

CeReNeM VISITING ARTIST SERIES

Richard Haynes

Monday 22 January, 2018

CeReNeM

PROGRAMME

Samuel **Andreyev** : *Passages* (2005/15)
for solo clarinet

Fusun **Koksal** : *voce immobile* (2017-18)
for solo bass clarinet [world premiere]

Pam **Hulme** : *neural (dis)torsion* (2017)
for clarinet and imaginary loop machine [world premiere]

Timothy **McCormack** : *RAW MATTER* (2015-2016)
for solo bass clarinet [UK premiere]

Thomas **Weidemann** : *After Pérotin's "Beata Viscera"* (2017)
for solo clarinet [world premiere]



Samuel **Andreyev** : *Passages* (2005/15)
for solo clarinet

I wrote *Passages* in 2005, as part of a series of solo wind pieces. I was interested in developing an extremely elastic kind of melodic writing, making extensive use of microtones (intervals smaller than semitones) and complex rhythms. The piece calls for many subtly-differentiated articulations throughout the entire register of the clarinet, as well as the instrument's very wide dynamic range, from an almost inaudible whisper to the most intense fortissimo.

From a formal point of view, *Passages* opposes slow and fast sections in a regular alternation. In the slow sections, there is no discernible pulse, and the tempi are constantly speeding up or slowing down. The fast sections use pulsed rhythms, but the speed of the basic pulse changes in every bar.

Fusun **Koksal** : *voce immobile* (2017-18)
for solo bass clarinet [world premiere]

Composed for and dedicated to Richard Haynes, *voce immobile* for bass clarinet is my latest work. The piece takes its cues from sleep paralysis, that is, the state of not being able to speak or move during a semi-conscious interruption in sleep. Usually related to fears, hallucinations, and nightmares, sleep paralysis is a transient stage of being in-between conscious and unconscious states, real and surreal, in which the subject experiences an irresistible strain. The result of his/her attempts to overcome this concealed force is just some kind of a scream or possibly a couple of words.

The piece articulates this temporary state of in-betweenness, oscillating amongst consciousness and the unconscious. This is attained by manipulating various sound properties/characteristics administered through a number of performance practices, dynamics and the transitions in between various articulation types. Throughout this stretched out moment, the real becomes surreal and vice versa, just as the transitions create a kind of perpetuum, which becomes a reality by and for itself.

Pam **Hulme** : *neural (dis)torsion* (2017)
for clarinet and imaginary loop machine [world premiere]

What is a memory? How do thoughts form in the brain and become a memory? How do we experience this revisiting process?

Sometimes it seems as if memories are played on a loop; the retelling of a story or fragments of existence; an image, a sound, a smell, a feeling. Do these looped memories have the same characteristics each time? How do we know? In the replaying, do we somehow keep track of changes? Or are they lost, subsumed into a new narrative? An imperfect human reproduction of reality; sensory perception sequenced into linear story-telling. A corrupted digital file? An analogue film distorting over time, weakened with each replay?

This piece begins with the fluttering of neurons: the first flickers of thought, becoming recollection, forming into a memory... into this memory. Once reawakened, it plays for a while with different elements shifting between the musical foreground and background as if separate tracks recorded into a loop machine, the unrelenting pulse of an imagined click-track mirroring the non-stop of the everyday. The ever-forward march of thought... of thinking... of remembering... until it doesn't.

'Posterior cortical atrophy (PCA) is a neurodegenerative syndrome that is characterized by a progressive decline in visuospatial, visuoperceptual, literacy and praxic skills[1]. PCA typically begins in the back of the brain and gradually moves towards the front, meaning visuoperception problems occur in early stages, followed by an unpredictable trajectory of neural atrophy. Further symptoms can include loss of touch, speech, movement, the ability to sequence information, form and recall memories, and experiencing elaborate hallucinations. Amongst all of this, even in advanced stages of degeneration, the sufferer retains their sense of self and insight into their degeneration. PCA is cruel; it is also fascinating.

