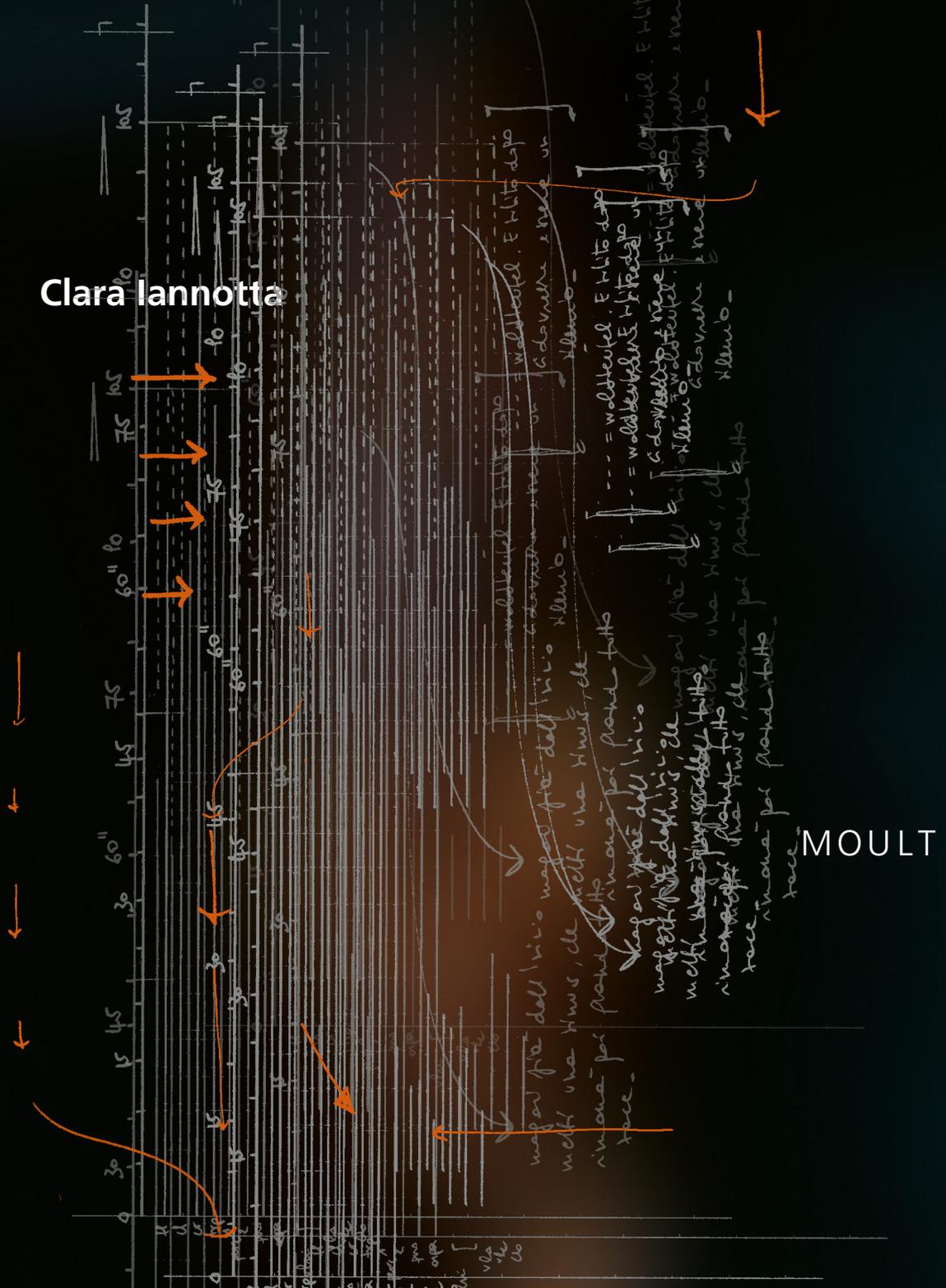


Clara Iannotta



MOULT

Clara Iannotta



Clara Iannotta: MOULT

- | | | | |
|----|--|--------------|---|
| 1. | MOULT (2018–19)
for chamber orchestra
WDR Sinfonieorchester, conducted by Michael Wendeborg | 17:03 | 5 |
| 2. | paw-marks in wet cement (ii) (2015–18)
for piano, two percussionists and amplified ensemble
L'Instant Donné, Wilhem Latchoumia,
conducted by Aurélien Azan-Zielinski | 14:23 | |
| 3. | Troglodyte Angels Clank By (2015)
for amplified ensemble
Klangforum Wien, conducted by Enno Poppe | 11:44 | |
| 4. | dead wasps in the jam-jar (ii) (2016)
for string orchestra, objects and sine waves
Münchener Kammerorchester, conducted by Clemens Schuldt | 14:44 | |
| | Total length: | 58:32 | |

