

Neue Vocalsolisten

December 8, 2016 – 7:00 p.m.
Conrad Prebys Music Center
Experimental Theater

Katharina Rosenberger (b. 1971)

Adrian Willaert (1490-1562)

Katharina Rosenberger

Vive Faville

Io amai sempre I + II

Inaugurazione dello spazio

Vive Faville

Recitativo 1

Recitativo 2

Cipriano de Rore (1515-1565)

Katharina Rosenberger

Cipriano de Rore

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Cipriano de Rore

Katharina Rosenberger

Cipriano de Rore

Katharina Rosenberger

O Sonno

La Caccia

Tutto'l dì piango, Lasso (fragments)

Recitativo 3b

Tutto'l dì piango

punti allontanarsi

Io canterai d'amor

tratti confluenti

Recitativo 4

Johanna Zimmer, soprano

Susanne Leitz-Lorey, soprano

Truike van der Poel, mezzosoprano

Martin Nagy, tenor

Guillermo Anzorena, baritone

Andreas Fischer, bass

Ludger Engels, director

Program Note

The Neue Vocalsolisten will perform *tempi agitati*, a 55-minute vocal performance, where the singers' movements and positioning in space are driven by the music's rhythms, textures and tempi. In close collaboration the composer Katharina Rosenberger and theatre opera director Ludger Engels have developed a performance strategy, which intends to merge vocal sounds, spatialization and body movement with the underlying narrative derived from Francesco Petrarca's (1304–1374) *Canzoniere* and fragments of his letter *Familiaris IV, I* that describes his arduous ascent to the Mount Ventoux.

Evoking the spirit of the great Renaissance masters *tempi agitati* pays tribute to the composers Adrian Willaert (1490-1562) and his pupil Cipriano de Rore (1516-1565). As their madrigals fuse with Rosenberger's score, rather, than a linearly unfolding concert performance, *tempi agitati* presents itself as a performance-laboratory; with each rendition given in a different architectural setting, new scenic concepts are developed to match the performers' movements throughout the space, sound and structure of the open form compositions.

Neue Vocalsolisten's performance will be held during the ensemble's residency at UC San Diego in early December, during which they will collaborate with Rosenberger and Engels to develop the materials further into an experimental video performance element that ultimately results into a sound and video installation.

Neue Vocalsolisten is comprised of researchers, discoverers, adventurers and idealists. Their partners are specialist ensembles and radio orchestras, opera houses and the free theater scene, electronic studios and countless organizers of contemporary music festivals and concert series around the world.

Neue Vocalsolisten established as an ensemble specializing in the interpretation of contemporary vocal music in 1984. Founded under the artistic management of Musik der Jahrhunderte, the vocal chamber ensemble has been artistically independent since 2000. Each of the seven concert and opera soloists, with a collective range reaching from coloratura soprano and countertenor to “basso profound,” shapes the work on chamber music and the cooperation with the composers and other interpreters through his or her distinguished artistic creativity.

According to the musical requirements, a pool of specialist singers complements the basic team. The ensemble’s chief interest lies in research: exploring new sounds, new vocal techniques and new forms of articulation, whereby great emphasis is placed on establishing a dialogue with composers. Each year, the ensemble premieres about 20 new works. Central to the group’s artistic concept are the areas of music theater and the interdisciplinary work with electronics, video, visual arts and literature, as well as the juxtaposition of contrasting elements found in ancient and contemporary music.

Director and musician **Ludger Engels** is internationally known for his opera and theater productions, as well as for several interdisciplinary projects, including Aachen Musicircus on Europas 1-5 (John Cage), the Albert Camus project Terror. Revolte. Glück (in collaboration with the Ludwig Forum für Internationale Kunst) and Tomorrow maybe, survival in dictatorships. For the KunstFestSpiele in Hannover, Engels created the sound installation Chorus with 400 singers, Stabat Songs Mater (Domenico Scarlatti and John Cage) and the music theater work Semele Walk, which was invited to open the Sydney Festival in Australia and the Tongyeong Music Festival in Korea in 2013. Ludger’s recent projects include Luigi Nono’s Intolleranza 1960, a collaboration with the art and performance festival NO NO!; Faustin and out / Urfaust (Jelinek and Goethe); Peter Grimes (Benjamin Britten); the first German staging of Brokeback Mountain (Charles Wuorinen); Salome (Richard Strauss); Wozzeck (Alban Berg), Tosca (Puccini); Mefistofele (Arigo Boito); and the 2016 world premiere of Katharina Rosenberger’s space and sound project tempi agigati with Neue Vocalsolisten in Stuttgart, Germany. His 2014 installation Re_Intolleranza opened at the Pinakothek der Moderne in Munich and is currently at the Reiss-Engelhorn-Museum in Mannheim, Germany, where it will remain through January 19, 2017.

Much of Swiss composer **Katharina Rosenberger's** work manifests in an interdisciplinary context and is bound to confront traditional performance practice in terms of how sound is produced, heard and seen. Her compositions, installations and interdisciplinary operas have been featured at festivals such as the KunstFest-Spielen Herrenhausen in Hannover, Klangwerkstatt in Berlin, Tage für Neue Musik in Zürich, Journées Contemporaines in Basel, Festival Archipel in Genève, reMusik in St. Petersburg, Felicja Blumental Festival in Tel Aviv, New Music Days in Shanghai, October Contemporary in Hong Kong and in many concert series throughout Europe and the United States. Katharina's music has been released on HatHut Records/hat[now]ART, Unit Records and Akenaton. Her first portrait CD TEXTUREN was awarded the prestigious Aaron Copland Recording Grant and was selected for the Preis der Deutschen Schallplattenkritik, Bestenliste in 2012. Katharina is an associate professor of composition at UC San Diego and holds a doctor of musical arts degree from Columbia University.

Adrian Willaert (1490-1562) was a Flemish composer of the Renaissance and founder of the Venetian School. He was one of the most representative members of the generation of northern composers who moved to Italy and transplanted the polyphonic Franco-Flemish School style there. His body of work comprised of more than 200 pieces of religious music. His polychoral settings were the first to become famous and widely imitated. [www.newworldencyclopedia.org]

South Netherlandish composer, active in Italy, **Cipriano de Rore** (1515/16-1565) was one of the most important composers of the middle decades of the 16th century. Although he lived to be only 49 years old, his music, particularly his Italian madrigals, underwent profound changes in style from his early to his late works. His innovations both in harmonic language and in texture created a dramatic style intensely expressive of the text and very important for later developments in the madrigal. [www.arts.ucdavis.edu]

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