (2010)
for soprano and clarinet

Stuart Saunders Smith (b. 1948)

Tandem (2013)
for soprano and bass clarinet

Chris Fisher-Lochhead (b. 1984)

Program Notes

This concert explores friction and harmony—tension and release—on various planes: in sound, in the context of a duo (two musical voices and individual personalities in constant motion), and in the life of an artist. The works on this program include points of intense friction, moments of great lyricism and release, and works that explore how complicated it is to balance the two.

The evening opens with *So Full of Shapes is Fancy*, French composer **Pascal Dusapin's** exploration of the inner conflict between wanting more and more of something you love—and having too much of it—and of questioning if you love the idea of “loving” something more than the thing itself. The woven lyricism of both lines often dissolves into moments of intense dissonance (think: quarter tones) or scampering melodies.

Christopher Goddard presents friction in the understanding of the musical world that we live in in his *Vox Regula* both his music and his choice of texts—what are ‘consonant’ and ‘dissonant’ intervals anyway? Should we as musicians pay more attention to the teachings of music theorists—or the sounds of nature? He employs a Latin text from what is recognized as the earliest known polyphonic composition as a refrain to experiment with these different approaches to music and composition.

As we move from the abstract, inner friction induced by Shakespeare to the more direct encounter with the friction of a musician's life and philosophy with Goddard's *Vox Regula*, we now encounter friction in a truly physical realm: the resonating systems of **Michael Maierhof's** *daily songs 6*. Through elements such as plastic cups with architecture marbles sewn into the bottom and a PVC pipe attached to a clarinet mouthpiece, Maierhof is a natural at experimenting with friction, and does so with the majority of his compositions. He is known for composing for everyday household items, like electric toothbrushes and sponges.

The central work of this concert is **Colin Holter's** *ART AND CRAFT*, a staged work for clarinetist and singer setting the philosophical and literary texts of textile designer, writer, and socialist activist William Morris (1834-1896). Morris's straight-forward writing on art—that it exists “to increase the happiness of man” and that what is useful can also be art—challenges many contemporary views of art, and those of many artists.

The friction of **Stuart Saunders Smith's** *All Too Human* lies in staying true to the rhythmic complexity of each voice—but basking in moments of unison as well. And we close the evening with **Chris Fisher-Lochhead's** *Tandem*; the friction of this work (as you will see and hear) is self-explanatory.

With the exception of the composition by Pascal Dusapin, all works presented in this concert were written for (and with) NOISE-BRIDGE.

Texts

Text for *So Full of Shapes is Fancy*

by: William Shakespeare, from *Twelfth Night*

If music be the food of love, play on;
Give me excess of it, that surfeiting,
The appetite may sicken, and so die. -
That strain again! - it had a dying fall:
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour! - Enough; no more;
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou!
That, notwithstanding thy capacity
Receiveth as the sea, naught enters there,
Of what validity and pitch so e'er,
But falls into abatement and low price,
Even in a minute! so full of shapes is fancy,
That it alone is high - fantastical.

Text for *Vox Regula*

*Sancte Bonifati martyr inclite Christi te quesumus ut nos tuis precibus
semper gratiae Dei commendare digneris.*

(Milton Babbitt) The succession of intervals in the overtone series does not correspond to the categorizations of 'consonant' and 'dissonant,' even in relative terms, whether one asserts the independent assumption of adjacency or of relation to the first partial. Under the former criterion, the fourth would be termed more consonant than the major third, under the latter, the minor seventh and major second would be termed more consonant than the major or minor sixth, or the minor third. The serious occupation of empirical theory-construction in any field is the providing of the most complete and meticulous rational reconstruction of the products of practice.

(Friedrich von Hausegger) Ratlos irrte das Auge zwischen Notensystemen umher; das Ohr forschte nach Gesetzen der Konsonanz und Dissonanz; der Ton wurde befragt, welche geheimnisvolle Naturgewalten er berge; Ähnlichkeiten aus dem Naturleben wurden zu Hilfe gerufen, die Geschichte zu Rate gezogen. Wohin sich die Beobachtung wendete, rechtfertigte das Gesetz die Erscheinung; jene innerlich bewegende Macht aber, in welcher das Gesetz sich unwiderstehlich äussert, ehe es noch in dem Formen der Erscheinung erkannt wird, jene unbezwingliche Gewalt mit welcher die Tonkunst das Gemüt ergreift, ohne es erst auf Lehren und Kenntnisse hinzuweisen – sie hat in den Grenzen dessen, was sich der Musiklehre zur Beachtung und Behandlung darbot, eine Stelle nicht gefunden.