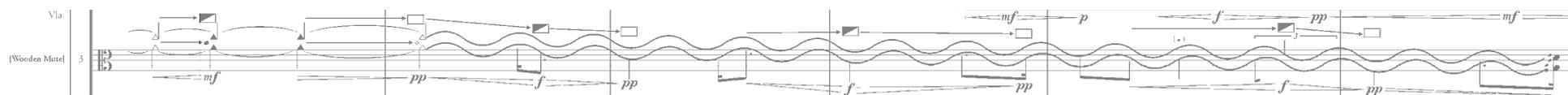
Reflecting Rooms

6

'Six Memos for the Next Millennium' (*Lezioni americane: Sei proposte per il prossimo millennio*) is how Italo Calvino named his discourses for the Charles Elliot Norton Lectures at Harvard University, in which he wanted to define the outlines of a possible poetics of literature. Condensing each to a single keyword, they promote lightness, quickness, visibility, exactitude and multiplicity as characteristics of art. Calvino's sudden death left them unfinished and simmering. However, this did not reduce their influence, which reached far beyond the world of literature: for example, Clara Iannotta references the significance that Calvino's concisely formulated thoughts have for her own artistic thinking. They are a stimulus and a challenge to her in equal measure. Her creativity is not based on a discursive order, on the provision of a narrative thread or the linear development of characters and figures. Clara Iannotta's compositions do not tell a story, but rather develop a physiognomy. They nurture sensory spaces in which the ear, figuratively speaking, can wander and contemplate. Spaces that open up beneath a surface like the deep sea beneath the surface of the ocean. Spaces that contain something hidden that indirectly, as a reflex, reaches to the outside world.

In *MOULT* for chamber orchestra (2018/19) this object is time, captured in the process of moulting. *'When a spider moults, it sheds its exoskeleton, renewing itself and leaving behind a material imprint of its body – climbing out of a ghost or shadow of its own form. This is a vital but vulnerable process: moulting insects stop breathing, the freshly moulted body is soft and unprotected, but the new skin gives an animal space to grow. The double temporality of the animal and its cast-off shell fascinates me: they confront us with a physical trace of the past within the movement of the present, a vision of the self, split across time. In MOULT, I try to imagine the orchestra as an animal that can shed its skin, shedding pasts that continue to haunt the form of the piece.'*

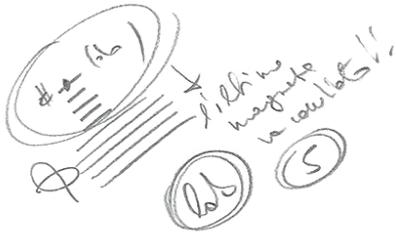
The music's encounter with earlier versions of itself, the thread from the past that runs through the present and, if necessary, follows it like a repeater – these are strong images and at the same time important indicators of Clara Iannotta's thinking. For her, processes need not be linear, but may also refer back to themselves. What takes place in *MOULT* – and in her music in general – does not, for all its compositional precision and tonal detail, represent a prefabricated order, but rather follows the principle of multiplicity, as Calvino elaborated upon in his aforementioned lectures.



When it is said that the contemporary novel appears as a '*network of connections between the events, the people, and the things of the world*', the same can be said of Clara Iannotta's compositions. In them, events, sounds and objects are intertwined in numerous ways, internally referring back to each other: the coming or the already past, the inherent in the work or that derived from their contextual surroundings. In *MOULT*, there is also the fact that the music actually possesses a disconcerting element. Upon listening, the audience is confronted with the opaque aggression of the sublime; it does not argue, but overwhelms; you do not follow from a distance, but are swallowed up by it and moved into interlocking spaces, under whose surface an abyss opens up before the eyes.

Quite different, however, is *paw-marks in wet cement (ii)* for piano, two percussionists and amplified ensemble (2015–18). With the three sound groups, different elements of sound production are juxtaposed, interacting as if reminiscing over the concert-form and its principles. Knocking, beating and rubbing sounds create a microscopic throng that becomes richer the deeper the ear is enveloped. While one feels swept along by the sheer multitude of tonal events within *MOULT*, this piece gradually unfolds its sound surfaces to give the listener enough time to discover their richness and diversity. Like other works by Clara Iannotta, the title is taken from the works of the Irish poet Dorothy Molloy, yet without revealing anything more than a general inspiration.

