

Cercles de Feu is a composition written especially for János Négyesy, to whom it is dedicated. It is the first chapter of the Four Seasons / Four Elements project which will be presented in a fully staged version when all four pieces are completed.

Cercles de Feu is inspired by *The Psychoanalysis of Fire*, a book by French philosopher Gaston Bachelard. It refers in particular to four “complexes” coined by the

writer. It is written for violin (acoustic and electric), the Sphere, a sculpture by Fred Thieme that is also used as a sound object performed by János Négyesy, live sound processing and triggering of recorded sounds, and video. The latter uses in particular eight computer paintings by János Négyesy, chosen to be a match and an inspiration for each of the eight movements. Premier cercle (acoustic violin): brûlure, incendie, destruction (burn, building/forest fire, destruction). Deuxième cercle (acoustic violin): le Complexe de Novalis (1772-1801, early German romantic poet and theoretician). Impulsion towards fire caused by rubbing, the need of a common heat; consciousness of the intimate heat, reciprocal fusion, communion from inside. Troisième cercle (sphere): Atehgah, the place of fire, the temple in Azerbaijan where Zoroastrians held fire rituals. Quatrième cercle (electric violin): le Complexe de Hoffmann (1776-1882, romantic writer). Poetic excitement induced by liquor, flambeed punch, firewater - taste of “eating the fire”, interference between craziness, intoxication and reason, enjoyment Cinquième cercle (sphere): Vivacité, passion désir Sixième cercle (violin): le Complexe de Prométhée (after Prometheus, a Titan that gave the knowledge of fire to humankind in Greek mythology). The force that drives us to reach up to and beyond the knowledge of our fathers and our mentors into new realms. Septième cercle (sphere): Étincelle, arc électrique, foudre (spark, electric arc, lightning bolt) Huitième cercle (violin): le Complexe d'Empédocle (after Empedocles, c. 490–430 BC, Greek pre-socratic philosopher). The fusion between love, death and fire, resulting from the fascination, the temptation to throw oneself in fire to fuse into nature and disappear without trace.

Cercles de Feu has been made possible with the invaluable assistance of Trevor Henthorn, to whom I am very grateful.

Music: Nicolas Vérin

Max-MSP programming: Nicolas Vérin, with help from Jean-Marc Sullon (Centre Henri Pousseur, Bruxelles) and Ben Pievsner.

Video: conception by Nicolas Vérin, realized by Trevor Henthorn with the help of David Espiritu and Edward Nieto.

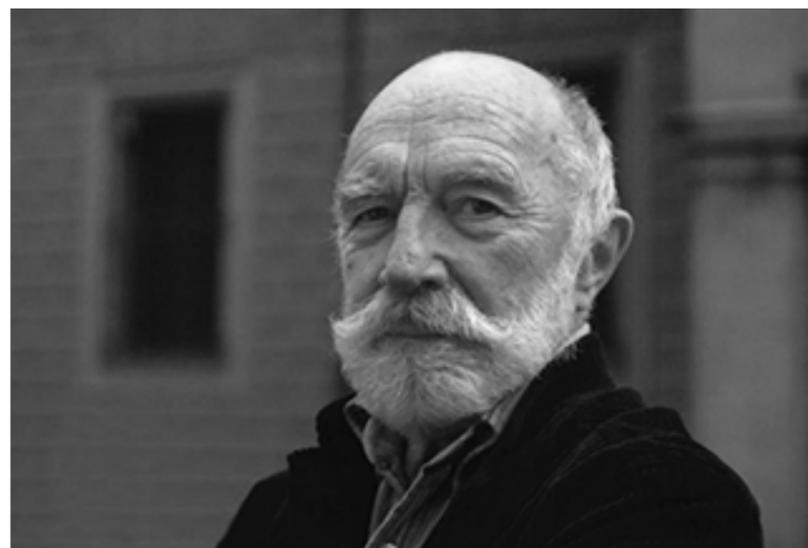
Staging and lighting counsel: Tom Dugdale

Event Manager: Antonio Estrada



János Négyesy and Nicolas Vérin

*This concert is dedicated to the memory of
Bernard Parmegiani,
who passed away last month.*



BERNARD PARMEGIANI
(1927- 2013)



C O N T A C T U S

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THE
four seasons project

CHAPTER ONE

WITH JÁNOS NÉGYESY - VIOLIN
SATURDAY, DECEMBER 7TH, 2013 - 8PM | CPMC THEATER

Violostries (1962)

Bernard Parmegiani (1927- 2013)

Solo violin piece 1 (1981)

Nicolas Vérin (1958 -)

... de la terre (2001)

Kaija Saariaho (1952 -)

*intermission****Cercles de Feu*** – World Première

Nicolas Vérin

JÁNOS NÉGYESY

János Négyesy was born in Budapest, Hungary and studied at the Franz Liszt Academy of Music and later at Detmold in Germany. He left Hungary in 1965 and from 1970-74 was concertmaster of the Berlin Radio Orchestra. He lived and worked in Paris, Vienna and New York before joining the UCSD faculty in 1979. Long an advocate of new music, Mr. Négyesy has appeared at major festivals throughout the world and premiered hundreds of new works written specially for him. He also gives master classes worldwide. In addition to performing, recording and teaching he has written a definitive study of contemporary violin techniques. Recently he has been receiving acclaim for his expertise as master of the Mathews' electronic violin. In addition to his interest in new music, he is an exponent of the standard violin repertoire as well. János Négyesy is also a very inventive and masterful visual artist, in particular with a prolific production of computer paintings which have been presented in several galleries and can be seen on the internet.

