Pierre Boulez at 90 Study Day

Friday 20 March
Chancellor’s Hall, Senate House, University of London
ADMISSION FREE
music.sas.ac.uk/boulez

10:00 - 13:15  Boulez, literature and culture
Robert Piencikowski (Paul Sacher Foundation, Basle)
  Pierre Boulez, or the emergence of a musical personality
Katherine Shingler (Nottingham)
  Mallarmé and the visual
Mary Breathnach (Edinburgh)
  Boulez and Mallarmé
Bernard McGuirk (Nottingham)
  Cubism and French poetry

ROUND TABLE 1:  The legacies of Pierre Boulez
Panel to include:
  Julian Anderson (GSMD), Georgina Born (Oxford),
  Stephen Walsh (Professor Emeritus, Cardiff)
  Chair: Robert Worby (composer and BBC Radio 3 presenter)

14:45 - 18:00  Boulez and music
Edward Campbell (Aberdeen)
  Pierre Boulez: Composer, Traveller, Correspondent
Martin Iddon (Leeds)
  Boulez Composer: the music around ‘Structures’
Arnold Whittall (Professor Emeritus, King’s College London)
  Themes from the 1970s: Bayreuth to the Beaubourg
Michael Clarke (Huddersfield)
  Anthèmes II

ROUND TABLE 2:  Working with Pierre Boulez
Panel to include:
  Barrie Gavin (director), Jane Manning (soprano),
  Andrew Gerzso (Director of Pedagogy and Cultural Outreach, IRCAM)
  Chair: Robert Worby (composer and BBC Radio 3 presenter)

18:30 - 19:30  FILM
  Barrie Gavin “Pierre Boulez: Portrait-Analysis-Performance” (BBC, 1966)
  A film exploring Improvisation II sur Mallarmé from Pli Selon Pli

For details of BBCSO Total Immersion: Pierre Boulez on Saturday 21 March and ticket prices, please visit:
  barbican.org.uk
  Barbican Box Office 020 7638 8891

Promoted by the Institute of Musical Research, Institute of Modern Languages Research, University of London and Guildhall School in association with BBC Symphony Orchestra. Supported by the Cassal Endowment Fund.

Celebrating the achievements of Pierre Boulez, composer, conductor and cultural impresario.

The study day examines his work from the perspective of scholars in Music, French and Cultural Studies.
Pierre Boulez

Born in Montbrison/Loire on 26 March 1925, Pierre Boulez is a composer, conductor, thinker, a motor of international musical life, an emblematic figure in post-war European, indeed, world culture.

A living classic. Ever since the 1950’s, composers around the world have followed with curiosity what he was writing, to see if they could adapt his ideas in their own music or to reject them in their search for an idiom they could call their own. In 1957, György Kurtág arrived in Paris with the goal to compose something he could show to Boulez (in the end, he left without a work worthy of being presented). The music the French composer has written ever since the late 1940’s was a conscious act of rebellion against tradition as represented by Schönberg or Stravinsky but also his teacher, Messiaen, whose influence has nevertheless left its mark on Boulez’s music.

In his compositions but also in his writings, Boulez was initially an angry and rebellious young man (see his scathing obituary Schönberg est mort). With the passage of time as he became an established figure, with France inviting him back to found IRCAM and the Ensemble Intercontemporain and his career as a conductor also taking off, there has probably been less to rebel against and Boulez has mellowed and broadened his horizons to conduct a wide range of repertoire including Bruckner and Mahler.

Boulez has also been a highly influential teacher, beginning in Darmstadt in the 1950s and continuing right up to the present, primarily in Lucerne where he passes on his immense knowledge to fledgling conductors at the Festival Academy.

New compositions emerge and become straight away an integral part of the repertoire. It is as if orchestras and ensembles could not wait for a new work to leave his desk: after the premiere, a Boulez novelty is taken up – snatched up – by performing bodies all over the world. Boulez – a living classic.

