

New vocal chamber music from Europe (13)

Christine Simolka

soprano

René Wohlhauser

baritone and piano

**A touring festival
with world premieres**

With kind support from the
swiss arts council

prohelvetia

Further information: www.renewohlhauser.com



Foto: Martin Spiess

Saturday,	18 Sept. 2022,	07:00 pm:	Berlin, Elias-Kuppelsaal, Göhrener Straße 11
Sunday,	25 Sept. 2022,	07:00 pm:	Munich, Gasteig, Hans-Preißinger-Straße 8
Saturday,	01 Oct. 2022,	07:00 pm :	Basel, Haus zur Musik, Schillerstraße 5
Saturday,	08 Oct. 2022,	08:00 pm:	Paris, Le Temple de Port Royal, 18 Boulevard Arago
Thursday,	20 Oct. 2022,	06:00 pm:	Chisinau, Festival „Days of New Music“, str. 31 Aug 1989, 115
Monday,	24 Oct. 2022,	11:00 am:	Iasi, "George Enescu" National University of Arts, Masterclass
Monday,	24 Oct. 2022,	07:00 pm:	Iasi, „Eduard Caudella“ Concert Hall, 29 Cuza Voda Street
Wednesday	26 Oct. 2022,	07:00 pm:	Bucharest, Dinu Lipatti House of Arts, 12 Lascar Catargiu Blvd
Thursday,	27 Oct. 2022,	07:00 pm:	Bucharest, National University of Music, Str. Stirbei Voda 33
Saturday,	29 Oct. 2022,	07:00 pm:	Vienna, Palais Ehrbar, Mühlgasse 28-30
Sunday,	06 Nov. 2022,	05:00 pm:	Baden-Baden, Alter Ratssaal, Marktplatz 2
Monday,	08 Nov. 2022,	08:00 pm:	Freiburg, Elisabeth Schneider Stiftung, Wilhelmstraße 17a

From Basel:

Heinz Holliger (1939)

From Basel:

René Wohlhauser (*1954)

From Chisinau:

Ghenadie Ciobanu (*1957)

From Bucharest:

Dinu Lipatti (1917-1950)

From Iasi:

Vlad Razvan Baci (*1986)

From Bucharest:

Roman Vlad (*1982)

From Vienna:

Stéphane Boussuge (*1968)

From Paris:

Henri Pauly-Laubry (*1962)

From Paris:

Jean-Claude Wolff (*1946)

From Bucharest/Oldenburg:

Violeta Dinescu (*1953)

Des Knaben Ohrwunder for soprano solo (2016), on a text by the composer

Eingedunkelte Zeit, for soprano and baritone (2022), on a poem by the composer, world premiere

Nein, ich akzeptier' es nicht, for speaking voice and percussion (2022), on a poem by the composer, world premiere

Charyptin-Fragmente, for soprano and baritone (2010), on texts by the composer

Ly-Gue-Tin, for soprano, baritone and piano (2008), on texts by the composer

Spirits of Bards, for soprano and baritone (2021), on a poem by the composer, world premiere

From **Quatre Mélodies** for voice and piano (1945): No. 3)

"Capitale de la douleur" on a poem by Paul Eluard, and No. 4) "Les Pas" on a poem by Paul Valéry

Where the Mind is without Fear, for soprano and piano (2022), on a poem by Rabindranath Tagore, world premiere

Coincidente, for soprano, baritone and piano (2022), on syllables by the composer, world premiere

La Nuit, for soprano and piano (2022), on a poem by Victor Hugo, world premiere

Duo Léa-Arkos, from the opera **La Nuit d'Arkos** (2018-22), version for sop., bar. and piano, libretto by Serge Safran, wp

Lettres à Ophélie, for soprano and piano (2022), on poems by Michel Passelergue, world premiere

drehen, for soprano and baritone (2022), on a poem by Eva-Maria Berg, world premiere

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Project description:**Duo Christine Simolka, soprano, and René Wohlhauser, piano and baritone**

The Simolka-Wohlhauser Duo is specialised in the interpretation of current contemporary vocal music, and tours Switzerland and major cities in Europe (e.g. Basel, Bern, Zurich, Stuttgart, Munich, Hamburg, Berlin, London, Paris, Vienna, Salzburg) yearly. Their fundamental objective is to promote performance of current vocal music in the contemporary genre, creating new impulses for further developments in this area.

The programs include diverse vocal works of various styles from the current contemporary literature: from music-theatrical comedy to more contemplative or more sophisticated works, from onomatopoetic experiments through settings of poems to word-play, offering a panoply of possible musical and linguistic styles. Staged performances, as well as improvisations, theatrics and electronics are also among the favorite highlights. A good portion of the program consists of world premieres of works written especially for the duo, emanating from intense collaboration with composers from various European countries (e.g. from Romania, Albania, Azerbaijan, Poland, Germany, France, England and Switzerland), and putting up a fascinating inventory of different tendencies in contemporary composition for discussion. With their enthusiastic performances of the program, the artists shine a novel light on modern musical creative work.

The concerts in Romania, at the invitation of the Romanian Composers Association, concert in Moldova, at the invitation of the Moldavian Composers Association, and the concert in Paris, at the invitation of "Traces d'aujourd'hui", are supported by the Swiss cultural foundation Pro Helvetia.

Editing and translations, unless otherwise stated: René Wohlhauser

Heinz Holliger: Des Knaben Ohrwunder (2016), a shaken "miracle horn" for soprano solo, to a text by the composer, Moldavian and Romanian premieres, commissioned by the Heidelberg Spring Festival 2016

Vocal lyrics

Des Knaben Ohrwunder	The boy's ear miracle
Kess und rund, Donnerrohr, oh Wunder!	Perky and round, Thunderbolt, oh miracle!
Der Weber webt neben den Sanddornen, wahre Ohrenwende!	The weaver weaves beside the seabuckthorns, true tack!
Wo enden wunde Rehe?	Where do sore deer end up?
Henne, Brenne, Renne!	Hen, burn, run!
Ohrrohr Horn, wunderbare Wunderknaben!	Ear pipe horn, wonderful boy prodigy!
Redebann sann, wann, dann sanken, ranken, knarren, knurren, donnern Reue.	Speech Bann pondered when, then sank, tendrils, creaked, growled, thundered remorse.
Oh Du! Drohe! Rede! Künde! Oh Wunderhand, Band an den Rand die Nebenrede. Wunderbeeren. Darben Rohrwaben.	Oh you! threat! Speech! customers! oh wondrous hand Tape to the margin the ancillary speech. Miracle berries. Darben tube honeycomb.
Oh Nornen weben und wabern die Kund' aus Nord. Dorn Ohr, Horn Wunden und Narben, Derbes. Abwehren. Rabenohren, Dornen, wahre Wunder: Erde werde neu, ruhe Dornenkrone Abendwunder.	O norns weave and waft the word from the north. Thorn ear, Horn wounds and scars, Derbes. Fend off. Raven ears, thorns, true miracles: Earth be new, rest crown of thorns evening miracle.