The beat goes on and the tension builds, the loops dance around each other in increasingly complex layers of sound and imagined sound. Different corners of the memory are explored, magnified through beat repeat and slicer effects until... a neural abrasion: the memory jars. Suddenly it doesn't make sense; thought, narrative, perception, the self. The sequence of thought is lost amid the distress of this first neural crisis. An attempted memory reboot grasps at fragments, boldly at first, but then fearfully; trying to mask what might just have happened. But now there is doubt and afterwards its imprint remains; a looping doubt-splinter... sometimes played, sometimes not, but often heard and always present. The neural pathway is distorted, the memory corrupted and now discoloured by fear. This brain is degenerating faster, younger and more unpredictably than most. The memory resurfaces, but it is changed. The hesitant rhythm, squashed tonality and shifting multiphonic timbres are the widening gap between you and other people. This is how you experience the world now, but this too will distort; constantly twisting and untwisting. Torsion is your new reality: (dis)torsion.

Timothy McCormack : RAW MATTER (2015-2016)
for solo bass clarinet [UK premiere]

In RAW MATTER, we encounter an organism at the earliest stages of its life cycle: not yet but almost a creature. We witness it as a molten mass of organic matter in its most basic state. This matter churns within itself, and from that seething body, different forms arise, take shape, and then are subsumed back within the viscous living mass. We witness its attempts at different bodies, some more turbulent than others, and its eventual resignation to a xed form. The piece is a substance slowly settling into a body.

Thomas Weidemann : After Pérotin's "Beata Viscera" (2017)
for solo clarinet [world premiere]

Taking Pérotin's "Beata Viscera" (ca. 1200) as a subject, or what it is to write through this song from the Notre Dame school and what I can't help but filter and lose and change, now.

Richard **Haynes** is a soloist, chamber and orchestral musician, performer, curator, composer, arranger and translator. He performs music spanning the 18th to 21st centuries all over the world in a multitude of contexts: concert, recital, installation, opera, musical, and cross-art forms, performs and improvises with the body and objects, writes traditional and text-based scores for performance, arranges music for chamber ensembles and translates musicological texts. Since winning the title of Australia's Young Performer of the Year (YPA) and the Australian Art Music Award (APRA AMCOS) for Performance of the Year, Richard Haynes has spent almost 15 years performing regularly in Europe, the USA, Asia, Australia and New Zealand. Richard Haynes is a 1st Prize winner of the Concours Nicati, Switzerland.

Richard **Haynes** has performed to acclaim at many of the major Australian and European festivals for classical and contemporary music as a soloist, chamber and orchestral musician, including the international arts festivals of Adelaide, Brisbane, Melbourne, Perth and Sydney, Holland Festival, Budapest, Paris and Warsaw Autumn Festivals, MaerzMusik Berlin, Archipel Geneva, Vienna Modern, Salzburg Festspiele and New York's Lincoln Center Festival. He maintains regular concert activity as clarinetist of Ensemble Proton Bern, Manufaktur Aktueller Musik, ELISION Ensemble, Praesenz and Stroma and is a regular guest performer with Ensemble musikFabrik, Klangforum Wien, Ensemble Resonanz and Ensemble Phoenix Basel. New works for clarinet have been written for and dedicated to him by Trevor Bača, Richard Barrett, Aaron Cassidy, Robert Dahm, Chris Dench, Liza Lim, Timothy McCormack, Michael Norris, Enno Poppe, Nemanja Radivojević, Rebecca Saunders and Jeroen Speak. He has performed in major instrumental, operatic or theatrical works such as CONSTRUCTION and Opening of the Mouth by Richard Barrett, Written on Skin by George Benjamin, MONDPARSIFAL by Bernhard Lang, Moon Spirit Feasting and The Navigator by Liza Lim, Delusion of the Fury by Harry Partch, Chroma and Stasis by Rebecca Saunders, El Publico by Mauricio Sotelo and KLANG: Die 24 Stunden des Tages by Karlheinz Stockhausen.

UPCOMING CeReNeM EVENTS

Thursday 25 January

Wolff: Preludes 1-11 | Dunn: For piano (dancing)

Philip Thomas

Thursday 15 February

Teodoro Anzellotti: Accordion

Wednesday 21 - Sunday 25 February

Electric Spring Festival

Freida Abtan | Rodrigo Constanzo | Rozalie Hirs | Brian Crabtree

Monday 26 February

Diego Castro: Guitar

Monday 5 March

Francesco Dillon: Cello

Monday 19 March

Joshua Hyde: Saxophone

Monday 16 April

Morton Feldman: Crippled Symmetry

Richard Craig | Damien Harron | Philip Thomas

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