

TIME: SPANS

2019

Mary Flagler Cary Hall, DiMenna Center for Classical Music,
450 W 37th St, New York, NY 10018

Goethe-Institut New York Library
30 Irving Place, New York, NY 10003.

Robert F. Wagner, Jr. Park
16 Battery Place, New York, 10280

Individual tickets: \$20 / \$10 (student discount)
eventbrite.com/o/the-timespans-festival-is-run-by-the-earle-brown-music-foundation-19893218538

Festival pass: \$70
eventbrite.com/e/timespans-festival-2019-festival-pass-tickets-59532227495

Presented by
The Earle Brown Music Foundation Charitable Trust
earle-brown.org

timespans.org

The Earle Brown Music Foundation Charitable Trust and
TIME:SPANS 2019 gratefully acknowledge the assistance of
the Battery Park City Authority, Goethe-Institut New York, the
Austrian Cultural Forum NYC, the Consulate General of Canada,
and the Delegation du Québec.



TIME:SPANS 2019

A Contemporary Music Festival **August 10–28, 2019**

Presented by The Earle Brown Music Foundation Charitable Trust

The DiMenna Center for Classical Music, 450 W 37th Street, New York, NY

Goethe-Institut New York Library, 30 Irving Place | Robert F. Wagner, Jr. Park, 16 Battery Place



Matana Roberts, *Always Say Your Name*, 2015. Mixed media on board.
Courtesy the artist and Fridman Gallery, New York

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Introduction

Welcome to TIME:SPANS 2019, a contemporary music festival presented by the Earle Brown Music Foundation Charitable Trust (EBMF). EBMF actively fosters the composition and performance of contemporary music, with a primary focus on works composed since 2000. This season, TIME:SPANS 2019 has more than doubled in size, commissioned half a dozen works, and expanded in scope beyond the traditional concert format. The festival begins with an open-air event at Robert F. Wagner, Jr. Park, Battery Place, and ends at Goethe-Institut New York Library, at Irving Place. The main festival hub is once again Mary Flagler Cary Hall at the DiMenna Center for Classical Music, with eleven concerts on consecutive evenings from August 11 to August 21.

This year the festival also presents a special section of four events under the subtitle AFTER EXPERIMENTAL MUSIC, co-curated by Thomas Fichter, TIME:SPANS Artistic Director, and Benjamin Piekut, Associate Professor and Director of Graduate Studies at the Department of Music at Cornell University. A brief description of this section of the festival appears on page 40 of this program book. A second thematic thread this season stretches the concert format and explores the audience-performer relationship. Sound artist Christina Kubisch leads small groups on transformative guided sound-walks in Manhattan, starting from the DiMenna Center. Marina Rosenfeld re-imagines a piece that began as a sound installation first installed at

Portikus Frankfurt. Marino Formenti's *NOWHERE* piano-solo project is an intense two-week-long, twelve-hour-a-day experience. Listeners are invited to make themselves comfortable in the performance space, stay as long—and return as often—as they wish.

Among other festival highlights this season is NIKEL, an ensemble based in Israel. This unusual quartet will be seen and heard in three very different programs—outdoors, one hour before sunset at Robert F. Wagner, Jr. Park; indoors with films by the iconic filmmaker Peter Tscherkassky; and in a virtuoso concert of their own programming. Another particularly special occasion is Chaya Czernowin's string quartet, *HIDDEN*, played by JACK Quartet, with extensive live electronics by IRCAM, the renowned Institute for Research and Coordination in Acoustics/Music from Paris. The composer will be present to introduce her piece to the audience. Finally, three concerts will explore music from Canada, performed by the Bozzini Quartet, Talea Ensemble, and Yarn/Wire. The Talea Ensemble will be conducted by Lorraine Vaillancourt, who has been active in the Canadian contemporary music world since the 1970s.

It is with great pleasure and anticipation that we welcome you to TIME:SPANS 2019, with the hope that our program will further enrich New York's vibrant culture of contemporary music and its performance.

Marybeth Sollins

Trustee
The Earle Brown Music Foundation
Charitable Trust

Thomas Fichter

Executive Director
The Earle Brown Music Foundation
Charitable Trust
Artistic Director
TIME:SPANS 2019

Free Event

August 10–21, 2019

DiMenna Center for Classical Music

Christina Kubisch

Electrical Walks

Self-guided tours daily, limited to one hour, 10 am to 6:30 pm.
Participants must provide credit card information
as a guarantee for the return of headphones.
No reservations required

Guided Tours with Christina Kubisch daily,
2:30 to 4:30 pm and 5:30 to 7:30 pm, except August 17 and 18.
Maximum 10 participants per group.
Reservations required

For reservations, please visit timespans.org/program

Christina Kubisch

Electrical Walks

Since the end of the 1970s Christina Kubisch has worked with the system of electromagnetic induction, which she developed from a basic technique into an individual artistic tool. In 2003 she started researching a new series of works in public spaces, which trace the electromagnetic fields of urban environments in the form of city walks. The first *Electrical Walk* took place in Cologne in 2004.

Electrical Walks is a work in progress. It is a public walk with special, sensitive wireless headphones through which the acoustic qualities of aboveground and underground electromagnetic fields become amplified and audible. The transmission of sound is achieved by built-in coils which respond to the electromagnetic waves in our environment. The palette of these noises, their timbre and volume, varies from site to site and from country to country. They have one thing in common: they are ubiquitous, even where one would not expect them. Light systems, wireless communication systems, radar systems, anti-theft security devices, surveillance cameras, cell phones, computers, streetcar cables, antennae, navigation systems, automated teller machines, wireless internet, neon advertising signs, and public transportation networks, among others, create electrical fields that are as if hidden under cloaks of invisibility, but of incredible presence.

Electrical Walks Berlin & Kreuzberg 2018

The walk is a series of 16 stops, each with a specific task or observation. The tasks are designed to be completed in a specific order, starting from the starting point and ending at the final destination. The tasks are as follows:

1. Start at the starting point and walk to the first stop.
2. At the first stop, observe the surrounding environment and note any electromagnetic fields.
3. At the second stop, observe the surrounding environment and note any electromagnetic fields.
4. At the third stop, observe the surrounding environment and note any electromagnetic fields.
5. At the fourth stop, observe the surrounding environment and note any electromagnetic fields.
6. At the fifth stop, observe the surrounding environment and note any electromagnetic fields.
7. At the sixth stop, observe the surrounding environment and note any electromagnetic fields.
8. At the seventh stop, observe the surrounding environment and note any electromagnetic fields.
9. At the eighth stop, observe the surrounding environment and note any electromagnetic fields.
10. At the ninth stop, observe the surrounding environment and note any electromagnetic fields.
11. At the tenth stop, observe the surrounding environment and note any electromagnetic fields.
12. At the eleventh stop, observe the surrounding environment and note any electromagnetic fields.
13. At the twelfth stop, observe the surrounding environment and note any electromagnetic fields.
14. At the thirteenth stop, observe the surrounding environment and note any electromagnetic fields.
15. At the fourteenth stop, observe the surrounding environment and note any electromagnetic fields.
16. End at the final destination.

FE SOUNDPLAY FESTIVAL



CHRISTINA KUBISCH

ELECTRICAL WALKS KREUZBERG 2018

Seit 2003 untersucht Christina Kubisch die elektromagnetischen Felder unserer städtischen Umgebung und macht sie mit einem selbst entwickelten kabellosen Induktionskopfhörer akustisch erfahrbar. Die elektrischen und elektronischen Gerätschaften, die zunehmend unsere Realität bestimmen, werden immer kleiner, ihre Häufigkeit und Wirkung nimmt hingegen zu. Lichtsysteme, Transformatoren, elektronische Diktierabnehmer, Überwachungskameras, drahtlose Internetzugänge, Hochspannungsleitungen, Mobiltelefone, Computer, Bankautomaten, Antennen, Leuchtreklamen, mobile Navigationssysteme etc. erzeugen ein dichtes Netz von magnetischen Feldern, die unsichtbar wie unter einem Tarnmantel versteckt, doch von ungeblicher Präsenz sind. Die Erkundung des Stadtraums mit den speziellen Kopfhörern zeigt auf und macht hörbar, was uns normalerweise verborgen bleibt. Die vorgeschlagene Route ist als Beispiel und Anregung für mögliche weitere persönliche Erkundungen gedacht. Die nummerierten Punkte markieren sowohl typische als auch besondere Klangorte. Diese können zu verschiedenen Tageszeiten unterschiedlich klingen oder eventuell auch nicht präsent sein.

