

# fremdbestimmt

In der neuen Konzertsreihe spielt und kommentiert Matthias Lorenz jeweils ein thematisches Programm, das ein Komponist für ihn zusammengestellt hat. In diesem Jahr ist das **Nikolaus Brass**.

## 1: Politik/Gesellschaft

Programm:

György Ligeti: Sonate

Uros Rojko: Ja

Friedrich Goldmann: Cellomusik

Younghi Pagh-Paan: AA-GA I

Nikolaus A. Huber: Der Ausrufer steigt ins Innere

Bernd-Alois Zimmermann: 4 kurze Studien

11.9.2020 19.00 Online auf YouTube

14.9.2020 20.00 Unplugged in Dresden, geh8 (Gehestraße 8)



Kunstraum und Ateliers e.V.



gefördert durch  
das Amt für Kultur und  
Denkmalschutz



Dresden.  
Dresdner

Die neue Konzertsreihe von Matthias Lorenz (Cello)

## **Program**

**György Ligeti**  
(1923-2006)

**Sonata for Violoncello solo**  
(1948-53)

DIALOGO-Adagio, rubato, cantabile  
CAPRICCIO-Presto con slancio

**Uros Rojko**  
geb. 1954

Ja (1986/90)

**Friedrich Goldmann**  
(1941-2009)

Cellomusik (1974)

### **Intermission**

**Younghi Pagh-Paan**  
geb. 1945

AA-GA I (1984)

**Nicolaus A. Huber**  
geb. 1939

Der Ausrufer steigt ins Innere (1984)

**Bernd-Alois Zimmermann**  
(1918-1970)

Vier kurze Studien (1960)

**Matthias Lorenz, Violoncello**

## **heteronomous, the new concert series by Matthias Lorenz in the years 2020 to 2025.**

heteronomous means:

- Instead of selecting the programs in a self-chosen frame, this time 6 composers are asked to curate one program each.
- These composers may not simply choose a favorite program, but are themselves determined by the setting of a theme for the evening.
- heteronomous thus covers a wide range of 6 areas that determine music - 3 of them rather extra-musical, 3 rather inner-musical..
- heteronomous means beyond the 6 themes 6 different approaches, how a concert can be dramaturgically designed.

All details about the series can be found at [www.matlorenz.de/en/heteronomous.html](http://www.matlorenz.de/en/heteronomous.html)

### **1: Politics/Society – a programme by Nikolaus Brass**

The individual is inseparable from the society in which he or she lives.

In the 20th and 21st century one might have to say: in which it suffers.

More precisely: The image that the individual gains from himself or herself, from the experience of the society in which he or she finds himself or herself, is unsolvable. In the self-representation and the representation of others, we may perhaps find a clue as to how the social as an exterior "migrates" into the interior of the individual or is reflected there.

But in this area there is no easy map and no clear road map. And crude judgments a la Being determines consciousness do not reach very deeply.

A possible indication of familiarity or strangeness in a social biotope, of local movement or constancy, of social contact density or isolation may be derived from the biography. From voluntary or forced relocations a reference to political or social violence to which someone was or is exposed. From the self-certificates evidence for resistance or adaptation.

But can the interplay of self- versus foreign determination really be evaluated and fathomed neatly in a life? This is not the case, but it is possible to gain a sensitivity for circumstances that influence the work and creation of a person. Whether the person in question with his work, e. g. his artistic work, then also "really" wanted to express something of the surrounding conditions and their impact is almost secondary in this kind of consideration. For they have entered the work anyway, knowingly or unknowingly.

In the compilation of compositions that I have made under the aspect of politics/society for the concert series "heteronomous", it is perhaps only on the fringes (?), maybe not at all (?), maybe nothing else (?) as about "political" music. One will most likely suspect the political in Nikolaus A. Huber's "Der Ausrufer steigen ins Innere" (The Exclamator Climbs Inside) - but especially since Huber has always expressed himself in commentaries and interviews as a composer with political aspirations. But

what about the "Four Studies" by Bernd Alois Zimmermann, a music of silence? Is this gesture of music an expression equivalent for the author's final silence in an unbearable world of life in a materially saturated but ideologically corrupted country? We don't know. But we are mindful and open to the fact that this silence might also mean "in reality" a loud saying no. With compositions by Younghui Pagh-Paan, Uros Rojko and György Ligeti, authors whose lives are determined by exile or migration experiences come into view. Here, then, lies a social aspect that affects the life and work of an artist, open to the surface. It would be interesting to follow the traces that have been found in Ligeti's Sonata for Cello solo (1948 - 53) from his post-war experience in now socialist-organized Hungary. Or how traditional (in the truest sense of the word) manifests itself in "AAGA I" by the Korean composer Younghui Pagh-Paan, or in the laconic "Ja" of the Slovenian composer Uros Rojko, who has been commuting between Germany and his hometown Ljubljana for years. And finally, it remains to be asked how much or how little "GDR music" lies in Friedrich Goldmann's "Cellomusik" from 1974, beyond all technical, formal and analytical perspectives.