Work commentary

Heinz Holliger on the importance of the voice in his compositional work: I had already sung the soprano in the children's choir, including many soprano solos in cantatas. Then my voice broke very early and it didn't work anymore. For me, the oboe is actually the replacement for my lost soprano voice. I made songs early on, mostly in incidental music. Various small cycles, e.g. with guitar for Leonce and Lena by Brentano. But that was all utility music. As far as I can remember, the first song I ever wrote for soprano and piano was dedicated to my composition teacher, Sándor Veress, for his 50th birthday. That was Conrad Ferdinand Meyer's "Flight of the Seagulls", and I wanted to write it in an incredibly modern and complex way... I actually don't like the

piece at all (laughs). It was mirror-symmetrical, very hard, very dissonant. As soon as it was finished, I wrote the Morgenstern songs, which show a completely different harmony. Not as I initially tried with Veress, but very softly, with a harmony between Debussy, Alban Berg, Ravel... I have never denied this cycle. Even in my most avant-garde periods, I always thought he was right. Veress read it for a long time and didn't say anything at first. Half an hour later he gave me the notebook back and said: "It's okay, we can leave it like that." That was the greatest compliment I ever got from him as a student. Later we became very close friends. (From a conversation with the soprano Sarah Maria Sun.)

Biography

Heinz Holliger (*1939) studied oboe with Émile Cassagnaud and composition with Sándor Veress at the Bern Conservatory. From 1958 he continued his studies in Paris with Yvonne Lefébure (piano) and Pierre Pierlot (oboe). Between 1961 and 1963 he studied composition with Pierre Boulez at the Music Academy in Basel. After first prizes at international music competitions (Geneva 1959; ARD International Music Competition 1961), Holliger began an intensive international concert career as an oboist. Contemporary composers such as Henze, Penderecki, Ligeti, Carter, Lutoslawski, Stockhausen and Berio wrote works especially for him. Today, Heinz Holliger is one of the most sought-after conductors in the world and conducts all major orchestras. Holliger's compositional work includes all genres, from stage works to orchestral, solo and chamber music works to numerous vocal pieces. Almost all of the compositions bear witness to a tireless search for the limits of sound and language. His music is often preceded by an intensive examination of artist and poet biographies and lyrical texts. Again and again artists on the fringes of society or near death fascinate him. Holliger has received many awards; Representative are: the Frankfurt Music Prize in 1988, the Ernst von Siemens Music Prize in 1991 and in 2007 the Zurich Festival Prize, which was awarded for the first time.

René Wohlhauser: Eingedunkelte Zeit (Darkened time), for soprano and baritone (2022), based on a poem by the composer. Ergon 88, musical work number 2163

Vocal lyrics

Poem #172 (Poem Collection 3, Poem #62), written on May 25, 2022

Eingedunkelte Zeit	Darkened time
Eingedunkelte Zeit	Darkened time
Legt sich über das Land	Lays over the land
Schwarz verhangen und breit	Black overcast and broad
Türmt sich vor uns die Wand	The wall is piling up in front of us
Übermächt'ger Tyrann	Mighty tyrant
Stiehlt uns Kraft und Vertrau'n	Steals our strength and trust
Auf dem Opfertische der Welt	On the sacrificial table of the world
Bleibt uns nur mehr das Grau'n	Only the horror remains for us
Kalt durchfunkelte Nacht	Cold sparkling night
Dringt durch Ritze und Schacht	Penetrates through cracks and shafts
Durcheinander gebracht	Mixed up

<p>Wurden wir, und belacht</p> <p>Abgedunkelter Tag Schmeißt durch unser Gemüt Alles, was da noch lag Alles, was uns noch blüht</p> <p>Finst'res Übel der Welt Überquellt Moos und Gras Und der Grübler, er hält Wurmestropfen im Glas</p> <p>Durchgebranntes Gefühl Legt sich auf unser Leben Aufgestautes Gewühl Hat uns nichts mehr zu geben</p>	<p>We were, and laughed at</p> <p>Darkened day Throws through our mind Everything that was left Everything that still threatens us</p> <p>Dark evil of the world Overflows moss and grass And the brooder, he keeps Drops of worm in the glass</p> <p>Burned through feeling Lies on our lives Pent-up turmoil Has nothing left to give us</p>
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Work commentary

Spring 2022. The roar of war in Europe. Unspeakable suffering overwhelms hundreds of thousands. Millions are on the run. What can art and culture do in such times, relay a message? Build a counterforce? To offer resistance? In art it's about shaping an aesthetic of resistance against injustice in the world. Don't let despots get you down. As artists we have to cut perspectives through the darkness of the present to the light of the future. Music has survived all wars in the history of this world.

René Wohlhauser

René Wohlhauser: Nein, ich akzeptier' es nicht (No, I do not accept it), for speaking voice and percussion (2022), based on a poem by the composer. Ergon 89, musical work number 2165

