

for the duo formation violin and double bass. Renowned composers have written pieces for the duo, like Erkki-Sven Tüür (*Symbiosis*), Isang Yun (*Together*), Niels Viggo Bentzon, Hanna Kulenty, Manfred Stahnke, Nicolaus Richter de Vroe, Erhan Sanri, Wolfgang Heisig, Thüring Bräm, Sven Lyder Kahrs, Enno Poppe, Wilhelm Dieter Siebert, Nikolaus Brass, Morton Skovgaard Danielsen, Peter-Michael Hamel, Hans Lüdemann, Wolfgang v. Schweinitz, and others. The CDs “Together” and “street music” (published on the label ambitus) document this work.

As a chamber musician he has played with various ensembles, including Deutsche Bläsersolisten, Haydn Trio Wien, Prazak Quartett, Linos Ensemble, Ensemble Villa Musica, Pro Arte Quartett Salzburg, and Ensemble Recherche, and in a duo formation with flutist Benoit Fromanger and with cellist Wen-Sinn Yang.

Frank Reinecke regularly played with the Ensemble Villa Musica, and he is a member of the Xsemble München, which specializes in the performance of avant-garde and experimental music. He has been invited to international festivals, like Cantiere Internazionale d’Arte Montepulciano, Klangaktionen München, Festival St. Riquier, Festival d’automne in Paris, Komponistenbiennale Copenhagen, Ebeltøft Festival, Numus Festival in Aarhus, Frankfurt Feste, synCrete, Münchner Biennale, Musikhøst Odense, Bachakademie Stuttgart, Ny Musikk Oslo, Musica Viva München, Klangaktionen München, Zeitzeichen Hamburg, and others. In 2000 Frank Reinecke lectured at the International Summer Academy in Salzburg, and since 2003 he has given master courses for double bass each year at the Mühldorfer Summer Academy. He was a double bass teacher for Junge Deutsche Philharmonie, and he currently teaches at the Academy of the Bavarian Radio and organizing the youth workshops for the Symphony Orchestra of the Bavarian Radio.

ABOUT THE COMPOSER

Wolfgang von Schweinitz was born in Hamburg, Germany in 1953. He studied from 1968 to 1976 with Esther Ballou at the American University in Washington, D.C., with Ernst Gernot Klussmann and György Ligeti at the music academy in Hamburg, and with John Chowning at the Center for Computer Research in Music and Acoustics (CCRMA) at the Stanford Artificial Intelligence Laboratory in California. Upon his return from traveling in Mexico and Guatemala, he lived in Munich for two years, and in 1978, he accepted a scholarship at the Villa Massimo in Rome. In 1980 he was invited to lecture at the International Summer Courses for New Music in Darmstadt. Following a stay in Berlin, he moved to the countryside of northern Germany in 1981, where he spent twelve years in quiet seclusion. In 1993 he returned to Berlin and from 1994 to 1996, he worked as a guest professor for composition at the music academy in Weimar. There he composed the orchestral *Mozart-Variations*, which made his name in Germany in 1977.

From 1977 to 1996, he composed chamber music for strings and winds as well as a piano trio (*Franz & Morton*), a number of songs (“Die Brücke”, “Papiersterne”, “O-Ton “Automne”—Linguistikherbst”), a concert-mass, a large-scale piece for music theatre (*PATMOS*, after the Apocalypse of John) and a symphonic cycle for cello and orchestra (*wir aber singen*). Since 1997 some digital live-electronics have occasionally been incorporated into his works, which are concerned with developing new microtonal ensemble playing techniques allowing an extended just or natural intonation including: *Helmholtz-Funk/Alefbet*; *JUZ, ein Jodelschrei*; *KLANG auf Schön Berg La Monte Young*; *des Himmels Höhe glänzet*; *DIE KANTATE oder, Gottes Augenstern bist du*, a radio play with Friederike Mayröcker; *Plainsound-Symphony*; *Plainsound-Litanei*; and *Plainsound Glissando Modulation*.

