

TIME AND

MOTION

HUGO  
QUEIRÓS





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Hugo Queirós is a Portuguese clarinetist whose eclectic path has been dedicated primarily to the bass clarinet, contemporary music and improvisation. After his initial clarinet studies with Nuno Pinto (Oporto – Portugal) and bass clarinet with Ernesto Molinari (Bern – Switzerland), Hugo took part in the International Ensemble Modern Academy 2015/16 (Frankfurt – Germany). During his studies in Bern he was a recipient of a grant from the Calouste Gulbenkian Foundation.

Among the competitions in which he has participated, he has been awarded the Eduard Tschumi Music Prize, 1<sup>st</sup> Prize in the 1<sup>st</sup> International Bass Clarinet Competition “Julián Menéndez” (Ávila – Spain 2012) and the 1<sup>st</sup> Prize in the Bass Clarinet Category at the 10<sup>th</sup> International Clarinet Competition “Città di Carlino” (Italy – 2012). He has also performed in festivals and academies such as the Lucerne Festival Academy, Freiburg Ensemble Akademie, ManiFest – Paris (IRCAM), Internationale Ferienkurse für Neue Musik Darmstadt, Impuls Academy, Klangspuren Schwaz, Wittener Tag für Neue Kammermusik, European Clarinet Festival and ClarinetFest.

Beside his solo performances, Hugo has performed with ensembles including Ensemble Modern, Lucerne Festival Alumni Ensemble, Ensemble Proton, Collegium Novum Zürich, Grupo Música Nova, and has worked with conductors and composers such as Sir Simon Rattle, Pierre Boulez, Matthias Pintscher, Heinz Holliger, Peter Eötvös, Helmut Lachenmann, Tristan Murail, Pablo Heras-Casado, François-Xavier Roth, David Robertson, Johannes Kalitzke and Hans Tutschku, among others.

In his free time, Hugo likes to drive motorized vehicles, take photos and read Internet articles and reviews about products he can't afford.

Hugo Queirós is a D'Addario Woodwind artist. For more information, please visit: [hugoqueiros.com](http://hugoqueiros.com)

## TIME AND MOTION

"New music" comes and goes. We live in an era of "one time pieces"; a new piece is born, premiered and disappears for decades or even forever. In my opinion, sometimes we should take a step back and look to the recent past and "reevaluate" what could be some of the iconic masterpieces of our time. In this album I decided to bring a fresh look to the "old" pieces that influenced so many composers and players. This album includes some of the most emblematic compositions from the bass and contrabass clarinet repertoire. Chronologically starting with Ferneyhough, where we can find the most demanding passages that explore the limits of playability, to Donatoni where we have an exploration on timbre and dynamics. Jarrell and Staud, both dedicated to Ernesto Molinari, a virtuoso of the bass clarinet who inspired both composers to take the bass clarinet to a new level of writing. Closing with Cendo, the only composition with electronics, where he explores the art in the saturation of sound. These different aesthetics bring a multi-tasted flavor to this album, and provide an overview of the state of the bass and contrabass clarinet standard repertoire that deserves to be recognized and appreciated.

MICHAEL JARRELL (\*1958)

### ASSONANCE II

— FOR BASS CLARINET SOLO (1989)

*Assonance II* belongs to a series of compositions with a similar cyclical idea as Berio's *Sequenze*, but it is not necessarily written for solo instruments. Jarrell considers them rather as "sketch-books", "as the right to concentrate on a single idea and to feel free to do so"<sup>1</sup>. *Assonance II* for bass clarinet solo, premiered in 1989 by Ernesto Moninari in Rome (Italy), is somehow the result of a process. The first composition from Jarrell's *Assonance's* cycle is *Assonance* for solo clarinet, written in 1983 for Nicolas Cox. Comparing once again with Berio in *Cheminis*, Jarrell used a lot of the musical material of *Assonance* to write in 1986 *Essaims-Cribles* for Bass Clarinet and Ensemble. Only after that he composed *Assonance II* as a result of the two other compositions: a solo piece (*Assonance*) that originated as a piece with an ensemble (*Essaims-Cribles*) and then taking out all the ensemble instruments and returning to a solo piece (*Assonance II*). *Assonance II* is a very transparent and well-defined piece in terms of sonorities, exploring many of the capabilities of the bass clarinet. The piece starts with a few small gestures that will be developed during the entire piece and easily recognized throughout, until the very end where one of the starting motifs is presented one last time. Those gestures are often presented in an almost classical way of question and answer and also as dichotomies of slow vs fast gestures, loud vs soft sonorities and also simple vs complex figures. As the piece develops, we reach a point of extreme virtuosity that results in a dramaturgic climax. Jarrell closed this composition with a slow coda where a series of multiphonics create a refined harmonic progression that ends with the starting motifs. Like in poetry,

the small details that Jarrell gives us create a wonderful poem. What seems to be simple and easy develops into a more complex text full with expressions, meanings and feelings. Just like poetry, it sounds better and better every time we listen to it. *Assonance II* is one of the most refined compositions for bass clarinet and certainly will have a special place on the standard bass clarinet repertoire.