*Kaija Saariaho and János Négyesy***NICOLAS VÉRIN**

Captivated by musical gesture and the life of sounds, Nicolas Vérin explores in a singular manner a fascination for time and its complexity. His many influences, from jazz to electronics, from American to French music, give him an unusual style, apart from the main trends of French contemporary music, combining energy and subtleness. While rooted in electroacoustic music and its approach based on composing with sounds rather than notes, he also wrote many instrumental pieces and specialized particularly in music mixing live performers and electronics, whether fixed sound or live processing. At the basis of his work are the musical gesture and the life of sound and its morphology. Nicolas Vérin has studied in Paris Conservatory with Pierre Schaeffer and Guy Reibel and at UCSD with Jean-Charles François and Roger Reynolds, where he got a Phd in 1986. He received commissions from the French Ministry of Culture, Radio-France, INA-GRM, and several festivals. He was composer in residence in the Midi-Pyrénées region and was awarded twice the grant Villa Médicis hors les murs. He came to UC San Diego this quarter thanks to a Fulbright Grant to work on the composition premiered tonight. Vérin's music, published by Editions Jobert and Dhalmann has been performed and broadcasted worldwide. Several of his pieces are available on CD, in particular: 4 pieces for soloist and tape (INA-GRM - iTunes, Virgin), *Chassé-croisés* (NVCD 0301 available on cdbaby) and *In Vino Musica*, GMEA MP01 - reissued on OKCD (on cdbaby).

Website: <http://www.nicolasverin.com>. Blog: <http://nicolasverin.over-blog.com>.

Violostries (1964) is the first major piece of the French master of acousmatic music, and is in three movements : Pulsion-Miroir, Jeu de Cellules and Végétal. It was performed by János Négyesy for the choreography of Marius Zirra with the San Diego Ballet in the 80s. Raised between two pianos, Bernard Parmegiani grew up listening to the daily scales of his mother and virtuosic repertoire of his step-father. In terms of sound, he learned various techniques through cinema, radio, television at the Centre d'études radiophoniques and refined his ear through his work as a sound engineer. At the same time, he studied mime with J. Lecoq, leading to a strong sensitivity to gesture and the plasticity of space. In 1959, Parmegiani joined the Groupe de Recherches Musicales (GRM) in Paris. His first work in this genre, *Violostries*, later became one of the most important choreographies created by the Théâtre Contemporain d'Amiens, directed by Jacques-Albert Cartier. After assuming the management of the music image sector of the GRM, Parmegiani came into contact with many film makers, and composed music for a number of short and feature-length films. He has composed over fifty works, mostly of acousmatic music, for which he is considered one of the masters.

Solo Violin Piece I was composed in 1981 and constitutes the first instrumental piece of the composer. The pitch space is organized around a scale in frozen notes of nine sounds, according to a particular trajectory that governs the whole form of the piece: presentation of the central motif, followed by the discovery of the complete 9 sounds scale. Many elements are organised along this shape: dynamics, complexity level, tessitura, color, pitch/noise opposition. Thanks to the collaboration of János Négyesy, that I thank warmly, I was able to use in this piece several new techniques such as a particular bowing that allows to obtain three-note chords, on one single string. Premiered in October 1981 at UCSD by János Négyesy, to whom it is dedicated, it can be heard on the CD *Dedications to János Négyesy* on Neuma records (www.neumarecords.com).

...de la terre for solo violin and live-electronics is composed as the third part of the ballet *Maa*. The total ballet consists of seven parts for seven different scorings, but *...de la terre* can be considered as the core and basis of the ballet's musical material. The idea of an intense and emotional monologue is at the heart of every part.

Kaija Saariaho started her studies at the Sibelius-Academy in Helsinki, with Paavo Heininen, and later took lessons from Brian Ferneyhough and Klaus Huber in Freiburg. From 1982 on she works at the Paris IRCAM and is performing research on the acoustics of instruments using computers. Her interest is attracted in finding hierarchical organization-models for timbre and composition and their interaction. Studies on the acoustic properties of the violoncello led her to organize music according to the dissonance-factor of the timbre, from pure 'consonance' tones as in flageolets to very brutal 'dissonant' scratching using excessive pressure on the bow.