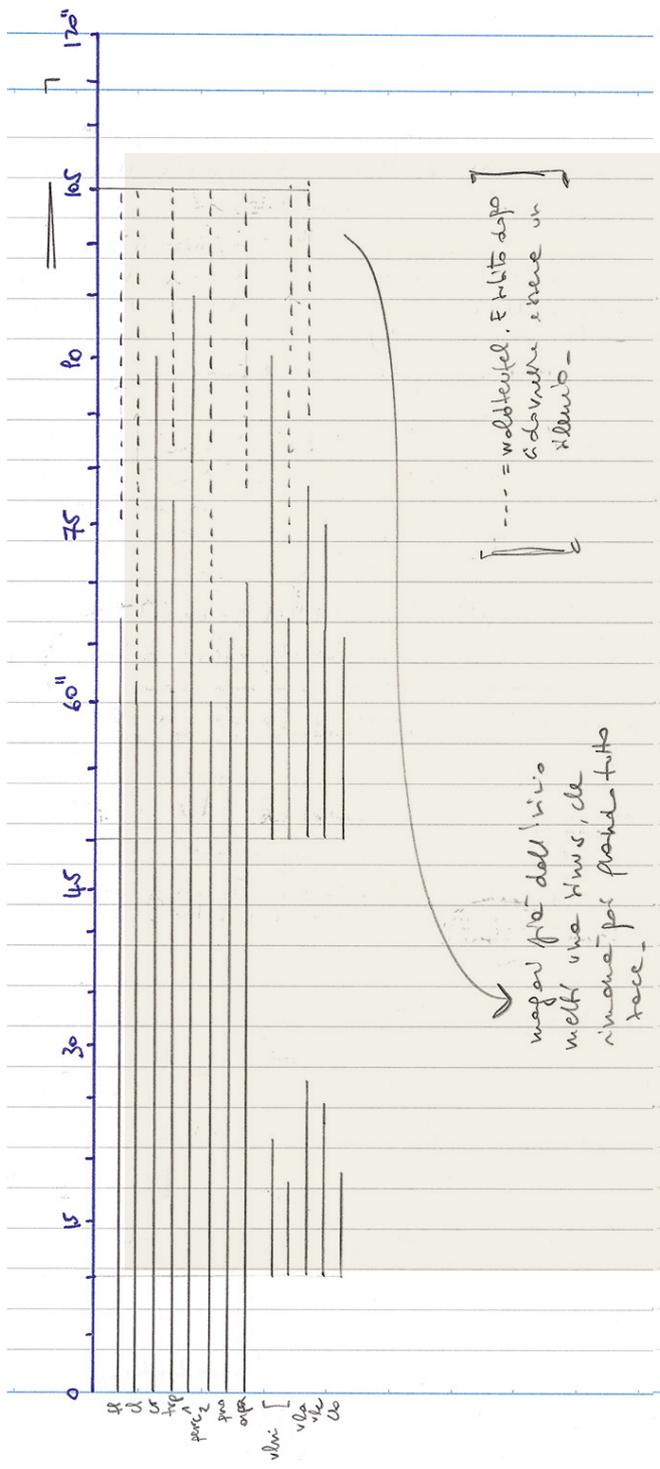




10

In this case, the paw prints in the ground capture the essence of a present which has, by now, already passed. By adopting this image, the composition can (also) be seen as an artistic impression of absence. Against this background, the surfaces of sound with its density of softs and quiets and the powerful intermittent gestures of individual instrumental groups gain an additional, moving intensity. And Calvino's maxims do not seem far off here either: when he uses the keyword 'visibility' to praise the ability of having '*the power of evoking images of things that are not there*', he addresses essential aspects of *paw-marks in wet cement (ii)* and Clara Iannotta's general musical imagination in more than one respect.

Troglodyte Angels Clank By (2015) for amplified ensemble also owes its title to the poems of Dorothy Molloy. The composer once captured the idea of the piece in the image of a dark room whose atmosphere is made entirely of dust. At first, nothing can be made out in the compacted blackness. However, the more the eye adapts to the darkness, it more it can detect the particles in the air and the shades of the dark until finally a single ray of light falling into it rips open an entirely new perspective. For this composition, this results in a predominance of textures out of which individual events – instruments, colours, distinct sounds – gradually emerge. As per the other, aforementioned works, it is not motifs and their development which determine the progression of the music, but rather the constant re-layering and re-lighting, charging and filtering of a complex aggregate of sound.



= Devo decider dove se avere un hms fin dall'inizio o a partire da un certo punto

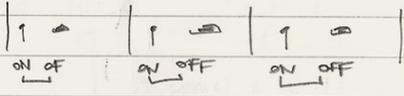
↓
 Forse a partire dalla mis. 13, con un fade in molto lento (tipo di 25")

4.10.2015, Smerillo
 E di ricambio! Voglio mettere davvero la doppia stanza!

hms = inwa (1257)

3
4

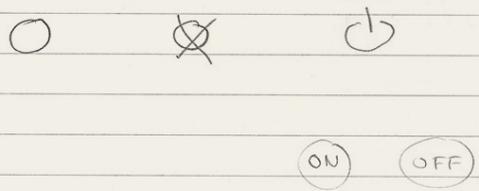
 1248 (3000 di release)



alla 5ª volta entrano anche gli altri hms!
 poi più presto se avanti! (1248)

(1257) puc2 viene dalla wave 13 e gli faccio fare un fade-in di 55"
 ↓
 il caso sona - (1248)

poi fare un fadeout lento oltre hand il volume lo fare, per gli altri l'amp =
 0.4, 0.3, 0.3,
 0.2, 0.1, 0.1
 0



Musical score for strings and woodwinds, featuring multiple staves for Violins, Violas, and Woodwinds. The score includes dynamic markings such as *ppp*, *mp*, and *pp*, and performance instructions like *[with bow]* and *[MST]*. The score is divided into measures, with some measures containing specific performance notes.

Violin I (Vln. I) and Violin II (Vln. II) parts:

- Violin I: Staves 3, 4, 5, 6. Includes performance notes: "c.l.t. [LH: half pressure. RH: od legno tratto (do), very little pressure. close to the left hand, follow the movement of the right]" and "II LH: half pressure. RH: od legno tratto (do), very little pressure. close to the left hand, follow the movement of the right".
- Violin II: Staves 1, 2. Includes performance notes: "c.l.t. [LH: half pressure. RH: od legno tratto (do), very little pressure. close to the left hand, follow the movement of the right]" and "III IV c.l.t. [LH: half pressure. RH: od legno tratto (do), very little pressure. close to the left hand, follow the movement of the right]".

Woodwind parts:

- Woodwinds 4, 5, 6: Staves 4, 5, 6. Includes performance notes: "[with bow]" and "POLYSTYRENE".
- Woodwinds 1, 2: Staves 1, 2. Includes performance notes: "[MST]" and "POLYSTYRENE".

