

Annesley Black *things that didn't work the first time*



it means more than that, it
does not mean exchanging a line.



Annesley Black: *things that didn't work the first time*

1.	tolerance stacks – song I – Thomas Edison (2016)	06:17	5
2.	tolerance stacks – immolate yourself on the wires (2021 (no-input mixer solo)	02:41	
3.	not thinking about the elephants (2018)	16:15	
4.	tolerance stacks – song II – Charles Cros (2016)	04:38	
5.	a piece that is a size that is recognised as not a size but a piece (2013)	21:23	
6.	tolerance stacks – ideogramophone (2021)	02:16	
7.	tolerance stacks – song III – Young Man's Fancy (2016)	04:58	
8.	industrial drive (2010)	10:37	
	Total length	69:07	

Julia Mihály (1., 4.) | Nikola Lutz (1., 4., 6., 7.) | Mark Lorenz Kysela (1., 2., 4., 7.) |
Martin Lorenz (1., 4., 7.) | Sebastian Berweck (1., 2., 4., 7.) | Christof M Löser (1., 4., 7.) |
Quasar Saxophone Quartet (3.) | Nicolas Hodges (5.) | Composers Slide Quartet (8.)

Things that didn't work the first time

On the work of Annesley Black

by Michael Rebhahn

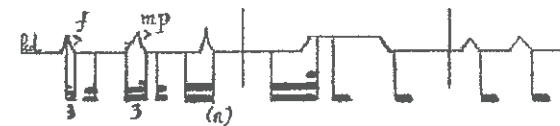
6

A term that became popular in the early part of the 21st century and quickly cemented itself within cultural discourse was 'serendipity'. A neologism from the pen of the English writer Horace Walpole during the mid-1800s and brought to popularity by the sociologist Robert Merton in the 1950s, the term describes an insight not from conscientious empiricism but rather from the output of „chance and ingenuity“ (Merton). At the beginning of the 21st century, when research became an everyday technique thanks to the internet, serendipity then became a buzzword to opine a strict work process in favour of a more disorderly, diffuse creativity. Serendipity essentially places the unintended and unplanned as an obligatory element within the process of searching and finding.

When the composer Annesley Black talks of her music, it is precisely this form of searching, finding and discovering that is mentioned repeatedly – the unexpectedly unearthed, the paths and trails with unknown destinations. A quick glance at her works is enough to understand the enormous range these meanderings have produced: skipping-rope jumpers, badminton and curling players, Kung Fu fighting techniques, Apple founder Steve Jobs or László Moholy-Nagy's light-space modulator appear within her pieces, as do the budget reform of South Sudan, texts by Gertrude Stein, desert landscapes in Nevada, surf rock and Asian shadow theatre. Don't be deceived by the fact that seemingly nothing here pertains to music: Annesley Black is a master of transformation – almost everything available to her is made to sound.

Her compositional process is often erratic and follows its own logic, which at first seems anything but systematic. But to assume that this is a just bricolage wouldn't do justice to Black's work. Just as serendipity doesn't prevail without provocation, but rather only appears when sought out, Black's music is not a product of happy coincidences. Her thought processes always require balance and presence of mind to become comprehensible, and thus conceptual. In this sense, the central core of Annesley Black's compositional process consists of assembling diverse items into an integral narrative and interpreting them as if they had always been connected.

3
4



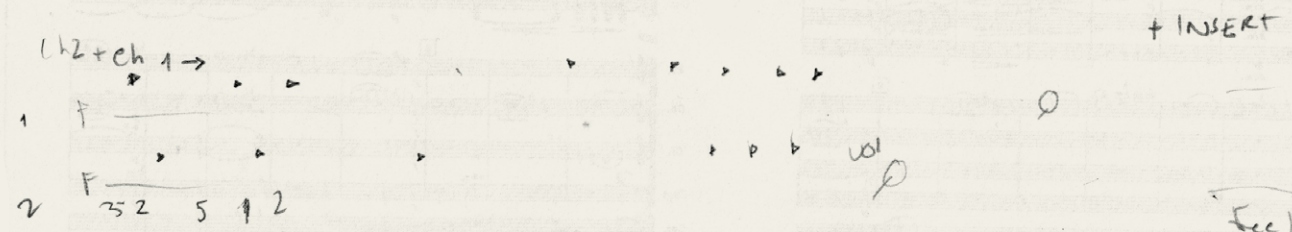
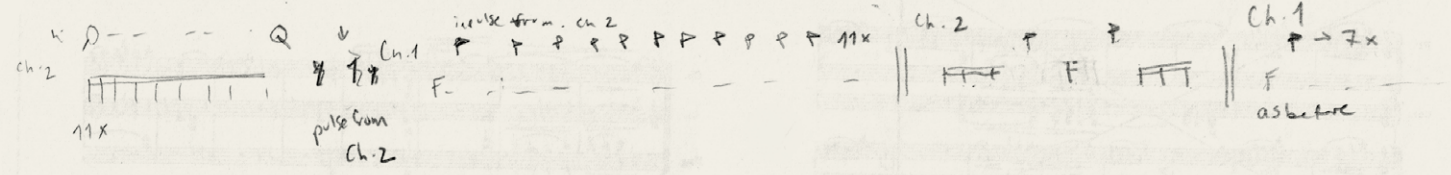
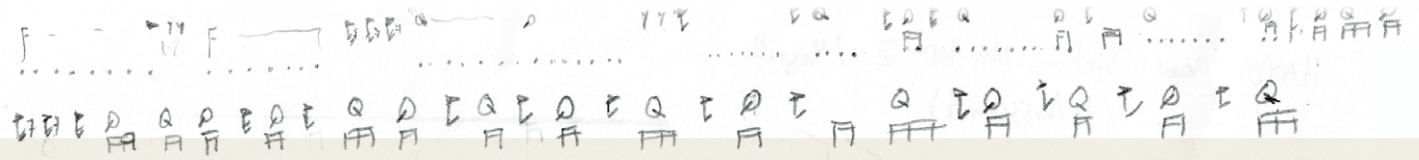
Her work stems from constant discipline, for regardless of its open-mindedness, it does not simply 'let itself go', but rather follows a decisive thread from the outset, a structural framework into which everything is first 'written in', which the compositional translations and filtering make possible. The excess is likewise calculated: Black is not a composer who just sits down at her desk with ideas *pret-a-porter*. On the contrary: for her, production of her pieces always implies careful attention to byways and aberrations, uncertainties and errors.

With each composition, Annesley Black embarks courageously on a new experiment with an open future; while at the beginning of the compositional process the material can still mean many things, it gradually ceases to do so. And at some point, all ambiguities are cleared up: the piece stands. The paths that have led to this point are ultimately paradoxical: they are „*immensely labyrinthine and completely logical at the same time*“ (Black).

In their own unique way, the pieces gathered on this CD precisely document this exuberant wealth of ideas from which, in her compositional work, Annesley Black draws and which she moderates through the certainty of her aesthetic approach.



incredible



Free by improv.
 goal → breaking
 distorted
 irregular
 chirps
 inserted ~~as~~
 in front layer

