Quanta Stream

with the

Ensemble Polysono

Christine Simolka, soprano
Ursula Seiler Kombaratov, flute
Igor Kombaratov, clarinet
Marzena Toczko, violin
Markus Stolz, violoncello
René Wohlhauser, piano/baritone/cond.

With kind support from:

Lotteriefonds Basel-Stadt Swisslos · DRS 2 · Nicati-de Luze · KulturStadtBern · Swisslos Amt für Kultur Kanton Bern · Stadt Zürich Kultur · Migros kulturprozent · Stadt Luzern FUKA-Fonds · Kanton Luzern Kulturförderung · SIG Schweizerische Interpretengenossenschaft · stv asm Einwohnergemeinde Gelterkinden · kulturelles.bl

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Sun, 09th Jan. 2011, 7.30 p.m.: Basel, Schmiedenhof, Rümelinsplatz 4
Sat, 15th Jan. 2011, 7.00 p.m.: Bern, Konservatorium, Kramgasse 36
Sat, 22th Jan. 2011, 8.00 p.m.: Zürich, Kulturhaus Helferei, Kirchgasse 13
Sat, 29th Jan. 2011, 7.30 p.m.: Luzern, Marianischer Saal, Bahnhofstr. 18
Sat, 05th Feb. 2011, 7.00 p.m.: Gelterkinden, Musikschule, Rünenbergerstr. 35
Sun, 13th Feb. 2011, 11.00 a.m.: München, Gasteig, Kleiner Konzertsaal, Rosenheimer Str. 5
Sat, 19th Feb. 2011, 7.00 p.m.: Wien, Altes Rathaus Barocksaal, Wipplingerstr. 8
Sat, 05th Mar. 2011, 7.30 p.m.: London, The Warehouse, 13 Theed Street

György Kurtág *(*1926):*	*«Hölderlin: An ...» for soprano and piano, op. 29, Nr. 1 (1989), text by Friedrich Hölderlin*
Klaus Huber *(*1924):*	*«Traumgesicht» for baritone solo (1971), from: „... inwendig voller Figur ..." for choir, load speakers, tape and big orchestra (1970/71), Text from the apokalypse after St. John VIII, 10, 11; IX, 1, 2; IX, 6*
René Wohlhauser *(*1954):*	*«Quantenströmung», world première of the version for flute, violoncello and piano (1996/97)*
James Clarke *(*1957):*	*«Untitled No. 6» for soprano, flute, clarinet, violin, violoncello and piano (2010), text by James Clarke (world première)*
Iannis Xenakis *(1922-2001):*	*«Charisma» for clarinet and violoncello (1971)*
Ursula Seiler Kombaratov *(*1973):*	*„über Brücken" for flute, clarinet and piano (2010) (WP)*
René Wohlhauser:	*„Charyptin" on onomatopoetic texts by the composer for soprano, baritone, flute, clarinet, violin and violoncello (2010) (WP)*

This program will be recorded by Swiss Radio DRS 2 and broadcast at a later date.

More informations: www.renewohlhauser.com

The Ensemble Polysono from Basel, specialized in the interpretation of contemporary music, has a new, exciting program to offer, featuring sophisticated works by well-known composers, as well as several world premieres, which it will be performing on its coming tour through Switzerland, followed by Munich, Vienna, and London.

"Quantenströmung", according to the philosopher Gilles Deleuze, signifies the transition from one state of energy into another. Accordingly, the program titled "Quantenströmung", with exclusively contemporary "classical" music, offers a diversified, exciting assortment of new stylistic trends and compositional concepts in current music. György Kurtág's works are marked by a densification of fragile musical textures, as in his work „Hölderlin: „An ...". Klaus Huber's compositions are based on theological subjects, and testify to social and political commitment. For example, his commitment against the destruction of the environment in „Traumgesicht" from „... inwendig voller Figur ...". Following this is the world premiere of a new work by the well-known English composer James Clarke, written expressly for the Ensemble Polysono. An exorbitantly difficult score, committed to the „new complexity". Iannis Xenakis is known for involving mathematical, architectural or philosophical principles in his compositions. This is evident in his piece „Charisma", written after the untimely death of a young French composer. Ursula Seiler Kombaratov, who is also active as an artist, also features with a world premiere on this program, as well as René Wohlhauser, who is known for his uncompromising artistic standards.
The stylistically diverse program will be commented by short oral introductions of the works, which should make the program easily accessible, even to an audience unfamiliar with contemporary music.

This highly varied program is interpreted by the Ensemble Polysono Basel, which has been praised by the press with accolades such as "exqusite" (Der Bund, 15.01.08) and „subtle and unblemished" (Mittelland-Zeitung, 16.01.08) and whose concerts have been recorded by Swiss Radio DRS 2 and the Bayerischen Rundfunk.