Vocal lyrics

Poem #173 (Poetry Collection 3, Poem #63), 5th version, written on July 3, 2022

<p>Nein, ich akzeptier' es nicht Nein, ich akzeptier' es nicht Nicht den Krieg, nicht den Krieg, den die Despoten und Idioten, obwohl verboten, für sich ausloten und wirr verknoten, aus Langeweile in höchster Eile und Größenwahn Nicht den Hunger, nicht den Hunger, der sich durch tausend Dörfer und hundert Steppen, die bald verebben, und Savannen frißt</p>	<p>No, I don't accept it No, I don't accept it Not the war, not the war that the despots and idiots, although forbidden explore for themselves and tangle in knots, out of boredom in great haste and megalomania Not the hunger, not the hunger that stretches through a thousand villages and a hundred steppes, that will soon ebb and savannas</p>
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<p>Nicht den Tod, nicht den Tod, dieser Begleiter, dieser Eiter der Idioten, der für Despoten seine Sichel schwingt Nicht Gewalt, nicht Gewalt, schon viel zu alt, schon viel zu dumm und arg zu kalt, macht sie uns stumm Nicht die Verfolgung, nicht die Befolgung dummer Regeln, die besiegeln und verkleben unser Leben Nicht die Folter, dies Gepolter der Verklemmten und Gehemmten und Sadisten Nicht die Lüge, die unbeschriftet uns wie ein Krebsgeschwür be- schlüge und wie ein Stein unser Zusammensein vergiftet Nicht das Leid, das durch Krieg und durch Hunger</p> <p>und durch Tod und Gewalt und Verfolgung und durch Folter und durch Lüge unser Leben hier betrüge</p> <p>Nein, ich akzeptier' es nicht (Zwischenspiel)</p> <p>Nein, so geht es nicht Kein Bevormunden, wir können selber denken, wir können selber die Entscheidung uns schenken und selber Verantwortung bekun- den Keine Erniedrigung, keine Demüti- gung Keine Diskriminierung, Diskreditie- rung, Disziplinierung, Disqualifizierung (Zwischenspiel)</p> <p>Nein, das woll'n wir nicht Kein Unterdrücken;</p>	<p>Not death, not death this companion, this pus of the idiots, the one for despots swings his sickle Not violence, not violence already much too old already much too stupid and way too cold she makes us dumb Not the pursuit not compliance stupid rules that sail and glue our life Not the torture this bluster of the uptight and inhibited and sadists Not the lie the unlabeled smothered us like a cancer and like a stone our togetherness poisoned Not the suffering that through war and through hun- ger and through death and violence and persecution and through torture and by lying our lives here is cheating</p> <p>No, I don't accept it (Interlude)</p> <p>No, that's not how it works No patronizing, we can think for ourselves we can make the decision for ourselves and take responsibility for ourself No humiliation, no oppression</p> <p>No discrimination, discretion, disciplining, disqualification (Interlude)</p> <p>No, we don't want that No suppressing;</p>
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<p>woll'n uns nicht bücken, wir wollen frei sein wir wollen uns sein Keine Despoten, nicht Idioten, die, obwohl verboten, Kriege anzetteln mit vielen Toten Nicht Autokraten, nicht Bürokraten, nicht Potentaten Keine Tyrannen, die uns verbannen Nicht Diktatoren die unverfroren das Volk durchschmoren, als Invasoren selbst sich erkoren, den Bezug zur Realität verloren Keine Unterdrücker, keine Heimtücker, keine Menschheitsbeglucker (Zwischenspiel) Ja, was wir brauchen und wo wir gerne eintauchen ist der Respekt ist Toleranz, wichtiger als Sekt, und ist die Liebe als Zukunftsgetriebe Ja, was wir suchen und für uns verbuchen ist ein innovativer Geist, der uns eine Vision verheißt die Vision eines bess'ren Lebens entwirft und uns zeigt, es ist nicht vergebens Ja, was wir akzeptieren ist die Selbstbestimmung, das Selbstkommandieren. Das gibt uns die Kraft, die eine neue Welt erschafft. Das gibt uns Gedanken, die das schwierige Jetzt überranken</p>	<p>don't want to bend down we want to be free we want to be us No despots, not idiots, which, although forbidden start wars with many deaths Not autocrats, not bureaucrats, not potentates No tyrants, who banish us Not dictators the unabashed stew through the people as invaders self-chosen lost touch with reality No oppressors, no sneaks, no benefactors of mankind (Interlude) Yes, what we need and where we like to dive is the respect is tolerance, more important than champagne, and is love as a future transmission Yes, what we are looking for and post it for us is an innovative spirit, who promises us a vision the vision of a better life designs and shows us it's not in vain Yes, what we accept is self-determination, self-command it gives us the strength creating a new world it gives us thoughts that overwhelm the difficult now</p>
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Work commentary

The starting point for this composition was an angry poem by the composer. In a way, this piece is a protest song that is not willing to accept the current conditions in this world as they are at the moment. War, hunger, death, violence, persecution and torture are the themes against which the play rebels. These negative themes are contrasted with the positive ones that one should ideally strive for: respect, tolerance, love, innovation and the vision of a better life. There are no melodies in the traditional

sense in this composition, nor are there any harmonies. The music is reduced to the rhythm of the spoken word – and beaten in counterpoint – in order not to euphemistificate the hard core of the message.

René Wohlhauser

René Wohlhauser: Charyptin-Fragmente (Charyptin fragments), for soprano and baritone (2010), on texts by the composer. Ergon 42, No. 2, musical work number 1557

Vocal lyrics

Poem #128b (poem collection 3, onomatopoetic poem #18b), written 17 July 2010

Charyptin-Fragmente	<i>(6th phrase, soprano)</i>	<i>(baritone)</i>
<i>(Introduction: Mixed sound of «ss» and «f»)</i>	Ge-re me-re Scha le-ge-re te Ge-re-me-le-be	Scha-rü-to Scha-re mi-le lo-e-ma
<i>(1st cykle, 1st phrase, baritone)</i>	Scha ssa-ga ma Me-re te	Scha-ro-na mo-la Ma-re-lo ga-no Se-wa ro-ma
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	Ge-re-me-le-be Ge-re me-re Scha le-ge-re te	Scha-me go Scha-rü-to la-me Scha-me-ra
<i>(2nd phrase, soprano)</i>	<i>(baritone)</i>	Lo pot ma-ke Wi-ga-re ni-ma-ju pa Sta slo-ka-re Ma-ri-do stun ru-pa me
Ma-ta sa-ra-ga me-ra-mo-le Sa-ra-me-ra-go-me Mo-ra-so-me ta-ra	Scha ssa-ga Te-ge-te-ge-te-ge Le-ge-re me-re te	Sa-le da ga-we pe-ro Mo-ra no-me
<i>(3rd phrase, baritone)</i>	Brro zi-go Lö ssa-ga Te-ge-te-ge	<i>(3d cykle, baritone)</i>
S-g rr-tsch rö Bö-rö-drö tsu Gi-ra-ba-ra-dschu Rr-tsch-ga-dru S-g drö	Tschi-ga-raz Te-ge-te-ge-te-ge	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
<i>(4th phrase, soprano)</i>	Brro di-go so	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
Me-ra li-ba Mo-si-ra-lo Me ka-ri-lo-ma-go-re Me-ra-li-bo se-la	Scha ssa-ga Te-ge-te-ge-te-ge	
<i>(baritone)</i>	<i>(2nd cykle, soprano)</i>	
O-ra lo-ba So-le go-ka-la	Scha-rü-to ma-ra-gi-ni Scha-re mi-le ge-re mo-ra-to Lo-mo ma-te	
<i>(continued next page, left column)</i>	<i>(continued next page, middle column)</i>	<i>(continued next page, right column)</i>

<i>(5th phrase, soprano)</i> Tscha pü Me-kra-tü-la-mo Wa ga ha-re me-ka <i>(baritone)</i> Ka-me re-ha ga wa Na la Mo-la-tü-kra-me Pü <i>(Continued on previous page, middle column)</i>	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 <i>(Continued on previous page, right column)</i>	<i>(soprano)</i> 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
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Work commentary

This piece focuses on probing the different intermediate areas between whispered, spoken and sung sounds, on the search for interstices and for a different category of material that is neither spoken nor sung. The intention is to render fragile state of vocal expression audible. The piece consists of three cycles; the first is divided into six phrases which flash up briefly before disappearing again, the second is held together by a continuous baritone line to which the soprano adds its counterpoints, and the third consists of a retrograde canon in both voices with a baritone epilogue in inversion. The sound poems used as texts reflect applied ('crypticizing') compositional procedures – for example, the title "Charyptin" is hidden among disjointed, quasi-phonetic text fragments, and the text plays with variations on it without actually mentioning the word itself.