Other markings and dynamics:

- Dynamic markings: *ppp*, *mp*, *pp*.
- Performance instructions: *[with bow]*, *[MST]*.
- Measure numbers: 3, 8, 2, 4.
- Section markers: *[MST]*, *[MST]*.

First, one hears an eightfold-layered rasping, a cloud of the smallest impulses with different densities and each with its own tempo. Gradually, high frequencies are revealed (fed into the musicians' smartphones via a specially constructed app), which are so tightly placed that they likewise produce minimal pulsations and beating. As such, they resemble both the initial sound as well as an expansion, sending the sound into a lively continuum.

A scrupulous and imaginative work in equal measure on the shape of sounds within the context of the quiet and very quiet is characteristic of Clara Iannotta. It is also simultaneously a very thorough form of artistic research into her own, self-designed subject. Asked what *Troglodyte Angels Clank By* is about, she refers to some of her own enquiries, for which the piece is an attempt to formulate an answer: How can you scream quietly? How can instruments be taken beyond their standard sound world? This alternative approach to seeing things also characterises many of Clara Iannotta's other compositions: *dead wasps in the jam-jar (ii)* (2016) is a very suitable example. Definitely concealed beneath the surface of this piece lies another work, namely Johann Sebastian Bach's *Partita* BWV 1002 for violin solo. The first version was written as a short interlude to Bach's composition, a commentary with a contemporary perspective on the paired Courante and Double.



Clara Iannotta expanded and recomposed this commissioned work for a string orchestra (extended using a number of items along with electronic sounds). The original inspiration in the form of Bach's *Partita* is reduced to the function of a catalyst, not tonally present (not even as a quotation), but hidden within a structure of complex derivations. Its incessant sixteenth-century cascades, for example, are transformed into waves and swirls of the most diverse sounds, sometimes at the limit of audibility. The string instruments, all of which are muted and prepared, are supplemented by whistles, lion's roars, cymbals and other objects with which the composer creates a sound space that is both inventively equipped and very real. Behind this stands an experimental approach that does not find satisfaction with the ordinary, well-rehearsed use of objects, sounds and instruments, and likewise succeeds in transforming Bach's music in a way that an audio recording unfortunately cannot reproduce: the music becomes visible, with violin playing made potent through all the surreptitious theatrical gestures involved. In *dead wasps in the jam-jar (ii)*, Clara Iannotta brings another central aspect of her musical poetry to life: she makes the visual dimension of music her own. In doing so, she takes note of one of Luciano Berio's suggestions also made in the Charles Eliot Norton Lectures eight



years after Italo Calvino, who said: 'We should look at music, and listen to theatre'. But for this to happen, there must be something to look at in music, and this is happily the case with Clara Iannotta's compositions. Her music opens up scope for artistic fantasy in a way that takes account of Calvino's suggestions, yet at the same time implements them with a unique musical sensitivity: with visibility and multiplicity, with lightness and precision.

Markus Böggemann
Translation: Robert Jacobs

The image shows a handwritten musical score for two violas, labeled 'II viola' and 'III viola'. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings like 'pp' and 'p'. There are several orange annotations: a bracket on the left side, a square with an arrow pointing to a specific note, and a small orange scribble at the top left. The score is written on a grid of vertical lines representing measures.



Handwritten musical notation on a white background, including a treble clef, a key signature of one sharp (F#), and various notes and chords. The notation is arranged in several lines, with some notes and chords circled or underlined. The notes are written in black ink, and there are some annotations in parentheses, such as (10) and (re). The notation includes a treble clef, a key signature of one sharp (F#), and various notes and chords. The notes are written in black ink, and there are some annotations in parentheses, such as (10) and (re). The notation includes a treble clef, a key signature of one sharp (F#), and various notes and chords. The notes are written in black ink, and there are some annotations in parentheses, such as (10) and (re).

Handwritten musical score for viola and cello. The top staff is labeled 'vlna' and 'II'. The bottom staff is labeled 'II'. The score includes dynamic markings such as 'mp' and 'mf', and includes some annotations like '(5)' and '(6)'. The notation is in a 2/4 time signature and features various musical symbols including notes, rests, and slurs.



Clara Iannotta

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Born in Rome in 1983, Clara Iannotta is particularly interested in music as an existential, physical experience – music should be seen as well as heard. This is one of the reasons why she sometimes prefers to talk about the choreography of the sound rather than about orchestration. Iannotta has studied at the Conservatories of Milan and Paris, at IRCAM, and at Harvard University with Alessandro Solbiati, Frédéric Durieux, and Chaya Czernowin.

Her music is commissioned and performed by renowned ensembles, soloists, and orchestras, including Quatuor Diotima, Ensemble intercontemporain, JACK Quartet, Klangforum Wien, Neue Vocalsolisten, Münchener Kammerorchester, Ensemble Nikel, WDR Orchestra and the Bavarian Radio Symphony Orchestra.

Iannotta has been a fellow of the Berliner Künstlerprogramm des DAAD in 2013, Villa Médicis (Académie de France à Rome) in 2018–19, and the recipient of several prizes including the Hindemith-Preis 2018, Una Vita nella Musica Giovani 2019, Bestenliste 2/2016 and 4/2020 of the Deutsche Schallplattenkritik (German Record Critics' Award) for her portrait albums *A Failed Entertainment*, and *Earthing*. She was awarded the Composers' Prize of the Ernst von Siemens Music Foundation in 2018.

