

COLLECTION  
BBVA FOUNDATION - NEOSDonaueschinger Musiktage 2008  
Vol.3 Feiler · Ferneyhough**BRIAN FERNEYHOUGH*****Chronos-aion******Concerto for ensemble (2008)***

Chronos-Aion: material-bound time (the temporality of the concrete figure, of abrupt changes of texture, perspective and directionality) as against flowing time, a time which enfolds the sonic dimension in its slow unformed tracing of somatic intensities. The one neutralizes a direct apperception of time by absorbing it without remainder, the other assumes and utilizes its tactile presence as a screen against which the tentative shadows of textural latencies are projected.

Henri Bergson speaks of “confused multiplicities” as the core form of temporal perception which the human sensory organs offer to our awareness. Time is not singular, but is manifest to our singular consciousnesses in the unmeasured and unmeasurable interaction of many subjective qualitative dimensions. The idea of a “tactile” time – one which is apprehended by the individual as sensory quality, as absolute, irreducible identity – has been at the core of much of my compositional thinking for many years. Since my opera *Shadowtime* I have increasingly come to understand that musical form arises from the chaotic intersection and impingement of many ephemeral temporal traces, some of them co-extant with specific sonic embodiment, others apparently seeking to assert their real presence by insisting on their incommensurability.

In keeping with these considerations, in *Chronos-Aion* I have sought to maintain an acute level of temporal awareness both on the large and the local scale. The main thrust of processual transformation is accordingly notably straightforward; beginning with a rapid flurry of brief, disconnected images, the form gradually begins to reveal an underlying deceleration, whereby surface detail and indistinct background fluctuation undergo a degree of disaffiliation, leading to a bifurcation of temporal perspective, a species of structural rather than spatial stereophonic space. At the same time our sense of time as a prior given, a frame for perception is destabilized, flowing irregularly back and forth over the evanescent boundary separating both the qualitative from the quantitative and multiple and successive exemplars of distinct but comparable event classes. Duchamp’s concept of the *inframince*, the almost imperceptible separation (or “simultaneous delay”) between two abutting events or states, was also in my mind when conceiving the multiple layerings and abrupt non sequiturs typical of *Chronos-Aion*’s language. In music we witness not the perception of some impossible precipitation “pure” time, but the deeply compromised concatenations of ephemera bearing witness to the operations of time itself.

Brian Ferneyhough

## **DROR FEILER**

### ***Müll [Rubbish]***

#### ***For amplified chamber orchestra, two singers and live electronics (2008)***

This new work, *Müll*, is for orchestra, refuse collection vehicle vocal performance (using a poem about pain *Los nueve monstruos* (The nine monsters) written by the Peruvian poet César Vallejo in 1937), and electronic noise. Cast in two parts (the first with two sections, the second with 15) that make use of some quite serious notation, Dror Feiler recycles his own vibrating aggregates in order to arrive at a personal aural vision. Music history tells us, he relates, that something new is created when something that was previously viewed as rubbish is left out. As Feiler himself puts it: "In the very moment in which one started to use intervals that up to then had been disallowed, and to employ other rhythms or even new instruments in a way hardly acceptable at the time, there was a marked change to our aesthetic filter. Why does this rubbish on the street touch me more than elaborately fashioned concert music? Here, one simply forgets the difference between 'rubbish and non-rubbish', as well as the societal and political consequences with which all this is ultimately bound up, asking oneself 'how does one make music?' How did the present situation New Music ever arise? This act of cogitation is part of my work on *Fünf Schwierigkeiten beim Schreiben der Wahrheit* (Five difficulties when writing the truth). We make music because we are musicians and composers, not because we have anything to convey. And somehow I think that is the wrong order. Otherwise that which is "new" would not be new at all.

Music is noise castrated. *Müll* must be seen as a further attempt to lend this noise some meaning. For Dror Feiler, the greatest moral responsibility rests in "making good music, good art, which in the best possible way demands something of us, and which is poetic and complex in expression, which touches the heart and makes us open to complex questions".

Bernd Leukert

*Translation from the German: Graham Lack*