



## EUNHO CHANG (\*1983)

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|---|--|-------|
| 1 | String Quartet No. 2 (2011)                            | 13:21 |
| 2 | White Shadow (2012)<br>for six percussion players      | 15:37 |
| 3 | Gohok (2012/13)<br>for solo flute and five instruments | 15:24 |
| 4 | Panorama (2015)<br>for seven instruments               | 13:39 |

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### 1 Arditti Quartet

Irvine Arditti *violin*  
Ashot Sarkissjan *violin*  
Ralf Ehlers *viola*  
Lucas Fels *cello*

### 2 Ensemble TaCTuS

Raphael Aggery *percussion*  
Ying-Yu Chang *percussion*  
Paul Changarnier *percussion*  
Quentin Dubois *percussion*  
Pierre Olympieff *percussion*  
Thibaut Weber *percussion*

### 3 Ensemble Contrechamps

Félix Renggli *solo flute*  
Laurent Bruttin *clarinet*  
Sébastien Cordier *percussion*  
Antoine Françoise *piano*  
Hans Egidi *viola*  
Olivier Marron *cello*  
Gregory Charette *conductor*

### 4 Divertimento Ensemble

Lorenzo Gorli *violin*  
Daniel Palmizio *viola*  
Martina Rudic *cello*  
Lorenzo Missaglia *flute*  
Maurizio Longoni *clarinet*  
Lorenzo Colombo *percussion*  
Maria Grazia Bellocchio *piano*  
Sandro Gorli *conductor*

Recording dates: **1** 24 Jan 2012  
**2** 25 Jul 2012  
**3** 1 Dec 2013  
**4** 24 Oct 2015

Recording venues: **1** Court Room, Senate House, London, United Kingdom  
**2** Percussion Center L'Hameçon, Lyon, France  
**3** Studio Ansermet, Geneva, Switzerland  
**4** Teatro della Terra, Milan, Italy

Recording engineers: **1** Colin Still  
**2** Pierre Olympieff  
**3** Jan Nehring, Philippe Hamilton (RTS – Espace 2)  
**4** Divertimento Ensemble

Producers: **1** Institute of Musical Research, School of Advanced Study, University of London  
**2** Ensemble TaCTuS  
**3** Radio Télévision Suisse  
**4** Divertimento Ensemble

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Ensemble  
**TACTUS**



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**CONCOURS** INTERNATIONAL  
DE **GENÈVE** MUSIC COMPETITION

*Divertimento Ensemble*

**Hypnotising music:  
About Eunho Chang's chamber music**  
by Dariusz Przybylski

Eunho Chang's music is, as the composer himself asserts, *a record of his life, a musical diary, souvenirs recorded in sound*. The artist has a characteristic style, exhibiting an original approach to the musical material, representing an Asian influence several times not only in formal and ideological aspects, but also in spiritual ones: in the sense of time, or in the emotional course of his work. The artist describes his musical approach with the following words: *My music, simply put, is to express the sound of nature in a combination of various tones. These sounds instantly mix harmoniously and appear as complex second dimensional reverberations of abstract sounds. This is a holistic description of my music.*

This album, containing four works from 2011 to 2015, reflects the artist's current attitude. With great expertise, the composer creates new, technically advanced music, with deep Korean roots. The artist is also able to work with the best new music ensembles, for whom the present works have been created. Here we have a synergy between Asian spirituality and the executive accuracy and virtuosity of European ensembles.

**String Quartet no. 2** was recorded in 2012 in London and premiered by the Arditti Quartet. The work draws its inspiration from a traditional Korean painting, *San-Su-Hwa* (*San* – Korean for “mountain”, *Su* – water) representing the peninsula’s natural landscapes, which are mostly covered by mountains. The composer makes use of a dense musical treatment that represents a single dense brushstroke of black paint. This texture develops throughout the work, eventually thinning down in order to depict a scene of rock and waterfall. The most important musical element is colorfulness, which is achieved by natural brushstrokes, always unique, just like works of nature. Copious use of new techniques for obtaining sound from a homogenous ensemble of string instruments allows the artist to enrich the sonorous palette, which is supposed to highlight the effect of the black ink’s dilution, as in its monochromatic form, the ink contains an endless amount of shades.