(2-66

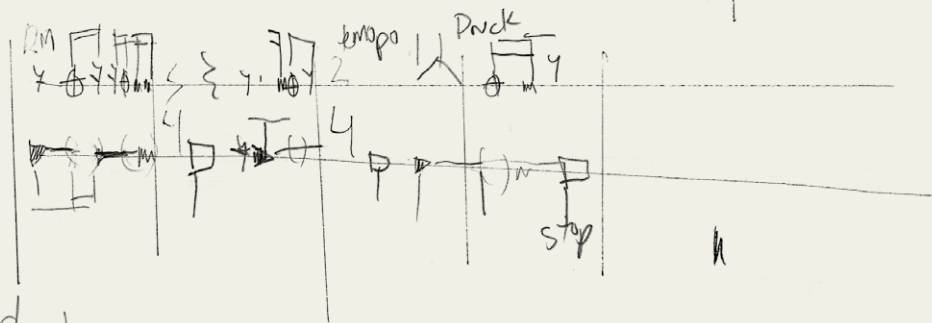
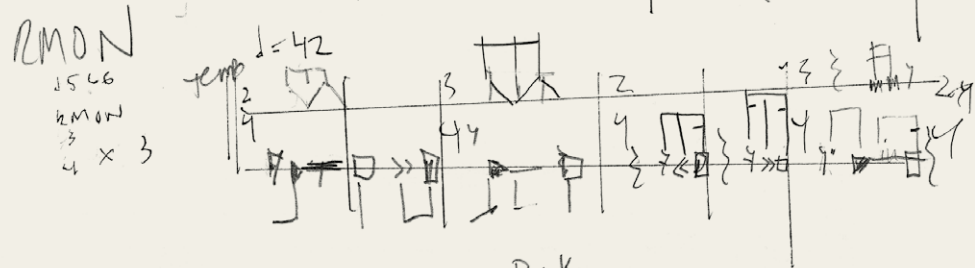
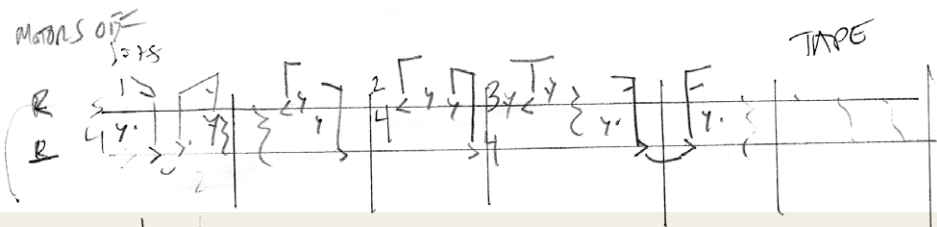
A E G : 1897
 GENERAL Electric - 1890's
 40 Hz
 7 13 19 25 31 37 43 49 55 61 67 73 79 85 91 97 103 109 115 121 127 133 139 145 151 157 163 169 175 181 187 193 199 205 211 217 223 229 235 241 247 253 259 265 271 277 283 289 295 301 307 313 319 325 331 337 343 349 355 361 367 373 379 385 391 397 403 409 415 421 427 433 439 445 451 457 463 469 475 481 487 493 499 505 511 517 523 529 535 541 547 553 559 565 571 577 583 589 595 601 607 613 619 625 631 637 643 649 655 661 667 673 679 685 691 697 703 709 715 721 727 733 739 745 751 757 763 769 775 781 787 793 799 805 811 817 823 829 835 841 847 853 859 865 871 877 883 889 895 901 907 913 919 925 931 937 943 949 955 961 967 973 979 985 991 997 1003 1009 1015 1021 1027 1033 1039 1045 1051 1057 1063 1069 1075 1081 1087 1093 1099 1105 1111 1117 1123 1129 1135 1141 1147 1153 1159 1165 1171 1177 1183 1189 1195 1201 1207 1213 1219 1225 1231 1237 1243 1249 1255 1261 1267 1273 1279 1285 1291 1297 1303 1309 1315 1321 1327 1333 1339 1345 1351 1357 1363 1369 1375 1381 1387 1393 1399 1405 1411 1417 1423 1429 1435 1441 1447 1453 1459 1465 1471 1477 1483 1489 1495 1501 1507 1513 1519 1525 1531 1537 1543 1549 1555 1561 1567 1573 1579 1585 1591 1597 1603 1609 1615 1621 1627 1633 1639 1645 1651 1657 1663 1669 1675 1681 1687 1693 1699 1705 1711 1717 1723 1729 1735 1741 1747 1753 1759 1765 1771 1777 1783 1789 1795 1801 1807 1813 1819 1825 1831 1837 1843 1849 1855 1861 1867 1873 1879 1885 1891 1897 1903 1909 1915 1921 1927 1933 1939 1945 1951 1957 1963 1969 1975 1981 1987 1993 1999 2005 2011 2017 2023 2029 2035 2041 2047 2053 2059 2065 2071 2077 2083 2089 2095 2101 2107 2113 2119 2125 2131 2137 2143 2149 2155 2161 2167 2173 2179 2185 2191 2197 2203 2209 2215 2221 2227 2233 2239 2245 2251 2257 2263 2269 2275 2281 2287 2293 2299 2305 2311 2317 2323 2329 2335 2341 2347 2353 2359 2365 2371 2377 2383 2389 2395 2401 2407 2413 2419 2425 2431 2437 2443 2449 2455 2461 2467 2473 2479 2485 2491 2497 2503 2509 2515 2521 2527 2533 2539 2545 2551 2557 2563 2569 2575 2581 2587 2593 2599 2605 2611 2617 2623 2629 2635 2641 2647 2653 2659 2665 2671 2677 2683 2689 2695 2701 2707 2713 2719 2725 2731 2737 2743 2749 2755 2761 2767 2773 2779 2785 2791 2797 2803 2809 2815 2821 2827 2833 2839 2845 2851 2857 2863 2869 2875 2881 2887 2893 2899 2905 2911 2917 2923 2929 2935 2941 2947 2953 2959 2965 2971 2977 2983 2989 2995 3001 3007 3013 3019 3025 3031 3037 3043 3049 3055 3061 3067 3073 3079 3085 3091 3097 3103 3109 3115 3121 3127 3133 3139 3145 3151 3157 3163 3169 3175 3181 3187 3193 3199 3205 3211 3217 3223 3229 3235 3241 3247 3253 3259 3265 3271 3277 3283 3289 3295 3301 3307 3313 3319 3325 3331 3337 3343 3349 3355 3361 3367 3373 3379 3385 3391 3397 3403 3409 3415 3421 3427 3433 3439 3445 3451 3457 3463 3469 3475 3481 3487 3493 3499 3505 3511 3517 3523 3529 3535 3541 3547 3553 3559 3565 3571 3577 3583 3589 3595 3601 3607 3613 3619 3625 3631 3637 3643 3649 3655 3661 3667 3673 3679 3685 3691 3697 3703 3709 3715 3721 3727 3733 3739 3745 3751 3757 3763 3769 3775 3781 3787 3793 3799 3805 3811 3817 3823 3829 3835 3841 3847 3853 3859 3865 3871 3877 3883 3889 3895 3901 3907 3913 3919 3925 3931 3937 3943 3949 3955 3961 3967 3973 3979 3985 3991 3997 4003 4009 4015 4021 4027 4033 4039 4045 4051 4057 4063 4069 4075 4081 4087 4093 4099 4105 4111 4117 4123 4129 4135 4141 4147 4153 4159 4165 4171 4177 4183 4189 4195 4201 4207 4213 4219 4225 4231 4237 4243 4249 4255 4261 4267 4273 4279 4285 4291 4297 4303 4309 4315 4321 4327 4333 4339 4345 4351 4357 4363 4369 4375 4381 4387 4393 4399 4405 4411 4417 4423 4429 4435 4441 4447 4453 4459 4465 4471 4477 4483 4489 4495 4501 4507 4513 4519 4525 4531 4537 4543 4549 4555 4561 4567 4573 4579 4585 4591 4597 4603 4609 4615 4621 4627 4633 4639 4645 4651 4657 4663 4669 4675 4681 4687 4693 4699 4705 4711 4717 4723 4729 4735 4741 4747 4753 4759 4765 4771 4777 4783 4789 4795 4801 4807 4813 4819 4825 4831 4837 4843 4849 4855 4861 4867 4873 4879 4885 4891 4897 4903 4909 4915 4921 4927 4933 4939 4945 4951 4957 4963 4969 4975 4981 4987 4993 4999 5005 5011 5017 5023 5029 5035 5041 5047 5053 5059 5065 5071 5077 5083 5089 5095 5101 5107 5113 5119 5125 5131 5137 5143 5149 5155 5161 5167 5173 5179 5185 5191 5197 5203 5209 5215 5221 5227 5233 5239 5245 5251 5257 5263 5269 5275 5281 5287 5293 5299 5305 5311 5317 5323 5329 5335 5341 5347 5353 5359 5365 5371 5377 5383 5389 5395 5401 5407 5413 5419 5425 5431 5437 5443 5449 5455 5461 5467 5473 5479 5485 5491 5497 5503 5509 5515 5521 5527 5533 5539 5545 5551 5557 5563 5569 5575 5581 5587 5593 5599 5605 5611 5617 5623 5629 5635 5641 5647 5653 5659 5665 5671 5677 5683 5689 5695 5701 5707 5713 5719 5725 5731 5737 5743 5749 5755 5761 5767 5773 5779 5785 5791 5797 5803 5809 5815 5821 5827 5833 5839 5845 5851 5857 5863 5869 5875 5881 5887 5893 5899 5905 5911 5917 5923 5929 5935 5941 5947 5953 5959 5965 5971 5977 5983 5989 5995 6001 6007 6013 6019 6025 6031 6037 6043 6049 6055 6061 6067 6073 6079 6085 6091 6097 6103 6109 6115 6121 6127 6133 6139 6145 6151 6157 6163 6169 6175 6181 6187 6193 6199 6205 6211 6217 6223 6229 6235 6241 6247 6253 6259 6265 6271 6277 6283 6289 6295 6301 6307 6313 6319 6325 6331 6337 6343 6349 6355 6361 6367 6373 6379 6385 6391 6397 6403 6409 6415 6421 6427 6433 6439 6445 6451 6457 6463 6469 6475 6481 6487 6493 6499 6505 6511 6517 6523 6529 6535 6541 6547 6553 6559 6565 6571 6577 6583 6589 6595 6601 6607 6613 6619 6625 6631 6637 6643 6649 6655 6661 6667 6673 6679 6685 6691 6697 6703 6709 6715 6721 6727 6733 6739 6745 6751 6757 6763 6769 6775 6781 6787 6793 6799 6805 6811 6817 6823 6829 6835 6841 6847 6853 6859 6865 6871 6877 6883 6889 6895 6901 6907 6913 6919 6925 6931 6937 6943 6949 6955 6961 6967 6973 6979 6985 6991 6997 7003 7009 7015 7021 7027 7033 7039 7045 7051 7057 7063 7069 7075 7081 7087 7093 7099 7105 7111 7117 7123 7129 7135 7141 7147 7153 7159 7165 7171 7177 7183 7189 7195 7201 7207 7213 7219 7225 7231 7237 7243 7249 7255 7261 7267 7273 7279 7285 7291 7297 7303 7309 7315 7321 7327 7333 7339 7345 7351 7357 7363 7369 7375 7381 7387 7393 7399 7405 7411 7417 7423 7429 7435 7441 7447 7453 7459 7465 7471 7477 7483 7489 7495 7501 