Since 2014, Iannotta has been the artistic director of the Bludenzener Tage zeitgemäßer Musik. Her music is published by Edition Peters. She lives and works in Berlin.

claraianotta.com

A handwritten musical score on a white background. The score consists of several staves. The top staff is in 2/4 time and features dynamic markings such as *mp*, *mf*, and *mp*. There are various musical notations including notes, rests, and slurs. A red arrow points to a specific note in the top staff. The score is annotated with various symbols and markings, including a circled '5' and a circled '6'. The bottom staff shows a bass line with notes and rests.

WDR Symphony Orchestra

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Through its concert-series as well as its partnership with the largest concert halls and festivals in the region, the WDR Symphony Orchestra sets the scene for music production in North-Rhine Westphalia. Worldwide tours and award-winning CD productions strengthen its international reputation as a primary representative of the German orchestral scene. With multifaceted projects, the ensemble likewise provides an important contribution to cultural education. In the 2017/18 season, the WDR Symphony Orchestra celebrated its 70th birthday. After its founding in 1947, it worked with a range of prominent conductors until Christoph von Dohnanyi took on the role of chief conductor in 1964. The ensemble's development into an internationally renowned institution accelerated during the tenure of Gary Bertini and later through its collaboration with Semyon Bychkov, who became chief conductor from 1997 until 2010. In 2010–2019, Jukka-Pekka Saraste took over the reins. Since the 2019/20 season, it has been the turn of Romanian Cristian Măcelaru, who has dedicated himself with passion to music for the widest possible audience, incorporating innovative concert forms and digital music projects in the process.

www1.wdr.de/orchester-und-chor/sinfonieorchester

Michael Wendeborg

Classical repertoire – from Bach to Schoenberg – comes just as naturally to conductor and pianist Michael Wendeborg as his passion for new music. As of 2020/21, he has been appointed Chief Opera Conductor at the Halle Opera. He served as Music Director of the Ensemble Contrechamps in Geneva from 2011 to 2018. Michael Wendeborg has conducted renowned orchestras and ensembles including the Staatskapelle Berlin, Junge Deutsche Philharmonie, Klangforum Wien, Ensemble intercontemporain, Musikfabrik and the Basel Sinfonietta. He has made guest appearances at the Lucerne Festival, Munich Biennale, Venice Biennale, Eclat Festival Stuttgart, Ultraschall and Klangspuren Schwaz, as well as at Wien Modern. He made his debuts with the SWR Symphony Orchestra, the Ensemble Modern and the Mahler Chamber Orchestra at the Beethovenfest Bonn, and with the Radio Symphony Orchestra Berlin at the Acht Brücken Festival Cologne.

Michael Wendeborg studied piano with Markus Stange, Bernd Glemser, and Benedetto Lupo, and conducting in Toshiyuki Kamioka's masterclass in Saarbrücken. He held positions at the Nationaltheater Mannheim, the Lucerne Theater and the Staatsoper Berlin, where he assisted Daniel Barenboim, Pierre Boulez and Sir Simon Rattle. As a pianist, Michael Wendeborg performed as a soloist under conductors such as Jonathan Nott, Marek Janowski, and Daniel Barenboim. From 2000 to 2005 he was a member of Ensemble intercontemporain.

L'Instant Donné

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L'Instant Donné is an instrumental ensemble based in Paris devoted to the interpretation of contemporary music, particularly that without a conductor, in groups that can include up to 10 musicians. The ensemble was founded in 2002 and has been established in Montreuil (next to Paris) since 2005. L'Instant Donné is a team of eleven people, including nine musicians. The ensemble works as a collective and the members share a concern for equality. Artistic and economic choices, management of the workplace, organization of concerts, schedules, and tours are discussed together. Musical creation is a priority and represents a large part of the ensemble's activity. Work with composers is developed over time. The ensemble performs both recent works and selected pieces from the classical repertoire. For certain projects, the ensemble works with long-time partners (vocal ensembles, singers, conductors, sound engineers, actors, etc.). On the last Sunday of every month, the musicians from L'Instant Donné organize free listening workshops in Montreuil for the general public. Every year, a project with a composer and with amateur musicians is carried out locally. The ensemble takes part in international academies intended for students nearing the end of their studies.

instantdonne.net

Wilhem Latchoumia

Wilhem Latchoumia studied at the Conservatoire National de Musique et de Danse in Lyon where he was awarded the first Prize with a unanimous jury. He studied with Eric Heidsieck, Géry Moutier, Claude Helffer, Yvonne Loriod-Messiaen and Pierre-Laurent Aimard. He holds a bachelor's degree in musicology and has received several prizes and awards, including that of the Hewlett-Packard Foundation, the 12th Montsalvatge International Piano Competition, the First prize with Special Distinction Blanche Selva, as well as five other prizes in the 2006 Orléans International Piano Competition. His passion for contemporary music has led him to collaborate with composers such as Pierre Boulez, Philippe Hersant, Gérard Pesson, Gilbert Amy, Pierre Jodlowski, Franck Bedrossian, Samuel Sighicelli, Michael Jarrell, Jonathan Harvey, Oscar Bianchi, Francesco Filidei, Karl Naegelen, José Manuel Lopez-Lopez, and Mikel Urquiza. He has inspired and performed a new production supported by the Fondation Royaumont around John Cage's *Daughters of the lonesome Isle*, which toured in France and abroad. He is piano teacher at the Hochschule der Kunst of Bern (Switzerland).

wilhemlatchoumia.fr

Aurélien Azan-Zielinski

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Aurélien Azan Zielinski has had an astonishing career and a growing reputation since 2012, when he won the Adami 'Talented Conductors' competition. Since then, his musical talent and his unifying charisma have led him to conduct the Orchestre National d'Ile-de-France, the Orchestre National de France, the Orchestre National de Lorraine, the Orchestre de Normandie, and the Orchestre de chambre de Lausanne among others for symphonic, lyrical, choreographic and educational projects.

