

Concerts at the University

Spring-Summer 2024

Tuesday 6 February 2024
8pm

West Court, Edinburgh College of Art

Richard Craig · flutes
Stephanie Lamprea · soprano
Patricia Alessandrini · electronics

Double Portrait Concert:
Patricia Alessandrini and Rebecca Saunders



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Programme

O for solo soprano (2017)

Rebecca Saunders (b.1967)

Spento è già in me l'ardore for flute and voice (2006)

Patricia Alessandrini (b.1970)

Der kranke Mond for voice and flute from *Pierrot Lunaire* (1912)

Arnold Schoenberg (1874-1951)

Il y a plus d'eau que prévu sur la lune for contrabass flute and electronics (2020) (*UK premiere)

Patricia Alessandrini

Esquisse d'après Artaud for voice, alto flute and electronics (2016)

Patricia Alessandrini

Oh Yes & I for soprano and bass flute (2017/18)

Rebecca Saunders

O

"O" is based on the final chapter of *Ulysses*, Molly Bloom's monologue, by James Joyce.

This extraordinary monologue can be regarded as a kind of collage, a woven fabric of innumerable threads of stories, images and thoughts. The text, Molly Bloom's inner monologue, flows relentless and continuous as she waits for sleep, in the twilight of her consciousness.

A singer stands on the stage, in itself a theatrical moment - our expectations, the human body. Alone the blink of an eyelash, the turn of the mouth, suffice to allude to a hidden message.

In "O", Molly Bloom's words flow with the in- and out-breath, between moments of absence and presence. Although not always audible, the text is always present and felt. For a moment words surface and become visible, audible, comprehensible, like the emergence of an image or tale in Molly Bloom's monologue - momentarily words take form, and then submerge again into the flow of time.

RS

Spento è già in me l'ardore

Spento è già in me l'ardore is an excerpt from music commissioned by the Ballet de l'Opéra National du Rhin for their series *Carnets de ball* in 2004, with choreography by Peter Parker.

The text - barely audible or distinguishable from the flute - is derived from different versions of the Don Juan myth: specifically, settings of the confrontation between Donna Elvira and Don Juan, first staged in the version by Molière, and reprised in the Finale of Da Ponte/Mozart's *Don Giovanni*. In addition to Giovanni, Bertati wrote for an opera by Giuseppe Gazzaniga, which was premiered the same year as Mozart's *Don Giovanni* and served as a model for Da Ponte's libretto.

The first text used in the piece is from Molière, while the second is from the Bertati/Gazzaniga opera, *Don Giovanni o sia Il convitato di pietra*:

Sposa più a voi non sono:
spento è già in me l'ardore:
placido sento il core.

I am no longer a wife to you
my ardor is already spent
my heart is placid.

L'alma tranquilla ho in me.

My soul is tranquil.

Der Kranke Mond (The Sick Moon)

Du nächtig todeskranker Mond
Dort auf des Himmels schwarzem Pfühl,
Dein Blick, so fiebernd übergroß,
Bannt mich wie fremde Melodie.
An unstillbarem Liebesleid
Stirbst du, an Sehnsucht, tief erstickt,
Du nächtig todeskranker Mond
Dort auf des Himmels schwarzem Pfühl.
Den Liebsten, der im Sinnenrausch
Gedankenlos zur Liebsten schleicht,
Belustigt deiner Strahlen Spiel -
Dein bleiches, qualgebornes Blut,
Du nächtig todeskranker Mond.

