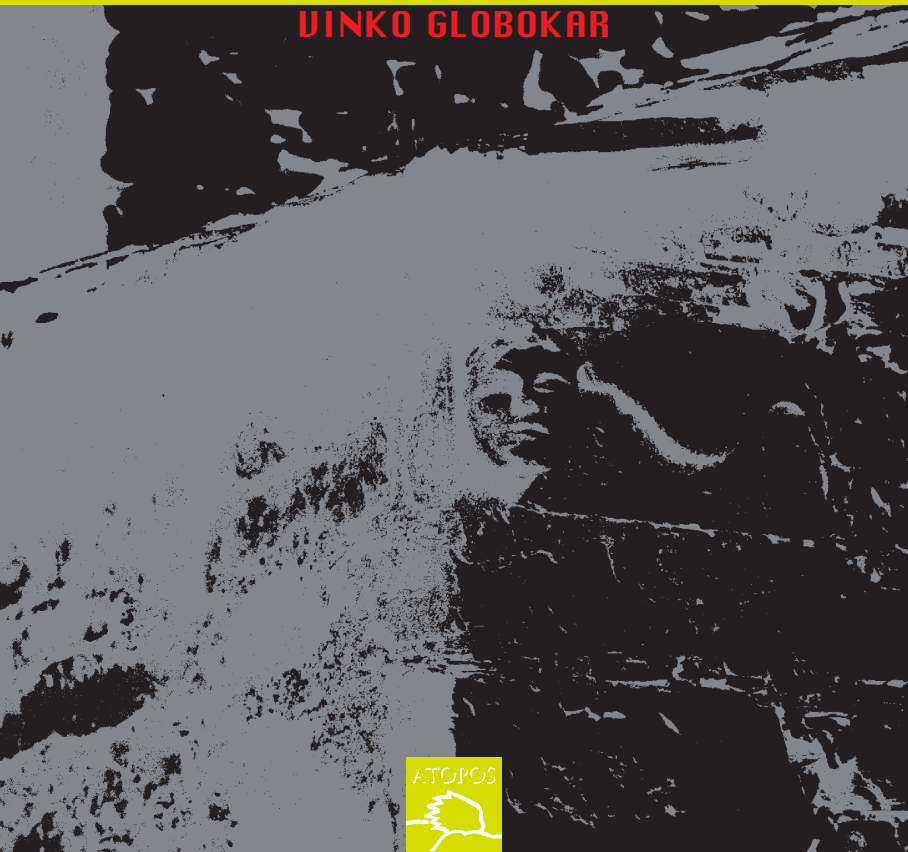


LA TROMBA E' MOBILE

VINKO GLOBOKAR



ATOPOS



La Tromba è mobile

La Tromba è mobile (1980)

This work is dedicated to harmony and to groups of wind instruments. The music is simple, easy to play and based, among others, on citations of dance rhythms (paso doble, tango, bolero, waltz). One can even find references to Giuseppe Verdi's "La Donna e' Mobile" and to a funeral march. The musicians are asked to move in space in order to form various geometric figures. This is intended to provoke alterations in the perception of the same sound material by the listener. One can perform "La Tromba e' Mobile" in a sports stadium, a public square or on a stage with 24 persons (not many fewer in any case) or with 1000 - why not? In order to synchronize the activities of all of these people in action, I use acoustic signals from everyday life: fire engine sirens, car horns, police megaphones, church bells, whistles, etc. Let's imagine that, during the 20 minute performance, harmony symbolizes our society. What then do these acoustic signals signify?

Dédoublemet for clarinet and two timpani (1975)

This work is one of a series of compositions intended to explore the relationship between body and instrument. In this case, the work deals with the superimposition of three different activities: 1) the musician performs increasingly complex sounds on his/her instrument; 2) controlling the head tension of the timpani with the foot pedal, the musician modulates the sound of the clarinet; 3) altering the clarinet bell's position with regard to the timpani heads, the musician determines the amount of modulation. This superimposition of activities, all controlled by the same performer, is intended to liberate a physical energy. Likewise this is the reason for which the form is monolithic, without contrast and unidirectional.

Improvvisazione libera and encore

Do not discuss
Do not repeat
Do not plan
Do not influence

Freely select instruments, objects, tools, sound sources...
Play, communicate or not for an indefinite period of time.

Jean-Pierre Drouet (percussionist) and Vinko Globokar (trombonist) took part from 1969 to 1982 in the improvisation group New Phonic Art. During the next 20 years, they improvised together on only two more occasions. This is the result.