(Claude Debussy) Les musiciens n'écotent que la musique écrite par des mains adroites; jamais celle qui est inscrite dans la nature... Ne devriez-vous pas en supprimer les complications parasites qui l'assimilent pour l'ingéniosité à une serrure de coffre-fort... Vous piétinez parce que vous ne savez que la musique et obéissez à des lois barbares et inconnues... Il faut chercher la discipline dans la liberté et non dans les formules devenues caduques et bonnes pour les faibles. N'écouter les conseils de personne, sinon du vent que passe et nous raconte l'histoire du monde...

Text for *ART AND CRAFT*

by: William Morris

- The Aim of Art is to increase the happiness of men.
- Its aim was to make work happy and rest fruitful.
- A work of utility might be also a work of art, if we cared to make it so.
- Do not be afraid of large patterns.
- Never forget the material you are working with.
- The special limitations of the material should be a pleasure to you, not a hindrance.
- Genuine art is an unmixed blessing to the race of man.
- I believe the springs of art in the human mind to be deathless.

Lo, when we wade the tangled wood,
In haste and hurry to be there,
Nought seem its leaves and blossoms good,
For all that they be fashioned fair.

But looking up, at last we see
The glimmer of the open light,
From o'er the place where we would be:
Then grow the very brambles bright.

So now, amidst our day of strife,
With many a matter glad we play,
When once we see the light of life
Gleam through the tangle of to-day.

- It seems to me easy to see the causes of the present obliteration of the arts.
- The great mass of civilisation lives on content to forgo art almost altogether.
- The lack of beauty in modern life (of decoration in the best sense of the word), which in the earlier part of the century was unnoticed, is now recognised by a part of the public as an evil to be remedied if possible.
- I do not think that anything will take the place of art.

The world's roughness, falseness, and injustice will bring about their natural consequences.

Text for *Tandem*

Haikus by Christie Finn

The moon's jagged teeth
were coiled
in the girl's thin hair

Since changing the bulb,
I've started to find my eyes
striking in the light.

Biographies

NOISE-BRIDGE is a soprano-clarinet duo based in Stuttgart, Germany dedicated to performing contemporary music and commissioning new works. NOISE-BRIDGE concerts usually include theatrical or extra-musical (i.e. visual or literary) elements, and the duo actively collaborates in the composition process.

NOISE-BRIDGE was formed in 2009 when German clarinetist Felix Behringer and American soprano Christie Finn met in the Contemporary Performance Program at Manhattan School of Music. Since then, NOISE-BRIDGE has performed at such venues as The Tank NYC, the Gershwin Hotel (New York City), Elastic Arts (Chicago), An Die Musik LIVE! (Baltimore, Maryland), Schloss Bonndorf (Black Forest, Germany) and KunstRaum 34 (Stuttgart, Germany). Concert series include Südseite Nachts, Konzertreihe für aktuelle Musik (K-R-A-M) and the Klangraum Festival, all three in Stuttgart, as well as the tonArt Festival (Esslingen, Germany), musica nova (Reutlingen, Germany), contagious sounds (New York City), Nuovi Spazi Musicali (Ascoli Piceno, Italy) and the concert series of the Cluster - Associazione di Compositori, Lucca (Italy).

In collaboration with an international community of composers, NOISE-BRIDGE has built a diverse and vibrant repertoire of music for voice and clarinet, including more than two dozen new works written specifically for the duo by both established composers as well as up-and-coming young composers. NOISE-BRIDGE met many of these composers while conducting "open space" workshops at the International Summer Courses in New Music (Darmstadt, Germany) and has also worked with composers and students at Northwestern University (Chicago).

