

Shel(l)ter

A series for ensemble and electronics

Clara Maïda

2009-10

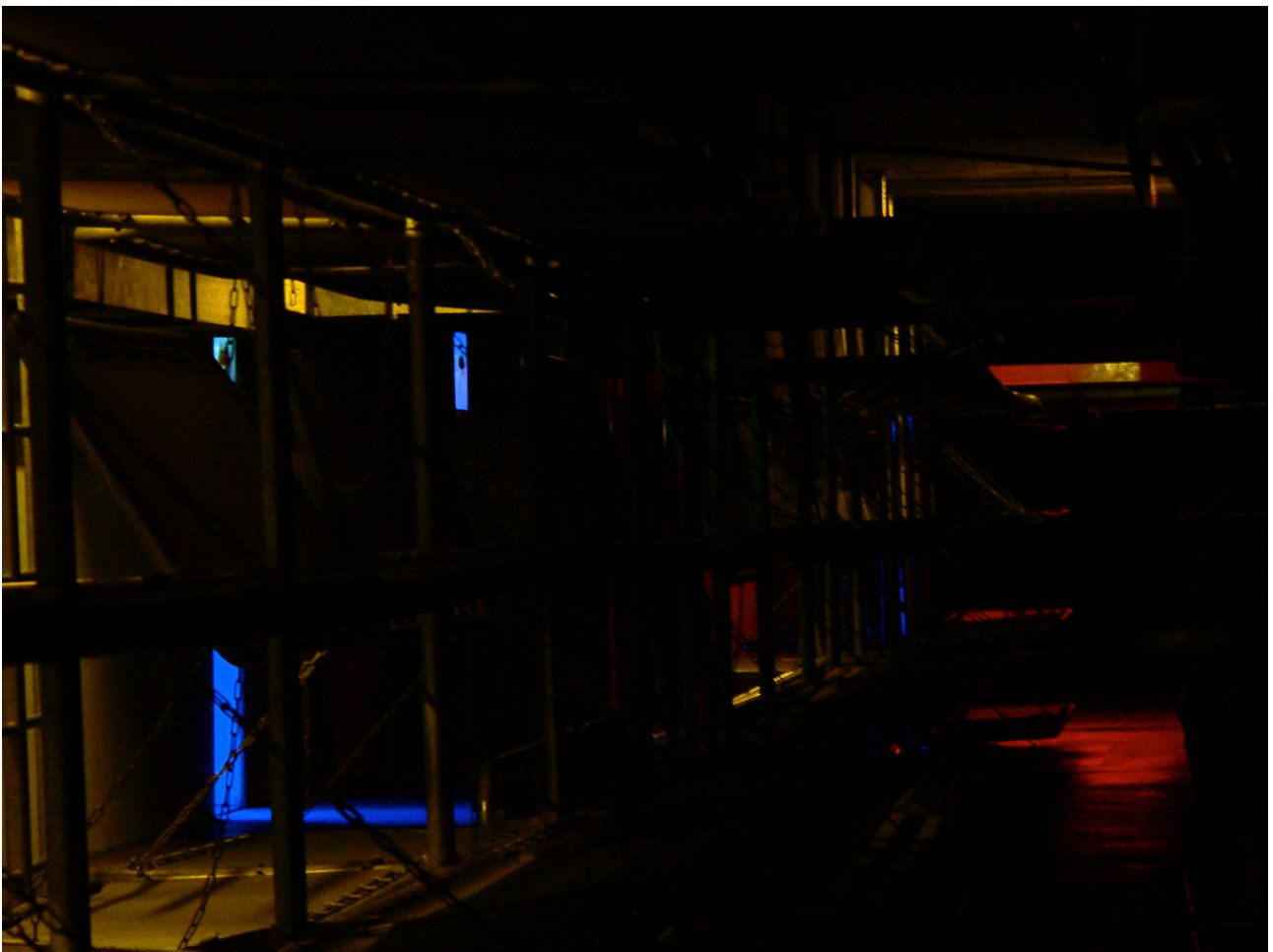


Photo: Atomic bunker, Kurfürstendamm, Berlin © Clara Maïda, 2004

Shel(l)ter

A series for ensemble and electronics

CLARA MAÏDA - DAAD PORTRAIT-CONCERT

Co-production: BERLINER KÜNSTLERPROGRAMM of the DAAD/*Ultraschall* festival

Project Laureate of IMPULS NEUE MUSIK 2010

Clara Maïda

1- Shel(l)ter - später... () ...Winter (p.3)

for clarinet, bassoon, cello, three percussions and 6-channel electronics
(14'40)

World premiere on May 16, 2009. *Les Musiques* festival (GMEM, Marseille, FR)

Commissioned by the FRENCH MINISTRY OF CULTURE and the GMEM-CNCM

Residency at the GMEM - Realisation of the live electronics: Charles BASCOU (Marseille, FR)

and at the E-STUDIO of the TECHNISCHE UNIVERSITÄT - Realisation of the fixed electronic part (Berlin, DE)

LES PERCUSSIONS DE STRASBOURG and NOUVEL ENSEMBLE MODERNE - Conducted by Lorraine VAILLANCOURT

Technical processing: GMEM

2- Shel(l)ter - unter... () ...Gitter (p.4)

for clarinet, bassoon, cello, three percussions and 6-channel electronics
(14'45)

World premiere on January 30, 2010. CLARA MAÏDA - DAAD PORTRAIT-CONCERT, *Ultraschall* festival (Berlin, DE)

Residency at the ELECTRONIC STUDIO of the TECHNISCHE UNIVERSITÄT (Berlin, DE)

L'ITINÉRAIRE ensemble - Conducted by Jean DERoyer - Technical processing: Sébastien NAVES and Franck ROSSI

3 & 4- Shel(l)ter - seither... () ...Splitter & hinter... () ...Eiter (p.5)

A piece in two parts for eleven amplified instruments
12'04

KOMPOSITIONSPREIS DER LANDESHAUPTSTADT STUTTGART 2011 (DE) - 1st Prize

World premiere on January 30, 2010. CLARA MAÏDA - DAAD PORTRAIT-CONCERT, *Ultraschall* festival (Berlin, DE)

Commissioned by the FRENCH MINISTRY OF CULTURE and L'ITINÉRAIRE ensemble

L'ITINÉRAIRE ensemble - Conducted by Jean DERoyer - Technical processing: Sébastien NAVES

Shel(l)ter is a series of four pieces which refers to a very specific space, one of the atomic shelters in Berlin.

The reduplication of the letter "l" in the title condenses the words "shell" and "shelter", which both evoke the attempt to protect the body against any aggression. But "shell" also designates a weapon. So the double polarisation of this word underlines how absurd Human behaviour is when objects of massive destruction and objects of "massive protection" are built at the same time.

Placed inside brackets, this redoubled "l" indicates both a stop and a junction or the transformation of a repeated element, a break away, a mutation of the structure of a given material or situation, as well as a separation or imprisonment, the self-destructive perverse effect that any protection is also likely to induce when it leads to isolation.

In *Shel(l)ter*, we can talk of "nanomusic" (in reference to nanosciences which observe and manipulate objects on the atomic scale), since this mobility and this transformation of the properties of the musical fabric result from microprocesses that act on the sound particles, generate variations of masses, forms and paths, but also resistances and persistent states. The atomic dimension thus reminds us that everything is particle, everything is atom, the sound field being considered only as one of the possibilities of the infinite field of matter.