René Wohlhauser
Translation: Wieland Hoban

René Wohlhauser: Ly-Gue-Tin, for voice(s) and piano sounds, to onomatopoetic texts by the composer (2008), Ergon 38, music work number 1493

Vocal lyrics

Poem No. 123 (poem collection 3, onomatopoetic poem No. 13), written 16 February until 18 April 2008

Ly-Gue-Tin tok tik tak tik tak tik tok tik tok tik tak tik tak tak tak tok o-i o-i o-i ... dore dore dore dore gä-dä <u>s</u> Gä-dä Gä-dä <u>sch</u> dä-dä-dä-dä-dä <i>(continued next page, left column)</i>	krimarata rosino girela wirasata sorino rigela ro silega quadidscha snasna rodschigama muadschidscha nagramira snugridscha mara snagridscharama liamala <i>(continued next page, middle column)</i>	siribarabi? mamo momara ma ma ma mamo mo rimo so rimo wa memoriba sawo korame schagora mom <i>(continued next page, middle column)</i>
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sägätä lara pa mariga schomari sahra me nohra gu so mago watscherl na soso kri pro sora gitschi hara no roso go toto lo mara gila wasa ro krima tschore sara ho (Continued on previous page, middle column)	knoridschama seck lami koras larikomeck harakorima sung miang wong mamora siribarabi mamoriba mamora siribarabi mamoriba (Continued on previous page, right column)	sekor schama rikamalome pari sahra me marigo ga sahra scho sira Ly-Gue-Tin
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Work commentary

Ly-Gue-Tin, a (not entirely serious) sounding work monograph for voice(s) and piano sounds, composed for the inauguration of the life tables of Jean Tinguely (Tin-Gue-Ly) (22 May 1925–30 August 1991) in Basel on his 83rd birthday, using phonopoetic texts by the composer (2008), Ergon 38, music work number 1493

The world-famous iron sculptor Jean Tinguely was born in Basel. He became known most of all for his movable, machine-like sculptures, which sometimes recall strange patterns of human movement from the working world. He assembled his motor-driven mechanical sculptures from wire, tin and all manner of other bric-a-brac and scrap elements, reflecting in an often witty and playful fashion on human society and its mountains of waste.

Just as Tinguely took individual elements from the real lifeworld and used them to form surreal constructions, I took individual phonetic elements from the real world of language and assembled them into a surreal artificial language with a coloration of its own, a specific speech rhythm and associative similarities to existing languages. My compositional approach was much the same: amorphous sounds and twitching, mechanical patterns of movement collide and form strange combinations. The multiplicity of Tinguely's tangible sculptures is mirrored in the multiplicity of the musical sculptures, which, despite their disparate character, urge in a bizarre fashion towards shared expression and communication.

René Wohlhauser
Translation: Wieland Hoban

For the biography of René Wohlhauser see under „Performers' biographies"

Ghenadie Ciobanu: Spirits of Bards, for soprano and baritone (2021), on a poem by the composer

Vocal lyrics

Spirits Of Bards

Lyrics by Ghenadie Ciobanu

Spirits of bards - we have come to hear your songs,
to find out what they are about.

Songs bring the souls of those who sing
and those about whom they are sung.

We, like our brothers troubadours,
love life, we love to sing,
we love those for whom we sing,
we sing about those we love.

And life is measured by the songs of the bards.

Work commentary

The work has been impelled by the interpretive image and mastery of the Duo Christine Simolka - René Wohlhauser, as well as the assumed mission to bring art to people. All this suggests the analogy with the art of bards and the literary text directly reflects the spontaneous association.

The work was composed in 2021 and is dedicated to the performers.

Ghenadie Ciobanu

Biography

Ghenadie Ciobanu was born on 6 April 1957 in Brătușeni, Edineț, Moldovan SSR. He graduated from the "Gnesin" Musical-Pedagogical Institute in Moscow (currently the Russian Academy of Music), the piano faculty (1982) and the "Gavriil Muzicescu" Conservatory in Chisinau, composition department (1986). He is the author of more than one hundred musical works in the genres: opera, musical, symphonic, vocal-symphonic, choral, chamber, theater and film music. His creations have been performed in numerous concerts all over the world. His works are recorded on CDs and broadcast by many international radio stations. He is University professor, PhD at the Department of Musicology, Composition, Jazz of the Academy of Music, Theater and Fine Arts in Chisinau, guest professor at European universities and author of scientific communications on musicology. President of the Union of Composers and Musicologists of Moldova (1990 - 2012), Honorary President since 2012. He is the founder and Artistic Director of the "Days of New Music" International Festival in Chisinau. During 1997-2001 he was Minister of Culture of the Republic of Moldova. He holds many national and international awards.

Dinu Lipatti: La Courbe de tes Yeux for voice and piano (1945), text: Paul Eluard (1895-1952)

Vocal lyrics

La courbe de tes yeux

La courbe de tes yeux fait le tour de mon coeur,
Un rond de danse et de douceur,
Auréole du temps, berceau nocturne et sûr.

Et si je ne sais plus tout ce que j'ai vécu

C'est que tes yeux ne m'ont pas toujours vu.

Feuilles de jour et mousse de rosée,
Roseaux du vent, sourires parfumés,
Ailes couvrant le monde de lumière,
Bateaux chargés du ciel et de la mer,

Cetatea durerii

Cu ochii tai adesea mampresori o
roatan joc de pasi u sori,
Nimb pe frunte de timp, Domol
sogn leganat.

Atatea am uitat din viata ceam
trait,
Frumosii ochi peatunci nu mau
privit;

Un dar al diminetiin nourate
Soptiri de vant si zambet aromat,
Aripi cembrati seaza tot pamantul,
Corabiin larg purtand si cer si ma-
ri.

Chasseurs des bruits et sources des couleurs.

Semana tori de linisti si culori.

Parfums éclos d'une couvée d'aurores
Qui gît toujours sur la paille des astres,

Parfum nascut intrun cuibar de
soare ascuns pe cer intre pajisti
de stele.

Comme le jour dépend de l'innocence
Le monde entier dépend de tes yeux purs.
Et tout mon sang coule dans leurs regards.

Precum luminai nevinovatie
Si ochii tai sunt toata lumea mea,
Sangele meu curgen flacara lor.

Dinu Lipatti: Les Pas for voice and piano (1945), text: Paul Valéry (1871-1945)

Les Pas	Pasii
<p>Tes pas, enfants de mon silence, Saintement, lentement placés, Vers le lit de ma vigilance Procèdent muets et glacés.</p>	<p>Sosesti, copila a tacerii, cu pasi lini, domoli, ingeresti; spre patumi, cuib al privegherii, cu pasi inghetati te opresti.</p>
<p>Personne pure, ombre divine, Qu'ils sont doux, tes pas retenus ! Dieux !... tous les dons que je devine Viennent à moi sur ces pieds nus ! Si, de tes lèvres avancées, Tu prépares pour l'apaiser, À l'habitant de mes pensées La nourriture d'un baiser, Ne hâte pas cet acte tendre, Douceur d'être et de n'être pas, Car j'ai vécu de vous attendre, Et mon cœur n'était que vos pas.</p>	<p>Intruchipare fara de pata, Cât farmec au strunitii pasi! Ah! presimt ce nestemata Miaduci desculata si mio lasi. Ori, daca guran dura toare Tiai pregatito pe deplin, Amarami sete, care doare, So minti cual sarutarii vin, Amana, rogutem plinirea Ce ne arden tandre le vapai; Prea tiam gustat cu dor sosirea Prea iubesc nebun pasii tai.</p>