Azan Zielinski successfully devoted himself at a very young age to music in multiple fields (piano, violin, harmony, analysis, orchestration and conducting) before being awarded the Conducting Prize at the age of 23 from the CNSMD of Paris. Parallel to his conducting debut, he has been a member of the Bedrich Quartet from 2006 to 2012. For conducting, he studied with Janos Fürst, Jorma Panula and perfected his skills in the contemporary repertoire with Zolt Nagy, David Robertson and Pascal Rophé. Before being laureate of the Adami's Talents Conductors 2012 competition, he was prize-winner at the Young Conductor audition of the Orchestre Lamoureux in 2007 and finalist at the Assistant Conductor competition of the Orchestre National de Montpellier in 2010.

Since 2015, he has been associate conductor at the Orchestre Symphonique de Bretagne and since 2009 has been professor of orchestral conducting at the Haute Ecole de Musique de Lausanne.

**PREPARAZIONE
PIANOFORTE**

motore de
fira?

(oppure ci si di)
metti il potafix,
ma solo uno
d'altro delle
cande, con poi sempre
usa le

* + hixing line
(bA)

p fix
viano

p fix
viano

p fix
viano

scatch

ACCORDO
PREPARATO

hixing line
+ vibratore

possibile E-BOW
(ha anche l'opa)
(per prima
dei martelletti)

E-BOW

MAGNETI

potrei anche
mettere
un vibratore
ON-OFF
al centro
delle
palline!

e poi alando
con un cluster forte,
tutte le note

questa parte ottava
potrei usarla per
cluster e metterla in
un recipiente di plastica
pieno di palline di
plug-ping, con
ricando in i cluster
non e sono forti.

potrei anche mettere
un vibratore
ON-OFF
al centro
delle
palline!

e poi alando
con un cluster forte,
tutte le note

Biglie - controlla se,
almeno per i biglie, poi fare
un tappeto di diminuire
ritorno alle cande, con de
tirare till' diminuire

* forse posso mettere semplicemente il potafix
invece delle @ per le note del hixing line

The image shows a handwritten musical score on a grand staff (treble and bass clefs). The score is annotated with various notes, accidentals, and performance instructions. Key annotations include: 'motore de fira?', '(oppure ci si di) metti il potafix, ma solo uno d'altro delle cande, con poi sempre usa le', '* + hixing line (bA)', 'p fix viano', 'p fix viano', 'p fix viano', 'scatch', 'ACCORDO PREPARATO', 'hixing line + vibratore', 'possibile E-BOW (ha anche l'opa) (per prima dei martelletti)', 'E-BOW', 'MAGNETI', 'potrei anche mettere un vibratore ON-OFF al centro delle palline!', 'e poi alando con un cluster forte, tutte le note', 'questa parte ottava potrei usarla per cluster e metterla in un recipiente di plastica pieno di palline di plug-ping, con ricando in i cluster non e sono forti.', and 'potrei anche mettere un vibratore ON-OFF al centro delle palline!'. There are also diagrams of a piano keyboard with magnets and a cluster of notes.

Klangforum Wien

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Open-minded, virtuosic in performance and aurally perceptive, Klangforum Wien – one of the internationally most renowned ensembles for contemporary music – devotes itself to the artistic interpretation and expansion of experiential space. A performance of Klangforum Wien is an event in the best sense of the word; it offers a sensual experience, immediate and inescapable; and the novelty in its music speaks, acts and beguiles.

Ever since it was founded by Beat Furrer in 1985, the ensemble has written music history: It has presented around 600 world premières of works; it boasts an extensive discography of more than 90 releases, appearing at the most important concert and opera venues, at the major music festivals but also in the context of young, committed initiatives. In a mutually rewarding collaboration with many of the world's leading composers, the ensemble has formed a great number of formative artistic friendships. Since 2009, the musicians of Klangforum Wien have devoted themselves to sharing their comprehensive mastery of playing techniques and forms of expression with a new generation of artists in the context of their collective professorship at the University of Music, Graz. Klangforum Wien is made up of 23 musicians from Australia, Bulgaria, Germany, Finland, France, Greece, Italy, Austria, Sweden, Switzerland and the US. In 2018 Bas Wiegiers was appointed First Guest Conductor, taking over from Sylvain Cambreling who has maintained a close relationship with the ensemble as its First Guest Conductor Emeritus.