The Ensemble Polysono is a variable chamber music ensemble, performing mainly contemporary music, also in combination with other artforms such as literature and painting. Of particular importance is the performance of music for smaller and less common ensembles, exploring their subtle possibilities. The variety in combinations - from solos to duos up to full ensemble - correlates to the structural contrasts and stilistic openness of the programs, which draws its tension from a dialectical dispute between different aesthetic positions.

The programs include world premieres as well as repeat performances of seldom-performed works. Composers of different origins are presented in comparison, showing the different structural aspects of each chosen individual scoring.

R. W.

(Translations: Gail Makar)

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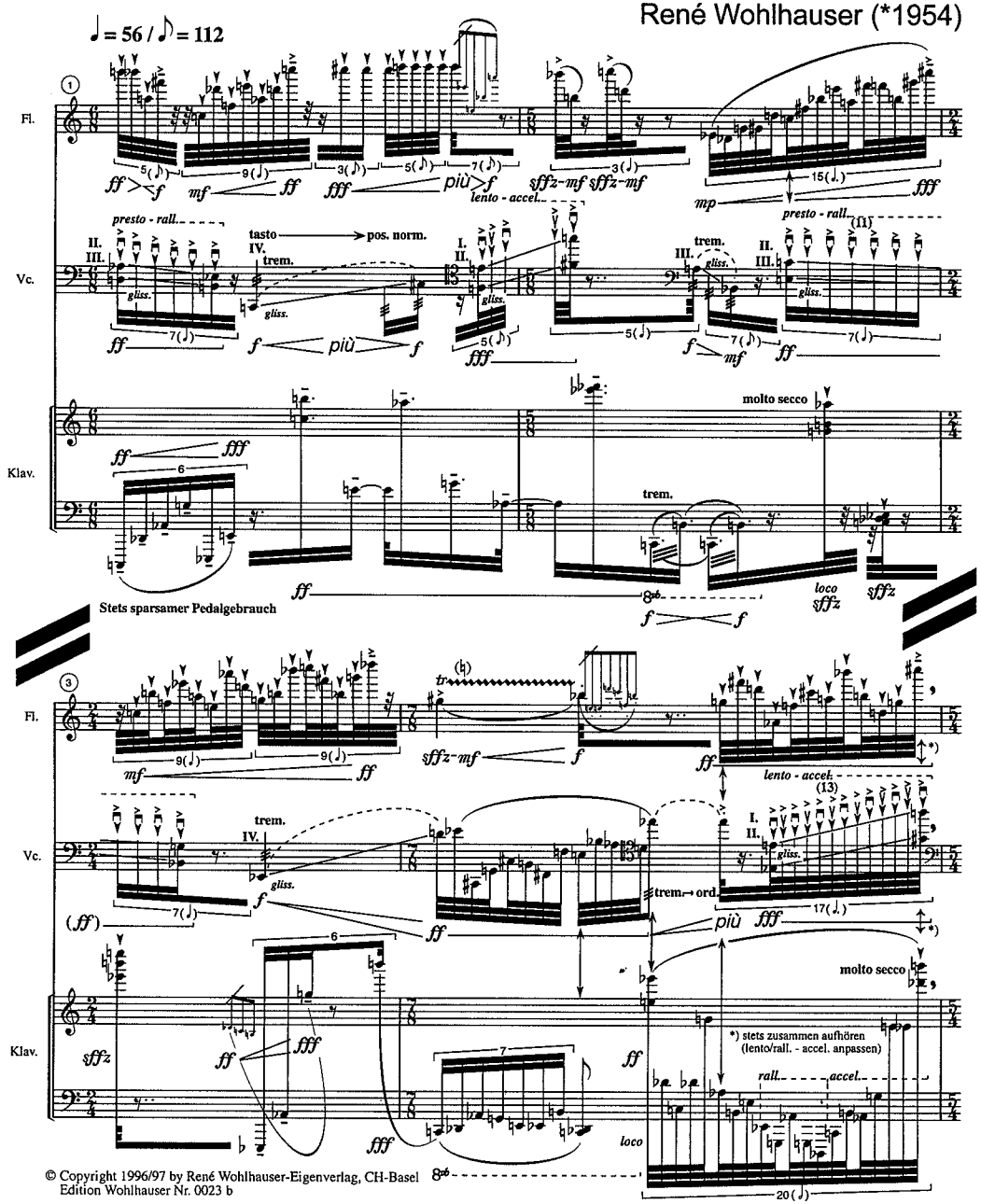
Quantenströmung

