

fremdBestimmt

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

2: Werk/Prozess

Programm:

Ursula Mamlok: Composition
Fantasy Variations
Giacinto Scelsi: Dithome (aus Trilogia)
Voyages
Ralph Shapey: Krosnick Soli
Solo Duo Trio

27.9.2022 19.00 Online auf YouTube

28.9.2022 20.00 Unplugged in Dresden, geh8 (Gehestraße 8)



Kunstraum und Ateliers e.V.



Die neue Konzertreihe von Matthias Lorenz (Cello)

Programm

Ursula Mamlok
(1923-2016)

Composition (1962)

Fantasy Variations (1982)

Ralph Shapey
(1921-2002)

Krosnick Soli (1983)

Solo Duo Trio (1999)

Giacinto Scelsi
(1905-1988)

Dithome from: Trilogia - I tre stadi
dell'uomo (1957)

Il allait seul from: Voyages (1974)

The order of the pieces will be announced during the concert

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

2: Work/Process– a programme by Benjamin Schweitzer

The contrast between "work" and "process" can certainly be questioned. Each individual work is always also a process: be it as a score (work₁) on the basis of its genesis, which can never be "momentary" and always contains open-endedness and ramifications, even if in the end a supposedly final version confronts us. But also the work as the sounding result of the rehearsal work (work₂) is at the same time completed and process. Many particularly elaborate compositions that have been completed "work-wise" have been created in processes lasting years or even decades and are thus only a selection of the materials created, used, selected and discarded for the composition, and every composition, however "processually" openly revealed, is a "work" (at the latest) at the moment of its performance, even if, in the case of a graphic or aleatoric composition for example, it can never be reproduced in any way.

Beyond that, however, the work in the sense of the complete works of an artistically active personality (work₃) is itself a process that encompasses the entire creative biography and from which every single work₁ that appears to be completed and noted out is only a fragmentary excerpt.

The program conception is based on this dialectic. First of all, it contains two pieces each by the three selected composers, as it were "samples" or "sampling moments" of the overall biographical continuum, as excerpts from the process that manifests itself as a work₃. This may already give the impression that the differences between the early and later pieces by Scelsi, who supposedly composed in a processual, large-scale "flow", are greater than those between Mamlok and Shapey, who can be more clearly assigned to a "work" aesthetic. However, there are other secondary aspects behind this: Scelsi saw himself as the rebirth of a former existence, and thus in turn

only as part of a larger process. Ursula Mamlok, for her part, found in Ralph Shapey the teacher best able to introduce her to that continuum (be it actual or supposed) as which Western music presents itself to us, and which in the case of Mamlok and Shapey goes back to Wolpe, Schönberg, Busoni, Liszt, Beethoven, Bach and early vocal polyphony. Shapey's Krosnick solos are part of a music-historical process, because it also refers to the history of interpretation, i. e. to the work₂ aspect (and Joel Krosnick again played the world premiere of Mamlok's composition).

In addition, various aspects of the idea of processuality are important in the pieces themselves: in the form of variations (in Mamlok's Fantasy Variations), in the superimposition of three levels or individual works to form a third (in Shapey's Solo Duo Trio) and, of course, in Scelsi's works, which postulate by their form that they have neither beginning nor end, and yet of course must begin and end in every performance just as much as any other composition. The allusion to the ages in Scelsi's trilogy may be understood as a further reference to processes as well as to completed stages (in ancient Rome, as is well known, it was possible to divide the ages very precisely into twenty-year-steps).

The "instruction manual" for the program reflects all of this in its openness to how the cellist may deal with the works and their limitations. Everything is possible - from the conventional concert form, strictly divided into a programme sequence with pause, to a continuous sound band in which the boundaries of the works need not differ any more.

(Benjamin Schweitzer)

Ursula Mamlok

born in Berlin in 1923, Mamlok had to emigrate with her Jewish family in 1938. First to Ecuador, from where she received a scholarship to study composition in New York. There she studied with various teachers, and it was only when she met Ralph Shapey that she considered her education complete.

She taught at the Manhattan School of Music for 40 years. In 2006 she moved back to Berlin.

Ralph Shapey

was born in Philadelphia in 1921. He studied violin and composition (with Stefan Wolpe) From 1964 until his retirement in 1991 he worked as a composition professor in Chicago. Stylistically, it is characterized by reference to tradition (without copying it directly). Counterpoint, 12-tone technique and tonal aspects play an important role in his work.

Giacinto Scelsi

comes from a southern Italian noble family. He studied piano and composition, but his work stands apart from all current trends, in keeping with his reclusive way of life. Many of his works (but probably not the works for cello solo presented here) were created by improvising and the recordings of which were transcribed by others.

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/