Larger projects include the premieres of Azerbaijani composer Rahilia Hasanova's opera *Pendulum Clocks* and American composer Matt Aelmore's theatrical evening *Cowboy Rock 'n Roll U.S.A.*, both composed for NOISE-BRIDGE. Other special theatrical projects include *Liebesverbrechen*, or *The Crimes of Love*, an evening-long theatrical concert, which included both contemporary and Baroque music and also involved an actor and a percussionist.

American soprano **Christie Finn** is actively involved in the world of contemporary performance and new music theater. Finn has performed as a soloist with Ensemble arspoetica (Germany), Asko | Schönberg Ensemble (Netherlands), CrossingLines (Spain), Hezarfen Ensemble (Turkey), ICTUS (Belgium), Nadar (Belgium), Oerkna! (Netherlands), oh ton (Germany), VocaalLAB (Netherlands) and several ensembles in New York City, including ekmeles, S.E.M. Ensemble, Experiments in Opera, and Tactus. She is a two-time winner of an interpretation prize at the International Stockhausen Concerts and Courses (Kürten, Germany) and was awarded a prize in the Karlsruher Wettbewerb für die Interpretation zeitgenössischer Musik 2014. Finn is a permanent member of the ensembles Forum Neue Vokalmusik and Ensemble Hörwerk,

both based in Germany.

Highlights of recent seasons include a tour in Italy with NOISE-BRIDGE, the world premiere of the Mojiao Wang's opera *Encounter at the Beijing Modern Music Festival*, performances with ICTUS in Belgium and France, and Stockhausen's *Stimmung* as part of an 18-hour outdoor contemporary music festival in Stuttgart, Germany co-organized by Finn. In the 2015-16 season, Finn performed world premieres of over two dozen new compositions, including works by Hannes Dufek, Michael Maierhof, Francesco Maggio, Frederik Neyrinck, and many others.

Career highlights from past seasons include a staged production of Ligeti's *Aventures and Nouvelles Aventures* in conjunction with Samuel Beckett's *Spiel* (tour in Germany), the world premiere of Klaus Lang's opera *die fette seele* (Germany), Sofia Gubaidulina's *Homage à T. S. Eliot* at the Muziekgebouw aan 't IJ (Amsterdam) with the Asko | Schönberg Ensemble, and the U.S. premiere of Luigi Nono's *Quando Stanno Morendo* (Soprano II) with ekmeles.

A native of Kennett Square, Pennsylvania, she is a graduate of Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart and of the Manhattan School of Music's Contemporary Performance Program, where she studied with Lucy Shelton. Finn holds a Master of Music in Voice from Southern Methodist University (Dallas, Texas), where she studied with Joan Heller, and a Bachelor of Arts in Music with a minor in Modern Languages & Linguistics from UMBC (University of Maryland Baltimore County). She also serves as the Managing Director of the non-profit organization the Hampsong Foundation (<http://hampsongfoundation.org>). Finn currently resides in Stuttgart, Germany.

German clarinetist **Felix Behringer** is a versatile musician who specializes in performing contemporary music. As a freelancer, he works as a frequent substitute in numerous contemporary music ensembles as well as an educator at music schools and workshops for composers, instrumentalists and students. Behringer studied with Prof. Matthias Müller at the Zürich University of the Arts (Switzerland), with Charles Neidich and David Krakauer at the Manhattan School of Music in New York and at the International Ensemble Modern Academy in Frankfurt/Main (Germany).

A major part in his musical work is the collaboration with composers and premiering new works. Behringer has performed world premieres of pieces in Europe, Hong Kong, and the U.S.A., and he already has a substantial number of new works composed especially for him or his experimental duo NOISE-BRIDGE with soprano Christie Finn. Behringer has worked with composers such as Jörg Widmann, Heinz Holliger, Helmut Lachenmann, Matthias Pintscher, Thomas Adès and Luca Francesconi and he has performed at festivals such as the Summer Courses for New Music in Darmstadt, the cresc.-Festival in Frankfurt/Main, the Heidelberger Frühling (Germany), Klangspuren in Tyrol, the *Impuls-Academy in Graz* (Austria), the *Aldeburgh Music Festival* and the *Huddersfield Contemporary Music Festival* (UK), as well as the *festival Manifeste at the IRCAM in Paris* (France).

