

New vocal chamber music from Europe (12)

Christine Simolka
soprano

René Wohlhauser
baritone and piano

**A touring festival
with world premieres**

With kind support from the
swiss arts council

prohelvetia

Further information: www.renewohlhauser.com



Foto: Martin Spiess

Saturday,	18 Sept. 2021,	07:00 pm:	Berlin, Elias-Kuppelsaal, Göhrener Straße 11
Saturday,	25 Sept. 2021,	08:00 pm:	Paris, Le Temple de Port Royal, 18 Boulevard Arago
Saturday,	02 Oct. 2021,	07:00 pm :	Basel, Haus zur Musik, Schillerstraße 5
Thursday,	14 Oct. 2021,	06:00 pm:	Chisinau, Festival „The Days of New Music“
Thursday,	21 Oct. 2021,	06:00 pm:	Iasi, „Eduard Caudella“ Concert Hall, 29 Cuza Voda Street
Saturday,	23 Oct. 2021,	07:00 pm:	Brasov, Philharmonic, Sala Patria, Bd 15 Noiembrie No. 50
Sunday,	24 Oct. 2021,	07:00 pm:	Bucharest, Romanian Athenaeum - "George Enescu" Philharmonic, 1-3 Benjamin Franklin Street
Monday,	25 Oct. 2021,	07:00 pm:	Bucharest, National University of Music, Auditorium, Strada Stirbei Voda 33

From Bremen / Reigoldswil:
Klaus Huber (1924-2017)

From Basel:
René Wohlhauser (*1954)

From Bucharest:
Adrian Iorgulescu (*1951)

From Bucharest:
Uliu Vlad (*1945)

From Iasi:
Vlad Razvan Baci (*1986)

From Paris:
Henri Pauly-Laubry (*1962)

From Paris:
Jean-Claude Wolff (*1946)

From Bucharest/Oldenburger:
Violeta Dinescu (*1953)

Traumgesicht, for voice alone (1971), from: "... inwenig vollere Figur ..." for choir voices, loudspeakers, tape and large orchestra (1970/71), text from the St. John's Apocalypse VIII, 10, 11; IX, 1, 2; IX, 6

Licht ist eng, for soprano, speaking voice and piano (2021), on a poem by the composer, world premiere

Aus der Tiefe der Zeit, version for soprano and baritone (2019), on a poem by the composer, world premiere

Une Nuit toute passionnée, version for soprano and piano (2015), on texts by Simone de Beauvoir, world premiere

ReBruAla, for soprano, baritone, percussed piano, fixed media (six-part choir, piano), noise track and field recording (2017), on a poem by the composer

Ora de Canto / Gesangsstunde, for soprano, baritone and piano (2020)

I caught a Glimpse of Light, for soprano and piano (2020), on a poem by Marin Sorescu

Rorrim, for soprano and baritone (2020), on a poem by Arthur E. Avramiea

Duo Léa / Arkos, from the opera **La Nuit d'Arkos**, version for soprano, baritone, piano and maracas (2020), text by Serge Safran, world premiere

Approcher Venus, for soprano and piano (2021), text: Odile Lefranc, world premiere

Gäbe es keine Kirschblüten, for soprano and baritone (2021), text: tanka from the 9th century, world premiere

Table of contents:

Project description	2
Klaus Huber	
„Traumgesicht“	3
René Wohlhauser	
„Licht ist eng“	4
„Aus der Tiefe der Zeit“	5
„Une Nuit toute passionnée“	7
„ReBruAla“	9
Adrian Iorgulescu	
„Ora de Canto / Gesangsstunde“	10
Ulpia Vlad	
„I caught a Glimpse of Light“	10
Vlad Razvan Baci	
„Rorrim“	11
Henri Pauly-Laubry	
„Duo Léa / Arkos“, from the opera „La Nuit d’Arkos“	13
Jean-Claude Wolff	
„Approcher Venus“	15
Violeta Dinescu	
„Gäbe es keine Kirschblüten“	17
CDs and book	18
Performer’s biographies	19

Project description:**Duo Christine Simolka, soprano, and René Wohlhauser, piano and baritone**

The Simolka-Wohlhauser Duo is specialised in the interpretation of current contemporary vocal music, and tours Switzerland and major cities in Europe (e.g. Basel, Bern, Zurich, Stuttgart, Munich, Hamburg, Berlin, London, Paris, Vienna, Salzburg) yearly. Their fundamental objective is to promote performance of current vocal music in the contemporary genre, creating new impulses for further developments in this area.

The programs include diverse vocal works of various styles from the current contemporary literature: from music-theatrical comedy to more contemplative or more sophisticated works, from onomatopoeic experiments through settings of poems to word-play, offering a panoply of possible musical and linguistic styles. Staged performances, as well as improvisations, theatrics and electronics are also among the favorite highlights. A good portion of the program consists of world premieres of works written especially for the duo, emanating from intense collaboration with composers from various European countries (e.g. from Romania, Albania, Azerbaijan, Poland, Germany, France, England and Switzerland), and putting up a fascinating inventory of different tendencies in contemporary composition for discussion. With their enthusiastic performances of the program, the artists shine a novel light on modern musical creative work.

The concerts in Romania, at the invitation of the Romanian Composers Association, and the one in Paris, at the invitation of "Traces d’aujourd’hui", are supported by the Swiss cultural foundation Pro Helvetia.

Editing and translations, unless otherwise stated: René Wohlhauser

Klaus Huber (*1924-2017): **Traumgesicht** for voice alone (1971), from: "... inwenig voller Figur ..." for choir voices, loudspeakers, tape and large orchestra (1970/71), text from the St. John's Apocalypse VIII, 10, 11; IX, 1, 2; IX, 6

<p>Traumgesicht (Dream vision) Et cecidit de coelo stella magna, ardens tamquam facula, et cecidit in tertiam partem fluminum, et in fontes aquarum.</p> <p>Et nomen stellae dicitur: Absinthium... Et multi hominum mortui sunt de aquis quia amarae factae sunt.</p> <p>Et vidi stellam de coelo cecidisse in ter- ram, et aperuit puteum abyssi, et ascendit fu- mus putei, ... et obscuratus est sol, et aer de fumo pu- tei ...</p> <p>Et in diebus illis quaerent homines mor- tem, et non invenient eam, et desiderabunt mori, et fugiet mors ab eis.</p>	<p>And a great star fell from the sky that burned like a torch and fell on the third part of the rivers and over the fountains.</p> <p>And the name of the star is wormwood, ... and many people died from the waters because they had become so bitter.</p> <p>And I saw a star that fell from heaven to earth ... And he opened the fountain of the abyss; and there was smoke from the fountain ... and the sun and the air were darke- ned by the smoke of the fountain ...</p> <p>And in those days people will seek death and not find it; will desire to die, and death will flee from them.</p>
---	---