Bitte gehen Sie langsam. Bleiben Sie also und zu auch an Stellen stehen, wo anscheinend wenig zu hören ist. Die elektromagnetischen Felder fließen oft überraschend auf und verändern sich bereits bei einer leichten Kopfbewegung. Fast alle Sicherheitssysteme (security gates) an den Eingängen von Geschäften sind extrem laut. Bitte nähern Sie sich vorsichtig und gehen Sie nur mit eingeschalteten Kopfhörer durch ein security gate. Sowohl Ihre Ohren als auch der Kopfhörer könnten dadurch geschädigt werden. Schalten Sie den Kopfhörer immer aus, wenn Sie ihn nicht benutzen, um die Batterien zu schonen. Bitte bringen Sie ihn direkt nach dem Spaziergang zur Ausgabestelle zurück. Die Electrical Walks wurden in Europa, Afrika, Asien und in Nord- und Südamerika realisiert. Electrical Walks Kreuzberg ist Walk Nr. 70 der Serie.

IN RAMEN DER AUSSTELLUNG BERLINLURE
13. MAI BIS 13. JUNI 2018
KUNSTLERHAUS BETHANIE
ÖFFNUNGSZEITEN AUSSTELLUNG 11-19 UHR
ELECTRICAL WALKS 10-19 UHR
ADDITIONAL INFORMATION: FINDEN KEINE ELECTRICAL WALKS STATT.

KUNSTLERHAUS BETHANIE



The sounds are much more musical than one might expect. There are complex layers of high and low frequencies, loops of rhythmic sequences, groups of tiny signals, long drones, and many sounds that change constantly and are hard to describe. Some sounds are much alike all over the world. Others are specific to a city or country and cannot be found anywhere else. *Electrical Walks* is an invitation to a special kind of investigation of city centers (or elsewhere). With the magnetic headphone and a map of the environs, on which the possible routes and especially interesting electrical fields are marked, the participant can set off alone or in a group. The perception of everyday reality changes when one listens to the electromagnetic fields; what is accustomed appears in a different context. Nothing looks the way it sounds. And nothing sounds the way it looks.

CHRISTINA KUBISCH

ELECTRICAL WALKS SAN FRANCISCO 2017

The walk is a series of 16 stops, each with a specific task or observation. The tasks are designed to be completed in a specific order, starting from the starting point and ending at the final destination. The tasks are as follows:

1. Start at the starting point and walk to the first stop.
2. At the first stop, observe the surrounding environment and note any electromagnetic fields.
3. At the second stop, observe the surrounding environment and note any electromagnetic fields.
4. At the third stop, observe the surrounding environment and note any electromagnetic fields.
5. At the fourth stop, observe the surrounding environment and note any electromagnetic fields.
6. At the fifth stop, observe the surrounding environment and note any electromagnetic fields.
7. At the sixth stop, observe the surrounding environment and note any electromagnetic fields.
8. At the seventh stop, observe the surrounding environment and note any electromagnetic fields.
9. At the eighth stop, observe the surrounding environment and note any electromagnetic fields.
10. At the ninth stop, observe the surrounding environment and note any electromagnetic fields.
11. At the tenth stop, observe the surrounding environment and note any electromagnetic fields.
12. At the eleventh stop, observe the surrounding environment and note any electromagnetic fields.
13. At the twelfth stop, observe the surrounding environment and note any electromagnetic fields.
14. At the thirteenth stop, observe the surrounding environment and note any electromagnetic fields.
15. At the fourteenth stop, observe the surrounding environment and note any electromagnetic fields.
16. End at the final destination.

1. START

Start at the starting point and walk to the first stop.

2. FIRST STOP

At the first stop, observe the surrounding environment and note any electromagnetic fields.

3. SECOND STOP

At the second stop, observe the surrounding environment and note any electromagnetic fields.

4. THIRD STOP

At the third stop, observe the surrounding environment and note any electromagnetic fields.

5. FOURTH STOP

At the fourth stop, observe the surrounding environment and note any electromagnetic fields.

6. FIFTH STOP

At the fifth stop, observe the surrounding environment and note any electromagnetic fields.

7. SIXTH STOP

At the sixth stop, observe the surrounding environment and note any electromagnetic fields.

8. SEVENTH STOP

At the seventh stop, observe the surrounding environment and note any electromagnetic fields.

9. EIGHTH STOP

At the eighth stop, observe the surrounding environment and note any electromagnetic fields.

10. NINTH STOP

At the ninth stop, observe the surrounding environment and note any electromagnetic fields.

11. TENTH STOP

At the tenth stop, observe the surrounding environment and note any electromagnetic fields.

12. ELEVENTH STOP

At the eleventh stop, observe the surrounding environment and note any electromagnetic fields.

13. TWELFTH STOP

At the twelfth stop, observe the surrounding environment and note any electromagnetic fields.

14. THIRTEENTH STOP

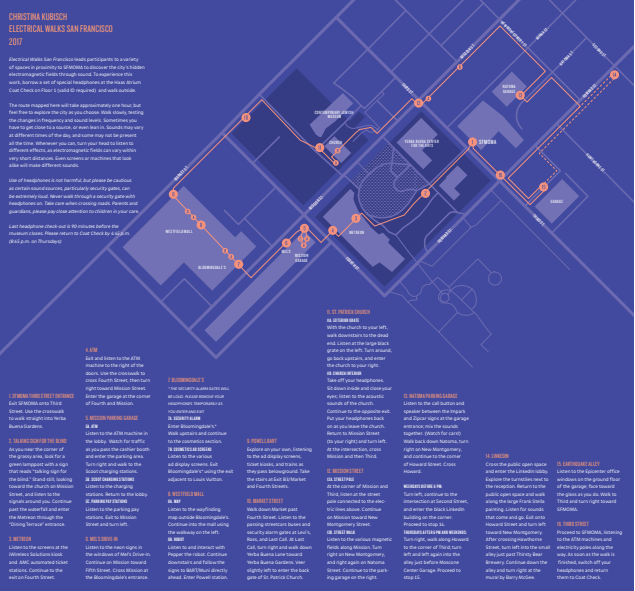
At the thirteenth stop, observe the surrounding environment and note any electromagnetic fields.

15. FOURTEENTH STOP

At the fourteenth stop, observe the surrounding environment and note any electromagnetic fields.

16. END

End at the final destination.



Christina Kubisch, *Electrical Walks Maps*: Clockwise, Gdansk, Soundplay Festival, 2014; Berlin-Kreuzberg, 2018; San Francisco, 2017

Free Event

Saturday, August 10, 2019, at 7 pm

Robert F. Wagner, Jr. Park, 16 Battery Place

Klaus Lang

bright darkness (2017)

NIKEL

Brian Archinal, percussion

Yaron Deutsch, electric guitar

Antoine Françoise, piano & keyboards

Patrick Stadler, saxophones

Aaron Holloway-Nahum, technical director

Alfred Reiter-Wuschko, engineer

Caley Monahon-Ward, TIME:SPANS sound engineer

Concert duration approximately one hour

Klaus Lang

bright darkness (2017)

Listening with clogged ears and seeing with closed eyes.

What we perceive is very often not what our senses are suggesting—in fact it is our notion of something, shaped by concepts. We are impeded in realizing our sensory perception by a learned mechanism of our mind. It's not uncommon that our preconceived expectations, our prejudices, are exactly the opposite of what we experience sensorially. If we obviate all sound, it gets louder, if we close our eyes, it gets light. We might question what we really see when we close our eyes in order to 'see nothing', and what even is our idea of 'seeing nothing' and 'darkness'? The same applies for movement, too. Sometimes we can't tell whether an object is moving or not. Is it a chord we're listening to, or a line? A layer or a process? Or is it just our mind moving? Where can we find the answers to these questions?

Translation from the German by Friedemann Dupelius

Site of TIME:SPANS 2019 opening concert. Robert F. Wagner, Jr. Park, New York. Photo: ©PeterMauss / Esto



Sunday, August 11, 2019, at 8:00 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Chaya Czernowin

HIDDEN (2014)

Commissioned by IRCAM-Centre Pompidou.

