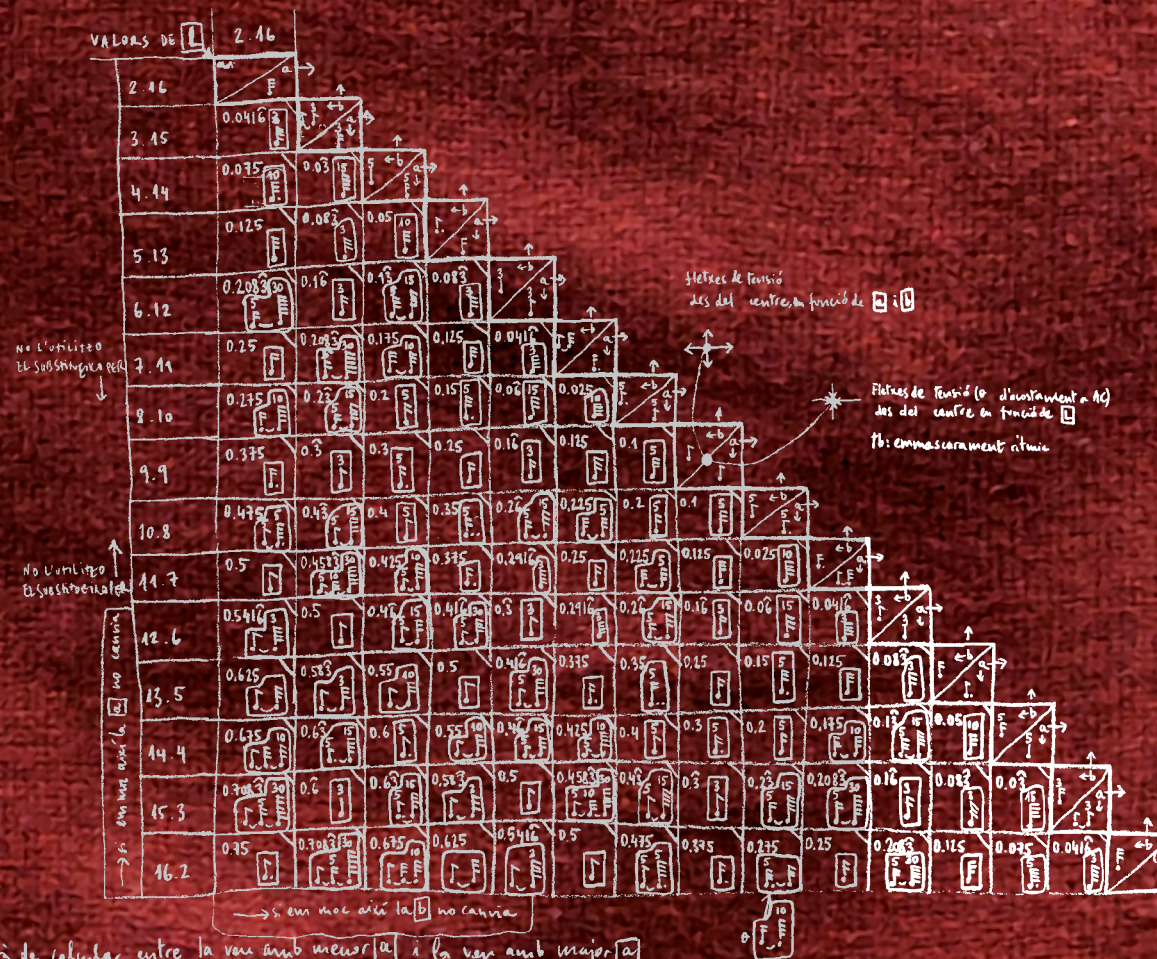
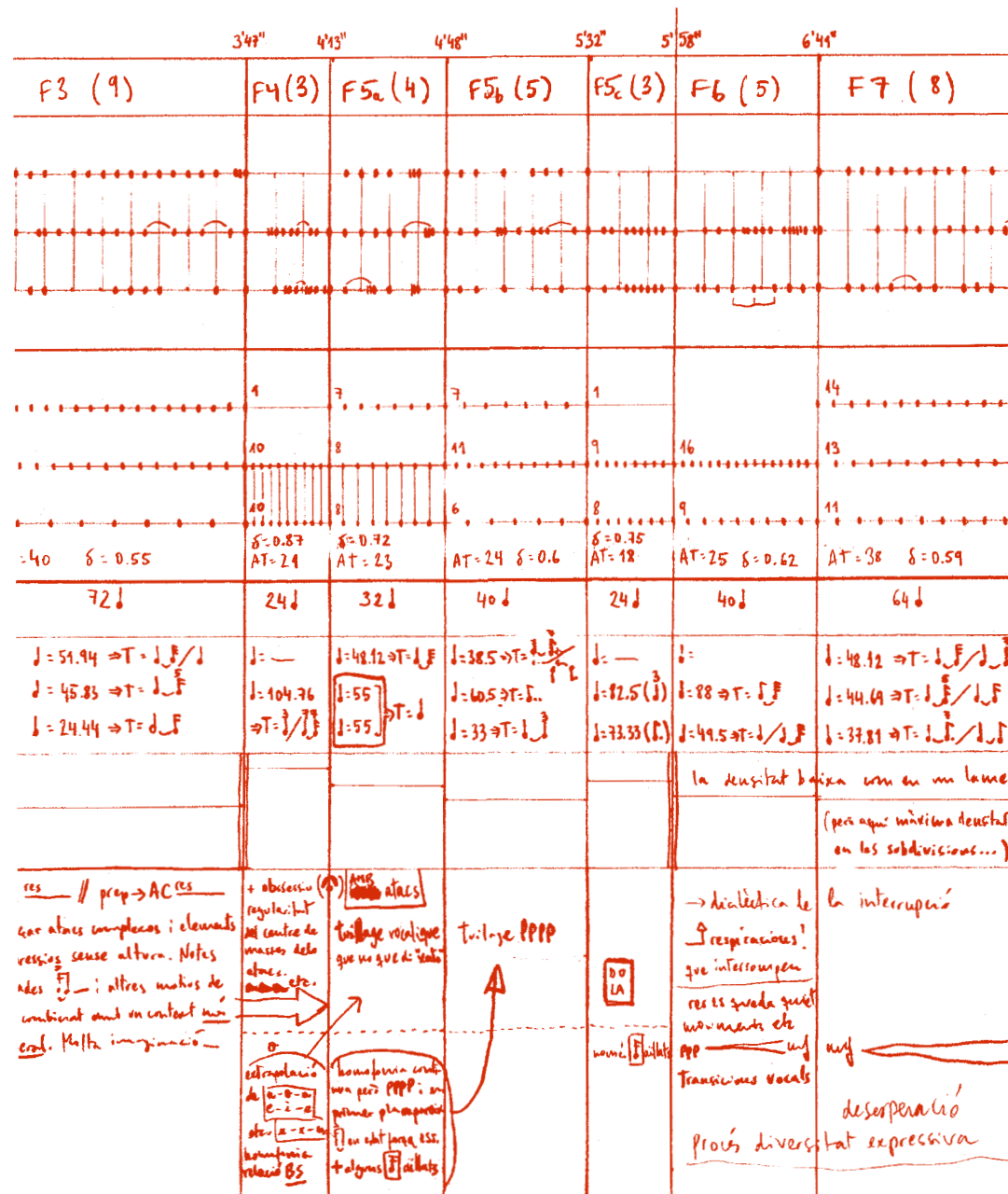


