

fremdBestimmt

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

3: Wissenschaft

Programm:

Liza Lim: Invisibility

Ian Wilson: A synder'd vastness

Vladimir Korać: Zersetzung

Gráinne Mulvey: Syzygy

Rebecca Saunders: Solitude

10.5.2023 19.00 Online: <https://youtube.com/live/TrcQXZyv8Fs>

12.5.2023 20.00 Unplugged in Dresden, geh8 (Gehestraße 8)



Kunstraum und Ateliers e.V.



Die Konzertreihe von Matthias Lorenz (Cello)

Programme

Vladimir Korać
(* 1986)

Zersetzung (2014/19)

Gráinne Mulvey
(* 1966)

Syzygy (2010)

Rebecca Saunders
(* 1967)

Solitude (2013)

Pause

Liza Lim
(* 1966)

Invisibility (2009)

Ian Wilson
(* 1964)

A synder'd vastness (2020)

Matthias Lorenz, Violoncello

heteronomous, the concert series by Matthias Lorenz in the years 2020 to 2026.

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

3: Science – a programme by Ian Wilson

Science allows humans to understand the world around us. Science gives us the tools to make sense of how we, and the world, work. It reveals where we came from, how everything began - indeed, science also tells us how everything will end [idea explored in Wilson/A synder'd vastness].

Science uncovers the mysteries behind the processes of life and gives us the knowledge to understand those processes [Korać/Decomposition // Mulvey/Syzygy (has both astronomical and biological meanings)]. Science itself is the process of inquiry and exploration, of pushing and breaking boundaries and discovering the New [Saunders & Lim, explorations of instrument].

My programme reflects all these aspects of science, and even includes a connection to those literary and cinematic genres (Science Fiction!) which take scientific ideas and extrapolate them far beyond their stated possibilities [Lim/Invisibility].

(Ian Wilson)

Online in the version of May 10, 2023: <https://youtube.com/live/TrcQXZyv8Fs>



Vladimir Korac

(b. 1986, Serbia) graduated from the Faculty of Music in Belgrade, Department of composition, where he studied with Srđan Hofman. He completed his doctoral studies at the same Faculty, in the class of Zoran Erić. He is currently employed as an assistant professor at the Department of Composition and Orchestration. He was a participant in master classes and workshops: International Summer Academy Prague-Vienna-Budapest, Sarajevo Sonic Studio, Donaueschinger Musiktage, Internationale Ferienkurse Für Neue Musik Darmstadt, Synthi100, Sonemus; Delian Academy for New Music... where he studied with a number of renowned composers such as Nigel Osborne, Philippe Manoury, Raphael Cendo, Mark Andre, Pierluigi Billone, Georges Aperghis, Enno Poppe, Simon Steen-Andersen, Richard Barrett and others. His works were performed in in Serbia, Bosnia and Herzegovina, Croatia, Austria, Switzerland, Spain, Slovakia, Greece, Iran, at festivals Izlog suvremenog zvuka, Vienna International Saxfest, The 18th World Saxophone Congress; The International Review of Composers; Tehran International Electronic Music Festival, etc.

Zersetzung

Zersetzung (disintegration, decomposition).

Decomposition usually occurs immediately after death and lasts until the organism completely disappears or mineralization occurs... Decay occurs because the dead organism is a rich source of food for other organisms.

The piece was inspired by Bach's Cello Suite No. 3

Gráinne Mulvey

is a composer of acoustic and electronic music. She has written for many soloists: For Matthias Lorenz, soprano Elizabeth Hilliard, cellist Martin Johnson, principal cellist of the RTE NSO, clarinettist Paul Roe, flautist Joe O'Farrell, pianists Thérèse Fahy, Nathalia Milstein and Matthew Schellhorn, to but name a few. Ensembles such as Concorde, Hard Rain Soloists Ensemble, ACME in Chicago, Ensemble MISE-EN, Crash Ensemble, Platypus Ensemble, Sepia Ensemble and orchestras RTE NSOI, Lithuanian National Symphony Orchestra, Northern Sinfonia, UK, and Romanian Radio Chamber Orchestra have championed her music.

Her music has been performed, recorded, published and broadcast by RTÉ Lyric FM, BBC Radio 3, major radio stations across the globe and released on CD labels: Metier, Divine Art Recordings, PARMA, AUDIOR, and RMN. She has won awards and has represented Ireland at the ISCM World Music Days in 2008, 2009 and the International Rostrum of Composers in 1994, 2006 and 2015. She is Professor of Composition at TUD. and a member of Aosdána, Ireland's affiliation of artists.