He is currently living in southern California, in the western tip of the Mojave Desert, thirty miles north of CalArts (California Institute of the Arts), where he was invited to succeed James Tenney in the Roy E. Disney Family Chair in Musical Composition. His compositions are concerned with developing new microtonal tuning and ensemble playing techniques based on just intonation.

UPCOMING PERFORMANCES

January 28–February 1: Teatro de Ciertos Habitantes *Monsters and Prodigies: The History of the Castrati*

February 6–7: CEAIT Festival featuring Yasunao Tone and Marina Rosenfeld

February 14: Penderecki String Quartet

February 19: The Necks

WOLFGANG VON SCHWEINITZ

January 24, 2009

8:30 pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS

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January 24, 2009, 8:30pm

PROGRAM

Plainsound Litany (2004) U.S. première
for violoncello solo, op. 46
Erika Duke-Kirkpatrick, violoncello

Plainsound Glissando Modulation (2006–2007) U.S. première
Raga in just intonation for violin and double bass, op. 49
Region 1 – Region 2 – Region 3
Helge Slaatto, violin; Frank Reinecke, double bass

INTERMISSION

Plainsound Glissando Modulation (2006–2007)
Raga in just intonation for violin and double bass, op. 49
Region 4 – Region 5 – Region 6
Helge Slaatto, violin; Frank Reinecke, double bass

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PROGRAM NOTES

Some basic questions for the composition of these pieces

How can a viable completely microtonal music be made—and function in a graceful way—in which as many different pitches as possible of the glissando continuum are distinguished and tuned harmonically to each other?

How can this microtonal pitch repertoire be successfully accessed and refined by a rigorous application of non-tempered just intonation, so that a wealth of complex harmonic sounds will emerge: surprising new consonances and new dissonances that will immediately make sense to the ear, even if they may never have been heard before?

How can the ancient performance practice of just intonation be revitalized now through a concerted effort of composers and performers to thoroughly explore and demonstrate its wonderful brilliance and sonority (as it happened in the choral music of the Renaissance, or continually in classical Indian music), so that it may perhaps find new friends within the realm of western music as well?

How can instrumental and ensemble playing techniques be developed and practiced which will enable musicians to familiarize themselves with the specific timbres (“periodic signatures”) of the various microtonal just intervals, so that these sounds may indeed become readily retrievable with an astounding degree of precision?

Which aesthetic and structural concepts can be derived directly from these new virtuoso tuning and performance techniques? How can counterpoint and its instrumentation be optimized in their function to support the intonation in each instance, and how can a continuous musical flow be generated by a polyphonic harmony incorporating natural sevenths, tuned quartertones, and just intervals based on higher partials (13, 17, 19, and 23) in its microtonally modulating sound progressions?

Plainsound Glissando Modulation is dedicated to Helge Slaatto and Frank Reinecke.

ABOUT THE PERFORMERS

Erika Duke-Kirkpatrick is an active soloist, chamber musician and specialist in contemporary music. She has performed world and local premières of solo and chamber works throughout the U.S. and Europe including in the Los Angeles Olympic Festival, the Computer Music Festival in Zurich, the Ars Electronica Festival in Linz and the San Francisco Symphony New and Unusual Music series. She recently recorded Elliott Carter’s *Enchanted Preludes*, a work written for her and flutist Dorothy Stone. She has toured with Joan La Barbara and Morton Subotnick since 1981. *Jacob’s Room*, on Wergo Records, marks her fourth appearance in recordings of Mr. Subotnick’s music. She is a founding member of the California E.A.R. Unit, a Los Angeles-based new music ensemble, with which she tours throughout the U.S. and Europe. She has also given master classes and recitals under the auspices of the U.S.I.A. Arts America Program in Central and South America. A native of Los Angeles, her principal studies were with Cesare Pascarella and she has been coached by Mischa Schneider, William Pleeth and Pierre Fournier.

