

13th of February 2013 presentation 6:30 pm concert 8 pm Malak Gabr, American University, New Cairo

White Roses - a Hans Werner Henze Portrait

Hans Werner Henze (1926 – 2012)

Le Miracle de la Rose (Imaginary Theatre II) (1981) Music for a clarinetist and 13 instruments

Being Beauteous (1963)

Cantata on the poem of the same name from "Les Illuminations" by Arthur Rimbaud

with an opening presentation by Cord Meijering

* A shuttle bus to the concert venue will be available at 5 pm from the Qasr El Nil Casino

Sarah Maria Sun - Soprano Sherif El Razzaz – Clarinet

Conductor: Gerhard Müller-Hornbach

The Egyptian Contemporary Music Ensemble

Tamer Kamal - Basson

Mohamed Sharara – Violin

Tarek Raouf -Trompet

Ahmed Kamal Ezzat – Violin

Beram el Marghany - Horn

Rasha Yeyia – Viola

Mohamed Gamal - Trombone Khaled Abalah Dager - Violin Cello

Pepe Garcia - Percussion

Samar Talat – Contrabass

David Hals - Piano, Celecta

Peter Olah – Flute

Manal Mohie el Din - Harp Oboe – English horn

Khaled Abala Dager – Cello

Being Beauteous

Devant une neige un Être de Beauté de haute taille. Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré...

des blessures écarlates et noires éclatent dans les chaires superbes.

Les couleurs propres de la vie se foncent, dansent, et

se dégagent autour de la Vision, sur le chantier. Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre

elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps

mère de beauté, -

Ô la face cendrée, l'écusson de crin, les bras de cristal!

Le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

Against a fall of snow, a Being Beauiful, and very tall. Whistlings of death and circles of faint music Make this adored body, swelling and trembling Like a spectre, rise...

Black and scarlet gashes burst in the gleaming flesh.

The true colours of life grow dark,
Shimmering and sperate
In the scaffolding, around the Vision.
Shiverings mutter and rise,
And the furious taste of these effects is charged
With deadly whistlings and the raucous music
That the world, far behind us, hurls at our mother of beauty...

She retreats, she rises up...
Oh! Our bones have put on new flesh, for love.
Oh ash-white face
Oh tousled hair
O crystal arms!

On this cannon I mean to destroy myself In a swirling of trees and soft air!

Arthur Rimbaud (Les Illuminations 1873)

Composed for soprano, four celli, and harp, this luminous piece shows how postmodern compositional techniques can result in pure, crystalline beauty that dazzles the ear. Henze chose the poem from Arthur Rimbaud's Les Illuminations that begins "Devant une neige, un Être de Beaute' de haute taille" (Against the snow a high-statured Being of Beauty), yet he might as well have been setting the phone book for the amount of text that the listener can comprehend. Understanding the sung text, as in much Italian opera, just isn't very important in this piece. Each phrase is set as its own miniature aria, and the phrases are separated by instrumental interludes. This breaking up of the poem into individual lines, and then the lines and words themselves into syllables (a "filamental" treatment, as Henze put it), is a familiar serialist compositional device, but--unlike in many pieces--here it works, because Henze captures the essence, the Platonic form perhaps, hovering behind the words. The sound world here is reminiscent of the mad Hilda Mack's music in the opera Elegy for Young Lovers, composed a few years earlier. Henze reported that impressions of his first visit to New York City forced their way into the music: "Cooing of doves, seagulls that screech around the growth of smooth, Abruzzi-coloured metals on the walls of skyscrapers, asphalt, rain."



