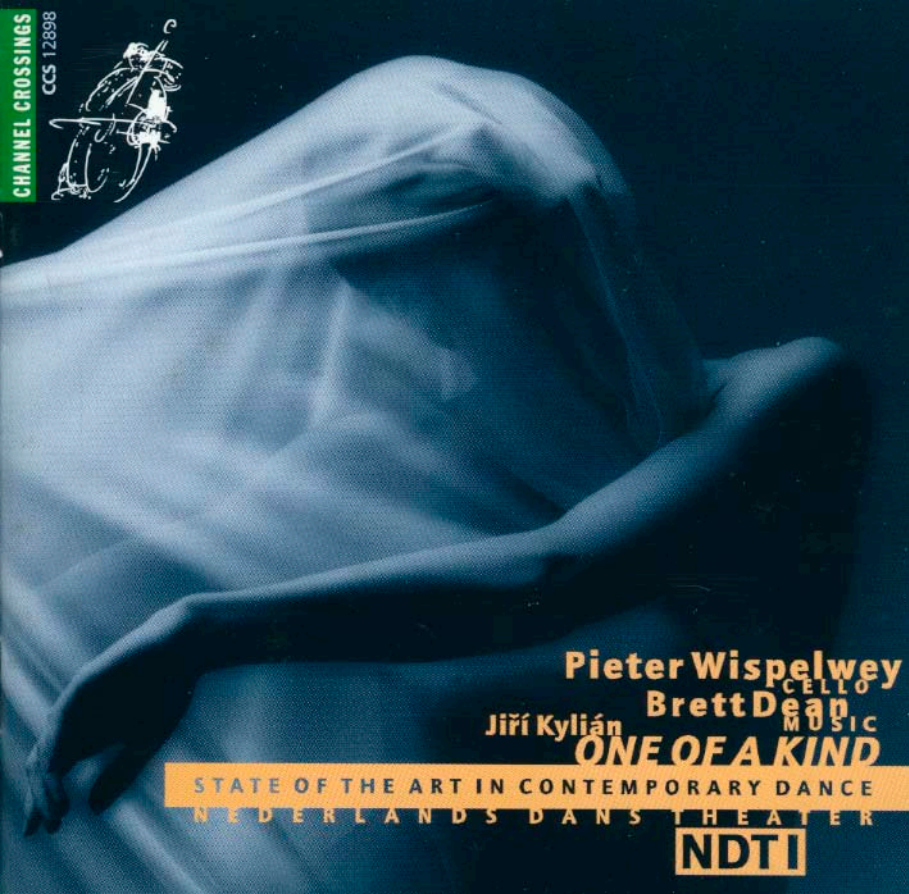


CHANNEL CROSSINGS
CCS 12898



Pieter Wispelwey
Cello
Brett Dean
Music
Jiří Kylián
ONE OF A KIND

STATE OF THE ART IN CONTEMPORARY DANCE
NEDERLANDS DANS THEATER
NDTI

'ONE OF A KIND'

Music for Nederlands Dans Theater

Pieter Wispelwey

Brett Dean

Solo Cello

Original Music

1	Act One, Part One	14.46
2	Act One, Part Two	13.26
3	Act Two, Part One	10.08
4	Act Two, Part Two	10.16
5	Act Three	19.39

Total Time: 68.37

Choreography: Jīri Kyliān

Additional Music:

- David Hykes from *The Harmonic Choir*
(with kind permission of BMG Music Publishing)
- Carlo Gesualdo di Venosa from the 4th and 6th Books of *Madrigals*
- *Frame-Cut-Frame* (Simon Hunt, Brett Dean & Michael Askill)
- *Dawn/Swings/ Looking for Astrid/ Ball of Fun/ Approaching Hegyeshalom*
- Benjamin Britten: *Lamento from Cello Suite No. 1*
(with permission of ALMO Auteursbureau)
- John Cage: excerpts from *Sonatas and Interludes for prepared piano* by John Cage
(with kind permission of Henmar Press)
- Chiel Meijering: excerpts from *La Belle Dame sans Merci for solo cello* (Donemus)
- David Lumsdaine: *Pied Butcher Birds of Spirey Creek (Tall Poppies TP 091)*

Performers:

Brett Dean

viola, sampler

Simon Hunt

sampler

Michael Askill

percussion

Stefan de Leval Jezierski

french horn

Members of the Nederlands Kamerkoor

RIAS Kammerchor (Berlin), conducted by Brett Dean.



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composed and recorded Jan./Feb.1998

discography Pieter Wispelwey

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CCS 5493	Brahms: Cello Sonatas
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CCS 7495	Hindemith, Sessions, Ligeti
CCS 7395	Haydn: Cello Concertos (& Florilegium)
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CCS 9696	Schubert: Arpeggione, Sonatinas (& Paolo Giacometti)
CCS 10097	Vivaldi Concerti (& Florilegium)
CCS 10797	Chopin, Fauré, Poulenc (& Paolo Giacometti)
CCS 11097	Schumann Concerto/Hindemith

ONE OF A KIND

As part of the celebrations on May 5th of the 150th anniversary of the Dutch Constitution, the Home Affairs Minister Hans Dijkstal requested that Jiri Kylián base his piece on Article 1 of the document

All in the Netherlands are in equal circumstances to be treated equally. Discrimination on the grounds of religion, conviction, political leanings, race, sex or on any other grounds, is not permitted.