1996

Fassung für Flöte, Violoncello und Klavier

Ergon 23 b (1997)

René Wohlhauser (*1954)



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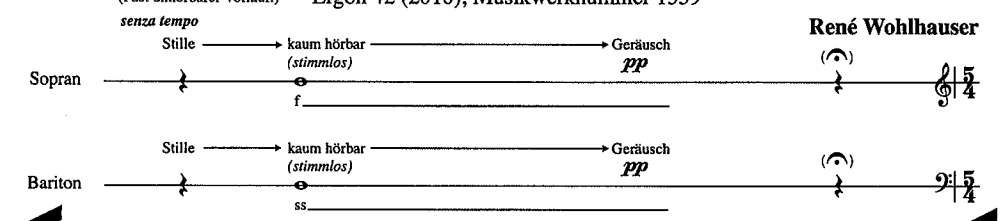
Edition Wohlhauser Nr. 0023 b

Charyptin

für Sopran, Bariton, Flöte, Klarinette, Violine, und Violoncello
auf eigene lautpoetische Texte

(Fast unhörbarer Vorlauf.) Ergon 42 (2010), Musikwerknummer 1559

René Wohlhauser



1. Teil (Teil A)

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Edition Wohlhauser Nr. 0042

Vocal lyrics

György Kurtág: «Hölderlin: An ...» for soprano and piano, op. 29, Nr. 1 (1989), text by Friedrich Hölderlin (Hölderlin fragment from 1800 concerning a scene from „Empedokles auf dem Ätna" from „Der Tod des Empedokles")

An

Elysium
Dort find ich ja
Zu euch ihr Todesgötter
Dort Diotima Heroen
Singen möcht ich von dir
Aber nur Thränen.
Und in der Nacht in der ich wandle erlöscht mir dein
Klares Auge!
himmlischer Geist.

To

Elysium

Yes there I find

To you, you gods of death

There Diotima heroes.

I'd like to sing of you

But only tears.

And in the night where I wander, your clear eye

Is extinguished

heavenly spirit.

Translation by Maxine Chernoff & Paul Hoover

Klaus Huber: «Traumgesicht» for baritone solo (1971)), from: „... inwendig voller Figur ..." for choir, load speakers, tape and big orchestra (1970/71), Text from the apokalypse after St. John VIII, 10, 11; IX, 1, 2; IX, 6

Et cecidit de coelo stella magna, ardens tamquam facula, et cecidit in tertiam partem fluminum, et in fontes aquarum.	And there fell a great star from heaven, burning as it were a lamp, and it fell upon the third part of the rivers, and upon the fountains of waters.
Et nomen stellae dicitur: Absinthium... Et multi hominum mortui sunt de aquis quia amarae factae sunt.	And the name of the star is called Wormwood ... And many men died of the waters, be- cause they were made bitter.
Et vidi stellam de coelo cecidisse in ter- ram, et aperuit puteum abyssi, et ascendit fu- mus putei, ... et obscuratus est sol, et aer de fumo pu- tei ...	And I saw a star fall from heaven unto the earth ... And he opened the bottomless pit; and there arose a smoke out of the pit, ... And the sun and the air were darkened by reason of the smoke of the pit.
Et in diebus illis quaerent homines mor- tem, et non invenient eam, et desiderabunt mori, et fugiet mors ab eis.	And in those days shall men seek death, and shall not find it; and shall desire to die, and death shall flee from them.

James Clarke: «Untitled No. 6» for soprano, flute, clarinet, violin, violoncello and piano (2010), text by James Clarke

Elämä on ihmiselle annettu
että hän tarkoin harkitsisi
missä asennossa tahtoo olla kuollut

Life was given to man
for him to consider
in which position he wants to be dead

René Wohlhauser: „Charyptin“ on onomatopoetic texts by the composer for soprano, baritone, flute, clarinet, violin and violoncello (2010)
(The onomatopoetic texts follow the german pronunciation.

Charyptin
(Introduction: soprano)
Se Cha-ryp-tin
Me ga-ra
La-pa-re kar mo-re

(1st cycle, 1st phrase, bar.)
Sch ss g t-g-t-g-t-g
Bö-rö-drö d-g r
Brr z-g
Lör ss-g t-g-t-g
Tschi-ga-raz t-g-t-g-t-g
Brr d-g so

(2nd phrase, soprano)
Ma-ta sa-ra-ga me-ra-mo-le
Sa-ra-me-ra-go-me
Mo-ra-so-me ta-ra

(3rd phrase, baritone)
S-g rr-tsch rö
Bö-rö-drö tsu
Gi-ra-ba-ra-dschu
Rr-tsch-ga-dru
S-g drö