Biographies

Dinu Lipatti (actually Constantin Lipatti, Dinu is the diminutive form of his given name; * March 19, 1917 in Bucharest; † December 2, 1950 in Geneva, Switzerland) was a Romanian pianist and composer. Lipatti was born into a wealthy Bucharest family of musicians. His godfather was the Romanian composer, violinist and pianist George Enescu. Already at the age of 11 he came to the Bucharest Conservatory and studied there from 1928 to 1932 with Mihail Jora and Florica Musicescu. At the age of 16, Lipatti took part in the International Piano Competition in Vienna. When the jury only gave him second prize, the pianist Alfred Cortot left the jury under protest. Cortot soon became Lipatti's teacher. In 1934 Dinu Lipatti went to the École Normale de Musique de Paris, where he studied composition with Paul Dukas, Nadia Boulanger and Igor Stravinsky, piano with Alfred Cortot and Yvonne Lefébure and orchestral conducting with Charles Münch. With the outbreak of the Second World War he returned to Bucharest, but continued to tour throughout Europe. He emigrated to Switzerland in 1943. From 1944 to 1949 he was professor for the piano master class at the Geneva Conservatory.

Paul Éluard

Paul Éluard, born **Eugène Émile Paul Grindel**; 14 December 1895 – 18 November 1952), was a French poet and one of the founders of the Surrealist movement. In 1916, he chose the name Paul Éluard, a matronymic borrowed from his maternal grandmother. He adhered to Dadaism and became one of the pillars of surrealism by opening the way to artistic action politically committed to the Communist Party. During World War II, he was the author of several poems against Nazism that circulated clandestinely. He became known worldwide as The Poet of *Freedom* and is considered the most gifted of French surrealist poets.

Paul Valéry

Ambroise Paul Toussaint Jules Valéry, 30 October 1871 – 20 July 1945) was a French poet, essayist and philosopher. In addition to his poetry and fiction (drama and dialogues), his interests included aphorisms on art, history, letters, music, and current events. Valéry was nominated for the Nobel Prize Literature in 12 different years.

Vlad Razvan Baciú: Where the Mind is without Fear, for soprano and piano (2022), on a poem by Rabindranath Tagore

Vocal lyrics

Where the Mind is without Fear

Mind, Knowledge, World, Words, Stretches, Streams, Dead habit, Mind, Thought, Action, Heaven of freedom! (Introduction by Vlad Baciú)

Where the mind is without fear and the head is held high
 Where knowledge is free
 Where the world has not been broken up into fragments by narrow domestic walls
 Where words come out from [the] depth of truth
 (Where the mind is without fear and the head is held high)
 (Where knowledge is free)
 Where tireless striving stretches its arms towards perfection
 Where the clean stream of reason has not lost its way into the dreary desert sand of dead habit
 (Where the mind is without fear and the head is held high)
 Where the mind is led forward by thee into ever-widening thought and action (thought and action)
 Into that heaven of freedom, my Father, let my country awake.

Work commentary

The poem *Where the Mind is Without Fear* written by Rabindranath Tagore whispered to my soul and ears it's already existing musicality. Because of the poem's complexity that spreads its arch of truth over time loops, the word 'peace' could also fit as title. Here, Tagore writes about nature, inner struggles, inner country conflicts – all of our contemporary living spectrum. As the poem unfolds, we discover 7 issues marked by the interrogative "where" and we receive only 3 possible solutions. "Let my country awake" as the poem concludes, translated into my mind to a bigger scale – as a country of a planet, the Planet Earth.

In the end, I want to confess that writing some music for such a poem (short, dense of concepts, hermetic meanings with infinite possible interpretations etc.) was not an easy task.

Vlad Razvan Baci

Biographies

Vlad Razvan Baci (*1986) received his PhD in music, specializing in Composition (2016) at the *National University of Music Bucharest (NUMB)*, under the supervision of Prof. Dr. DHC Dan Dedi. Also, at the *NUMB*, he has graduated the Master in Orchestral Conducting (2015) with maestro Horia Andreescu, and the Master in Classical Composition (2013), under the guidance of maestro Dan Dedi. At 15 he was admitted at the “*Katerina Maska*” Conservatory in Athens, where he studied piano interpretation, and graduated with the *arista pampsifi* (ἀρίστα παμψηφεί) distinction. Throughout his studies, he has obtained multiple national, as well as international scholarships in Germany, Netherlands, Estonia, Greece, Bulgaria. Recently, Baci was awarded with the prestigious Fulbright Scholarship at Indiana University, USA.

He has conducted various orchestras and choirs a.o. the *National Symphonic Orchestra of the Teleradio-Moldova Company of Kishinev* or the *Amadeus Chamber Choir*, and the concert was broadcasted by BBC.

He has received many awards, a.o. the first prize at the “Carl von Ossietzky” Competition in Germany.

Since 2010, he is the president of the HEART-CORE Cultural Association, which is involved in various cultural projects, with a special focus on promoting contemporary music.

Rabindranath Tagore (1861-1941 in Kolkata) was an Indian philosopher, Bengali poet, painter, composer, musician and Brahmo Samaj devotee. Tagore received the Nobel Prize in Literature in 1913, becoming the first Asian Nobel Prize winner. Tagore revolutionized Bengali literature during a period known as the “Bengali Renaissance” with works such as *Ghare baire* (English *The Home and the World*) and expanded Bengali art with a myriad of poems, short stories, letters, essays and paintings.

Roman Vlad: Coincidente, for soprano, baritone and piano (2022), on composer's syllables

Work commentary

Coincidentes - piece for soprano, bariton and piano – written specially for Christine Simolka and René Wohlhauser vocal duo and piano, is based on a series of powerfully individualized compositional structures that succeed each other and merge into each other, thus building up tension into an expressive arch that mostly rests on the evocative character of the work. Structured into three movements with a series of inner sections, the piece covers the entire chromatic range. Differentiated modal constructions are set off through the imposition of certain structures that are limited with regard to pitch. The musical discourse includes a variety of inner pulsations, obtained through the use of various elements of construction to underscore certain states of tension as well as to reveal poetic, aerated sonorities. The way in which they are intertwined in a unified sound space is complemented by an improvisational cadence of virtuosity through which the performers are directly involved in the creative act, emphasizing their technical and expressive interpretive qualities, as well as their creative abilities.

Roman Vlad

Biography

The Romanian composer and pianist **Roman Vlad** was born on 11 October 1982 in Bucharest, Romania. In 2006 he graduated the National University of Music in Bucharest, in 2011 he obtained his PhD in music and in 2013 he finished his Post-Doctoral Research studies at MIDAS (Music Institute for Doctoral Advanced Studies), both at the same university. At present, he is a researcher at the Composition Department of the National University of Music in Bucharest. Member of the Union of Composers and Musicologists of Romania (since 2009) and of other artists organisations, pianist specialised in contemporary music, Roman Vlad is the author of many compositions of chamber music, electronic music, ballets, musicals and pop music, played in Romania and also abroad, and awarded with different prizes.

