

New vocal chamber music from Europe (14)

Christine Simolka
soprano

René Wohlhauser
baritone and piano

A touring festival
with world premieres

With kind support from the

swiss arts council

prohelvetia



Foto: Martin Spless

Saturday,	16	Sept. 2023,	07:00 pm:	Berlin, Elias-Kuppelsaal, Göhrener Straße 11
Saturday,	23	Sept. 2023,	07:00 pm:	Munich, Steinway-Haus, Landsberger Straße 336/2
Saturday,	30	Sept. 2023,	07:00 pm:	Basel, Haus zur Musik, Schillerstraße 5
Saturday,	07	Oct. 2023,	08:00 pm	Paris, Le Temple de Port Royal, 18 Boulevard Arago
Thursday,	12	Oct. 2023,	12:30 pm	London, Trinity Laban Conservatoire, Greenwich, Masterclass
Thursday,	12	Oct. 2023,	06:45 pm:	London, Trinity Laban Conservatoire, Greenwich, Concert
Saturday,	21	Oct. 2023,	06:00 pm:	Chişinău, Festival „Days of New Music“, Str. 31 Aug 1989, 115
Sunday,	22	Oct. 2023,	06:00 pm:	Chişinău, Academy of Music, Str. A. Mateevici 87
Tuesday,	24	Oct. 2023,	10:30 am	Iaşi, "George Enescu" National University of Arts, Masterclass
Tuesday,	24	Oct. 2023,	07:00 pm:	Iaşi, National University, Str. Costache Negruzzi 9, Concert
Thursday,	26	Oct. 2023,	07:00 pm:	Bucharest, Dinu Lipatti House of Arts, 12 Lascar Catargiu Blvd
Friday,	27	Oct. 2023,	07:00 pm:	Bucharest, National University of Music, Str. Ştirbei Vodă 33
Sunday,	29	Oct. 2023,	07:00 pm:	Wien, Kaisersaal, Kaiserstraße 10
Saturday,	11	Nov. 2023,	08:00 pm:	Freiburg, Elisabeth Schneider Stiftung, Wilhelmstraße 17a

René Wohlhauser (*1954) from Basel

Gwyn Pritchard (*1948) from London

Leon Zmelty (*1997) from Munich

Veronica Ciobanu (*1993) from Chişinău

Vlad Burlea (*1957) from Chişinău

Dinu Lipatti (1917-1950) from Bucharest

Vlad Răzvan Baci (*1986) from Iaşi

Ulpia Vlad (*1945) from Bucharest

Roman Vlad (*1982) from Bucharest

Stéphane Boussuge (*1968) from Vienna

Jean-Claude Wolff (*1946) from Paris

Violeta Dinescu (*1953) Bucharest/Oldenb.

Blay, for soprano and baritone (2009)

Rachearie from the opera **Gantenbein**, f. sop & pno (2004)
Commissioned by the swiss arts council Pro Helvetia

Quer durch ..., f. soprano and piano (2022), world premiere
Commissioned by the swiss arts council Pro Helvetia

Dunkle Stimmen, f. sop, bar & electronics (2023), wp

Abundant folds, for soprano and piano (2023)

kälteschutz, for soprano and piano (2023), wp

Fabulae Phaedrus, for soprano, baritone and piano (2022), wp

A-Symétries, for soprano, baritone and piano (2023), wp

From **Quatre Mélodies** for voice and piano (1945):

No. 3) **Capitale de la douleur** on a poem by Paul Eluard,

No. 4) **Les Pas** on a poem by Paul Valéry

Scent of Beauty, for soprano and piano (2023), wp

I caught a Glimpse of Light, for soprano and piano (2020)

Coincidente III, for soprano, baritone and piano (2023), wp

La Nuit, for soprano and piano (2022)

Trois chansons mélancoliques, f. sop. & pno. (2023), wp

Taube, for soprano and baritone (2023), wp

Further information:
www.renewohlhauser.com



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Project description

Duo Christine Simolka, soprano, and René Wohlhauser, piano and baritone

The Simolka-Wohlhauser Duo is specialized 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, 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 Heart-Core Cultural Association and the concerts in Moldova, at the invitation of the Moldavian Composers Association are supported by the Swiss cultural foundation Pro Helvetia. We have received further invitations from the Trinity Laban Conservatoire, London, from "Traces d'aujourd'hui", Paris, and from "Neue Musik in Munich".

