BERNHARD LANG (*1957)

The Cold Trip, part 1

1. Good Nite (I) 02:36
2. The Weather Vane (II) 03:05
3. Frozen Tears (III) 02:43
4. Feeling Numb (IV) 03:00
5. Linden Tree (V) 02:48
6. Flood of Tears (VI) 03:23
7. River (VII) 02:39
8. Looking Back (VIII) 03:36
9. Phantom Light (IX) 01:51
10. Restless (X) 02:45
11. Dreams (XI) 02:53
12. Alone (XII) 01:47

Sarah Maria Sun voice
Aleph Guitar Quartet:
Andrés Hernández Alba acoustic bass guitar
Tillmann Reinbeck guitar
Wolfgang Sehringer guitar
Christian Wernicke steel string guitar

The Cold Trip, part 2

13. Prologue 01:34
14. Mail (XIII) 02:45
15. Bleached (XIV) 02:09
16. The Crow (XV) 01:44
17. Last Hope (XVI) 02:17
18. Burgher’s Dreams (XVII) 02:41
19. Stormy Monday (XVIII) 01:21
20. Will o’ Wisp (XIX) 02:14
21. Deviant (XX) 02:39
22. Hotel (XXI) 02:07
23. Speed (XXII) 01:05
24. Three Sun Vision (XXIII) 02:08
25. The Busker (XXIV) 01:39
26. Epilogue 02:03

Juliet Fraser voice
Mark Knoop piano & laptop

TT 61:48

2014 Monadologie XXXII The Cold Trip, part 1
after Schubert’s Winterreise for four guitars and voice

Recording venue: ZKM_Kubus at ZKM | Karlsruhe
Recording date: 25–26 February 2017
Sound engineer: Benjamin Miller
Producer: Ludger Brümmer
Recording, Editing and Mixing: Benjamin Miller
Mastering: Christoph Amann

The Cold Trip, part 1 was commissioned by Aleph Guitar Quartet with Austrian Cultural Forum New York and Berliner Festspiele and was supported by ZKM | Karlsruhe.

2014–2015 Monadologie XXXII The Cold Trip, part 2
after Schubert’s Winterreise for piano, laptop and voice

Recording venue: Performance Space City, University of London
Recording date: 11–12 January 2017
Sound engineer: Newton Armstrong
Producer: Mark Knoop
Editing: Mark Knoop
Mixing & Mastering: Newton Armstrong

The Cold Trip, part 2 was commissioned by Juliet Fraser with Arts Council England and Berliner Festspiele, with additional support from the Austrian Cultural Forum Berlin, Huddersfield Contemporary Music Festival and Hinrichsen Foundation, and development time supported by the PRS for Music Foundation.

Final CD-Mastering: Christoph Amann
Graphic Design: Alexander Kremmers (paladino media), cover based on artwork by Jakob Gasteiger

The Cold Trip belongs to a cycle of some 30 pieces called the “Monadologies”, which represent meta-compositions, using original scores from music history between the year 900 and today. Whereas the pieces up to number XXVIII use computer programs to process the original cells (“monads”), in these later pieces I just remembered the results of these processing, using manual looping and cutting for generating the actual texts. While Monadologies XX and XXI already reference Schubert’s trios, The Cold Trip is a meta-composition based on Winterreise: part 1, for voice and 4 guitars, features songs I–XII of Schubert’s cycle; part 2, for voice, piano and laptop, features songs XIII–XXIV, and uses a specially created set of samples of prepared pianos for the playback files thus creating palimpsests of Schubert’s original textures. The voice in both parts traces the lost lines of the songs, sometimes touching them if remembering.

Bernhard Lang
Speed (XXII) by Bernhard Lang
Texts
(Bernhard Lang, after Wilhelm Müller)

Good Night (I)
As a stranger
I arrived
As a stranger
I shall leave
I linger and delay
Leave the dogs to bay at the moon
Love is a thing of changes
Good night
These are the last words spoken
Good night.

The Weathervane (II)
The wind is turning the weather vane
Teases and mocks me my sighs and my tears
Who cares if my heart is dying?