Stéphane Boussuge: La Nuit, for soprano and piano (2022), on a poem by Victor Hugo

Vocal lyrics

La Nuit	The Night
Le ciel d'étain au ciel de cuivre Succède. La nuit fait un pas. Les choses de l'ombre vont vivre. Les arbres se parlent tout bas.	The tin sky to the copper sky Succeeds. The night takes a step. Shadow things will live. The trees whisper to each other.
Le vent, soufflant des empyrées, Fait frissonner dans l'onde où luit Le drap d'or des claires soirées, Les sombres moires de la nuit.	The wind, blowing from the empyreans, Makes shiver in the wave where shines The golden cloth of clear evenings, The dark marbling of the night.
Puis la nuit fait un pas encore. Tout à l'heure, tout écoutait ; Maintenant nul bruit n'ose éclore ; Tout s'enfuit, se cache et se tait.	Then the night takes another step. Just now, everyone was listening; Now no noise dares to hatch; Everything flees, hides and is silent.
Tout ce qui vit, existe ou pense, Regarde avec anxiété S'avancer ce sombre silence Dans cette sombre immensité.	Everything that lives, exists or thinks, Looks anxiously This dark silence advance In this dark immensity.
C'est l'heure où toute créature Sent distinctement dans les cieux, Dans la grande étendue obscure Le grand Être mystérieux !	This is the hour when every creature Smells distinctly in the heavens, In the great dark expanse The great mysterious Being!

Work commentary

The night has always intrigued men, hiding under an apparent calm a change of activity leading to a change in perception of the world. I used the beginning of the poem "La nuit" by Victor Hugo as support and initial material to express this feeling through this short piece.

Biographies

Stéphane Boussuge (*1986) is a composer and researcher working in the Opusmodus software team. He studied harmony and counterpoint with Narcisse Bonnet in the tradition of Nadia Boulanger and composition with Nigel St. Clair Morgan.

Stéphane specializes in algorithmic composition and teaches these techniques to composers. He participates in the development of the French version of Opusmodus and is now in charge of training for this composition environment.

Victor-Marie Vicomte Hugo (1802-1885) was a French writer and politician. He wrote poems, novels and dramas and worked as a literary, but also political publicist. He was also directly politically active several times as a member of the Chamber of Peers, a member of parliament or a senator.

Henri Pauly-Laubry: Air de Léa/Duo Léa-Arkos, Act 4, scenes 2 and 3 from the opera **La Nuit d'Arkos** (2018-2022), version for soprano, baritone and piano, libretto by Serge Safran

Vocal lyrics

<p>Scène 2: Léa :</p> <p>Oui il a l'âme chargée de leur révolution. Il a l'âme de leur siècle et des condamnations. Des génocides. Des meurtres. Des injustices. Oui il a l'âme chargée de nobles dévotions, de soutanes, de pleurs, de prières ou d'orgies fomentées dans le noir, de toutes violations des lois et des erreurs de leurs amours humaines ! Oui il a l'âme éventrée de rancoeurs délétères , de silences affectés aux sursauts d'une mère, et de frissons soudains pour la biche qui tremble...</p> <p>Il a l'âme, oui l'âme, comme ce château sur le mont escarpé qui domine la plaine, l'immense ondulation du fleuve qui tourmente les berges de sa boue et ses barques branlantes. Oui il a l'âme sevrée du génie de l'enfance, et il est au matin, au sortir de son rêve, tout encore souillé des langueurs de la nuit.</p> <p>Oui il a l'âme de ceux qui un jour sont partis, laissant là les hameaux, la maison de leur père, laissant le vide imbu de l'absence éplorée, et les derniers rayons du soleil sur la mer. Il sait qu'ils sont partis. Il sait qu'ils ne sont plus. Désormais c'est la mort qui inonde la terre.</p> <p>Scène 3 : Léa :</p> <p>Il n'y a que les chiens à errer dans la nuit. Il n'y a que les chiens à souffrir les caresses. Il n'y a que les chiens à frayer n'importe où. Et moi irai-je errer domestique et servile ? Et moi irai-je errer</p>	<p>Scene 2: Leah:</p> <p>Yes, he has the soul charged with their revolution. It has the soul of their century and of the condemnations. Genocides. Murders. Injustices. Yes, his soul is loaded with noble devotions, with cassocks, with tears, with prayers or orgies fomented in the dark, with all violations of the laws and the errors of their human loves! Yes, his soul is gutted with deleterious resentment, silences affected by a mother's gasps, and sudden shivers for the trembling deer...</p> <p>It has the soul, yes the soul, like this castle on the steep mountain which dominates the plain, the immense undulation of the river which torments the banks with its mud and its rickety boats. Yes, he has a soul weaned from the genius of childhood, and he is in the morning, emerging from his dream, still stained with the languor of the night.</p> <p>Yes, he has the soul of those who one day left, leaving the hamlets there, their father's house, leaving the void imbued with tearful absence, and the last rays of the sun on the sea. He knows that they are gone. He knows they are no more. From now on it is death that floods the earth.</p> <p>Scene 3: Leah:</p> <p>Only dogs roam at night. Only dogs suffer from petting. There are only dogs to spawn anywhere. And I will wander domestically and obsequiously? And I will wander the streets of the city? In pursuit,</p>
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<p>dans les rues de la ville ? À la poursuite, nue, d'une aube de lumière ?</p> <p>Arkos :</p> <p>Oui, j'emporte avec moi cette peine profonde, que nul n'immolera, que nul n'aura au monde, comme un énorme poids, une folle faille où frémit certain soir le vent des promenades, avec toi, et pour toi, oui, j'emporte avec moi tous les secrets d'un roi.</p> <p>Léa (superposée à Arkos) :</p> <p>Le soleil disparu au néant va renaître. L'aube glaciale point au vallon de la mort.</p> <p>Dans cette ombre qui entraîne à l'amont l'immense moire où coulent les ruisseaux, les légendes aux minuits sous de sombres boisements, s'émerveillent de voir une biche écorchée léchant rose et roseaux.</p>	<p>naked, of a dawn of light?</p> <p>Arkos:</p> <p>Yes, I carry with me this deep sorrow, which no one will immolate, which no one will have in the world, like an enormous weight, a mad fault where certain evenings quiver the wind of the walks, with you, and for you, yes, I carry with me all the secrets of a king.</p> <p>Léa (superimposed on Arkos):</p> <p>The sun that disappeared into nothingness will be reborn. The icy dawn breaks in the vale of death. In this shadow which carries the immense marbling upstream where the streams flow, legends at midnight under dark bushels marvel at seeing a flayed deer licking roses and reeds.</p>
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Work commentary

"La Nuit d'Arkos" is an opera in 4 Acts (2018-2022), based on the eponymous play by Serge SAFRAN, 1992, Editions B. Dumerchez. It is the story of a young tyrant in search of identity, against a background of fictional Middle Ages, between Macbeth and Julius Caesar. He comes up against the revolt of his vassals overwhelmed with injustice and arbitrariness, and is confronted with his lover Léa, a young woman with libertarian impulses who opposes him. It is a drama that deals with the relationship between man and power. There are 6 characters: Arkos, title role, young tyrant, baritone, Léa, lover of Arkos, soprano and others. The orchestra has 16 instruments: 1-1-1-0 1-0-0-0 Timp, Perc, Arpa, 2-2-2-2-1. This opera is dedicated to the Mezzo-soprano Elena Gabouri. Act IV of "The Night of Arkos" is the end of the tyrant who will be assassinated by the plotters in Scene 4. Act IV Scene 2 features an Air de Léa in a 6/8 Moderato on a Altered Lydian mode (altered F mode on C pole and transpositions), in 3 symmetrical sections. Léa describes the tormented soul of Arkos, prey to his demons. Scene 3 opens with a recitative by Léa, gloomy and desperate, contrasted by a Duo Léa-Arkos, with a final burst of energy for Arkos, and a poetic evocation for Léa.