7507 7513 7519 7525 7531 7537 7543 7549 7555 7561 7567 7573 7579 7585 7591 7597 7603 7609 7615 7621 7627 7633 7639 7645 7651 7657 7663 7669 7675 7681 7687 7693 7699 7705 7711 7717 7723 7729 7735 7741 7747 7753 7759 7765 7771 7777 7783 7789 7795 7801 7807 7813 7819 7825 7831 7837 7843 7849 7855 7861 7867 7873 7879 7885 7891 7897 7903 7909 7915 7921 7927 7933 7939 7945 7951 7957 7963 7969 7975 7981 7987 7993 7999 8005 8011 8017 8023 8029 8035 8041 8047 8053 8059 8065 8071 8077 8083 8089 8095 8101 8107 8113 8119 8125 8131 8137 8143 8149 8155 8161 8167 8173 8179 8185 8191 8197 8203 8209 8215 8221 8227 8233 8239 8245 8251 8257 8263 8269 8275 8281 8287 8293 8299 8305 8311 8317 8323 8329 8335 8341 8347 8353 8359 8365 8371 8377 8383 8389 8395 8401 8407 8413 8419 8425 8431 8437 8443 8449 8455 8461 8467 8473 8479 8485 8491 8497 8503 8509 8515 8521 8527 8533 8539 8545 8551 8557 8563 8569 8575 8581 8587 8593 8599 8605 8611 8617 8623 8629 8635 8641 8647 8653 8659 8665 8671 8677 8683 8689 8695 8701 8707 8713 8719 8725 8731 8737 8743 8749 8755 8761 8767 8773 8779 8785 8791 8797 8803 8809 8815 8821 8827 8833 8839 8845 8851 8857 8863 8869 8875 8881 8887 8893 8899 8905 8911 8917 8923 8929 8935 8941 8947 8953 8959 8965 8971 8977 8983 8989 8995 9001 9007 9013 9019 9025 9031 9037 9043 9049 9055 9061 9067 9073 9079 9085 9091 9097 9103 9109 9115 9121 9127 9133 9139 9145 9151 9157 9163 9169 9175 9181 9187 9193 9199 9205 9211 9217 9223 9229 9235 9241 9247 9253 9259 9265 9271 9277 9283 9289 9295 9301 9307 9313 9319 9325 9331 9337 9343 9349 9355 9361 9367 9373 9379 9385 9391 9397 9403 9409 9415 9421 9427 9433 9439 9445 9451 9457 9463 9469 9475 9481 9487 9493 9499 9505 9511 9517 9523 9529 9535 9541 9547 9553 9559 9565 9571 9577 9583 9589 9595 9601 9607 9613 9619 9625 9631 9637 9643 9649 9655 9661 9667 9673 9679 9685 9691 9697 9703 9709 9715 9721 9727 9733 9739 9745 9751 9757 9763 9769 9775 9781 9787 9793 9799 9805 9811 9817 9823 9829 9835 9841 9847 9853 9859 9865 9871 9877 9883 9889 9895 9901 9907 9913 9919 9925 9931 9937 9943 9949 9955 9961 9967 9973 9979 9985 9991 9997 10003 10009 10015 10021 10027 10033 10039 10045 10051 10057 10063 10069 10075 10081 10087 10093 10099 10105 10111 10117 10123 10129 10135 10141 10147 10153 10159 10165 10171 10177 10183 10189 10195 10201 10207 10213 10219 10225 10231 10237 10243 10249 10255 10261 10267 10273 10279 10285 10291 10297 10303 10309 10315 10321 10327 10333 10339 10345 10351 10357 10363 10369 10375 10381 10387 10393 10399 10405 10411 10417 10423 10429 10435 10441 10447 10453 10459 10465 10471 10477 10483 10489 10495 10501 10507 10513 10519 10525 10531 10537 10543 10549 10555 10561 10567 10573 10579 10585 10591 10597 10603 10609 10615 10621 10627 10633 10639 10645 10651 10657 10663 10669 10675 10681 10687 10693 10699 10705 10711 10717 10723 10729 10735 10741 10747 10753 10759 10765 10771 10777 10783 10789 10795 10801 10807 10813 10819 10825 10831 10837 10843 10849 10855 10861 10867 10873 10879 10885 10891 10897 10903 10909 10915 10921 10927 10933 10939 10945 10951 10957 10963 10969 10975 10981 10987 10993 10999 11005 11011 11017 11023 11029 11035 11041 11047 11053 11059 11065 11071 11077 11083 11089 11095 11101 11107 11113 11119 11125 11131 11137 11143 11149 11155 11161 11167 11173 11179 11185 11191 11197 11203 11209 11215 11221 11227 11233 11239 11245 11251 11257 11263 11269 11275 11281 11287 11293 11299 11305 11311 11317 11323 11329 11335 11341 11347 11353 11359 11365 11371 11377 11383 11389 11395 11401 11407 11413 11419 11425 11431 11437 11443 11449 11455 11461 11467 11473 11479 11485 11491 11497 11503 11509 11515 11521 11527 11533 11539 11545 11551 11557 11563 11569 11575 11581 11587 11593 11599 11605 11611 11617 11623 11629 11635 11641 11647 11653 11659 11665 11671 11677 11683 11689 11695 11701 11707 11713 11719 11725 11731 11737 11743 11749 11755 11761 11767 11773 11779 11785 11791 11797 11803 11809 11815 11821 11827 11833 11839 11845 11851 11857 11863 11869 11875 11881 11887 11893 11899 11905 11911 11917 11923 11929 11935 11941 11947 11953 11959 11965 11971 11977 11983 11989 11995 12001 12007 12013 12019 12025 12031 12037 12043 12049 12055 12061 12067 12073 12079 12085 12091 12097 12103 12109 12115 12121 12127 12133 12139 12145 12151 12157 12163 12169 12175 12181 12187 12193 12199 12205 12211 12217 12223 12229 12235 12241 12247 12253 12259 12265 12271 12277 12283 12289 12295 12301 12307 12313 12319 12325 12331 12337 12343 12349 12355 12361 12367 12373 12379 12385 12391 12397 12403 12409 12415 12421 12427 12433 12439 12445 12451 12457 12463 12469 12475 12481 12487 12493 12499 12505 12511 12517 12523 12529 12535 12541 12547 12553 12559 12565 12571 12577 12583 12589 12595 12601 12607 12613 12619 12625 12631 12637 12643 12649 12655 12661 12667 12673 12679 12685 12691 12697 12703 12709 12715 12721 12727 12733 12739 12745 12751 12757 12763 12769 12775 12781 12787 12793 12799 12805 12811 12817 12823 12829 12835 12841 12847 12853 12859 12865 12871 12877 12883 12889 12895 12901 12907 12913 12919 12925 12931 12937 12943 12949 12955 12961 12967 12973 12979 12985 12991 12997 13003 13009 13015 13021 13027 13033 13039 13045 13051 13057 13063 13069 13075 13081 13087 13093 13099 13105 13111 13117 13123 13129 13135 13141 13147 13153 13159 13165 13171 13177 13183 13189 13195 13201 13207 13213 13219 13225 13231 13237 13243 13249 13255 13261 13267 13273 13279 13285 13291 13297 13303 13309 13315 13321 13327 13333 13339 13345 13351 13357 13363 13369 13375 13381 13387 13393 13399 13405 13411 13417 13423 13429 13435 13441 13447 13453 13459 13465 13471 13477 13483 13489 13495 13501 13507 13513 13519 13525 13531 13537 13543 13549 13555 13561 13567 13573 13579 13585 13591 13597 13603 13609 13615 13621 13627 13633 13639 13645 13651 13657 13663 13669 13675 13681 13687 13693 13699 13705 13711 13717 13723 13729 13735 13741 13747 13753 13759 13765 13771 13777 13783 13789 13795 13801 13807 13813 13819 13825 13831 13837 13843 13849 13855 13861 13867 13873 13879 13885 13891 13897 13903 13909 13915 13921 13927 13933 13939 13945 13951 13957 13963 13969 13975 13981 13987 13993 13999 14005 14011 14017 14023 14029 14035 14041 14047 14053 14059 14065 14071 14077 14083 14089 14095 14101 14107 14113 14119 14125 14131 14137 14143 14149 14155 14161 1416