My grateful thanks to Matthias for this performance and to composer Ian Wilson, Curator.

Syzygy

Conjunction or opposition – the period of full or new moon – a complementary passive/active pair

These are just some of the meanings of the title. Musically, the piece explores the juxtaposition of – and mediation between – polar opposites – live/recorded, natural/processed, real/synthesized...

The notion of mediation between extremes – forming a continuum – also informs the macrostructure of the piece, from the opening diffuse altissimo sounds through increasingly active antiphonal dialogues before finally resolving into a simpler modal language at the end – all of which ultimately derive from the harmonic spectrum of a single bowed cello note.

Almost all of the material in the tape part is derived from recorded cello sounds, treated in the manner of musique concrète. The main exceptions are the bell sounds that mark important structural divisions (and serve as cues for the performer) which were produced using Csound.

Rebecca Saunders

British-born Rebecca Saunders is one of the leading international composers of her generation. In her compositions, Saunders explores the sculptural and spatial properties of organised sound, which is often created in close collaborative dialogue with a variety of musicians and artists. Her music is performed by renowned ensembles, soloists, and orchestras, including Ensemble Musikfabrik, Klangforum Wien, Ensemble Modern, Diotima, Ensemble Resonanz, Ensemble Intercontemporain and numerous international orchestras. Saunders has received numerous prizes, including the Ernst von Siemens Music Prize 2019, the Happy New Ears Prize 2015, the Hindemith Prize, the Mauricio Kagel Music Prize, as well as several Royal Philharmonic Society and BASCA British Composer Awards. Saunders teaches regularly at, amongst others, the Darmstadt Summer Courses. She is a member of the Berlin Academy of Arts and the Sachsen Academy of Arts in Dresden.

Solitude (2013)

for violoncello solo

*Absent, silent, sole,
Naught beside.
Solitaire, Santon, pariah,
Cenobite.
Either, neither, solus,
Unified.*

A state or quality of being alone, solitary, or remote.

Implies the absence of all others: inaccessibility, withdrawal, seclusion, isolation.

A state of separation.

A lonely or secluded place: wilderness, waste, desert, emptiness, wasteland.

In silence, vacuous and devoid.

Liza Lim

Liza Lim (b. 1966, Perth, Australia) is a composer, educator and researcher whose music focusses on collaborative and transcultural practices. Beauty, rage & noise, ecological connection, and female spiritual lineages are at the heart of recent works such as *Sex Magic* (2020) for Claire Chase; the orchestral cycle, *Annunciation Triptych: Sappho, Mary, Fatimah* (2019-22), and the piano concerto *World as Lover, World as Self* (2021). Her large-scale cycle *Extinction Events and Dawn Chorus* (2018) has found especially wide resonance internationally and highlights ecological listening to beyond-the-human realms.

Liza Lim has received commissions from some of the world's pre-eminent orchestras and ensembles. She was DAAD Artist-in-Berlin in 2007-08 and Composer-in-Residence at the Wissenschaftskolleg zu Berlin in 2021-22. She was a founding member of the Academy of the Arts of the World in Cologne (2012-2016) and was elected a member of the Akademie der Künste Berlin in 2022.

Liza Lim is currently Professor of Composition and inaugural Sculthorpe Chair of Australian Music at the Sydney Conservatorium of Music. She has given composition masterclasses all over the world and established the HCR CD label and Divergence Press at the University of Huddersfield where she was Director of the Centre for Research in New Music (2008-2017).

Invisibility

Invisibility for solo 'cello is part of Lim's ongoing investigation into an Australian Aboriginal 'aesthetics of presence' in which shimmering effects both reveal and hide the presence of the numinous.

The composer writes, "The 'invisibility' of the title of the piece is not about silence, for the work is full of sounds. Rather, I am working with an idea of the invisible or latent forces of the physical set-up of the instrument. What emerges as the instrument is sounded in various increasingly rhythmicized ways is a landscape of unpredictable nicks and ruptures as different layers of action flow across each other.

The composition also works with magnifications of these disruptions by intensifying various paradoxical combinations, e.g. playing a string that is lightly touched at a non-harmonic node so that the string vibrates in highly complex ways producing a multiphonic effect. The string doesn't settle in any one vibrational zone but flicks or flickers (shimmers) between states so that what results is an unpredictable array of different noises and harmonics.