Comment to **Traumgesicht**

Klaus Huber wrote ...inwendig voller figur... 1970/71 as commission of the city of Nu-remberg for the "Dürer year" 1971, the premiere took place on 19 March 1971 under the baton of Hans Gierster. After *Soliloquia* (1959/64) the roughly 25-minute composition is his second oratorio work. Huber later assigned it to a creative phase which he characterized as "First Outbreak" with pieces "in the direction of time criticism / engagement" and dated it to the years 1969-71.

"Outbreak" is to be understood here in a double sense: on the one hand compositionally as the development of new techniques and means of expression, on the other hand as an attempt to redefine the role of the artist in society under the influence of the protest movement of the sixties and with the music to take a position on issues of the time. That wasn't normal for him. Huber, born in Bern in 1924, was already approaching fifty at that time and had previously written music that tended towards a religious introspection. Here he composed a piece in which Bible verses and a text by Albrecht Dürer are reinterpreted from the perspective of the present and transformed into a current political statement.

The starting point for the compositional considerations was Dürer's watercolor "dream vision" from 1525. Dürer added a comment to the picture: In a dream he saw "many great waters falling from the sky" and drowning the whole country. Huber puts the (apocalyptic) doomsday vision in the context of end-time prophecies.

Max Nyffeler

Klaus Huber, born on the 30 November 1924 in Bern, died on 2 October 2017 in Perugia

Composition lessons with Willy Burkhard (Zürich) and with Boris Blacher (Berlin)

1959 International breakthrough with the chamber cantata "Des Engels Anredung an die Seele" at the IGNM World Music Festival in Rome

1964-73 Master of the composition class at the Basel Music Academy

1966/68/72 Master of the composition seminars of the Gaudeamus Foundation in Bilthoven

1969 Founder of the International Composers' Seminar in Boswil

1970 Beethoven Prize of the City of Bonn for "Tenebrae"

1973-90 Master of the composition class at the Musikhochschule in Freiburg / Breisgau

1978 Art Prize of the City of Basel

1979-82 President of the Swiss Tonkünstlerverein

1984 Start of international career as a visiting professor

1991 Retired from the Freiburg University of Music, after which he worked exclusively as a freelance composer and visiting professor

Klaus Huber was a member of the Bavarian Academy of Fine Arts, the Akademie der Künste Berlin, the Free Academy of the Arts Mannheim, an honorary member of the IGNM and an honorary doctorate from the University of Strasbourg. He lived in Bremen and Panicale (Umbria).

Since 1975 his works have been published by Ricordi (Munich). The autographs are in the Paul Sacher Foundation, Basel.

His collected writings were published in 1999 by Verlag MusikTexte, Cologne, under the title "Plowed Up Time".

René Wohlhauser (*1954): **Licht ist eng** (light is tight), for soprano, speaking voice and piano (2021), on a poem by the composer, Ergon 84, musical work number 2097, world premiere

Vocal text

The vocal text are the composer's poems Nos. 165 and 166 ("Licht ist eng" and "Navala"), written on June 3, 2021 and May 30, 2021.

<p>Licht ist eng Licht ist eng. Licht-Staub. Nacht bequell. Nacht-Laub. Still.</p> <p>Staub ist streng. Staub-Fleck. Raub im Duell. Raub-Dreck. Schrill.</p> <p>Horch die Wand. Wand-Glut. Still durch Sand. Sand-Brut. Noch.</p> <p>Wühl den Schlamm. Schlamm-Flut. Doch.</p> <p>Und noch.</p> <p>Pflöck den Schlund. Wund.</p> <p>Träum' den Mond. Mond-Grab.</p>	<p>Light is tight Light is tight. Light-dust. Night source. Night foliage. Quiet.</p> <p>Dust is severe. Dust stain. Robbery in a duel. Robbery dirt. Shrill.</p> <p>Listen to the wall. Wall glow. Calm through sand. Sand brood. Yet.</p> <p>Dig the mud. Mud flood. Indeed.</p> <p>And still.</p> <p>Peg the throat. Sore.</p> <p>Dream the moon. Moon grave.</p>
--	---

Gar besonnt. Sonn-Apfel lauscht den Waldes-Wolken. Archipel rauscht, ist abgemolken. Sinkt sanft ins Licht. Ist eng. Im Duell. Durch Sand.	Very sunny. Sun-apple listens to the forest clouds. Archipelago is rustling, has been milked. Sinks gently into the light. Is tight. In a duel. Through sand.
--	---

Navala Navala Tsche Kabada po sa ga Navadigo ba ro go	Tschega mate a so mo-ou ga daba Corraba tscha bo a a atschogu
---	--

Comment to **Licht ist eng** (Light is tight)

In contrast to my rhythmic, "warm" works, a kind of "cold" music was created here, which, starting from the piano, transferred its coldness to the soprano. Cold piano sounds and unemotional singing make the audience freeze and only guess the boiling beneath the surface. Only the musical speaking voice can break the ice.

It is music that defies conventional quality criteria. It has a certain neutral effect and cannot be qualified as either good or bad.

Starting with the singing voice, I gradually developed a poem on music in the same way as I compose music. A kind of "surreal association flood" emerged, based on the first sentence "light is tight", which became the title.

René Wohlhauser

René Wohlhauser: Aus der Tiefe der Zeit (From the depths of time), version for soprano and baritone (2019), on a poem by the composer, Ergon 73, Nr. 1, musical work number 1913, world premiere

Vocal text

The vocal text is the composer's poem No.151, a dialogical poem by the composer from 2019.

