

***deciphering* by Sebastian Adams and Carl Ludwig Hübsch**  
**for text author and improvising ensemble (3-7 players, any instruments)**

Over the past three years Sebastian Adams has been developing systems for creating notated music in a live situation. Essentially what happens is that the computer writes music during the concert, which then has to be sightread by the performers. In Summer 2015, Adams took part in a collaborative free improvisation residency set in a sculpture park in the Hudson valley, upstate New York. Amongst the dozen-or-so residents from all continents (minus Antarctica) was - as alumnus-in-residence - German tubist Carl Ludwig Hübsch. Hübsch was delighted with the possibilities of this project and told Adams about his own project where a text would be converted to notation in real time and be used as a tool for improvising. Hübsch also had written compositions based on a translation of language / letters into sound. Amongst others he had written a duo for viola and mezzo soprano based on a huge anagram work by Austrian writer Brigitta Falkner. So, there was immediately a common interest between Hübsch and Adams and the wish for a collaboration came up. After Sebastian Adams worked up a quick proof-of-concept on site, both felt the project had legs. [A fascinating aspect of real-time notated music is that it's a truly nascent field. The computing power needed is pretty meaty, and software that put it within reach of non-expert computer programmers did not exist until well into the 2000s.]

The piece Adams | Hübsch are proposing for TENOR will be created completely in real time. There is no score to be delivered beforehand.

Aim of the piece is an interaction which merges the possibilities of language and sound, of improvisation and notation.

The language layer will be provided by a text „author“, preferably a writer or sound poet who interacts with a basically improvisative setting for the musicians. [An interesting setting would be a deaf person as author. Also interesting: mentally disabled or mentally ill poets.]

Together with the author a code language will be developed based on his or her artistic aesthetics. (if not available this part could also be performed by Carl Ludwig Hübsch himself).

However, the piece will start from a rather bold „communication“ using playing prescriptions which can be read as text or as music, depending on the situations need, to be decided by the playing musicians. An immediate interaction takes place and will be audible. The written music will - at this stage - serve to connect the musicians rather than being in the way of their interactions. More and more the commands will turn towards a second, less intermediate level and at some point there will be no point anymore to follow the word commands but only the notations.

The ensemble size should be three to seven musicians of any instrument. The musicians will have to integrate the words and the real time notations into their playing. They have to be able to decide very quick about the use of the delivered information. They shall be competent improvisors and good readers. Reading in the context of this piece will include „mistakes“ as possible musical „negotiable“ material. The piece encourages the musicians to superimpose their reading and understanding of the actual happening music to the live score but also to react in full respect to the (at times overwhelming) notations.

For the listener, *deciphering* provides a musical experience featuring language | poetry as additional layer. The notation/writings will be visible not only to the musicians but also to the audience (two screens needed | or one screen for the audience and iPads for the musicians).

So this piece is actually a real time negotiation of topics like the language-music relationship and hierarchy of notation - intuition, text and musical writing.

In addition, „*deciphering*“ plays with the variety of stress momentums of side reading. The possibility of being monitored by the audience puts the validity and correctness of the playing into question - or rather the validity of written prescriptions in a improvisatory spontaneous surrounding.

„*deciphering*“ was performed in June 2017 at ON - Neue Musik Köln and featured Heather Roche (Ensemble Handwerk), bass-clarinet; Annegret Mayer-Lindenberg (Ensemble Garage), viola; Angelika Sheridan (Improvisor), flutes, Carl Ludwig Hübsch (Improvisor, composer), tuba and Sebastian Adams (composer, programmer) real time interactions.

Sebastian Adams (b. 1991) is RTÉ lyric fm's Composer in Residence and was recently Dun Laoghaire Rathdown's Emerging Musician in Residence. He is founder and co-director of Kirkos, former chair of the Irish Composers' Collective and co-director of the Fishamble Sinfonia.

Commissions include RTÉ National Symphony Orchestra, RTÉ Concert Orchestra, RTÉ ConTempo Quartet and Máire Carroll. Crash Ensemble, Benyounes Quartet, Fidelio Trio, David Adams, Sarah Watts, Beatrice Berrut, Lina Andonovska and William Dowdall are among many past performers. As a violist, Sebastian has premiered works by many of Ireland's leading composers.

Born in Amsterdam to Irish parents in 1991, Sebastian has studied composition in Vienna with Karlheinz Essl and under Kevin O'Connell and Jonathan Nangle at the Royal Irish Academy of Music, from which he recently graduated with the highest marks ever awarded in both composition and music technology.

He has composed over sixty concert pieces and his music has been performed all over Ireland, including performances at Kaleidoscope and the Hilltown Festival, as well as in Belgium and Austria. Recent commissions have included those from the RTÉ National Symphony Orchestra, the New Ross Piano Festival and Dun Laoghaire Organ Concerts. Other performers have included the Crash Ensemble, Kirkos, The Robinson Panoramic Quartet, Benyounes Quartet, William Dowdall, Kate Ellis, Sarah Watts, Izumi Kimura, Cora Venus Lunny and Andrew Zolinsky. He has also written around five near-impossible works for his father, David Adams.

