

donderdag 5 september | 19.15

Nicolaïkerk

## **BELLOWS**

Stefan Maier, Ragnhild May  
& Catchpenny Ensemble

# PROGRAMMA

*Bellows* (2018, 30'00)

Stefan Maier (CAN, 1990) Genomineerd Gaudeamus Award 2019

Ragnhild May (DNK, 1988)

## UITVOERENDEN

Stefan Maier - organ & electronics  
Ragnhild May - self-made instrument & electronics

### Catchpenny Ensemble

Christos Tsogias Razakov - hobo  
Vincent Martig - basklarinet  
Ledion - Leonidas Zhupali - trombone  
Nick Vailer - el. gitaar  
Gabriele Segantini - percussie  
Ivan Pavlov - organ  
Begonia Chan - cello

## MET DANK AAN



# BELLOWS

STEFAN MAIER

*"2 The temple that King Solomon built for the Lord was sixty cubits long, twenty wide and thirty high.*

*3 The portico at the front of the main hall of the temple extended the width of the temple, that is twenty cubits,[c] and projected ten cubits[d] from the front of the temple.*

*4 He made narrow windows high up in the temple walls.*

*5 Against the walls of the main hall and inner sanctuary he built a structure around the building, in which there were side rooms.*

*6 The lowest floor was five cubits[e] wide, the middle floor six cubits[f] and the third floor seven."*

1 Kings 6: 2-6

Celebrating the consecration of the Florence Cathedral, Guillaume Dufay composed the motet *Nuper Rosarum Flores* in 1436. Using spatial proportions derived from the dimensions of the Temple in Jerusalem as described in *1 Kings*, every parameter of the work — pitch, duration, form — was composed to initiate an alternative spatial order: one present but unseen. As Dufay's composition resounded throughout the Dome, the mystical space of the Biblical Temple was summoned within the strictly euclidean space of the church.

Some 400 years later a young Yves Klein, while wandering the streets of Paris, imagined awesome invisible buildings suspended above the city — so marvelous that they even rivaled the splendor of the city's palaces that line the Seine. Soon thereafter, he would begin his investigations into "Air Architecture" — a project in Klein's output of great variety. From blueprints of future homes that consisted entirely of pressurized air, to the abstract geometries formed by hundreds of Yves-Klein-blue Balloons released into the sky, Klein became fixated by the idea of imagining and materializing figures in air.

Throughout her multifaceted practice, Maryanne Amacher used sound to create and explore ephemeral spatialities. Through "tuning" buildings with large loudspeaker arrays and creating invisible shapes in air with extreme electronics, sound became the means by which various spaces — acoustic, psychoacoustic, speculative — were articulated.

Following in this lineage, Ragnhild May and Stefan Maier prioritize the materialization of invisible spaces as the primary concern of their collaborative compositional work. *Bellows* uses deconsecrated cathedrals as a site for this project. May and Maier distribute loudspeakers and large subwoofers variably throughout

multiple rooms looking for nodes and resonances from disparate acoustic spaces. Rooms become the sounding chambers for Maier's electronics and May's selfmade instruments. They are furthermore sounded through the harnessing and exploration of acoustic feedback. Here, the building is instrumentalized: it is literally performed upon — sub frequencies travel through walls, shaking loose fixtures and door handles; high frequencies pass through multiple rooms, taking on unique resonant characteristics before reaching listeners. This spatial complexity is mirrored in terms of the invisible spaces formed in air: the compressions and rarefactions of which sound waves consist take on a sculptural quality. Here, incompatible tuning systems are set in conflict with one another, clashing to produce irregular beating patterns and abstract airborne geometries. Equal tempered pitches from the church Organ conflict with Maier's just-intoned modular synthesizer and the fluid tuning of May's self-made instruments. From the smallest of spaces produced by nearly ultra-sonic heterodyning sinetones to the standing waves generated in the rooms to the massive spaces implied by phasing infrasound, through the interference patterns generated by conflicting tuning systems air is variably sculpted to

form abstract spaces.

Finally, Maier and May further manifest this space through interaction with live instrumentalists. In tandem with the duo, an ensemble plays along with the resulting tones from the sonic environment of *Bellows*. Based on a listening score, the ensemble responds dynamically to the constantly changing, site-specific drones. Much like Dufay's Choir who summoned the sacred space of the Temple within the Cathedral of Florence, through the interplay of acoustic and electronic sound spaces unseen are sounded and become materialized in air.

## GAUDEAMUS AWARD

**Na het slotconcert van het festival wordt de Gaudeamus Award 2019 uitgereikt aan een van de vijf genomineerde componisten. Juryleden Clara Iannotta, Gerhard Stäbler en Yannis Kyriakides selecteerden uit 285 scores uit 33 verschillende landen vijf jonge muzikpioniers: Remy Siu, Nicholas Morrish, Stefan Maier, Kelley Sheehan en Scott Rubin.**

**De Gaudeamus Award is een stimuleringsprijs voor jong talent en een opdracht om een nieuw stuk te maken voor Gaudeamus Muziekweek 2020.**

*After the festival's final concert, the Gaudeamus Award 2019 will be presented to one of the five nominated composers. Jury members Clara Iannotta, Gerhard Stäbler and Yannis Kyriakides selected out of 285 scores from 33 different countries five young music pioneers: Remy Siu, Nicholas Morrish, Stefan Maier, Kelley Sheehan and Scott Rubin.*

*The Gaudeamus Award is an incentive prize for young talent and a commission to create a new piece for Gaudeamus Muziekweek 2020.*

# GAUDEAMUS AGENDA

10 oktober 2019 | TivoliVredenburg

**Club Fluxus: The Chronometer's**

**Orchestra ft. Matangi Quartet**

5 maart 2020 | TivoliVredenburg

**Club Fluxus: Maya Fridman & Diamanda**

**Dramm**

26 oktober 2019 | Nicolaikerk

**Jacob Lekkerkerker: Cathedral Mobile**

9 april 2020 | TivoliVredenburg

**Club Fluxus: Oerknal**

31 oktober 2019 | Kunstruimte Kuub

**Germaine Sijstermans**

7, 8, 9 en 10 en november 2019 | diverse  
locaties

**Gaudeamus @Le Guess Who?**

14 november 2019 | TivoliVredenburg

**Club Fluxus: Perforator**

28 november 2019 | Kunstruimte Kuub

**Vincent van Amsterdam**

16 januari 2020 | TivoliVredenburg

**Club Fluxus: But What About**

6 februari 2020 | TivoliVredenburg

**Club Fluxus: Amstel Quartet & Keuris**

**Quartet**

21 februari 2020 | Kunstruimte Kuub

**Alistair Sung**

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