Editing and translations, unless otherwise stated: René Wohlhauser

René Wohlhauser: Blay, for soprano and baritone (2009), on a poem by the composer. Ergon 40, No. 2a, music work number 1519

Vocal lyrics

Poem No. 127 (Poem Collection 3, Poem No. 17), written on July 18, 2009

Blay Blay Hanagomo rimo labo ra me sorosi? Narome karami loppi ra Somme kama lariba no Sek nok mario sora lema Robandangan Bley Hagonamo moribola ralame bimo rosi? Soraka merona mira loppi ramo Maka laba rippilo mirolano Mora noma riomu raso male Robandangan Bloy s, t g t g t g, r t, ch, schi ro, s g to re, margg se se rögt schügg, ramalabara, mila ko sek, maroke wragg	Osi meama Laremono Ome nora no do ro nomo me pa rame Domo ro rora damala ra Oreo kara doremea logame me logo Doro Doreme Sugimotora Masiome mogiame rapa dioma Lammo no rio Dome donomera rameno Do ro mono me mera para rapme Domo donomoro rama dama dara lama reo Ore dome rome mero domo me reme me Seneme Doro Doreme Sugimotora ülp tschar og matsch, saraba pomi biriba solapo üpmorem marago Remi kun töwi be gela dozia qua.
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Work commentary

"Blay" for soprano and baritone is at once the second piece in the cycle "Iguur – Blay – Luup", which is in turn the fourth part of the large-scale "Marakra Cycle", as well as the first piece in the "Kasamarówa Cycle". So it represents a kind of branching point, a splitting of a musical flow of development into several independent flow systems. In the emblematic world of the fictional language Sulawedic, "Iguur" is a metaphor which is encrypted in "Blay" by an unexpectedly produced resonance, then rises again in "Luup" in an altered, as it were chastened form and in a different context. The form of "Blay" is divided into three clearly distinct parts by means of various structural types; the three are separated by brief spoken interludes, and gradually accelerate using a system of tempo modulations. Whereas the first two parts of this piece are canons, the third part comprises the transformation of a duo by Pierre de la Rue, that master of the canon in the 15th and 16th centuries, the age in which emblems developed in European art.

René Wohlhauser, Translation: Wieland Hoban

René Wohlhauser: Rachearie (Revenge aria) from the opera **Gantenbein**, version for soprano and piano (2004), on a text by Max Frisch. Ergon 30, No. 3, music work number 1015

Vocal lyrics

From the book "Mein Name sei Gantenbein" by Max Frisch.

Rachearie Gantenbein, seit du nicht mehr den Blinden spielst, bist du unmöglich. Ein Ekel. Du bist verrückt. Wie kann ein Mann so öde werden! Nichts wird sein, Herrgott im Himmel, überhaupt nichts! Und es ist auch nichts gewesen, nichts gewesen. Was kann ich dafür, daß mir ein Irrer begegnet? Ich will diesen Irren nicht sehen, werde seine Depeschen sofort in Fetzen zerreißen. Wieso machst du es mir so schwer? Nie wieder ein Geschrei!	Revenge aria Gantenbein, since you stopped playing the blind man, you're impossible. A disgust. You're crazy. How can a man become so dull! Nothing will be, goodness gracious, nothing at all! And nothing happened either, nothing happened. How can I help it if I meet a lunatic? I don't want to see this lunatic, I'll tear his dispatches to shreds immediately. Why are you making it so difficult for me? No more screaming!
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Work commentary

My opera "Gantenbein", which was premiered in November 2004 at the Lucerne Theater by four vocal soloists and the Lucerne Symphony Orchestra, is about the relationship between Max Frisch and Ingeborg Bachmann, one of the most famous couples of writers. The libretto was compiled by the composer from the novel "Mein Name sei Gantenbein" by Max Frisch. According to his own statements, Max Frisch was very jealous.

René Wohlhauser

René Wohlhauser: Quer durch ... (Across ...), version for soprano and piano (2022), on a poem by the composer. Ergon 92, No. 2, music work number 2184, world premiere, commissioned by the Swiss Arts Council Pro Helvetia

Vocal lyrics

Poem No. 131 (poem collection 3, poem No. 21), written on 2013/2022.

Quer durch ... Vier. Machen! Und durch ... Wo? – Dort! Fünf. Die Gerade. Im Schluß. Warum? Knapp. Eisenberg Koloß. Sechs. Lachen! Der Lurch ...	Transverse through ... Four. Make! And through ... Where? - There! Five. Straight. In the end. Why? Meager. Eisenberg colossus. Six. Laugh! The amphibian ...
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Was? – Fort! Sieb'. Die Arkade. Im Fluß. Darum. Ab! Gitterzwerg im Schloß. Acht. Wachen! Hier durch ... Wer? – Schmort! Neun. Die Parade. Sie muß. Warum? Schlapp. Wachtelberg-Geschoß. Zehn. Krachen! Quer durch ... Wie? – Wort! Elf. Die Ballade. Du Nuß. Darum. Klapp! Pflanzenberg, ein Sproß.	What? - Away! Seven. The Arcade. In the flow. Therefore. Away! Lattice dwarf in the castle. Eight. Stay awake! Here through... Who? - Braise! Nine. The parade. She must. Why? Limp. Wachtelberg bullet. Ten. Crash! Across... How? - Word! Eleven. The ballad. You nut. Therefore. Clap! Plant mountain, a sprout.
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An associative poem that, instead of making concrete statements, only hints at it in images (so-called Concrete Poetry). But this with strict internal rhymes that span stanzas.