Oriol Saladrigues Brunet *Your message
could not be delivered
to one or more recipients.*



Oriol Saladrigues Brunet



7'51" 8'43" 10'20"

54 FB (6) 60 F9 (11)

11 20
10 18
4 9

At = 25 $\delta = 0.52$ At = 47 $\delta = 0.53$

48 ↓ 88 ↓

↓ = 50.42 → T = ↓ / ↓ F
↓ = 45.83 → T = ↓ F
↓ = 18.33 → T = ↓

↓ = 50 → T = ↓ / ↓ F
↓ = 45 → T = ↓ F / ↓ F
↓ = 22.5 → T = ↓ F / ↓ F

→ al món de les unitats
bèssies emocionals

element total → per veure crítica

(percussions al rit) → al limit audible

BS (blues sensu) en estat essencial

els atacs poden ser complexos tb
en ritme.

Nomb, 4 altures, enriquir amb
canvis d'octava.

permutació d'altures fins la 3ra

Cap cresu. o d'm

mentenent!





Oriol Saladrigues Brunet: *Your message
could not be delivered
to one or more recipients.*

1.	Present (2020) Ensemble Diagonal, Rut Schereiner	11:45
2.	Tempo Sospeso (2018) Klangforum Wien, Enno Poppe	06:18
3.	Fou (2018) 2e2m, Pierre Roullier	09:28
4.	Teixits (2011/2016) Ensemble TM+, Laurent Cuniot	08:01
5.	Moby Dick (2014) PHACE, Nacho de Paz	10:34
6.	Presse (2011) Orchestre de la Haute École de Musique de Genève, Benoît Willmann	17:13
	Total length	63:24

Suspended time, unreliable communication.

On the music of Oriol Saladrigues Brunet

by Markus Böttgemann

6

Music as organised time and music as a metaphor for our communication – these fundamental forms of compositional thinking repeatedly come to the fore in Oriol Saladrigues' works in a variety of forms. Time appears on the one hand as a global duration, as an extension of the piece, but on the other hand as a proportion, as the relationship of its parts to one another, from the level of formal sections down to the sequence of individual note values and pulsations. How these time forms are connected, how their relationship can become the subject of conscious composition and, in particular, how the handling of irregularities can remain both controllable and as flexible as possible – these are not just technical questions from the composer's workshop, but aesthetically exciting perspectives that the music of Oriol Saladrigues opens up to the listener. Composing thus becomes a form of artistic research and the individual work becomes a test arrangement, an experiment. Under such conditions, the creative process appears to be even more of a gamble than it already is; the composer is confronted with the risk of failure. Beauty, however, can only be found beyond certainty, and Oriol Saladrigues knows this.

The works collected on this CD successfully take this risk. They present the musical poetics of Oriol Saladrigues as well as essential aspects of his sound world and its processes. The latest work on the recording, *Present* (2020), demonstrates the combination of clear structuring and explorative freedom in the instrumental grouping of its instrumentation:

the accordion mediates between the two woodwind and two string instruments; with its chameleon-like timbre, it blends in with one or other of the groups or emerges as a soloist in its own right. Electronics also play a central role in *Present*: a synthesiser programmed by the composer acts as a quasi-sixth instrument, whose highly differentiated sounds transport the idea of irregularity to the micro-level of the individual frequency sequence – with fascinating consequences for the ensemble’s spectrum of timbres. All five movements of the piece show equal phases of tonal differentiation and great homogeneity. The first movement, like an introduction, allows the instruments and the musical events to emerge from a single point – here even from a single note, *c'*. Not only is the motivic and figurative material the same in all parts, but the register of the instruments and their position in a largely bassless texture also harmonises the parts. But it doesn’t stop there: the following movements are increasingly enlivened by tonal contrasts such as those between an unresisting upward and downward glide of microtonal lines and a rhythmically accentuated pulsation. The latter lends the third and fourth movements in particular their special character.

