

## Iris ter Schiphorst



Iris ter Schiphorst (Photo © Silvia Beck)

### FULL ORCHESTRA

FULL ORCHESTRA 1

## Ballade für Orchester: HUNDERT KOMMA NULL

frei nach einem Anagramm von Unica Zürn

1999

18 min

for orchestra

4.2.2.2bcl.0-4.4.4.0-perc(3)-harp-prepared pft-sampler kbd-strings(10.0.0.8.6)

*"The audience was intrigued to hear Iris ter Schiphorst's first orchestral composition... Musically, she is rooted in avant-garde rock music, and it is impossible to miss the affinity of this new work, bearing the ultimate title Hundert Komma Null, to the best of rock (King Crimson, Univers Zero) in the three sections Machine A, B and C. The three-part work was inspired by an anagram (Life, that's terrible) by Unica Zürn and is divided into three verses that are interspersed by three Machine sections and concluded by a refrain. The work is pervaded by a strong sense of structure. The verses have an air of brittle intimacy; they are like an anti-sentimental lamento, with a gossamer melos and piercingly thin wailing – hybrid figures between vibrato and glissando. This impression is brutally interrupted by the machines. The orchestra mutates into a courageous, collective metallophone, in fantastically violent instrumentation." (Christoph Schlüren, Frankfurter Rundschau, 22 February 2000)*

*"Iris ter Schiphorst's orchestral ballad HUNDERT KOMMA NULL, a commission by musica viva, was keenly applauded at the premiere. The composer makes effective use of sounds (piano, saw) while electronic elements remain in the background. In a few wonderful moments, weird brass instruments interrupt the music, similar to Mahler's remote orchestra. Those elements are witty, refreshing and fun for the musicians, who were always comfortable, even in the midst of delicate rhythmic juxtapositions." (Gabriele Luster, Münchner Merkur, 14 February 2000)*

*"A totally normal concert... nothing but pure bliss. An unpretentious conductor – Martyn Brabbins, hardly known outside Britain – combined attention to detail with wit and ironic understatement, and so brought the musicians of the Bavarian Radio Symphony Orchestra to fill the Munich Herkules Hall with a vividly playful performance. This alone is rare enough. It was partly due to a programme that was, compared with other musica viva concerts, unusually light, without the familiar blood, sweat and tears. Instead, the music made abundant use of all sorts of pop sounds, embellishing them with peculiar, but revealing ornaments... How do I make wantonly shimmering PVC not only gleam with sounds but also tell a story which is existentially tragicomic? It was this element which linked the works of Ligeti, Vivier, ter Schiphorst and Adams in the concert. They were so wonderfully simple that you could whistle them on the street... In his string work Zipangu, Claude Vivier (1948–1983) ... underlies a harsh, Japanese-sounding melody with atmospheric interferences. This has an unsettling effect on the familiar – just as in John Adams' orchestral foxtrot, The Chairman Dances, which offers a good deal of humour at the expense of minimal and popular music all the way from the salon to South America. Brabbins did not fail to savour these musical jokes brilliantly. Even cheekier, but in a cool, barefaced manner, ... was HUNDERT KOMMA NULL by the Hamburg-born composer Iris ter Schiphorst. In this work, dry, grave classicism meets a 'girlie' pop march, before the two elements merge – in a classic three-movement structure, linked by attacca transitions. Tit for tat seems to be the motto of this encounter, without dogmatism, grumpiness or any sense of suppression. Surely never a musica viva audience went home in such a happy, relaxed mood as on this evening." (Reinhard J. Brembeck, Süddeutsche Zeitung, 15 February 2000)*

*"Iris ter Schiphorst breathes fresh air into so-called serious music, which has been so short of breath for some time now. She knows how to use unconventional sounds ..."* (Volker Tarnow, Berliner Morgenpost, 12 May 2003)

9790202521540 Orchestra (Study Score)

World Premiere: 11 Feb 2000

FULL ORCHESTRA 1

Residenz, Herkulesaal, München, Germany  
BR Symphonieorchester des Bayer. Rundfunks  
Conductor: Martyn Brabbins

