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**Gespräch mit Alberto Posadas in seinem Studio /
Wissenschaftskolleg Berlin – 26.04.2017 – 15.00 Uhr**

U: Ok. Eine Stunde zweiundzwanzig Minuten haben wir jetzt erst mal – one hour zweny two minutes ...

P: ... minutes ...

U: So please – da sehe ich deinen Arm. Ja, jetzt genau nicht mehr. We just so to say repeat the ... if you go to ... do it again, as you just ... that's ok. Machst du die Tür zu? So the last time ... we just so to say repeat what we did the last time. So we have instantly to forget what we talked about the last time. For my case I have definitely forgotten everything.

P: I have no idea how we arrived. That is the point.

U: We arrived. We don't know which train we took at the beginning. I think one of the questions was that I mentioned that my editor the Bavarian Broadcasting was interested in something that we describe in a proverb in German language as "Gras wachsen hören" – so listening to plants growing ... so that your music or some of your compositions follow the rules how plants are growing. For instance ... this is one of the ideas. Could you describe these principals, why they are interesting for you, and how you found them as models to develop music. So I put three or four questions ...

2.7

P: Well I will try to find a way to explain that. Maybe the first thing to consider is why to use models from nature applied to the process of music composition. And one aspect is my personal history and the other aspect is what could be from a conceptual point of view the reasons this way. When I was very young and I decided to study

composition with Francisco Guerrero (?) who was my professor I went to him not only because he was composing an amazing music but also because he was working on the ratio between mathematics and music. So my first approach to go into the use of models from nature came from the use of mathematics in a more abstract way.

...

U: I just interrupt you because ... (Mikro korrigieren) ... it is too far away ...

P: So I should restart ... ?

U: No no ... you could but ... that is could ... not restart ... but continue ...

4.6

P: So I went into the use of models from nature through the interest on using mathematical models in a more abstract way. Because we were working at the beginning, I am talking about the beginning of the 90ies and of the 80ies, we were working about the use of combinatorial systems because in a way combinatorial systems were always in the history of music in different senses. At some moment I discovered that it was not very coherent to use different kinds of combinatorial systems applied to different levels of the scale of the piece. So I decided to use some combinatorial models that were lets say duplicated in different levels of a scale from the microstructure of a piece to the macrostructure of the piece. And this was the beginning of the interest about fractals. Because in a way, when we were using the same model as a pattern from the macrostructure to the microstructure then in the end we are using a concrete way of growing that you can find in fractal systems in nature. From that moment, fractals became something very important, now I am talking about the mid-nineties minor more or less – and I became more and more

interested on researching more or less from nature. Because I found that in nature is providing very efficient models – in the case for instance of the fractals, because from very simple patterns we get very complex structures. And this is something I found very interesting. I find it is very interesting also in music through the whole history. I think we spoke about Beethoven last week, and of course Beethoven was not thinking in a fractal way. But he was achieving a high level of complexity from very simple patterns. From very simple themes in some cases. So this attempt to travel from the simple seeds into the complex structures is something that we can find in the music of western centuries ago. So fractals of course are not only related with patterns – they are also related with concrete models we can find in nature for instance models that describe how a plant is growing. And this is another aspect I found interesting on the use of this kind of models is that of course in nature we can find something very organic. And in my music I was trying to achieve this idea of organic entity. Something, that is not divided into very clear sections. But something that is flowing through the time in this case with a feeling of unity or coherence, but with a constant change¹ within this coherence.

8.3

U: There are many music lovers who say there is an opposite between organic structures and mathematics. So where is for you the frontier between ... is there an opposite or is it ...

P: It depends what kind of mathematics we are talking about. Because of course when we think for instance in mathematics from the point of view of the Lindenmayer

¹ Dies ist wohl seine Definition von Ganzheit – oder organischer Ganzheit. Ich würde sagen, dass die Natur von sich aus so eine Ganzheit gar nicht bietet, sondern dass es sich um eine Projektion handelt, aber das steht auf einem anderen Blatt.

system which is a system that describes how a plant is growing. Of course, in this case we are getting a model with an high degree of organic behavior. Maybe we speak about group theory, then we have a different film, so it depends in which kind of mathematics we are talking about. But from the mathematics in this case in this particular case it is a tool. I mean it is a tool to know how a model is behaving. It is the idea of Galileo when he said – I do not remember by heart, but he wrote more or less, that mathematics is the language in which nature is written. So mathematics in this case is a really a tool that allows us to understand how nature is working. But I also use mathematics in another context, not related with models from nature in a more abstract way, which is also something that was quite interesting for me for years. But we talk about the relationship of the growth of the plants and of course in within my pieces we have to think on pieces related with fractal systems. And not only with plants but also with for instance the Brownian Motion that we can find in the motion of the dust. For instance. Or in some models that you can find in our own organism for instance in the lung system or the circulatory system that are also some models that I have used for the composition of some pieces.

10.8

U: One question still to the complex: Why using mathematics in music. Mathematics allow you to build a sort of body or organic body using the same rules that nature uses ...