Also in 2012, the composer was able to obtain much more colorful combinations in a work written for a complex percussion ensemble, poetically titled **White Shadow**. The premiere took place in Marmande, France, during the *Vacances Percutantes* Festival and was commissioned by Ensemble TaCTuS. The three-movement work depicts percussive timbre in all its majesty. The first movement is a complex fantasia, contrasted by the second movement which uses exclusively sounds of metallophones. The rhythmic element, inherent in percussion, is featured in the work’s finale. The enigmatic title – *white shadow*, an oxymoron – dictates a metaphorical interpretation of the work. Like on a negative, the shadow from Chang’s work emits light, contradicts itself, allowing

us to interpret the object by its outlines. The application of rare and original instrumental combinations, which betray a rich style of composition and instrumentation, is not readily obvious. This technique allows additional levels to be depicted and interpreted on a more profound level.

*We desire to experience  
Sensation of softness and a curve  
Unity with all behaviors  
A thrill in the deepest part of our brains  
Giving off a violet scent  
A deadly beauty ...*

It is with these words, included in the preface to the score, that the composer introduces us into the mood of **Gohok**, a composition from 2013 for solo flute and five instruments. The work was premiered during the finale concert of the 68<sup>th</sup> Geneva Competition by flautist Felix Renggli and the Ensemble Contrechamps. The solo flute is accompanied by clarinet, percussion, piano, viola, and cello. In Korean, *gohok* means “fascination”. The composer admits that he wanted to include his own understanding of beauty in this composition: *statics of meditation in contrast to the dynamics of timbre attack, statics of the flute in contrast to the rest of the ensemble*. The first association we get while listening to the melodic flute part is the creative inspiration of a traditional Korean instrument – the *Daegum*. The artist achieves sound effects by various means, like a hum, long static sounds, and modulation at various speeds of vibrato, flutter-tonguing, glissando, and chords. The work is characterized by a rich sonority, and statics predominate, laid out in between the culminations points. The other instruments

accompany the main melodic flute line often in the guise of an echo, leaving us perplexed; in this way, the piece seems oneiric. Horizontally written counterpoint in relation to the instrumental solo voice reflects an interesting texture on a vertical level, which evokes an impressionist feeling. *Gohok* is exemplified by the artist’s understanding of beauty, that is, tenderness contrasted with harshness.

In **Panorama**, a work for seven instruments, the artist again undertakes a descriptive theme of beauty: *beautiful and brilliant, the wonders of nature and vast power! Most of the things made in nature are always next to our lives. The random phenomenon created in nature takes various elements and methods. Among the many energies that make life, light and the sun are the motto, express metaphorically the light and the transparent light, and the energy of the light and the sun in various ways*. Written two years after *Gohok*, in 2015, this work features dynamics of sound, which are facilitated by the ensemble line-up: flute (including alto flute), clarinet (including bass clarinet), percussion, piano, violin, viola, and cello. The premiere was performed by the Divertimento Ensemble during the 2015 Expo in Milan.

This piece utilizes a colorful panorama of sounds which form the basis of the central sounds of the work’s individual fragments. This reminds one of Giacinto Scelsi’s late works; however, one can detect a different flow of energy in Chang’s music. An entire spectacle of instrumental virtuosity takes place against a background of static central sounds. The individual musical rhetorical figures have been set “in-

ter-instrumentally”, thereby rendering the effect of “timbre hypnosis” even more potent. The music flows in an unknown direction, yet we are securely guided by the composer throughout. The inner tension does not relax for even an instant, whereas both dense and light textures augment the effect of inner dynamism in the work’s individual fragments.

The four compositions represented in this recording illustrate Eunho Chang’s excellent mastery of compositional technique in terms of chamber music. The artist explores the “micro-possibilities” of individual instruments in a sublime manner, experiments with them, and proceeds to arrange the technical possibilities artistically in order to obtain an immaculate, original sound. This characteristic allows him to create unprecedented acoustic, harmonic, and textural combinations. However, Eunho Chang’s main goal is to express the sounds of nature that also inspired traditional Korean art. For this reason, we will never find two identical musical ideas. The composer always tries to fashion the repetition of a given idea in a different way, as a variation, thereby showing the given material from a different perspective. Such an approach to composition testifies not only to his maturity and sensitivity for the smallest details in timbre, but also to his ability to marvel at the most delicate sound, a blade of grass or puff of wind.

*Translation by  
Mateusz Zawadzki*



## Eunho Chang

Born 1983 in Daegu, Republic of Korea, Eunho Chang began his musical studies with piano lessons at the age of seven. He studied composition at the Keimyung University, Fryderyk Chopin University of Music and obtained his PhD in musical composition at the Fryderyk Chopin University of Music under the supervision of professor Marcin Błażewicz. He has been selected for various workshops and masterclasses, such as Impuls Academy, Voix Nouvelles, Matrix12 by the Experimental Studio of the SWR in Freiburg, Germany, working with leading composers: Unsuk Chin, Chaya Czernowin, Brian Ferneyhough, Beat Furrer, Fabien Lévy, Oscar Bianchi, Clemens Gadenstätter. In 2014, he was granted a portrait concert by Arts Council Korea and received scholarships Pro Polonia from 2009 to 2011. He has been lecturer at the Fryderyk Chopin University of Music in Warsaw since 2011.