Aus der Tiefe der Zeit

1) Aus der Tiefe der Zeit Wehen Düfte herauf, <i>Zwischenkommentar:</i> Ach was, ach wo, warum? Wo schwappen sie denn? Schwappen sie wirklich? Wo? Und es kommen von weit Die Gedanken zuhauf. <i>Zwischenkommentar:</i> Schräge Gedanken geraten ins Wanken. Schiefe Gedanken sind auf der Flucht. Und wo sind die Düfte? Entweh'n der Grüfte	1) From the depths of time smell waft up, <i>Intermediate comment:</i> Oh what, where, why? Where do they rise? Do they really rise? Where? And many thoughts Come from far away. <i>Intermediate comment:</i> Weird thoughts become insecure. Crooked thoughts are on the run. And where are the smells? Blow up from the tombs
---	---

<p>In tiefem Geklüfte? In reißender Schlucht?</p> <p><i>Beide:</i> Zeit-Schlucht. Schlucht-Zeit.</p> <p>2) Aus der Tiefe der Zeit Schleicht die Sehnsucht herauf, <i>Zwischenkommentar:</i> Na, dann schleiche mal. Schleiche dich! Brennt dich weich und bereit, Und sie raubt dir den Schnauf.</p> <p><i>Zwischenkommentar:</i> Aha, int'essant. Welch Lamentieren! Welch ein Gewimmer! Wen soll berühren Solch ein Geflimmer?</p> <p>3) Aus der Tiefe der Zeit Kriecht das Grübeln herauf, Macht dich mürb und verbleit, Hintersinnt deinen Lauf.</p> <p><i>Zwischenkommentar:</i> Der Grübler, der fehlt noch; der hat uns gerade noch gefehlt. Der Trübsinnige auch. Der Schwermütige, der Melancholiker, Der an der Welt Verzweifelnde, Der im Weltschmerz sich Wälzende.</p> <p>4) Aus der Tiefe der Zeit Fließen Kräfte dir zu, Machen stark dich im Streit, Wendest alles im Nu.</p> <p><i>Zwischenkommentar:</i> Aha, jetzt wird's munter Jetzt geht es bergauf Haust ihr eine runter Und setzest dich darauf.</p> <p>5) Aus der Tiefe der Zeit Ziehst du Neues herauf. Die Idee war verschneit, Doch die Blume geht auf.</p> <p><i>Zwischenkommentar:</i> Poetisch zum Ende, Das paßt wunderbar. Es braucht diese Wende. Doch ist das auch wahr?</p> <p><i>Beide:</i> Wo bleibt die Zeit?</p>	<p>In a deep cleft? In a raging canyon?</p> <p><i>Both:</i> Time canyon. Canyon time.</p> <p>2) From the depths of time Longing creeps up, <i>Interim comment:</i> Well, then sneak out. Sneak away! Burns you soft and ready And it takes your breath away.</p> <p><i>Intermediate comment:</i> Aha, interesting. What a lament! What a whimper! Who should been touched By such a shimmer?</p> <p>3) From the depths of time The brooding creeps up, Makes you weary and heavy, Questioning your run.</p> <p><i>Intermediate comment:</i> The brooder, still missing; We just missed him. The gloomy one too. The heavy one, the melancholic, The one who despairs of the world The one wallowing in Weltschmerz.</p> <p>4) From the depths of time Forces flow to you, Make you strong in the fight, Turn everything around in no time.</p> <p><i>Intermediate comment:</i> Ah, now it's getting lively Now things are looking up Knock him off And sit on it.</p> <p>5) From the depths of time You pull up something new. The idea was snowy, But the flower opens.</p> <p><i>Intermediate comment:</i> Poetic to the end, That fits wonderfully. This turning point is needed. But is that also true?</p> <p><i>Both:</i> Where remains the time?</p>
--	---

Comment to **Aus der Tiefe der Zeit**

Conflicts between opposites are part of today's reality. The "concept of opposites" is also a issue in this work, based on a dialogical poem by the composer.

The conflict already takes place on the text level, on the one hand in the form of a relatively traditional rhyming poem, which, however, is already broken up as a poem itself through a critical-reflective attitude, designed as ironic-mocking intermediate comments. This results in a new form of text that I call a "dialogical poem".

This system is followed by the design of the singing voices. The belcanto-like lines of one voice are countered by the other voice with disturbing and irritating moments.

The tension in the piece arises from these conflicts. Will the opposing positions move towards each other? Do the positions rub off on each other? Or do they not mix, but keep their individuality, even if in a changed shape?

In the course of the composition process, this type of "dialectical composition" becomes a new whole that is more than the sum of its parts and with a structure that has never existed before.

The piece is laid out like a small dialogical opera, because not only a poem is set to music, but by creating a conflict-ridden dialogue through critical and ironic interim commentaries, which sets off a drama laden with confrontation through the manifestation of different perspectives.

It is the conflict between different social classes, between different aesthetic life plans and world views, represented in this piece by the contrast between the elevated poetry language and everyday sarcasm. In this way the dramas of life are expressed in my work.

René Wohlhauser

René Wohlhauser: Une Nuit toute passionnée, version for soprano and piano (2015 / 2021), on texts by Simone de Beauvoir, Ergon 53, Nr. 14, musical work number 2105, world premiere

Vocal text

The vocal text consists of excerpts from a letter from Simone de Beauvoir to Jean-Paul Sartre dated February 18, 1940.

« **Une Nuit toute passionnée** » (A very passionate night)

Je passe un temps aussi plaisant, aussi fort que possible avec le petit Bost.

I spend an extremely beautiful, extremely strong time with little Bost.

On a eu une nuit toute tendre et passionnée.

We had a very tender and passionate night.

Je débordais de sympathie pour lui.

I overflowed with sympathy for him.

Il y a une chose dont je suis sûre maintenant, c'est que Bost fait partie de mon avenir.

One thing I am sure of now is that Bost is part of my future.

Je passe un temps aussi plaisant, aussi fort que possible avec le petit Bost.

On a eu une nuit toute tendre et passionnée.

From:

- Simone de Beauvoir: « Lettres à Sartre », Gallimard, Paris 1990

Comment to **Une Nuit toute passionnée**

The text consists of excerpts from a letter from Simone de Beauvoir to Jean-Paul Sartre dated February 18, 1940. In it she describes in detail her nocturnal experiences with a lover.

The piece can be performed as an independent piece. But it is also the prologue of the chamber opera or the chamber opera oratorio « *L'amour est une duperie – l'amour n'est pas une symbiose* ».