(4th phrase, soprano)
Me-ra li-ba
Mo-si-ra-lo
Me ka-ri-lo-ma-go-re
Me-ra-li-bo se-la

(baritone)
O-ra lo-ba
So-le go-ka-la

(5th phrase, soprano)
Tscha pü
Me-kra-tü-la-mo
Wa ga ha-re me-ka

(baritone)
Ka-me re-ha ga wa
Na la
Mo-la-tü-kra-me
Pü

(6th phrase, soprano)
Ge-re me-re
Scha le-ge-re te
Ge-re-me-le-be

Scha ssa-ga ma
Me-re te

Ge-re-me-le-be
Ge-re me-re
Scha le-ge-re te

(baritone)
Scha ssa-ga
Te-ge-te-ge-te-ge

Le-ge-re me-re te

Brro zi-go
Lö ssa-ga
Te-ge-te-ge

Tschi-ga-raz
Te-ge-te-ge-te-ge

Brro di-go so

Scha ssa-ga
Te-ge-te-ge-te-ge

(2nd cycle, 1st part, soprano)
Scha-rü-to ma-ra-gi-ni
Scha-re mi-le ge-re
mo-ra-to
Lo-mo ma-te

Scha ro-na-ga-na sa-la
Me ko-re-te mo-ro-lo
Ka-ra-ma-to la we-ra
Ga so-ra-da
Ma-re lo ga-no-ra-ma

Ma so-re la ma-go-re
Se-ro-la ge-re

Scha-me-go
Scha-rü-to la-me
Scha-me-ra

(baritone)
Scha-rü-to
Scha-re mi-le lo-e-ma

Scha-ro-na mo-la
Ma-re-lo ga-no
Se-wa ro-ma

Scha-me go
Scha-rü-to la-me
Scha-me-ra

Lo pot ma-ke
Wi-ga-re ni-ma-ju pa
Sta slo-ka-re
Ma-ri-do stun ru-pa me

Sa-le da ga-we pe-ro
Mo-ra no-me

(2nd cycle, 2nd part, sop.)
Hu-ma-ra as ne-kan
Mo-re la-mu
Ba-ra-ma-la
Ka-ra to-re
Wo-re to-la
Go-re-ma no la-ba
Na-po so-ra
Ka-ra ma-la-pa
Go-re mo-la do-ga
So-ra pa wa-ra
Ba-ra-kra ta-ra
Lo-ma go-ra-no
Wa lo-ba
Ba-ro-kra to-mo

(3rd cycle, baritone)
Scha-rü-to ra-me
Ma-ra po le-mo
Sa-mo mo-re lo-te
La ba-ra to
Wo-re
A-ro ma re mo-to

Rü-scha wo-re-to
Ga-ra no la-mo
Sa-ro lo-re so-te
Ma ga-re no
Wo-ra
O-re me ge lo-to

(soprano)
To-mo re ma ro-a
Re-wo
To ra-ba la
Te-lo re-mo mo-sa
Mo-le po ra-ma
Me-ra-to rü-scha

Commentaries on the works

György Kurtág: «Hölderlin: An ...» for soprano and piano, op. 29, Nr. 1 (1989), text by Friedrich Hölderlin

Kurtág's music is marked by a similar densification of musical textures as is characterized in Anton Webern's music. But compared to Webern, Kurtág's language is more playfull and associative. Nevertheless, in its often extreme constriction and concentration, it is infused with insight and spiritualization, which with Kurtág, involves a high degree of self-doubt and an extremely self-critical attitude.

Wikipedia
(Translation: Gail Makar)

Klaus Huber: «Traumgesicht» for baritone solo (1971)), from: „... inwendig voller Figur ..." for choir, load speakers, tape and big orchestra (1970/71), Text from the apokalypse after St. John VIII, 10, 11; IX, 1, 2; IX, 6

Klaus Huber composed *...inwendig voller figur...* 1970/71 as a commission for the city of Nuremberg in honor of the "Dürer Year" 1971, with its world premiere on March 19,1971 under the baton of Hans Gierster. Following *Soliloquia* (1959/64), this 25 minute long composition is his second oratorical work. Huber assigns it later to a creative period which he characterized as "Ersten Ausbruch", which one might translate as a breaking with the past, with pieces "tending toward social critique/ commitment", dating from 1969-71.
The term "Ausbruch" in this case can definitely be understood in a dual sense: on the one hand in musical composition, with the introduction of new techniques and means of expression, and on the other hand in the social context of the protest movements in the 1960s, as an attempt to define a new role for the artist in society, implementing his music in taking stance on issues of the times. This was not self-evident for Huber, born 1924 in Bern, who was after all nearing 50, and whose music up to this point had tended toward religiously hued introspection. Here he had composed a piece which reinterpreted Bible verses and a text by Albrecht Dürer from a contemporary perspective, and transformed them into a current political statement.
Dürer's 1525 watercolor *Traumgesicht* gave origin to Huber's compositional consideration. Dürer added the following commentary to his picture: he saw in a dream how "many great waters fell from Heaven" and drowned the whole of the land. Huber connects the apocalyptic vision with the end times prophecy.

