

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 **Petr Bakla**.

5: Ausdruck

Programm:

Alvin Lucier: Charles Curtis

Iannis Xenakis: kottos

Peter Ablinger: Das Blaue vom Himmel

Enno Poppe: Zwölf

24.9.2026 19.00 Online: <https://youtube.com/live/B0PPd2sT634>

26.9.2026 20.00 Unplugged in Dresden, GEH8 (Gehestraße 8)

GEH8 



gefördert durch
die Landeshauptstadt
Dresden



Dresden.
Dresdner

Die Konzertreihe von Matthias Lorenz (Cello)

Programme

Peter Ablinger
(1959 – 2025)

IEAOV – „Das Blaue vom Himmel“
(1995-97) *vc, electronics*

Enno Poppe
(* 1969)

Zwölf (2014)

Internission

Alvin Lucier
(1931 – 2021)

Charles Curtis (2002)
for cello with slow sweep pure wave
oscillators

Iannis Xenakis
(1922 – 2001)

Kottos (1977)

Matthias Lorenz, Violoncello

heteronomous, the concert series by Matthias Lorenz in the years 2020 to 2027

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

5: Expression – a programme by Petr Bakla

Expression is not just the usual display of gestures that constitute the somewhat narrow vocabulary of conventionalized, stereotypical musical semantics. This program takes broader and more nuanced view of what expression in music can mean - to the composer, to the player, and to the one who listens. It doesn't disregard the more traditional side of it - even if it represents it with pieces by no means traditional, but primarily goes beyond it. The etymology of the words "expression", "to express", served as a useful starting point.

Xenakis: expression understood as energetical and technical tour de force, with all knobs turned far to the maximum. In one of the most demanding pieces of cello literature, however, Xenakis also shows (expresses!) his sensitive side, as the piece includes some of the most moving moments of his whole oeuvre, and it is said that the piece was written with memories of his mother, who also played cello.

Lucier: expression in the sense of William Carlos Williams famous line "No ideas but in things", which Lucier made very much his artistic program. In his piece, two basic materials - the sine wave and the cello notes - express without any embellishment or additions from composer's side what happens as a result of their encounter. The resulting acoustic beats are a beautiful expression of the nature (of the sound) itself.

Ablinger: as the title of the series of which the piece forms part suggests (Instrumente und ElektroAkustisch Ortsbezogene Verdichtung), the sound is first "pressed", i. e. harmonically compressed, and then, via electronics, extended ("ex-pressed") in time, as if the vertical axis were turned by 90 degrees and unfolded into an abstract, horizontal landscape, ex-pressing the original brief exposition of material, the initial situation, into a much longer musical structure.

Poppe: Back to what is usually understood as musical expression, this time very specific for a bowed string instrument - the piece develops from a single gesture that is set to variations via vibrato and flexible intonation. Poppe's piece takes advantage of a tension between simple, almost mechanically structured form and it's playful, expressive elaboration.

Petr Bakla – www.petrbakla.cz

Peter Ablinger

Born on March 15, 1959, in Schwanenstadt, Austria. From 1974 to 1976, he studied graphic arts in Linz. Enthusiastic about free jazz, he studied jazz piano at the University of Music and Performing Arts Graz from 1977 to 1979. From 1979 to 1982, he took private composition lessons with Gösta Neuwirth in Graz and with Roman Haubenstock-Ramati at the University of Music and Performing Arts Vienna. Since 1982, Ablinger has lived in Berlin, where he taught at the Kreuzberg Music School until 1990 and has since worked as a freelance composer. In 1988, he founded the Ensemble Zwischentöne, which he directed until 2007. From the very beginning, the ensemble consisted of a mix of amateurs and professionals—a constellation that became emblematic of the ensemble's work and increasingly questioned false professionalism and routine. Since 1992, Ablinger has repeatedly served as a guest professor and lecturer at various universities and institutes. In recent years, he has received frequent invitations from US universities such as Columbia University New York City, Bard College, the Manhattan School of Music, and Yale. Additionally, his non-institutional work with young composers who approach him privately is growing. In 2007, he handed over the leadership of the Ensemble Zwischentöne to one of them, Bill Dietz. Further information: <http://ablinger.mur.at/>