BRIAN FERNEYHOUGH (\*1943)

## TIME AND MOTION STUDY I

— FOR BASS CLARINET SOLO (1977)

According to a business dictionary: "*Time and Motion Study*: method for establishing employee productivity standards in which:

1. a complex task is broken into small, simple steps
2. the sequence of movements taken by the employee in performing those steps is carefully observed to detect and eliminate redundant or wasteful motion, and
3. precise time taken for each correct movement is measured. From these measurements production and delivery times and prices can be computed and incentive schemes can be devised."<sup>2</sup>

In the 1970's the music of the controversial figure of Brian Ferneyhough was often rejected for being unperformable; nowadays it has been a growing challenge to younger performers to interpret it as close to perfect as possible. To practice such a complex score, this may be useful advice for success, due the amount of simultaneous tasks required. Despite being a piece for a solo monophonic instrument, this score is a series of simultaneous events and processes very similar to what usually would happen in a ensemble/chamber music piece. In fact, we can hear the different layers of sounds, created by the diverse range of techniques used such as *fluttertonguing*, *smorzatos* and *vibratos*, simultaneously creating almost a polyphony of parameters. In fact, this density is described by Jonathan Harvey as "*a microscope photograph blown up to "normal" size*"<sup>3</sup>. In the same article, Harvey says that *Ferneyhough hopes that by presenting him with almost insuperable difficulties he will suppress*

1 in: Danielle Cohen-Lévinas, "Entretien avec Michael Jarrell", in: Les Cahiers de L'Ircam, "Compositeur d'aujourd'hui" series, 1992, p.11

2 in: <http://www.businessdictionary.com/definition/time-and-motion-study.html#ixzz3Ss9PFyfK> — accessed on 26/02/2015

3 Harvey, Jonathan; Brian Ferneyhough, *The Musical Times*, Vol. 120, No. 1639 (Sep., 1979), pp. 723–728

his subjectivity and any personal desire to interpret music – there simply would not be time or concentration left while struggling to comply with all the notated instructions.<sup>4</sup> This idea is disputable, in my opinion, and I would prefer to agree with Richard Toop who suggests that this music intentionally places the interpreter in a continual state of mental and physical stress.<sup>5</sup> Using simultaneous different techniques in a quasi-polyphonic composition, where the different materials and aspects are so minutely mixed and re-shaped, we can't really distinguish them individually, but only as new sonorities created by all the different material and layers.

4 Harvey, Jonathan; Brian Ferneyhough, *The Musical Times*, Vol. 120, No. 1639 (Sep., 1979), pp. 723–728

5 Toop, Richard; Ferneyhough's *Dungeons of Invention*, *The Musical Times*, Vol. 128, No. 1737; Gluck Bicentenary Issue (Nov., 1987), pp. 624–628

6 in: <https://www.universaledition.com/composers-and-works/johannes-maria-staud-2231/works/black-moon-7151> — accessed on 09/09/2017

7 in: <https://www.universaledition.com/composers-and-works/johannes-maria-staud-2231/works/black-moon-7151> — accessed on 09/09/2017

8 in: <https://www.universaledition.com/composers-and-works/johannes-maria-staud-2231/works/black-moon-7151> — accessed on 09/09/2017

JOHANNES MARIA STAUD (\*1974)

## BLACK MOON

— FOR BASS CLARINET SOLO (1998)

Inspired in the film by Louis Malle with the same name, “Black Moon” (1975), where some principles of an early surrealism are applied into cinematography, Staud writes: *Malle did completely without logical strands of plot and used instead chains of ideas in free association*<sup>6</sup>. Following the same idea, Staud states: *I attempted to translate the basic atmosphere (or rather, the feelings the film evoked in me) into musical gestures*.<sup>7</sup> If in the beginning of the film one thinks that can follow all the saturated events, we rapidly succumb to frustration, surrealism takes over, and leaves most of it unexplained. The ideas of surrealism presented in the film are very present in this composition, not as a kind of soundtrack that follows the film, but rather as a general inspiration to the creation of the piece. This basic atmosphere is translated into musical gestures that Staud developed based on purely musical considerations, whereby the idea of linking small cells and developing them in an associative manner continued to play an important role.<sup>8</sup> The nightmarish and upsetting passages that are very present in the film are also very present in this composition. This is seen through extreme use of virtuosity and aggressive passages on the whole register of the bass clarinet, but also through exploring different timbral possibilities on the lowest register that lead the listener to some obscure and confusing passages from the film. In fact, Staud choose specifically the bass clarinet due its wide timbral range and register and its flexibility to create a range of sounds from a velvet sound to an aggressive attitude. *Black Moon* was composed in the spring of 1998 on a commission from the Province of Tyrol for the festival Klangspuren and is dedicated to Ernesto Molinari.

