

# Two paths

*Hybridization in the organization of sonic material*

**paulo gonçalves**

*recorders*



Since the 1960s, the paths taken by the recorder have been diverse and varied. The instrument has moved in harmony with its time, for such diversity has become the norm in how musical instruments are approached, both in compositional and interpretative practices. From analytical to humorous procedures; within atonal systems or neo-tonal ones or through extended tonality; with a conception of sound grounded in its most radical bareness or in its total otherness when in contact with the most interventionist electronics; a vast spectrum A vast spectrum that continues to shape the repertoire, solid when inscribed graphically, ephemeral when performative. These are lines of action, whether of composition or performance, that radiate from or converge upon the recorder. Two of these lines of action form this program. Two lines, two paths, born of a common procedure.

# Two paths

## *Hybridization in the organization of sonic material*

paulo gonçalves

*recorders*

Hybridization constitutes both a way of making music and a way of life. And essentially a productive one. In music, creolization was decisive in enabling musical instruments to find exits and the *possible* necessary not to suffocate. Among the contemporary musical hybridisms involving the recorder, this programme focuses on two that have held considerable significance since those early years of fervent creative production in the 1960s. We do so by linking each case to several works by a single composer.

On one hand, a type of works—mostly by Japanese composers—which, since the 1960s, have led the recorder into a becoming-*shakubachi* or a becoming-*shinobue*, while at the same time expanding the palette of sounds and contributing to the unfolding of technique in every direction. Their explorations carved furrows that were later continued with hoes from other places. The work of Ryohei Hirose allows us to address this in our program.

On the other hand, another kind of hybridization is produced from European—or Euro-North American—centers of power, drawing on elements of their modernity and their past: Schütz, Caccini, Bach, wearing jeans and a ring in the ear; a recorder dancing in a jazz club: polyglot flutes enunciating in *black-english* or intoning a *piobaireachd* in scottish gaelic. We will develop some of these lines through the work of Hans-Martin Linde.

# Two paths

*Hybridization in the organization of sonic material*

**paulo gonçalves**

*recorders*



<i>Illusion of the crescent</i>	Ryohei Hirose (1930-2008)	<i>Anspielungen</i>	Hans-Martin Linde (*1930)
<i>Hymn</i>	Ryohei Hirose (1930-2008)	<i>Amarilli</i>	Hans-Martin Linde (*1930)
<i>Kaze no kyoku II</i>	Sômei Satoh (*1947)	<i>Big Baboon</i>	Paul Leenhouts (*1957)
<i>Meditation</i>	Ryohei Hirose (1930-2008)	<i>Music for a bird</i>	Hans-Martin Linde (*1930)

**More information**

<https://www.ensemblehotteterre.com/paulo/>  
[info@ensemblehotteterre.com](mailto:info@ensemblehotteterre.com)