Max Nyffeler
(Translation: Gail Makar)

René Wohlhauser: «Quantenströmung», version for flute, violoncello and piano (1996/97)

According to Gilles Deleuze, 'quanta stream' describes the transition from one energy state into another. Of the different energy forms in this work, it is above all the potential and the kinetic energies that interested me. What does the state of consisten-

cy and state of affectivity have to be (or what is the energy density or the ability to transform energy) in order for sufficient potential energy to build up and set a process in motion? The gravitation of these energy fields is suggested in this piece by a cyclical form, and is realized by a grammar of analogies. 'Energeia' and 'dynamis' describe the constant of potential as a principle of motion and change. According to Aristoteles, 'energeia' is 'the real activity of the possible', while 'dynamis' is 'the ability of being': reality thus is here a purposeful power for change.

This work was commissioned by the Sabeth Trio of Basle, to whom it is also dedicated. It was realized with financial support from the Education and Cultural Department of the Canton of Basel-Landschaft, the Alfred Richterich Foundation, the SUISA Music Foundation, the Nicati-de Luze Foundation and the Nestlé pour l'Art Foundation.

René Wohlhauser
(Translation: Chris Walton)

James Clarke: «Untitled No. 6» for soprano, flute, clarinet, violin, violoncello and piano (2010), text by James Clarke

"Untitled No.6" was written in 2010 for *Ensemble Polysono*. It is dedicated to Mathias Spahlinger.

The work is composed for six musicians. As the lack of title suggests, "I want no allusions to interfere with or assist" [1] the listener. It may be read, in its context as an example of modernist thought, as a modest statement of man's value and dignity, and the pursuance of the expression of our humanity through art.

The presence of the soprano voice leads inevitably to questions about words or texts, an aspect of this work which is the least important. There is a brief quotation from a poem by the Finnish poet Pentti Saarikoski:

Elämä on ihmiselle annettu
että hän tarkoin harkitsisi
missä asennossa tahtoo olla kuollut [2]

Life was given to man
for him to consider
in which position he wants to be dead

The rest of the text is made up of sounds that are conceived entirely according to their sonic qualities. The sounds produced by the soprano are coloured by different vowel and consonant combinations in exactly the same way as the strings' sounds are altered by techniques such as *sul ponticello*, *sul tasto* or *tremolo.*

1. Clyfford Still
2. Pentti Saarikoski *Runot ja Hipponaksin Runot*

© James Clarke 2010

Iannis Xenakis: «Charisma» for clarinet und violoncello (1971)

Opening the score is a quotation from Homer's „Iliad": „ then the soul like smoke moved into the earth, grinding". The piece is dedicated to the memory of the young French composer Jean-Pierre Guézec, who died of a heart attack at age 37, and had been a student of Xenakis in Tanglewood, Massachusetts. One month after his death, the piece was premiered at the Festival Royan. The music consists of long sustained sounds, intensified for the most part by expansion of tonal colors, dynamic contrasts and extreme registers. Only at one central point is there an outburst of rhythmical movement. The short piece unites several different techniques typical for Xenakis: grinding or scratching tones with the bow on the bridge of the cello, flutter tonguing of the clarinet in the high extreme range, playing with interference oscillation (quasi „heartbeats") between the notes played slightly out-of-tune by both instruments, multiphonics in different ranges and key noises on the clarinet, „electric" sounds on the cello. Typical for Xenakis is also his radicalness, which is expressed in this piece through hard cuts to the extremes of sound. At the end of the piece, the lowest cello string must be tuned more than an octave lower.