Henri Pauly-Laubry

Biographies

Henri Pauly-Laubry was born in Neuilly-sur-Seine, France, in 1962 and studied piano and organ, then musicology and composition with Margherita Parise (1986-90). He was a student of the Conservatoire National Supérieur de Musique de Paris in the analysis class of Betsy Jolas from 1990 to 1992 and in the composition class of Alain Bancquart from 1990 to 1995. His music was performed in Amsterdam (Gaudeamus Music Week 1991), in Darmstadt (1992-94), at Radio-France, at Confluences, at the Péniche-Opéra (concerts de l'Instant donné), in Strasbourg (Museum of Modern Art), in Heilbronn ("touching" festival). Since 2011 his vocal music has been premiered regularly by the Duo Simolka-Wohlhauser from Basel on tours in Switzerland, Paris,

Germany and Austria (the concerts can also be seen on YouTube). One of his works was published by Editions Combres and his Rohrblatt-Trio by Egge-Verlag in Koblenz, Germany. He has been running a YouTube channel as a composer since 2012. His catalog raisonné includes 33 opus numbers, from solo to symphony orchestra, as well as vocal music, including opera. Since 2014 he has been a member of the "Résonances croisées" association, which organizes concerts of contemporary music. One of his works appeared on a CD: the song "O Liebe" with the music label Chanteloup. Since 1997 he has been Professor of Musical Analysis and Composition at the Conservatoire de Châtenay-Malabry.

Serge Safran (*1950) is a French author and publisher, co-founder of Zulma editions and founder of Serge Safran publisher. After studying modern literature, he moved to Paris. He writes poetry, plays and essays.

Jean-Claude Wolff: Lettres à Ophélie, for soprano and piano (2022), on poems by Michel Passelergue

Vocal lyrics

<p>J'écris à Ophélie. J'écris dans ce pays de pierre mauvaise, de sable et d'oubli où s'enracinent le feu et l'absence. À nuit éperdue, j'écris. Les mots sous ma main fraient leur chemin parmi des broussailles sèches par trop de mémoire. J'écris au bord de l'estuaire, devant les eaux mêlées du fleuve et du lointain.</p> <p>Les yeux clos, j'écoute. Le firmament écrit aux franges du sommeil, dans le lit défait des ombres. J'écris à l'infini, à la mort qui rampe sous nos jours, à la vie ouverte à l'aube. Une lettre au bout des lèvres, à bout de forces. Bouquet de mots, bouteille à la mer. J'écris à la folie. (N° 38 des "Fragments nocturnes pour une chanson d'aube", Editions du Petit Pavé, 2018)</p> <p>Elle m'écrit: Devant chaque miroir qui s'éloigne, j'effeuille des regards à contre-jour, les dernières nuits sous vide, je flotte au gré du vent, au plus fort de son verbe indicible. Me confie encore ceci: J'ai trop brassé la lumière trouble des eaux, me suis détournée de nos féeries furtives – j'ai si longtemps veillé, à l'écart. Et quelques paroles comme étouffées,</p>	<p>I write to Ophelia. I write in this land of bad stone, sand and oblivion where fire and absence take root. At maddened night, I write. The words under my hand make their way through brushwood dry from too much memory.</p> <p>I write on the edge of the estuary, in front of the mixed waters of the river and the distance. Eyes closed, I listen. The firmament writes on the fringes of sleep, in the unmade bed of shadows. I write to infinity, to the death that crawls under our days, to life open at dawn. A letter at the end of the lips, exhausted.</p> <p>Bouquet of words, bottle in the sea. I write madly.</p> <p>She writes to me: In front of each vanishing mirror, I shed glances against the light, the last nights in a vacuum, I float with the wind, at the height of its unspeakable verb. Confides still this to me: I stirred up the murky light of the waters too much, turned away from our furtive magic – I watched for so long, apart. And a few words as if stifled, gathered</p>
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<p>cueillies pour mémoire : Combien d'ailes à la flamme du secret, aux cendres de l'oubli ? Ophélie sourit entre les mots : Tu seras l'éclair perdu, passeur d'inductions nocturnes. (Des "Sept monodies au bord de la Nuit, 2020-2021, inédit)</p>	<p>for memory: How many wings in the flame of secrecy, in the ashes of oblivion? Ophelia smiles between the words: You'll be the lost lightning, smuggler of nocturnal inductions.</p>
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Work commentary

Two letters to Ophelia; Ophelia, Shakespeare of course, but here, through the filter of memory, where the distant madness perhaps remains in the poems, the elements (water), the renewed call, so many themes present in a number of my scores. In the first letter, the insistent, almost iterative text prompted me to these repeated, rather dry, percussive notes and chords; the changes of climate, of atmosphere, are manifested, on the piano, by variations of nuances and very marked tessitura. The melodic line proceeds either by large intervals or by melodic quarter tones of dark expressiveness. The second letter is more supple, almost serene, it ends with a smile. The vocal line is calm, centered on thirds and fourths. The piano, rather in the treble, announces a carpet of triplets and sixteenth notes gently supporting the voice. And the work ends in a quiet A major...

Jean-Claude Wolff

Biographies

Jean-Claude Wolff was born in Paris in October 1946. In 1964 he decided to devote himself to composition. He studied at the Ecole Normale de Musique de Paris, then at the Conservatoire National Supérieure de Musique de Paris, especially with Henri Dutilleux, Jean-Pierre Guézec and Ivo Malec. At the same time he attended courses in electronic music and composition courses with Franco Donatoni. So far he has written around 60 works that have been performed at many festivals and has received many composition prizes. In 2009 he composed music for the film "Pensées - du japon" by Yann Kassile. This was followed in 2010 by incidental music for "Murmures d'archive" by Fabienne Morel. In January 2011 his 8th symphony premiered at the Nîmes Theater. This was followed by an invitation to the "Printemps musical d'Annecy" and a world premiere at the Purchase College Institute in New York. Jean-Claude Wolff's music is above all expressive and affective, but always within an elaborate architecture and in a musical language that represents a synthesis of the various currents of the last sixty years. The composer defies all "a priori" rules and looks for an appropriate musical language for each work.

