

FILMSCREEN

Percussion

Johan Westerlund

Trumpet

Tora Thorslund

Flute

Peter Fridholm

Oboe

Ulf Bjurenhed

Piano

Anders Kilstrom

Violin 1

Jeffrey Lee

Violin 2

Joakim Wendel

Viola

Janne Kannas

Violoncello

David Peterson

Bassoon

Martin Krafft

Harp

Laura Stephenson

Double bass

Mattias Fosfenson

Barytone, violin [2a]

Dag Metin Ardel

Conductor & recitation

Franck Ollu

PROJECTOR

Chess, coins, musical glasses,
pair of scissors, forks and plate
Dag Metin Ardel, Ivo Nilsson,
Helena Cho Györki

French horn

Ayman Al Fakir

Trombone

Ivo Nilsson

Clarinet

Kristian Möller* /
Lena Jonhäll**

Ivo Nilsson ROTORELIEF

Texts by Marcel

Duchamp

KammarensembleN

Franck Ollu, conductor & recitation
Dag Metin Ardel, barytone

Möller* [3, 8, 18, 20, 24, 30], Jonhäll** [1, 4, 5, 7, 10, 11, 16, 17, 21, 22, 23, 29]



Among various ways of listening to this CD we also recommend the use of random play mode.

More information about this production,
as well as a booklet in Swedish (*ett texthäfte på svenska*)
can be downloaded from www.sfz.se/1006

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Produced with financial support from the Swedish National
Council for Cultural Affairs (www.kulturradet.se).
CD SFZ 1006 • [p] & [c] SFZ records/Sforzando Productions 2004
DDD • Total time 47'38

SFZ records, Sweden (www.sfzrecords.com office@sfzrecords.com)

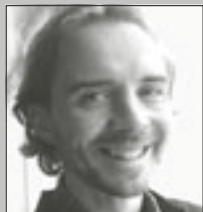
MARCEL DUCHAMP

IN 1935 THE FRENCH artist Marcel Duchamp (1887-1968) hired an exhibition stand at the "Salon des inventions" (The Inventions Fair) in Paris. Here he presented a set of six double-sided cardboard discs with twelve different visual spirals which were designed to be put on a gramophone. When the spiral rotated, an optical illusion of depth was created and Duchamp named these discs *Rotorelief*. The titles of the Rotorelief were: Verre de bohême, Montgolfière, Spirale blanche, Lampe, Lanterne chinoise, Poisson japonais, Cerceaux, Cage, Oeuf à la coque, Eclipse totale, Escargot and Corolles. Duchamp registered the name Rotorelief as a trademark owned by his female alter ego Rose Sélavy.

ANÉMIC-CINÉMA

NINE YEARS EARLIER some of these discs had appeared in the experimental seven-minute film *Anémic-Cinéma* (1926), which was created by Marcel Duchamp in collaboration with the painter and photographer Man Ray (1890-1976) and the director and screenwriter Marc Allegret (1900-1973). In this film ten optical Rotorelief discs were shot together with nine verbal discs. The texts on the discs consist of puns of the kind Duchamp was attracted by, also obvious in the title of the film: "anémic" is created from the letters of "cinéma".

IVO NILSSON:



”WHEN I SAW THE RELIEFS in action for the first time, my immediate reaction was: What would they sound like? So I decided to follow my own imagination in writing one movement for each of the twelve optical discs from 1935. These movements are all instrumental and may also be performed as an orchestral suite.

ANOTHER 17 MOVEMENTS were inspired by the Anémic-Cinéma and are presented in the order in which they appear in the film. The texts on the verbal discs from Anémic-Cinéma are either sung or recited (on this recording by Franck Ollu, simultaneously conducting!). I also added two movements based on optical discs which were neither presented in the film nor in the Rotorelief edition from 1935 (No 3 and No 10).