The two kinds of bow used in the piece offer different possibilities of friction, for instance, the stop/start structure of the serrated bow adds an uneven granular layer

of articulation over every sound. Like the cross-hatched designs or dotting effects of Aboriginal art, the bow creates a highly mobile sonic surface through which one can hear the outlines of other kinds of movements and shapes. Moving rapidly between places of relative stability and instability in terms of how the cello is sounded, the piece shows patterns of contraction and expansion, accumulation and dissipation, aligning with forces that are at work within the instrument-performer complex.

Ian Wilson

Ian Wilson was born in Belfast in 1964 and began composing while at university. He has since written over 200 works, including operas, concertos, 20 string quartets, a range of orchestral and chamber music and multi-media pieces. His compositions have been performed and broadcast on six continents and presented at festivals including the BBC Proms, Venice Biennale and Frankfurt Bookfair and at venues such as New York's Carnegie Hall, London's Royal Albert and Wigmore Halls, Amsterdam's Concertgebouw and Muziekgebouw, Vienna's Musikverein and Tokyo's Suntory Hall. Wilson has in recent years also worked with jazz musicians, Asian tabla and Chinese pipa players and traditional Irish singers; he has also collaborated with choreographers, theatre directors and electroacoustic and computer music composers.

In 1991 Ian's first orchestral work, *Running, Thinking, Finding*, received the composition prize at the Ultima festival in Oslo and in 1992 he received the Macaulay Fellowship administered by the Arts Council of Ireland. In 1998 he was elected to Aosdána, Ireland's State-funded body of creative artists and in recent years he has been AHRB Research Fellow at the University of Ulster, An Foras Feasa post-Doctoral Research Fellow at Dundalk Institute of Technology and Associate Composer with both the Camerata Pacifica ensemble and the Ulster Orchestra. He was director of the Sligo New Music Festival from 2003 to 2011. Ian received a Major Individual Award from the Arts Council of Northern Ireland in 2016.

There are commercially-available recordings of nearly fifty of Ian's works on labels including Diatribe, Riverrun, Black Box, Timbre, Guild, Meridian and Chandos. His music is published by G. Ricordi & Co. and Universal Edition Ltd.

A synder'd vastness

for cello & soundtrack (2020/21) was directly inspired by theoretical projections about what the end of the universe will look like – its final stages and end state. I have often been drawn to stories and ideas about the far future (“Deep Time”) which usually only science fiction novels deal with. But of course there is much in the way of actual scientific thought and projection from cosmologists about the very distant future (up to 100 trillion years hence) when the only things still active will be black holes leaking Hawking Radiation; perhaps, too, some remnants of comets or planets will still be mobile, silently gliding through the void, all energy spent...

Why is this subject of interest? For me it provides both knowledge and perspective, and it frees me artistically from redundant ideas of legacy or posterity; it allows me experiment with my composing, to search out new modes of expression, without feeling that the piece has to fit into a certain box or mould in order to be acceptable or popular or that it will “last” (who can say such a thing with confidence anyway?).

Working with a player such as Matthias Lorenz, for whom this piece was written, is an exciting challenge as his approach to music is dedicated, demanding and always exploratory. When we worked together on “im Geheimen” (for violin, cello & piano, 2015) we first had a period of improvisation together where I would suggest certain ideas – narrative, musical or emotional – and the elole Trio would try and interpret or discover how to obtain what I wanted. Then, when we found something useful, I explored the best way to notate that. With this new work, having had that experience of investigation with Matthias before, I knew that I wanted to look at different ways to produce sound on the cello – extremes of register, of colour and texture, and also look at different kinds of bows, bow substitutes (different pieces of wood), different modes of bowing. All in the service of trying to find a musical corollary to the end of time, the idea of things expiring, being at the end of something; and all in the context of a generally quiet piece of music. I wanted this piece to surprise, but not to shock – this is no horror film score. Relevant words for our exploration were: Granularity, Decay, Dissipation, Interruption, Event.

The soundtrack (I prefer this term to “tape”) is an important element too, of course, and I used various sound sources relating to (for instance) shifting tectonic plates, radiating objects, white noise, rain/water, things that hiss or spray – all transformed and manipulated to create an ideal bed of sound which Matthias interacts with. This has been an area I have become more and more interested in, and have gained facility with, over the past few years.

I was fortunate enough to have conversations (email, Skype) and even a face-to-face meeting with Professor Richard Bower, head of the Astronomy department at Durham University (UK), about the subject of Deep Time, and these conversations gave me a lot of vital information and material to draw upon once I begin composing the work.

Incidentally, concerning the title, “synder” is an old English version of the word cinder.

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/