The ensemble piece *Tempo sospeso* from 2018 is also based on questions of the temporal organisation of music. The interrupted or rather 'suspended' time of the title is reflected in the interweaving of impulsive individual events and sound surfaces oscillating between sound and white noise. They constitute a formal progression that, despite the static nature of its elements, reveals a system of intensification with a clearly defined climax and subsequent final decay phase. *Fou* from 2018, on the other hand, sets different accents. Like *Present*, it utilises the characteristic possibilities of the accordion, but this time in the context of a line-up of three woodwind and three brass instruments including electronics. Compositionally, this greater homogeneity is transformed into a movement that is at times extremely open, in which the tonal differences between the instruments recede in favour of a dense fabric of interacting voices. The accordion takes on the role of *primus inter pares*. It appears sometimes as a soloist, sometimes as a kind of *basso continuo*, but in any case as a continuous support and point of reference for a dense fabric. This initially consists of rhythmic layers divided into three, four, five and six parts, which are irregularly distributed among the instruments and interspersed with rests. As the piece progresses, the texture simplifies – a dramaturgically logical process that is by no means linear, however, but instead takes detours and jams. It culminates in the standstill of a wide-ranging harmonic field of wind instruments, the end of which is followed by a coda that fades into the toneless.

12

Fl.

Hob.

Sax. Sopr.

Cor

Mar.

Hp.

Pno.

Vn.

Vla.

Vc.

Cb.

Electr.

1100

1210

1320

2430

3440

4440

4450

1400

2200

3304

4404

4502

4513

5543

après le commandé

à l'entrée de 5, jurec

à l'entrée de 5, jurec

V

r

t

l

k

→ m → L → v → g → t → k → (r, s)

Fo (2017)

10

10

	~26,6"	~17,5"	~25,5"	~9"	~19,4"	~7,3"	~23,6"	~29"	~16,4"	~1,8"	~10,9"	~14,5"	~12,1"
	(1)	(2)	(3)	(4)	(4)	(2)	(5)	(1)	(3)	(6)	(4)	(3)	(3)
	<p>progressivament participa de la textura rítmica (sintaxi, filtratge noise etc., gran cosca,)</p> <p>f.pedals acc. (delay (premonició de quan en acc.) herm. s'ambit?)</p> <p>Blocs → Texts de sosos, rítmica de la seqüència</p> <p>Tot curt</p> <p>PPP</p> <p>Acc. vibr.</p> <p>1 11/6</p>	<p>noise blocks</p> <p>interferències</p> <p>vibratori / tensió</p> <p>2 6/5</p>	<p>etc.</p> <p>electro vibr. 4M</p> <p>PPP</p> <p>noise blocks on 2n pla</p> <p>motiu</p> <p>4 3/8</p>	<p>requerit inter. tecn. vas d'Acc. no menys</p> <p>(captació d'atacs etc)</p> <p>PPP</p> <p>noise blocks on 2n pla</p> <p>delecions que transformen Acc-electro</p> <p>5 4/3</p>	<p>inlepal cap a una acció</p> <p>etc.</p> <p>noise blocks</p> <p>accents + movts</p> <p>primeres orquestracions</p> <p>PPP</p> <p>1/2</p>	<p>2 (recursos captació)</p> <p>vibr + Am + harm</p> <p>subt. 1</p> <p>OBSESSIU 1</p> <p>PPP</p> <p>ACC +</p> <p>7 13/8</p>	<p>OBSESSIU 2</p> <p>secció</p> <p>ACC +</p> <p>9 9/8</p>	<p>OBSESSIU 3</p> <p>secció</p> <p>ACC +</p> <p>10 3/4</p>	<p>OBSESSIU 4</p> <p>secció</p> <p>ACC +</p> <p>11 1</p>	<p>OBSESSIU 5</p> <p>secció</p> <p>ACC +</p> <p>12 1</p>	<p>OBSESSIU 6</p> <p>secció</p> <p>ACC +</p> <p>13 5/6</p>	<p>OBSESSIU 7</p> <p>secció</p> <p>ACC +</p> <p>14 5/6</p>	<p>OBSESSIU 8</p> <p>secció</p> <p>ACC +</p> <p>15 5/6</p>
	(5)	(1)	(5)	(6)	(8)	(10)	(7)	(11)	(1)	(14)	(1)	(10)	(10)
	<p>accents als onsets</p> <p>(seq. interna...)</p> <p>19 4/5</p>	<p>CAP MOVIMENT</p> <p>PPP</p> <p>(poter a canvi de block)</p> <p>PPP</p> <p>(només la interferència, com un batec...)</p> <p>20 2</p>	<p>OBSESSIU 4</p> <p>PPP</p> <p>21 2/5</p>	<p>OBSESSIU</p> <p>reutilitzar els atacs</p> <p>ric?</p> <p>Tota la durada</p> <p>22 5/3</p>	<p>QUASI DESCONTINUA</p> <p>multidelay</p> <p>binero amb noise blocks amb seqüència rítmica...</p> <p>salen a electro</p> <p>reordenat el gest inicial Acc</p> <p>23 5/4</p>	<p>UN SOL BLOC</p> <p>vida interna</p> <p>(EISS: dea Acc)</p> <p>24 15/2</p>	<p>OBSESSIU</p> <p>precisió</p> <p>Tutti al atacs</p> <p>25 9/5</p>	<p>QUASI DESAPARICIÓN</p> <p>PPP</p> <p>27 3/2</p>	<p>MANIAC 1</p> <p>PPP</p> <p>28 3/4</p>	<p>MANIAC 2</p> <p>PPP</p> <p>29 2/3</p>	<p>MANIAC 3</p> <p>PPP</p> <p>30 2/3</p>	<p>MANIAC 4</p> <p>PPP</p> <p>31 2/3</p>	<p>MANIAC 5</p> <p>PPP</p> <p>32 2/3</p>
	~23,3"	~4,8"	~29,1"	~5,8"	~24,2"	~18,2"	~27,3"	~26,2"	~2,4"	~21,8"	~3,6"	~9"	~9"

~20,4" ~8,7" ~17" ?

