

fremdBestimmt

In der aktuellen Konzertsreihe spielt und kommentiert Matthias Lorenz jeweils ein thematisches Programm, das ein Komponist für ihn zusammengestellt hat. In diesem Jahr ist das **Friedemann Schmidt-Mechau**.

4: Sound

Programm:

Alvin Lucier: Glacier

Johannes Schöllhorn: grisaille

Michael Maierhof: splitting 27

Friedemann Schmidt-Mechau: Morgenlachen

Graciela Paraskevaídis: ... Il remoto silenzio

21.8.2024 19.00 Online: <https://youtube.com/live/igShKWr2kP4>

23.8.2024 20.00 Unplugged in Dresden, GEH8 (Gehestraße 8)

GEH8 



Die Konzertsreihe von Matthias Lorenz (Cello)

Programm

Michael Maierhof

(* 1956)

Splitting 27 (2009)

für Violoncello und mitschwingendes System

Johannes Schöllhorn

(* 1962)

grisaille (2013)

Friedemann Schmidt-Mechau

(* 1955)

Morgenglachen (1996/7)

Musik für Violoncello

pieces: 1-3, 8-15, 17, 19-22

Pause

Graciela Paraskevaïdis

(* 1940-2017)

... Il remoto silenzio (2002)

Alvin Lucier

(* 1931)

Glacier (2009)

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

4: Sound – a programme by Friedemann Schmidt-Mechau

In contrast to language, which has found a use in writing that does without the voice and its sound, "sound" is elementary in music. With every musical learning and practicing, the sound of the instrument, or of the voice, with every selection and combination of certain instruments or voices and registers, with every use of an instrument or voice in a certain pitch and dynamic, the sound is decided. The weight of the decision on sound over other aspects of a musical piece naturally varies from piece to piece and from composer to composer. It is seldom possible to determine analytically in retrospect at what point in time and in what context the decision about the sound quality of a piece was made during the composition process.

At the latest with Luigi Russolo's *In tonarumori* and Varèse's *Ionisation*, but even more so with the development of electronic sound production, the field of musically usable sounds has expanded to include everything audible. Where "sound" serves not only as a distinguishing feature of a certain product - be it the specific tone of a pop group, be it the car brand with a door noise design - the emphasis of a "sound" as a primary specific feature of a music usually requires a reduction in other areas. "Sound culture", "sound art", "Klangkunst" are terms that are intended to indicate such reductions, especially in the field of electronic music. But of course the transitions are fluid.

Alvin Lucier is a composer who is primarily interested in acoustic phenomena. His piece **Glacier** is based on a graph of the development of the melting of 30 glaciers between 1980 and 2004. The curve is converted directly into a

descending tone curve from f1 to C. For each year he prescribes one minute of playing time. The piece thus consists of a very slow, not quite even glissando over the four strings of the cello, which are bowed evenly and continuously. Several aspects of "sound" become audible in this piece. Many small details become clear in the "normal" sound of the cello: each string sounds a little different, you hear the differences between fingered and empty strings and between upstroke and downstroke, the bow changes become events. Added to this are the resonances of the room, which reacts a little differently to each pitch.

Johannes Schöllhorn works in a similarly reduced, less continuous manner, yet also with a long, almost imperceptible development. **Grisaille** describes a painting that is limited to grey, white and black. This technique was used above all in medieval panel painting. Their shadow effect leads to an almost spatial effect. Schöllhorn's piece has a very slow pulse, which is marked by small figures or long tones. If he uses mainly harmonics at the beginning and a few notes bowed on the bridge, this sonority shifts gradually throughout the piece to notes bowed over the fingerboard, which sound fuller, softer and less rich in overtones.

With Michael Maierhof's **splitting 27** we leave the realm of "normal" cello sounds. He uses a "splitter" - a plastic glass with several free-swinging glass marbles - which is used as an alienator of the sound. With this Maierhof achieves surfaces of split sounds that are rubbing, clinking, brittling, creaking, broken. Maierhof arranges these areas rhythmically into longer processes. The characteristics of his "sounds" are reminiscent of electronically generated sounds.

Morgenglachen also has similar sounds, but here they are produced without extra tools just with the cello and the bow, and thus remain much quieter. Here Schmidt-Mechau dissects the usual playing movements of cello playing and reassembles them in a new way, resulting in completely unusual movements. He only notes the movements, the "sounds" themselves remain a result that can vary from player to player.

The Uruguayan composer, Graciela Paraskevaídís, remains close to the social and political conditions of our present with her compositions and seeks to make this connection clear with her "sounds". In her composition ... **Il remoto silenzio** she uses extracts from two poems by Cesare Pavese as a poetic reference:

*... Il remoto silenzio
... muto, nel buio*

*... The distant silence
... silent, in the dark*

*Ci saranno altri giorni,
ci saranno altre voci.*

*There will be other days,
there will be other voices.*

(Friedemann Schmidt-Mechau)

Online in the version of August 21, 2024
<https://youtube.com/live/igShKWr2kP4>



Michael Maierhof,

German composer based in Hamburg, studied mathematics and music in Kassel and art history and philosophy in Hamburg. He is writing non-pitch organized music since the early nineties. International performances.

Working with instruments, objects, preparations, applications, oscillating systems and motors. Exploring longitudinal wave phenomena on nylon strings, undertones on string instruments, friction on different structured surfaces, activation of instruments and objects by mechanical and sonic motors, plastic materials for constructing new resonance spaces and developing analog vocoder for wind instruments and the voice.