In the spring of 2014 I dealt in detail with the correspondence between Jean-Paul Sartre and Simone de Beauvoir and put together selected passages into a libretto. Most of the passages are taken from letters dated February 1940, when Sartre was drafted into military service. This exceptional situation had an impact both on Sartre's lifestyle and on his relationship with Simone de Beauvoir.

Scenes with texts by Jean-Paul Sartre and Simone de Beauvoir from their letters were planned in contrast to excerpts from the philosophical work "L'être et le néant" by Jean-Paul Sartre, so to speak, a juxtaposition of philosophical theses on the one hand and their everyday realization by its originator on the other hand, designed as a fictional dialogue.

The rights holders of the texts by Jean-Paul Sartre are in principle and categorically against any kind of setting to music of the texts by Sartre. Since I wanted still to realize the project, I first put the Sartre and de Beauvoir texts to music in order to preserve the original tone. Then I removed the Sartre lyrics from the music and replaced them with my own sound poetry. This respects the legal situation, because no Sartre lyrics are sung. Simone de Beauvoir's texts have been released.

The piece, which was conceived as an homage to Sartre and de Beauvoir, now becomes a protest against the censorship of art. It is okay for copyright to protect an author's production during his lifetime. The fact that copyright can prevent the distribution of his work after the author's death is not in order and certainly not in the interests of the author. Therefore I fight with artistic means for Sartre and for his right to the distribution of his works.

Sound poetry becomes a symbol of artistic (and thus also political) freedom, since no one can forbid sound poetry and its subtextual freedom of interpretation.

The rights holders cannot prevent the homage work, only the use of the Sartre texts. This leads to the bizarre situation that in the fictional dialogue of the homage work Sartre is not allowed to speak with his own voice.

René Wohlhauser

René Wohlhauser: ReBruAla for soprano, baritone, percussed piano, fixed media (six-part choir, piano), noise track and field recording (2017), on a poem by the composer, Ergon 62, Nr. 2, musical work number 1808

Vocal text

The vocal text is poem No.145 by the composer from 2016.

The pronunciation follows the German pronunciation.

ReBruAla

Reste, Bruchstücke und Auslassungen

Wohin ihr Reste, Bruchstücke und Auslassungen?

Bleibt ihr das Beste mit Tücke und Anpassungen?

Bequimm her mitrackte versnaf in der Quolle

Mischrockne besackte im Quall von der Wolle

Siramolde quanulde imahl

Guerimalo inkulde asahl

Norki me

Swa to

M(a)rck

W(o)rr

So

Wo ihr StereBru, SsungStü, LaCke und HinChAus

Ble rih das SteBe mit CkeTü und PassAn

Remarks:

1st stanza: Increasing ramification of language

2nd stanza: Semantization increasing from the materials of the 1st stanza
(After the language has become increasingly ramified, it is resemantized.)

Comment to **ReBruAla**

In *ReBruAla* I question the traditional assignment of roles whereby, in the pianistic context, the limits of playability determine the limits of the composer's expressive possibilities.

In *ReBruAla* the extremely active piano, which goes to the limits of playability in the piece *Rand*, is removed from the traditional process of work stages – composition-rehearsal-performance – and thus, as playback material, it exceeds the limits of playability and hence the limits of the composer's expressive possibilities. The concept of the piece is that the soprano-baritone duo, with the aid of the percussed piano, must find a way through the different structural layers (six-part choir, wild piano, digital and analogue sounds) as they alternate rapidly in the manner of film cuts.

The communication between the different layers is structured by the ways in which they overlap, with the percussed piano mediating between the contrasting strata and giving them a formal order. This process is an allegory of our current living circumstances, in which we are required to operate simultaneously in a variety of complex situations and fields of expertise whose details we cannot fully comprehend.

René Wohlhauser
Translation: Wieland Hoban

For the biography of René Wohlhauser see under „Performers' biographies"

Adrian Iorgulescu (*1951): **Ora de Canto / Gesangsstunde**, for soprano, baritone and piano (2020), on own texts, which at the composer's request, will not be printed.
Comment to **Ora de Canto / Singing lesson**

Ca specie muzicală, "Gesangsstunde" reprezintă o mixtură între lied și vodevil, cu participarea personajelor: "profesorul" (corepetitorul) de canto și "eleva." Cât despre conținutul activității didactice, ea se împarte în calupul de tehnică (vocalize, intervale etc.) și cel de repertoriu internațional. Pe lângă structura binar-simetrică menționată, sistemul dual al piesei este subliniat și prin plasarea unui set de "coperti" complementare. Respectiv una interioară, asigurată de existența unor formule de politețe adresate reciproc de protagoniști la începutul și la sfârșitul lecției, alta de încercările pianistice impleticite ale "maestrului", care se constituie într-un preludiv și un postludiv al lucrării, per ansamblu.

În plan estetic am dorit să conturez o lume verbală și fonică multiculturală, poli-lingvistică și poli-stilistică, de sorginte și factură europeană. Astfel, interpretii comunica în șase limbi și se apelează la tipuri de "flasch"-uri muzicale din zone geografice și timpuri istorice diferite, de la opera italiană, la cântecul de petrecere, ("de pahar") din nordul Transilvaniei, trecând prin slagarul francez din anii '70 ai secolului trecut. Sunt folosite în acest scop aluzii sonore, parafraze, sau citate. Dificultatea demersului componistic rezidă, așadar, în punerea acestor surse atât de variate, în cadrele contextuale ale unui limbaj post-modern unitar.

Adrian Iorgulescu

Adrian Iorgulescu, compozitor și profesor (n. 06.07.1951 București)

Este actualmente profesor de compoziție și forme la Universitatea de Muzică din București. Deține titlul de doctor în muzicologie și a primit titlul de Doctor Honoris Causa al Academiei de Muzică, Teatru și Arte Plastice din Chișinău, Republica Moldova. Din 1992 până în prezent a ocupat funcția de Președinte Uniunii Compozitorilor și Muzicologilor din România, mai puțin în intervalul 2005-2008, când a deținut portofoliul de Ministru al Culturii și Cultelor.

Selectiv, creația sa cuprinde muzică de opera, lucrări vocal-simfonice, 6 simfonii, 5 cvartete de coarde, 5 concerte instrumentale, piese orchestrale, camerale, corale, 4 cicluri de lieduri, muzică de film etc. În materie teoretică a publicat printre altele, studii și volume de estetică generală, de muzicologie, dar și de politologie. A scris deasemenea 2 cărți de poezie.