(2+) (5) (6) (7) (8)

multidelay 1
sine and
noise blocks

- horra
- shift
- noise blocks (en 2n pla)

tingere
acoustic blocks
(textures, trill. etc)

PPPP

ORQUESTRACTIONS...

acc. A B C

continuum?

minima presso

14 7/5 15 3/5 16 7/6 17 0 2/5

(14) (9) (10) (11)

(DESOLTOOL)

noise
block

PPPP

noise blocks
souffle

desabiliser

ppp sf

Acc.

PPPP

(souffle)

30 4/5 31 11/8 32 7/8 33 7/8

~11,6" 20" ~5,5" ~12,7"

3/4 4/4 2/4 4/4

sfz=fff=ppp legato sempre, son très faible presque inaudible hors séquences, mais vibrato très serré, large et présent

vim

sfz=fff=ppp réchauffer (-) ce appuier les notes indiquées, tous en gardant toujours les autres notes de l'accord

mf tempo

mf sec

M
M

3/4 4/4 5/4 6/4 2/4

mf

p. bend

pp figs. sans mouvement

ppp poco

M III



avec un son *véhicule*

Son niveau d'études? Sa religion? Ses hobbies? Ses goûts musicaux? Ses films préférés? Ses animaux de compagnie?
* Cluster non app sur toutes les cordes, le plus aigu possible (main droite très près du chevalet, mais

Such clarity of form is characteristic of Oriol Saladrigues' music. It draws attention to the detail, to the changing "weaving patterns" of the texture and the interplay of those chains of events that determine the progress of the music in time. Irregularities do not appear as a disturbance, but as the normal case, from which a rigid temporal order, for example in the form of regular pulsations, must first be extracted. However, this in no way means that the dramaturgy of the form always runs in the direction of a greater order, as the sextet *Teixits* (2011, revised 2016) also demonstrates: Like a river in a karst, its rapid movement, exposed at the beginning, sinks beneath the surface in places to make way for a layering of progressions that is both denser and more shadowy ("une ombre ..." reads an inscription in the score). The fact that the composer's interest in musical textures already dominates in this earlier piece is demonstrated by its title, which means "fabric" in Catalan. This compositional aspect does not, of course, stand in the way of the music's particular sensuality of sound: When, at the end of *Teixits*, the movement dissolves into delicate key and knocking noises and distinct of conceptual consistency, but also one of great, moving beauty.

La profession?
suivant le mouvement de la main gauche)
aucun mouvement

However, Oriol Saladrígues' compositional rigour and spirit of exploration, as evident in his more recent works, in no way mean that his music is devoid of communicativeness. Communication is a basic motif and an essential component of his compositions, even where language is absent or becomes mere sound material. *Moby Dick* (2014) and *Presse* (2011), for example, literally inscribe the idea of communication and language – albeit with critical intent as a failing, contradictory or atrophied phraseology. The constant repetition of contradictory phrases in the first and third sections of *Moby Dick* ("so this is like this / so this is not like this"; "yes, I know / I don't know"; "that is not true / that is so true"; "can I really know it?") produces a semantic vortex that illustrates the danger of emptying our communication of meaning – an image, according to the composer, of the inaccessibility of truth and an example of the manipulability of our convictions.

Presse (2011) for seven voices, orchestra and live electronics also works with the sound of language, but formulates its message even more emphatically than *Moby Dick* by addressing the listener with a clearly articulated, sociologically inspired criticism of the media. The very first section of the text is taken from Pierre Bourdieu's 1996 essay *Sur la télévision*; Oriol Saladrígues took all the others from reports and contributions in the press, radio and television. The large apparatus and the expressive vocal treatment make *Presse* seem at times like the condensation of an opera. But *Moby Dick* also has moments of deliberately

staged theatricality, when the performers' failed communication with each other and with the audience is portrayed through looks, gestures and postures. Such creative ideas must be lost in an audio recording, but at least the music itself may gain an additional intensity as a result. In both pieces – and also in all the other works by Oriol Saladrigues collected here – communication in and with music is ultimately both the means and the object of a diverse, dramaturgically ambitious and inventive composition.

Handwritten musical score for three staves in red ink. The score includes various musical notations such as notes, rests, and dynamic markings (pp, mf, sfz, p, mp). It is heavily annotated with performance instructions in French, such as "desc", "ord", "pitch", "bending", "pizzicant", "sul pont", "main droite sur le", "main gauche le", "cristalite", "aucun mouvement", "sourd?", "ric", "legn batt", "sul pont", "ord", "pizz", "gliss", "sourd", "ster soud", and "plus haut sur". There are also circled numbers and arrows indicating specific techniques or fingerings.

* Cluster non app sur toutes les cordes, le plus aigu possible (main droite très près du chevalet, mais suivant le mouv de la main gauche)

201

Hr. *mf* voice *meccanically, obsessively (more than ever!)*

Cl. Bb *p* *ff* *ffz sempre*

Pno. stand up while playing... *ffz sempre* *mp sub cresc. molto...*

VI. *p* *ff* *ffz sempre* *voice* *meccanically, obsessively (more than ever!)*

Vla. *mf* *ff* *ffz sempre* *voice* *meccanically, obsessively (more than ever!)*