Robert Piencikowski is a French musicologist. He studied music and literature studies at the Geneva Conservatory and University (studies with Roland Barthes, Yves Bonnefoy and Michel Butor, 1970-1976), and was in charge of the music analysis lectures at IRCAM (Paris, 1980-1990). He is a musicological collaborator at the Paul Sacher Foundation (Basel, 1990-), the author of numerous essays on contemporary music in general, and on Pierre Boulez in particular, of whose archives, deposited at the Paul Sacher Foundation since 1986, he is the curator. He is the editor of the facsimile of Pierre Boulez’ *Tombeau from Pli selon pli* (Vienna: Universal Edition, 2010).

Katherine Shingler is Assistant Professor in French and Francophone Studies at the University of Nottingham. She has broad interests in the field of word and image studies, and in addition to her work on visual poetry, she has presented papers on topics such as Maurice Denis’s work as an illustrator, and on psychology as a critical tool for literary scholars. Her doctoral thesis, entitled *Visual Poetry in Theory and Practice: Mallarmé, Cendrars, Apollinaire*, considered the relationship between the visual and verbal aspects of a range of poetic works produced in the late 19th and early 20th century, and focused particularly on the possibility of ‘simultaneity’, or integrated reading and viewing. Her current research project, funded by the Leverhulme Trust, moves from poetry to prose texts, and specifically to the development of the ‘art novel’ in the period 1900-1930.

Mary Breatnach

Having completed a degree in modern languages at University College, Cork, Mary Breatnach studied the viola at the Royal Academy of Music in London and at the Hochschule für Musik in Detmold, Germany, and opted for a career as a professional musician. An interest in investigating relationships between music and literature gradually led to a decision to bring together her training in both fields and, while a member of the Scottish Chamber Orchestra, she completed a PhD, the subject of which was the influence of Mallarmé’s poetic and theoretical work on the musical thinking of Pierre Boulez. In 1993, Mary left the SCO and joined the French Section at Edinburgh, first in a part-time capacity and later as a full-time lecturer. She continues when possible to play professionally as a chamber musician and recitalist. Mary is currently working on a book entitled *Music and Modernity in French Literature from 1860 to 1922: Baudelaire, Mallarmé, Proust* in which she aims to trace connections between the three authors’ musical interests, the way they used language in order to convey their experience as listeners and their preoccupation with the concept of modernity in literature. Mary retired in 2010 and is currently an Honorary Fellow in French at the University of Edinburgh.

Bernard McGuirk holds the Chair of Romance Literatures and Literary Theory at the University of Nottingham where he is also Director of the International Consortium for the Study of Post-Conflict Reconstruction and Reconciliation. He has published widely on literatures in English, French, Italian, Spanish and Portuguese and his most recent books are *Latin American Literature: Symptoms, Risks and Strategies of Poststructuralist Criticism* (Routledge, London), *Poesia de Guerra* (Memo, São Paulo), and *Falklands-Malvinas: An Unfinished Business* (New Ventures, Seattle). He has just completed *It Breaks Two to Tangle: Political Cartoons of the Falklands-Malvinas Conflict*. He has a longstanding interest in theories of the avant-garde and the effect on contemporary poetry of Cubism and related movements.
Julian Anderson was born in London in 1967. He studied with John Lambert, Alexander Goehr and Tristan Murail and first came to prominence when his orchestral *Diptych* (1990) won the RPS Composition Prize in 1992. Anderson has held Composer in Residence positions with the City of Birmingham Symphony, Cleveland and London Philharmonic orchestras, relationships which produced an impressive body of orchestral works including *Stations of the Sun* (1998, a BBC Proms Commission) and *Eden* (2005, Cheltenham Festival). More recently, *Fantasias* (2009), written for the Cleveland Orchestra, won a British Composer Award and *The Discovery of Heaven* (2011), a co-commission by the New York Philharmonic and the London Philharmonic Orchestra was awarded a South Bank Sky Arts Award. Both works were recorded by the LPO live label.