FRANCO DONATONI (1927–2000)

## OMBRA, DUE PEZZI

— FOR CONTRABASS CLARINET SOLO (1984)

The solo repertoire for contrabass clarinet is quite small and very recent. In the past few years several specialists have made advances and are inspiring composers to create new and more complex works. Nevertheless, there are a few compositions that have become “classics” and are unavoidable in the repertoire. Along with Gérard Grisey’s *Anubis et Nout*, Franco Donatoni’s *Ombra* has become one of these masterpieces. Compared with all the other works heard in the album, I dare to say, although it is not the oldest piece, *Ombra* is the most traditional composition. It does not use any kind of special extended techniques but uses simply pure and clear contrabass clarinet sounds.

Influenced by his tutor, the Italian composer Bruno Maderna, Donatoni attended the Academy of New Music Summer School in Darmstadt in the 1950’s where he was exposed to the music of Stockhausen, Boulez, Cage and numerous other composers. Their music and diverse aesthetics influenced Donatoni’s music. Similar to the fellow Italian composer Luciano Berio, both have an extensive list of works for solo instruments, and both composed in a very traditional way when compared with their contemporaries. *Ombra* is composed in two pieces (or two movements) where Donatoni explored the instrument in very distinctive ways. In the first piece, the dynamic element plays a major role where one hears big *crescendo* and *sforzando* effects. This dynamic material is developed and keeps getting faster by the end of this first part. Following this development, the second piece is much more of a virtuoso exploration of the instrument,

starting with very short and sharp sounds, quickly changing into fast passages with *flutter tonguing* and later on changing into complete passages of very fast grace notes. *Ombra* was premiered in Certaldo (Italy) in 1984, and was dedicated to the Italian clarinetist Ciro Scarponi.

RAPHAËL CENDO (\*1975)

## DÉCOMBRES

— FOR CONTRABASS CLARINET AND  
ELECTRONICS (2006)

Saturation in music is one of the topics we can find in the research and music made by Raphaël Cendo. In fact, *Décombres* is a perfect example of saturated music, where we can hear multiple sounds being transformed through live electronics and creating massive clusters of electronic sounds by using different technics of granulation. Saturation is directly linked with a determined space: it is the excessive sound for a determined room that creates saturation; the same amount of sound in an open air wouldn't be considered saturated. As Raphaël Cendo himself wrote in his article *Les Paramètres de la Saturation*<sup>9</sup>: *The Saturation does not exist in itself. It is only the consequence of a disproportion in a limited space, and how to achieve a saturated context is perhaps more important than the sound it produces, as its result.*

In this same article, Cendo explains the different types of saturation (not only acoustic, but also electric) and what kind of parameters we can apply to obtain the desired saturation. In fact, we can easily hear the mentioned saturations during this composition. The use of extremely high notes in the contrabass clarinet, along with the use of voice and sometimes even screams, make clear the idea of a saturated world that the composer wants to “break”. In a very controlled and predicted environment, the sound result should be a total loss of control; this “new” concept of music could, in a way, open the door for new sonorities and ideas, opposing musical concepts in use for the past decades. In the closing section of *Les Paramètres de la Saturation*, Cendo wrote as a

final thought an idea that, in my opinion, describes very well the way he uses the contrabass clarinet in *Décombres*: *These attempts to domesticate the instruments and its multiple opportunities concerning the timbre are in my opinion a refusal to accept the musical act in its magnitude. Here it is not a question of wanting to domesticate sounds (or shape) or a civilized gesture. Saturation is then the refusal of absolute control and becomes a quest for the animal as a rejection of domestication, as a desire to establish new territories.*<sup>10</sup> *Décombres*, written and dedicated to Alain Billard, was composed during Cendo's studies at IRCAM – Paris. The live electronics, in this composition, are intended to be played in a surround sound system with 8 channels; for this recording Samuel Gfeller, the sound engineer, developed a stereo version to be able to be played in most common audio systems. This recording was developed using virtual spatialization techniques; for a better musical fruition, it is recommended to use high fidelity headphones or high fidelity speakers.

9 in: <http://brahms.ircam.fr/documents/document/21512/> — accessed on 27/02/2015

10 in: <http://brahms.ircam.fr/documents/document/21512/> — accessed on 27/02/2015



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1. Michael Jarrell – Assonance II  
10:28
2. Brian Ferneyhough – Time and Motion Study I  
10:29
3. Johannes Maria Staud – Black Moon  
10:47
4. Franco Donatoni – Ombra I  
10:24
5. Franco Donatoni – Ombra II  
06:07
6. Raphaël Cendo – Décombres  
12:38

Total playing Time  
60:55

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