

# Multiplicities of self-position

music for solo flute by S. Hayden, R. Dick, A. Abbasi and  
J. Eckardt

**Ine Vanoveren, flute**

October 11th, 2019 - 7:00 p.m.  
Conrad Prebys Music Center, Experimental Theater  
University of California San Diego

This program explores different types of embodied engagement in a diverse selection of solo flute pieces.

Sam Hayden's *attente* (2019) is a search for intense physicality in a performance. The material combines relatively static multiphonic textures with more rapid and directional linear gestures.

*OR* (1978) by R.Dick investigates extremity on a different level: intimate, microtonal multiphonics shape the vulnerability of this work.

Anahita Abbasi introduces a dialogue in *No I am not roaming aimlessly* (2017), where the composite concept "dialogical self" goes beyond the self-other dichotomy, by infusing the external to the internal and, in reverse, to introduce the internal into the external.

Finally, *The Silenced* (2015), the mono drama for flutist by Jason Eckardt is a journey from trauma to (at least partial) healing. While the scars of the trauma are still present by the end, the protagonist arrives at a place where the memories and feelings are manageable.

Program:

*attente* for flute solo (2019) - Sam Hayden (world premiere)

*OR* for flute solo (1978) - Robert Dick

*No I am not roaming aimlessly* (2017) - Anahita Abbasi

*The Silenced*, a mono drama for flutist (2015) - Jason Eckardt

## Sam Hayden

*attente* (2018-19) for solo flute

*attente* (2018-19) arose from a close collaboration with Dr Ine Vanoeveren. I was particularly interested in the intense physicality of her performance style, something which became inseparable from my idea of material. Multiphonics and overblowing techniques are featured, sounds requiring both extreme effort and precision. Vanoeveren edited all the multiphonic fingerings, microtonal tremolos, harmonics, and other techniques such as pizz., pitch bends and glissandi. Her solutions had a direct impact on the overall form which intercuts relatively static multiphonic textures (material associated with the idea of 'waiting') with more rapid and directional linear gestures. The underlying pitch and rhythmical materials were computer-generated using IRCAM's OpenMusic: the piece is constructed around harmonic cycles which transition between inharmonic microtonal scales and quasi-harmonic spectra. The sonic surfaces oscillate constantly between virtuosic gestures and the 'spectral' sonorities, existing on an unstable continuum between them. They constantly ebb and flow, coalesce and decompose, the distinction between them becoming increasingly blurred.

*attente* / waiting

Tumulte d'angoisse suscité par l'attente de l'être aimé, au gré de menus retards (rendez-vous, lettres, téléphones, retours).

Tumult of anxiety provoked by waiting for the loved being, subject to trivial delays (rendezvous, letters, telephone calls, returns).

Roland Barthes, *Fragments d'un Discours Amoureux*  
Paris: Éditions du Seuil (1977), p.47

Roland Barthes, *A Lover's Discourse Fragments*  
London: Vintage (2002), p.37

## Robert Dick

*OR* (1978) for solo flute

An introspective, quiet piece using small-interval multiphonics, sometimes a quarter-tone or less. These sonorities, with their slowly shimmering quality, have a special, bell-like sound. *OR*, composed in 1978, calls for a special type of virtuosity, more akin to traditional Japanese flower arranging than western pyrotechnics. The sensitive placement of sounds in a field of silence, bringing the listener into an exquisite, delicate sound world, are what is called for here.

## Anahita Abbasi

*No I am not roaming aimlessly* (2017) for solo flute

*No I am not roaming aimlessly* is based on two ideologies; Dialogical Self Theory & Sufism. Dialogical Self Theory weaves two concepts, self and dialogue, together in such a way that a more profound understanding of the interconnection of self and society is achieved. Usually, the concept of self refers to something "internal," something that takes place within the mind of the individual person, while dialogue is typically associated with something "external." The composite concept "dialogical self" goes beyond the self-other dichotomy by infusing the external to the internal and, in reverse, to introduce the internal into the external. As functioning as a "society of mind", the self is populated by multiplicity of "self-positions" that have the possibility to entertain dialogical relationships with each other. The form and the context of this Dialogue is inspired and shaped based on a poem by Rumi and the sincere definition of Sufism; The search for the center, for the inner state of mystical love; a deeper identity or essential self and the Unity of Being. Sufism is the selfless experience and actualization of the Truth, which involves an enlightened inner being, not intellectual proof; revelation and witnessing, not logic. The practice of Sufism is the intention to go towards the Truth, by means of love and devotion. The truth of Sufism requires reformulation and fresh expression in every age. The Sufi is one who is a lover of Truth, who is eager and persistent, and by means of love and devotion moves towards the Truth, Clarity and the perfection which we are all seeking.

## Jason Eckardt

*The Silenced* (2015) a mono drama for flutist

*The Silenced* is a meditation on those who are muted, by force or by political, economic, or social circumstances and struggle to be heard. While composing the work, I was concerned with the ideas of trauma and self-expression during and after an emotionally damaging experience. This is manifested musically by gagged, stifled sounds that are perpetually in transition towards a clearer articulation that is never fully reached. Significantly, it is the flute, not the voice, that comes closest to realizing a kind of expressive "purity," free of the noise and interference that typify so much of multi-layered sound strata in the piece.



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