Behringer lives and works in Stuttgart (Germany) and Zürich (Switzerland) where he is teaching and actively involved in the project of the SABRe-Multi-Sensor.

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All performances are in the PAHB Concert Recital Hall, or Music Box (TMB)

* Ticket prices for indicated events: \$15 for adults, \$10 for seniors and \$5 for students.
UMBC faculty and students admitted free. All other events are free.

*Brass Bash: The American Brass Quintet	Sunday	Oct. 16, 2016.....	8pm
*Zéphyros Winds	Saturday	Oct. 22, 2016.....	8pm
*UMBC Jazz & Claudia Quintet	Sunday	Oct. 23, 2016.....	3pm

Livewire 7! The New York School and Beyond: Wed-Sat, Oct 26-29, 2016

*Hoffman/Goldstein Duo with Lisa Cella	Wednesday ..	Oct. 26, 2016....	7:30pm
*Ruckus.....	Thursday	Oct. 27, 2016....	7:30pm
Ray Kass Presentation on John Cage's Art (TMB).....	Friday	Oct. 28, 2016.....	10am
Student Concert	Friday	Oct. 28, 2016.....	12noon
Christopher Shultis Concert and Talk (TMB)	Friday	Oct. 28, 2016.....	2pm
*Malcolm Goldstein Concert (TMB).....	Friday	Oct. 28, 2016.....	7pm
Chamber Music Plus	Saturday	Oct. 29, 2016.....	2pm
*Sounds are Just Sounds	Saturday	Oct. 29, 2016....	7:30pm

Ben Hardwick Junior Jazz Saxophone Recital (TMB)	Saturday	Nov. 5, 2016.....	7pm
*Trio Sirènes.....	Wednesday ..	Nov. 9, 2016.....	7:30pm
Sooyoun Kim Senior Voice Recital	Friday	Nov. 11, 2016 ...	7:30pm
Peabody-UMBC Partnership in Concert Innovation	Sunday	Nov. 13, 2016	3pm
Yoshioka Violin Studio Recital	Thursday.....	Nov. 17, 2016	4pm
UMBC Symphony Orchestra (<i>free, reservations required</i>) ..	Sunday	Nov. 20, 2016 ...	7:30pm
UMBC Chamber Players	Wednesday ..	Nov. 30, 2016 ...	7:30pm
Molly Schneider Junior Violin Recital	Thursday.....	Dec. 1, 2016.....	5:30pm
Paul Kusner Senior Jazz Guitar Recital (TMB)	Thursday.....	Dec. 1, 2016.....	7:30pm
UMBC Collegium and Gamelan Ensembles (TMB)	Friday	Dec. 2, 2016.....	6:30pm
UMBC Opera Workshop.....	Friday	Dec. 2, 2016.....	8pm
Jubilee Singers, followed by Gospel Choir	Saturday	Dec. 3, 2016.....	7pm
UMBC Jazz In Concert	Sunday	Dec. 4, 2016.....	3pm
UMBC Camerata	Sunday	Dec. 4, 2016.....	7:30pm
UMBC Wind Ensemble	Tuesday	Dec. 6, 2016.....	8pm
UMBC Percussion Ensemble (TMB).....	Thursday.....	Dec. 8, 2016.....	7:30pm
Andrist Piano Studio Recital.....	Friday	Dec. 9, 2016.....	11am
Haley Kirychuk Senior Violin Recital	Friday	Dec. 9, 2016.....	5:30pm
UMBC New Music Ensemble (TMB)	Friday	Dec. 9, 2016.....	7:30pm
Nicole Blickenstaff Senior Composition Recital (TMB) ...	Saturday	Dec. 10, 2016	1pm
Hannah Sunday Senior Voice Recital	Saturday	Dec. 10, 2016	3pm
Zachariah Thomas Senior Musicology Presentation	Saturday	Dec. 10, 2016	5pm
Michael Wu Senior Voice Recital.....	Saturday	Dec. 10, 2016	7pm
MTNA Composer's Circle (TMB).....	Sunday	Dec. 11, 2016	2pm
Student Composers Recital.....	Sunday	Dec. 11, 2016	5pm
Department of Music Honors Showcase	Tuesday	Dec. 13, 2016 ...	7:30pm

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