P: Yeah, that's a perfect description ...

U: in ... hoping that the result by using these tools will create something that presents itself during a performance as something organic, “sinnlich” – sensual – it is not to create a surface but to create more a skeleton where ...

P: But it is not only a skeleton ... I like to always to make a difference between structure and form in music. Because when we talk about structure many were referring to the different parts in which the piece is divided, we are talking about rooms, let's say, we have a building with different rooms with different distribution of the space in this case the different distribution of the time. But when I talk about form it is not only structure - it is something else. It is which kind of relationships we are establishing between the different materials that we put inside these rooms. Which is something more complex. And very often since we have walked through the history thinking on structure, but the great masters we go back to Beethoven went further. And they were really thinking on form. It was not only a piece divided in three sections with exposition development and re-exposition. No, it was something else: It was how within all these three sections he was able to create something that was being constantly transmuted. So it was a being constantly modified in order to acquire new meanings. And to establish again I use the word quite complex relationships. And it means that in my opinion it is not necessary to use mathematics to achieve this level of organic behavior because Beethoven already did it. Without mathematics. But in my case the use of these ways of construction that we find in nature makes easier to control this need of organic form let's say. But you said something very important. At some moment you said "hoping" – and I think it is very important, because I do not believe that because of using a mathematical model based for example in fractal based on organic structures in nature we are going to get an organic structure in terms of music. It depends on the use that the composer is doing from this model. It is not sure that a mathematical model is going to provide always a coherent musical consequence.

15.2

U: So you mentioned that you put defined materials into a space – so you have to define a musical space first. And then you said that these materials and their meaning is going to be transmuted. Could you describe maybe with an example – so let's go to some examples of compositions you did – how you transmute a material or a meaning of materials?

15.9

P: We will go right now ... but just a little remark. Because we have mentioned the word “materials” and we have talked about models, and in my case normally the material is before the model. So my way of working is – it is not always like that but very often I am choosing first the musical material I want to work with and then I'm thinking of which kind of transmutation of this material I want to get. And from this relationship between material and transmutation of this material normally happens let's say an intuition about the time I need to create this transmutation. And then once I start to establish I try to establish the different relationships between the different materials then the model becomes necessary. So normally I choose the model after this step in the process. But it also happens at some times the model itself is giving some ideas that I didn't think on them from the beginning. So it is a two-way street. Let's say. And another thing I like to remark is that for me there is another step is let's say a material transmutation time I have model there is another step which is “composing also the model”, because when we use models that come from outside I mean not from a musical constrain, very often we find conflicts between the musical material and the model we have chosen. Because the musical material itself is a model. It is an acoustical model. So it is trying to impose its own identity also. So it is always creating some conflicts. So then it is for me very

important to let's say modulate the model, to redefine this model in order to make both layers match together.

18.4

U: Ok, now an example, because this a very abstract description ... composing a model ... remodeling a recomposition to find a metamutation. (lacht)

P: So maybe we could talk about two different examples.

U: First one example – fist I have to ... redefine the model of the microphone position.

20.5

(Alberto sucht auf seinem Rechner nach einem Beispiel – man sieht Staubkörnchen die im Raum herumtanzen)

P: So I propose to talk about two different models one related with plants and the other one related with dust. Dust or different Brownian motion. Brownian Motion is a motion that we can find in for instance in the dust that is moving when we have a light some light in space. Or is the movement we can find in some particles suspended in some liquids, for instance, and we know that this movement is happening with random behavior. We can not predict when a particle is going to be in a place in a concrete moment. Because these movements are isotropic. So we have at one level something which is random. But in the other level we have we know that if we create if we generate a lot of Brownian Motions there is a kind of order, because when we have a Brownian Motion, and we create a lot of different curves who are describing this Brownian Motion, for instance we create all these curves which are completely random – random and are independent, if we take the end point of all these group of curves at the end we always are at this distribution which is a normal

distribution. Which means that we have a system which is random in a microscopical scale, but it has a kind of order in a macrolevel. And ... what is the consequence of these into a musical composition? For instance, in the case of *ondulado tempo sonor* which is the first part of the cycle *liturgia fractal* I used Brownian Motion creating six different points and four of these points were used for a different voice of the instruments and the other two points were used as a ratio of some cycles in order to create a fractal inversion. Fractal inversion is a kind of topological modification which is producing irregular symmetries. And the graph that is showing the result of this is this graph ... and this graph will have four initial points and these four initial points correspond to the four points of the Brownian Motion I chose at the beginning, and all the other points are created through the fractal inversion using these two different ratios. So in the end we will have this kind of graph which is describing something very concrete that is that all the curves we have have the same behavior but with a little slight deviation, deviation I mean – the moment in which a curve is changing the direction of the motion. If we have a look to the colours we have here, these colours are representing the different voices of the piece – a voice in this case is not always an instrument – it is a string quartet, but it doesn't mean that the first voice is always the first violin, the second violin and so on, they can exchange the voices through the use of the instrumentation, but what we get from this curve is this kind of shape which is a normal distribution. And this shape is coming because of the use of these fractal inversions. And when we have a change of colours it is because there is a change in the direction of the movement of the curve. So when a voice is changing its direction we have a change of musical material. Or this voice in the base. And the fractal inversion is always producing a phenomenon of covariants. I