"If music were a part of man's everyday life, as it should be, there would certainly be less aggression and much more equality and love on Earth; for music is a means of communication and understanding, a means of reconciliation." (Hans Werner Henze)

Born in the German City Gütersloh on the 1st of July 1926, Henze received his earliest musical training at the Braunschweig Staatsmusikschule. As a child, he witnessed the branding of modern music, art and literature by the Nazis. After having worked as a répétiteur at the Bielefeld Theatre Henze began to study with Wolfgang Fortner at the Heidelberg Institute for Church Music in 1946. In the late 1940s he came across serialism and began to attend the Darmstadt Summer Courses for New Music. After fulfilling his engagements at the Constance Theatre and the Wiesbaden Hessisches Staatstheater, Henze left Germany in 1953 and settled in Italy. It was also the geographical distance to the German contemporary music theory that helped him to achieve new varied forms of expression in his own music. In the late 1970s and early 1980s Henze turned to create more traditional forms. From 1962 to 1967 Henze taught a master class of composition at the Salzburg Mozarteum while other teaching assignments led him to the USA and Cuba.

In Cologne Henze held a chair at the Staatliche Hochschule für Musik from 1980 to 1991. In addition, he was appointed composer-in-residence at the Berkshire Music Center in Tanglewood/USA in 1983 and 1988-1996 as well as of the Berlin Philharmonic Orchestra in 1991. In 1976 Henze founded the Cantiere Internazionale d'Arte in Montepulciano and in 1988 brought the Munich Biennial: International Festival of New Music Theatre into being which he headed until 1996.

Henze's oeuvre as a composer is very comprehensive: He wrote solo concertos, symphonies, oratorios, song cycles, chamber music. It was especially the works for music theatre that have made Henze one of the most frequently performed contemporary composers of our time. The radio opera version of his early opera "Ein Landarzt" ("The Countra Doctor") based on Franz Kafka's story of the same name was awarded the 'Prix Italia' as early as 1953.

In the centre of Henze's orchestral compositions are his ten symphonies, including Sinfonia no. 9 for mixed choir and orchestra (1995-97) with verses by Hans-Ulrich Treichel based on the novel 'The Seventh Cross' by Anna Seghers – an impressive example of Henze's examination of Germany's National Socialist past. Sinfonia no. 10, commissioned by Paul Sacher, was premiered at a widely acclaimed performance in Lucerne in 2002 by the City of Birmingham Symphony Orchestra under the direction of Sir Simon Rattle.

Among the numerous awards and prizes received by Henze are: 1990 Ernst von Siemens Music Award, 1995 appointment as Accademico Onorario of the Accademia Nazionale di Santa Cecilia, Rome, 1997 Hans von Bülow Medal of the Berlin Philharmonic, 1998 appointment as Honorary Fellow of the Royal Northern College of Music, Manchester, 2000 Praemium Imperiale in Tokio, 2001 Cannes Classical Award in the category 'Best Living Composer', to mention but a few.

2003 saw his appointment as Chevalier de la Légion d'honneur, Paris and his receiving the Prize of the International Summer Academy Mozarteum 'Neues Hören' ('New Hearing') for the successful conveyance of new music. On the occasion of Henze's 80th birthday in 2006, numerous international concert halls, such as the Konzerthaus Dortmund and the Kungliga Filharmonikerna Stockholms Konserthus, dedicated special concert series to him.

On the 27th of October 2012 Henze died in Dresden aged 86. He was buried near his home outside Rome.

Gerhard Müller-Hornbach

The artistic work of Gerhard Müller-Hornbach, born in 1951, is centred around his composition work where elements of an independent musical thought process are already evident in his earliest compositions. These developed further into a personal and recognisable musical language, which remained true to his philosophy, regardless of passing trends.

Müller-Hornbach's ideals have guided his work and accompanied his career as educator and advocate of contemporary music. His work as collaborator, conductor and lecturer reflect the pervasive influence of his compositional process, including an strong interest in the arranging and instrumentation of music from earlier periods. At the Academy for Music and Performing Arts, Frankfurt he has been active as professor for composition and music theory since 1981, and is currently director of the school of composition. In 2004 he was co-founder of the Frankfurt Institute of Contemporary Music at the Academy, chairing its board of directors, and is director of the "International Ensemble Modern Academy – Master's Degree Program".