Thus, the search for the political-social in art does not seem obsolete at all. It cannot be expected to answer all the questions. However, it can serve to (better) do justice to reality - and thus also to the contradictory reality of a work of art and its author. (Nikolaus Brass)

## **György Ligeti**

was born in 1923 in Transylvania, Romania. He grew up in Cluj and thus became a Hungarian in 1940, where he studied in Budapest. After the popular uprising in 1956, he fled to Vienna. In Western Europe he quickly established himself as one of the leading composers. From 1973-1989 he held a professorship for composition in Hamburg.

## **Uros Rojko**

Born 1954 in Ljubljana, Slovenia. He studied composition (with Uroš Krek) and clarinet in Ljubljana, 1983 - 86 composition with Klaus Huber in Freiburg, 1986 - 89 with György Ligeti in Hamburg.

Since 1995 he has been professor of composition at the Music Academy in Ljubljana - Slovenia. He lives between Ljubljana, Berlin and Vienna, since 2000 also revived concert activity as a clarinetist, soloist or chamber musician with a focus on new music.

He has been a member of the Slovenian Academy of Sciences and Arts since 2015.

## **Friedrich Goldmann**

was born in Chemnitz in 1941. His musical education began in 1951 as a member of the Dresden Kreuzchor. At the age of 18 he took part as a scholarship holder of the city of Darmstadt in the Darmstädter Ferienkurse für Neue Musik with Karlheinz Stockhausen. Stockhausen invitations to take part in the courses 1961/62 he was not allowed to follow after the construction of the Berlin-wall. From 1959 he studied composition at the Dresden University of Music and passed his exam premature in 1962. From 1962 to 1964, he was a master student of Rudolph Wagner-Régeny at the Berlin Academy of the Arts. At the same time, he worked as a freelance musical assistant at the Berliner Ensemble, where he met, among others, Heiner Müller, Luigi Nono and Ruth Berghaus. Paul Dessau became a close friend and mentor at the time. From 1964 to 1968 Friedrich Goldmann studied musicology at the Humboldt University Berlin. Since 1968 he has lived in Berlin as a freelance composer.

## **Younghi Pagh-Paan**

Younghi Pagh-Paan was born on 30th November 1945 in Cheongju, South Korea. After studying composition and musicology and from 1965 to 1972 at the Seoul State University, she studied composition in Freiburg, Breisgau from 1974 to 1979. In Freiburg, she studied with Klaus Huber (her companion), Brian Ferneyhough and Peter Förtig. Between 1994 and 2011 she held a professorship for composition in Bremen. Pagh is a very common family name in Korea, and in the 1970s she altered

it to Pagh-Paan. This supplement “Paan” consists of two syllables, the first “Pa” symbolizing music, the second “an” signifying planning. In another interpretation, the extension “Paan” means “bursting into loud laughter.” This versatility of her artistic name also represents the force that drives her composing, in which she tries to combine Korean folklore and western avant-garde together.

## **AA-GA**

two Chinese ideograms, which cannot be translated literally. Their meaning could be “appreciation through song.” I intend to write a cycle of several pieces for solo instruments under this title. I chose the violoncello for the first of these pieces. This instrument is close to me because of the depth of its musical colors. Its outbursts are never superficial.

I would like to dedicate this music to those who have sacrificed their lives for the truth, which seemed to unavoidable for them. Each of these pieces will keep the memory alive of an individual person whose name I do not wish to reveal.

The formal flow of my piece for violoncello is derived directly from a short contemporary Korean poem. Its verses speak of the transparency of the water, the indissoluble connection of the universe, the deep pain in the darkness of the night. In the poem, these are metaphors for long-dead people, whose personas have remained alive in us. I try to transmit the metaphorical ideas of the poem musically.

Two opposing characteristics appear as antinomies in three variations. These progressive changes aim to reveal the immanent opposites in a processual manner. A third element, brightening the musical ductus, appears between the variations and gains increasingly more transparency towards the end.