Eunho Chang's passion is to express, with contemporary techniques, the various spontaneous timbres, patterns and gestures originating from traditional Korean music. Emulating the aesthetic lines of oriental painting, he tries to express musically the freedom and autonomy of each painted brush stroke. This is the conceptual core of his works.

In 2013, his piece *Fantasia Luminosité* for solo violin and orchestra was awarded the 30<sup>th</sup> Queen Sofia Prize (Spain). After its premiere, he was lauded by the major newspaper of Spain, *La Vanguardia*, and was praised by the critic José Luis Pérez de Arteaga for its "lyrical virtuosity" and as a "powerful energetic rhapsodic work". The following year, he was invited to be a judge for the 31<sup>st</sup> Queen Sofia Prize. He has also been awarded numerous awards, such as the Grand Prix of the Symphony Section of the 2011 George Enescu International Competition for Composition, (Romania), 2<sup>nd</sup> Prize in the 2009 and 2011 International Jurgenson Composition Competitions (Russia), 1<sup>st</sup> Prize in the 2009 Ignacy Paderewski International Composition Competition, (Poland) and 1<sup>st</sup> prize in the 2009 Dong-A Music Competition for Composition (Korea). He was also a finalist in the 2013 Geneva Competition in Geneva, Switzerland and Semi-Finalist in the 2011 Queen Elisabeth Competition (Belgium).

Eunho Chang has received commissions from Feeding Music Milan-Music for EXPO 2015, Voix Nouvelles Royaumont, Musica Polonica Nova co-financed by Ministry of Culture and National Heritage in Poland, Royal Castle in Warsaw, Plock Symphony Orchestra, Vacances Percutantes Festival in Marmande, "Hwaum project – Move on Asia", Ensemble Kwartludium, Opium String Quartet, Ensemble Tactus, Keimyung University and Chopin Trio.

His compositions have been performed by outstanding ensembles and orchestras such as Arditti Quartet, Klangforum Wien, the Ensemble Contrechamps, Divertimento Ensemble, Musiques Nouvelles, Sound New Ensemble, SurPlus Ensemble, Mark Pekarsky

Percussion Ensemble, The President's Own United States Marine Band, Ensemble SORI, Neo Quartet, Spanish Radio-Television Symphonic Orchestra, Janacek Philharmonic Orchestra, Kyeonggi Philharmonic Orchestra, Suyeol Choi, Sandro Gorli, William Blank, Carlos Kalmar, Enno Poppe, Jean-Paul Dessy, Gregory Charette, Kristof Barati, Michinori Bunya, Felix Renggli, Angele Chemin, Helene Walter (Namascae Ensemble), in much of Europe as well as in Republic of Korea and the U.S. His works have also been broadcast over the radio in Spain, Russia, Switzerland and Republic of Korea.

He has been selected as Composer in Residence Voix Nouvelles in Royaumont, France, Tactus Composer's Forum in Belgium, The National Conservatory of Prague supported by Arts Council Korea and Assistant Residence in the Fryderyk Chopin University of Music in Warsaw.

Eunho Chang's works are published by Simon Verlag in Germany and Sejong Cultural Society in the U.S.

[www.eunhochang.com](http://www.eunhochang.com)

## Arditti Quartet

The Arditti Quartet enjoys a global reputation for their spirited and technically refined interpretations of contemporary and earlier 20<sup>th</sup> century music. Several hundred string quartets and other chamber works have been written for the ensemble since its foundation by first violinist Irvine Arditti in 1974. These works have left a permanent mark on 20<sup>th</sup> century repertoire and have given the Arditti Quartet a firm place in music history. Such composers as Adès, Aperghis, Birtwistle, Cage, Carter, Dufourt, Dusapin, Fedele, Ferneyhough, Francesconi, Gubaidulina, Harvey, Hosokawa, Kagel, Kurtág, Lachenmann, Ligeti, Nancarrow, Rihm, Scelsi, Sciarrino and Stockhausen have entrusted the world premieres of their music to them, and the quartet's repertoire comprises all of the string quartets of many of the above composers and others.