## Dislokationen

**Aus: ... auf der Suche nach dem Erhabenen...**

**2008/09**

20 min

for orchestra and piano (amplified)

pft/kbd; 4(I,II=picc).3(I=corA).2.2bcl.2.dbn-6.4.4.1-timp.perc(3):  
I=tam-t(med)/crash cym/cym(sm,med,lg)/SD/tom-t(lo)/t.bells with  
pedal(C1-H1)/glsp/crot(C4,Eb4,C5); II=tam-t(med)/crash  
cym/cym(sm,med,lg)/3cym(muted)/metal bl/SD/tom-t(lo)/BD/t.bells with pedal(C1-H1);  
III=tam-t(med-1g)/cym(sm,med,lg)/4cym(muted)/SD/t.bells with  
pedal(C1-H1)/vib-harp-pft(=CD player)-strings(14.12.10.8.6)

**World Premiere: 03 Jul 2009**

Herkulesaal der Residenz, München, Germany  
Christoph Grund, piano; Symphonieorchester des Bayerischen Rundfunks  
Conductor: Martyn Brabbins

FULL ORCHESTRA 2

## Zerstören II

**2006**

25 min

for orchestra (amplified)

3.3.2.bcl.0.dbn-4.3.3.1-perc(3)-harp-pft-kbd(=sampler)-strings(10.8.6.6.4) - amplifier

*An impressive premiere*

*Siegen. (Loh) Hans-Heinrich Grosse-Brockhoff, State Secretary at the Ministry of Culture, put it in a nutshell when he paid his compliments: one for "this Brahms" that had concluded the 50th anniversary concert of the South Westphalian Philharmonic Orchestra and one for the courage to venture a premiere at this festive concert in the Gläser Hall.*

*It was made possible by the support of the Art Foundation North-Rhine Westphalia. Iris ter Schiphorst, born in 1956, had entitled her commission "Zerstören II".*

*The characteristic style of this work is surely unsettling – if it is also destructing is a question that must remain open. The answer certainly depends on the circumstances under which the music is heard. During the final rehearsal in the morning, the sampled electronic sounds were much more in the background. As a result, completely different associations came to mind...*

*There was a strong impression of new life evolving while in pain – 'embryonic' sounds diverging in various directions, thus representing inner turmoil. In the intense concert atmosphere, the music sounded more aggressive, if hardly destructive. The aesthetic form held the diverging elements together, so much so that even an almost peaceful ending seemed possible – less as a reminiscence of what had been before than as an agreement with what was to come at the end of the process. According to the conductor, Russell N Harris, the biggest challenge for the musicians was to produce the tonal features indicated by the composer – to generate sounds they had never before produced on their instruments. The composer herself was quite impressed by the musicians' commitment and readiness to try new things... The festive audience cheered the performance with loud applause. (...) The concert had opened with the 'Roi Lear' overture, a work in which the terrible fate of this disturbing Shakespeare character was not told in a simple programmatic way either. After the break, the concert was superbly continued with Brahms' symphony No. 1. There were, however, listeners who found it difficult to return to Brahms after ter Schiphorst. (Westfälische Rundschau, 25 February 2007)*

*"... The BBC Symphony Orchestra then reassembled for a performance of Zerstören II (2006) by Iris ter Schiphorst (born 1956) – best known, perhaps, for collaborative work with Helmut Oehring, but here demonstrating a formidable idiom in her own right. The title, translating as 'Destroy', is as unequivocal as the music in conveying abstract images of violence and dislocation, with Schiphorst ensuring that the frequent recourse to extremes – whether textural, timbral or dynamic – is underpinned by a sense of onward (not necessarily goal-directed) movement and given definition by the subliminal tonal follow-through. The outcome is a work whose inner complexity does not preclude that visceral immediacy which both demands and holds one's attention, not least in a performance as responsive as this. It also marked the welcome return of André de Ridder, whose expertise in this music is undoubted. A pity, though, that the BBC seems currently not to be giving its Maida Vale concerts the publicity they deserve: indeed, the only 'difficult' aspect about this concert was finding out whether it was happening at all!" (New German Music Reviewed by: Richard Whitehouse)*

**World Premiere: 23 Feb 2007**

Leonhard-Gläser-Saal, Siegen, Germany  
Philharmonie Südwestfalen  
Conductor: Russell N. Harris

FULL ORCHESTRA 2