Vcl. *ff* *ffz sempre* *voice* *meccanically, obsessively (more than ever!)*

204 $\text{♩} = 76$ $\text{♩} = 60$

Hr. *pp* *senza vib.*

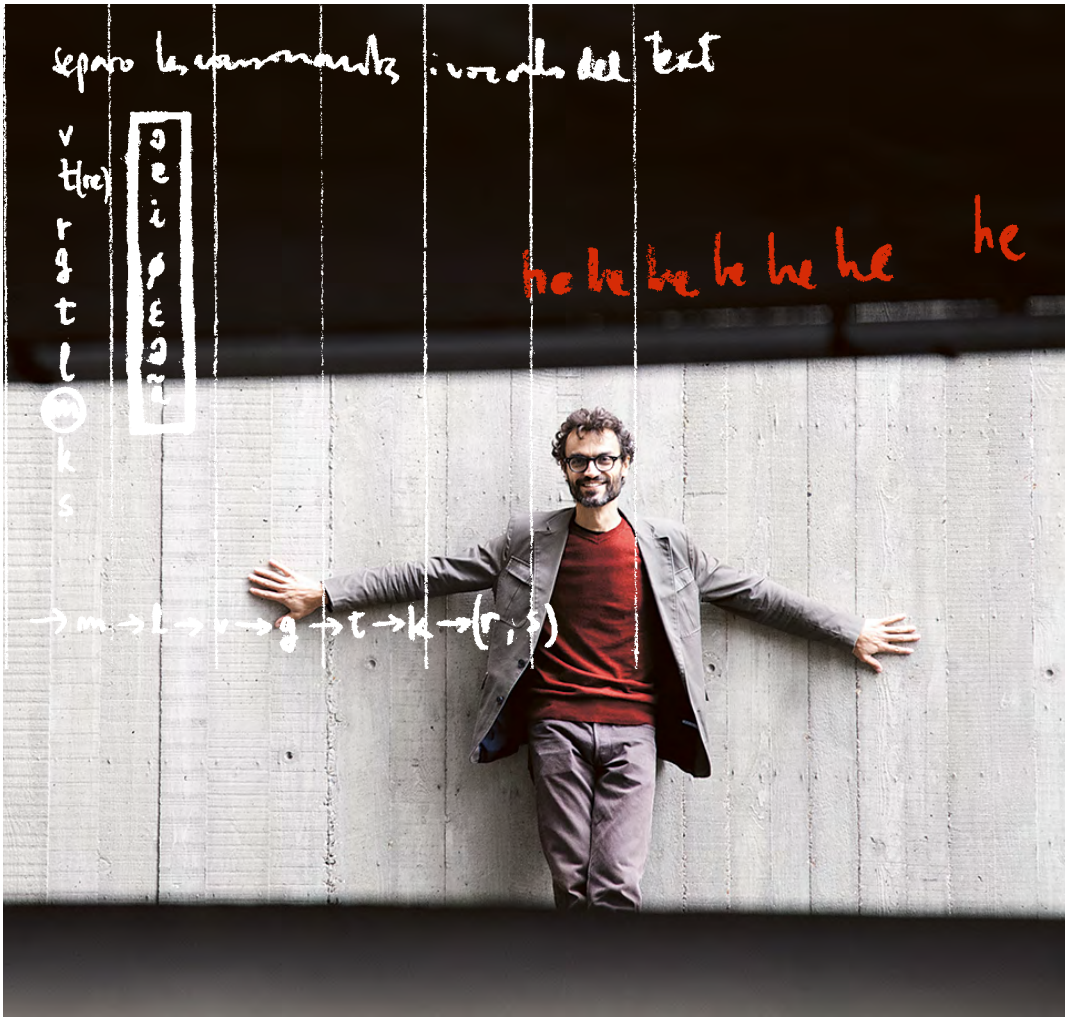
Cl. Bb *ff* *ffz sempre* *meccanically, obsessively (more than ever!)* *pp* *sub* *mf* *meccanically, obsessively (more than ever!)*

Pno. *ff* *ffz sempre* *hit the strings with the hand on the low register* *hit the strings alternating two fingers (normal)* *pp*

VI. *p* *ff* *ffz sempre* *senza vib.* *pp sub* *senza vib.* *mf* *meccanically, obsessively (more than ever!)*

Vla. *ff* *ffz sempre* *pp sub* *senza vib.* *mf* *meccanically, obsessively (more than ever!)*

Vcl. *ff* *ffz sempre* *pp sub* *senza vib.* *mf* *meccanically, obsessively (more than ever!)*



he he

Oriol Saladrígues Brunet

20

Having already completed degrees in Chemical Engineering and Music, Saladrígues decided to make the latter his primary focus of attention. This resulted in subsequent periods of study with various composers including Josep Soler, Luis Naón, Horacio Vaggione, José Manuel López López, Yan Maresz, Michael Jarrell and Ivan Fedele. He was supported by grants from institutions such as the *Fundació La Caixa*, *Fundación Caja Madrid*, *Academia Española en Roma*, and the *Generalitat de Catalunya*.

His compositions centre on the ideas of regularity and irregularity, interference, interruption and superposition, using time and – more specifically – the perception of time as a focal point: experimenting on how these phenomena can be used to guide and manipulate sound, whether that is in order to reinforce pre-existing parameters or to place them in juxtaposition or even conflict with each other. Beyond sound and music, he is interested in how these phenomena occur in human communication, whether intentionally or not.

Oriol worked in Paris for almost ten years, where he taught at the Conservatoire national supérieur de musique et de danse de Paris. He is Artistic Co-Director of the Festival Mixtur in his native Barcelona, which he co-founded in 2012. He is teaching at the Escola Superior de Música de Catalunya (ESMUC) since 2019. His works are edited by Maison Ona.



Ensemble Diagonal

22

Ensemble Diagonal, founded on 16 June 2004, is the fruit of the combined desires of professional musicians and fans of new music. A variable-geometry musical ensemble made up of 15 musicians, Diagonal has set itself the goal of winning over new audiences for contemporary cultural events by cultivating echoes with the different fields of artistic innovation today. Drawing on our own experience (whether as professionals or as simple spectators), we are convinced that it is essential to approach contemporary creation and raise awareness of it if we want to keep the relationship between the artist and society alive.

