

Hochschule für Musik

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# Performing volatility: three compositions for bassoon

Interpretationsforum mit Dafne Vicente-Sandoval, Fagott und Vortrag

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**Dienstag, 27. Oktober 2020, 19 Uhr**

Musik-Akademie Basel, Z. 6-301

Eintritt frei – Beschränkte Platzzahl und Maskenpflicht.

Anmeldung via <https://www.musik-akademie.ch/de/veranstaltungen.html>

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The lecture will introduce three recent compositions for bassoon - *Occam XIII* by Éliane Radigue, *Müntzers stern* by Jakob Ullmann, *astrum, trigonum, speculum* by Catherine Lamb – in which the volatility of sound generation becomes the underlying matrix of a composition, shaping the minute details of the sound as well as its unfolding in a musical flow. These compositions embrace the materiality of sound, highlighting its capacity for transformation within a web of specific conditions: an instrumentalist, an instrument, a room, a time. In this ephemeral constellation, the instrumentalist is the decisive factor; she navigates the various parameters at stake, allowing a contingent work to emerge. Discussion of the performance of these compositions will be grounded in a consideration of the complex acoustical properties of the bassoon.

**Dafne Vicente-Sandoval**, born in 1979 in Paris, is a bassoon player who explores sound through contemporary music performance, improvisation and sound installations. After graduating from the Paris Conservatory and the City of Basel Music Academy, she has dedicated herself to an in-depth instrumental practice, emerging from an intuitive experimentation into the complexities of the bassoon's acoustical properties. Her work has translated into long-term collaborations with a handful of composers engaged in music that demands a high degree of critical interpretation (Éliane Radigue, Catherine Lamb, Jakob Ullmann, Peter Ablinger, Klaus Lang and Tashi Wada), leading to the creation of a significant catalogue of solo pieces. Concurrently, improvisation has played an important role in her performing life.

Her work has been presented in contemporary music festivals (Huddersfield Contemporary Music Festival in the UK, musikprotokoll Graz/Austria, Festival Blurred Edges in Hamburg, El Nicho in Mexico, Tectonics Festival in Glasgow/Adelaide/Athens and Ultima – Oslo Contemporary Music Festival) as well as in improvised music and sound art festivals (Konfrontationen in Nickelsdorf/Austria, No Idea Festival in Austin/Texas and Festival de Arte Sonoro TSONAMI in Santiago de Chile).