Work commentary

Across ... the world, through language, through music. A lateral thinker is someone who thinks independently and originally, who does not remain stuck in traditional patterns and whose ideas and views are often not understood because they are different. In a way, the piece is an encouragement to independent and critical thinking. Because independent and original thinking are basic requirements for innovation, for new connections that go beyond what was previously known and open up new possibilities for us.

In this piece we can follow how a free (or freed from a noisy original state) approach first blossoms and flows freely, then (in the 2nd part) pauses and thinks and soon stops circling, later (in the 3rd part, after a three-bar introduction) is systematized at intervals in order (in the 4th part) to finally be broken up in several phases by the gradual introduction of "transverse material" such as almost toneless passages (as "colored" silence), in order to attain in this way a new freedom that has become more conscious through experience.

René Wohlhauser

René Wohlhauser: Dunkle Stimmen (Dark voices), version for soprano, baritone and noise track (electronics), on a poem by the composer (2022/2023), Ergon 91, No. 1, music work number 2190, world premiere
Commissioned by the Swiss Arts Council Pro Helvetia

Vocal lyrics

Poem No. 174 (poem collection 3, poem No. 64), written on 6 August 2022.

<p>Dunkle Stimmen Dunkle Stimmen in heller Nacht umrauschen eisige Wogen. Wilde Wölfe umgarnen sacht die Schafe, die sie betrogen.</p> <p>Munt're Mädchen in bunter Tracht begegnen fletschenden Hunden. Flüstern bebend der grauen Macht, bevor ihr Lied war verschwunden.</p> <p>Ew'ge Flammen glüh'n düsterrot, berauscht von sündigen Düften. Hungrig lauert der alte Tod, entwich den modernden Grüften.</p> <p>Leise sinket die Zeit hinab, verstummt sind all uns're Sorgen. Düster flammet die Nacht ins Grab, da fühlen wir uns geborgen.</p>	<p>Dark voices Dark voices in a bright night icy waves rush around. Wild wolves gently ensnare the sheeps they deceived.</p> <p>Cheerful girls in colorful costumes encounter snarling dogs. Whispering trembling to the gray power, before her song was gone.</p> <p>Eternal flames glow dark red, intoxicated by sinful scents. The old death lurks hungry, escaped the mouldering tombs.</p> <p>Time falls quietly all our worries are silent. Darkly the night flames in the grave, there we feel safe.</p>
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Work commentary

In this composition, darkness and light are juxtaposed. The dark murmuring and the brightly lit permeate the piece in several respects. In this piece, the sequence of dark and light not only occurs horizontally and successively in formal terms, but is also always present vertically and simultaneously, in that the singing voices always remain unalienated and, in contrast, the inflow of the crisis-ridden outside world into the concert space always maintains a tendency towards darkness and the music thus always remains in an “unresolved dialectic state of limbo” in dialogue with the outside world. On the one hand, this results in constant strong contrasts and friction between the pure, almost angelic singing voices and the conflicting everyday world. These are the antagonistic forces driving the piece and that can never come together. On the other hand, this results in a permanent conflict, which in the dark parts of the piece draws into the depths, but still gives an idea of the beginnings of light, and in the light parts in the floating area can never be completely light-hearted. The noise track was created according to the composer's instructions by Christian Seiffert.

René Wohlhauser

For the biography of René Wohlhauser see under “Performers' biographies”

Gwyn Pritchard: Abundant folds, for soprano and piano (2023), on a poem by the composer

Vocal lyrics

<p>Abundant folds abundant folds of dark'ning hours hang in voids of weightless gloom obscuring light denying sight pendulum passage of infinite night</p> <p>effulgent light long lost in passing time illuminates forgotten fragrant dreams in incandescent clouds of burnished brume surpassing priceless gems of lustrous bloom</p>	<p>floating past a perfumed world flags unfurled for festal days golden goblets ruby wine await the moon's resplendent shine</p> <p>past enchantment cast in sleep time remembered standing still no light to see the passing hour no sound of bells within the tower</p>
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Work commentary

“Abundant Folds” for soprano and piano (2023) is a setting of a text by the composer. The piece explores the sonorous quality of the text, rather than attempting to express its meaning, and makes use of some unconventional articulation in the transitions between syllables. Sonority is also central to the piano part, which makes much use of the pedals, especially the third, *sostentuo*, pedal, which, when keeping the lowest strings undamped, creates an evocative resonance from staccato notes played higher on the instrument, like the sound of water dripping in a large cave.