*You nightly deathward sinking moon
Draped upon Heaven's blackened bed.
Your face, so fevered, overlarge,
Haunts me, like some exotic song.
An all consuming lovesickness
Kills you with longing, suffocates...
You nightly deathward sinking moon,
Draped upon Heaven's blackened bed.
Your loved one, senseless with desire,
Without a thought speeds to his love,
Delighting in your dancing beams,
Your white contaminated blood,
You nightly deathward sinking moon.*

Text by Albert Giraud. German translation by Otto Erich Hartleben.
English translation © Roger Marsh

Il y a plus d'eau que prévu sur la lune

Il y a plus d'eau que prévu sur la lune is a radiophonic piece for contrabass flute, voice and electronics, commissioned for flutist Keiko Murakami by the Alla Breve program of France Musique, produced and curated by Anne Montaron, in collaboration with Françoise Cordey and Soizic Noël. It was realised in the studios of the Groupe de Recherches Musicales (GRM) in Paris in December 2020, and received its broadcast première on France Musique in February 2021. The piece was composed in close collaboration with Keiko Murakami, through a series of remote and 'distanced' rehearsals in Summer and Fall 2020. Tonight's performance is a new version of the piece for contrabass flute and electronics.

Esquisse d'après Artaud

Esquisse d'après Artaud (2016) is based on fragments from the writings, theatre and film work of Antonin Artaud, in the original French and using 'homophonic translations' into English: words which match the sound, rather than the semantics of the text. These words are spoken or sung by both the soprano and the flutist: the voice of the flutist is used to create interference with and within the flute, while close-miking techniques allow the voice of the flutist to produce a similar effect on the voice of the soprano through electronic processing. This system thereby allows the flutist to control the intensity of the electronic modification of the voice of the soprano through his or her own voice.

O Yes & I

O Yes & I is module 4 of 28 modules which make up Yes (2017), an 82-minute large scale spatialised performance work, which explores parts of Molly Bloom's monologue, the final chapter of James Joyce's *Ulysses*. This new version is expanded and completely re-worked.

O Yes & I was written for Juliet Fraser and Helen Bledsoe for the Louth Contemporary Music Festival 'The Book of Hours'.

With my grateful thanks to the sopranos Juliet Fraser, Donatienne Michel-Dansac and Sarah Sun, and the flautists, Helen Bledsoe, Eva Furrer and Bettina Junge.

Biographies

With her distinctive and intensely striking sonic language, Berlin-based British composer **Rebecca Saunders** is a leading international representative of her generation.

Saunders pursues an intense interest in the sculptural and spatial properties of organised sound and seeks a close collaborative dialogue with a variety of contemporary musicians and artists.

Born in London, she studied composition with Nigel Osborne and Wolfgang Rihm. Saunders has received numerous prizes, including the Ernst von Siemens Music Prize 2019. She received an Honorary Doctorate from the Universities of Huddersfield in 2018 und Edinburgh in 2023. She is a member of the Academies of Arts in Berlin, Dresden and Munich.

Patricia Alessandrini is a composer/sound artist creating compositions, installations, and performance situations, most often interactive. Through these intermedial formats, she actively engages with the concert music repertoire, and issues of representation, interpretation, perception, and memory. Her works are often collaborative, and engage with social and political issues.

Her works have been presented in the Americas, Asia, Australia, and over 15 European countries, in festivals such as Archipel, Donaueschinger Musiktage, Electric Spring, Huddersfield Contemporary Music Festival, Heidelberger Frühling, Gaudeamus, Mostly Mozart, Musica Strasbourg, Rainy Days, Ruhrtriennale, Salzburg Biennale, TimeSpans, Wien Modern, and Wittener Tage für neue Kammermusik. She is also a performer and improviser of live electronics, collaborating with Marco Fusi, Katie Porter, Heather Roche, Riot Ensemble, Tiptoe Ensemble and other artists, and designs and builds her own electronic interfaces and instruments.

She was composer-in-residence with the International Contemporary Ensemble in 2012, and in 2015-6, she was featured in the Sound Kitchen series of the Ensemble InterContemporain at the Gaîté lyrique.

She studied composition and electronics at the Conservatorio di Bologna, Conservatoire de Strasbourg and IRCAM, and holds PhDs from Princeton University and the Sonic Arts Research Centre (SARC) Queens University Belfast. She taught Computer-Assisted Composition at the Accademia Musicale Pescarese, Composition with Technology at Bangor University, as a

Lecturer in Sonic Arts at Goldsmiths, and currently performs research, including instrument design for inclusive performance, at CCRMA She serves on the international board of Share Music & Performing Arts.

