

Karlheinz Stockhausen

Edentia (2007)

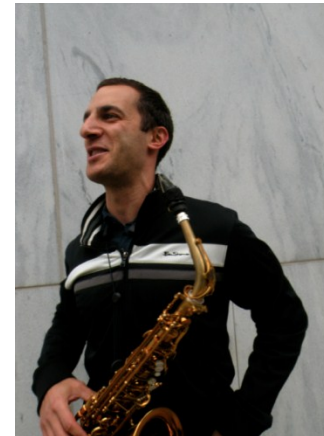
Stockhausen completed 21 of "The 24 Hours of the Day" from his large composition cycle *Klang* before his death in 2007. The last six component works of *Klang* were premiered this past May in Cologne, Germany as part of the Festival MusikTeiennale Köln. *Edentia*, the 20th Hour of *Klang*, makes use of original saxophone writing, and electronic music that is taken from layers 4, 5, and 6 of *Cosmic Pulses*, the 13th Hour of *Klang*. Each component work of *Klang* is associated with a specific color with which the performer must wear. The specified color for *Edentia* is magenta-red. After the late 1970s, Stockhausen identified closely with the spiritual writings in The Urantia Book, and used its philosophy as an aesthetic platform for his own compositions. The Urantia Book describes *Edentia* as a planet, the centermost and largest of a cluster of 771 "architectural spheres" in the constellation of Norlatiadek, within the universe of Nebadon. Stockhausen divided *Edentia* into 25 sections, and each is marked with spoken word that references The Urantia Book or musical devices explored in that section, ie. "Konstellation", "Spielen steile Glissandi".

Guest Artist Series

2010-2011 Season

Sunday, February 27
Sara M. Snell Music Theater
7:30 PM

Michael Ibrahim, Saxophone



Anubis et nout for bass saxophone

Gérard Grisey
(1946-1998)

Body-Process : (Ritual) for tenor saxophone

Adam Mirza
(b. 1978)

Birkhahn-Studie for black grouse hunting call

Robin Hoffmann
(b. 1970)

Edentia for soprano saxophone and
electronic music

Karlheinz Stockhausen
(1928-2007)

Michael Ibrahim is a Canadian saxophonist based in West Virginia and New York. His performances of concertos, recital repertoire, and new music have attracted much attention in North America and Europe. He has won numerous competitions including the North American Saxophone Alliance Competition, the Eisenberg-Fried Concerto Competition for Woodwinds, the MTNA Solo and Chamber Music Competitions, and the Coleman Chamber Music Competition.

At the center of New York's contemporary music scene, he has performed or recorded with Amp Music, Either/Or, Fireworks Ensemble, International Contemporary Ensemble, Manhattan Sinfonietta, PRISM Quartet, Red Light New Music, SEM Ensemble, and Wet Ink. Also in New York, Ibrahim gave the US Premiere of Boulez's *Dialogue de l'ombre double* and Stockhausen's *Edentia*. He has earned degrees from the University of Calgary, Bowling Green State University, and the Manhattan School of Music. His Canadian recording of solo CD of Bach transcriptions with the Players Chamber Ensemble has received high recognition. He currently serves on faculty at Columbia University and West Virginia University, and has recently published the book *New Aesthetics in Contemporary Saxophone Music*. Ibrahim is a Conn-Selmer Artist and performs exclusively on Selmer Saxophones.

Gérard Grisey
Anubis-Nout (1983)

Written in 1983 for Dutch bass clarinetist and composer Harry Sparnaay, *Anubis et nout* is dedicated to Canadian composer Claude Vivier, a close friend of Grisey's. In 1990, Grisey created a version for either baritone or bass saxophone for Paris Conservatory professor Claude Delangle. The work has since gained much recognition as a recent addition to saxophone literature. *Anubis et Nout* is written in two movements beginning with a playful setting of gradient dynamic and process writing, and concludes with a slow broad exploration of the instrument's sonic world. The titles Anubis and Nout both refer to Egyptian deities. Anubis, god of the underworld, assists with the transition between our world and the next. Nout, goddess of the sky, gives birth to the sun each morning, and swallows it in the evening.

Adam Mirza
Body-Process : (Ritual) (2010)

Body-Process : (Ritual) can be performed either as a solo for tenor saxophone or simultaneously with sibling pieces for electric guitar and/or accordion as *Ekstasis (Being Nothing Becoming)*. Each piece in the trio isolates and configures, with different emphasis, the various moments that constitute presence. Within the trio, *Body-Process: (Ritual)* opens bare formal units, blocks of sound or sustained lines of varying solidity and energy, which the other two instruments inhabit as their middle ground. As a solo work, “body” and “process” are felt in relation to the performer, the instrument and their mutual release and containment of a pure ecstatic “Being” in the sensuous enjoyment of body, physicality, and performance. Ritual, as the reenactment of traditional symbols, is remembered but present only for the subconscious. (notes by composer)

Robin Hoffmann
Birkhahn-Studie [Study for Black Grouse] (2005)

The black grouse-pipe is a small, metal pipe, which consists of a thin tube and a funnel. It is used by hunters to imitate the rustling of feathers characteristic for the black grouse. I discovered this instrument while on the search for devices with the ability to generate animal calls and sounds, with the intention of using them idiomatically in my piece *was stimmt*, which I composed in 2004 for the Neue Vocalsolisten Stuttgart. From all the hunting pipes that I utilized, the black grouse pipe presented itself clearly as the most attractive pipe to be used for a solo piece. Its piercing tone that could be described as rustling white noise, and the many possibilities in the realm of dynamics impelled me to write a short model-piece which moves within a limited but versatile stock of musical parameters. In the resulting sound, connections to an animal cry or sound seem to be maintained without any intentions on my part of imitating the black grouse, or any other animal. The rapid rhythmic rustling, whistling and hissing actions in prominent passages develop, uninterrupted, out of longer passages of white noise that are notated in seconds. This sound-mixture culminates in a Wolpertinger [jackalope] sound – a sound that is reminiscent of the peculiar customs of Bavarian hunters, who stuff their dead game and combine the stuffed animal parts to create fantastic beings, which they call Wolpertingers. (notes by composer)