Premiere 21 June, 2014, Paris

IRCAM, Espace de projection by JACK Quartet

Introduction by Chaya Czernowin

JACK Quartet

Christopher Otto, violin

Austin Wulliman, violin

John Pickford Richards, viola

Jay Campbell, cello

IRCAM Paris

Serge Lemouton, IRCAM computer music production

Sylvain Cadars, IRCAM sound engineer

Carlo Laurenzi, IRCAM computer music designer

Caley Monahon-Ward, TIME:SPANS sound engineer



Concert duration approximately one hour

Chaya Czernowin

HIDDEN (2014)

This work is an attempt to get at what is hidden underneath expression or underneath music. It attempts to reach even further where there is a barely audible presence, which is on the edge of our perception. We do not know this presence, and it might be foreign, undecipherable. *HIDDEN* is a very slow-moving forty-five-minute experience transforming the ear into an eye. The ear is given space and time to observe and orient itself in the unpredictable aural landscape. It is an underwater, submerged landscape of rocks, inhabited by low vibrations which are felt rather than heard and with layers and layers of peeling away fog. Monolithic groups of sonic 'rocks' are seen/ heard from various angles. The piece is about observation; it tries to trace/ perceive/sense the emergence of expression.



Chaya Czernowin. Photo:
Aaron Holloway-Nahum

Monday, August 12, 2019, at 8:00 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Marina Rosenfeld

Deathstar Reduction (2017–19)*
Commissioned by the Earle Brown Music Foundation Charitable Trust

Yarn/Wire + Marino Formenti, piano

Marina Rosenfeld

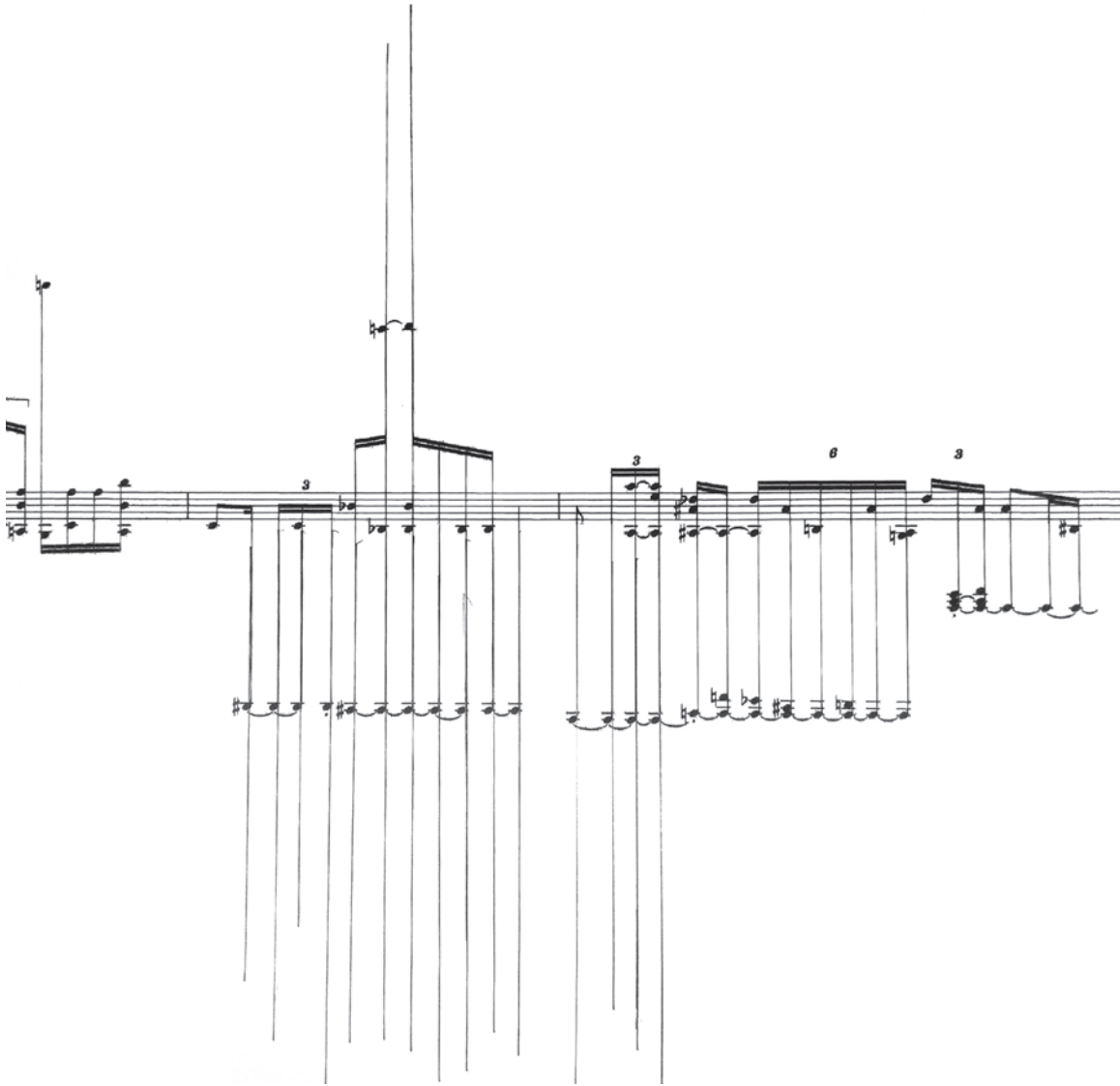
My Body (2019)**
Commissioned by the Earle Brown Music Foundation Charitable Trust

Yarn/Wire + Marina Rosenfeld, objects

Yarn/Wire

Russell Greenberg, percussion
Ian Antonio, percussion
Ning Yu, piano
Laura Barger, piano

* World premiere of full version
** World premiere
Concert duration approximately one hour



Marina Rosenfeld*Deathstar Reduction* (2017–19)

Rosenfeld's 2017 exhibition *Deathstar*, at Portikus, Frankfurt, was premised on the reconstruction of a lost prototype from the 1990s: a multi-microphone nicknamed 'the deathstar', which was under development in the last days of the famed Bell Labs in New Jersey. Rosenfeld took up the deathstar's claim of experiential or subjective recording by constructing a facsimile of the original object and installing it in the gallery as a site of continuous recording and playback for the two-month duration of the exhibition. As fragments of noise, melody, speech, and the ambient disruptions of passers-by punctuated an overall silence, she amassed a large body of recorded traces within the work's volatile and feedback-prone soundfield. These she subsequently transcribed back into notations, which were interpreted by pianist Marino Formenti near the close of the exhibition and, later in 2017, at Donaueschinger Musiktage, in a fully orchestrated version (*Deathstar Orchestration*) by Ensemble Musikfabrik of Cologne with Formenti as piano soloist. Both *Deathstar Orchestration* and this new version, *Deathstar Reduction* for Formenti with Yarn/Wire, extend the installation's temporal and indexical distortions into concert space. Where the original was continuous, looping, recursive, and site-specific, the concertization is linear, 'historicized' (in the sense that it obeys the conventions of classical music), and answers to the excessive and contingent character of the deathstar's original signal through an excess in staging—a wall-of-sound approach that requires instruments to be amplified through the distorting filter of guitar amps.

Marina Rosenfeld*My Body* (2019)

My Body, also commissioned for TIME:SPANS 2019 by the Earle Brown Music Foundation Charitable Trust, orients the actions of Yarn/Wire around a new suite of the composer's dub plates, acetate-coated LPs that have been a longstanding material in her practice. Rosenfeld has a prolific history creating dub plates as a corollary to her compositional practice. As an archive, they track her larger works in fragmentary form since the late 1990s and have been the basis for both improvised music and additional composed works structured around the aesthetics of 'turn-tablism' and musical collectivism. As objects, they represent a quasi-improvisational, quasi-compositional register of flux and action where their singularity and fragility—their tendency to decline rapidly in fidelity as they are played—and their responsiveness to acoustic conditions have manifested as signature affiliations to material instability and transformation.

Tuesday, August 13, 2019, at 8:00 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Enno Poppe

Fleisch (2017)*

Mark Barden

witness (2012)*

Intermission

Chaya Czernowin

Sahaf (2017)

Oliver Thurley

Whose veil remains inscrutable (2015)*

Stefan Prins

Fremdkoerper #2 (2010)*

NIKEL

Brian Archinal, percussion

Yaron Deutsch, electric guitar

Antoine François, piano and keyboards

Patrick Stadler, saxophones

Aaron Holloway-Nahum, technical director

Alfred Reiter-Wuschko, engineer

* United States premiere

Concert duration approximately one hour

Enno Poppe
Fleisch (2017)

The music of German composer Enno Poppe is characterized by sliding pitches, pleasantly out-of-tune harmonies, microtones, and tiny primitive cells or motifs that exist in constantly developing variation. Mathematical processes, in plant growth for instance, determine the development of the notes themselves. This produces the larger form, which almost innocently chooses a course of its own, as with the bifurcation of a shrub. The form is linked intrinsically to the material and develops from within it.