Now a retired teacher, **Michel Passelergue** (born in 1942) taught mathematics in the suburbs of Paris. Poet, critic and essayist, he was a member of the editorial board of the transdisciplinary journal *Phréatique* from 1980 to 2001.

Violeta Dinescu: drehen (to turn), for soprano and baritone (2022), on a poem by Eva-Maria Berg

Vocal lyrics

Gedicht ohne Titel von Eva-Maria Berg sich im kreis drehen drehen drehen als ließe sich dem verlies entkommen im taumel der sprache nur den fluß in sich spürend und türmen türmen mit geschlossenen augen hinaus ins offene	Untitled poem by Eva-Maria Berg turning in circles turning turning as if the dungeon could be escaped in the frenzy of language only the flow feeling in itself and piling up piling up out with closed eyes into the open
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Work commentary

The text / poem by Eva-Maria Berg is an invitation to be inspired and to find ways and detours to spatialize the momentum of a movement: to turn. That's why I chose this word as the title of the piece. Interestingly, Eva-Maria Berg's poem has no title. This could also mean that one could perceive different focal points (words, concepts). Through the notation of the score, I suggest various sound and movement impulses that could evoke a music-theatrical atmosphere.

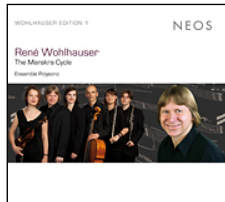
Violeta Dinescu

Biographies

Violeta Dinescu (*1953, Bucharest) studied piano, composition and music education at the Bucharest Ciprian Porumbescu Conservatory between 1972 and 1976. She then studied with the Romanian composer Myriam Marbe for a year. In 1980 she became a member of the Romanian Composers Association, taught piano, music theory and aesthetics at the George Enescu Lyceum in Bucharest between 1978 and 1982, moved to Germany in 1982 and continued teaching there at the University of Protestant Church Music in Heidelberg (1986-1991), at the Frankfurt University of Music and Performing Arts (1989-1992) and at the University of Applied Sciences for Protestant Church Music Bayreuth (1990-1994). In 1996 Dinescu received a professorship for applied composition at the Carl von Ossietzky University in Oldenburg. There she initiated the series of events "Composers Colloquium" and regular symposia entitled "Between Times". She founded the "Archive for Eastern European Music" with a collection focus on Romania as well as a series of publications of the same name. In addition, she regularly leads composition and improvisation courses and workshops in Europe and America. Dinescu's catalog raisonné includes scores of almost all genres. Dinescu has received numerous grants, awards and prizes for her work. (Kadja Grönke)

Eva-Maria Berg (*1949) is a German writer and poet. Berg studied German and Romance languages in Freiburg. She has been writing and publishing poetry, prose, essays and reviews since 1979. Berg lives in Waldkirch near Freiburg (Germany).

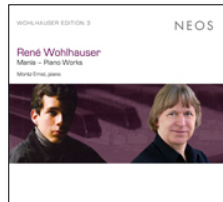
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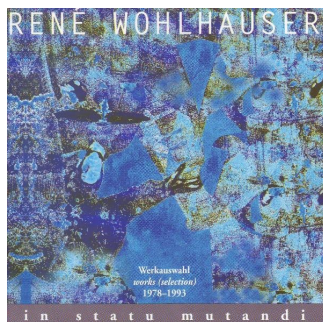
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The book "Aphorismen zur Musik" at Pfau-Verlag, Saarbrücken

Performers' biographies

Christine Simolka, soprano

Born in Lörrach (Germany), Christine Simolka completed eight years of private vocal training with Nicole Andrich and Raymond Henn in Basel. In addition, she attended numerous courses, among others with Kurt Widmer, Andreas Scholl, Hanno Müller-Brachmann and Bobby McFerrin, as well as opera courses at the Basel Music Academy. Further studies with Marianne Schuppe and Robert Koller. Regular international concert activity, especially with the duo "Christine Simolka, soprano, and René Wohlhauser, piano and baritone" and the "Ensemble Polysono". With both ensembles she tours Switzerland and several larger cities in Europe (including Basel, Bern, Zurich, Stuttgart, Karlsruhe, Weimar, Erfurt, Cologne, Munich, Hamburg, Berlin, Paris, Vienna, Salzburg, London, Bucharest) every year). Christine Simolka maintains a broad repertoire together with the accompanist René Wohlhauser. In addition to Lieder and opera arias from the Baroque, Classical and Romantic periods, she mainly sings contemporary music (including Berio, Henze, Holliger, Rihm, Ferneyhough, Wohlhauser). She has already staged over a hundred premieres. Many compositions have been dedicated to her. Her work has been documented on seven CDs and through many radio recordings by Swiss radio SRF 2 Kultur, Südwestrundfunk and Bayerischer Rundfunk. She can be heard in over 250 recordings on YouTube.

René Wohlhauser, composition, baritone, piano

Born in 1954 and raised in Brienz (Switzerland). Experience as a rock and jazz musician. Mainly composer of contemporary art music (including chamber music, orchestral and stage works). Training at the Basel University of Music (Robert Suter, Thomas Kessler, composition with Jacques Wildberger). Then composition studies with Klaus Huber and Brian Ferneyhough. Composition courses with Kazimierz Serocki, Mauricio Kagel, Herbert Brün and Heinz Holliger. Further piano studies with Stéphane Raymond and singing studies with David Wöhnlich and Robert Koller. Numerous performances at home and abroad, including Schauspielhaus Berlin, Nôtre-Dame-de-Paris, Tokyo, Rome, St. Petersburg and at festivals in Darmstadt, Odessa, Zurich, Sofia and Cardiff. Numerous international composition prizes, including Valentino Bucchi, Rome (1978), Cathedral Chapter Salzburg (1987), Kranichsteiner Scholarship Prize of the International Summer Courses for New Music Darmstadt (1988), Eastern Switzerland Foundation for Music and Theater (1990), Sponsorship Prize Lucerne (1991), Society for Music education research, Zurich (1992), Swiss Radio International (1996), Basel-Landschaft Award 1998. 2004 World premiere of the opera "Gantenbein" at the Lucerne Theater. On tour in Europe as a pianist, singer and conductor with the "Duo Simolka-Wohlhauser" and the "Ensemble Polysono". 2013 start of the "Wohlhauser Edition" CD series on the NEOS label (a total of 10 portrait CDs already). Over 350 recordings on YouTube. Guest lecturer for composition at the international summer courses in Darmstadt (1988-94), at the festival in Odessa (1996-98) and at the international composer's studio in Lugano (2000). Publications in: "MusikTexte" (Cologne), "Neue Zürcher Zeitung", "Darmstädter Contributions to New Music", "New Music and Aesthetics in the 21st Century", as well as his book "Aphorisms on Music". Cultural engagement. Taught composition, music theory and improvisation at the Basel Music Academy until 2019 (and at the Lucerne Academy until 1991) and continues as a professor at the Kalaidos Music Academy. www.renewohlhauser.com