Ulpiu Vlad (*1945): **I caught a Glimpse of Light**, for soprano and piano (2020), on a poem by Marin Sorescu

I caught a Glimpse of Light

<p>I caught a glimpse of light on earth, Then I was born into being To see how you are.</p> <p>Feeling fine? Hale and healthy? What gives in the happiness department?</p> <p>Thanks – but skip the answers. I don't have time for answers, I hardly have time for questions.</p>	<p>Still, it's nice here, Beautiful and warm. There's so much light The grass grows green.</p> <p>And that girl there Is giving me the once-over with her soul.... No, my sweet, don't take the trouble to fall in love.</p>
---	--

Comment to **I caught a Glimpse of Light**

I caught a glimpse of light, a piece for soprano and piano, lyrics of Marin Sorescu. Structured into a single movement with a series of inner sections which are either clearly delimited or which merge into each other, the piece covers the entire chromatic range, and differentiated modal constructions are set off through the imposition of certain structures that are limited with regard to pitch.

I caught a glimpse of light is part of a series of my works that is less innovative but that lays emphasis on expressivity. I believe in a music that is akin to nature, in which universally valid laws operate, through infinite nuances, both on the level of the work itself, as well as on the level of the finest components, with a direct bearing on the interpretative act. What is essential is the soul of the music, and this is conjured by merits. The privilege of working with a superior energy – of creating systems of artistic generation, cumulation and transmission – lies within ourselves; it is important that we uncover it and set it into motion.

UlpIU Vlad

UlpIU Vlad was born on 27th January 1945 in Zărnești, Romania. He is a graduate of the National University of Music Bucharest, composition section with Anatol Vieru, 1971, and in 1972-73 he took part in a programme for foreign students at the Accademia di Santa Cecilia, Rome, with Virgilio Mortari. He was scientific researcher, editor and then director of the Romanian Musical Publishing House, Music department director at the Romanian Ministry of Culture. Between 1993-2012 he was professor dr. at the National University of Music Bucharest and between 2013-2019 he was President of the Romanian Section of the International Society for Contemporary Music. Since 2006 he is Vice-President of the Union of Composers and Musicologists of Romania.

Some of his works are played in Romania, Germany, Holland, U.S.A., Israel, France a.o., and are edited by the Musical Publishing House, Bucharest, at Carciofoli Verlagshaus, Zürich, at Musikproduktion Höflich, München, and are recorded on CDs. His honors include: George Enescu Prize of the Academy of Romania on 1985, Prizes of the Union of Composers of Romania, The Order of Cultural Merit in Officer Rank, 2004.

Vlad Razvan Baciu (*1986): **Rorrim**, for soprano and baritone (2020), on a poem by Arthur E. Avramiea

Rorrim (Original title: Mirror)

<p>Was checking out the mirror, That other day ... Or checking in,</p> <p>A piece of chalk, Set off to talk. Cascade of sand, In the wrong hand. And dry ... Like a hot summer's sky.</p>	<p>What? Me? Oh, man ...</p> <p>A piece of chalk, Set off to talk. Cascade of sand, In the wrong hand. And dry ... Like a hot summer's sky.</p>
---	---

<p>It starts to rain, I'm filled with pain. The sun comes back, I hear glass crack. And leaves me with a crown, A rainbow upside down. And leaves me with a crown</p> <p>Cascade of sand, In the wrong hand. And dry ... Like a hot summer's sky.</p>	<p>Was checking out the mirror, the other day, No point in going there again, For the best mirror that I have, Is looking back at me.</p> <p>A piece of chalk, Set off to talk. Cascade of sand, In the wrong hand. And dry ...</p>
---	---

Comment to **Rorrim**

In our global context, I wanted to write a scherzo. Then I decided to ask my friend Arthur if he had written a poem that may have humor, but such a humor that would fit for today's situations. He sent to me *Mirror*, a poem that he wrote a while ago. I read the text and I could easily see that this was what I needed. I read it many times, I adapted it to my musical vision and here it came to life *Rorrim*. If this composition turned out to be a "joke" or even a tragic-comical piece of work, I do not yet know.

Being inspired by the text's subtle ways of different meanings, I wrote on the score different indications for the character of the interpretation, such as: bohemian, un-concentrated, angry and disappointed, hysterically, happily, obscure, present-positive-shiny, whispered.

Rorrim is dedicated to the Simolka-Wohlhauser Duo who inspired me from the very moment I heard them performing a year ago, at the University of Oldenburg. Their flexibility not only in ranges and the different styles, but also their acerbious interpretation made me write scrupulous indications and agile music.

Vlad Razvan Baci

Vlad Razvan Baci received his PhD in music, specializing in Composition (2016) at the *National University of Music Bucharest (NUMB)*, under the supervision of Prof. Dr. DHC Dan Dedi. Also, at the *NUMB*, he has graduated the Master in Orchestral Conducting (2015) with maestro Horia Andreescu, and the Master in Classical Composition (2013), under the guidance of maestro Dan Dedi. At 15 he was admitted at the "*Katerina Maska*" Conservatory in Athens, where he studied piano interpretation, and graduated with the *arista pampsifi* (ἀρίστα παμψηφεί) distinction. Throughout his studies, he has obtained multiple national, as well as international scholarships in Germany, Netherlands, Estonia, Greece, Bulgaria. Recently, Baci was awarded with the prestigious Fulbright Scholarship at Indiana University, USA.

He has conducted various orchestras and choirs a.o. the *National Symphonic Orchestra of the Teleradio-Moldova Company of Kishinev* or the *Amadeus Chamber Choir*, and the concert was broadcasted by BBC.

He has received many awards, a.o. the first prize at the "Carl von Ossietzky" Competition in Germany.

Since 2010, he is the president of the HEART-CORE Cultural Association, which is involved in various cultural projects, with a special focus on promoting contemporary music.