klangforum.at

Enno Poppe

Enno Poppe studied conducting and composition at the Hochschule der Künste Berlin with Friedrich Goldmann and Gösta Neuwirth, among others. Additionally, he studied sound synthesis and algorithmic composition at the TU Berlin and at the ZKM Karlsruhe. As a conductor, Enno Poppe regularly performs with Klangforum Wien, Ensemble Musikfabrik and Ensemble Resonanz. Since 1998 he also is the chief conductor of ensemble mosaik. Enno Poppe has received commissions from the Salzburger Festspiele, Ensemble intercontemporain, the Donaueschinger Musiktage, *musica viva*, Ultraschall, MaerzMusik, and ECLAT. Enno Poppe's music has been performed by quartets such as the Arditti Quartet and the Kairos Quartet, conductors such as Pierre Boulez, Susanna Mälkki and Emilio Pomárico and orchestras such as the SWR Sinfonieorchester, the Los Angeles Philharmonic Orchestra, the Symphonieorchester des Bayerischen Rundfunks, the Deutsche Symphonie-Orchester Berlin, and the Junge Deutsche Philharmonie. Among the ensembles that regularly perform his music are Ensemble intercontemporain, Ensemble Modern, London Sinfonietta, Ensemble Resonanz, Klangforum Wien, ensemble mosaik, Ensemble Contrechamps, Musikfabrik and Neue Vokalsolisten Stuttgart. He was awarded, among others, the Schneider-Schott-Musikpreis, the supporting award of the Akademie der Künste in Berlin, the HappyNewEars prize of the Hans-und-Gertrud-Zender-Stiftung and the Hans-Werner-Henze Prize. Enno Poppe is a member of the Akademie der Künste Berlin, and the Bayerische Akademie der Schönen Künste.

Münchener Kammerorchester

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Renowned for its exceptionally creative programming and the homogeneity of timbre that can only come from a long history of making music together – seventy years after its foundation in the aftermath of war – the MKO is blazing a trail for orchestras in Germany and beyond. The MKO's programmes – inspired, exciting and often surprising – juxtapose works from the past with music from our own time. Since 1995, when Christoph Poppen took over as artistic director, the orchestra established its unmistakable dramaturgical profile; the MKO has premiered over eighty new works by composers including Iannis Xenakis, Wolfgang Rihm, Chaya Czernowin, Georg Friedrich Haas, Pascal Dusapin, Salvatore Sciarrino and Jörg Widmann. Composers such as Beat Furrer, Erkki-Sven Tüür, Thomas Larcher, Milica Djordjević, Samir Odeh-Tamimi, Mark Andre, Márton Illés, Miroslav Srnka, Lisa Streich, Johannes Maria Staud and Tigran Mansurian have fulfilled commissions from the MKO. The MKO is a modern, flexible ensemble that has developed a wide range of activities in addition to its various subscription series in Munich. Each year the orchestra presents around sixty concerts in major venues across the world. Founded in 1950 by Christoph Stepp, four decades in the life of the MKO from 1956 onwards were shaped by Hans Stadlmair. After ten years at the helm, Christoph Poppen was succeeded by Alexander Liebreich as Artistic Director of the MKO. Since 2016, Clemens Schuldt is the Principal conductor of the orchestra.

Clemens Schuldt

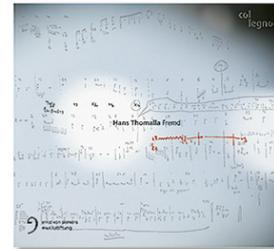
Clemens Schuldt is the Principal Conductor of the Munich Chamber Orchestra and widely praised for his innovative interpretations of classical and romantic Germanic repertoire, often using his creativity to include lesser known and contemporary repertoire in his programmes. With the MKO, he has toured extensively including concerts in Salzburg, Genf, Russia and Columbia as well as to German summer festivals such as the Rheingau Music Festival. Schuldt has enjoyed considerable success in the UK including regular appearances with the BBC Philharmonic, Philharmonia Orchestra and Scottish Chamber Orchestra. He has further been invited to conduct Deutsches Symphonie-Orchester Berlin, Bamberger Symphoniker, Orchestre de la Suisse Romande, Orchestre National du Capitole de Toulouse and Stavanger Symphony Orchestras, as well as Oregon Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, New Japan Philharmonic Orchestra and Hong Kong Sinfonietta, among others. Soloists Schuldt works with include Lisa Batiashvili, Augustin Hadelich, Renaud Capucon, Ilya Gringolts and Patricia Kopatchinskaja. Winner of the renowned Donatella Flick Conducting Competition London in 2010, Clemens Schuldt was the Assistant Conductor of the LSO for one year, working with conductors such as Sir Colin Davis, Valery Gergiev and Sir Simon Rattle. Born in Bremen, Clemens Schuldt studied violin at the Robert Schumann Hochschule Düsseldorf, performing in the Gürzenich Orchestra Cologne and the Deutsche Kammerphilharmonie Bremen before he took up his conducting studies in Düsseldorf, Vienna and Weimar.