Vinko Globokar

Composer and trombonist

Vinko Globokar was born in 1934 in Anderny, France. From age 12 to 21, he lived in Ljubljana (Slovenia) where he made his debut as a jazz musician. Subsequently he studied trombone with André Lafosse at the National Conservatory in Paris receiving First Prize both in trombone and chamber music. He studied composition and conducting with René Leibowitz, counterpoint with André Hodeir and continued his studies with Luciano Berio. Globokar has premiered a large number of trombone works composed by, among others, Luciano Berio, Mauricio Kagel, Karlheinz Stockhausen, René Leibowitz, Louis Andriessen, Jürg Wyttenbach, and Toru Takemitsu.

He has composed approximately 100 works for solo instruments, chamber groups, orchestra, chorus and music theater. These are published by C. F. Peters and Ricordi. He has conducted his compositions with the orchestras of the West German Radio, Radio France, Radio Helsinki, Radio Ljubljana, and with the Philharmonic Orchestras of Warsaw, Jerusalem, etc.

In 1969 he, along with C. Alsina, J.P. Drouet e Michel Portal, founded the free improvisation group New Phonic Art. From 1967 through 1976 he was professor of trombone at the Cologne Musikhochschule and from 1973 to 1979 he was in charge of the department of instrumental and vocal research at IRCAM (Paris). From 1986 to 2000 he taught at the Scuola di Musica di Fiesole (Florence) and conducted the contemporary repertoire of the Orchestra Giovanile Italiana.

Pfau Verlag (Sarbrücken) has published his books "Laboratorium" (Texte zur Musik 1967-1997) and "Individuum-Collectivum" dealing with individual and collective composition. Presently Vinko Globokar lives in Berlin.

One could say that, as a composer, Vinko Globokar emerged unexpectedly and from nothing. His early work "Voie", which the thirty two year old trombonist wrote in 1966, already has the qualities of a masterwork. The diverse connotations resonating together in the the French word "Voie" have remained, to this day, characteristic of Globokar's compositions. Way, track, trail: he has always pioneered a way that runs far distant from the beaten path. Voice: by blending a variety of ways of using spoken voice and sung voice in an extremely original way, he has demonstrated that music is a language. Finally, the sound of the scream of terror is, along with other poetic qualities, the basis of most of his compositions. The complete instrumental and stylistic mastery which Globokar possesses has made him distrustful of any and all conventions. His inimitable contribution to contemporary music consists above all in the imaginative use of classical musical instruments and of non musical objects. From his earliest years in Paris, Globokar understood that collective interpretation represents an extremely complex exercise in social and spiritual communication. This is another central point of his inspiration.

All of this, of course, is not produced in the isolated universe of a glass menagerie. Globokar's music absorbs the world in order to transform it. His watchword is function and this applies both to the means and to the end. Beyond all of the sensual experience, the fundamental themes such as power, emigration and resistance must all possess this quality which, at one point, was ascribed to illuministic philosophy. To make this exercise succeed, one must remove one's ego. Only someone who really has something to say can succeed in this. The greatness of Globokar's work is owed precisely to this lack of vanity, babble and empty words.

Werner Klüppelhotz

Michael Riessler

Clarinetist, saxophonist and composer

Style does not necessarily mean fitting within a genre. It is, rather, a question of the individual's formative powers. Michael Riessler, clarinetist, saxophonist and composer opens both ear and vision to all varieties of artistic expression. He is a musician who is capable of uniting spontaneity and contemporary composition, language/image and sound, music and dance. It is, in fact, this multiplicity of interests which has, over the past 30 years, shaped an artistic personality in search of comparison with equals. He has collaborated with composers of the level of Mauricio Kagel, Vinko Globokar, John Cage, Steve Reich, Helmut Lachenmann, with ensembles such as the Arditti Quartet, the Ensemble Modern and with jazz/rock musicians such as David Byrne, Michael Portal, Carla Bley or Terry Bozzio. Riessler has worked with a great number of artists composing for musical groups of the widest variety.

Michael Riessler was born in Ulm in 1957. His youthful fascination with music culminated with his diploma in clarinet from the Musikhochschulen of Cologne and Hannover (Prof. H. Deinzer). His first professional experiences occurred in 1978 with the Paris based Ensemble Musique Vivante thanks to which he owes his acquaintance with musicians such as Vinko Globokar, Diego Masson, Michel Portal and Jean-Pierre Drouet. His career continued with several chamber music concerts along side Siegfried Palm and Aloys Kontarsky (1982) and with numerous performances with various improvisational groups. In 1988 he toured central and western Africa along with the Kölner Saxophon Mafia for the Goethe-Institut. Thanks to the guitarist Claude Barthélémy he entered into contact with the Orchestre National de Jazz with which he collaborated from 1989 to 1991 both as performer and composer. In 1990 he undertook a solo tour of the Soviet Union with compositions by Karlheinz Stockhausen. Two years later he founded the group *Le bucher des Silences* (with Michel Godard, Gerard Siracusa, JL Matinier and others) as well as a trio together with Valentin Clastrier and Carlo Rizzo.

