

Cello solo
Fr. 5. Juni
19.30



**Live-
Streamingkonzert
auf YouTube**
[https://www.youtube.com/channel/
UCUlm5V8_dp04EoXqym3z9baug](https://www.youtube.com/channel/UCUlm5V8_dp04EoXqym3z9baug)

Vor dem Konzert gibt es auf dem Kanal
schon kurze Videos zu den Stücken

Matthias Lorenz spielt und
kommentiert Werke von:
Georges Aperghis
Mark Andre
Benjamin Schweizer

Das sichere Konzert

Program

Georges Aperghis

born 1945

Quatre Récitations (1980)

pour violoncelle

1 + 2

Mark Andre

born 1964

E (2012)

Short break *

Georges Aperghis

Quatre Récitations (1980)

pour violoncelle

3 + 4

Benjamin Schweitzer

born 1970

Drift [1] (The Elements in Review) (2017)

Matthias Lorenz, Violoncello

* The break is an experiment, if a conversation can be reached in the chat as in a real concert.

Georges Aperghis

Georges Aperghis is a Greek composer born in Athens in 1945. He has lived and worked in Paris since 1963. After some instrumental pieces that are more or less inspired by the experimental series, Georges Aperghis composes his first musical theatre piece *La Tragique histoire du nécromancien Hiéronimo et de son miroir* in 1971, to which a large part of his future research on the relationships between music and text and between music and stage refers. With the theatre group "L'Atelier Théâtre et Musique" (ATEM), which he founded in 1976, he renewed his practice as a composer and developed a new form of artistic expression that - inspired by everyday life - transposes social events into the world of poetry, often absurd and satirical, in which musicians, singers, actors and visual artists meet on an equal footing.

In 1997 he left the theatre group ATEM, but continued to write music theatre pieces (*Machinations*, 2000 / *Paysage sous surveillance*, 2002 / *Le petit chaperon rouge*, 2003 / *Luna Park*, 2011).

For concert music he composes a series of instrumental or soloist pieces, in which he inserts theatrical aspects, sometimes purely gesticulating, depending on the subject. His vocal or instrumental chamber music for orchestra consists of numerous works for different instrumentations. He retains his sense of experimentation and a certain provocation, but in contrast to music theatre, nothing is stage-forming in the proper sense, but everything is determined by the composition.

The opera, as the third field of his compositions, can be regarded as a synthesis of musical theatre and concert music; here the text is the central and determining element. Singing is the most important instrument for expression. Georges Aperghis has composed seven lyrical works, including *Pandemonium* inspired by Jules Verne's writings (1973), *Liebestod* after a letter from Brentano to Goethe

(1981), *Tristes tropiques* by Lévy Strauss (1996), *Les Boulingrin* de Georges Courteline (2010).

Quatre récitations (1980)

The *Quatre récitations* are, so to speak, four experiments on certain sound situations. The third is characterized by a great variety of sounds and thus gets something of its own, just like the other three, which each place one kind of sound generation in the center.

If in pieces 1 and 2 it is the clear structure that makes the uniform sounds so interesting, number 3 reverses this: Here, the variety of sounds serves the better recognition of the structure, which becomes more complex from piece to piece. Finally, in piece 4, a structure can no longer be traced, either because it has become too nested or because the piece only pretends to have a corresponding structure.

Mark Andre

The composer Mark Andre, son of Franco-German parents, was born in Paris in 1964, but has lived in Germany for a long time. In his work influenced by Helmut Lachenmann, which is dominated by orchestral and small chamber music works, flush constructions are combined with expressive power. Andre often creates noisy, mostly dark toned soundscapes, in which he designs processes of subtle, minute changes in tonal elements. Initially set orders are thus abolished in the course of a work. In connection with these transitional processes, the composer likes to use the descriptive term "threshold", which refers to the metaphysical-religious background of his work . A special threshold phenomenon is the way Andre deals with the silence in music. In his pieces, which scan the limits of perceptibility, silence appears on the one hand as the place into which the sound retreats, but on the other hand also as the place from which it develops.

Since 2009, Mark Andre has been Professor of Composition at the Academy of Music in Dresden. He has received numerous awards and prizes. Renowned performers such as the violinist Carolin Widmann

and the clarinetist Jörg Widmann, both of whom have given their world premieres of Andre's concert works, have contributed to his oeuvre. Andre's first opera "wunderzeichen" premiered in 2014 at the Stuttgart State Opera. This year, a new orchestral work and a string quartet will be premiered.

E (2012)

"E" for cello lets you breathe and experience the unveiling power of the compositional in-between. It is about the unfolding of the energy (E) of the music in the process of disappearance and afterwards. It concerns observing-leaving the categorized action/sound/time typologies. It unfolds the most fragile, unstable, intense, compositional thresholds, gaps.

Benjamin Schweitzer

was born in Marburg in 1973. After a preliminary study at the Musikhochschule Lübeck he studied composition (with Wilfried Krätzschar), music theory and conducting (with Christian Kluttig) at the Hochschule für Musik Dresden and with Paavo Heininen at the Sibelius Academy Helsinki. Since autumn 2015 he has been studying Fennistik at the University of Greifswald.

Schweitzer's works are regularly performed and broadcast throughout Germany and abroad. Renowned institutions (e. g. Siemens Arts Program, Konzerthaus Berlin, Munich Biennale) and performers commissioned him to write compositions.

In addition to teaching assignments, lectures and publications on topics of musical aesthetics and analysis, he received invitations as a lecturer to the chamber music course of the German Music Council, to the Academy "Choreographers and Composers" of the Academy of the Arts Berlin, to Jeunesse Moderne and to the Composition Workshop Weikersheim. Schweitzer was also co-founder and artistic director of the ensemble courage (Dresden) until 2005. In the 2016-17

season he was production manager of the festival "Nordischer Klang" in Greifswald.

Schweitzer has received numerous awards and sponsorships for his work, including the Förderpreis des Sächsischen Musikbund 1999 and the Wilfried Steinbrenner Scholarship 2009, a composition scholarship from the Berlin Senate as well as residency grants for the Künstlerhaus Stein am Rhein, the "Cité Internationale des Arts" Paris, the German Study Center Venice, the Künstlerhof Schreyahn, the Herrenhaus Edenkoben and the Villa Concordia Bamberg. In 2010 he was accepted into the EHF trustee program of the Konrad-Adenauer-Stiftung.

Schweitzer lives in Berlin as a freelance composer and translator from Finnish, and his works are published by Schott Music (Mainz).

Drift [1] (The Elements in Review)

Linguistics has adopted the concept of "drift" from oceanography - as a description of incessant language change processes, which, like ice drift, are characterized by the circular change of certain parts of a language, some remain unchanged and in some cases also counter-rotating drift movements can occur in a language change process.

An intensive scientific approach to language has also changed my thinking about music and compositional techniques. Drift [1] is the attempt to transfer a linguistic phenomenon to music, or rather to a musical instrument.

The piece mainly works with slowed down, sometimes almost imperceptible and often overlapping processes of change. For example, a part of the instrument - such as the distance between two pitches, the distance between the bridge and the fingerboard - is scanned again and again in minute slowness, and the sonic changes resulting from the combination of processes are viewed under the microscope. A special feature is that the player has to minimally tune his instrument during the performance, so that he finds himself more

and more like on a drifting ice floe, because the action of the gripping hand no longer delivers exactly the expected result.

In addition to these slow processes, there are individual "pressure-like" events with greater density and external action, which partly turn out to be the trigger for longer developments, but also remain non-consequential foreign bodies - such as frozen flotsam in the ice or foreign words in a language.

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.