

instruments, first with the American cellist Charles Curtis. The first part of the work *Naldjorlak* was created in December 2005 in New York and later played in 25 concerts across the U.S. and in Europe. The second part of *Naldjorlak* for the two basset-horn players Carole Robinson and Bruno Martinez, was created in September 2007 at the Aarau Festival (Switzerland). The three musicians have completed with Eliane Radigue the last part of *Naldjorlak* and presented the complete work *Naldjorlak I, II, III* on January 24, 2009 in Bordeaux.

Kasper T Toeplitz is a composer, electric bass player and musician who has developed his work in the no man's land between "academic" composition (orchestra, ensembles, opera) and electronic "new music" or "noise music". He has won several prizes and distinctions: First Prize for orchestral composition at the Besançon Festival, First Prize at the "Opéra autrement/Acanthes" competition, Villa Médicis Hors les Murs (New York), the Leonardo da Vinci grant (San Francisco), Villa Kujoyama (Kyoto), and a DAAD residency (Berlin). He has received numerous commissions from the French Government, the radio and from electronic studios such as IRCAM, GRM, GMEM, CRFMW, and EMS. He also works with experimental or unclassifiable musicians such as Zbigniew Karkowski, Tetsuo Furudate, Dror Feiler, Art Zoyd, Eliane Radigue, Phill Niblock, Francisco Lopez, Antoine Chessex, Ulrich Krieger, and others. In 2007 he started KERNEL, an ensemble for live electronic music, working on precise scores—definition of a written language—for the electronic medium. He has definitively integrated the computer into the very heart of his work, as a tool of thought and composition, and as a live instrument, hybridizing more traditional instruments if necessary, or working with sheer electronic noise. www.sleazeArt.com

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KASPER TOEPLITZ AND MYRIAM GOURFINK: *BREATHING MONSTER*

FEBRUARY 15, 2011 | 8:30 PM

presented by

REDCAT

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California Institute of the Arts

CaLARTS 

KASPER TOEPLITZ AND MYRIAM GOURFINK: *BREATHING MONSTER*

The Sharon Disney Lund Dance Series

Tuesday, February 15, 2011, 8:30pm

PROGRAM

***Breathing Monster* (2010)**

Kasper Toeplitz and Myriam Gourfink

intermission

***Elemental II* (2001)**

Eliane Radigue

ABOUT THE WORK

***Breathing Monster* (2010)**

Kasper Toeplitz and Myriam Gourfink

Breathing Monster is about stillness and the powerful presence of the sound: the apparent stillness of the dancer whose microscopic movements are based on the intense activity of her deep breathing, and the sheer weight of the sounds produced by the bass as transformed—in real time—by the computer, and also disturbed by the data-noise created by the dancer’s minimal gestures. During those 50 minutes we are not building a trajectory, nor suggesting an evolution, but are in a state of internal combustion. Not composition but architecture of dust.

Breathing Monster evolved from a previous work, *The Monster Which Never Breathes*, which was written for an electronically manipulated pipe organ, dance, and data-noise.

***Elemental II* (2001)**

Eliane Radigue

Elemental II is a solo bass piece, a gorgeous deep drone-work with minimal shifts in sound, which landed on several “Best of” lists in 2005. The legendary French composer Eliane Radigue made the work especially for Toeplitz, the first time she ever composed for an instrument without using pre-recorded sounds.

ABOUT THE ARTISTS

The respiratory techniques of yoga are source of **Myriam Gourfink’s** work. The idea is to seek after the inner urge that leads to movement. Guided by breath, the organization of bases of support is extremely exact, while the consciousness of space is shaky. The dance becomes slow, tedious within continuous time. This knowledge of movement and space makes possible the conception of choreographies without studio rehearsal. Thanks to what it suggests of a dance situation, there is no need to move in order to feel dance: the senses and the intellect reconstitute it.