THE FIRST MOVEMENT of Rotorelief is supposed to be performed while the film Anémic-Cinéma is projected on a screen behind the ensemble (on the cd version this movement is shortened). Each bar in this movement corresponds to one of the reliefs shot in the film. The sound of the film projector is amplified and incorporated with the musical texture.

”ACOUSTICAL READY-MADES”



I HAVE ALSO USED sounds from ‘acoustical ready-mades’ such as musical glasses, forks and plate, gramophones, a pair of scissors, coins and chessmen. Duchamp had a lifelong passion for chess. He achieved tournament status and he also wrote a weekly chess column in a French newspaper. In purpose to make the ensemble approach the sound of the film projector we have used small motors with wooden wheels on the strings of the piano, harp, violins, viola and double bass.”



ROTORELIEF (1999-2001) 47'38

MUSIC BY IVO NILSSON (BORN 1966) TEXTS BY MARCEL DUCHAMP (1887-1968)

KAMMARENSEMBLEN FRANCK OLLU, CONDUCTOR & RECITATION

DAG METIN ARDEL, BARYTONE

- [1] Anémic-cinéma 2'00 [2] Winding-up 0'41 [3] Verre de bohème 1 0'47
[4] BAINS DE GROS THÉ POUR GRAINS DE BEAUTÉ SANS TROP DE BENGUÉ. 1'56
[5] N° 3 1'18 [6] Montgolfière 1'00 [7] L'ENFANT QUI TÊTE EST UN SOUFFLEUR DE
CHAIR CHAUDE ET N'AIME PAS LE CHOUFFEUR DE SERRE CHAUDE. 0'19 [8] Spirale
blanche 3'03 [9] SI JE TE DONNE UN SOU, ME DONNERAS TU UNE PAIR DE CISEAUX? 0'37
[10] Lampe 0'36 [11] ON DEMANDE DES MOUSTIQUES DOMESTIQUES (DEMI-STOCK)
POUR LA CURE D'AZOTE SUR LA COTE D'AZUR. 1'05 [12] Lanterne chinoise 1'26
[13] INCESTE OU PASSION DE FAMILLE À COUPS TROP TIRÉS. 1'24 [14] Poisson japonais
1'39 [15] ESQUIVONS LES ECCHYMOSES DES ESQUIMAUX AUX MOTS EXQUIS. 0'57
[16] Cerceaux 2'36 [17] Cage 2'59 [18] Oeuf à la coque 2'46 [19] AVEZ VOUS DÉJÀ
MIS LA MOËLLE DE L'ÉPÉE DANS LE POËLE DE L'AIMÉE? 0'14 [20] Eclipse totale 4'39
[21] PARMI NOS ARTICLES DE QUINCAILLERIE PARESSEUSE, NOUS RECOMMANDONS LE
ROBINET QUI S'ARRÊTE DE COULER QUAND ON NE L'ÉCOUTE PAS. 0'40 [22] Erratum
Musical 1'32 [23] Escargot 2'36 [24] N° 10 1'43 [25] Corolles 1 1'06
[26] Corolles zero 0'39 [27] Corolles 2 0'56 [28] L'ASPIRANT HABITE, J'AVEL ET MOI
J'AVAIS L'HABITE EN SPIRALE. 0'19 [29] N° 8 2'00 [30] Verre de bohème 2 0'58
[31] Coda 3'04

IVO NILSSON

IVO NILSSON is a composer as well as a trombonist and has studied at the Royal College of Music in Stockholm and at IRCAM in Paris. He made his debut as a soloist in 1989 with the Swedish Radio Symphony Orchestra. The same year his Octet was premiered by the Ensemble L'Itinéraire at Radio France. Since then, his music has been performed at numerous festivals around the world, including the Huddersfield Festival, Sonorities (Belfast), Le Biennale du Nouvel Ensemble Moderne (Montreal), Time of Music (Viitasaari, Finland), Inventionen (Berlin), Gaudemus Music Week (Amsterdam), Spaziomusica (Cagliari), Two Days and Two Nights (Odessa) and at the Warsaw Autumn.

