

Collaboration with Jasper

Petra

Jasper

Session 1 - 24/04/2023

10:45-12:15 room 6.27

Recording on Vimeo: <https://vimeo.com/838546946?share=copy> **Password:** Jasper2023

Agenda:

1. Methodology / documentation agreement
2. Planning content of the next sessions (general)
3. Expectations (from the project and from the other person) and responsibilities we are willing to take (what, how, how much)
4. General goals for the project and the collaboration, eventual personal/artistic goals to cultivate during the collaboration
5. Let's start!
 - Sharing recording/artists/pieces/books/paintings/anything inspiring :)
 - Sharing general background/artistic influences
 - Compositive ideas
6. Playing/experiment with flute
7. Anything else we want to discuss

Brainstorming for future agendas:

Early:

Flute repertoire

Sharing references

Middle:

Late:

Material 1

MUSIC

Pointlessness/Music that is still searching/Absurdity/Stepping outside of the work/Going over the point of no return

Something I really enjoy in music or art is “pointlessness”. Or in different words, something that doesn’t know where it’s going yet. This often leads to a point of almost comical absurdity, and becomes a type of spectacle, making the music almost step out of itself. Often it’s so absurd even, that it becomes “tasteless”, and needs to step over a certain line after which there is no return. Some examples here:

Rihm Tutuguri:

(Actually Rihm in general, but this is a clear example. See:

[https://www.wiko-berlin.de/fileadmin/Jahrbuchberichte/1984/1984_85_Rihm Wolfgang Bachjahr Jahrbuchbericht.pdf](https://www.wiko-berlin.de/fileadmin/Jahrbuchberichte/1984/1984_85_Rihm_Wolfgang_Bachjahr_Jahrbuchbericht.pdf) musikalische freiheit, an essay he wrote which is quite similar to a lot of what i discuss)

<https://youtu.be/ybR-2k1661c?t=292> from around 5 minutes. Notice how the percussion keeeeps going without any clear destination. Then it slows down, and you think we’re going to some sort of big ritardando. But then it speeds up again, slows down, fragments. The orchestra is heard. But the percussion keeps going, and you have no idea WHERE it’s going.

This work in general feels like a “real” beast of some sort. It’s so aggressive, so full of impulse, primordial energy. After the first 10 minutes, you might think that the aggression is getting a bit annoying and it should change in some ways. But then after the 20 minute mark it has gone over the edge and the aggression doesn’t feel like an artificial thing anymore, and becomes “real” in some ways. You see the figure of the beast emerge and it steps outside of the work. Or at least, tries to. You almost see the shackles of the concert setting holding it back and it trying to break out in every way possible.

Debussy Jeux:

https://www.youtube.com/watch?v=_Q2Gd46qpAQ The best way I can describe this piece is a bird which never lands.

Varese Ameriques:

<https://www.youtube.com/watch?v=8zXaEwWFbnA> It keeps banging its own head against a wall, the crescendos are pointless and aren’t meant as “vehicles” to go to certain other sections. They are a product of not finding, not the creation of the composer.

Grisey:

https://youtu.be/06MnaNz_CgQ

<https://youtu.be/jQgLU0gjPtI>

Les espaces acoustiques is a work which sometimes stagnates, then gets an idea for its direction again, changes direction, changes direction, changes direction, ends up in a weird place, thinks again. Always turning in unexpected, yet natural ways. The quatre chants do

the same thing, but in a perhaps more subtle way, and even more free and with extreme beauty in its simplicity.

Beethoven:

too many examples. https://youtu.be/xuzRkGqJx_U?t=1807 The last movement is just repeating and repeating and repeating etc. going wayyy over the point of “tastefulness” and in doing so, completely transforms itself from a happy and triumphant finale to an almost disgusting feeling of insanity or psychosis.

Beethoven 9 is another example which I simply need to mention. The final movement especially, which is so often seen as a triumphant celebration of mankind, but for me is completely ironic. But the beauty is that it doesn't start out ironic at all, in fact it feels completely genuine, and maybe it even is. But as the variations go on and on, the absurdity and cynicism creep in, as if Beethoven himself was discovering that this utopia is not possible. The tempo changes quickly (a common trend in all of these works I mention here), the character as well. It needs to find a way out, but can't and thus knocks itself in all possible directions, drunk with conviction and uncertainty at the same time. The variation in D major https://youtu.be/LKX1klg_P1Q?t=3935 is as absurd as it gets, starting in the highest register. Then the soloists which are completely separated sometimes, with the most vibrato you can imagine. The entire thing is a pukefest, turning into a holy chorale, then a banale accel. reaching higher and higher points, the words are said so quickly that you can barely take them seriously, drunken singing, and then ends with the most ironic carnival music you can imagine. The entire thing is the perfect example of going over the threshold. All of the late Beethoven quartets and sonatas are also definitely in this category, completely free in form, turning into itself, exploding, never knowing where they go. My favorite music.