Firmly rooted in local life

The Association Diagonal's local presence in Bois-Colombes, more specifically at the TAC [Territoire Art & Création], has enabled it to forge close links with the town's cultural establishments. Diagonal has been able to develop activities involving external partners such as the French Ministry of Education, which works with primary and secondary schools, and the cultural services of the Hauts-de-Seine Departmental Council.

diagonal-musiques.com

Klangforum Wien

A collective of risk-takers, explorers, and revolutionaries. 24 musicians from ten countries constantly explore new horizons of artistic creativity together with the most important composers of our time. Imaginative, virtuosic, and perceptive – Klangforum Wien draws from an unmistakable sound and creates spaces for experiences that challenge audiences. The ensemble initiates extraordinary dimensions: sensual experiences with an intensity that one cannot escape. Klangforum Wien's repertoire speaks, acts, and inspires. Founded by Beat Furrer in 1985, Klangforum Wien is a contemporary music ensemble comprised of the world's finest soloists. With more than 80 performances annually worldwide, the 24-member ensemble can be seen throughout Europe, North America, South America, and Asia. At the beginning of the 2018/2019 until the summer 2022 concert season, Bas Wiegers became Klangforum Wien's Principal Guest Conductor. The position's predecessor, Sylvain Cambreling, will remain with the ensemble as Principal Guest Conductor emeritus. Klangforum Wien has its own annual concert series at the Wiener Konzerthaus. Every year, the ensemble commissions composers and gives numerous world and territorial premieres. Honorary members of Klangforum Wien are Friedrich Cerha, Sylvain Cambreling, and Beat Furrer.

klangforum.at

2e2m

24

2e2m is one of the first and most prestigious French ensembles dedicated to today's musical creation. With several hundred premieres to its credits, the Ensemble is a major performer on the national and international music scenes. Since its creation in 1972 by French composer Paul Méfano, 2e2m has innovated over and over and holds a leading role in the field of contemporary musical creation. Based in the Paris region since its creation, the Ensemble develops an active work on the local territory, focused on the creation and the promotion of music. Concerts, educational projects, public rehearsals, meetings with composers and performers are as many ways for audiences to discover works, to experiment and to build a close connection with the creators. Fifty years after its creation, 2e2m is still dedicated to its vocation: to explore – by being open to a wide range of aesthetics – and to share with the audiences – thanks mainly to a deep and lasting artistic and human relationship with composers, artists and performers. 2e2m is supported by French Ministry of Culture / Regional Cultural Affairs Directorate (DRAC) of Ile-de-France, Ile-de-France Region, Val-de-Marne Department, Champigny-sur-Marne City and Gennevilliers City.

ensemble2e2m.com

TM+ Orchestral ensemble for today's music

Since its first concert that took place in 1986 at Radio France under the baton of Laurent Cuniot, TM+ has made a name for itself as one of the first French ensembles dedicated to contemporary and classical repertoires. With a nucleus of 20 musicians, all remarkably versatile, TM+ has been developing a rigorous in-depth approach to the performance of works composed in the 20th and 21st centuries, with frequent incursions into a more distant past. Its goal is to foster a modern-day ensemble that takes into account past-present relationships. It raises questions about the links between composer and musicians, and between the musicians themselves. TM+ has devised an alternative project for music dissemination, in order to create a new framework for the encounter between the public and the music, with the composer in the role of mediator. TM+ has been increasing these music encounters by way of open-house commented rehearsals, concert-discussions and many cultural actions in school, hospitals, retired houses, jails ... Being based in Nanterre (Paris suburbs) since 1996, TM+ conceived a very special link with the audience. TM+ performs throughout France in top-notch venues and festivals geared to creation (Philharmonie de Paris, IRCAM, Radio France in Paris, Musica in Strasbourg, Les Musiques in Marseille ...). Abroad, TM+ toured in Scandinavia, Scotland, in the Netherlands, Germany, Switzerland, Italy, in Greece, Brazil, Mexico, the United States, in Bangladesh and India.

tmplus.org

PHACE

26

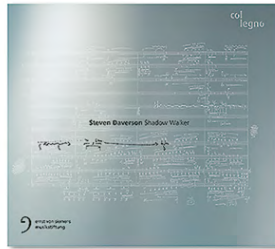
Performing the music of today unbound by differences in genre with passion, fire and unlimited excitement: removed from the ivory tower, and embedded in the multifaceted world of contemporary music. With great enthusiasm the ten soloists of PHACE and their artistic director Reinhard Fuchs aim to take their audiences on journeys into rich, poetic worlds. PHACE has presented unconventional concerts, musical theater productions and interdisciplinary projects with dance, theater, live performance, electronics, video, turntables, installations and much more for many years. Since 2012, PHACE has its own concert series at Wiener Konzerthaus and performs 25–35 concerts a year at the most important concert halls and festivals internationally. Avignon Festival, L'auditori Barcelona, Barbican Center London, BBVA Bilbao, Berliner Festspiele, d'Automne à Paris, deSingel, Ensembles Festival Valencia, Elbphilharmonie Hamburg, HCMF Huddersfield, Klangspuren Schwaz, Musica Strasbourg, Mixtur Barcelona, Osterfestival Tirol, Philharmonie Luxembourg, Rainy Days Luxembourg, Salzburger Festspiele, Sampler Series Barcelona, Stadsschouwburg Amsterdam, Transart Bozen, Ultraschall Berlin, Wien Modern, Wiener Festwochen, Wiener Konzerthaus, and many more.

phace.at

L'Orchestre de la Haute école de musique de Genève

L'Orchestre de la Haute école de musique de Genève (HEM) is made up of students from the institution. It tours internationally every year. As an important regional cultural player, the EMH Orchestra works regularly with the Grand Théâtre de Genève (GTG), the Paléo festival in Nyon and the Archipel contemporary music festival, the Orchestre de la Suisse Romande, the Geneva Chamber Orchestra, the Ensemble Symphonique Neuchâtelois and the Orchestre des Pays de Savoie. The promotion of contemporary repertoire, close links with the HEM's composition class and numerous collaborations with Geneva's contemporary music ensemble Contrechamps enable our students to perform the music of our time and to premiere the works of our young composers. The HEM Orchestra is conducted by renowned conductors including Jukka-Pekka Saraste, Pierre Bleuse, Markus Stenz, Clement Power, and Victorien Vanoosten to name but a few. It is also conducted by students from the HEM's conducting class (taught by Laurent Gay) during sessions organised as part of their studies.