While much of Poppe’s work belongs within the sound idiom of contemporary music, *Fleisch* sounds like a rock band that is somewhere between Captain Beefheart’s Magic Band and John Zorn’s *Naked City*. A lot of distortion (overdriven sound signal) on the guitar, a deliberately coarse saxophone sound, a microtonal Moog synthesizer called the *Fleischorgel*, and a no-nonsense drummer. But it remains rock à la Poppe. The first and third sections falter and stutter. In between is a calm section—almost a ballad for saxophone, somewhat failed lyricism.

Poppe dissects the rock genre from the inside. As he describes it, “Rock has become very stuffy. That arouses my interest. By disturbing the syntax I can expose powers that are misshapen and concealed under the stereotypes of rock. It is not so much about unmasking them. After all, the instruments and the sounds cannot be re-invented. The meaning is revealed by reassembling the debris.”

Mark Barden*witness* (2012)

An embodied moment: a richly textured awareness of the present and of the raw physical existence of one's body in that present. A crystallization of the now, a moment in which we remember that we are alive and that we are not alone. A hyperawareness of time and self that elides both, pausing, just briefly, on the razor's edge of what has been and what will be, each pulse of the heart irretrievable, each contraction of the lungs a memento mori. My music attempts to establish a perceptual space in which individuals can experience such moments on their own terms.

The English word 'witness' can be understood as a noun or verb: a witness is an observer, often of a crime, while the verb 'to witness' as conjugated in the title is a command, a call-to-arms to observe the world and each other. In the music, beyond the obvious correlation of audience to witness (of the performance), this concept of witnessing is evoked in the intense coordination required between musicians. Much of the score depends on cues and moment-to-moment listening rather than strictly notated rhythms to propel it forward. It is only through these four bodies moving together, witnessing each other's smallest actions, that the bodies of sound they control are able to dissolve and coalesce, suffuse and mask, and distort and denature one another—perhaps encouraging other bodies in the room to feel more intimately the gentle tension of skin enveloping muscle, fat, and blood or the heat of exhaled breath on the lips.

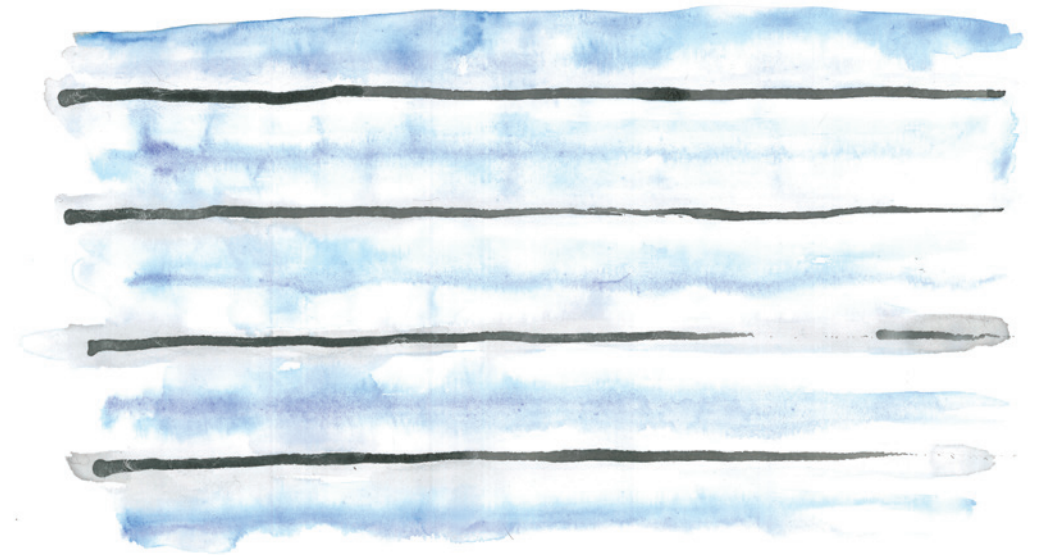
Chaya Czernowin*Sahaf* (2017)

Sahaf generally belongs to the series *Shifting Gravity* together with the piece *Sheva* and the *Anea Crystal* cycle. Each of the pieces of *Shifting Gravity* is a concise and concentrated focus on a singular physical gesture. The close examination of the gesture reveals the strange physical laws of the world in which the gesture exists, and the body performing it. In *Sahaf*, with its unusual instrumentation, a 'flurry' of selective incidents is increasingly parallelized until all instruments jointly imagine the powerful twirling of an oversized ratchet rattle.

Oliver Thurley

Whose veil remains inscrutable (2015)

In wearing a veil, we can hide any number of truths, perhaps—at times—even from ourselves. In this piece, I am trying to build a fragile membrane in order to hide a thing in plain sight. Rather than making a performance inconspicuous, veiling it in quietness only draws more attention to itself: it demands intimacy and yet our concentration is rewarded only with tension. Lifting the veil for a moment, the piece balances precariously. Constantly at the brink of collapse, the ensemble navigates the complexities and punctures of a fragile membrane. There is no serenity behind this veil.



Oliver Thurley. Opening page from the score of *Whose veil remains inscrutable*



A page from the score of *Fremdkörper #2*, listing objects to make sounds.
Needed objects:
Two hair brushes with hard plastic handles
A round and polished stone
A light aluminum dish, one that is typically used for frozen pizza
Two bank/telephone cards to scratch the strings

Stefan Prins

Fremdkörper #2 (2010)

According to scientists we'll reach the so-called 'point of singularity' somewhere between 2030 and 2040. Once that point is reached, the distinction between a body and its technological extensions can be overthrown. The *Fremdkörper* cycle, which currently consists of three compositions for different ensembles plus live electronics, focuses on how technology influences human existence on an increasingly fundamental level. In these compositions neither the body nor its technological extensions are seen as the *fremdkörper* (foreign body) but they are seen as fremdkörper in relation to each other. In a bodily context, the technology is the fremdkörper, while in a technological context it's the body that is the fremdkörper. Several of these context shifts can be found in all these compositions. The concept of a fremdkörper is present on several other levels as well. Of course, musical instruments can be seen as fremdkörper too, while I also make use of everyday objects (foreign bodies, as defined by medical sciences) to be inserted/attached to these instruments. And even electronic sounds exhibit different degrees of being fremdkörper, according to the context. . . . In *Fremdkörper #2* I make use of electronic sounds generated with analog no-input-mixing techniques as well as corrupted audio files found on the internet.

Free Event

August 14–28, 2019, daily 10 am to 10 pm

Goethe-Institut New York Library
30 Irving Place

Marino Formenti

NOWHERE

No reservations needed. Walk-ins welcome and encouraged

Livestream 24/7 begins August 14, 2019, timespans.org/program

Additional support for this performance has been provided
by Goethe-Institut New York (goethe.de)



Marino Formenti in performance, *NOWHERE*, Bologna, 2013. Photo: Luca Ghedini

Marino Formenti

NOWHERE

For fourteen consecutive days, twelve hours a day, pianist Marino Formenti will perform in the Goethe-Institut New York Library, where he will also live—in a space that is mercilessly both public and private. We invite you to come and go freely, to listen to music in a different dimension, with Formenti playing the piano daily, from morning to night. With round-the-clock live streaming, you can also experience and share his days at a distance.

NOWHERE is a non-place in the middle of the city. Marino Formenti performs, eats, sleeps, and lives . . . all in the same space—a metaphorical, silent, musical 'glass house' that is also surrounded by and on view to the daily life of the city. In a performance about music, time, and togetherness, Formenti questions any and all divisions between performance and life. Days become music. We invite you to come and stay, leave and come back, listen or ignore the pianist, sleep, read, write, draw, lie down—to experience music, time, and togetherness in another way.

Works by Bach, Cage, Couperin, Formenti, Frescobaldi, El Atrache, Eno, Froberger, Feldman, and Nirvana, among others.

Wednesday, August 14, 2019, at 8:00 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Outer Space—together with *L'Arrivée* (1997/1998) and *Dream Work* (2001)—is part of Tscherkassky's *CinemaScope Trilogy*, which draws on fragments of Hollywood films. It utilizes footage from *The Entity* (S.J. Furie, 1981), a psychological horror film, in which the female protagonist is pursued by an invisible ghost.