IEAOV Instrumente und ElektroAkustisch Ortsbezogene Verdichtung ("DAS BLAUE VOM HIMMEL")

Instruments and ElectroAcoustic Site-Specific Condensation ("THE BLUE OF THE SKY")

In IEAOV ("Das Blaue vom Himmel") the inside-acoustic of the body of the cello and the outside-acoustic of a short field-recording are merged into a wide "blue" spectrum, a space for real and "faked" illusions.

Enno Poppe

was born in Hemer in 1969. He began composing as a teenager and won the "Jugend komponiert" (Youth Composes) competition multiple times. He studied composition and conducting at the Berlin University of the Arts, under mentors including Friedrich Goldmann, Gösta Neuwirth, and Carl August Bunte. Further studies took him to the Center for Art and Media (ZKM) in Karlsruhe. Since 1998, he has directed the Berlin-based ensemble mosaik, which specializes in the interpretation of contemporary music. From 2002 to 2004, he held a teaching assignment at the Hanns Eisler School of Music Berlin.

Zwölf

The twelve tones of our musical system carry a symbolic meaning. Twelve is a number deeply rooted in mythology. It is for this very reason that twelve-tone technique could become a doctrine of salvation.

Twelve short pieces (Douze notations), eleven page-turns. Turning a page is admittedly an extra-musical act, yet there is hardly a concert in which a page is not turned. What does the act of turning a page do to the music and the musical tension? The pieces themselves: developing variations out of a core that lasts a mere three seconds. Each piece is a little longer than the one before. The whole cycle, about two and a half minutes.

This piece was written for the 90th birthday of Pierre Boulez. In two and a half minutes, I naturally cannot contain the entirety of my esteem and my infinite gratitude. A piece truly fitting for its dedicatee would have to be an evening-length work!

Alvin Lucier

was born in Nashua, New Hampshire, in 1931. He studied composition at Yale and Brandeis, followed by a period of study in Venice and Rome from 1960 to 1962. During this time (including at the Darmstadt International Summer Courses), he met numerous European composers. In 1966, along with Ashley, Mumma, and David Behrman, he founded the Sonic Arts Union, which primarily performed live electronic music concerts until 1976. From 1970 to 2010, he taught at Wesleyan University.

Charles Curtis

During the course of the performance two pure wave oscillators sweep up and down from a central tone. As they do so, a cellist sustains double-stopped long tones against the sweeping waves, creating audible beats at speeds determined by the closeness of the tunings. Because the pure waves are in constant motion, the beating continually changes speed. If a player's tone begins before a pure wave reaches unison with it, the beating will start fast and slow down. If a tone starts at unison, the beating will start at zero, then speed up as the wave moves away from it. If a tone crosses a unison, the beating will slow down, stop, then speed up again.

Iannis Xenakis

was born on May 29, 1922, in Brăila, Romania. He was a composer and architect of Greek descent who lived mostly in France. Xenakis's music is strongly influenced by his interest in mathematical and acoustic principles. Starting in 1954, he developed his own musical style derived from random (stochastic) phenomena such as rain, a crowd of people, or a swarm of bees: stochastic music. Furthermore, Xenakis sought to implement processes and findings from game theory, set theory, and number theory into his compositions. In 1997, he received the Kyoto Prize, and in 1999, the Polar Music Prize. He died on February 4, 2001, in Paris.

Kottos

Kottos, one of the three “hundred-arms” sons of Ouranos (god of the sky) and Gaia (goddess of the earth).

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

Online in the version of September 24, 2026

<https://youtube.com/live/B0PPd2sT634>