Frozen Tears (III)
Some frozen tears
Cling to my face
Tear drops, heavy tear drops
What chills you through
What turns you into ice
These tears flow
Flow with burning heat
Flow enough to melt
The winter frost and snow

Feeling Numb (IV)
I look for traces of her footsteps
I look for them in vain
I’ll kiss the wintry carpet
Do flowers still bloom?
Is the grass still green?
Earth, can you remind me
It seems my heart is frozen
Her face will fade away

The Linden Tree (V)
Before the door way there is a well
A linden tree stands there
Many times I’ve sought its shade
A place of rest and pleasant dreams
When dreaming there I carved
Some words of love upon the bark
Now I’m many miles away
From that old linden tree
But I still hear it whisper
Come find peace with me

Flood of Tears (VI)
My tears have left
Deep marks in the snow
The cold flakes
Absorbing all my sorrows
Deep marks in the snow
Deep sorrows
When the grass begins to grow
And feels a warmer breeze
The swelling ice begins to break
the snow begins to melt

And the sun melts the snow
Snow, you know of my yearnings
Tell me, where do you go?
Take my tears with you
As you flow to the stream

River (VII)
River, once so restless
Why are you so still
A hard and icy case
Is now your winter prison
I’ll write upon your cover
A day and a time
Does my heart see
Your image in this river?

Looking Back (VIII)
It feels like I’m walking on fire
Though underfoot is ice and snow
I’ve hardly time to draw breath
So keen am I to leave
How different when I arrived
How well you treated me then
Your shining happy streets
A linden tree whispered in the breeze
Then the spell cast upon my heart
Now when I think of that day
I’m tempted to turn and look back
To retrace my weary way
Phantom Light (IX)
Phantom Lights have led me
Deep into a maze
I look from right to left
I look for a path but there is none
I'm about to lose my way
All paths appear the same
Every river flows to the sea
Every sorrow comes to an end

Restless (X)
Now I'm feeling tiredness
When I lie down to rest
No thing could tire me while I pressed on
over desolate paths
and now my heart so wild
and bold in struggling
and in fighting feels
the daggers sting
But in the silent cold

Spring Dreams (XI)
I dreamed of bright flowers
I dreamed of green meadows
Bird song I awoke in cold and darkness
Ravens croaking overhead
who drew those leafy flowers
upon my window pane
Now you do mock the dreamer and his flowry visions
I sit here by myself remembering the Dream
I close my eyes again
When will the leaves turn green again

Solitude (XII)
Dark Clouds
drifting
across the bright blue sky
As I walk my street
with sluggish feet
this busy street
The air so tranquil the world so faire
Even in the raging storm
I never
felt such despair

Prologue
I can scarcely move or draw my breath

Mail (XIII)
You've got new mail
My heart is pumping
You've got no mail
Your heart is pumping
Mail from another city
Where I once, where you once
My heart
Wish I were there
Wish I could see
My heart

Bleached (XIV)
The frost it turned my hair to white
It seemed I had turned old at last
The thaw it turned my hair to black
A single day might turn your hair to white
All my wanderings left me unchanged

The Crow (XV)
A crow hovers over my head
Oh crow
Wants to leave me, wants to eat me
This crow will follow me till the end
Last Hope (XVI)
Watching the last leaf on a tree
I start to shiver I start to shake
When the last leaf starts to fall
So does my last hope
I start to cry
Oh my last hope, lost

Burgher's Dreams (XVII)
The dogs are howling and rattling their chains
People are dreaming of winnings and gains
But in the morning their dreams have faded
Leaving a faint trace of hope
Dogs are howling rattling their chains
Keep me awake
I'm through with all the dreaming
I'm through with comforts of sleep

Stormy Monday (XVIII)
Oh how this storm has ripped the sky
And torn the cloud apart
A fiery red shows in between
My heart painted in the sky
It's cold and wild

Will o' Wisp (XIX)
A light is dancing before my eyes
I follow blindly in cold misery
I chase illusions of a warm shelter
My last refuge

Deviant (XX)
Why do I flee the well trod path
Why do I seek the crooked trail
What crime makes me shun all men
The sign points toward the city
I must follow the other
Down a road nobody came back from

Hotel (XXI)
I passed by a graveyard inviting me to rest
I just want to lie down, I'm badly wounded
But the cold graves reject me so I carry on

Speed (XXII)
The snow blows in my face
I snort it up and start to sing
Against the world
Now I'm a god in a godless world

Three Sun Vision (XXIII)
Three suns in the sky I saw
As I stood there, gazing
Now they are fading one by one
'Til only one remains
When the last sun in the sky goes down
In soothing darkness I will drown

The Busker (XXIV)
There is a busker standing at the corner
playing his guitar
Nobody seems to listen, nobody seems to care

Dogs are snarling at his feet, money box stays empty
I am standing at the corner playing my guitar
Nobody seems to listen, nobody seems to care

Epilogue
Let me freeze again to death
Stormy Monday (XVIII)
by Bernhard Lang

XVIII

Oh how this storm has ripped the sky
And torn the clouds apart.
After red shows in between my heart painted in the sky.

It's nothing but the snow.

Cold and wild.
Bernhard Lang

Born on the 24th of February 1957 in Linz, Austria, Lang finished highschool and piano studies at the Bruckner Konservatorium and moved to Graz to study jazz piano, arranging and classical piano. There he also studied philosophy and German philology.