René Wohlhauser
(Translation: Gail Makar)

Ursula Seiler Kombaratov: „über Brücken" („over bridges") for flute, clarinet and piano (2010)

The german title of this creation is ambiguous (however is difficult to explain in english): It refers to the act of crossing a bridge and to the more general topic of „passing an obstacle "

Crossing a bridge may evoke special feelings of wide variety and individual occurrence.
It is first the bridge itself with its size, extent, shape or material that may provoke amazement, admiration, secureness yet discomfort.
If we put our feet on a bridge, we normally intent to cross it, confident to reach the „desideratum" at the end of the bridge.
Indeed, to actually arrive at the desired point, we first have *to cross* something.
What has to be crossed may be a distance, an emotion, a phrase of life or a difficulty, however this crossing activity is always connected with a challenge. However, playing this music is a particular challenge for the instrument players of this Trio ...
Difficulties – yet seeming not bridgeable – can also be connected with something positive, since they often help us to find a creative solution and thereby may lead us to something compleately new. That's exactly what the composition wants to transmit.
It was some of the composers own paintings and some forms of the architecture that preceeded the scaffold and the content of „ over bridges".
This piece of music is structured into solo-, duo- and tutti-parts and performed by six different instruments. Variously expressed in its melody, pitch, rhytm and dynamics, four types of bridges are introduced:
- the plank bridge, antique, wobbly, dangerous, woody, moveable
- the arch bridge, imposing, elevated, secure and of phenomenal architecture

- the timber bridge, dark, impressive, mystical, odourous
- the forest bridge, minor, coltish, overgrown by dosh, rotten

„Over bridges" is dedicated to the composers husband, Igor Komparatov, whose fascination for bridges inspired her.

Ursula Seiler Kombaratov

René Wohlhauser: „Charyptin" on onomatopoetic texts by the composer for soprano, baritone, flute, clarinet, violin and violoncello (2010)

This piece deals with the possibilities and impossibilities of interaction, mixture and exchanging of roles between vocal and instrumental sounds. This corresponds to the overlapping and reciprocal penetration of individual time levels, resulting in something like a kind of new dimension in the perception of time. Of the greatest concern here is the exploration of different borderline areas between vocal and instrumental whispering, speech, and song, and the search for sound- and time-gaps and a different category of material that is neither spoken nor sung. This is meant to make the fragile nature of vocal and instrumental expression audible.

The piece consists of three cycles. The first cycle deals with the coexistence and gradual intertwining of vocal and instrumental phrases. In the second cycle, the instrumental develops out of the vocal material and departs from it by changing the organization of its time structure. Consequently, the third cycle is entirely vocal, avoiding any contact with instrumental elements, and thus in itself becoming quasi instrumental.

The onomatopoetic texts reflect the („cryptisizing") methods of composition used, wherein for example the title „Charyptin" is hidden in an onomatopoetic-like fragment of text which is torn apart and played around with, without literally appearing in the vocal duo parts.

René Wohlhauser
(Translation: Gail Makar)

über Brücken

Trio für

Querflöte (Altflöte, Bassflöte) Klarinette in B, (Bassklarinette) Klavier

2010

"über Brücken" ist Igor Kombaratov gewidmet

Ursula Seiler Kombaratov

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Biographies of the composers

György Kurtág

György Kurtág was born 19 February 1926 in Lugoj in the Banat region, Romania. In 1946, he began his studies at the Franz Liszt Academy of Music in Budapest, where he met his wife, Márta, and also György Ligeti, who became a close friend. His piano teacher at the academy was Pál Kadose; he studied composition with Sándor Veress and Ferenc Farkas, and chamber music with Leó Weiner. He graduated in piano and chamber music in 1951 and received his degree in composition in 1955.

Following the Hungarian uprising in 1956, Kurtág's time in Paris between 1957 and 1958 was of critical importance for him. Here, he studied with Olivier Messiaen and Darius Milhaud, and worked with the psychologist Marianne Stein – an encounter that strongly stimulated his artistic development. During this time he also discovered the works of Anton Webern and the plays of Samuel Beckett.

Between 1960 and 1968, he worked as répétiteur at the National Philharmonia in Budapest. In 1967, he was appointed professor of piano and later also of chamber music at the Franz Liszt Academy, where he taught until 1993. (Wikipedia)

Klaus Huber

Born in Bern (Switzerland) on the 30th November 1924
studies composition with his godfather Willy Burkhard in Zurich and with Boris Blacher in Berlin
1959 international breakthrough as a composer: first performance of the chamber cantata "Des Engels Anredung an die Seele" at the World Music Days of the IGNM in Rome
1964-73 director of the composition class at the Academy of Music in Basel
1966/68/72 director of the composition seminars at the Gaudeamus Foundation in Bilthoven/Netherlands
1969 founds the international composers' seminar in the Künstlerhaus Boswil (Switzerland)
1970 Beethovenpreis of the city of Bonn (for "Tenebrae")
1973-90 director of the composers' class and of the Institute for contemporary music at the Staatliche Hochschule für Musik in Freiburg
1978 Art Prize of the city of Basel
1979-82 president of the Swiss Composers' Association
1984 starts his international activities as a guest composer
1991 retires from teaching in Freiburg, working from now on exclusively as a guest professor

Klaus Huber is member of the "Bayerische Akademie der Schönen Künste", of the "Akademie der Künste Berlin" and of the "Freie Akademie der Künste Mannheim", honorary member of the ISCM as well as honorary doctor of the University of Strasbourg. He lives in Bremen and Panicale (Perugia/Italy).