This article, the principle of liberty, was part of the inspiration for One of a Kind. Apart from being one of the cornerstones of Dutch society, liberty is a concept which raises a number of questions. What is true liberty? To what extent does individual liberty affect the liberty of others? Is liberty the estate of human beings only? In this article the Constitution represents the consciousness in every Dutch citizen of enforcing as well as defending liberty.

A female dancer rises from the crowd and joins in the scenes taking place on the stage. She represents the audience in the spectacle being witnessed. She is our common liberty, our common conscious. Eventually she returns to the audience and becomes a part of it. Has anything changed? Have we improved, become more aware of our own being and that of others?

This production has been made possible by a financial contribution from the Ministry of Home Affairs in connection with the celebration of the 150th anniversary of the Dutch Constitution.

Madrigals by Gesualdo, chanting Tibetan monks, Inuit vocal games and Pieter Wispelwey's cello: these are the main elements of this musical journey. I was asked to join the project relatively late in the day, at a time when Jiri Kylián's concept of the sounds he wanted was already well advanced and delightfully idiosyncratic. He had collected a veritable archive of aural phenomena which had fascinated him for years. So we added some African drums, contemporary choral techniques and various examples of Australian bird song...But what kind of a journey were we embarking upon? The initial guidelines from the choreographer suggested a life cycle scenario, divided accordingly into three acts. That was the starting point, and I just took it from there.

Just for fun





Final notes

Act One

The piece starts with the sounds of harmonic singing, as found in the Hoomi tradition of Mongolia, and Tibetan overtone chanting. These ethereal voices open a window onto an evolving soundscape in which other elements discover their place. Ceremonial bells and crotales, dreamy string flageolets, a guttural droning of voice and cello, the squeaky pendulum of a playground swing, and a breathy inuit katajjaq, or throat song-game. These elements are driven relentlessly forward by basses and cellos to reach a dynamic peak. Out of the resultant 'rubble' finally emerges the lone elegant cello of Pieter Wispelwey. He announces single phrases that we can only later piece together as fragments of Sparge la morte from Carlo Gesualdo's fourth book of madrigals. The path leading to the madrigal itself (ponticello strings, percussion) is shrouded in mystery, much like the scant details of Gesualdo's own bizarre life.

Carlo, the infamous, troubled Prince of Venosa, who murdered his own wife and her lover in Naples in 1594, is a figure that plays an integral part in the unfolding musical drama. His duplicity of lyricism and threat will accompany us throughout the various stages of the piece. (...but rest assured, he doesn't kill anybody in this show!) Sparge la morte works its precarious charm upon us, and the cellist replies with his very own 'madrigal': a soliloquy that soars to the instrument's highest register.

Act Two

We slowly awake out of the calm of the cello solo. At first, life's birth and initial growth seem more like some 'Niebelungen' dawn. But the horns we hear are no mistaken doorway into 'Das Rheingold'! These horns herald a dance of hedonistic earthiness. Naturally, the cellist has his own view of this dynamism and enters setting an even faster course, pursued and then consoled by the consort of Gesualdo singers.

The dance proceeds through various pizzicato and tremolo variants, then stops abruptly, leaving a carpet of high voices. When the rhythmic forces try to reenter the scene, they are unable to regain their initial vigor. Everything turns quiet. Then the cello, accompanied sporadically by a viola, joins in dialogue with some Australian pied butcher birds. Their 'songs of nature' reawaken the spirits of movement and vitality, and the music tumbles once again into action, even agitation...The quickening step of African drums steers us towards a menacing darkness as the cello's driving motor returns. A chase ensues. Finally, all energy is spent and an uneasy calm reigns.

Act Three

The first time I met with Jiri Kylián to discuss this production, he showed me photos of Atsushi Kitagawara's sensational set designs. The image of strands of brilliant white light from stage to ceiling in the 3rd Act left a strong impression, awakening ideas of the afterlife-eternity-transfiguration variety. Ever since that first meeting, I knew we had to create a very particular sound for the opening of this act, a crystalline

brightness coming from many cellos, something both shimmering and intense. The celloscape that evolves out of this multitude of harmonics is enhanced by bells and an intriguing percussion instrument called a waterphone. But after so much light, it's also nice to sit in the shade for a while. Low, sombre cellos murmur briefly before the dark foreboding of Gesualdo returns. The opening bars of his tortured madrigal Moro lasso transport us unexpectedly back in time. The ensemble of deep cellos replies to each successive vocal entrance with increasing intensity, pushing the sound towards the upper stratosphere where the act began. The fuller exploration of Gesualdo's harmonies that ensues (in the form of a collage based on the Moro lasso motive) brings the music back to a floating stillness. Then, even the short rhythmic section that interrupts this state of repose with its Inuit reminiscences and metallic pulse, cannot substantially shake the music of its resolve to remain calm, composed and spacious. It is this atmosphere which gives shape to the work's last moment of focus and concentration: the poignant Lamento from Benjamin Britten's 1st Cello Suite.