Renowned as an enabler, teacher and programmer, Anderson has held senior professorships at the Royal College of Music, London (1996-2004, where he was Head of Department for five years) and at Harvard University (2004-7), and is currently Professor of Composition and Composer in Residence at Guildhall School of Music & Drama. He was Artistic Director of the Philharmonia’s Music of Today series from 2002 to 2011 and in 2012 he was appointed Vice President of the Conseil Musical de la Fondation Prince Pierre de Monaco. Anderson is currently Composer in Residence at London’s Wigmore Hall. Anderson’s latest work, *In libeliche Bläue* for violin and orchestra (to be premiered next month in London by Carolin Widman and the LPO) is dedicated to Helmut Lachenmann. Future projects include commissions from the BBC, the Boston Symphony Orchestra and the Berlin Philharmonic. His music is published by Faber Music and Schott.

Georgina Born is Professor of Music and Anthropology at Oxford University. She is the Schulich Distinguished Visiting Chair in Music, Schulich School of Music, McGill University and was recently the Bloch Distinguished Professor in Music, University of California, Berkeley. Her major studies are: *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC* (2005), and *Rationalizing Culture: IRCAM, Boulez and the Institutionalization of the Musical Avant-Garde* (1995). Professor Born works on cultural production, including major western cultural institutions, notably the BBC and IRCAM; and she currently directs the European Research Council-funded programme ‘*Music, Digitization, Mediation: Towards Interdisciplinary Music Studies*’, which integrates ethnographies in Argentina, Canada, Cuba, India, Kenya and the UK. Recent books are *Music, Sound and Space* (ed., 2013), and *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (ed. with A. Barry, 2013). *Improvisation and Social Aesthetics* (ed.) will be published by Duke in 2015.

Stephen Walsh recently retired from Cardiff University, where he had held a personal chair in music since 2001. He was for many years deputy music critic of The Observer and a frequent reviewer for the London Times, Daily Telegraph and Financial Times. He now reviews for the arts website theartsdesk.com. His books include a two-volume biography of Igor Stravinsky as well as a separate book on Stravinsky’s music and a monograph on his Oedipus Rex. His latest book, *Musorgsky and his Circle: A Russian Musical Adventure*, was published by Knopf in the fall of 2013.

Robert Worby is a composer, performer and frequent broadcaster with BBC Radio 3. He works with the Langham Research Centre who use abandoned technology – tape recorders, sine wave oscillators, and other analogue devices – to make music. Their latest piece *Muffled Ciphers* was performed at Huddersfield last year after being premiered at nyMusikk, Oslo. He recently directed and conducted John Cage’s *Radio Music* and *Imaginary Landscape No. 4* at the Tate Britain. His recordings include all of Cage’s *Song Books* (with Loré Lixenberg and Gregory Rose) and a CD/LP of Cage’s early electronic and tape music.
Edward Campbell is senior lecturer in music at the University of Aberdeen and a member of the university’s Centre for Modern Thought. He specialises in contemporary European art music and aesthetics including historical, analytical and aesthetic approaches to European modernism, the music and writings of Pierre Boulez, contemporary European opera and the interrelation of musical thought and critical theory. He is the author of the books Boulez, Music and Philosophy (Cambridge University Press, 2010) and Music after Deleuze (Bloomsbury, 2013), and co-editor of Pierre Boulez Studies, to be published by Cambridge University Press in 2016.

Martin Iddon is Head of School and Professor of Music and Aesthetics at the University of Leeds. Martin studied composition and musicology at the Universities of Durham and Cambridge, and has also studied composition privately with Steve Martland, Chaya Czernowin, and Steven Kazuo Takasugi. His musicological research has largely focussed on post-war music in Germany and the United States of America. As a composer he has worked with numerous ensembles and performers, across Europe, North America, and Australasia, including Ensemble SurPlus, Ensemble Modelo62, Either/Or, ekmeles, the Kairos Quartett, 175 East, note inégales, Eva Zöllner, Catherine Laws, and Rei Nakamura. His music has been featured on the Österreichischer Rundfunk, Radio New Zealand and on BBC Radio 3 and is published by Composers Edition. He has lectured at Leeds since December 2009, having previously lectured at University College Cork and Lancaster University.

