

LIMINA 2023

Contemporary Music Festival
29.11.–1.12. • Salzburg

Duo Stump–Linshalm

1.12.2023

18:00 Uhr

Kleines Studio

Universität Mozarteum

Mirabellplatz 1

Programm

Ármin Cservenák	<i>SUMMUS</i> (UA)
Timea Hvozdkova	<i>elevens</i> (UA)
Yoshida/Obermüller/ Tjøgersen/Wennäkoski	<i>(ver)FLECHTEN</i> (2023)
Lena Michajłow	<i>PROM</i> (UA)
Petra Stump-Linshalm	<i>MADAME PELE</i> (2021)
Collettivo2Secondi	<i>IN A WARM BOX</i> (UA)

Duo Stump-Linshalm (AT)

Performers: Petra Stump-Linshalm, Heinz-Peter Linshalm (Bass clarinets)

Ármin Cservenák

SUMMUS

My piece “SUMMUS” is written for the Duo Stump-Linshalm. In this piece I discover the sonic qualities produced by two bass clarinets. The title “SUMMUS” (lat. highest, uppermost) has a mirror symmetry that already tells a lot about the structure of the piece. The word “summus” can be transformed to “summa” (lat. sum, fullness) which refers to the unity of the two instruments. The main technique of the piece is imitation set in a spiral-like form. I use a simple acoustic material, the beatings, and I formulate it further to create larger musical structures. In “SUMMUS”, it seems as if we are listening to a single musical event from many different angles of perception.

Timea Hvozdkova

elevens

a wish on an eyelash
a wish on my birthday
a wish on
11
22
33
44
55
.....
.

Yoshida/Obermüller/Tjøgersen/Wennäkoski

(ver)FLECHTEN

The 4 composers Karola Obermüller, Kristine Tjøgersen, Lotta Wennäkoski and Aya Yoshida have each written a miniature for bass clarinet solo on the subject of the environment and climate change. These miniatures will be combined into a larger coherent piece and thus form a starting point for a lichen work that can develop and unfold in different directions.

Lichens develop symbiotic communities and contribute to biodiversity in ecosystems. They are everywhere, yet are often overlooked and thrive even in the harshest places. These survival artists grow very slowly but persistently, although they are sensitive to ecological changes.

There are certain parallels in this context in the field of contemporary music.

Aya Yoshida (*1992)

Ok (2023) for bass clarinet

Karola Obermüller (*1977)

seq (2023) for bass clarinet solo

Kristine Tjøgersen (*1982)

spotted ambience (2022) for bass clarinet
without mouthpiece

Lotta Wennäkoski (*1970)

Rimpi (2023) for bass clarinet

Lena Michajłów

PROM

Inspiration for the piece was the *Doomsday Clock* - design that warns the public about how close we are to destroying our world with dangerous technologies of our own making. It is a metaphor, a reminder of the perils we must address if we are to survive on the planet*.

PROM is an audiovisual image of what people would do 9 minutes before the doom to feel alive, integrated, less scared and not alone. Instead of getting into intellectual terror, they seek for infinity in their own bodies.

*<https://thebulletin.org/sites/default/files/Final%202017%20Clock%20Statement.pdf>

Petra Stump-Linshalm

MADAME PELE

Pele means “molten lava” in the Hawaiian language. Pele is also the name of the goddess of volcanoes and fire and is also affectionately called Madame Pele by Polynesian peoples.

She appears in many different shapes and forms. Sometimes she appears as a young, seductive woman and then she is depicted as a ghastly and moody middle-aged woman whose hair is usually made of solidified lava. Various volcanological phenomena are also named after the goddess, such as Pele’s hair or Pele’s tears. Pele is a goddess of destruction just as she is a goddess of creation, because lava also creates new land and life. Many legends surround the fiery Pele, but it is said that she can be calmed and negotiated with through gentle chanting.

Pele gives you the courage to assert your own will and to live a creative, passionate life with enthusiasm.

Collettivo2Secondi (Michele Bernabei & Lisa Forni)

IN A WARM BOX

This title refers to the closed environment of sinusoids that frame an “active” and organic sound process: as in the alchemical Atanor, in the closed box matter comes to life and is transformed following a sacred process of transfiguration. Bread is the subject on which we want to dwell in order to represent a symbolic transformation: it is the most striking example that concerns each of us on the level of the intimate sphere with food and spirit. The entire piece reflects on the archetypal concept of matter undergoing transformation to become nutrition, of bread passing from the heat of the oven in which it is baked, to the heat of the body that eats it and transforms it into the energy of a living body, and on the role that this has always played in man’s earthly and spiritual existence.

Duo Stump-Linshalm



What might motivate contemporary composers to entrust the Stump-Linshalm duo with the interpretation of their work? Perhaps it is the attitude with which Petra Stump-Linshalm and Heinz-Peter Linshalm approach music: The duo always experiences the confrontation with a new composition as a mixture of curiosity and challenge; the consultation with the composers as a source of inspiration for their interpretation. In their interpretation, the duo also abandons conventional paths where necessary in order to pave the way for the idea contained in the piece to enter the outside world. The audience not only notices the special skills of the two musicians on their instruments. It also senses the commitment with which the composers’ concerns and thus contemporary music are represented. The composer Bernhard Gander laid the foundation for the collaboration between the two musicians as a duo in 2003 with the duo *Mr. Vertigo* for two basset horns and tape. The combination of two clarinet instruments, but especially the pairing of two bass clarinets, aroused the interest of other composers such as Pierluigi Billone, Chaya Czernowin and Beat Furrer in collaborating with the Stump-Linshalm duo. Teaching contemporary and classical music to children in the form of concerts and workshops complements the two artists’ creative activities. Through their collaboration with Karlheinz Stockhausen, the duo developed a special interest in contemporary music theatre. Petra Stump-Linshalm and Heinz-Peter Linshalm play clarinets made by Gerold, Buffet Crampon, Henry Selmer, Herbert Wurlitzer and use Wiseman Cases.

www.stump-linshalm.com