Between 1977 and 1981 he worked with various Jazz-bands, the most important of which was the “Erich Zann Septett”.

After having finished his piano studies he began studying composition with Polish composer Andrej Dobrowolsky, who introduced him to the techniques of new music. He also studied with Hermann Markus Pressl who taught him counterpoint and introduced him to the work of Josef Matthias Hauer.

Since 1988 he has been teaching music theory, harmony and counterpoint at the University of Music and dramatic Arts in Graz and holds a professorship in composition since 2003. In Graz, he also met Gösta Neuwirth who was to become one of his main influences, and who instructed him in composition for many years outside of the university setting.

Georg Friedrich Haas introduced him to microtonal music and in 1988, commissioned a quartetone piece for the Musikprotokoll festival. Since then, his pieces were performed at the Steirische Herbst Festival, at the Moscow Alternativa Festival and the Moscow Modern Festival, Biennale Hannover, Tage Absoluter Musik Allentsteig I and II, Klangarten I and IV, Resistance Fluctuation Los Angeles, Darmstädter Ferienkurse, Salzburger Festspiele, Wien Modern, Donaueschingen, Witten and many others.

In 1998 he was a guest lecturer in Peter Weibels Media class (Vienna). In 2006 he was featured artist of the Wien Modern Festival in Vienna.

At the Institute for Electronic Music Graz he developed the Loop-Generator and the Visual Loop Generator with Winfried Ritsch and Thomas Musil. He has various sound installations in his list of works, among them “Schwarze Bänder” Musica Viva 2005.

Since 2003 there have been a number of collaborations with various choreographers: Xavier Le Roy, Christine Gaigg and Willi Dorner.


He currently lives in Vienna.
Mainly performing 16th to 21st Century music, but specialising in the music of today, Sarah Maria Sun has performed with conductors like Sir Simon Rattle, Kent Nagano, Thomas Hengelbrock, Susanna Mälkki, Peter Rundel, Heinz Holliger’s orchestras such as the Berlin Philharmonic, Leipzig Gewandhaus, WDR-, SWR- and BR- and Tokyo-Symphony Orchestra; ensembles such as musikFabrik Köln, Ensemble Modern, Intercontemporain and string quartets as Diotima or Arditti. She has appeared at the opera houses of Berlin, Zurich, Düsseldorf, Leipzig, Frankfurt, Mannheim, Stuttgart, Basel, Dresden and Paris.

Besides Lied, Opera and Oratorio her repertoire includes more than 700 pieces from the 20th and 21st century. Twice, the DNR presented her with a portrait concert in 2012 and again in 2016. She performs in places like Suntory Hall Tokyo, Muziekgebouw Amsterdam, Zürcher Tonhalle, Auditorio National Madrid; concert houses like Konzerthaus Berlin, Philharmonie of Berlin and Cologne, Biennale Paris, Venedig and München, Kunstfestspiele Herrenhausen; festivals like Salzburger Festspiele, Festival Cervantino Mexico, Enescu Festival, Donaueschingen, Witten and countless more.

Sarah Maria Sun has given masterclasses for vocal music of the 20th and 21st century at the universities of Harvard, Chicago, Oslo, Stockholm, Zürich, Rostock, Moskau, Dresden, Hannover and Berlin. Several of her CD recordings won the “Deutsche Schallplattenkritik” award.
Aleph Guitar Quartet

The four musicians of the Aleph Guitar Quartet are enthusiastically committed to the music of our time. Since the Quartet was founded in 1994, its focus has been on the presentation, promotion and the advance of the musical language and playing techniques of the 20th and 21st century. An intensive collaboration with composers, sound engineers and acousticians further helped to pursue this idea.

In the meantime, the Aleph Guitar Quartet has helped to create a new, extensive and future-orientated repertoire for the classical guitar which is being constantly expanded by a large number of both renowned and younger composers.

Andrés Hernández Alba, Tillmann Reinbeck, Wolfgang Sehringer and Christian Wernicke perform regularly at such international music festivals as MaerzMusik (Berlin), Guitar Foundation of America (USA), Eclat (Stuttgart), Styrian Autumn (Graz), Warsaw Autumn, Archipel (Geneva), MusicadHoy (Madrid), Pan Music (Seoul), Klangspuren Schwaz (Austria) and Time of Music (Viitasaari).

The Quartet is sponsored by the Ernst von Siemens Music Foundation, the Goethe Institute, the Spanish Ministry of Culture, the Province of Baden-Württemberg and the ZKM | Institute for Music and Acoustics.