In 1992 Riessler composed "Héloïse" for the Donaueschinger Musiktage. The album of this work obtained the German Record Critics' Prize for best disc. In the same year he won the SWF Jazz Award. In 1993, for the "Momentum Mobile" project, he brought the barrel-organ performer, Pierre Charial, together with jazz musicians Howard Levy, Renaud Garcia-Fons, Robby Ameen, a string quartet and a brass quintet (Ensemble 13). In 1997 he composed "Honig und Asche" (musical settings of writings from Raymond Queneau to Oscar Pastior) for the Berlin Biennial. In 1998 he wrote the music for the ballet "Comédie" by Odile Duboc (performed at the Theatre du Châtelet, Paris). Following in 1999, he realized "Looseshoes" (text by Raymond Federman) for the Munich Biennial in collaboration with R. Federman, M. Portal, M. Stockhausen, M. Svoboda and others.

Two years later, he conceived "EMAIL", a multimedia project about illusion, for the cultural series "Duisburger Akzente". The year 2001 also saw the first performance of "Aponivi" with Terry Bozzio and the Windkraft Tirol wind orchestra during the Klangspuren Schwarz (Austria) festival.

At the same time, from the beginning of the '90's, Riessler composed and realized music for radio dramas and films. These include, among others, "Der Herr der Ringe" (together with Peter Zwetkoff) 1990, "Champs magnétiques" 1996, "Der Zauberberg" 2000, "Pinocchio's Abenteuer" 2001, "Steppenwolf" 2002, (HörKules prize 2004), "Krupp oder..." 2002, "Madame Bovary" 2004. Also from the same period are the following radio dramas commissioned by the Akustische Kunst

studio of WDR Radio: "Ji-Virus" (1995), "Chansons" (1997), "Fever" (1998), "Zwei Tische" (2000), "Berenice Tableau" (2003), "Aponivi" (Deutschlandradio, 2003). Riessler also wrote the film score for the silent film "Unheimliche Geschichten" (for the French-German radio ARTE) and "Heimat 3" by Edgar Reitz (2004). In 2000 he received the Schneider Schott prize and released (through the record company ACT) the albums "Orange" (ACT 9274-2) and "Bach in 1 Hour" (EMI Classics 2000). The latter work witnessed his approach, along with clarinetist Sabine Meyer and the Trio di Clarone, to the works of Bach albeit through original arrangements and compositions. In 2003, along with the Trio di Clarone and Pierre Charial, he undertook a musical trip of Paris of the '20's: "Paris Mécanique". In the same year the CD "Ahi vita" (with the vocal ensemble SingerPur and Vincent Courtois) was issued.

The premiere of "le concert truque" - realized with the contemporary ensemble United Instruments of Lucilin and with the illusionist Abdul Alafrez - will take place in the spring of 2005 at the Neue Philharmonie in Luxembourg.

Jean-Pierre Drouet

Percussionist and composer

Percussionist and composer, Drouet has developed his musical research in several directions: performance of contemporary works (L. Berio, K. Stockhausen, I. Xenakis, P. Boulez, J. Cage, etc.), study of non-European music (the Iranian zarb, the Indian tabla) and improvisation as soloist or with other musicians (F. Frith, V. Globokar, L. Sclavis, H. Texier, etc.).

He has created compositions for theater (J.M. Serreau, J. L. Barrault, C. Regy), for dance (Theatre du Silence, V. Farber, Galotta, S. Aubin), for the concert hall (ATEM, Musica, Accroche-note, Percussions de Strasbourg, Orchestre de Paris, Ensemble Aeph, etc.) and for opera (Opera de Bordeaux, Ars Nova).

His experience with musical theater, which he discovered through numerous collaborations with M. Kagel and G. Aperghis (founding of the trio, Le Cercle), brought him in contact with the musical machines of C. Grahem, the bareback horsemen of the equestrian Theatre Zingaro and with the worlds beyond classification of the choreographer and director F. Vernet.

Translation from the italian: Richard Trythall





ATP 007

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VINKO GLOBOKAR

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| 1 | U. Globokar | La Tromba è mobile*
<i>ensemble d'étudiants</i>
directeur: Vinko Globokar | 1980 | 18:30 |
| 2 | U. Globokar | Dédoublement*
<i>pour un clarinettiste avec deux timbales</i>
clarinettiste: Michael Riessler | 1975 | 09:16 |
| 3 | U. Globokar
J. P. Drouet | Improvvisazione libera
tromboniste: Vinko Globokar
percussioniste: J. P. Drouet | | 25:19 |
| 4 | U. Globokar
J. P. Drouet | Encore
tromboniste: Vinko Globokar
percussioniste: J. P. Drouet | | 06:17 |

world premiere recording

total time 59:25

* C.F. Peters editor

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