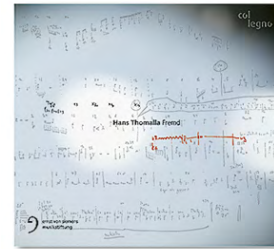
hesge.ch/hem/la-hem



Steven Daverson



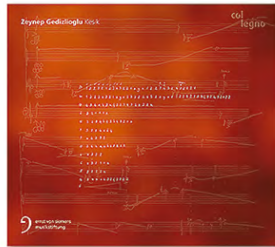
Hèctor Parra



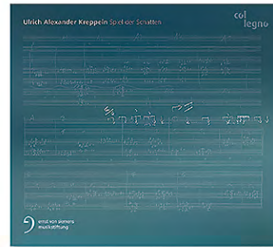
Hans Thomalla



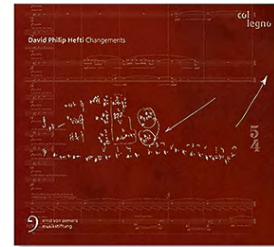
Luke Bedford



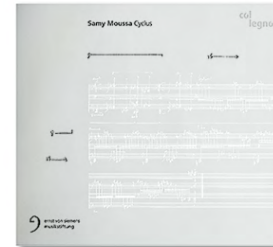
Zeynep Gedizlioğlu



Ulrich A. Kreppein



David Philip Hefti



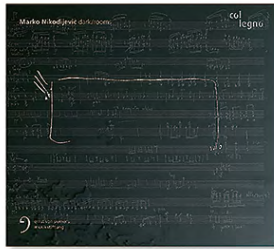
Samy Moussa

Portrait-CD-series of the Ernst von Siemens Music Foundation

Portrait CDs of the following composers are available:

Steven Daverson, Hèctor Parra, Hans Thomalla, Luke Bedford,
Zeynep Gedizlioğlu, Ulrich A. Kreppein, David Philip Hefti, Samy Moussa,
Marko Nikodijević, Simone Movio, Brigitta Muntendorf, Luis Codera Puzo,
Mark Barden, Birke J. Bertelsmeier, Christian Mason, Milica Djordjević,
David Hudry, Gordon Kampe, Lisa Streich, Michael Pelzel, Timothy McCormack,
Catherine Lamb, Annesley Black and Clara Iannotta.

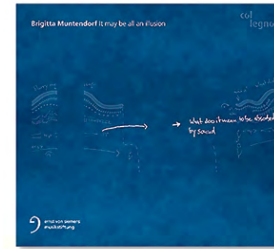
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Marko Nikodijević



Simone Movio



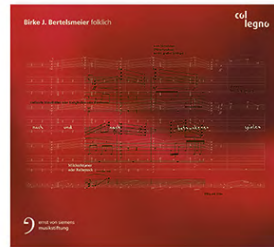
Brigitta Muntendorf



Luis Codera Puzo



Mark Barden



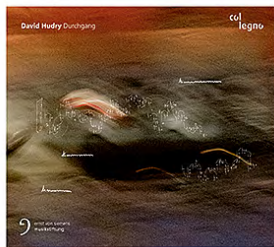
Birke J. Bertelsmeier



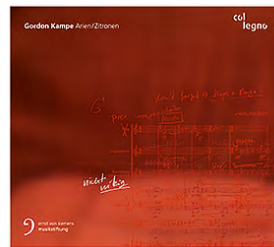
Christian Mason



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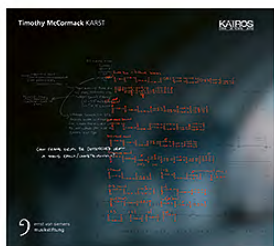
Gordon Kampe



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Michael Pelzel



Timothy McCormack



Catherine Lamb



Annesley Black



Clara Iannotta

Imprint

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Present (2020)

for flute, clarinet, accordion, violin,
cello and electronics

Commissioned by: Radio France
Dedication: *to Clara*

Recording: 30 September 2020, Studio 104 Radio France (Paris)
Ensemble: Ensemble Diagonal
Musicians: Sophie Aupied (accordion), Odile Renault (flute),
Juliette Adam (clarinet), Pauline Klaus (violin),
Camille Renault (cello)
Conductor: Rut Schereiner
Producer: Anne Montaron
Realisation: Françoise Cordey

With special thanks to the technical teams at Radio France:

Sound Engineer: Benjamin Vignal
Tonmeister: Arnaud Moral
Post Production: Jean-Benoit Tétu



Tempo Sospeso (2018)

for flute, oboe/cor anglais, soprano/baritone saxophone,
horn, percussion, harp, piano, violin, viola, violoncello
and double bass

Premiere: 3 May 2018, Prinzregenttheater Munich,
Prize Ceremony of the Ernst von Siemens Music
Foundation, Klangforum Wien, Beat Furrer
(conductor)

Recording: Eine Produktion des Österreichischen Rundfunks (ORF)
Recording: 26–28 May 2018, Studio 3 Wiener Funkhaus
(ORF RadioKulturhaus Wien)

Ensemble: Klangforum Wien
Conductor: Enno Poppe
Musicians: Eva Furrer (flute), Markus Deuter (oboe, cor anglais),
Gerald Preinfalk (saxophone), Christoph Walder (horn),
Lukas Schiske (percussion), Virginie Tarette (harp),
Florian Müller (piano), Gunde Jäch-Micko (violin),
Dimitrios Polisoidis (viola), Andreas Lindenbaum (cello),
Uli Fussenegger (double bass)