Soulful electrical appliances *tolerance stacks*

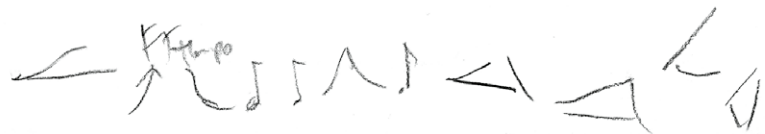
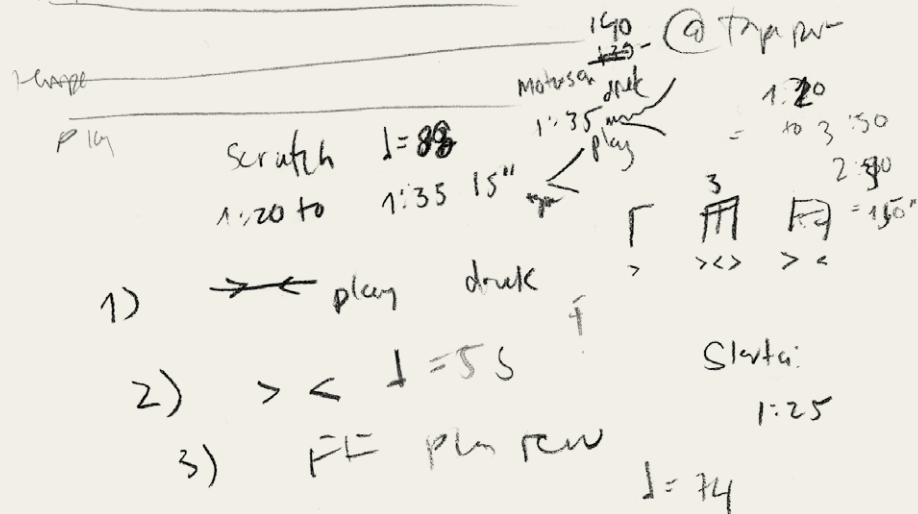
12

Unrealised patents, corroded contacts, “sticky-shed” tape: your hour has arrived. Discarded instruments in abandoned studios shake off layers of dust. The radios explode their diodes. The reel-to-reels wow and flutter to the tune of a dirge, lamenting the crudeness and short-sightedness of their human accomplices. Now is the time to renew languishing liaisons with endangered equipment!

Annesley Black prefaces her piece *tolerance stacks* – which premiered at the Darmstadt Summer Courses for New Music in August 2016 – with this emphatic call. In *tolerance stacks*, five musicians find themselves in an environment where their actions form shadows of the past. The result is a network of references to outdated technology or devices that clearly lag behind current standards. In this regard, Black opposes the codification of technological norms, which demands the greatest possible standardisation: countless inventions have been thought up, developed and discarded due to the prevalence of a more efficient technological standard. In *tolerance stacks*, such devices – including an analogue Moog synthesiser, a tube receiver for radio, a tape recorder, a Morse code key and a crackle box – are brought back out of obscurity.

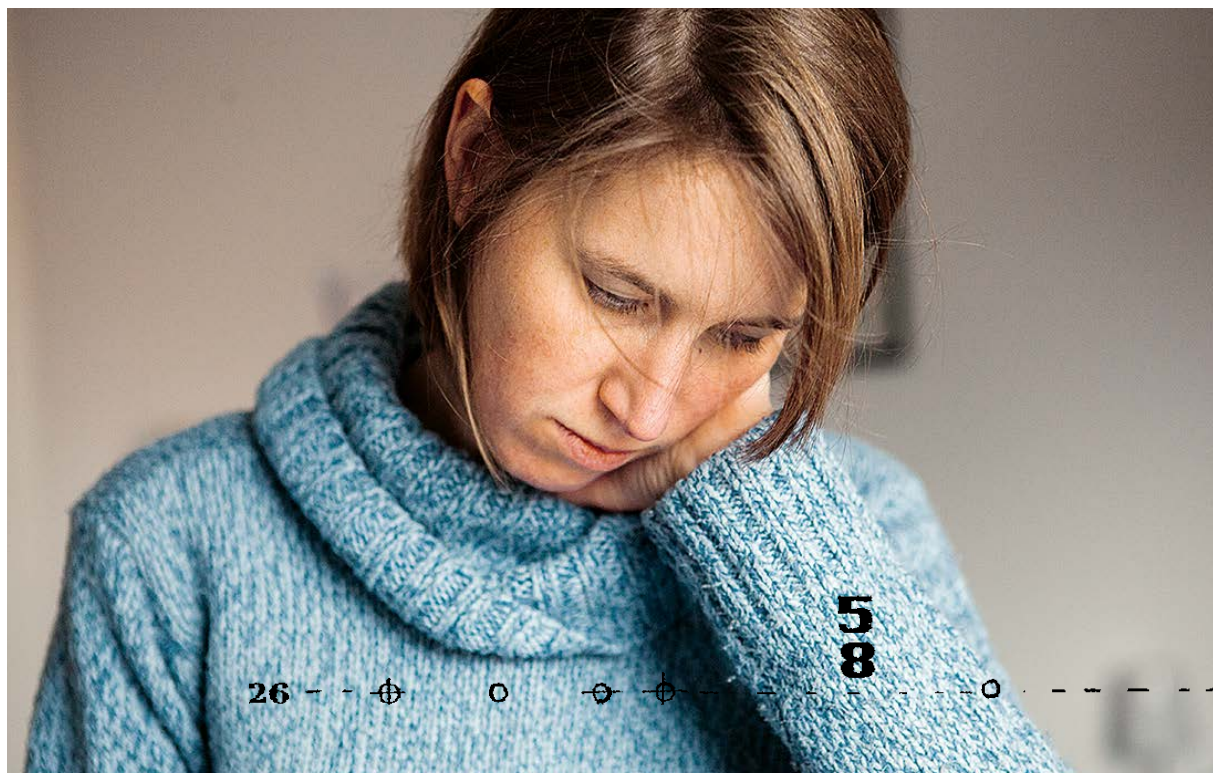


druck



Finally, in the third section, a somewhat bizarre document from the 1950s appears: At that time, the Edison Electric Company released a series of 30-minute short films in which extremely contrived plots serve to extol the virtues of various electrical appliances. In 1952, the film *Young Man's Fancy* was released, which – apart from a superficial and stereotypical love story set in a bourgeois family idyll – focusses primarily on hoovers, dishwashers and tumble dryers. In one scene, a record player is used; the scherzo from Beethoven's *Eroica* is played, and even here the script manages to crow-bar in a reference to the intended theme when the "Master of the House" pensively declares that the sound reminds him of „the rhythm of big generators.“