Sebastian is a busy viola player, especially active in contemporary music, and has premiered over forty works, including pieces by Gerald Barry, Raymond Deane and Ian Wilson. He is chairman of the Irish Composers' Collective, artistic advisor to the Fishamble Sinfonia and founder and director of Kirkos.

Sebastian's spare time is spent eating brunch he can't afford and swimming at Hawk Cliff (named Ireland's best sea swimming point in a recent Irish Independent poll). He also has a healthy interest in sheep.

## Carl Ludwig Hübsch

tuba, drums, composition

Born in Freiburg. Grown up as brass band clarinet player and punk drummer.

Picked up the tuba at the age of seventeen.

Mostly and ongoing self taught learning | practical experience with numerous styles like silly old fashioned dance music, ambitious Rock music, dusty New Orleans, real modern Jazz and very, very contemporary improvisation or composed music.

First Improvisation lessons in improvisation with Muneer A. Fataah. Some studies at the college of education in Freiburg, with degrees in singing, drums and classical theory. Studies in electronic music with Klaus Weinhold. Hübsch lives in Cologne since 1990 where he attended the composition class of Johannes Fritsch as guest.

Hübsch's work focusses mainly on all kinds of Improvised Music and Composition for „active interpreters“. He co-leads, leads or is part of many ensembles and orchestras. He is well known for his solo concerts (also with a specialised 6 bell tuba). Hübsch also leads workshops for improvisation. He invented and curates the series „Plattform Nicht Dokumentierbarer Ereignisse“ (platform of non documentable events) which exists in Cologne since 2004.

### Hübsch's projects:

- Hübsch's Longrun of the Universe featuring Matthias Schubert and Wolter Wierbos
- hübsch acht (octet w/Duthoit / Rühl / Lillinger / Wierbos / Schubert / Nies / Zoubek)
- Hübsch's Drift (w/ Duthoit / Rühl / Lillinger)
- Hübsch's Primordial Soup (w/ Dörner / Gratkowski / Griener)
- Ensemble X

### some co-leading/collective projects:

- Multiple Joy[ce] Orchestra
- Hübsch / Martel / Zoubek
- Huebsch / Blonk / Van Bebber
- Ariha Brass Quartett (w/ Kerbaj / Hautzinger / Dörner)
- ensemble]h[iatus

Huebsch's work is documented in numerous **radio and CD productions**.

He worked in various collaborations / installations with **visual artists**:

Carl Ludwig Hübsch has collected experience with **theatrical imrovisation/play** in many productions in Germany and abroad and composed music for many theatre productions amongst which „Das Grosse Einsiedler Welttheater 2013“.

References, name dropping, awards, residencys:

Gerry Hemingway, Frank Köllges, Matthias Schubert, Mazen Kerbaj, Thomas Lehn, Martin Theurer, Gunda Gottschalk, Peter Keller, Jasper van 't Hof, Taylor Ho Bynum, Paul Lovens, Ernst Reijseger, Thomasz Stanko, Paul Lytton, Frank Gratkowski, Herb Robertson, Roger Hanschel, Nils Wogram, Scott Fields, Axel Dörner, Ute Völker, Gino Robair, Michel Doneda, Hannes Zerbe/Willem Breuker, Michael Vorfeld, Uwe Oberg, Simon Nabatov, Michiel Braam, Ulrich Phillipp, Franz Hautzinger, Sebastian Gramss, Udo Moll, Le Quan Ninh, Harald Kimmig, Matthias Schubert and many more.

more!:

- Arthur Blythe Quartett 1992 • Humanoise Congress Wiesbaden 1994 • October Orchestra Amsterdam
- Lester Bowie's Brass Fantasy as sub for Bon Stewart in 1995 and 1996 • RealTimeMusicMeeting 1999 • Matthias Schubert Sextett 1997 • 1997 studies with Ramamani from the Carnataka College of Percussion • 2000 chamber opera "Idyllen" by Thomas Beimel • 2002 M.Schubert Quartett • 2002 OMI-Arts residency (USA) • „Jazzpott" award 2003 • 2004 „shared spaces" project Darmstädter Ferienkurse • 2005 New Jazz Festival Moers: several compositions performed by James Choice Orchestra
- 2006 RunRun video/music-installation together with visual artist Gudrun Barenbrock 2007 Musik-Triennale Köln composition commissioned and performed by James Choice Orchestra at the Cologne Philharmonic [more, more] 2012 SWR New Jazz Meeting, 2013 Ariha Brass Quartet, 2015 Alumnus in Residence, OMI (USA), 2016 AIR Residency Krems (Austria), 2017 AIR at the Headlands Center for the Arts, CA