Producer: Erich Hofmann (ORF)
Sound Engineer: Martin Leitner
Editing: Katharina Ahammer (ORF)

oe1.orf.at



**KLANGFORUM
WIEN**

Fou (2018)

for accordion (solo), flute, oboe, clarinet,
horn, trumpet, trombone and electronics

Commissioned by: Ensemble 2e2m
Premiere: 20 March 2018, CRR Paris, Ensemble 2e2m, Pascal
Contet (accordion), Pierre Roullier (conductor)

Recording: 30 November 2018, Studio Sequenza (Paris)
Ensemble: 2e2m
Conductor: Pierre Roullier
Musicians: Pascal Contet (accordion), Jean-Philippe Grometto
(flute), Jean-Marc Liet (oboe), Véronique Fèvre
(clarinet), Patrice Petitdidier (horn), Laurent Bômont
(trumpet), Lucas Ounissi (trombone)

Sound Engineer: Thomas Vingtrinier

Teixits (v2016)

for flute travers, clarinet, percussion, piano, violin, cello

Premiere & Recording: 23 October 2016, Studio 104 Radio France (Paris)

Ensemble: TM+

Conductor: Laurent Cuniot

Musicians: Gilles Burgos (flute travers), Frank Scalisi (clarinet),
Florent Jodelet (percussion), Frédéric Lagarde (piano),
Maud Lovett (violin), Florian Lauridon (cello)

With special thanks to the technical teams at Radio France:

Tonmeisterin: Alice Legros

Musical Director: Pierre Monteil

Sound Engineers: Allison Ascrizzi, Yannick Magnin

Editor: Manon Houssin

Production Manager: Catherine Prin-Le Gall



Moby Dick (2014)

for flute, clarinet, piano, violin, viola, cello
to ensemble recherche

Dedication:

Premiere:

21 November 2014, *Ensemblehaus*, Freiburg,
ensemble recherche

Recording:

22 May 2019, Wiener Konzerthaus – Berio Hall,
Vienna

Ensemble:

PHACE

Conductor:

Nacho de Paz

Musicians:

Doris Nicoletti (flute) Scott Lygate (clarinet),
Mathilde Hoursiangou (piano), Ivana Pristašová (violin),
Petra Ackermann (viola), Roland Schueler (cello)

Producer and

Artistic Director:

Reinhard Fuchs

Sound Engineer

and Editing:

Alfred Reiter



Presse (2011)

for seven voices, orchestra and electronics

Dedication: *à Éric Daubresse, avec admiration et gratitude*

Premiere & Recording: 24 June 2011, Studio Ernest Ansermet (Geneva)

Ensemble: Orchestre de la Haute École de Musique de Genève

Soloists (voices): Leana Durney, Gabriella Cavasino, Barbara Goldenberg,
Jing Yuan, Luisa Fernanda Flórez, Josquin Gest,
Jorge Luis Carrillo

Conductor: Benoît Willmann

Choir Conductor: Celso Antunes

Assistant: Julián Villarraga

Sound Engineer: David Poissonnier

Electronics

Programming

Supervisor: Éric Daubresse

hem

Genève
Neuchâtel

(pp) D^{\flat} (3) D^{\flat} (4) D^{\flat} (5) D^{\flat} (6)

ppp *ff* *pp* *p*

p possible *f* *ff* *just air frull.* *cluster of high harmonics* *p figé sans mouvement*

p *ff*

voice (whispering)
mp

5 ch!

scrape the string with the plectrum (softly)

8. *mp*

mf *ch!*

looking to the audience
voice *p* (whispering)

mf *ch!*

turning the bow with much pressure *écrasé*

mute the strings with the l.h. while moving it slowly from the middle to the low register *pizz.*

mf *f*

mute the strings with the l.h. while moving it slowly from the middle to the low register *pizz.*

pizz. *sf/z* *f*

SECCIÓ 1 (41)

	0"	1'19"	2'28"	3'47"	4'45"	4'48"
	F1 (9)	F2 (8)	F3 (9)	F4 (3)	F5 _a (4)	F5 _b (5)
V1	→ de la partitura					
V2	→ de la partitura					
V3	→ de la partitura					
V4	→ de la partitura					
V2	→ de la partitura					
V3	→ de la partitura					
Notes	47 48 13	47 46 4 ⊕	47 15 8	4 40 40	7 8 2	7 41 6
Atacs Totals	31 δ: 0.43	AT=37 δ: 0.58	AT=40 δ: 0.55	δ=0.87 AT=24	δ=0.72 AT=23	AT=24 δ: 0.6
	72 ↓	64 ↓	72 ↓	24 ↓	32 ↓	40 ↓
T E M P i	(Z=55 sempre) V2 $d=55.0 \Rightarrow T=d$ V4 $d=39.72 \Rightarrow T=d$	V1 $d=58.44 \Rightarrow T=d$ V2 $d=55.0 \Rightarrow T=d$ V3 $d=43.75 \Rightarrow T=0$	V1 $d=51.94 \Rightarrow T=d$ V2 $d=45.85 \Rightarrow T=d$ V3 $d=24.44 \Rightarrow T=d$	$d=104.76 \Rightarrow T=d$	$d=48.12 \Rightarrow T=d$ $d=55 \Rightarrow T=d$	$d=38.5 \Rightarrow T=d$ $d=60.5 \Rightarrow T=d$ $d=33 \Rightarrow T=d$
δ						
Notes	percussions al pit x d harmonies	paques x per avançar l.a. d BS (blues) de ac	AC res // prop → AC res Força atacs complexos i elements expressius sense atura. Notes silbades; altres notes de F4 combinat amb un cantant viscerals. Molt imaginació	+ absència regularitat del centre de masses dels atacs extraplació de la $\theta = 0$ $C = 2 = 0$ etc. $\theta = x - 4$ harmonies relacion BS	+ alguns atacs tallatge rítmic que ve que de tall tall-se PPPP	+ alguns atacs tallatge rítmic que ve que de tall tall-se PPPP