Through the process of composing, I try to keep within myself the memory alive of the past and of events that one gladly suppresses over time.  
(Younghi Pagh-Paan)

## **Nicolaus A. Huber**

was born in Passau in 1939. He first studied school music at the Munich University of Music from 1958 to 1962, then composition with Franz Xaver Lehner until 1964 and with Günter Bialas from 1964 to 1967. From 1965 to 1966, he worked with Josef Anton Riedl at the Siemens Studio for Electronic Music in Munich. He then studied with Karlheinz Stockhausen (Darmstädter Ferienkurse “Ensemble” in 1967) and especially with Luigi Nono in Venice in 1967-68.

From 1974 until his retirement in 2003, Huber was professor of composition at the Folkwang University in Essen. He has been a member of the Academies of Arts Berlin and Leipzig since 1993 and an honorary member of the Bavarian Academy of Fine Arts, Munich since 2019.

## **Der Ausrufer steigt ins Innere**

The caller, the neutral announcer and inviting person, the public speaking person, but speaking nothing out of himself, ascends into the subject's interior, blows himself up, lets his privacy and seclusion burst, transforms the means of his profession: Call, rhythm, tempo from the neutral-general to the subjective-special, ascends: exclaiming self full of inner intensity. The material representation level is 4 strings + bow / 4 fingers + thumbs (4+1=5). At the same time, the fixed dimensions are the external borders for internal possibilities: track-measures (up to an eighth tone interval and an eighth bowlength), splits in partial vibrations, prescribed bow speed, etc. Tempo, duration, rhythm move, shifted against each other combined, on an axis system whose proportions fold time divisive within the envelope durations (1, 1/2, 1/3 etc.) as well as unfold time additive to the outside (1,2,3 etc. ) and record both the speed ratios as well as the envelope durations themselves (MM = 7. 5 12 20 30 60 etc. ). The point of the climb towards the end is a five-line rhymed step- tonepoem. Nicolaus A. Huber (1984)

## **Bernd-Alois Zimmermann**

was born in the Eifel in 1918 and received a Catholic education. After the Reichsarbeitsdienst he studied theology in Bonn, but from autumn 1938 he studied school music, musicology and composition at the Hochschule für Musik Köln. In 1940-42 he interrupted his studies because of his conscription to the Wehrmacht.

The completion of his studies was delayed by the end of the war and post-war turmoil until 1947. As early as 1946, Zimmermann worked as a freelance composer, mainly for radio. From 1948 to 1950, he took part in the Kranichsteiner/Darmstädter Ferienkurse für Neue Musik, among others with René Leibowitz and Wolfgang Fortner, and worked as an editor for music theory at the University of Cologne from 1950 to 1952.

In 1957 Zimmermann received a scholarship for the Villa Massimo in Rome and in 1958 took over a professorship in composition at the Cologne Academy of Music, where he founded the seminar for stage, film and radio music. In the 1960s he established himself as a successful composer. He received numerous prizes and became a member of the Berlin Academy of Arts in 1965.

At the end of the decade, Zimmermann's depressive tendencies intensified, leading to a mental crisis in addition he had a rapidly worsening, inoperable eye condition. On August 10 1970, the composer took his own life.

In several respects Bernd-Alois Zimmermann occupied a special position as a composer. He resisted aesthetic constrictions. He sought to exploit the potentials of twelve-tone technology and seriality, but to overcome their limitations. In discussions with H. Bergson, E. Husserl and M. Heidegger, he developed an independent conception of time, which he combined in the designation of the "sphere-form of time." The idea of a present that contains past and future in the same way leads him to - according to his own description - a "pluralistic sound composition."

## Matthias Lorenz

(\*1964 in Bensheim/Bergstraße) studied cello and musicology in Frankfurt/Main and has been working as a freelancer with a focus on contemporary music since graduating. He attaches himself to the conviction that the understanding of new music is promoted by the fact that on the one hand we know the lifeworld of its origin, on the other hand false familiarity cannot obstruct our access. The moment in music history that he regrets not having experienced is the premiere of Beethoven's 1. Symphony.  
[www.matlorenz.de/en/](http://www.matlorenz.de/en/)

### Upcoming concerts with contemporary music in Dresden

- 17.9. 19:30**            Dresden, Hygienemuseum: 100. Anniversary of the film „Der Golem“  
Music: Günter Heinz, Peter Krug, Andre Bartetzki  
Video, interactiv: Jo Siamon Salich
- 1.10. 19:30**            Dresden, Hygienemuseum: Objects  
The ensemble courage plays works by Michael Maierhof, Maximilian Marcoll, Tom Sora and Fausto Romitelli
- 8.10. 19:30**            Dresden, Hygienemuseum: Spiel.Technik.Spiel  
The Neues Klaviertrio Dresden plays works by Michael Maierhof, Michael Flade and Ricardo Eizirik (Premiere)