As musicians do, she uses a symbolic writing system to compose the geometrical universe and poetic evolution of dance. Having studied Labanotation with Jacqueline Challet Haas, she undertook a quest, using this system as a point of departure, for the formalizing of her own compositional language. Each

choreography encourages the performer to be conscious of his acts and of whatever passes through him. The scores activate his participation: he makes choices, carries out operations, confronts the unexpected within the written text, to which he responds instantly.

For certain projects, the scores include computer programs for the scrambling and real-time re-generation of the pre-written composition: the program runs the score in its entirety and generates millions of possible compositional sequences. The performer, via capture systems, guides the process of modification of the choreographic score, which is read on LCD screens. The computer setup is thus at the core of the space-time relationship. As the piece proceeds, it makes possible the structuring of as yet untried contexts.

A leading figure in choreographic research in France, but also the guest of numerous international festivals (springdance in New York City, the Künsten Arts festival in Brussels, the Festival de la Bâtie in Geneva, the Danças Na Cidade festival in Lisbon etc.), Myriam Gourfink was artist-in-residence at the IRCAM in 2004–2005 and at the national Fresnoy studio for contemporary arts in 2005–2006, Myriam Gourfink has since January 2008 been director of the Center for Choreographic Research and Composition (CRCC) at the Royaumont Foundation.

Eliane Radigue was born and raised in Paris in a modest family of merchants at Les Halles. She had studied piano and was already composing before having heard a broadcast by the founder of musique concrète, Pierre Schaeffer. She met him shortly thereafter in the early ‘50s and became his student while working periodically during visits to Paris at the Studio d’Essai. During the early 1960s, she was assistant to Pierre Henry, during which time she created some of the sounds which appeared in his work. As her work gained maturity, Schaeffer and Henry believed her use of microphone feedback and long tape loops was moving away from their ideals, but her singular practice was still related to their methods.

Around 1970, she created her first synthesizer-based music at N.Y.U. at a studio she shared with Laurie Spiegel on a Buchla synthesizer installed by Morton Subotnick. Her goal by that point was to create a slow, purposeful “unfolding” of sound, which she felt to be closer to the minimal composers of New York at the time than to the French musique concrète composers who had been her previous allies. After presenting the first performance of her *Adnos* in 1974 at Mills College at the invitation of Terry Riley, a group of visiting French music students suggested that her music was deeply related to meditation and that she should look into Tibetan Buddhism, two things that she had very little familiarity with.

Upon investigation of Tibetan Buddhism, she quickly converted and spent the next three years devoted to its practice under her guru Pawo Rinpoche, who subsequently sent her back to her musical work. She returned to composition, picking up where she left off, using the same methods and working toward the same goals as before, and finished *Adnos II* in 1979 and *Adnos III* in 1980. Then came the series of works dedicated to Milarepa, a great Tibetan yogi, known for his *Thousand Songs* representing the basis of his teaching. First she composed the *Songs of Milarepa*, followed by *Jetsun Mila*, an evocation of the life of this great master; the creation of these works was sponsored by the French government.

At the end of the ‘80s, she began devoting herself to a singular three-hour work, perhaps her masterpiece, the *Trilogie de la Mort*, of which the first part, *kyema Intermediate states*, follows the path of the continuum of the six states of conscience. The work is influenced by the Tibetan Book of the Dead Bardo Thodol and her meditation practice and by the death of Pawo Rinpoche and her son Yves Arman. The first third of the trilogy, *Kyema*, was her first recording, issued by Phill Niblock’s XI label. In 2000, she made in Paris her last electronic work *l’Ile Re-sonante* for which she received in 2006 the Golden Nica Award at the festival Ars Electronica in Linz. In 2001, upon request from the double bass and electronic composer Kasper T. Toeplitz, she made her first instrumental work *Elemental II*, a work taken up again with the laptop improvisation group The Lappetites. She participated in their first album “Before the Libretto” on the Quecksilber label in 2005. Since 2004 she has dedicated herself to works for acoustical