Two solo pieces have developed out of tolerance stacks – *Immolate yourself on the wires* and *Ideogrammophone*. Here, the focus is on two 'recalcitrant' instruments: first is the no-input mixer – a mixer whose inputs are wired to the outputs, forming a feedback loop that can be altered using the mixer's controls. Second is an instrument developed by the performer Nikola Lutz called the ideogrammophone – a record player on which blank vinyls with engraved, carved or burnt-in graphic structures are played. Both instruments are inherently limited in terms of their controllability and Black thus treads a fine line in the two solo pieces between composition, improvisation and giving the instrument the freedom to take its own path. „I'm interested,“ she says, „in the fragility of that moment when musical



control mechanisms such as notation or playing instructions reach their limit, because the instrument itself cannot be fully regulated, and therefore by extension its effects cannot be fully predicted.”

Halved Quartet – *Not thinking about the elephants*

18

Given the visual limitations of a CD, it is worth describing the physical performance of the composition *Not thinking about the elephants* (2018) so as to understand what can be heard. The starting point is a saxophone quartet, of which only two players (tenor and baritone saxophone) are visible, on stage. The two other members (soprano and alto saxophone) are in separate rooms, connected to the visible musicians via a live audio feed; their output finds its way into the overall acoustics via two mini-loudspeakers positioned within the bells of the two instruments on stage. Via this splitting of the ensemble, the sound of the invisible instruments is filtered and mixed into the sound of the visible ones.

Furthermore, suggestions of isolation, separation and absence are incorporated into the composition by the composer. The piece thus consists of a tightly-wound counterpoint in which the outer, invisible voices colour, underscore, repeat, refute and overwhelm the inner, visible ones.

At the end of *Not thinking about the elephants*, the proverbial elephant in the room, which until this point was the two excluded members of the quartet, is wittily removed: the two hidden players dispose of their shadowy existence and unite with the other half of the quartet on stage, as if nothing had happened.

Looking at music –

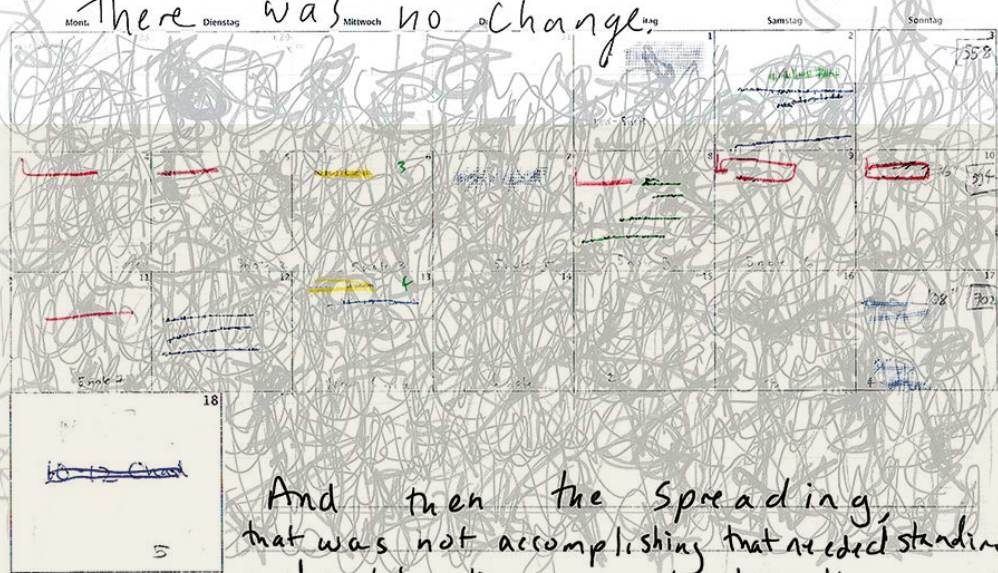
A piece that is a size that is recognised as not a size but a piece

20

„If comparing a piece that is a size that is recognised as not a size but a piece, comparing a piece with what is not recognised but what is used as it is held by holding, comparing these two comes to be repeated.“ This convoluted sentence is found in Gertrude Stein’s 1914 book *Tender Buttons* – a book of poems dealing with everyday life and divided into soberly titled sections ‘Objects’, ‘Food’ and ‘Rooms’. Gertrude Stein herself described the miniature texts collected here as „cubist still lifes“; and perhaps an ideal approach is not to read them but rather to look at them as if they were pictures.

In the case of Annesley Black’s piano piece *A piece that is a size that is recognised as not a size but a piece* (2013), this kind of approach may also be apt. Here, the acoustic element runs parallel to and is essentially determined by a visual one. Images of Black’s personal diary during the time of the piece’s composition (August to December 2013) are projected during the performance and an interaction quickly becomes apparent: the fewer diary entries there are, the more time could be spent composing and the music seems fuller. If, on the other hand, the diary entries are numerous, the time allocated to composition was shorter and the musical events appear rather sporadic.

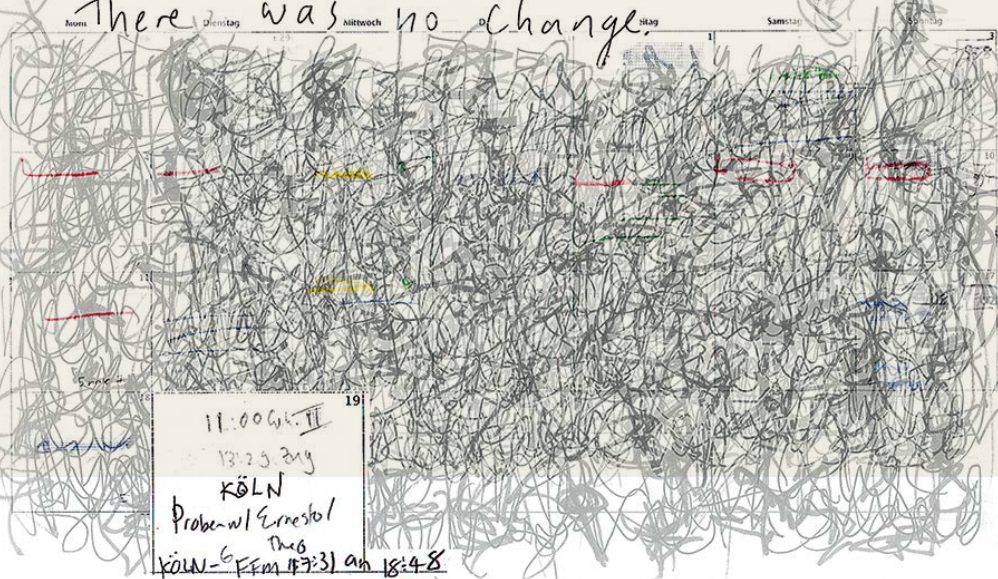
November 2013



There was no change.

And then the spreading, that was not accomplishing that needed standing and yet the time was not so difficult as they were not all in place.

