

## Iris ter Schiphorst



Iris ter Schiphorst (Photo © Silvia Beck)

### ENSEMBLE AND CHAMBER WITH VOICE(S)

#### A.N. (evita-che guevara-madonna) (with Helmut Oehring)

1998 15 min

for 2 voices, 8 instruments and live electronics

basset hn.bcl-tuba-pft-kbd-viola da gamba.vcl.db

**World Premiere: 30 Mar 1998**

Lüttich, Belgium

Ensemble der Hochschule Lüttich

#### LIVE (aus: Androgyn) (with Helmut Oehring)

1997 23 min

18 songs from the poem LIVE by Anne Sexton

Text: Anne Sexton

voice-prepared pft(=kbd sampler)-vln.vlc-live electronics

**World Premiere: 26 Apr 1997**

Witten, Germany

Salome Kammer; New Music Chamber Ensemble

#### LIVE (aus: Androgyn) (with Helmut Oehring)

version for counter tenor, violin, cello, prepared piano/sampling keyboard

1997 23 min

18 songs from the poem LIVE by Anne Sexton

Text: Anne Sexton

**World premiere of version: 08 Feb 2007**

Fruchthalle, Kaiserslautern, Germany

Tim Severloh, counter tenor; Kammerensemble Neue Musik

### Passion 13 / Melodram

Melodram für Vokalistin und Orchester (aus der Reihe 'Zerstören')

2010 20 min

for female vocalist and orchestra

Text: Peter Staatsmann (G)

2.2.2(II=bcl).2(II=dbn)-2.2.2.0-perc(2)-strings(5.5.3.2.1)

**World Premiere: 04 Sep 2010**

Gewandhaus, Mendelssohn-Saal, Leipzig, Germany

Salome Kammer, voice; Mendelssohn Kammerorchester Leipzig

Conductor: Peter Bruns

### Polaroids (with Helmut Oehring)

1996 20 min

for female deaf soloist, male soprano, 12 instruments and live electronics

female deaf performance artist.counter tenor-3tpt-3perc-keyb.sampler-elec.gtr-bass  
gtr-3vln-electronics

**World Premiere: 20 Oct 1996**

Donaueschingen, Germany

Ensemble Modern

## Requiem (with Helmut Oehring)

1998

55 min

for three counter-tenors, 12 instruments and electronics

Text: after the 9 psalms: O Ye Tongues from The Death Notebooks by Anne Sexton

basset hn.dbcl-3tp.2trbn-perc(2)-prepared pft(=sampler,harmonium)-  
gtr(=elec.gtr)-elec.bass gtr-vln.vla.vlc-live electronics

### DISINTEGRATION OF VALUES

*The decision to write a requiem in response to the commission of the Festival d'Automne did not come as a surprise. The real surprise is the follow-through. 15 instrumentalists (some of them equipped with sophisticated electronic devices) and three singers are committedly exposed to the wildest disintegration of values in this century. The composers, grave-diggers of a culture focussed on individual works, maintain only one element of music: its manifestation through vibrations (waves?), hardly modulated, without an (ordering) system, completely released. Vibration (?) of a funeral march, played by two trombones (original by Mozart) over a nightmarishly pulsating tutti; vibrations of horror (made up of sounds that resemble a crowd of evil spirits); vibrations of religious distortions (a synthesiser with the qualities of a harmonium).*

*Conflict-ridden from beginning to end – you will have noticed by now – this is not a requiem that will help your soul find peace. However, it provides some moral consolation, in a situation where contemporary music is increasingly challenged by the absence of any frame of reference for language.*

*(Pierre Gervasoni, Le Monde, 18 October 1998)*

**World Premiere: 13 Oct 1998**

Opera National, Paris, France

Ictus Ensemble

Conductor: Georges-Elie Octors

## rumgammeln + warten (with Helmut Oehring)

2001

15 min

for solo voice, deaf woman, ensemble and CD

Text: Oehring/Schiphorst

9790202531532 **Solo (German Sign Language), Voice, Ensemble, CD**

**(Playing-Score)**

**World Premiere: 07 Nov 2001**

Paul Sacher Halle, Basel, Switzerland

Salome Kammer / Christina Schönfeld; Ensemble Aventure

Conductor: Christian Hommel

## Silence Moves I (with Helmut Oehring)

1997

1 hr

Soundtrack for an imaginary film

Text: Text by Iris ter Schiphorst (G)

voice-prepared pft/sampler-elec.bass gtr-vln.vlc-live electronics

*"Scenic fantasies/Perfect performance at the Days of Contemporary Music.*

*As part of the biannual competition 'Blaue Brücke', the 'intrors' ensemble gave a performance on Saturday during the 11th Dresden Days of Contemporary Music at the Little Theatre... The premiere featured a 'space performance' for voice, instruments, sampler, video projections and live electronics. To me, the musical and dramatic events, being a kind of chamber opera, became a new type of Gesamtkunstwerk. The sequence of scenes expressing death, loneliness, torpor and the search for words and language was exciting as it was narrated, not in a logical, verbal way, but artistically encoded in images. Five parts were listed on the programme sheet. To me, it seemed more like eight, worked out like a chamber symphony, shining from different angles and eventually returning to the beginning of the moved silence whose first word is death. And it was the search for language, for expression in speech, that characterised the ending... It was a perfect show, impressive ..." (Friedbert Streller, Sächsische Zeitung, 06 October 1997)*

*"An author with a sampled/staged audio play: Iris ter Schiphorst's Silence moves at the Podewil.*

*... In Silence moves, Iris ter Schiphorst, has created a screen on which elements of audio play, film and theatre consistently interweave. In pure circle surround sound, the overture opens with changing soundscapes, noisy radio texts and the projection of an intentionally scratched film on a gauze canvas – elements which recur in the interludes. A voiceover suggests a wide range of associations, which is, however, signified more precisely by a sense of invidual isolation and the will for expression through language in the following scenes.*

*All this happens in oppressive pictures, following a consistent, fast-paced dramaturgy... The accompaniment for the brilliant vocalist Anna Clementi, provided by the 'intrors' ensemble with electric violin and bass and the composer at the piano and sampler, is modelled on rock and pop ostinatos. Thus every scene is given a characteristic, fairly coherent musical material. What makes Silence moves a really entertaining performance throughout the full hour of its duration, however, is the complexity of its multi-media references." (Volker Straebel, Der Tagesspiegel, 12 October 1997)*

**World Premiere: 12 Oct 1997**

Kleines Schauspielhaus, Dresden, Germany

Anna Clementi, voice; Ensemble Intrors / ter Schiphorst, Ottersberg, Oehring

## Silence Moves II (with Helmut Oehring)

1997

25 min

for voice, ensemble, live electronics and film

voice-pft/sampler-elec.gtr.bass gtr-perc-vln-live electronics

**World Premiere: 10 Nov 1997**

Centro Ricerche Musicali, Rome, Italy

Ensemble Intrors

**Wie ein Wasserfisch**

(Like a Water Fish)

**2003**

14 min

for voice and 8 instruments

*"... Iris ter Schiphorst's ... Wie ein Wasserfisch (Like a Water Fish) ..., premiered at the Forbach rendez-vous musique festival, was music which, in its combination of strictly modern sound and relaxed use of rock or pop styles, was both fresh and fascinating ..."* (Saarbrücker Zeitung, 10 November 2003)