<https://youtu.be/gcei2nCYbNs> A piece (and especially this performance) which do all of the things I have said above, but in a completely different way. It remains distanced, doesn't knock itself into walls, it just, happens. The extreme serenity of the piece, never faltering, it is a characteristic of late Schubert which I absolutely love, never putting spice in there just because it has been calm for too long. Never do the normal thing.

some more examples:

<https://www.youtube.com/watch?v=K0FZKQuKlL8> the last section especially

<https://www.youtube.com/watch?v=aMrWgwWKzMQ> this as well as op.11, completely free

<https://youtu.be/VmDIZTAWjQ> A piece by my teacher actually. Absolutely adore his stuff, and I think this piece is a clear example as well of some stuff I talked about.

Stockhausen Stimmung and Inori:

<https://youtu.be/3hPkJW95jsw>

<https://youtu.be/RytjvycKMYI>

Something I really love about both of these works is that there is a big river and a ton of tiny little islands which you visit, only to go back to the main river, and look for new places to go. Never going to those island to "show" something, but just because you happened to find them.

Some music which i really enjoy

Yann Robin <https://youtu.be/onjNHJCq0Ww> here there is a huuuge buildup which has a clear sense of direction but 0 idea of the destination. When you're finally there, the thing explodes.

https://www.youtube.com/watch?v=u_NfnY9jt78

<https://youtu.be/dgZPmONg4Dg?t=450>

Raphael Cendo

<https://www.youtube.com/watch?v=cKTo06Qp8g0&t> the freedom in form is

here as well, and extremism in never going away from this super dense stuff. But I think Cendo still needs to write his masterpiece with this since it's a little "simple" in some ways now, a reflection on his ideas is necessary in the work itself.

Precise music:

Ligeti is a prime example of this, always full of color, every decision is an "aha" moment. Brilliant. Ravel as well, Prokofiev, Stravinsky and my teacher Martijn Padding can be put

here as well. There isn't anything wrong with this of course, but there is always the danger of it feeling "made". I don't think Bach ever falls in that trap, and Ligeti doesn't either. But it is something I think about a lot, where the works in the category I made above are works which stick and almost damage/add to you in some way, these works contain themselves in the piece. For me at least :) (still love Ligeti obviously).

<https://www.youtube.com/watch?v=2Mzq2yfvT-s&t=434s> master of miniatures with little feeling for large forms. The extremism here is exactly in its brevity.

https://youtu.be/S-bHHx_iIDE incredibly fun, creative, etc. Working with the tradition and making it wacky.

<https://www.youtube.com/watch?v=NvAUDn-0LnQ> same thing

Now the funny thing is that I would probably fit into this category more a lot of the time, but these links aren't about my style, just about the things I like I guess. (which is often my style as well)

NON WESTERN MUSIC

<https://www.youtube.com/watch?v=h084lBhDNwE> There is no music where a single half scale upwards feels so incredibly large as this one. From around 5 minutes where the "oboes" enter, the melody keeps going up in a very long form, with incredibly unisono embellishments. And it just keeps going without compromise.

<https://youtu.be/gtsRI2irtvs> The Japanese gagaku music is another one of those things which completely changes your perspective on music when you hear it. There are soo many types as well, just look at this other example <https://youtu.be/qMez8EOHw34?t=229>

Ocora

Just in general, this label called ocora is great because it has a ton of music from all over the world, like this music <https://www.youtube.com/watch?v=C5bVICKF50U&t=109s> or gamelan, or music from the noh theatre, etc. etc.

Going back to something like xenakis after listening to these types of things feels a bit ridiculous sometimes.

NON MUSIC STUFF (KIND OF)

Bunraku theater <https://youtu.be/OoinxSAoxGQ>

the incredible puppet theater of Japan. An entire subject of its own. From the narrator, to the puppets, to the stories.

Noh theater <https://www.youtube.com/watch?v=F7KW11yFxok>

The incredible slowness of it, the music which is completely made out of independent parts (just like the gagaku in some ways). The stylisation and codification of EVERYTHING.

Kutiyattam <https://youtu.be/z7CTbXGC4VE>

Again, the codification of everything, from the eye movements, to the eyebrow position.

