

ultima

oslo contemporary  
music festival

Ultima 2022

Ensemble Temporum  
performs  
Czerpowin, Bauck  
& Cliff

Kulturkirken Jakob

Saturday 24 September  
15:00

ultima.no

Chaya Czerpowin: *Ayre: Towed Through  
Plumes, Thicket,  
Asphalt, Sawdust and  
Hazardous Air I Shall  
Not Forget the Sound  
Of* (2016)

Martin Bauck: *tostados en córdoba  
en medio de la noche*  
(2019)

Paul Cliff: *On the Celestial  
Hierarchy* (2014)

Chaya Czerpowin: *Fast Darkness III:  
moonwords*  
(2022, WP)

Ensemble Temporum:  
Kai Grinde Myrann – conductor  
Maiken Schau – flute  
Lauri Sallinen – clarinet  
Sanae Yoshida – piano  
Takao Hyakutome – violin  
Bénédicte Royer – viola  
Erlend Habbestad – cello  
Jennifer Torrence – percussion

Recorded by NRK for radio broadcast.

In collaboration with  
Ensemble Temporum

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**CHAYA CZERNOWIN:**

***Ayre: Towed Through Plumes, Thicket, Asphalt, Sawdust and Hazardous Air I Shall Not Forget the Sound Of (2016)***

This piece with its long poetic name is a small window looking, as with a microscope, into what makes small things move, what makes tissues of moving noise/sounds into a song. The instruments in the piece focus on very small areas of movement. In these areas repeated restricted material seems to be dragged on various surfaces. In the second part of the piece the miniscule and effortful movements open the musical space to an unexpected negative space. 'Negative space' here can be seen as a musical continuity which evokes a notion of place, rather than that of an event or process. This space is revealed and is formed by the musical actions and sounds. These sounds and actions frame, curve and give rise to the space between them which is a space of deep colored silence.

**MARTIN RANE BAUCK:**

***tostados en córdoba en medio de la noche (2019)***

Tittelen, som betyr «toast i Córdoba midt på natten», referer til en opplevelse på en bussterminal midt inni Argentina, hvor nattbussen min til Mendoza nettopp hadde blitt innstilt, og hvor jeg, etter å ha stått i kø og på haltende spansk fått kloa i en billett på en senere og overfylt buss, gikk slukøret og ganske trøtt tilbake til den samme stasjonskaféen hvor jeg tidligere hadde kikket på en kamp (kan det ha vært Estudiantes mot Boca?), kjøpte en øl og noen varme toast, og når jeg senere gjorde opp, telte innehaveren opp pengene før han så meg inn i øynene og rakte meg hånda – vi sa ingenting, men det ga meg en uventet følelse, av at litt mat, litt øl og det å bli sett i et flyktig sekund kan være nok til å holde ut. Verket, derimot.

**PAUL CLIFT:**

***On the Celestial Hierarchy (2014)***

In composing this piece I tried to explore—in a more comprehensive manner than in my previous works—the stratification of music-perceptual layers; by "layers" I do not mean the juxtaposition of textures or voices in a polyphony, but rather, a gestalt of distinct and comprehensive musical objects, each with its own defined social and historical identity.

Frequent reference is made to tonality in this work, although its use alongside protracted layers of noise and drone-like material is not intended as an ironic dichotomy. In our innermost ear, when we reminisce about music we have heard in the past, we find that the material being recalled has been flattened, dispossessed of its timbral brilliance; and at the same time, intruding elements swirl around, obscure, and render non-linear our internal playback. As with a number of my works, this piece is also an attempt to "orchestrate" this process of inner listening, of the act of recalling music heard long ago.

**CHAYA CZERNOWIN:**

***Fast Darkness III: Moonwords (2022 - WP)***

Fast Darkness III is the last part of the trilogy Fast darkness, 2020- 2022. Written in 2022, it is a 16 minutes long virtuosic, wild, and overgrown exploration. Fast gestures, drawn by a sharp pen and loaded with excited energy inform the listener of a large universe that they are enveloping.

Just like an entangled climbing branch may give a sense of the house it is climbing on, the energy-laden gestures in Fast Darkness III, reveal the presence of the universe they are enveloping. This revelation never comes to be heard in the piece, but hopefully, it is an after-effect of it.