The compositions of Müller-Hornbach encompass solo, chamber and orchestral works as well as oratorios, film music and in particular theatre works, with many written for the Mutare Ensemble, where he is artistic director, enjoying much acclaim both at home and abroad. Another important focus lies in the artistic-educational realm of music mediation, and has been involved in a variety of educational projects such as "Response - New Music at School", as well as work with youth orchestras and youth ensembles.

In recent years he has led and conducted many international projects, in Korea at the Seoul National University, the National University of Arts and TIMF Academy, Tongyeong International Music Festival, in Mexico at the Universidad de Ciencas et Artes de Chiapas, and in Bangkok. Müller-Hornbach has also worked at the "Internationale Darmstädter Ferienkurse für Neue Musik" and the Aeolian-Academy of Jeunesse musicales.

Gerhard Müller-Hornbach has been awarded numerous prizes; including the "Prix de Rome" and the "Vaillant-Kompositionspreis der Bergischen Biennale", and in 2009 the prestigious Order of Merit of the Federal Republic of Germany for his contribution to contemporary music.

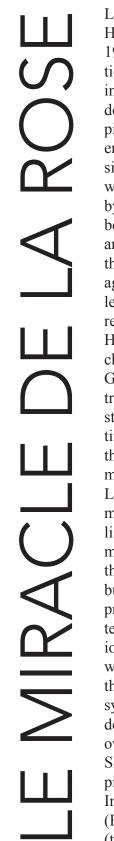
Sarah Maria Sun

Sarah Maria Sun began singing at the age of ten. She studied first in Cologne and Stuttgart and then continued her studies with Sybille Knappe and Darinka Segota.

Mainly performing 20th and 21st Century music, but specialising in the music of today, she has performed with orchestras such as the Berlin Philharmonic, and the Leipzig Gewandhaus, ensembles such as Ascolta, Ensemble Modern, Musikfabrik Cologne, Les Percussion de Strasbourg. Ensemble Recherche, Sinfonietta Leipzig and Ensemble 2e2m and string quartets as the Arditti, Aron and Minguet.

Besides Lied, Opera and Oratorio her repertoire includes hundreds of pieces from the contemporary repertoire performing at the German opera houses of Berlin, Düsseldorf, Leipzig, Mainz, Mannheim and Stuttgart.

In 2007 she became the soprano of the Neue Vocalisten in Stuttgart. For almost 30 years this extraordinary ensemble has been at the forefront of contemporary music and has worked closely with composers to explore and expand vocal techniques within new vocal music and music theatre. This ensemble is greatly respected and has performed worldwide.



Language becomes music – music becomes language!

Hans Werner Henze has written two pieces with the subtitle "Imaginary theatre": "El Rey de Harlem" in 1979, after a text by Federico Garcia Lorca, and two years later "Le Miracle de la Rose", a musical evocation of the autobiography of the same name written by the French poet and playwright Jean Genet in prison in 1943. Both works take outsiders in society as their subject, characters who are both victims and wrongdoers at one and the same time. While the Lorca piece uses a voice to convey the content of the text, the piece entitled "Imaginary theatre II" ("Miracle") goes one step further: the poetic content is transposed entirely into instrumental terms, with the solo clarinet being identified with the principal character, the sixteen-year-old twofold murderer Harcomone, who awaits execution. "It is hardly surprising that the most wretched human life is described with especially beautiful words" – this hypothesis of Genet's is adopted by Henze too, as he immerses himself in a private world precariously ruled by violence and the addiction to beauty. Henze is not interested in making philanthropic gestures of sympathy from the outside, nor in artistic indulgence in a macabre, surrealistic and almost exotic scenery of crime; what he aims to achieve is the deeper sympathy that goes hand-in-hand with the utmost humiliation and perversion. Beauty in a damaged life is a transcendental moment, a glimmer of hope and utopia – a sign of salvation from the hopelessly functionalistic world of normal people and conformists. It was in this sense that Jean-Paul Sartre regarded Genet – both the poet and the man – as a "saint".