Simon Löffler

Dream Work (2018)*

Steven Takasugi

L'Arrivée 1 (2019)**
Commissioned by the Earle Brown Music Foundation Charitable Trust

Clara Iannotta

Outer Space (2018)*

Mirela Ivičević

Dream Work (2019)*

Steven Takasugi

L'Arrivée 2 (2019)**
Commissioned by the Earle Brown Music Foundation Charitable Trust

Julien Malaussena

Outer Space (2019)*

NIKEL

Brian Archinal, percussion
Yaron Deutsch, electric guitar
Antoine François, piano and keyboards
Patrick Stadler, saxophones

Aaron Holloway-Nahum, technical director
Alfred Reiter-Wuschko, engineer

* United States premiere
** World premiere
Concert duration approximately one hour and fifteen minutes

Additional support has been provided by the Austrian
Cultural Forum New York

Simon Löffler

Dream Work (2018)

Accompanying the film *Dream Work* by Peter Tscherkassky are four musicians, whose gestures of touching their body at various places with night-marish long fingers are taken directly from the film. Additionally, a fifth mechanical musician plays along in its highly primitive form—a mirror of the movie’s increasing withdrawal from its dramatic content—to let us see the raw mechanics of analog film itself.

Peter Tscherkassky. *Dream Work*, 2001



Steven Takasugi

L'Arrivée (2019)

Found footage, recycling, plumbing, historicism, Mayerling, narrative vestige, that ever-so-brief moment of happiness before inextricable tragedy: *L'Arrivée* points to the reality of an artistic medium (its plumbing) as well as the ghosts of narrative representation (its dreams and memories). Through its aphoristic form, history becomes a compounded, layered image, able only to point to its content. The rest is to be interpolated by the viewer-reader-decoder, though sadly there is doubt of a happy ending lodged between the lines. We *arrive* only momentarily and that is only at a somewhat anxious and recalcitrant polyphonic conception.

Peter Tscherkassky. *L'Arrivée*, 1997/1998



Clara Iannotta

Outer Space (2018)

Working on the short film *Outer Space*, by Peter Tscherkassky, put the research I am doing on visual music on a new level. Even without soundtrack, this film provides a sonic experience through rhythm, noise, and dynamic of the visual. Composing a music that could add a layer of complexity to the already stand-alone work has been maybe the greatest challenge I faced within the past years. The flow of information received by the eye is so overwhelming that not surrendering to a mere audio-visual synchronization has been a constant fight that I kept losing. So I simply decided to empower it instead, integrating not only the music, but the musicians themselves to the film.

Mirela Ivičević

Dream Work (2019)

Note to ghosts: don't mess with Cluster B lady.



Julien Malaussena

Outer Space (2019)

My compositional prism is sound energy—not timbre nor time, not dynamics, pitch, nor the sound space, but rather this element straddling all of these, one less palpable, less quantifiable. By setting up a range of entities embodying different stages of such energy, I focus on the direction—or absence of direction—inherent in each entity. These entities interact either in a dialectical structure of tension/release or in a system generated by subtle gradations of tension. With that prism I tried (without accentuating it outrageously) to make the violence depicted in 'outer space' more unstable and untenable, in order to generate empathy for the character we see in the images.

OPPOSITE AND BELOW: Peter Tscherkassky. *Outer Space*, 1999



AFTER EXPERIMENTAL MUSIC

August 15–18, 2019, at 8 pm

Co-curated by Thomas Fichter and Benjamin Piekut

In the After Experimental Music section of TIME:SPANS 2019, we are exploring a range of practices that one might file under ‘experimentalism’, but that designation has never transparently described an existing collection of artists or formal techniques. The group it names has mutated over nearly one hundred years of existence, depending on who is employing it and when it is being invoked.

John Cage’s music and writings from the 1950s onward were important in outlining a capacious aesthetic that emphasized process, spontaneity, theater, electronic mediation, and graphic notation. And yet younger generations endlessly mutated these practices, combining them with those from other genealogies and collaborating in all manner of directions. Experimental artists in jazz and rock developed novel instrumental techniques, electronic systems, and formal strategies. Spontaneity itself emerged as an important contact zone for artists and listeners devoted to classical, jazz, and pop traditions. Although Anthony Braxton is surely correct in noting that indeterminacy was deployed “to bypass the word improvisation and as such the influence of nonwhite sensibility,” experimental music since 1970 has significantly relaxed that distinction. The blooming circulation of LP recordings after the 1960s contributed to the variegation of the music, since these

exchanges could take place through the ear, thereby up-ending some established structures of training, transmission, and accreditation.

Many of the artists in this section of TIME:SPANS 2019 exemplify a transformation of experimental aesthetics from the discrete, individual, and repeatable work to a continuous, ongoing, evolving practice. One might formulate this change as the passage from a repertory to a database: musicians build up an ever-expanding individual collection of instrumental techniques, technical setups, prized collaborators, stylistic and aesthetic tendencies, standalone compositions, and highly personal approaches to improvisation, some or all of which might be drawn upon and recombined in a given performance. Concerts are less often occasions to present experimental “works” than they are reports from an ongoing investigation.

I am inclined to think that experimental music no longer functions as a regulative term in contemporary practice. It may be in the past, behind us, or so elusive and flexible that it escapes our existing narratives (yet the fertile field of contemporary hip-hop would be a good place to look). In this sense, this section of TIME:SPANS aims both to chase “after” experimental music—pursuing it, seeing where it leads—but also to speculate about what comes next.

Benjamin Piekut

AFTER EXPERIMENTAL MUSIC

Thursday, August 15, 2019, at 8:00 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

TWO TABLES, IMPROVISATIONS

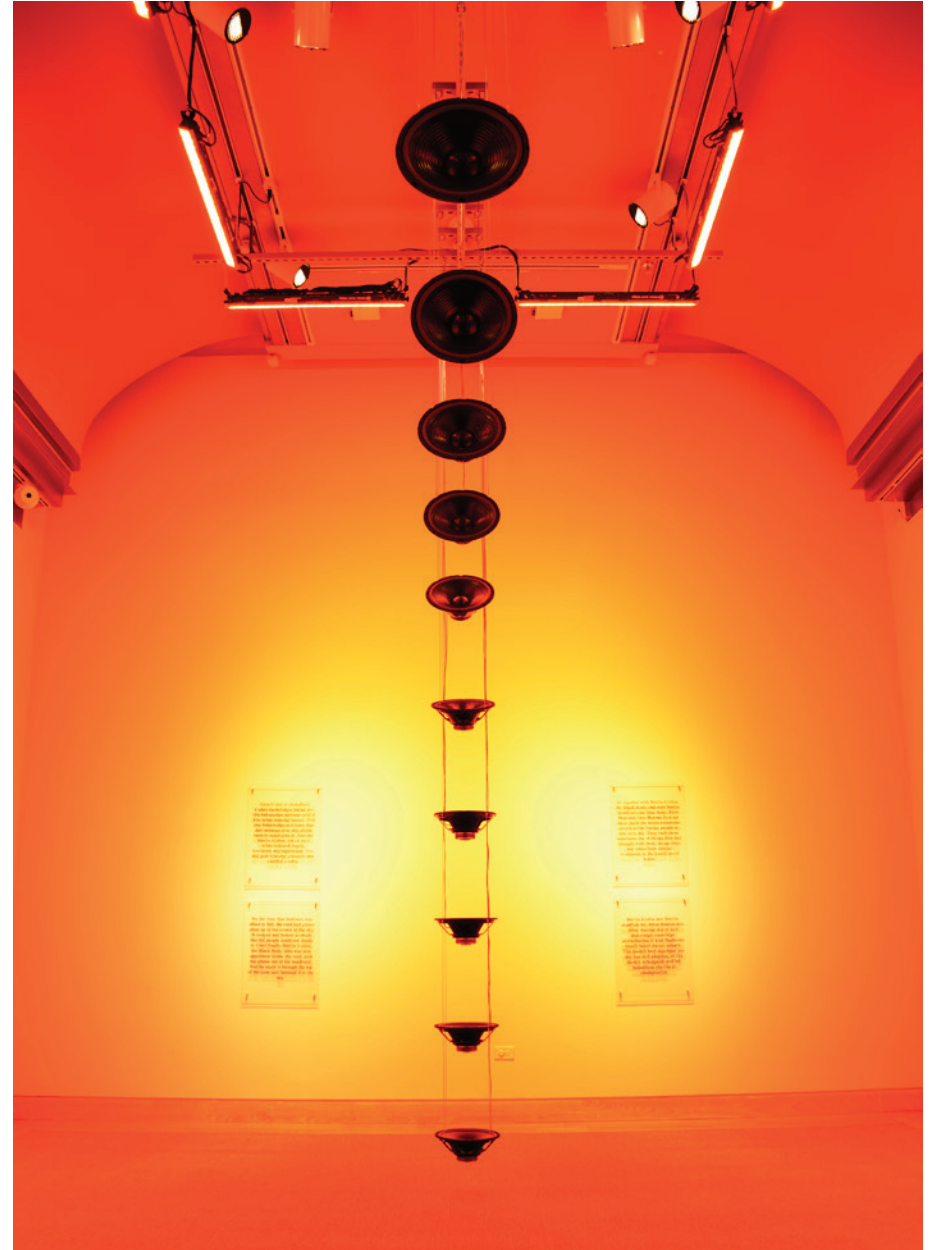
Olivia Block

October 26, 1984

Raven Chacon

solo

AFTER EXPERIMENTAL MUSIC is co-curated by
Thomas Fichter and Benjamin Piekut.
Concert duration approximately one hour and thirty minutes