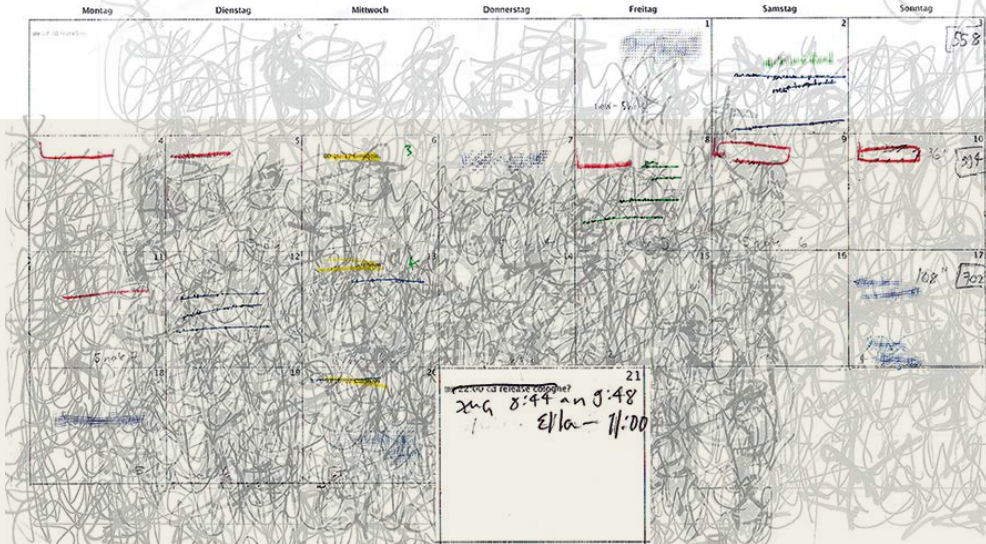
November 2013



There was no change.

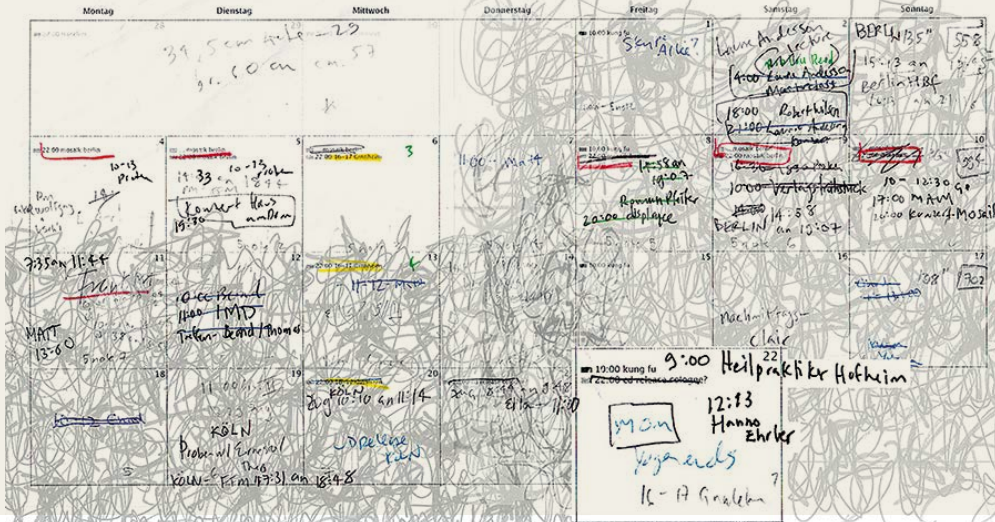
They had no change.

November 2013



Any change was in the ends of the centre.

November 2013



This very private aspect of the piece is accompanied by another personal subtext. In *A piece that is a size that is recognised* as not a size but a piece, the note D never appears. This omission is not a musical lipogram, but rather representative of a real loss that occurred in Annesley Black's family in 2013: in June of that year, the art historian Detlef Hoffmann, the father of Black's husband Robin, unexpectedly passed away. The D of his first name is thus set as a (missing) key.

The diagram illustrates a sequence of musical tempo and rhythmic changes. It begins with the tempo marking **accel** and the time signature $\frac{3}{4}$. A dashed line leads to a section marked **M** with a tempo of $\text{♩} = 53$ and a time signature of $\frac{2^8}{4}$. This is followed by a series of rhythmic patterns: $\frac{3}{16}$, $\frac{2}{4}$, and $\frac{3}{4}$. Above these patterns, there are handwritten red musical notations, including various note values and rests, some with arrows indicating accents or phrasing.

the
not talking about absent elephants

ARTICULATIONS & RESONANCES

Annesley Black

♩ = 100

Sopranosaxophon

Alto Saxophone

Tenosaxophon

Baritonsaxophon

Sopsax.

Alto Sax.

Tsax.

Barsax.

Sopsax.

Alto Sax.

Barsax.

not replaced (A/S)

a b c d e f g

subtrms

ab-bb

Alto Sax.

Alto Sax.

Alto Sax.

not replaced (ASTS)

a b c d e

3 notes replaced AS - note longer

Alto Sax.

Alto Sax.

Alto Sax.

7-8 ml SA chd

↳ note longer

and

mid

Alto Sax.

Alto Sax.

Alto Sax.

SA melody

TB chords

1/17/18 12:53 elephantsroom

1 2 2 2 1 1 2 2 1 1 2 1

Between glamour and wasteland – *Industrial Drive*

26

Annesley Black's interest in the interactions between auditory and visual perception led to a collaboration with filmmaker Sophie Narr in 2009 and 2010, as part of a scholarship at the Berlin Academy of Arts. The focus of the resulting multi-part work was two cities that are artificial in terms of their creation: Venice and Las Vegas. At first glance, these two cities might not have all that much in common. However, they are both in fact semi-unreal places, wrestled from nature: Venice being an artificial island in the Adriatic Sea, and Las Vegas a man-made oasis in the Nevada desert. What interested Annesley Black most about Las Vegas was the city's drastic contrasts: no more than 500 metres from the bombastic hotels and casinos of The Strip lies the South Industrial Road with its car repair garages, supermarkets and brothels, completely devoid of all glamour. And should you leave the city in any direction, you will find yourself in a vast desert. It was these impressions that inspired the trombone quartet *Industrial Drive* of 2010. The starting point for the piece was the acoustic reality of Las Vegas: the permanent street and casino sounds, as well as the sounds of nearby places such as barren functional buildings or the absolute silence of the desert.

Various methods of formal concealment play a role in *Industrial Drive*, such as masking, blending, mixing, camouflaging and mirroring, yet it would be wrong to describe the piece as an instrumental translation of real, concrete acoustic events. There are only mere traces of the recorded Las Vegas sounds in the homogeneous reverberation of the four trombones: for example, the onomatopoeic reproduction of an older man's statement that Black and Narr recorded on his porch in an isolated neighbourhood in the north of Las Vegas: „Yeah, it's quite a graveyard!“ begins his resigned description of the place.

From Thomas Edison's phonograph to the poetry of Gertrude Stein and the underbelly of Las Vegas: what initially appears to have no common thread turns out, after 70 minutes, to possess a logical flow – namely, varieties of Annesley Black's music.

Annesley Black

30

Annesley Black is a Canadian composer based in Germany. Her works span from instrumental music, to electronics and video performances from orchestra and chamber music to theatre, solo performances and installations. She has appeared as a performer, improviser and sound-director in Canada, Austria, Switzerland and in Germany. Her collaborations with renowned artists range from film, dance and theatre productions to multi-media art installations/ performances. While exploring an extraordinary breadth of innovative settings, themes and concepts, she persists in embodying these in an intricate, expressive and distinct musical language.

Black has received many honors for her work including the Busoni Award from the Academy of the Arts, Berlin (2008) and the Kompositionspreis der Landeshauptstadt Stuttgart (2009). She is a member of the Academy of the Arts, Berlin and the Canadian Music Centre (2018). Works commissioned and performed by both younger and internationally established ensembles and orchestras for festivals such as the Donaueschinger Musiktage, Warsaw Autumn Festival, Witten Days for New Chamber Music, ECLAT Festival neue Musik Stuttgart, Ultraschall Berlin and Ultima Festival, Oslo.