The ensemble believes that close collaboration with composers is vital to the process of interpreting modern music and therefore attempts to collaborate with every composer whose works it plays. The Arditti Quartet's extensive discography now features well over 200 CDs. Renowned for recording many composers' works in their presence, the quartet recorded the complete quartets of Luciano Berio shortly before his death.

Over the past 40 years, the ensemble has received many prizes for its work. It has won the Deutscher Schallplatten Preis several times and the Gramophone Award for the best recording of contemporary music. The prestigious Ernst von Siemens Music Prize was awarded to them in 1999 for lifetime achievement in music, setting the quartet on a par with other winners such as Berio, Britten, Carter, Ferneyhough, Lachenmann, Ligeti and Rihm. This prize for lifetime achievement in music begun in 1974 and is given only to individuals. The Arditti quartet, remain to this day, the only ensemble ever to receive it.

[www.ardittiquartet.co.uk](http://www.ardittiquartet.co.uk)

## Ensemble TaCTuS

Ensemble TaCTuS is a collective from Lyon of variable forces, made up of dynamic, inventive percussionists actively involved in contemporary creation, in particular through commissions to emerging composers. Impassioned by artistic cross-disciplinarity, the ensemble displays a broad aesthetic openness. In collaboration with known artists, TaCTuS confronts numerous art forms, getting involved in the creation of pluridisciplinary spectacles such as *NO PLAY HERO* (2012) and *DEMOCRACY* (2013), respectively by choreographers Yuval Pick and Maud Le Pladec, as well as with actor Jacques Bonnaffé (*Assises Internationales du Roman*, 2012 and *Dédale(s)*, 2016) and illustrator Marion Cluzel in *L'Appel de la forêt* (2016). During the 2014 edition of Lyon's Musiques en Scène biennale, the ensemble gave the first performance of *Visages* by the composer Quentin Dubois, his first musical theatre production. Since its founding in 2011 at the TIPC festival in Taiwan, TaCTuS has appeared in numerous venues and festivals, both in France and abroad.

[www.tactuspercussion.com](http://www.tactuspercussion.com)



## Ensemble Contrechamps

Founded in Geneva in 1980, Ensemble Contrechamps specializes in the performance of 20<sup>th</sup> and 21<sup>st</sup> Century works. Formed by twenty musicians, its yearly season incorporates a variety of orchestral and chamber music programs. Composers such as Pierre Boulez, Heinz Holliger, Brian Ferneyhough, and Helmut Lachenmann have been invited to present their compositions. The ensemble has worked under the direction of Stefan Asbury, Clement Power, Francois-Xavier Roth, and has worked with well known soloists. Ensemble Contrechamps has recorded more than twenty CD's since its inception.

[www.contrechamps.ch](http://www.contrechamps.ch)

## Divertimento Ensemble

Founded in 1977 in Milan, Divertimento Ensemble has over 1000 international concerts and 16 CDs to its credit. Over one hundred composers have dedicated new compositions to the Ensemble.

The ensemble organizes the *Rondò* concert season every year in Milan, which is entirely dedicated to contemporary music. Many activities of the ensemble promote the creativity and the education of young musicians:

- commissions of new works to young composers
- conducting courses for the contemporary repertoire
- national and international composition competitions
- workshops for young composers
- masterclasses for instrumental performance of the new music
- assignment of the artistic direction of some concerts to young musicians
- music laboratory for children.

In 2010 Divertimento Ensemble has received the mention of the jury at the grandesignEtico International Award for its activity in favour of young musicians.

In 2015 Divertimento Ensemble has won the XXXIV Italian music critics' Franco Abbiati Prize as "the 2014 best initiative".

[www.divertimentoensemble.it](http://www.divertimentoensemble.it)

Musical score for "Panorama (fragment)" featuring a full orchestra. The score is written for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vn.), Viola (Vla.), and Violoncello (Vc.).

**Flute (Fl.):** Starts with a dynamic of *f*, then *ff*, followed by *mp*, and ends with *fp* and *flaut.* There are two "attack" markings above the staff.

**Clarinet (Cl.):** Starts with *f*, then *ff*, followed by *mp*, and ends with *fp*.

**Percussion (Perc.):** Includes "mus. cym. (medium)" and "t-tom (grande)". Dynamics range from *p* to *f*.

**Violin (Vn.):** Starts with *mf* and "trémolo speed", then *f*, followed by *ff*, and ends with *f*.

**Viola (Vla.):** Starts with *f*, then *fp*, followed by *f*, and ends with *ff*.

**Violoncello (Vc.):** Starts with *f*, then *f*, followed by *fp*, and ends with *mf*.

The score includes various performance instructions such as "trémolo speed", "flaut.", and "attack".

**Panorama**  
(fragment)

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