Gwyn Pritchard

Biography

Gwyn Pritchard (born 1948) studied at the Royal Scottish Academy of Music. A large part of his compositional activity took place outside Great Britain, especially in Poland, Switzerland, Italy and Germany. His works include pieces for orchestra, ensembles, solo instruments, vocal works and pieces with electronics. They have been performed all over the world, broadcast and programmed at international festivals such as Warsaw Autumn, Wien Modern, Huddersfield, ISCM World Music Days, Weimar Spring Days, Zepernicker Randspiele, in Berlin at Klangwerkstatt and Pyramidale Festivals, Daegu (South Korea). In 1982 he founded the Uroboros Ensemble, which includes some of Britain's leading instrumentalists. In 2003 he founded the Reggello International Festival of Music in Italy, and in 2013 the London Ear Festival. He is Professor of Composition at the Trinity Laban Conservatoire, London, and has given lectures and master classes at many academic institutions in Europe, America and Asia. He has participated in BBC programming and has contributed to a wide range of musical publications. Pritchard's music was published by Verlag Neue Musik, Berlin.

Leon Zmelty: kälteschutz (Cold protection), for sopran and piano (2023), on a poem by Albert Ostermeier, world premiere

Vokal lyrics

<p> du bist gift für mich ich übergieß deine blonde cashmerejacke mit benzin knüll deinen brief als einsteck tuch in meine brusttasche und lass mich anstecken von deinen feuerzungen und flammenden reden wie es gezündet hat du streifst mich ab wie die asche von deiner zigarette die spaghettiträger deines hauchkleids wenn es fällt mit mir ins bodenlose du nackt vor ihm stehst die haut noch von mir beschrieben und er löscht sie aus mit schweiss blut und tränen weil er nicht aufhören kann zu lachen über mich den schwarzen schmetterling über der zündelnden kerze schlägt seine nikotinzähne scheinheilig in meinen teufels namen pappt mit pattex pinke latexflügelspitzen dir auf den engelsrücken über sieben brücken muss ich gehen wenn er dich in den kleiderschrank presst dir mit seinen notorischen fingern den reissverschluss über deinen lippen zuzieht und ich schwing mir das überbrückungskabel um den dicken hals steck mir die rote starthilfeklemme aufs herz lass den motor laufen bis es endlich stillsteht die automatic im handschuhfach ist schon entsichert wenn du dir die kugel gibst und mir diesen brief zum abschied aus den augen liest spuck drauf und kleb sie zu schreib luftpost auf meine stirn ach mach was du willst aber zieh mir nicht die jacke aus mich stören die brandlöcher nicht bitte mich frierts ohne dich </p>	<p> you are poison for me i douse your blonde cashmere jacket with petrol crumple your letter as a pocket cloth in my breast pocket and let me be infected from your tongues of fire and flaming talk how it ignited you strip me off like the ash from your cigarette the spaghetti straps of yours veiled when it falls with me into the bottomless you stand naked in front of him the skin stille described by me and he erases them with sweat blood and tears because he can't stop to laugh at me the black butterfly above the lit candle beats his nicotine teeth hypocritical in my devil's name papt with "Pattex" adhesive latex wing tips you on the angel's back over seven bridges do i have to go if he takes you in the wardrobe squeezes you with his notorious fingers the zipper over yours lips tighten and i swing me the jumper cable around the fat neck stuck me the red jump start clamp on the heart let the engine run until it finally comes to a standstill still the automatic (gun) in the glove compartment is already unlocked when you get the bullet and give me this letter read it out of my eyes to say goodbye spit on it and tape it shut write airmail on my forehead oh do what you want but don't take my jacket off the burn holes don't bother me please I'm cold without you </p>
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Work commentary

“kälteschutz” (Cold protection) describes the emotional chaos that one can feel after a separation from a partner. Anger, frustration, self-pity, aggression, helplessness, fear - all of this is expressed in this song. The emotional contrasts create a dynamic that can distract from the question of why separations can be so painful. Is it because I still feel love for my ex, or because the breakup has suddenly made me aware of my own dependency and fragility? These feelings, love and fear, contrast with the aggressive outbursts. Anyone who has experienced a painful breakup can understand this emotional chaos.