Henri Pauly-Laubry (*1962): **Air de Léa**, from the opera *La Nuit d'Arkos*, version for soprano, baritone, piano and maracas (2020), text after the play *La Nuit d'Arkos* by Serge Safran, world premiere

Vocal text

<p>LEA</p> <p>J'aurais de la pitié pour ces vieux officiers si je n'avais ce soir un regain de ma haine envers tous ces procès, toutes ces concessions, qui font de vieux débris les pires carnassiers !</p> <p>Ne t'avoue pas vaincu, toi qui cherches une étoile et ignores aujourd'hui l'ardeur de tes passions !</p> <p>Non, Léa que tu vois méprise l'ambition et fait toujours le choix où sa fierté l'entraîne.</p> <p>Maxieu, tu lui dois tout, et peut-être l'amour que l'on m'a révélé en me guidant vers toi.</p> <p>Mais tu es mon Seigneur, et je ne suis pas reine ! Je ne suis qu'une enfant poussée parmi les branches des forêts de mon Maître et mon Seigneur, parmi les prairies et les bois, les sentes, les collines, les ciels ensoleillés et les plages désertes, les tavernes enfumées et les foins d'écurie, la paille de mon Maître et mon Seigneur...et c'est pour cela, pour cette possession que mon peuple en révolte aujourd'hui veut tuer avec des coudées franches la vie ensanglantée de tes nobles soldats ! Qu'importe alors les cris d'effroi de tes guerriers, tes milices, car leur vie ne vaut pas un seul de mes caprices ! Et si j'aime à mourir pour Arkos et mourir de mon amour pour lui, ma liberté, mon peuple, je serai cette nuit et la mort et la vie !</p> <p>ARKOS</p> <p>O folle ironie, où sommes-nous à présent ? A présent que le jour précipite la haine ? Les armes des soldats sont celles de leur vie et leurs cris qu'on entend égorgeront le jour ! Ce jour fou et burlesque aux pillages sans nom, anarchique vengeance à déchirer la nuit, à répandre le sang sur les soifs de la terre et les tombes pourtant qui leur sont inconnues.</p>	<p>LEA</p> <p>I would have pity for these old officers if I did not have this evening a renewal of my hatred towards all these trials, all these concessions, which make old debris the worst predators!</p> <p>Do not admit defeat, you who are looking for a star and today ignore the ardor of your passions!</p> <p>No, Léa whom you see despises ambition and always makes the choice where her pride drags her.</p> <p>Maxieu, you owe him everything, and perhaps the love that was revealed to me by guiding me towards you.</p> <p>But you are my Lord, and I am not queen! I am but a child pushed among the branches of the forests of my Master and my Lord, among the meadows and the woods, the paths, the hills, the sunny skies and the deserted beaches, the smoky taverns and the hay of stable, the straw of my Master and my Lord ... and it is for this, for this possession that my people in revolt today want to kill with free elbows the bloody life of your noble soldiers! What then do the cries of terror of your warriors, your militias matter, for their life is not worth a single whim! And if I like to die for Arkos and die of my love for him, my freedom, my people, I will be this night and death and life!</p> <p>ARKOS</p> <p>O mad irony, where are we now? Now that the day precipitates hatred? The weapons of the soldiers are those of their life and their cries which one hears will cut the throat of the day! This crazy and burlesque day with nameless looting, anarchic vengeance to tear the night apart, to spill blood on the thirsts of the earth and the graves yet which are unknown to them.</p>
---	---

Comment to **Duo Léa / Arkos**

The Night of Arkos is an opera that I have been working on since August 2018, based on the play of the same name by Serge Safran, published in 1992 by Editions B. Dumerchez. It is the story of a young tyrant in search of his identity, against the background of a medieval fiction, tormented and plagued by his demons, a figure between Macbeth and Julius Caesar. He is confronted with a revolt by his vassals, suffering from injustice and arbitrariness, and he is confronted by his lover Léa, a young woman of libertarian conviction ("I know neither God nor Master") who opposes him. Plot and revolt weave the fabric of this drama "The Night of Arkos". It is a myth that arises from the depths of time, that is about interpersonal relationships and power, and that is still amazingly topical.

There are 6 people, 3 main roles: Arkos, the title role, a young tyrant, bass baritone; Loïsse, his nanny, mezzo-soprano; Lea, the lover of Arkos, soprano; and 3 secondary characters: Branle-Coeur, the fool of Arkos, tenor; Heckbert, a knight and vassal of Arkos, tenor; Morvan, another knight and vassal, baritone.

Scene 3 of the third act presents a duet between Léa and Arkos, which is opened by a rather lyrical intervention by Léa in a moderato in 6/8 time, in a locrian mode (mode on "h", which deals with transpositions changed after "e"), in a moving ritornello in sixteenths of the orchestral strings (here played by the piano). While the conspiracy of his knight-vassals against Arkos is brewing in the third act, Léa is still torn between the attraction of the tyrant and her desire for revolt. Arkos' reply in a recitative sung at the same tempo and time signature expresses his bitterness at the anarchy he himself provoked as a result of his tyranny. For practical reasons, the recitative is only accompanied by the maracas.

The orchestra consists of 11 instruments: flute, oboe, clarinet, horn; Timpani and percussion (1 player); Harp; String quintet. This opera is dedicated to the mezzo-soprano Elena Gabouri.

Henri Pauly-Laubry

Henri Pauly-Laubry was born in Neuilly-sur-Seine, France, in 1962 and studied piano and organ, then musicology and composition with Margherita Parise (1986-90). He was a student of the Conservatoire National Supérieur de Musique de Paris in the analysis class of Betsy Jolas from 1990 to 1992 and in the composition class of Alain Bancquart from 1990 to 1995. His music was performed in Amsterdam (Gaudeamus Music Week 1991), in Darmstadt (1992-94), at Radio-France, at Confluences, at the Péniche-Opéra (concerts de l'Instant donné), in Strasbourg (Museum of Modern Art), in Heilbronn ("touching" festival). Since 2011 his vocal music has been premiered regularly by the Duo Simolka-Wohlhauser from Basel on tours in Switzerland, Paris, Germany and Austria (the concerts can also be seen on YouTube). One of his works was published by Editions Combre and his Rohrblatt-Trio by Egge-Verlag in Koblenz, Germany. He has been running a YouTube channel as a composer since 2012. His catalog raisonné includes 33 opus numbers, from solo to symphony orchestra, as well as vocal music, including opera. Since 2014 he has been a member of the "Résonances croisés" association, which organizes concerts of contemporary music. One of his works appeared on a CD: the song "O Liebe" with the music label Chanteloup. Since 1997 he has been Professor of Musical Analysis and Composition at the Conservatoire de Châtenay-Malabry.