Black studied composition with Brian Cherney, York Höller, and Mathias Spahlinger, at McGill University, the Hochschule für Musik und Tanz Köln and Hochschule für Musik Freiburg. She teaches composition at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main.



tolerance stacks

32

Nikola Lutz is a composer-performer based in Stuttgart. Apart from her lively concert activities as a saxophone player Nikola is composing electronic music and working with sonic extensions of the instrument. In sound sculptures between composed and improvised contemporary music electronic and acoustic sonorities are overlapping and newly connected to each other. She especially focuses on interdisciplinary concepts. She's the president of the Stuttgarter Kollektiv für aktuelle Musik, and teaches saxophone at HDMK Stuttgart.

nikolalutz.de

Julia Mihály is a composer at the border of Contemporary Music, Performance Art and Electroacoustic Music, based in Frankfurt/Germany. She studied classical singing and electronic composition in Hanover. 2012–2017 she mainly worked as singer and performer in the field of Contemporary Music. She was invited to the Heroines of Sound Festival, Suntory Hall Tokyo, La Biennale Musica di Venezia, Ruhrtriennale, International Summer Courses for New Music Darmstadt, ArtScience Museum Singapore, SPOR Festival Aarhus, Zeitkunst Festival Rio de Janeiro, TEMPO REALE Florence. Since 2018 she concentrates with great success on her work as a composer.

juliamihaly.net

With over 250 world premieres to his name, pianist and performer **Sebastian Berweck** is one of the most sought-after interpreters of experimental contemporary music. He is known for his energetic interpretations of unusual repertoire in- and outside the piano as well as working with electronics. Sebastian Berweck holds a PhD from the University of Huddersfield, is a member of stock11 and Lange//Berweck//Lorenz, and lives in Berlin.

sebastianberweck.de

Mark Lorenz Kysela studied classical saxophone, chamber music and contemporary music in Frankfurt and Bordeaux. His main point of interests lies in the fields of new, newest and experimental music, free improvisation and electronic and computer music. Mark not only regularly performs as a saxophonist but also as an ad-hoc player, performer, composer and electronic technician at important festivals for contemporary music and improvised music. He is member of the Ensemble Oh Ton and of the collective stock11. Together with Jörg Koch and Matthias Schneider-Hollek, he is artistic director of the concert series Elektrominibarklingelton.

kyselade

Since 1999, **Martin Lorenz** has worked as a freelance percussionist on the contemporary and experimental music scene and has realized solo and chamber music projects with assorted partners like Conrad Steinmann, Simone Keller, Teodora Stepancic a.o. He premiered works of composers such as Annesley Black, Luc Döbereiner, Hugues Dufourt, Jürg Frey, Edu Haubensak, Bernhard Lang, Hadas Pe'ery, Karen Power, Kirsten Reese, and Alfred Zimmerlin. As a composer he wrote for the Ensemble für Neue Musik Zürich, the accordionist Silke Lange, Ensemble LUX:NM Berlin and was awarded the Werkjahr für Komposition der Stadt Zürich 2016.

martinlorenz.ch

Christof M Löser is a conductor, music theoretician, organizer and lecturer for ensemble conducting / praxis / interpretation of new music and music theory, director of echtzeitEnsemble and the STUDIO NEUE MUSIK at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart. He is furthermore initiator, director and conductor of SUONO MOBILE. Löser worked with ensembles and orchestras in Europe and Latin America such as Filarmónica de Montevideo, Orquesta Filarmónica de Córdoba, OrchestraFilarmonicaMarchigiana, Stuttgarter Kammerorchester, ensembles Adventure, Decoder, Musikfabrik, recherche et al. His special focus lies on conceptual music interpretation and experimental thematisation of interpreter and conductor roles.

Quasar Saxophone Quartet

Known for their energy and bold innovation, the four members of Quasar have been exploring the innumerable facets of musical creation since the group's founding in 1994. The group's ventures include instrumental music, improvisation, and electronics. The ensemble has been awarded 9 OPUS prizes by the Conseil québécois de la musique, including „Artist of the Year“.

Quasar presents a series of concerts each season in Montreal while performing extensively across Canada, Mexico, the United States and Europe. It has been invited to international festivals including: Busan Maru (Korea), Ars Musica (Brussels), SALT Festival (Victoria), and Tonlagen (Dresden). Truly a driving force of musical creation, the quartet works closely with composers favouring research, experimentation and the proliferation of unprecedented ideas. The quartet has proudly commissioned over 150 works over the course of its twenty-five years of activity. It has performed as a solo group with, among others, the Montreal Symphony Orchestra, the Winnipeg Symphony Orchestra and the Hanzhou Philharmonic Orchestra.

Quasar is a member of Le Vivier, a group of ensembles and organizations working in new music, with the goal of establishing a venue for creation, exchange and training in the heart of Montreal.

quasar4.com

Nicolas Hodges

36

Born in London in 1970, **Nicolas Hodges** trained as a pianist at Winchester College and the University of Cambridge with Robert Bottone, Susan Bradshaw, and Sulamita Aronovsky; he also studied composition with Michael Finnissy and Robin Holloway. His repertoire focuses on contemporary music, which he performs with such orchestras as the Boston Symphony Orchestra, the Berlin Philharmonic, the BBC Symphony Orchestra, the Bavarian Radio Symphony Orchestra, the San Francisco Symphony, and the City of Birmingham Symphony Orchestra. He has worked with Daniel Barenboim, Susanna Mälkki, Jonathan Nott, François-Xavier Roth, and Leonard Slatkin on the podium. Hodges is a regular guest at major festivals, including the Donaueschinger Musiktage, the Festival d'Automne in Paris, the Salzburg Festival, the Tanglewood Festival, Wien Modern, and the BBC Proms. As a chamber musician, he has been a member of Trio Accanto since 2013 and performs with the Arditti Quartet, cellist Adrian Brendel, and percussionist Colin Currie. Time and again, renowned composers have written new works for Hodges: Elliott Carter's piano concerto *Dialogues*, Thomas Adès's *In Seven Days*, Sir Harrison Birtwistle's *The Gigue Machine* and *Variations from the Golden Mountain*, and Rebecca Saunders' piano concerto *to an utterance* et al. were all created for him. Since 2005, Nicolas Hodges has been professor of piano at the Musikhochschule in Stuttgart; additionally, he is a lecturer at the Darmstadt Summer Courses for New Music.

nicolashodges.com

composers slide quartet

The *composers slide quartet* was founded in 2004 to commission, perform and promote the repertoire of contemporary avantgarde classical music for trombone quartet. Intensive cooperation with composers has led to the creation of more than 20 new works. The name of the quartet was chosen to echo that of the *Composers String Quartet*, active in the USA from 1963 until the 1990s.

The members of the *composers slide quartet*, Andrew Digby, Patrick Crossland, Andreas Roth and Jan Termath (past members Nils M. Schinker and Thomas Wagner) perform on a variety of low brass instruments. All are active principally as freelance musicians and teachers, performing internationally with renowned ensembles for contemporary music.

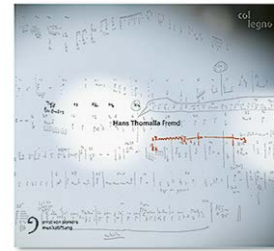
The *composers slide quartet* has, since its foundation, given commissions and world premieres of new compositions by: Annesley Black, Philipp Blume (commissioned by WDR Cologne), Uwe Dierksen, Hans-Joachim Hespos (for six trombones), Robin Hoffmann, Tim Kienecker, Mesias Manguashca, Cathy Milliken, Johannes Nied, Rolf Riehm, Uroš Rojko, Valerio Sannicandro, Johannes Schöllhorn, Cornelius Schwehr, Hannes Seidl (commissioned by DLR/RBB Berlin), Anna Sowa, Günter Steinke (commissioned by SWR Stuttgart) and Alistair Zaldua. *The composers slide quartet* was, further, decisively involved, in cooperation with the *Neuen Vocalsolisten Stuttgart*, the *Schlagquartett Köln* or the *Ensemble Resonanz* (Hamburg), in world premieres by Bernhard Gander, Wolfgang Mitterer, Enno Poppe, Wolfgang Rihm, Martin Smolka and Gerhard Stäbler.