Raven Chacon, *Still Life #3*. Photo: National Museum of the American Indian. Courtesy the artist

AFTER EXPERIMENTAL MUSIC

Friday, August 16, 2019, at 8:00 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Okkyung Lee

*"once upon a time, we used to share
this same light . . ." (2019)**

Commissioned by the Earle Brown Music Foundation
Charitable Trust with additional support from a
Pioneer Works Residency

Okkyung Lee, composer/performer/sound design

Chris Corsano and Ches Smith, drums

Ganavya Doraiswamy and Sara Serpa, voices

Maeve Gilchrist, harp

Tommy Martinez, live sound processing

Caley Monahan-Ward, electronics

* World premiere

AFTER EXPERIMENTAL MUSIC is co-curated by
Thomas Fichter and Benjamin Piekut.

Concert duration approximately one hour

Okkyung Lee

*"once upon a time, we used to
share this same light . . ." (2019)*

It wouldn't be an exaggeration to say that the world is in turmoil every day and that we are becoming numb just as fast—probably because it all seems to be out of our hands. However what worries me most is how our own protective bubbles are getting thicker and pushing others away.

After November 2016 it was impossible not to look at my work and question its relevance to the world because I was feeling the desperate need to express my political beliefs in some way. After a couple of months of feeling hopeless, Peter Meanwell from the Borealis Festival in Norway suggested creating a piece that I could work these issues into. The details of the piece didn't come to me until I arrived in Norway, but it turned out to involve direct interaction with the audience, which I had never tried before. However, my desperation to connect with people rather than creating 'a good work' opened up a new space during the performance, thanks to people's sincerity, resulting in this amazing sense of togetherness. That's when I realized that this is the power of any performance, however abstract it might be—bringing people together even without saying a word to each other.

So two years later, still dealing with the same frustrations and worries, but with a faint sense of hope, I'm trying again to create that space where all can enter together and remember that we all used to share this same light.

AFTER EXPERIMENTAL MUSIC

Saturday August 17, 2019, at 8 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Matana Roberts

I call america (2019)*

Commissioned by the Earle Brown Music Foundation Charitable Trust

Matana Roberts, composer/performer

Jaimie Branch, trumpet

Matt Lavelle, bass clarinet and pocket trumpet

Maria Grand, tenor saxophone

Geng/King Vision Ultra, wordspeak and sampler

Roberto C. Lange, wordspeak/electronics

Tomas Fujiwara, drums

International Contemporary Ensemble

Joshua Rubin, clarinet

Ryan Muncy, saxophone

Rebekah Heller, bassoon

Levy Lorenzo, percussion

Cory Smythe, piano

Mariel Roberts, cello

Caley Monahon-Ward, electronics

* World premiere

AFTER EXPERIMENTAL MUSIC is co-curated by

Thomas Fichter and Benjamin Piekut.

Concert duration approximately seventy to ninety minutes



Matana Roberts, *Amen*, 2018. Mixed media.
Courtesy the artist and Fridman Gallery, New York

AFTER EXPERIMENTAL MUSIC

Sunday, August 18, 2019, at 8 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Sarah Hennies

Unsettle (2018)

Bent Duo

Bill Solomon, percussion

David Friend, piano

Intermission

*In All Languages: Deerhoof Plays Hits of the
50s, 60s, 70s, 80s, and 90s*

Deerhoof

John Dieterich, guitar

Satomi Matsuzaki, voice/bass guitar

Ed Rodriguez, guitar

Greg Saunier, drums

Deron Pulley, sound design

Caley Monahon-Ward, TIME:SPANS sound engineer

AFTER EXPERIMENTAL MUSIC is co-curated by

Thomas Fichter and Benjamin Piekut.

Concert duration approximately one hour and thirty minutes

Sarah Hennies

Unsettle (2018)

In 2012 I wrote a piece called *Settle* for vibraphone where two players participate in a perfect harmony. *Unsettle* creates a similar situation—a ‘percussion’ duo of piano and vibraphone—that examines two bodies who share space but move in and out of ‘togetherness’. Structurally and musically, the piece works in an area I have explored in many other pieces, where seemingly static repetition of single sounds and patterns are exposed as changing and evolving material. *Unsettle* was composed specifically for Bent Duo, whose members are both skilled pianists and percussionists.

Deerhoof

The members of Deerhoof never came together around any one kind of music. Indeed, they shared no musical tastes whatsoever, with one exception: they were each avid fans of late twentieth-century classical music and other ‘difficult’ avant-garde tendencies. For this program, they thought it would be fun to push beyond the institutionally enforced divisions in a way that only fans of the records could, by playing excerpts of their favorite musics from this period, by ear, as though it were a kind of folk music belonging to everybody. Their arrangements include music by Morton Feldman, Ornette Coleman, Sofia Gubaidulina, and many others.

Benjamin Piekut

Monday August 19, 2019, at 8 pm

Mary Flagler Cary Hall
DiMenna Center for Classical Music

Michael Oesterle

Daydream Mechanics V (2001)

Michael Oesterle

String Quartet No. 4 (2019)*

Co-commissioned by the Bozzini Quartet and
the Earle Brown Music Foundation Charitable Trust

Ana Sokolović

Commedia dell'arte, excerpts (2010–13)

Bozzini Quartet

Clemens Merkel, violin

Alissa Cheung, violin

Stéphanie Bozzini, viola

Isabelle Bozzini, cello

* World premiere

Concert duration approximately one hour and fifteen minutes

Michael Oesterle

Daydream Mechanics V (2001)

The phrase 'daydream mechanics' is taken from the title of a book by French-Canadian poet and novelist, Nicole Brossard. This is the fifth in a series of pieces with this title, all of which use mechanistic devices to provide the base material. This quartet recalls the awkward adventures of childhood when the backyard seemed as full of fearsome possibilities as any unexplored geography. The simple mechanics of controlling one's own maneuvers make a challenge of a cultivated wilderness.

Michael Oesterle

String Quartet No. 4 (2019)

Actually, this piece is not the fourth string quartet I have written, and I don't usually use generic titles for my pieces—but I have wanted to write a String Quartet No. 4 for some time. The idea dates back to when I was younger and impressionable. I heard several premieres of String Quartet No. 4's which imprinted a sense of significance for that title on me. How wonderful it must be to have written a quartet of string quartets (sorry, Robert Schumann)! In this piece, as in all of my music, I am interested in balancing musical materials that are geometric, expressive, and puritanical. I am grateful to the Bozzini Quartet and the Earle Brown Music Foundation Charitable Trust who co-commissioned this piece.



Charles Deburau as Pierrot with Fruit, ca. 1854.
Photo: Félix Nadar. From Wikimedia Commons

Ana Sokolović
Commedia dell'arte, excerpts (2010–13)

Commedia dell'arte, an inexhaustible source of characters, impressed me from my childhood. The characters, initially a theater of improvisation of the street in Italy, present truly the archetypes of the characters of every society in the world. Alive, funny, touching, ridiculous, exuberant, cunning, or sarcastic, each character inspired one of the movements of my work. This cycle brings together three compositions for string quartet connected with the same theme. There is a possibility that other characters will be added in the future.

