

ANNIHILATION

BLOG ARCHIVE

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Parra - Hypermusic
Prologue

Casa da Música 2009 -
Harvey

Matalon - Trame IV

Nunes - Musivus (version
2001)

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Parra - Hypermusic Prologue

Festival Agora 2009

14-15.6.2009 20:00; Grande Salle, Centre Pompidou, Paris

Lisa Randall, livret

Matthew Ritchie, scénographie; Paul Desveaux, mise en espace; Laurent Schneegans, lumières

Charlotte Ellett, soprano; James Bobby, baryton

Ensemble intercontemporain; Clement Power, direction

Thomas Goepfer, réalisation informatique musicale Ircam

Hèctor Parra - Hypermusic Prologue, A projective opera in seven planes (2008-09) pour soprano, baryton, flûte, clarinette, cor, percussion, violon, alto, violoncelle, contrebasse et électronique en temps réel

(commande de l'Ensemble intercontemporain, de l'Ircam-Centre Pompidou et du département Culture du gouvernement catalan, création)

I got a 96kbps recording of it, but listening to the piece compelled me to say that it deserved a lossless compression.

2 voices and 8 instruments joined by luxurious live electronics generate an extremely complex and riveting gravitational field whose intensity and strength are even not any less phenomenal than those of Nunes's fully orchestrated Das Märchen. The music -- characteristic of matter-spacetime duality, and consisting of quantum fields of geometricized musical particles analogous to superstrings or branes -- curls, spreads, twists, evolves in any possible directions; omnipresent interlocking, interrelating, oscillating, and unifying take place at any possible dimensions and at any moments, with supersymmetric interactions being perceived. (There are more fermion-boson supersymmetric interactions in Nunes's music.) Energized space and time tend to betray their sublime form. While to outward seeming, its spacetime puts on the semblance of a smooth continuum, in contrast to the highly quantized perspective in Kyburz's spacetime, discrete, indivisible chunks lurk at the fine scale, as suggested or predicted by both string theory and loop quantum gravity. Occasionally I can sense something typical of Lichtung II and Lichtung III, propagating through the "warped passages" from the very spacetime point of two years ago.... Not surprisingly, Harvey's Speakings is reflected in certain passages, but it is only in here that those technical innovations

in Speakings are done justice to. Everything works perfectly in a way that is exactly what I have expected. This is real hyper-music.

The baritone is a physicist; the soprano, who enters the extra dimension of space, is both a physicist and a composer. By that, the opera also serves as a metaphor for the notion that the door opening into the true implications of the beauty of our universe is approachable and passable only by a spirit endowed with perspicacious, conjoint instincts for physical and musical realities.

What should a 21st century avant-garde opera be like? Hypermusic Prologue has set up an impeccable high standard. But the enrapturing journey has only just begun...

Best suited for experiencing this marvel of modern science and music is Beyerdynamic DT880, which will guarantee a precise, balanced, detailed picture of the work.

I've always excluded the video part of the recording when appreciating the music, as no actual stage design, at least currently, can outplay the one projected automatically onto one's mind by the music's own power, let alone a primitive and unfit set like in this.

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