Brett Dean

The Australian violist and composer **Brett Dean** studied in Brisbane with Elizabeth Morgan and John Curro. In 1982 he graduated with honours from the Queensland Conservatorium of Music and went on to play four seasons as principal viola for the Queensland and Australian Youth

10 Orchestras. After the 1983 Chinese premiere of William Walton's Viola Concerto in Beijing, he continued his studies in Germany thanks to the financial assistance of the Australian Council. In 1985 Dean became a permanent member of the Berlin Philharmonic Orchestra.

Dean's career as a composer began in 1988 with radio projects and improvised film music for the Australian Broadcasting Company and various independent film-makers. At present his works are attracting considerable attention in Europe and Australia, with performances at the Wigmore Hall in London, the Leipzig Gewandhaus and the Berlin Philharmonie. In addition, a broad selection of his music has been recorded on compact disc in Australia, Sweden - Bis and for the Belgian label Sub Rosa as part of the composer/performer duo Frame-Cut -Frame.

Pieter Brett Fiddling

Dean's works have also been featured by the English Music Quarterly, Unknown Public. He has written pieces commissioned by the Festival of Sydney, the English pianist Imogen Cooper, the Queensland Symphony Orchestra, the Australian Chamber Orchestra and the 12 Cellos of the Berlin Philharmonic. Brett Dean's latest work, Carlo, is scored for strings, sampler and tape. After its premiere at the Huntington Festival in December 1997, it was described in the Sydney Morning Herald as "perhaps the most forcefully striking achievement in Australian writing for orchestral strings" in over 30 years.

Dean's current and future projects include an a capella vocal piece for the Swedish Radio Choir and a new work for the Melbourne Symphony Orchestra. His first symphonic work, Ariel's Music, for clarinet and orchestra, is scheduled for release on ABC Classics in 1998.



Pieter Wispelwey is one of the first of a generation of generalist specialists, performing equally outstandingly on historical instruments as on modern instruments, based on and inspired by expert stylistical knowledge, highly original and deep musical understanding and superior technique. His repertoire ranges from works by J. S. Bach to Elliott Carter, Kagel, Schnittke and young contemporary composers.

Pieter Wispelwey was awarded the Elizabeth Everts Prize, an award given biennially to the Netherlands most promising musician in 1985. In 1992 Wispelwey received as first cellist the highly prestigious Netherlands Music Prize. For many years he has given complete, widely acclaimed, performances of the suites for cello solo by J.S. Bach and Britten and the sonatas by Beethoven and Brahms, on period as well as on modern instruments.

Pieter Wispelwey is a regularly returning guest in the Concertgebouw in Amsterdam, performing the baroque, classical, romantic and modern repertoire. In 1995 he appeared in recital o.a. in Hamburg, Leipzig, Düsseldorf, London, Brussels, Colmar, Saintes, Mulhouse, Sidney, Boston, Washington, Montréal and Québec. In 1996/97 he performed in Paris, Nantes, Marseille, Nice, Rome, Florence, Milan, Vienna, Salzburg, Hamburg, Bonn, Bremen, Antwerp, Bruges, Seoul, Hong Kong, Beijing, Shanghai, Jakarta, London, Washington, Chicago, Québec, Montréal a.o. Pieter Wispelwey received his early training from Dicky Boeke and Anner Bijlsma in Amsterdam and continued his studies with Paul Katz (Rochester, USA) and with William Pleeth in England. The vast sonata repertoire for cello and piano he performs

with several outstanding (forte)pianists: Robert Levin and Paolo Giacometti.

Wispelwey performs regularly as a soloist with orchestra and has recently played concertos by Dvorák, Elgar, Tchaikovski, Shostakovitch 1 & 2, Dutilleux, Ibert, Schnittke, Haydn, Beethoven (triple), Brahms (double) performing a.o. in the Concertgebouw in Amsterdam and with the Dutch and German Radio Chamber and Philharmonic Orchestras, the Netherlands Philharmonic Orchestra from Amsterdam, the Philharmonic Ungarica, the Netherlands Wind Ensemble, the Moscow Chamber Orchestra, the Westdeutsche Sinfonia, the Stuttgarter Chamber Orchestra and Florilegium (London). In 1995 he made a highly successful tour of Australia with ABC Orchestras. His CD's with all Bach suites, Beethoven and Brahms Sonatas all received wide acclaim in the international press, several received international and national awards. Coming years he will continue recording the major Sonata and Concerto repertoire exclusively for the young quality label Channel Classics Records from Holland.