Leon Zmelty

Biography

Leon Zmelty was born in Lahnstein in 1997, where he grew up in a musical environment and received early instrumental lessons in guitar, piano and trombone, among others. After graduating from high school, he began his bachelor's studies in composition and music theory at the Hamburg University of Music and Theater in Gordon Kampe's class. He then continued his studies at the Munich Academy of Music and Theater with Moritz Eggert and at the Jerusalem Academy of Music and Dance with Yair Klartag. In addition to various chamber music and orchestral works, music theater plays a special role in his work. So far he has realized 9 music theater projects, ranging from classical music theater to experimental, performative installations. In September 2021, Leon Zmelty won the composition competition of the Hamburg State Music Council (“Landesmusikrat”).

Veronica Ciobanu: Fabulae Phaedrus: Lupus et Agnus and Canes Famelici, for soprano, baritone and piano, based on the fables of Phaedrus, world premiere

Vocal lyrics

Lupus et Agnus – Liber primus (1)	The Wolf and the Lamb - Book 1 (1)
Ad rivum eundem lupus et agnus venerant, siti compulsi: Superior stabat lupus, longeque inferior agnus. Tunc fauce improba latro incitatus iurgii causam intulit. ,Cur‘ inquit ,turbulentam fecisti mihi aquam bibenti?’ Laniger contra timens ,Qui possum, quaeso, facere quod queris, lupe? A te decurrit ad meos haustus liquor‘.	Once upon a time the wolf and the lamb, drawn by thirst, came to the same river: Above was the wolf and far below was the sheep. Fueled by ravenous hunger, he sought a reason to argue. “Why,” he said, “did you stir up the water I want to drink?” The wool bearer replied, afraid: “How can I please do what you're complaining about, wolf? From you the water flows down to my throat.”
Repulsus ille veritatis viribus ,Ante hos sex menses male‘ ait ,dixisti mihi‘.	Held back by the forces of truth, he said, “Six months ago you insulted me.”
Respondit agnus ,Equidem natus non eram‘.	Then the lamb replies: “I wasn't even born then.”
,Pater hercle tuus‘ ille inquit, male dixit mihi‘;	“By Hercules,” he cried, “then your father has insulted me.” So he mauls the inno-

atque ita correptum lacerat iniusta nece. Haec propter illos scripta est homines fabula qui fictis causis innocentes oppri- munt.	cent lamb in unjust murder. This fable is written for those people who, for invented reasons, oppress the innocent.
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Canes Famelici – Liber primus (20) Stultum consilium non modo effectum ca- ret, / sed ad perniciem quoque mortalis devocat. Corium depressum in fluvio viderunt ca- nes. Id ut comesset extractum possent facili- us, aquam coepere ebibere: Sed rupti prius periere quam quod petierant continge- rent.	The Hungry Dogs - Book 1 (20) A foolish plan is not only unsuccessful, but also calls people down to perdition. Submerged in the river, the dogs saw a skin. In order that they could more easily pull them out and consume them, they began to drink the water: but having burst first, they perished, and did not attain what they aspired to.
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Work commentary

The fable is an attempt to enumerate and ridicule the vices of society. Phaedrus - the creator of the first volume of fables, consisting of five books, revealed to the world the vices of mankind such as tyranny, injustice, greed, etc. The attraction of this genre for composers lies in the disclosure of relevant themes of each epoch. Written for baritone, soprano and piano, the pieces "Lupus et Agnus" and "Canes Famelici" are part of the cycle "Fabulae Phaedrus" based on the verses of the first book of the famous Roman fabulist. The text of the work "Lupus et Agnus" had a political message to the ruling powers of the time and portrayed the abuse of social status. "Canes Famelici" is a satire on greed, which often leads to ruin. The musical language of these works is based on contemporary compositional techniques and sometimes expresses a hidden theatricality.

Veronica Ciobanu

Biography

Veronica Ciobanu was born on May 26, 1993 in Moldova. She completed her studies as a pianist and composer at the Academy for Theatre, Music and Fine Arts in Chişinău. She has been a member of the UCM (Union of Composers and musicologist of Moldova) since 2020 and is the author of several works with different instrumentation.

Vlad Burlea: A-Symétries: Des Myriades, Avant, G-A-Si(métrie), for soprano, baritone and piano (2023), on poems by George Astaloş, world premiere

Vocal lyrics

Des myriades de poissons utopiques les escailles revolues empruntèrent mon parcours à l'envers	Myriads countless utopian fishes the past scales took my way upside down
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jusqu'au flou de l'image jusqu'au noyau du son jusqu'au profond des sens jusqu'au ras de l'incertitude Avant que le mouvement ne s'articule avant que le verb ne retentisse avant même que la chair ne prenne corps on pressentait le frisson d'une discontinuité exaltante Si le désert m'était jamais conté brûlé d'argile et recouvert de sable Je viendrais parfois m'y recueillir D'aussi loin que l'eau me porterait	to the blurred image to the core of the sound to the depths of the senses to the bottom of insecurity Before the movement not articulates itself before the verb does not sound before the meat becomes body we anticipated the shudder from discontinuity an intoxicating one If the desert never would have been told to me fired by clay and covered with sand I will come sometimes to gather me there from so far that the water would carry me
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Work commentary