Everything has a meaning (in a literal way, they are actual words).

Wayang kulit - shadow theatre of indonesia is also a good example of this. You can keep going basically.

Some writers who I enjoy: **Louis Ferdinand Celine** (feels like the Mahler of writing in some ways, or Varèse, especially in structure). **Thomas Bernhard**, **Willem Frederik Hermans** (especially "nooit meer slapen" where the climax is really something else). Paul Celan (a poet but whatever)

And the last thing, which you might not expect: <https://youtu.be/P4gNB3Cfai4> I play super

smash bros melee on a high level :P

Don't know if it's relevant, but I really enjoy it and actually find it an incredibly beautiful thing as well, since most of it is a mental sport. Although it's difficult to explain to other people who have never played these types of things in tournaments and at a high level.

KoningBadaap

https://www.youtube.com/watch?v=IPBPHEBeFfM&ab_channel=BeyondtheSummit-Smash

Some contemporary ensemble music which made me feel like we were making a lot of music while playing it:

Seung-Won Oh - Aphonic Dialogue

It is a double concerto for voice and cello. I love that the sounds are probably perceived as "weird" in the beginning, but acquire dignity as we continue listening to them, only for the fact that they happen and because of the connections between them. It takes origin from a poem where ten different phrases are created by mixing the same group of words. Some make sense, some don't.

<https://soundcloud.com/user-861673334/aphonic-dialogue-double-concerto-for-cello-voice-and-chamber-orchestra>

Dai Fujikura - ICE

I was the alto flute - I love that instrument - and it was definitely a challenge to learn my part (demanding rhythms and techniques), but after the first rehearsal I was in love with that piece! Once more, it is a lot about sounds, and I think the atmosphere it creates is very intense. It is not easy to find structure in the piece, it looks more as a slow metamorphosis, that develops as a planned chaos.

https://www.youtube.com/watch?v=WMU6PrAI4DU&ab_channel=DaiFujikura

Varèse - Amériques - but you were there ;)

Varèse also composed a solo flute piece, Density 21.5. It is the density of platinum, since the piece was written in 1936 for the presentation of Georges Barrère's new model of flute, which was in platinum.

Varèse - Density 21.5

https://www.youtube.com/watch?v=dBzljtfiYZQ&ab_channel=ClassicalMusic

About precise music:

Ravel - Chansons Madécasses

https://www.youtube.com/watch?v=zgdJ60cfOC4&ab_channel=viool7

Padding - Canon 5:11 from One flute

https://www.youtube.com/watch?v=3nuF4Ib68wg&ab_channel=ThiesRoorda-Topic I need to play this on my exam in June, and its precision makes it a challenge.

Flute repertoire

Berio - Sequenza I

https://www.youtube.com/watch?v=LxglGN-ujjU&ab_channel=EnsembleInterContemporain-Topic

Karg-Elert - Sonata Appassionata in F# minor op. 140

<https://open.spotify.com/track/2HpDQL1YmFDS75SddVvUat?si=96d51e1054a34f4d>

Jolivet - 5 incantations

<https://open.spotify.com/track/0oyylJ518WBQpcOkBk71CP?si=e0291ac8a4354180> and following tracks

Session 2 -04/05/2023

14:00-15:30

6.23

Recording on Vimeo: <https://vimeo.com/838562363?share=copy> **Password:** Jasper2023

Agenda:

1. Showing shared material and explaining
2. Flute repertoire

Material 2

See "Material" → "20230510 - Petra - Berio Sequenza I"

My favourite flute and piano piece: **Frank Martin:** [Ballade for Flute and Piano](#): Clara Andrada de la Calle, Flute; Maria Ollikainen, Piano

<https://www.youtube.com/watch?v=pfs0cle2Qg> just a piece i thought of which i really like that is for flute. Not much to add :P

Session 3 - 11/05/2023

18:00-19:30

4.23

Agenda:

1. Composition ideas if any
2. Interview!
3. Feedback

Material 3

Session 4 17/05/2023

16:00-17:30

Agenda:

Material 4

Session 5 - 25/05/2023

14:00-15:30

Agenda:

Material 5

Session 6 - 01/06/2023

14:00-15:30

Agenda:

Material 6

Session 7 - 08/06/2023

14:00-15:30

Agenda:

Material 7

Session 8 - 15/06/2023

13:00-14:30

Agenda:

Material 8

Session 9 - 22/06/2023

14:00-15:30

Agenda:

Material 9

Session 10 - 29/06/2023

14:00-15:30

Agenda:

Material 10