Since 1975 his works have been published by Ricordi Munich. The autographs are available in the Paul Sacher Foundation, Basle.
His complete writings titled "Umgepflügte Zeit" are published by MusikTexte Verlag, Cologne. (Ricordi)

James Clarke
James Clarke was born in London in October 1957. His work includes a highly regarded series of abstract expressionist paintings, one play (Royal Court Theatre, London, 1974) and approximately ninety musical compositions characterised by extreme virtuosity and unpredictability, written for symphony orchestra, solo musicians and ensembles. A critic wrote of one of his musical works that it "...was obsessive chiefly in its manner, which was that of someone determined to break through to a new sound, a new feeling, a new zone in the psyche. The piece seethed and glittered, bursting from silence with pungent tutti respirations, arraying its speedy surface melodies (whether heard as tune, ornament or symptom) like broken glass. It was rock music by other means..." Another has written "Remnants of chords were set upon, deconstructed, torn and attacked with external ferocity and a sense of barely imaginable inner torment."

Among his works are two string quartets written for the Arditti Quartet, for whom he also wrote an "Oboe Quintet", and "Untitled No.4", for voices and quartet; four works for large ensemble – "Final Dance", "Landschaft mit Glockenturm II", "Untitled No.1" and "2006-K" – written for *Klangforum Wien*; a large-scale composition for nine actors, solo musicians and orchestra, entitled "Voices", written in collaboration with Harold Pinter; "Untitled No.2" for piano and orchestra, premiered in Darmstadt in 2008 with Nicolas Hodges as soloist.

Prestigious commissions have come from the BBC, French Ministry of Culture, Ars Musica Brussels, the Beethovenfest Bonn, the city of Darmstadt, Gaudeamus Foundation, MaerzMusik Berlin, Musik i Skåne, Southwest German Radio and the University of Cambridge, as well as festivals in Bludenz, Dresden, Huddersfield, Leuven and elsewhere. Important premieres have taken place at the Venice Biennale, in Donaueschingen and at many other major venues.

James Clarke has led composition courses at the Time of Music Festival in Viitasaari, Finland, where he was featured composer in 2000, and at the Festival junger Künstler Bayreuth. He was composer-in-residence at Queen's University, Belfast, from 1994-97, and has lectured in Austria, Germany, Holland, Italy, Russia and Azerbaijan. He was a featured composer at the 2004 Ars Musica festival in Brussels, where ten works were performed. (J. C.)

Iannis Xenakis
Iannis Xenakis (Greek: Ιωάννης *Iánnis* Ξενάκης) (May 29, 1922 – February 4, 2001) was an ethnic Greek, naturalized French composer, music theorist, and architect-engineer. He is commonly recognized as one of the most important post-war avant-garde composers. Xenakis pioneered the use of mathematical models such as applications of set theory, varied use of stochastic processes, game theory, etc., in music, and was also an important influence on the development of electronic music.
Nadia Boulanger was the first person Xenakis approached about lessons. Studying with Arthur Honegger and Darius Milhaud was fruitless. In 1951–53 Xenakis attended Messiaen's classes. After leaving Le Corbusier's studio in 1959, Xenakis was able to support himself by composition and teaching, and quickly became recognized as one of the most important European composers of his time. (Wikipedia)

For Ursula Seiler Kombaratov and René Wohlhauser please see below.

Biographies Ensemble Polysono

Christine Simolka, soprano

Born in Basel, she completed an eight-year course of vocal training in Basel with Nicole Andrich and Raymond Henn. During this time she also attended numerous courses with Kurt Widmer, Andreas Scholl and Hanno Müller-Brachmann, as well as opera classes at the Music Academy Basel. Further studies with Marianne Schuppe and Robert Koller. Regular concert performance. Christine Simolka's repertoire includes a wide range of musical styles. Besides Lieder of the baroque and classical periods, one of her specialities is Schubert. In addition, she improvises in diverse styles (jazz, klezmer, blues, free improvisiation). She has recently begun to devote herself more and more to contemporary music (e. g. Berio, Holliger, Henze, Rihm, Ferneyhough, Wohlhauser). She is a member of the Lied duo „Christine Simolka, soprano, and René Wohlhauser, piano" and of the ensemble Polysono.