"A-Symétries" was written recently (2023) under the impression of the Simolka-Wohlhauser duo concert held in Chişinău and is dedicated to them as a sign of respect for their exceptional level of performance. It includes three numbers: "Des Myriades", "Avant" and "G A Si" (acronym for George Astaloş "Simetrii" - title of the book) on poems by George Astaloş, Romanian-French poet, essayist and playwright, (1933-2014). His poetry explores the duality of the universe consisting of metaphysical searches and overtly nihilistic protests, an idea preserved in the given work.

Vlad Burlea

Biography

Vlad Burlea - composer, was born at 1 March 1957, Republic of Moldova. In 1992 he graduated from the Academy of Music in Chişinău (Rep. Moldova), specialty composition. Trainee at the "Institut International de Musique Electroacoustique" Bourges, France (1998). Creations in different genres: symphonic, vocal-symphonic, orchestral, chamber, choral, instrumental, music for films, dramatic performances as well as electroacoustic compositions. He is a professor of theoretical music disciplines and composition at the CEEA St. Neaga (Chişinău), lecturer - university (musical form) at the Academy of Music, Theatre and Fine Arts (Chişinău). Member of the Union of Composers and Musicologists of Rep. Moldova and Romania.

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,

Chasseurs des bruits et sources des couleurs.

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

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

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.

Semana tori de linisti si culori.

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

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

Tes pas, enfants de mon silence,
Saintement, lentement placés,
Vers le lit de ma vigilance
Procèdent muets et glacés.

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.

Pasii

Sosesti, copila a tacerii,
cu pasi lini, domoli, ingeresti;
spre patumi, cuib al privegherii,
cu pasi inghetati te opresti.

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.

Biography

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.

Vlad Răzvan Baciú: Scent of Beauty, for soprano and piano (2023), on a poem by Arthur E. Avrămiea, world premiere

Vocal lyrics

Scent of Beauty an alien ghost, the shade of apples, fresh smoke of mint, spoiled by pale sweat, crawls twisting on the fractal aether. time blurs repeated ends, disturbs the vapid vapor, and through the rain that never was, sets wide a knot of wind.	Mi-a pus busuioc în păr, măi! (He put basil in my hair, man!) <i>Quotation from a song of Maria Tănase,</i> <i>composed (1938) by Ion Vasilescu and</i> <i>lyrics by Nicolae Vlădoianu.</i> an alien ghost, the shade of apples, behind your curls on air's weight, your shadow never left.
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Work commentary

"Scent of Beauty" is an experimental work where I tried to create olfactory sensations with the help of sounds. Being in close contact with the poet Arthur Avrămiea, I challenged him for this occasion to put down on paper an English text, that would provide the sensation of smell. This desideratum of a musical-literary message that provokes olfactory perceptions may or may not be certified / experienced by the audience. As the work unfolds, a surprise quote will be encountered, which finds its justification by emphasizing the atmosphere of the created "perfume", but this time, with a pure and subtle Romanian fragrance.

Vlad Răzvan Baciú

Biography

Vlad Răzvan Baciú (*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 Dediú. 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 Dediú. At 15 he was admitted at the "*Katerina Maska*" Conservatory in Athens, where he studied piano interpretation, and graduated with the *arista pampsifi* (ἀρίστα παμπσηφεί) distinction. Throughout his studies, he has obtained multiple national, as well as international scholarships in Germany, Netherlands, Estonia, Greece, Bulgaria. Recently, Baciú 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. His works have been performed by renowned performers. 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.

Ulpiu Vlad: I caught a Glimpse of Light, for soprano and piano (2020), on a poem by Marin Sorescu

Vocal lyrics

I caught a Glimpse of Light	I hardly have time for questions.
I caught a glimpse of light on earth,	Still, it's nice here,
Then I was born [into being]	Beautiful and warm.
To see how you are.	There's so much light
	The grass grows green.
Feeling fine? Hale and healthy?	And that girl there
What gives in the happiness department?	Is giving me the once-over with her soul
	...
Thanks – but skip the answers.	No, my sweet, don't take the trouble to
I don't have time for answers,	fall in love.

Work commentary

“I caught a glimpse of light” is a piece for soprano and piano, lyrics by Marin Sorescu. Structured into a single movement with a series of inner sections which are either clearly delimited or which merge into each other, the piece covers the entire chromatic range, and differentiated modal constructions are set off through the imposition of certain structures that are limited with regard to pitch.