Tuesday, August 20, 2019, at 8 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Ana Sokolović

*... and I need a room to receive five thousand
people with raised glasses ... or ... what a glorious
day, the birds are singing « halleluia » ... (2014)**
Commissioned by Turning Point Ensemble with funding from
the Canada Council for the Arts

Dániel Péter Biró

*Simanim (Signs/Traces) (2006/07)**

Philippe Leroux

*(D)Tourner (2018)**

For percussion and 10 instruments

Matthew Gold, percussion soloist

Commissioned by the Canada Council for the Arts for
the Aventa Ensemble

Talea Ensemble

Lorraine Vaillancourt, conductor

Barry J. Crawford, flute

Arthur Sato, oboe

Rane Moore, clarinet

Marianne Gythfeldt, clarinet

Adrian Morejon, bassoon

Jenny Ney, horn

Sam Jones, trumpet

Kevin Fairbairn, trombone

Matthew Gold, percussion

Alex Lipowski, percussion

Nuiko Wadden, harp

Stephen Gosling, piano

Emilie-Anne Gendron, violin

Leah Asher, violin

Hannah Levinson, viola

Chris Gross, cello

Evan Runyon, double bass

David Adamcyk, electronics

Sam Torres, electronics

* United States premiere

Concert duration approximately one hour and fifteen minutes

Ana Sokolović

... and I need a room to receive five thousand people with raised glasses ... or ... what a glorious day, the birds are singing « halleluia » ... (2014)

Dedicated to the Belgrade urban generation of the 1980s as well to Owen Underhill and his fantastic Turning Point Ensemble, this piece is inspired by the musical elements of two songs from the Serbian rock band EKV / Ekatarina Velika. It is comprised of three movements: fast and loud—(even more) fast and softer—fast and loud.

Dániel Péter Biró

*Simanim (Signs/Traces) (2006/07)**

In Hebrew *simanim* can be translated as 'signs' or 'traces'. The singular *siman* also corresponds to the Greek *sema*, meaning 'sign', forming the basis of the word *semantics*. The composition explores the transference of energy between sonorous signs and their traces. The piece is in twelve movements:

Álom (Dream)
Tslalim (Shadows)
Korban (Sacrifice)
Nzombi (Pygmy Music for the Return from a Hunt)
Makom harekut (Place of Emptiness)
Goyim (Peoples)
Tslalim (Shadows)
Rishum—Sirató (Imprint—Lament)
Sridim (Traces)
Ne'elam (Disappearing)
Frankfurt
Lechisha (Whisper)

The piece is written for and dedicated to Thaddeus Watson and the HR Ensemble für Neue Music. I wish to thank Randy Jones, Kirk MacNally, and the Experimentalstudio team for their help in realizing the electronic component of this composition.

Philippe Leroux

(D)Turner (2018)

Commissioned by the Canada Council for the Arts for the Aventa Ensemble, this work, composed in 2016–17, is conceived as a concerto for percussion and ensemble in which the soloist is not in a relationship of rivalry with other musicians, such as is the case in the classical concerto. The role of percussion here is to set the instrumental ensemble in motion, to extend its initiatives or to be the relay. The soloist does not define his identity by his opposition to the group, but by a synergistic relationship with the instrumental ensemble. In this sense, it is rather a synergio than a concerto (in the sense of *concertare* meaning fight).

The piece explores the principle of circular movement (turning) as a periodic movement always returning to its starting point. It can be for example on the aspect of the movement of the instrumental sounds in the space of the stage (the instruments are arranged in a particular way), the rotation of the melodic and rhythmic movements, or the transformations of timbre in the phenomena of rotation of bow of stringed instruments. The general form of the work is also conceived according to this principle; it is organized as a braid with four strands, each strand returning to its starting point, to finally go a little further. It is not a question of imagining a perfectly circular world, a perpetual return of sound events, but of diverting [(d) turning] the very idea of cyclicity, by using it rather as a springboard toward something else. In this sense, the circles are never perfect, they elongate, deform, and are called to lead the listener constantly farther, until the moments when they break and lead them to new sound extensions.



Marina Rosenfeld, *Dubplates and Test Pressings*, 2015

Wednesday, August 21, 2019, at 8 pm

Mary Flagler Cary Hall

DiMenna Center for Classical Music

Claude Vivier

Pulau Dewata (1977)

Yarn/Wire

Denys Bouliane

Rythmes et échos des rivages anticostiens (2009)*

Talea Ensemble

Michael Oesterle

Carrousel (2013)

Yarn/Wire

Commissioned by Soundstreams Canada with financial assistance from the Canada Council for the Arts.

Linda Catlin Smith

Knotted Silk (1999)*

Talea Ensemble

Nikolaj Korndorf

Music for Owen Underhill and

his Magnificent Eight (1997)*

Talea Ensemble

Commissioned by Vancouver New Music with assistance from the Canada Council for the Arts.