Ursula Seiler Kombaratov, flute

The flutist, composer, conductor and music teacher Ursula Seiler Kombaratov (CH) studied at the college of music in Basel and La Chaux-de-Fonds and completed her education with master classes in Switzerland as well as in England.
She gives concerts several times a year, mostly in the duo „duo verlenti", sometimes by herself, several times as a member of the contemporary ensemble „Polysono", and finally in diverse chamber-musical ensembles.
Together with Igor Kombaratov she founded the publishing company „verlenti", where own compositions and art cards, as well as creations of other composers are edited, especially notes for transverse flute and clarinet.
So far, compositions of Ursula Seiler Kombaratov have been performed in Switzerland, Germany, Austria and England.
Her music resembles musical pictures, which always carries a title that mostly refers to the content, the idea or possibly to the structure of her creation.

Igor Kombaratov, clarinet

Born in Nischni Novgorod, Russia. Clarinet lessons from age 9, also at the music school for gifted children in Nischni Novgorod with Prof. Mark Rovner. Début at age 10 as soloist with the Academic Philharmonic Orchestra M. Rostropovich, Nischni Novgorod. Prize winner at various Youth Music Competitions and in the national promotion program „New Names". He began his studies in 2000 at the Musik-Akademie Basel under Prof. François Benda and graduated in 2006 with the comprehensive grade "very good". Currently studying with Ernesto Molinari at the Hochschule der Künste in Bern, he has received scholarships from the Regio Basel, the Kiwanis Clubs Basel and the Georg Wagner Foundation. In 2002 he was awarded Second Prize at the International Clarinet Competition in Turin.
He performed in the Russian National Orchestra. Along with activities in various chamber music formations, he performs regularly in concerts with the flutist Ursula Seiler Kombaratov and the clarinetist and pianist Raof Mamedov. He is a member as well as a soloist in various ensembles, including the Youth Symphony Orchestra of the Regio Basiliensis and the Ensemble Polysono. He teaches in Germany and in Basel.

Marzena Toczko, Violin
Born in Basel into a family of musicians, she was given her first violin lessons at the age of 6 by Francoise Zöldy, and her first piano lessons at age 14. After completion of secondary school (Matura), she earned a teaching diploma at the Musikakademie Basel under Thomas Füri, followed by a graduate diploma at the "Universität für Musik und darstellende Kunst" in Vienna under Edward Zienkowski and Hubert Kroisamer. Master classes with Franco Gulli, Lorand Fenyves, and Jean-Jacques Kantorow, chamber music with teachers such as Walter Levin and Hatto Beyerle in Basel. Regular orchestral activity, especially in contemporary music, in the basel sinfonietta and the ENSEMBLE MODERN ORCHESTRA in Frankfurt.
Open to various styles in music with a special interest in their intermixture, she took lessons at the Jazzschule Basel in jazz violin and improvisation, realizes her own projects with texts and music in various formations, and has performed as violinist in diverse musicals.
Since 2006 she has a teaching assignment at the Conservatory of Fribourg for violin and string orchestra, and is at present completing a course of further training in culture management.

Markus Stolz, violoncello
Born 1958 in Gelterkinden (Baselland), he studied cello at the Conservatory in Basel with Reine Flachot and barock violoncello at the Schola Cantorum Basiliensis with Hannelore Müller. Further training as a "Musik-Mentaltrainer" with Tatjana Orloff. At present, he combines multifaceted music-pedagogical activities with diverse concert performances. As a soloist, chamber- and orchestra musician, (e.g. Linde Consort and Ensemble Polysono), choir director, "Musik-Mentaltrainer" and bass player in the „Les Asonsörs„ band, he covers the whole musical spectrum. His repertoire reflects an interest in little-known works from the barock to the romantic periods and historical performance practice. Through personal contact with composers, he aims to bring the current trends in new music closer to the public. His training in Franklin movement pedagogy provided the inspiration for improvisatory experiments.

René Wohlhauser, piano, baritone
Born in 1954 and raised in Brienz, René Wohlhauser is a very versatile musician with a broad stylistic spectrum, who has created a voluminous compositional oeuvre that includes over 1500 works (a. o. chamber, orchestral and stage works). Long experience as a rock- and jazz musician, improvisor, Lied accompanist, founder and artistic director of the ensemble Polysono have accompanied his main profession as composer of contemporary music. Since finishing his studies at the Music Academy Basel and with Klaus Huber and Brian Ferneyhough in Freiburg, he has been teaching composition, music theory and improvisation at the Music Academy Basel. Main lecturer and tutor for composition at the International Darmstädter Ferienkurse. Further piano studies with Stéphane Reymond and vocal studies with Robert Koller. Several international prizes for composition. Numerous international performances and radio broadcasts. Lectures, publications, culture-political commitment.

Score extract: James Clarke „Untitled No. 6“