“I caught a glimpse of light” is part of a series of my works that is less innovative but that lays emphasis on expressivity. I believe in a music that is akin to nature, in which universally valid laws operate, through infinite nuances, both on the level of the work itself, as well as on the level of the finest components, with a direct bearing on the interpretative act. What is essential is the soul of the music, and this is conjured by merits. The privilege of working with a superior energy – of creating systems of artistic generation, cumulation and transmission – lies within ourselves; it is important that we uncover it and set it into motion.

Ulpiu Vlad

Biography

Ulpiu Vlad was born on 27th January 1945 in Zărnești, Romania. He is a graduate of the National University of Music Bucharest, composition section with Anatol Vieru, 1971, and in 1972-73 he took part in a programme for foreign students at the Accademia di Santa Cecilia, Rome, with Virgilio Mortari. He was scientific researcher, editor and then director of the Romanian Musical Publishing House, Music department director at the Romanian Ministry of Culture. Between 1993-2012 he was professor Dr. at the National University of Music Bucharest and between 2013-2019 he was President of the Romanian Section of the International Society for Contemporary Music. 2006-2022 he was Vice-President of the Union of Composers and Musicologists of Romania. Some of his works are played in Romania, Germany, Holland, U.S.A., Israel, France ..., are edited a.o. by the Musical Publishing House, Bucharest and are recorded on CDs. His honors include: George Enescu Prize of the Academy of Romania on 1985, Prizes of the Union of Composers of Romania, The Order of Cultural Merit in Officer Rank, 2004.

Roman Vlad: Coincidente III, for soprano, baritone and piano (2023), on composer's syllables, world premiere

Work commentary

Coincidentes III - 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	Everything that lives, exists or thinks, Looks anxiously This dark silence advance

Dans cette sombre immensité. C'est l'heure où toute créature Sent distinctement dans les cieux, Dans la grande étendue obscure Le grand Être mystérieux !	In this dark immensity. This is the hour when every creature Smells distinctly in the heavens, In the great dark expanse The great mysterious Being!
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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.

Stéphane Boussuge

Biography

Stéphane Boussuge (*1968) 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.

Jean-Claude Wolff: Trois chansons mélancoliques, for soprano and piano (2023), on poems by Paul Verlaine, world premiere

Vocal lyrics

<p>Le ciel est par-dessus le toit, Si bleu, si calme ! Un arbre, par-dessus le toit, Berce sa palme.</p> <p>La cloche, dans le ciel qu'on voit, Doucement tinte. Un oiseau sur l'arbre qu'on voit Chante sa plainte.</p> <p>Mon Dieu, mon Dieu, la vie est là, Simple et tranquille. Cette paisible rumeur-là Vient de la ville.</p> <p>Qu'as-tu fait, ô toi que voilà Pleurant sans cesse, Dis, qu'as-tu fait, toi que voilà, De ta jeunesse ?</p> <p>Un grand sommeil noir Tombe sur ma vie : Dormez, tout espoir, Dormez, toute envie ! Je ne vois plus rien, Je perds la mémoire Du mal et du bien ... O la triste histoire ! Silence, silence !</p>	<p>The sky is above the roof, So blue, so calm! A tree, above the roof, Cradles his palm.</p> <p>The bell, in the sky that we see, Gently ring. A bird on the tree that we see Sings his complaint.</p> <p>My God, my God, life is here, Simple and quiet. This peaceful rumor Comes from the city.</p> <p>What have you done, oh you Crying constantly, Say, what have you done, here you are, Of your youth?</p> <p>A great black sleep Falls on my life: Sleep, all hope, Sleep, all envy! I can not see anymore, I lose my memory Of the bad and the good ... Oh the sad story! Silence, silence!</p>
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<p>Gaspard Je suis venu, calme orphelin, Riche de mes seuls yeux tranquilles, Vers les hommes des grandes villes : Ils ne m'ont pas trouvé malin.</p> <p>A vingt ans un trouble nouveau Sous le nom d'amoureuses flammes M'a fait trouver belles les femmes : Elles ne m'ont pas trouvé beau.</p> <p>Bien que sans patrie et sans roi Et très brave ne l'étant guère, J'ai voulu mourir à la guerre : La mort n'a pas voulu de moi.</p> <p>Suis-je né trop tôt ou trop tard ? Qu'est-ce que je fais en ce monde ? O vous tous, ma peine est profonde : Priez pour le pauvre Gaspard !</p>	<p>Gaspard I came, calm orphan, Rich with my only calm eyes, Towards the men of the big cities: They didn't find me smart.</p> <p>At twenty a new trouble Under the name of loving flames Made me find the women beautiful: They didn't find me handsome.</p> <p>Although without a fatherland and without a king / And very brave not being so, / I wanted to die in the war: Death didn't want me.</p> <p>Am I born too early or too late? What am I doing in this world? O you all, my sorrow is deep: Pray for poor Gaspard!</p>
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Work commentary

