

NOTE OF INTENT

“Predetermination and Randomness”

Of the many aspects that differentiate contemporary from classical music, two not necessarily mutually exclusive elements, predetermination and randomness, are perhaps the most salient and of greatest interest.

In a program comprising of works each with a characteristic profile on this continuum, it is my aim to

highlight and elucidate these aspects.

Boucourechliev's score demands a completely aleatoric approach of the performer.

In direct contrast, Yun has composed all parameters with extreme precision. The ornaments, vibrations and melismatic undulations that may appear at first glance to be almost improvised are in fact notated with utmost precision.

Messiaen, who sought inspiration for art in nature, was a passionate connoisseur of birdsong.

He made a unique contribution to contemporary music with an extensive catalogue of birdsong, notated with a meticulous, almost ornithological attention to detail. His aim was not only to record an accurate transcription of birdsong, but also to imbue this with a coloristic depiction of the birds' natural habitat.

Nemtsov presents both predetermination and randomness at the same time. As its title implies, “Passacaglia” features a repeated steady bass line with an upper voice that weaves and changes shape continuously. As such, one might claim that two ostensibly disparate elements coexist in her work.

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