Henze's composition is divided into seven movements. It blends the model of the Baroque suite with the character of a virtuoso clarinet concerto. Many of the other thirteen instruments represent figures from the Genet book – the judge expresses himself through the trumpet, the priest is represented by the horn, the trombone stands for the lawyer, the poet himself is identified by the bass clarinet, while the heckelphone stands for the executioner. The introductory "Entrée" evokes a menacing mood which is dispelled time after time by the energy of Harcomone's daydreams (especially in the flights of fancy in the "Air"). At the end of the Mediterranean hues of the "Chansons provençales", the screeching of the E flat clarinet depicts Harcomone's execution in dramatic colours.

Like any programme music of true quality, "Le Miracle de la Rose" can also be listened to as absolute music – which is music, that needs no external justification, as it develops out of an inner structure. But the listener who also bears the close associations with Genet's book in mind will of course learn a great deal more about the composer Hans Werner Henze. Pictures or language have often served as the inspiration for the compositions of Hans Werner Henze. Musical settings of texts account for a significant part of his work, but no less important are those works whose connection with the verse does not actually feature the sung presentation of the text. In these compositions, Henze is not content to merely reproduce the substance of a text atmospherically in terms of musical notes, nor does he simply illustrate it in 'programme music' fashion. Henze prefers to create structural musical convergences and equivalents. He follows the course of the words mimetically in note form, reconstructing the rhythm of the verse set and its structural subdivisions in the forms of his music. Henze, who takes a great interest in semiotics and wishes his music to possess symbolic value and precise linguistic character, refers deliberately to "research", when he is making a detailed study of poetry that he plans to transform into music. He first made this manner of working his own in 1953, when he composed his "Ode to the West Wind", the instrumental 'imagination' of a poem by Shelley, set for cello and orchestra. As a man of the theatre, he is also concerned to give his literary (or pictorial) subject something along the lines of a dramatic form by making a musical 'stage production' of it. In this way, apparently concertate works take on a dramatic aspect, too. (Hans-Klaus Jungheinrich)

(translation: Clive Williams)

Sherif El-Razzaz

Sherif el Razzaz was born in Cairo, where he also began his musical studies. Through a DAAD scholarship (German Academic Exchange Service), he obtained postgraduate studies at the Karlsruhe music academy and the Frankfurt music academy (soloist degree).

He won many prizes at the Egyptian Higher Cultural Council's and the DAAD's Music Competition, at the Dos Hermanas International Clarinet Competition in Spain, at the International Competition for Chamber Music in Thessaloniki the International Chamber Music Competition, Trapani. he gave concerts in several international fesitivals and concert halls as the Pan Music Festival (South Korea), the Lincoln Center for the Performing Arts, Alte Oper Frankfurt, the Opéra de Paris, Théâtre du Châtelet and worked with many renowned ensembles and orchestras such as the South German Chamber Orchestra and the Württembergische Philharmonie, Musik-Fabrik Düsseldorf, Ensemble Modern Frankfurt and the Klangforum Wien, and was also principal clarinetist of the Bavarian Chamber Orchestra.

In 2008, he was assistant at the Music Academy in Frankfurt and lecturer at the Music Academy Karlsruhe. In close collaboration with leading ensembles worldwide, Sherif el Razzaz has become one of the first promoters of contemporary music in Egypt. When after years of campaigning the first Alexandrina Contemporary Music Biennale was realized in 2009, he found the European-Egyptian Contemporary Music Society e.V. managing the Cairo Contemporary Music Days and various activities in the field of contemporary music as colaborate productions with renown artists in various artistic fields. El Razzaz was appointed to draft a presentation of the Mediterranean Composers in cooperation with Radio France at the European Capital of Culture and the Festival Présences 2013, as a delegate of the British Council and the South Korean Artists management Services as well as the Dutch Music Days Amsterdam.