Steven Daverson



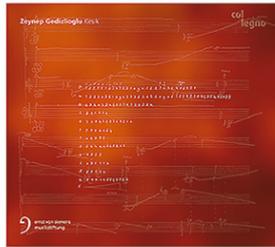
Hèctor Parra



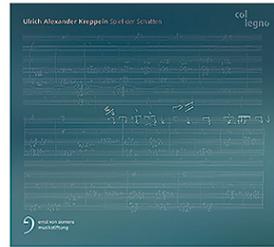
Hans Thomalla



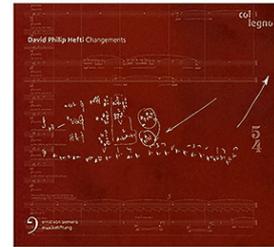
Luke Bedford



Zeynep Gedizlioğlu



Ulrich A. Kreppein



David Philip Hefti



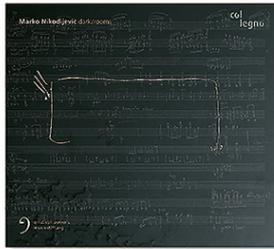
Samy Moussa

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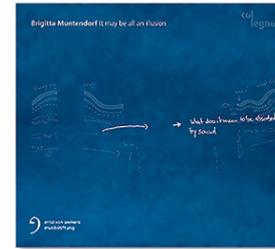
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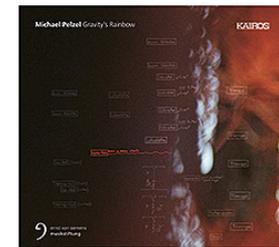
David Hudry



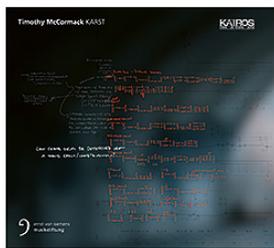
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Imprint

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MOULT (2018–19)
for chamber orchestra

34

Commissioned by: WDR and Wien Modern
Dedication: Celine and Venere-Sophia
Premiere: 12th May 2019, Witten, Germany, WDR Sinfonieorchester,
Michael Wendeborg

A production of the Westdeutsche Rundfunk, Cologne.
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Recording: 11th–12th May 2019, Saalbau Witten, Germany
Orchestra: WDR Sinfonieorchester
Conductor: Michael Wendeborg
Recording producer: Stephan Hahn
Audio engineers: Dirk Franken, Christian Meurer

paw-marks in wet cement (ii) (2015–18)

for piano, two percussionists and amplified ensemble

Commissioned by: Aide à l'écriture d'oeuvres musicales originales 2014
Premiere: 8th October 2018, Festival d'Automne à Paris, France,
L'Instant Donné, Wilhem Latchoumia, Aurélien Azan-Zielinski

Recording: A production of Radio France
Recorded on 8th October 2018 at Théâtre de la Ville –
Espace Pierre Cardin – Paris

Orchestration: Mayu Sato-Brémaud (flute), Maryse Steiner-Morlot (oboe), Mathieu
Steffanus, Pierre Dutrieux (clarinet), Lionel Bord (bassoon), Nicolas
Chedmail (horn), Matthias Champon (trumpet), Maxime Morel (trombone),
Caroline Cren (piano), Esther Kubiez-Davoust (harp), Maxime Echardour,
Benoît Poly (percussion), Saori Furukawa, Sara Chenal (violine), Elsa Balas,
Elodie Gaudet (viola), Nicolas Carpentier (cello), Charlotte Testu (double bass)

Soloist: Wilhem Latchoumia
Conductor: Aurélien Azan-Zielinski
Recording producer: Elsa Biston
Sound engineer: Ivan Charbit, Assisted by Amandine Grevoz, Christophe Goudin, Olivier Leroux
Editing: Elsa Biston, Amandine Grevoz



Troglodyte Angels Clank By (2015)

for amplified ensemble

36

Commissioned by: Radio France for Festival Présences 2016
Premiere: 10th February 2016, Paris, France, Ensemble 2e2m

Recording: A production of Österreichischer Rundfunk (ORF)
26th May 2018, ORF RadioKulturhaus, Studio 3,
Argentinierstrasse 30A, 1040 Vienna, Austria

Ensemble: Klangforum Wien

Conductor: Enno Poppe

Orchestration: Eva Furrer (flute), Olivier Vivarès (clarinets), Christoph
Walder (horn), Anders Nyqvist (trumpet), Christophe
Saunière (harp), Florian Müller (piano), Lukas Schiske
(percussion), Björn Wilker (percussion), Gunde Jäch-Micko
(violin), Sophie Schafleitner (violin), Paolo Fumagalli (viola),
Benedikt Leitner (cello), Uli Fussenegger (double bass)

Recording producer: Erich Hofmann (ORF)
Sound engineer: Martin Leitner (ORF)
Sound editor: Katharina Ahammer (ORF)

<https://oe1.orf.at>



dead wasps in the jam-jar (ii) (2016)
for string orchestra, objects, and sine waves

Commissioned by: musica femina münchen e. V.
Dedication: Marco Frei
Premiere: 13th October 2016, Munich, Germany,
Münchener Kammerorchester

Recording: 27th June 2018, August-Everding-Saal Grünwald
Orchestra: Münchener Kammerorchester
Conductor: Clemens Schuldt
Recording producer: Andreas Neubronner, Tritonus Musikproduktion GmbH

Handwritten musical notation on a staff with various annotations. The notation includes notes, stems, and arrows. Above the staff, there are circled numbers: 86, 92, and 95. To the left, the text "e. impetu!" is written. The staff is numbered 4 through 20. The notation is complex, with many notes and stems, and some arrows pointing to specific notes.



Vuol dire sempre
restano tutti ↑ e ↓
tutto il tempo, oppure gli
cambi sempre la direzione?

↓
Cambiare non è
una buona idea,
perché vedere che un grande
in parte grande come il ringtono, e
altrimenti non è i