BESIDES HIS CAREER as a soloist, he is a member of the KammarensembleN and the Son Ensemble as well as the Axelsson & Nilsson Duo together with the percussionist Jonny Axelsson. Homepage: www.ivonilsson.com.

FRANCK OLLU

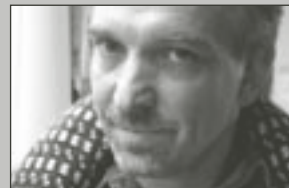
FRANCK OLLU HAS been the artistic director of KammarensembleN since 2003. He was born in France and between 1990 and 2003 he was a french horn player in the Ensemble Modern in Frankfurt. In recent years he has been a much sought-

after conductor and has worked with most of the leading ensembles for contemporary music, such as Ensemble InterContemporain, Asko Ensemble, Ensemble Modern, Ensemble Recherche, KammarensembleN, Avanti Ensemble, Queensland Symphony Orchestra and Elision Ensemble. He has premiered works by Hans Zender, York Höller, Emmanuel Nunes, Heiner Goebbels, Wolfgang Rihm and others.



DAG METIN ARDEL

AFTER VIOLIN STUDIES Dag Metin Ardel entered the University College of Opera in Stockholm where he received his diploma in Performing Arts and Media in 1988. His musical and dramatical career includes recitals as well as opera and drama at many of Sweden's opera and theatre stages as The Royal Opera, Drottningholmsteatern, Orienteatern and Oscarsteatern (The Phantom of the Opera). He has given several first performances of Swedish music and apart from the first performance of Rotorelief, Dag Metin Ardel also made the original performance, in collaboration with the KammarensembleN, of Camera Obscura, written for him by the Swedish composer Jonas Bohlin in 1997.



KAMMARENSEMBLEN

THE KAMMARENSEMBLEN HAS BEEN Sweden's leading ensemble for contemporary music since 1984. The ensemble works in many different sizes and on all sorts of occasions and performs works from small chamber pieces to the size of a Sinfonietta. Frequent collaborations with directors, actors, light designers and video artists have been significant for the productions during these two decades. The KammarensembleN has worked with many well-known conductors from Sweden and abroad and has performed at numerous festivals for contemporary music, such as the Gaudeamus Festival in Amsterdam, Sonorities in Belfast, Ultima in Oslo, Time of Music Festival in Viitasaari and the ISCM World Music Days in Stockholm and Hong Kong. Homepage: www.kammarensemblen.com.

THE COMMISSION

ROTORELIEF WAS commissioned by the Swedish Concert Institute and was first performed at Kulturhuset in Stockholm, November 10, 2001 by KammarensembleN, Dag Metin Ardel and the conductor B Tommy Andersson. The piece also exists in a shorter version, a suite for chamber ensemble without the spoken or sung movements, and also in a version for voice and piano.

**"PARMI NOS ARTICLES DE QUINCAILLERIE PARESSEUSE,
NOUS RECOMMANDONS LE ROBINET QUI S'ARRÊTE DE
COULER QUAND ON NE L'ÉCOUTE PAS."**

Produced by Mats Möller. **Recorded by** Orving Hellebro, ORVEX, in studio 2, Radiohuset, Stockholm, October 16-20, 2003. **Mixed, edited and mastered by** Sforzando Productions. **Booklet design by** Simon Möller. **Texts by** Anders Bråten. **Photos by** Mats Möller. **Score and parts** of Rotorelief are available through Swedish Music Information Centre (www.mic.stim.se), Box 27327, SE-102 54 STOCKHOLM, Sweden. **This production is a collaboration between** SFZ records and the KammarensembleN (producer Helena Cho Györky) and is produced with financial support from the Swedish National Council for Cultural Affairs.

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