(Translation: David Babcock)
Juliet Fraser

Soprano Juliet Fraser has a repertoire dominated by the very old and the very new. In new music, she has performed as a guest soloist with Klangforum Wien, Remix Ensemble, Talea, ICTUS, PlusMinus, We Spoke: New Music Company, London Sinfonietta and BBC Scottish Symphony Orchestra. She is also principal soprano of EXAUDI vocal ensemble, which she co-founded with composer/conductor James Weeks in 2002. Juliet has premiered well over 100 works, many of which have been written for her, and has worked particularly closely with Bernhard Lang, Michael Finnissy, Rebecca Saunders, Matthew Shlomowitz and Cassandra Miller. Much of her commissioning is devoted to creating a new repertoire for voice and piano (with Mark Knoop) or for voice and fixed audio. Juliet’s 2016/17 season included premiere performances at the Vienna Konzerthaus, Casa da Música (Porto), Donaueschinger Musiktage, Huddersfield Contemporary Music Festival and Transit Festival 20/21 (Leuven), as well as for the Kammer Klang series in London and Experimental Sound Studio in Chicago. Her recording of Morton Feldman’s Three Voices was released by Hat Hut Records in 2016 and was nominated for the “Deutsche Schallplattenkritik” award.
Mark Knoop

London-based pianist and conductor Mark Knoop is known for his fearless performances and individual interpretations. He has commissioned and premiered countless new works and worked with many respected composers including Michael Finnissy, Joanna Bailie, Bryn Harrison, Bernhard Lang, Matthew Shlomowitz, Jennifer Walshe, and Steven Kazuo Takasugi. His versatile technique and virtuosity also brings fresh approaches to standard and 20th-century repertoire. Mark performs regularly throughout Europe, the United Kingdom and Australia and in New Zealand, South Korea, Mongolia, United States of America, Canada and at festivals including Transit (Leuven), Ultima (Oslo), Huddersfield, London Contemporary Music Festival, Borealis (Bergen), Spor (Århus), Athelas (Copenhagen), and MaerzMusik (Berlin). He performs with various ensembles including Plus-Minus (London/Brussels) and Apartment House (London), and has conducted EXAUDI (London), Scenatet (Denmark), and London Sinfonietta. His music recordings of John Cage, Richard Beaudoin, Karlheinz Stockhausen, Peter Ablinger, and David Lumsdaine have been critically acclaimed.
The ZKM | Institute for Music and Acoustics (IMA) is a unique center for artistic research where international artists develop and produce new works. The Institute welcomes artists from exciting new fields working at the intersection of technology and composition. Research areas include acousmatic music, noise music, sound art, live electronic music, 3D sound, audiovisuality, and the connections between sounds and movements of the human body.

The Klangdom is the heart of the IMA and its work. The apparatus consists of 53 loudspeakers arranged in the shape of a dome and provides ideal conditions for developing and reproducing electroacoustic and acousmatic spatial music. As part of its international artist-in-residence program, the IMA invites composers to visit its studios and the Klangdom in order to perform and record their new works. The IMA is thus a hub for creative dialogues and networking between artists. Findings from artistic research are often either released in ZKM editions issued by the highly respected WERGO label on CD or DVD, or published by labels and publishers around the world, including mode records, Edition Zeitton des ORF, col legno, Hatje Cantz Verlag, and Neos.

The Klangdom also functions as a concert hall where works created at the ZKM are performed and where guest concerts and festivals are held. Festivals such as the "contemporaries" series, organized in cooperation with the international ensemble Modern Akademie (IEMA), and "next_generation", the biannual meeting of all electronic university studios in German-speaking countries, draw many visitors to Karlsruhe.

The ZKM | Institute for Music and Acoustics also organizes the prestigious Giga-Hertz award for electronic music and sound art, which honors both outstanding life achievements in this field and innovative projects by young composers. Previous award-winners include Pierre Boulez, Jean Claude Risset, Pauline Oliveros, Trevor Wishart, Brian Eno, Curtis Roads, and John Chowning.

The IMA organizes numerous outreach projects to further its goal of introducing young people to advanced electronic music. These include children's concerts, workshops, and EU projects on composing electronic music in schools with new software. The IMA also collaborates with numerous international festivals (e.g. the Munich Biennale, the Eight Bridges music festival, MärzMusik Berlin, the Donaufestival in Krems, and the Musicacoustica in Beijing), renowned institutions (e.g. the Goethe Institute and the SWR experimental studio in awarding the Giga-Hertz award), and composers, artists, and orchestras (Karlheinz Stockhausen, Ensemble Modern, Klangforum Wien, and the Stuttgart-based Vokalsolisten, among others).

The ZKM | Institute for Music and Acoustics (IMA) is a division of the ZKM | Karlsruhe and is headed by Ludger Brümmer.