He was an invited lecturer at Trinity College in Dublin, at the Stuttgarter Musikhochschule, California Institute of the Arts, Los Angeles, Mozarteum Salzburg and the Central Conservatory of Music in Beijing/China, at the Musikhochschule Freiburg/Germany and in 2015 at the University of Cordoba/Argentina.

Since 2004 he is cellist in the improv-trio NORDZUCKER (Hamburg/Berlin) and in the quartet „Stark Bewölkt“.

Founder of the “Association for contemporary Music, Hamburg” (vamh.de) and co-founder of the stock11 artist network.

www.michaelmaierhof.de

Johannes Schöllhorn

Born in 1962, he studied with Klaus Huber, Emanuel Nunes and Mathias Spahlinger and musical theory with Peter Förtig. He also attended conducting courses with Peter Eötvös.

Johannes Schöllhorn's music has a wide range of genres from chamber music, vocal music and orchestra music to music for theatre. Besides his own compositions he is also working on different kinds of transcompositions of music from Renaissance until music of today. His music is performed by many international Soloists, Ensembles and Orchestras. He awarded prizes like the Comité de lecture of the Ensemble Intercontemporain in 1997 and the Praetorius Prize 2009. In 2008 he was participant of the “into”-project in Hong Kong.

Johannes Schöllhorn was teaching from 1995 to 2000 at the Musikhochschule Zürich-Winterthur (CH). He was conductor of the Ensemble für Neue Musik at the Musikhochschule Freiburg (until 2004) and from 2001 to 2009 he was Professor for composition at the Hochschule für Musik und Theater Hannover and Director of the Institut für neue Musik “incontri”. From 2009 to 2017 he was Professor for composition and director of the Institut für Neue Musik at the

Hochschule für Musik und Tanz in Cologne. Since October 2017 Johannes Schöllhorn is Professor of Composition and Director of the Institut für Neue Musik at the Musikhochschule Freiburg.

www.johannes-schoellhorn.de

Friedemann Schmidt-Mechau

was born in Frankfurt am Main in 1955. After dropping out of school early, he completed an apprenticeship as a carpenter in 1971 and worked in this profession until 1985. From 1987 he studied musicology with minor subjects in history and art at the Carl von Ossietzky University in Oldenburg, especially with Gustavo Becerra-Schmidt and Gertrud Meyer-Denkman. In addition, from 1988 he studied composition and piano at the Bremen University of the Arts, with Jens-Peter Ostendorf and Luciano Ortis.

From 1987 to 1991 and from 2001 he worked as a choir director with various choirs in Oldenburg and since 2015 in Frankfurt am Main. A large number of choral arrangements were created for these choirs.

In 1990 he and others founded "oh ton - promotion of current music in the provinces e.V.", with which he organized numerous concerts with new music in the Weser-Ems district and the oh ton ensemble, a chamber orchestra for new music, was formed.

He has been a freelance composer since 1992.

From 1997 he worked as an assistant to Gertrud Meyer-Denkman and collaborated on her various publications.

In 2014 he moved to Frankfurt am Main.

He has received a number of composition prizes and scholarships.

www.schmidt-mechau.de

Graciela Paraskevaídis

studied composition with Roberto García Morillo at the Conservatorio Nacional de Música in Buenos Aires. A scholarship from the Centro Latinoamericano de Altos Estudios Musicales (CLAEM) enabled her to attend courses with Gerardo Gandini and Iannis Xenakis at the Instituto Torcuato Di Tella from 1965 to 1966. At the invitation of the German Academic Exchange Service (DAAD), she continued her education from 1968 to 1971 with Wolfgang Fortner at the Freiburg University of Music. In 1972 she took part in the Darmstadt Summer Courses. From 1984 to 1985 she was a guest of the DAAD's Berlin Artists' Program.

From 1975 Paraskevaídis lived in Uruguay. She taught at the Universidad de la República in Montevideo from 1985 to 1992 and gave courses, seminars and workshops in several countries in Latin America and Europe. Since 1975 she has published essays mainly on contemporary Latin American music in the Mexican magazine Pauta, the Revista Musical Chilena and the magazine MusikTexte, among others. She wrote two books on the composers Eduardo Fabini and Luis Campodónico, was co-editor of the World New Music Magazine from 1990 to 1999 and has been a contributor to the Lexikon Komponisten der Gegenwart since 1992.

From 1975 to 1979 Paraskevaídis was one of the organizers of the Cursos Latinoamericanos de Música Contemporánea (CLAMC). She was a member of the Núcleo Música Nueva de Montevideo and the Sociedad Uruguaya de Música Contemporánea, and in 2004 she was on the jury of the World Music Days of the International Society for New Music ISCM. (Source: Wikipedia)

Alvin Lucier

was born in 1931 in Nashua, New Hampshire. He studied composition at Yale and Brandeis, and from 1960 to 1962 he spent time studying in Venice and Rome. During this time he met numerous European composers (including at the summer courses in Darmstadt). In 1966 he founded the *Sonic Arts Union* with Ashley, Mumma and David Behrman, which gave concerts with live electronics until 1976. From 1970 to 2010 he taught at Wesleyan University.

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

www.facebook.com/matthiaslorenzcello