Steven Daverson



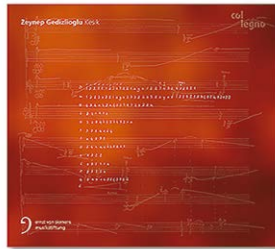
Hèctor Parra



Hans Thomalla



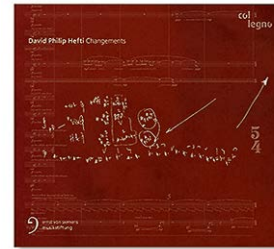
Luke Bedford



Zeynep Gedizlioğlu



Ulrich A. Kreppein



David Philip Hefti



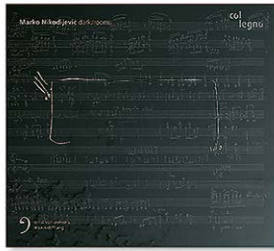
Samy Moussa

Portrait-CD-series of the Ernst von Siemens Music Foundation

Portrait CDs of the following composers are available:

Steven Daverson, Hèctor Parra, Hans Thomalla, Luke Bedford,
 Zeynep Gedizlioğlu, Ulrich A. Kreppein, David Philip Hefti, Samy Moussa,
 Marko Nikodijevic, Simone Movio, Brigitta Muntendorf, Luis Codera Puzo,
 Mark Barden, Birke J. Bertelsmeier, Christian Mason, Milica Djordjević,
 David Hudry, Gordon Kampe, Lisa Streich, Michael Pelzel, Timothy
 McCormack and Catherine Lamb

For further information, please visit: evs-musikstiftung.ch



Marko Nikodijević



Simone Movio



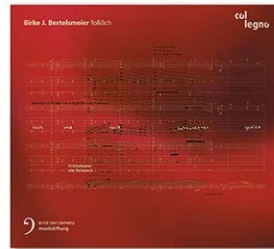
Brigitta Muntendorf



Luis Codera Puzo



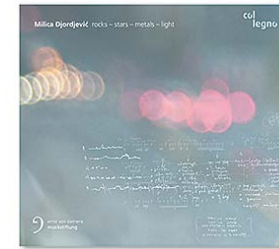
Mark Barden



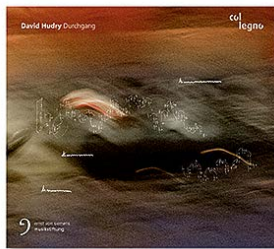
Birke J. Bertelsmeier



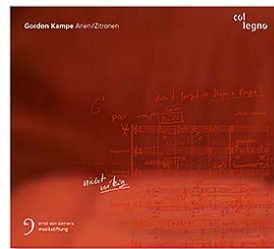
Christian Mason



Milica Djordjević



David Hudry



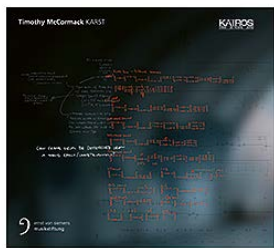
Gordon Kampe



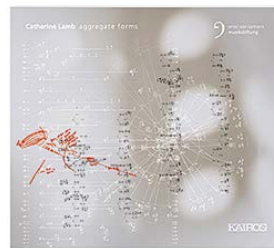
Lisa Streich



Michael Pelzel



Timothy McCormack



Catherine Lamb

Imprint

40

Publisher: Ernst von Siemens Music Foundation
Board of Trustees: Thomas von Angyan, Winrich Hopp, Ulrich Mosch,
Isabel Mundry, Enno Poppe, Wolfgang Rihm,
Ilona Schmiel, Carolin Widmann, Andrea Zietzschmann
Secretary of the
Board of Trustees: Michael Roßnagl
Project Manager: Imke List

The CDs of the Ernst von Siemens Music Foundation
are produced in cooperation with KAIROS, Vienna

www.evs-musikstiftung.ch
www.kairos.com

© + ® 2021 paladino media gmbh, Vienna
® 2018, 2021 Südwestrundfunk

0018006KAI

 ernst von siemens
musikstiftung

KAIROS

CD-Master: Tobias Hoff
Editor: Imke List
Text: Michael Rebhahn's text was written specifically for this booklet
Translation: Robert Jacobs
All rights remain to the authors.
Picture ref.: Annesley Black: Amelie Kahn-Ackermann
Sketches/manuscripts: Private granting by Annesley Black
Layout: jäger & jäger, jaegerundjaeger.de

tolerance stacks (2016/2019)

for five musicians – Alt/Tenor Sax, Sopranino Sax, Soprano, Percussion/Drumset, Piano, Ideogrammophone, No-Input-Mixer, Morse Oscillator Key, Cracklebox, Turntables, Synthesizer (Moog Sub 37), Reel-To-Reel Tape Machine

- Commissioned by: Darmstädter Ferienkurse
Premiere: August 11, 2016, Centralstation Darmstädter Ferienkurse, Mihály, Lutz, Kysela, Lorenz, Berweck, Ajtony Csaba (conductor)
- Recording: Coproduction with the Südwestrundfunk
February 22/23, 2021, Kammermusiksaal, SWR Stuttgart
- Musicians: Track 1: Julia Mihály: Soprano. Nikola Lutz: Alto Saxophone. Mark Lorenz Kysela: No-Input Mixer. Martin Lorenz: Drumset. Sebastian Berweck: Piano, Synthesizer. Christof M Löser: Conductor. Track 2: Mark Lorenz Kysela: No-Input Mixer. Sebastian Berweck: Synthesizer
Track 4: Julia Mihály: Soprano. Nikola Lutz: Ideogrammophone. Mark Lorenz Kysela: No-Input Mixer, Sopranino Saxophone. Martin Lorenz: Percussion. Sebastian Berweck: Cracklebox. Annesley Black: Reel-to-Reel Tape Machine. Christof M Löser: Conductor. Track 6: Nikola Lutz: Ideogrammophone Joint Composition by Annesley Black and Nikola Lutz Track 7: Mark Lorenz Kysela: Sopranino Saxophone. Nikola Lutz: Tenor Saxophone.

Martin Lorenz: Turntables. Sebastian Berweck: Piano.
Julia Mihály: Reel-to-Reel Tape Machine.
Christof M Löser: Conductor.

Producer: Björn Gottstein
Sound engineer: Roland Rublé
Editing: Volker Neumann, Boris Kellenbenz

Not thinking about the elephants (2018)

for saxophone quartet and live-electronics

Commissioned by: Quasar Saxophone Quartet
Premiere: April 17, 2018, Gesù Amphitheater, Montréal, Quebec,
Quasar Saxophone Quartet, Sound direction: Guillaume Barrette

Coproduction with the Südwestrundfunk

Recording: June 19, 2018, SWR Stuttgart
Ensemble: Quasar Saxophone Quartet: Marie-Chantal Leclair: Soprano Saxophone.
Mathieu Leclair: Alto Saxophone. André Leroux: Artistic Director, Tenor
Saxophone. Jean-Marc Bouchard: Baritone Saxophone | Annesley Black:
Live-electronics.

Producer: Björn Gottstein
Sound engineer: Roland Kistner
Editing: Boris Kellenbenz

**a piece that is a size that is recognized
as not a size but a piece (2013)**

for piano

Commissioned by ECLAT Festival neue Musik Stuttgart / SWR
Dedication: to Detlef Hoffmann
Premiere: February 7, 2014, Theaterhaus Stuttgart,
ECLAT Festival neue Musik Stuttgart, Nicolas Hodges

Recording: Coproduction with the Südwestrundfunk
March 9, 2021, SWR Stuttgart
Soloist: Nicolas Hodges: Piano.
Producer: Björn Gottstein
Sound engineer: Tobias Hoff
Editing: Karl-Heinz Runde

industrial drive (2010)
for trombone quartet

Commissioned by: composers slide quartet
Premiere: May 19, 2010, Konzerthaus Wien, composers slide quartet, Andrew Digby, Patrick Crossland (Tenor Trombone), Andreas Roth (Bass Trombone), Thomas Wagner (Contrabass Trombone)

Recording: Coproduction with the Südwestrundfunk
June 14, 2021, SWR Stuttgart
Ensemble: composers slide quartet: Andrew Digby, Antonio Jimenez Marin: Tenor Trombone. Andreas Roth: Bass Trombone. Jan Termath: Contrabass Trombone.

Producer: Björn Gottstein
Sound engineer: Roland Rublé
Editing: Volker Neumann, Boris Kellenbenz



it means more than that, it
does not mean exchanging a line.