Arnold Whittall is Emeritus Professor at King’s College London. A full time staff member from 1975 to 1996, he taught previously in Cambridge, Nottingham and Cardiff. He has also served as a visiting professor at Yale University, and lectured extensively in Europe and America. He was instrumental in expanding and promoting studies in music theory and analysis at King’s, as well as undergraduate and postgraduate topics concerning music since 1900. In 1982 he became the first Professor of Music Theory and Analysis at a British university, and collaborated with Jonathan Dunsby on Music Analysis in Theory and Practice (Faber Music, 1988). His list of publications began in the 1960s with two articles on Benjamin Britten, and his first book was a BBC Music Guide, Schoenberg Chamber Music, followed by Music since the First World War, a text that eventually transformed itself into Musical Composition in the Twentieth Century (Oxford University Press, 1999). He has also written extensively on Wagner and other aspects of nineteenth century music. In 2000-2001 Arnold Whittall gave a special series of six London University lectures to mark the turn of the millennium which became Exploring Twentieth-Century Music: Tradition and Innovation (Cambridge University Press, 2003). His most recent book is Introduction to Serialism (Cambridge, 2008).

Michael Clarke is Professor of Music at the University of Huddersfield where he is Director of Research for the School of Music, Humanities and Media. As a composer he works especially with acoustic instruments combined with live electronics and also with 3D multi-channel spatialisation. As a musicologist he has developed a new approach to the analysis of electroacoustic music ‘Interactive Aural Analysis’ which uses software to enable readers to engage directly with sound. He directed the recently completed AHRC-funded project ‘TaCEM’: Technology and Creativity in Electroacoustic Music. Both as a programmer and as a composer he has won a number of international awards.
Barrie Gavin was born in London in 1935. He joined the BBC in 1961 as an assistant film editor. Two years later he began to direct programmes, largely but not exclusively about music. He has directed approximately 180 documentaries in his career. He specialised in films about contemporary music, establishing long-running working partnerships with artists like Pierre Boulez and Simon Rattle. There have also been collaborations with composers like Stockhausen, Berio, Nono, Birtwistle, John Adams and many others. In 1977 he made his first film in Germany for Hessischer Rundfunk: a portrait of Kurt Weill. For the next 25 years he worked extensively in Germany for Westdeutscher Rundfunk, Südwest Rundfunk, Sender Freies Berlin and most frequently for Hessischer Rundfunk. In addition to the documentary output he has televised some 250 concerts and relays of operas, in Britain, Germany and the USA. He has been awarded prizes at festivals in Canada, the USA, Ireland, and Germany. In 2008 he was given an award by the International Confederation of Music Publishers for his services to modern music on television, and in June 2009 he was invited to present a retrospective of his work at the Golden Prague Television Festival.

He continues to be engaged in television, most notably in a recent continuing project creating music projects on the internet for the Chicago Symphony Orchestra. He also still pursues an interest in the music of our time and has completed a film on the educational work in the Balkans by the British composer Nigel Osborne and a portrait of the composer Jonathan Harvey.

Jane Manning was born in Norwich and studied at the Royal Academy of Music and in Switzerland with Frederick Husler. She has given more than 400 world premieres, working with such composers as Birtwistle, Boulez, Cage, Carter, Maxwell Davies, Knussen, Lutyens and Weir. Her discography includes the major song cycles of Messiaen, all Satie’s vocal music, and works by Berg, Dallapiccola, Schoenberg and Ligeti with conductors including Boulez and Rattle. She has been Visiting Professor at Mills College,Oakland, and at Keele and Kingston Universities, and has given classes at many of the world’s leading campuses including Harvard, Princeton, Cornell, Stanford, Yale and Columbia, She is currently writing a third book for Oxford University Press, Vocal Repertoire for the 21st Century. Voicing Pierrot, her study of Schoenberg’s Pierrot Lunaire, was short-listed for a Royal Philharmonic Society Award. She has also contributed chapters to The Cambridge History of Musical Performance (Cambridge University Press) and ‘A Messiaen Companion’ (Faber & Faber).

She was awarded the OBE in 1990, holds Honorary Doctorates from the Universities of Durham, Keele, Kingston and York, and is a Fellow of both the Royal Academy and Royal College of Music.