* United States premiere

Concert duration approximately one hour and thirty minutes

Yarn/Wire

Russell Greenberg, percussion

Ian Antonio, percussion

Ning Yu, piano

Laura Barger, piano

Talea Ensemble

Lorraine Vaillancourt, conductor

Barry J. Crawford, flute

Arthur Sato, oboe

Rane Moore, clarinet

Marianne Gythfeldt, clarinet

Adrian Morejon, bassoon

Jenny Ney, horn

Sam Jones, trumpet

Kevin Fairbairn, trombone

Alex Lipowski, percussion

Matthew Gold, percussion

Nuiko Wadden, harp

Stephen Gosling, piano

Emilie-Anne Gendron, violin

Leah Asher, violin

Hannah Levinson, viola

Chris Gross, cello

Evan Runyon, double bass

David Adamcyk, electronics

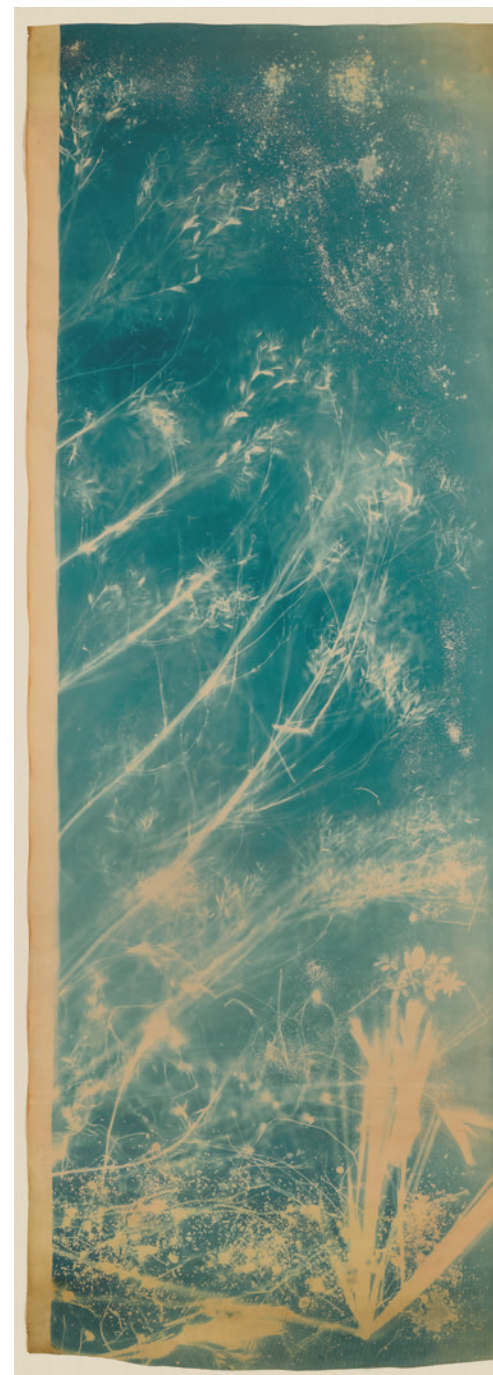
Sam Torres, electronics

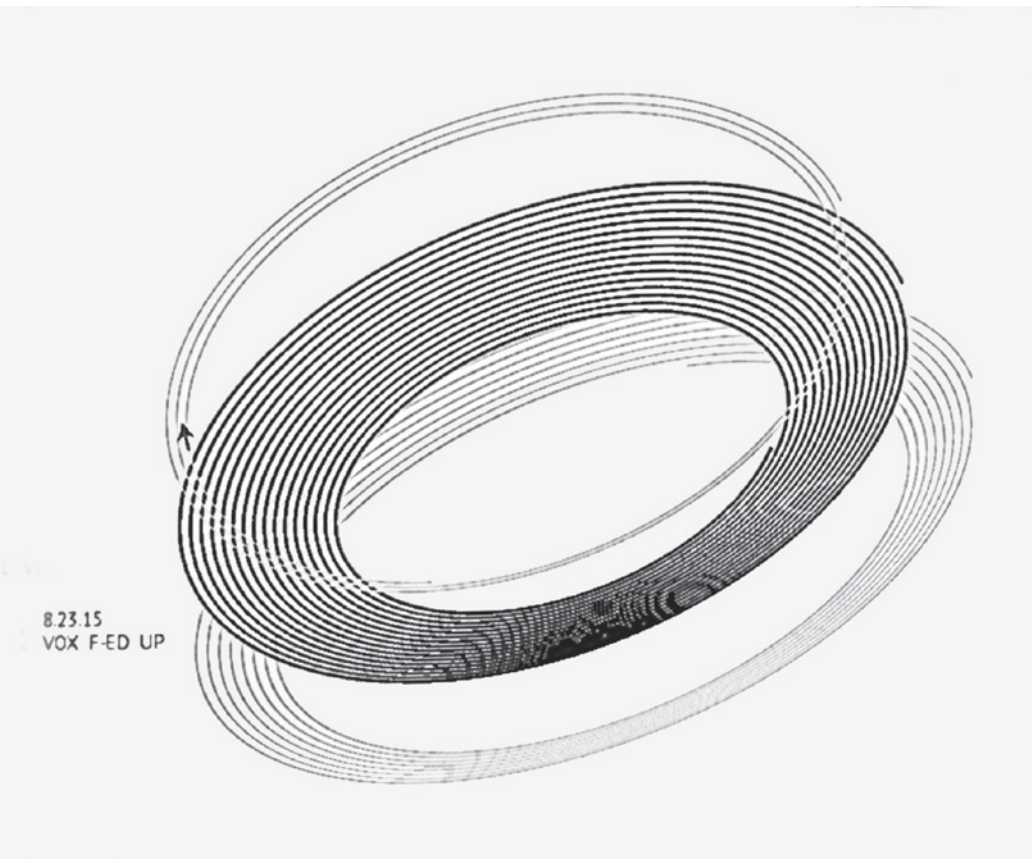
Claude Vivier

Pulau Dewata (1977)

A stay in Bali in 1976, marked a turning point in Claude Vivier's career. Most of the subsequent works were to show the influence of the atmosphere of this Pacific island, whose inhabitants call it the Island of the Gods, or *Pulau Dewata*. This is the title given by Vivier to a work specifically dedicated to the people of Bali. The composer describes it as follows: "This piece is a succession of nine melodies of 1, 2, 3, 4, 5, 6, 7, 8, and 9 sounds. These modes may be directly reminiscent of Bali, but what I wanted to write was a piece imbued with the spirit of Bali: its dances, its rhythms and, above all, an explosion of life, simple and candid. The ending is the traditional signature of many Balinese pieces, a loving homage to this marvelous people from whom I learned so much." The score of *Pulau Dewata* is dedicated to the McGill Percussion Ensemble. It does not specify instrumentation, permitting any combination of instruments that suits the scoring.

Robert Rauschenberg, *Cyanotype*, 1953–4. Private collection





Marina Rosenfeld, *VOX F-ED UP*, 2015. Courtesy the artist

Michael Oesterle

Carrousel (2012)

Carrousel is a quartet for keyboards: glockenspiel, vibraphone, marimba, and piano. I think of this instrumentation as a way of ‘preparing’ the piano part—not with bolts and rubber bits, but with three mallet instruments with different colors, ranges, and sounds, surrounding the piano. My intention is that each keyboard create iterations of the piano’s momentum with reflective sparks that bounce from one instrument to the other to create something like the blur of double vision. The piece has open-ended references to spiral motion in time, nature, and sound. It suggests that, as we pivot around the sun, all bodies acquire a natural rhythm or pulse, tuned to the return of sunshine and darkness, captives of a solar carrousel. *Carrousel* was commissioned by Soundstreams Canada with financial assistance from the Canada Council for the Arts.

Linda Catlin Smith

Knotted Silk (1999)

Knotted Silk, for mixed small ensemble, was composed for Arraymusic for their collaboration with Dancemakers called *Chemin de Ronde*. The melody is shared by all of the instruments creating a line of continuously changing color. The instruments also combine in irregularly spaced chords (or knots).



Peter Campus, *Untitled*, 1988–90. Silverprint photograph.
Courtesy the artist and Cristin Tierney Gallery, New York

Denys Bouliane

Rythmes et échos des rivages anticostiens (2009)

Who has not dreamed of their own island, a place where anything is possible? I have undertaken a major project in recent years concerning the island of Anticosti—one of the most fascinating in North America, the setting of legends, myths, and mysteries. Moreover, Anticosti is the cradle of humanity for the Iroquois and many north-eastern First Nations people. . . . More and more, I think about its culture and history—its language, customs, and music—and I am planning a series of compositions (from instrumental music to opera) to bring these traditions to the stage.

Jacques Cartier was the first European to write about Anticosti, during his explorations of 1534. He was also the first to come into contact with the Iroquois nations who shared with him the mysteries of Anticosti. Is it possible today to create music born of that sixteenth-century encounter between America and Europe, and envision its milestones along the way? In studying the music of the First Nations people, I have discovered some possible routes. For the Iroquois, music is tightly integrated in social life, with diverse functions ranging from lullabies to songs for the dead, from rites of passage, war, and peace to healing rituals. But a single song can also constitute the unique identifier of every

human. In terms of rhythm, the concepts of speech rhythm and bodily rhythm are particularly interesting. Simple binary oppositions (loud/soft, high/low) and repetitions transforming the rhythms of rattles or bells are ways to create tension and suspense. In terms of monophonic song, throat singing (as opposed to the head or chest voice of European classical tradition) produces a poignant and vibrant timbre which I have attempted to transpose to instruments. But one could just as easily trace the reverberations between the rhythm of European court dances and *Rythmes et échos des rivages anticostiens*, which is for me a preliminary and modest attempt in the reconstruction of the music of my imagined ancestors, those whom the artist alone is able to choose.

Nikolaj Korndorf

*Music for Owen Underhill and his
Magnificent Eight* (1997)

When I met Owen Underhill . . . I was struck by his broad musical interests and versatile activities as a composer, conductor, and professor. . . . Wishing to emphasize the breadth of his activities, the conductor performs on instruments as well as leading the ensemble. Sometimes he combines conducting and playing the instruments simultaneously. . . . I would like to point out that this piece is not humorous and is not 'cowboy' or 'western' as some might assume from the title. It is a serious work, not entertainment, and the reference to 'The Magnificent Seven' should be seen as a coincidence (though this was done deliberately).

For information on the composers featured in
TIME:SPANS 2019, please see the following websites.

Mark Barden

mark-barden.com/en/home/

Dániel Péter Biró

danielpeterbiro.ca

Olivia Block

oliviablock.net

Denys Bouliane

musiccentre.ca/node/37152/showcase

Raven Chacon

spiderwebsinthesky.com

Chaya Czernowin

chayaczernowin.com

Deerhoof

deerhoof.net

Marino Formenti

colbertartists.com/artists/marino-formenti/

Sarah Hennies

sarah-hennies.com

Clara Iannotta

claraianotta.com

Mirela Ivičević

cargocollective.com/mirelaivicevic/About

Nikolai Korndorf

musiccentre.ca/node/37566/biography

Christina Kubisch

christinakubisch.de/en/home

Klaus Lang

klang.mur.at

Okkyung Lee

www.okkyunglee.info

Philippe Leroux

lerouxcomposition.com/en/

Simon Löffler

simonloeffler.dk

Julien Malaussena

soundcloud.com/julien-malaussena

Michael Oesterle

michaeloesterle.com

Enno Poppe

ricordi.com/en-US/Composers/P/Poppe-Enno.aspx

Stefan Prins

stefanprins.be/eng/index.html

Matana Roberts

matanaroberts.com

Marina Rosenfeld

marinarosenfeld.com

Linda Catlin Smith

catlinsmith.com

Ana Sokolović

anasokolovic.com

Steven Takasugi

steventakasugi.com

Oliver Thurley

soundcloud.com/oliver-thurley

Peter Tscherkassky

imdb.com/name/nm0874787/

Claude Vivier

musiccentre.ca/node/37312/biography

TIME:SPANS 2019 is presented by
The Earle Brown Music Foundation Charitable Trust
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Design: Russell Hassell

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Robert F. Wagner, Jr. Park at 16 Battery Place,
New York, NY 10280

Mary Flagler Cary Hall, DiMenna Center for Classical
Music, 450 W 37th St, New York, NY 10018

Goethe-Institut New York Library at 30 Irving Place,
New York, NY 10003

Individual tickets: \$20 / \$10 (student discount)
eventbrite.com/o/the-timespans-festival-is-run-by-the-
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Festival pass: \$70
eventbrite.com/e/timespans-festival-2019-festival-
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timespans.org

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