Verlaine ;;; singing ;;; melancholy ... These three words define the work quite well. But it should be noted that the singing, the melody, the melodic line if you prefer, are one of my constant researches, from my old quintet "Chants" to the recent "Chansons symphoniques" and the "Chants d'exil" for three clarinets. "My work aspires only to be a melody", said Debussy ... Melancholy...even if I don't like to give too emotional inflection to my compositions, nor explain them verbally, the melancholy impulse of many of them comes from this something unfinished, from this need to elsewhere, of this quest, of this nostalgia that translates particularly the last melody "Gaspard Hauser sings" and which for me joins the Germanic term "Wehmut". Finally Verlaine, whom I have read and re-read so many times, whom I have dared to put to music several times in his most famous poems, Verlaine, who although he is already all music, represents an invigorating source, a cascade of sounds, dots and lines ...

Jean-Claude Wolff

Biography

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.

Violeta Dinescu: Taube, for soprano and baritone (2023), on a poem by Hans Raimund, world premiere

Vocal lyrics

Taube	Dove
Hängt im Baum	Hangs in the tree
Auge	Eye
Innenwärts	inside
Wind	Wind
Verspült Stille	Flushed silence
Klematis	Clematis
Malt Zeichen	Paints signs
An die Wand	On Wall
Verstellt Sicht	Obscures vision
Verschiebt Eins	Moves one
Ins Andere (Hofmauer)	Into the other (Hofmauer)

Work commentary

I wrote TAUBE for Christine Simolka (soprano) and René Wohlhauser (baritone) based on a poem by Hans Raimund. The musical form in 6 parts follows the clear structure of the 6 verses of the poem, which is symmetrical and rhythmic and suggests continuity, almost like an incantation, an incantation with a magical character. At the end of the poem, after the incantations, we learn the title of the poem: Hofmauer! This opens up a new dimension of reality that almost metallically interrupts the magic. The first 5 parts are like 5 characters, 5 definitions of sound projected like psychograms of a moment into vast spaces. Part 6 is like an imaginary carousel, a composition of fragments from the 5 parts that fluctuatingly coexist.

Violeta Dinescu

Biography

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)



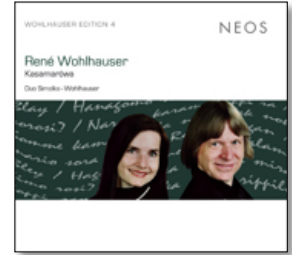
René Wohlhauser
The Marakra Cycle
NEOS 11308 (1 CD), 2013



René Wohlhauser
Quantenströmung
NEOS 11309 (1 CD), 2014



René Wohlhauser
Mania – Piano Works
NEOS 11416 (1 CD), 2015



René Wohlhauser
Kasamarōwa
NEOS 11605 (1 CD), 2016



René Wohlhauser
vocis imago
NEOS 11719 (1 CD), 2017



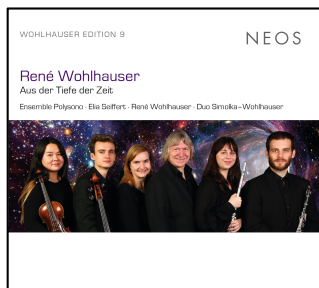
René Wohlhauser
L'amour est une duperie
NEOS 11824 (1 CD), 2019



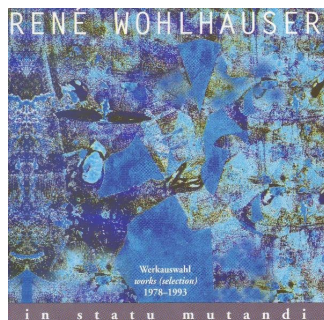
René Wohlhauser
ReBruAla
NEOS 12016 (1 CD), 2020



René Wohlhauser
Im lauterem Sein
NEOS 12127 (1 CD), 2021



René Wohlhauser
Aus der Tiefe der Zeit
NEOS 12227 (1 CD), 2022



René Wohlhauser
in statu mutandi
Creative Works 1026
(1 CD), 1996



René Wohlhauser
Grammont-Portrait
Musiques Suisses 117
(1 CD), 2009



The book “Aphorismen zur Musik” in Pfauf-Verlag, Saarbrücken (in German)

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 world premieres and many national premieres. Many compositions have been dedicated to her. Her work has been documented on ten 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). Studied 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 Wornlich 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 370 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.

More information: www.renewohlhauser.com