Helge Slaatto is a Norwegian violinist, and since 1993, he has been a professor at the Musikhochschule in Münster, Germany. Prior to that, he was concertmaster of the Odense Symphony Orchestra in Denmark. He has given concerts throughout Europe, often with works composed specially for him. He made his successful debut in Oslo in 1977 with a solo violin program, a rarity at the time. In London in the 1970s, together with pianist/conductor Jan Latham-Koenig and the Koenig Ensemble, he championed works by Janáček, Poulenc and Szymanowski. His encounter with Hans Werner Henze and the Cantiere Internazionale d’Arte in Montepulciano, where Helge Slaatto was a regular guest for many years, was of lasting importance.

His teacher, the late Sandor Vegh, was a great influence and not only as far as the classical repertoire was concerned. Vegh’s collaboration with Bartók was a decisive inspiration: Helge Slaatto’s recording of the Bartók solo sonata (2002, ambitus 96847) was highly praised by the press. *Berlingske Tidende* wrote, “Rarely has a work for solo violin sounded so convincing!” Other cornerstones in the 20th-century repertoire, like works by Berg and Schoenberg, in particular the latter’s string trio, are among his favorites (e.g. Schoenberg String Trio recorded by Trio Slaatto).

The performance of Scelsi’s violin concerto *Anahit* with the Koechlin Ensemble for the Süddeutsche Rundfunk led to further involvement with contemporary music, both as orchestral musician and as soloist. For many years Helge Slaatto was concertmaster of Athelas Sinfonietta Copenhagen, and the Danish composer Svend Hvidtfelt Nielsen has written a violin concerto for Helge Slaatto and the Randers Chamber Orchestra, as well as a suite for solo violin, shortly to be released on the Danish label Dacapo.

Helge Slaatto’s collaboration for more than 20 years with German double bass player Frank Reinecke has led to more than 50 premières for the duo, the latest being the 70-minute *Plainsound Glissando Modulation* by Wolfgang von Schweinitz, which had its highly successful première in Hamburg last June and will be performed this season in Armenia, Dortmund, Paris and Los Angeles (CD recording to be released on the label NEOS in early 2009). The earlier recording of the ensemble, “Together” (amb 97845) was praised as “one of the best recordings of the year” and “Street Music” (amb 96882), the most recent recording, was given maximum points by *Klassik Heute*.

The classical standard repertoire, in particular romantic music, is still very close to his heart, not least due to intensive collaboration with several very fine pianists including Roberto Szidon, Jan Latham-Koenig, Wolfgang Plagge and Einar Steen-Nøkleberg. Last summer, with Steen-Nøkleberg, he performed all three Grieg sonatas at the Grieg Festival in Oslo.

Frank Reinecke was born in 1960 in Hamburg, Germany. He began playing the double bass autodidactically when he was fifteen. After he graduated from high school, he studied with Klaus Stoll (Berliner Philharmoniker) at the University of the Arts (UdK) in Berlin. At the age of twenty-three he was engaged by the Symphony Orchestra of the Bavarian Radio. From 1995 until 2001 he also worked at the Mozarteum in Salzburg, first as the assistant to Klaus Stoll, and then as a professor for double bass. He studied conducting with Sir Colin Davies, and he worked as an author of radio features for the Sender Freies Berlin and for the Bavarian Radio.

Beyond his ongoing work as a member of the Bavarian Radio Symphony Orchestra, Frank Reinecke is mainly active as an interpreter of new music. He has premièred a number of contemporary solo pieces, including works by Bent Lorentzen, Hans Vogt, Nicolaus Richter de Vroe (*Grundstück*), Nikolaus Brass (*Epilog*).

His long-term collaboration with the Norwegian violinist Helge Slaatto has produced a manifold repertoire