Andrew Gerzso

Since joining IRCAM in 1977 as a researcher, Andrew Gerzso has held a number of positions over the years including Technical Director, Director of the Creation Department and recently the Department for the Coordination of Scientific and Musical Research. He is the founder of the IRCAM Forum (an IRCAM software user community), the Performing Arts research project (Pôle Spectacle) and the IRCAM Repertoire project providing a collection of online analysis of IRCAM’s main musical works. From 2007 to 2010 he coordinated the CO-ME-DI-A project (supported by the EACEA) that explored the use of high bandwidth networks in the context of innovative musical projects. He is currently director of the Education and Cultural Outreach Department. He currently Co-ordinates the Ulysses project (supported by the EACEA) dedicated to the diffusion of works by young composers in Europe.

Andrew Gerzso has worked with Pierre Boulez both at IRCAM since 1980 and at the College de France (until 1995). He carried out the electro-acoustic realization of Répons (1981-), Dialogue de l’ombre double (1985), Explosante-fixe (1991-1995), and Anthèmes 2 (1997). This collaboration continues to this day.
Thursday 23 April 2015
19:30 Barbican Hall, Barbican Centre
Boulez at 90: A concert, a club-night, a celebration

THE CONCERT:

Pierre Boulez  *Livre pour cordes*
Stravinsky  *The Rite of Spring*
Pierre Boulez  *Rituel in memoriam Bruno Maderna*

Peter Eötvös conductor
London Symphony Orchestra

THE CLUB-NIGHT:

Join us after the concert for LSO Aftershock, an informal club-night with DJ Richard Lannoy and special performances by LSO players of works from LSO Soundhub composers inspired by the music of Boulez. For the full line-up of works and performers, please visit lso.co.uk.

THE CELEBRATION:

- Free drink for all students
- Free CD courtesy of LSO Live
- More TBA

Student tickets available through Student Pulse for only £7.

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Tuesday 28 April 2015
19:30 Barbican Hall, Barbican Centre
Ensemble Intercontemporain / Boulez at 90

Debussy  *Syrinx*
Boulez  *Memoriale*
Matthias Pintscher  *Choc (Monumento IV)*
Yann Robin  *Asymétriades*
Boulez  *Sur Incises*

Ensemble Intercontemporain
Matthias Pintscher, conductor

For information on all the concerts in the Barbican Centre series *Boulez at 90* and ticket prices, please visit:

barbican.org.uk
Barbican Centre Box Office 020 7638 8891
Total Immersion: Pierre Boulez
Saturday 21 March 2015

10:30  Cinema 3, Barbican Centre, Silk Street, London EC2Y 8DS
Boulez on Film
Two films exploring the man and his music:

Who is Pierre Boulez?
Includes a complete performance of Éclats.

Arena - Boulez Now
Using BBC archive material, the film explores Boulez as composer, focussing on Répons.

10:30  Barbican Hall, Barbican Centre

Pierre Boulez  Piano Sonata No. 2
Pierre Boulez  Éclat/Multiples

BBC Symphony Orchestra
Pablo Rus Broseta conductor
Jean-Frédéric Neuburger piano

15:00  Frobisher Rooms, Barbican Centre
Talk: Paul Griffiths
This free talk explores the music of Pierre Boulez and gives an introduction to the evening’s concerts.

17:00  LSO St Luke’s, 161 Old Street, London EC1V 9NG
with Guildhall School musicians

Pierre Boulez  une page d'éphéméride
Pierre Boulez  Anthèmes 1
Pierre Boulez  Mémoriale (… explosante-fixe … Originel)
Pierre Boulez  Dérive 1
Pierre Boulez  Sonatine for Flute and Piano
Pierre Boulez  Douze notations

David Corkhill conductor, Amarins Wierdsma violin, Rebecca Griffiths flute,
James Kreiling piano, Alexander Soares piano.

19:30  Barbican Hall, Barbican Centre

Pierre Boulez  Notations I-IV & VII
Pierre Boulez  Pli selon pli

BBC Symphony Orchestra
Thierry Fischer, conductor
Yree Suh, soprano

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