Her works are published by Babelscores, and may be consulted at patriciaalessandrini.com.

Her portrait CD of works for ensemble and electronics by Riot Ensemble was released in October 2023, and a second portrait CD will be released by Another Timbre in 2024, with recordings by the Arditti Quartet, Ensemble Itinéraire, Earplay Ensemble and others. She was awarded a Guggenheim Fellowship in 2021-22.

Colombian-American soprano **Stephanie Lamprea** is an architect of new sounds and expressions as a performer, recitalist, curator, and improviser, specializing in contemporary classical repertoire. Trained as an operatic coloratura, she uses her voice as a mechanism of avant-garde performance art, creating "maniacal shifts of vocal production and character... like an icepick through the skull" (Jason Eckardt). Stephanie has received awards from the Concert Artist Guild, St. Botolph Club Foundation, the John Cage Orgel Stiftung, the Puffin Foundation, and the Foundation for Contemporary Arts. She has performed as a soloist at Roulette Intermedium (New York City), Constellation Chicago, Sound Scotland, Southbank Centre (London), the Huddersfield Contemporary Music Festival, National Sawdust (NYC), Museum of Fine Arts (Boston), the National Concert Hall (Dublin), the Centre for Contemporary Art (Glasgow), the Hidden Door Festival (Edinburgh), and the Casa da Música (Porto). She has collaborated with several leading new music ensembles and bands including the Riot Ensemble, International Contemporary Ensemble, Wavefield Ensemble, the City of London Sinfonia, Hebrides Ensemble, So Percussion, Red Note Ensemble, Talujon, Guerilla Opera, and Post Coal Prom Queen. In 2022, Stephanie released her debut solo album, *Quaking Aspen*, on New Focus Recordings. Featuring new works for voice and electronics by Jason Eckardt, Wang Lu, Kurt Rohde, Hannah Selin, George N. Gianopoulos, and James May, the album was hailed by PopMatters.com as "a bold artistic statement that's exciting and innovative... a magical, intense, and deeply satisfying journey."

She released her second solo album, a complete recording of Georges Aperghis' *14 Recitations*, in 2023; the album was described as a "tour-de-force... sportive vocal adventure of impressive proportions," (Concerti.de),

"performance art of the highest caliber," (PopMatters.com), and a record in which "virtuosity is complemented by total commitment and vivid imagination." (Bandcamp.com) A passionate educator and speaker, Stephanie has taught and performed in residency for universities across the United States and Europe including the University of California at Davis, Temple University, the Royal Birmingham Conservatoire, the Royal Conservatoire of Scotland, and the Graduate Center at the City University of New York. She has presented her artistic research for the Wildflower Composers (USA), the European Platform for Artistic Research in Music (London), and the 2021 Shared Narratives Conference (Scotland), and she was a featured TEDx Speaker for TEDxWaltham: Going Places. <http://www.stephanielamprea.com/>

Richard Craig has a multifaceted career as teacher, performer, composer/improviser and independent researcher. He studied flute at the Royal Conservatoire of Scotland with Richard Blake, and later with Mario Caroli at the Conservatoire de Strasbourg, France. Specialising in contemporary music, Richard has performed with Klangforum Wien, Musikfabrik and ensembles in the UK such as Ensemble Octandre and Rednote. Richard is a member of the Riot Ensemble. As a recording artist he has released two solo discs (INWARD and VALE) on the Mètier label, as well as numerous chamber music recordings and radio broadcasts. He has performed in the US, Latin America and throughout Europe.

Alongside his work as a performer, Richard gives masterclasses and seminars. He was a Visiting Fellow in Performance at the University of Aberdeen 2010 – 2012. In 2015 he was appointed as a lecturer and Head of Performance at Bangor University, Wales, a post he held until 2019. During this time, he was also an Honorary Research Fellow at the University of Huddersfield. Richard is currently Director of Performance and a Teaching Fellow in Performance at the University of Edinburgh. www.richardcraig.net

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