The Atelier presents: (s)he who was never there, a sonic essay
Tuesday, May 8 at 8pm
Conrad Prebys Concert Hall

Alice Teyssier
Michael Weyandt
Bradley Scott Rosen

including words and works by:

Iannis Xenakis
Luigi Nono
Susan Sontag
Bradley Scott Rosen
Gilles Deleuze
Sofia Gubaidulina
Hildegard von Bingen
Michel Foucault

and too many others...

In my qualification defense last spring, Steve Schick astutely and accurately called me nostalgic. I have always felt drawn to the linear nature of history and musical development and spend a lot of my time as a performer living within epochs and sound worlds past... Never comfortable with being told “how things go” (musically or otherwise), I am particularly drawn to music that is not (yet) well-known, music in which I can feel like a creator, whether it be brand new or several centuries old. I am also drawn to the lyrical beauty of tone and sheer sonic intensity and intimacy that the human voice is distinctively capable of: these characteristics, it seems to me, are timeless.

The importance of lyrical, supported singing in contemporary music has been a point of agreement with Michael Weyandt for many years. Since performing Olga Neuwirth’s opera ‘Lost Highway’ together in 2007, we have talked about collaborative projects and how we might be able to weave theatre practices (a great interest and specialty of Mike’s) into relevant concert material. When I started working with Brad at UCSD, it seemed logical that the three of us could co-create

The premise of The Atelier’s work revolves around two human bodies - one female, one male - and their voices, and ideas of collaging materials from disparate sources to create a particular experience. This event, neither pure theatre, pure opera, pure concert, pure reading, inviting the interpreters (who are also creators) and listeners/viewers to engage with the event on a visceral, sensual and intellectual level.

What excites me the most about this project is the continual search - for materials, for new ways of “playing” and practicing as an ensemble, and for increasingly compelling ways of engaging our audience with the ideological attitude of the project. There is a fine line between what might be coherent, inviting and inspiring and what is prescriptive, patronizing or overly simplistic; as a non-composer, I find treading this line a rewarding and creative challenge! This project is still in its infancy, and I would be so thrilled to get feedback from you all. Please don’t hesitate to get in touch! (teyssier.alice@gmail.com)

The deeds of the gods take many forms.
And gods often perform deeds even beyond our hopes.
Our wishes might not be granted but the gods will find ways
of achieving what we never thought achievable.
Such is the path of our story.