Jean-Claude Wolff (*1946): **Approcher Venus**, for soprano and piano (2020), on a text by Odile Lefranc, world premiere

Approcher Venus	Approach to Venus
<p>A la nuit tombée Quand Venus pénètre le ciel nocturne Scintille Pieds nus sur la voie lactée Un silence Que nul ne saurait rompre</p>	<p>At nightfall When Venus enters the night sky Sparkles Barefoot on the Milky Way A silence That no one can break</p>
<p>Je me blottis contre toi Espérant que le temps s'arrête Au milieu du jour Au milieu de l'océan Comme une rose Suspendue à l'éternité</p>	<p>I snuggle up to you Hoping that time will stand still In the middle of the day In the middle of the ocean Like a rose Hanging from eternity</p>
<p>Les yeux tournés vers le ciel Nous écoutons l'écume s'échouer Sur la plage Comme le doux ressac De nos rêves les plus tendres</p>	<p>Eyes turned to the sky We listen to the scum wash up On the beach Like the gentle surf Of our tenderest dreams</p>
<p>D'étoile en étoile Nous lions nos destins La grande Ourse embrasse Le croissant de lune Et de toi Dans tes bras Je deviens ton écrin</p>	<p>Star to star We bind our destinies Big Dipper kisses The crescent moon And from you In your arms I become your case</p>
<p>Je longe tes arabesques Dont les voyelles sont les empreintes D'un oui à la vie</p>	<p>I walk along your arabesques Whose vowels are the fingerprints Of a yes to life</p>
<p>Dans nos mains Comme des voleurs Le butin de nos vies</p>	<p>In our hands Like thieves The spoils of our lives</p>
<p>Qu'advientra t'il de ce trésor Maintenant que nos corps pâmés d'innocence Ont franchi L'épitaphe du néant</p>	<p>What will happen to this treasure Now that our bodies swooned over innocence Have crossed The epitaph of nothingness</p>
<p>Je pénètre l'O bleu Tu gémis Doucement je nage l'U frémit Verdoyant J'avance En haut de l'i Un pétale rose virevolte</p>	<p>I enter the blue O You moan Slowly I swim, the U quivers Verdant I advance At the top of the i A pink petal flutters</p>

De ma joue	Of my cheek
Ma chérie	My darling
Une larme dérive	A tear drifts
Mon amour vers ta joue	My love to your cheek
Une larme s'écoule	A tear falls
Sur mon coeur	On my heart
La rose a fleuri	The rose bloomed
Ses épines te blessent	His thorns hurt you
Sur mon coeur	On my heart
La rose a rougi	The rose reddened
Ses pétales te caressent	Its petals caress you
De mes lèvres	From my lips
Mon amour	My love
Un sourire dérive	A smile drifts
Sur la rose	On the rose
Ma chérie	My darling
Un seul coeur repose	One heart rests

Comment to **Approcher Venus**

Approcher Vénus is a vocal composition based on poems by Odile Lefranc. As its title suggests, this is a loving approach, in a sentimental expression that is both tender and erotic, in a fairly obvious feeling of communion with nature.

I have chosen, among this collection, eight short poems linked together by the "continuum" of the piano.

As in my previous work on verses by Odile Lefranc, taken from the same work, I tried to express these impressions very simply, with great fidelity to the text; the sounds of words have often guided my prosody. But the amorous accomplishment that these verses translate have led me to a more intense lyricism, which is expressed through the volutes of the piano, its fiery features, its sometimes very sweet and sometimes angry chords; through the vocalizations of the soprano alternating with reveries around the repetition of a descending semitone.

According to some, the work is perhaps part of a tradition of French melody, but in my opinion it is also influenced by the "Hymns to the night" by Novalis

Jean-Claude Wolff

Jean-Claude Wolff was born in Paris in October 1946. In 1964 he decided to devote himself to composition. He studied at the Ecole Normale de Musique de Paris, then at the Conservatoire National Supérieure de Musique de Paris, especially with Henri Dutilleux, Jean-Pierre Guézec and Ivo Malec. At the same time he attended courses in electronic music and composition courses with Franco Donatoni. So far he has written around 60 works that have been performed at many festivals and has received many composition prizes. In 2009 he composed music for the film "Pensées - du japon" by Yann Kassile. This was followed in 2010 by incidental music for "Murmures d'archive" by Fabienne Morel. In January 2011 his 8th symphony premiered at the Nîmes Theater. This was followed by an invitation to the "Printemps musical d'Annecy" and a world premiere at the Purchase College Institute in New York. Jean-Claude Wolff's music is above all expressive and affective, but always within an elaborate architecture and in a musical language that represents a synthesis of the various currents of the last sixty years. The composer defies all "a priori" rules and looks for an appropriate musical language for each work.

Violeta Dinescu (*1953): **Gäbe es keine Kirschblüten**, for soprano and baritone (2021), text: tanka from the 9th century, world premiere
The piece is dedicated to Christine Simolka and René Wohlhauser.

Vocal text:

<p>Gäbe es keine Kirschblüten Gäbe es keine Kirschblüten in dieser Welt, wie heiter und gelassen könnte das Herz im Frühling sein.</p>	<p>If there weren't any cherry blossoms If there weren't any cherry blossoms in this world, how cheerful and serene could the heart be in spring.</p>
---	--

Comment to Gäbe es keine Kirschblüten

Gäbe es keine Kirschblüten... for soprano and baritone I composed for the duo Christine Simolka and René Wohlhauser.

I have been writing for this duo for many years now and each time I try to write “in accordance” with their musical characteristics on the one hand, and on the other hand I try to evoke new interpretations. What always pleased me was to discover how these musicians are in a continuous communication, and so you can observe how they can be perceived both as two voices in parallel, but also how they can be in harmony with one another in such a way that you can only perceive it as a single voice. I tried to realize that in the new piece. The text comes from another time, but without knowing what it is, one feels an essential statement of poetics in relation to our time. The score has elements of traditional notation as well as suggestions for improvisation in order to be able to make decisions about how the message of the text could be realized.

Violeta Dinescu

The tanka is a non-rhyming Japanese poem form that is at least 1300 years old. It is older than the haiku that developed from the tanka. A tanka conjures up the moment, captures it with precision and musicality. (Wikipedia)

Violeta Dinescu (*1953, Bucharest) studied piano, composition and music education at the Bucharest Ciprian Porumbescu Conservatory between 1972 and 1976. She then studied with the Romanian composer Myriam Marbe for a year. In 1980 she became a member of the Romanian Composers Association, taught piano, music theory and aesthetics at the George Enescu Lyceum in Bucharest between 1978 and 1982, moved to Germany in 1982 and continued teaching there at the University of Protestant Church Music in Heidelberg (1986-1991), at the Frankfurt University of Music and Performing Arts (1989-1992) and at the University of Applied Sciences for Protestant Church Music Bayreuth (1990-1994). In 1996 Dinescu received a professorship for applied composition at the Carl von Ossietzky University in Oldenburg. There she initiated the series of events “Composers Colloquium” and regular symposia entitled “Between Times”. She founded the “Archive for Eastern European Music” with a collection focus on Romania as well as a series of publications of the same name. In addition, she regularly leads composition and improvisation courses and workshops in Europe and America. Dinescu's catalog raisonné includes scores of almost all genres. Dinescu has received numerous grants, awards and prizes for her work.



René Wohlhauser
The Marakra Cycle
NEOS 11308 (1 CD)



René Wohlhauser
Quantenströmung
NEOS 11309 (1 CD)



René Wohlhauser
Mania – Piano Works
NEOS 11416 (1 CD)



René Wohlhauser
Kasamarowa
NEOS 11605 (1 CD)



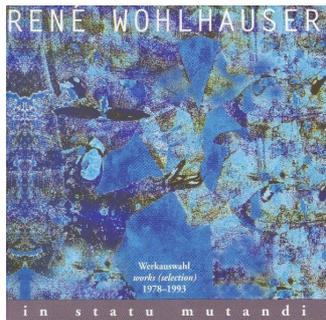
René Wohlhauser
vocis imago
NEOS 11719 (1 CD)



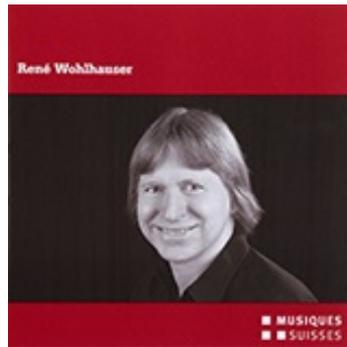
René Wohlhauser
L'amour est une duperie
NEOS 11824 (1 CD)



René Wohlhauser
ReBruAla
NEOS 12016 (1 CD)



René Wohlhauser
in statu mutandi
Creative Works 1026
(1 CD)



René Wohlhauser
Grammont-Porträt
Musiques Suisses 117 (1 CD)



The book "Aphorismen zur Musik" at Pfau-Verlag, Saarbrücken

Performers' biographies

Christine Simolka, soprano

Born in Lörrach, Christine Simolka completed eight years of private vocal training with Nicole Andrich and Raymond Henn in Basel. In addition, she attended numerous courses, among others with Kurt Widmer, Andreas Scholl, Hanno Müller-Brachmann and Bobby McFerrin, as well as opera courses at the Basel Music Academy. Further studies with Marianne Schuppe and Robert Koller. Regular international concert activity, especially with the duo "Christine Simolka, soprano, and René Wohlhauser, piano and baritone" and the "Ensemble Polysono". With both ensembles she tours Switzerland and several larger cities in Europe (including Basel, Bern, Zurich, Stuttgart, Karlsruhe, Weimar, Erfurt, Cologne, Munich, Hamburg, Berlin, Paris, Vienna, Salzburg, London, Bucharest) every year). Christine Simolka maintains a broad repertoire together with the accompanist René Wohlhauser. In addition to Lieder and opera arias from the Baroque, Classical and Romantic periods, she mainly sings contemporary music (including Berio, Henze, Holliger, Rihm, Ferneyhough, Wohlhauser). She also improvises in various styles (jazz, klezmer, blues, rock, free improvisation). She has already staged over a hundred premieres. Many compositions have been dedicated to her. Her work has been documented on seven CDs and through many radio recordings by Swiss radio SRF 2 Kultur, Südwestrundfunk and Bayerischer Rundfunk. She can be heard in over 250 recordings on YouTube.

René Wohlhauser, composition, baritone, piano

Born in 1954 and raised in Brienz. Experience as a rock and jazz musician. Mainly composer of contemporary art music (including chamber music, orchestral and stage works). Training at the Basel University of Music (Robert Suter, Thomas Kessler, composition with Jacques Wildberger). Then composition studies with Klaus Huber and Brian Ferneyhough. Composition courses with Kazimierz Serocki, Mauricio Kagel, Herbert Brün and Heinz Holliger. Further piano studies with Stéphane Reymond and singing studies with David Wohnlich and Robert Koller. Numerous performances at home and abroad, including Schauspielhaus Berlin, Nôtre-Dame-de-Paris, Tokyo, Rome, St. Petersburg and at festivals in Darmstadt, Odessa, Zurich, Sofia and Cardiff. Numerous international composition prizes, including Valentino Bucchi, Rome (1978), Cathedral Chapter Salzburg (1987), Kranichsteiner Scholarship Prize of the International Summer Courses for New Music Darmstadt (1988), Eastern Switzerland Foundation for Music and Theater (1990), Sponsorship Prize Lucerne (1991), Society for Music education research, Zurich (1992), Swiss Radio International (1996), Basel-Landschaft Award 1998. 2004 World premiere of the opera "Gantenbein" at the Lucerne Theater. On tour in Europe as a pianist, singer and conductor with the "Duo Simolka-Wohlhauser" and the "Ensemble Polysono". 2013 Start of the "Wohlhauser Edition" CD series on the NEOS label (a total of 10 portrait CDs already). Over 350 recordings on YouTube. Guest lecturer for composition at the international summer courses in Darmstadt (1988-94), at the festival in Odessa (1996-98) and at the international composer's studio in Lugano (2000). Publications in: "MusikTexte" (Cologne), "Neue Zürcher Zeitung", "Darmstädter Contributions to New Music", "New Music and Aesthetics in the 21st Century", as well as his book "Aphorisms on Music". Cultural engagement. Taught composition, music theory and improvisation at the Basel Music Academy until 2019 (and at the Lucerne Academy until 1991) and continues as a professor at the Kalaidos Music Academy. www.renewohlhauser.com