mean the distance we create through the use of this fractal inversion are becoming smaller and smaller and smaller – and this is something we have also in this graph. We have the normal distribution here – and we have its inversion which is always an irregular inversion like the inversion we have we get from the fractal inversion and when we get the inversion of the inversion we will go back to the original normal distribution, but normal distribution is slightly different from this one. Because we are always creating some irregularities. And if we have a look each section it is a let's say a temporal distribution of the events is slower and slower and slower. So we have a very clear consequence in the distribution of the time and in the distribution of which kind of material is going to be at each moment coming from the structure we have generated through the Brownian Motion². The same thing that we have down here for the macrostructure of the piece we can find it everywhere in the piece in order to determine for instance the distribution of the register for the pitches. In this piece not every note is determined by the system. Only what I call a triggering notes – a triggering note is a note from which a new musical event is coming up. A musical event means a new kind of information in terms of sound. So for instance we have again these Brownian Motions which are for the four voices but I like to show maybe only this one. This one is one Brownian Motion who is going to be used to determine where these triggering notes are going to be placed in the acoustical space. So we have the original Brownian Motion for the first voice and this original curve was transformed with this fractal inversion, so from this curve we are going to get the next one, which is this one, which is an irregular inversion of this. From this one we are going to get the third one which is this, which is

² Im Augenblick würde mich interessieren, warum er die erste Person Plural verwendet – nicht ich – sondern wir?

going to be again the original movement but slightly – with a slight deviation and so on. So all these points that we have here are going to give us different possibilities for the triggering notes. And from all these four possibilities I have for each voice normally I try to use the original Brownian Motion, but in some cases we going to have conflicts. Because for instance we have as a result of this process pitches in some part of the instrument, but the musical material we are using can not appear in this part of the register. So then at this moment I choose another inversion of the original movement. So it means that in the end we have the same behavior that we had in order to distribute the macro structure of the piece, we have in order to determine where this triggering notes are going to be placed. But we need something else, we need to determine how long this musical event is going to be. And it is done exactly with the same process. Now it is not very useful to explain all the numbers but all the segments that we had for the macrostructure created through this process of fractal inversion are rescaled – so for instance each layer we have – ja, layer we have here is divided into different numbers that are respecting these convergences process. This process of conversions. For instance if we have a look to the numbers, the numbers are always going becoming smaller and smaller and smaller, which means that in terms of time distribution each musical event is going to become smaller and smaller and smaller. So there is also a clear consequence between the model and how long each musical event is going to be. So in a way the idea of using this kind of models in order to create this organic behavior is coming also from the use of the same kind of model for the different levels of the scaling we find in the music. From the macro to the minimum elements. But I said that I only determine the triggering notes from the model, not every note. For me if I'm using for instance a Brownian

Motion which has a random behavior in a microscopical level, it has no sense to determine every single note from the system, because we can use any random generator to create this. So normally in these cases every single note was written in a very free way. Only when we have a very long note for instance sustained notes – that are coming from a triggering note in all these cases we have of course all the harmonic structure coming from the model in a very literal way, but as soon as we have a very fast event, very fast notes, every single note is not determined. Has a random behavior.

32.7

U: Where we can find these Brownian Motion what you mentioned ...

P: In nature?

U: In nature?

P: Everywhere ... for instance in the smoke, when you smoke this smoke has Brownian Behavior or when we put some polian (?) particles in a liquid – they are moving randomly and they are moving constantly. This is something that at the beginning when Robert (?) Brown, Brown was the biologist who discovered this Brownian Motion, at the beginning, he thought that these particles were alive organisms because they are moving constantly without any kind of external energy supply. And they are colliding against each others so each time they collide they modify the direction, and they are moving in different speeds random speeds and they are moving at random directions. And you can find in the smoke or in the dust or in particles and in all this kind of phenomes we have something that for me is very relevant which is that we speak in terms of perception – if you have a look to this dust movement of particles we can not identify individually

each movement – we have a random perception a statistical perception of the movement, but from time to time there are some points that are attracting our attention. And they are attracting our attention because for instance the particle becomes bigger or because they change very rapidly very fast the direction of the movement or for other reasons. And this is something that has also very clear consequence on the string quartet. Because when I am talking about this triggering notes, I determine these triggering notes because this triggering notes correspond to these particles that are attracting our attention. And all these fast notes, that what I was saying I wrote in a very free way are all these notes that we can not perceive individually. We can perceive them in an statistical listening.

35.5

U: It remembers me, what you just showed me to phenomena in the acoustics, which is white noise. Or even silence. So it means that even in silence or in a silent space like this one – there is no wind blowing nothing happens – and if we do nothing then we listen to nothing, but there is despite this a certain noise inside this room ...

P: It is not inside the room only it is inside your body. I mean it is part of our organism. All these high frequencies we are listening it is the nervous system. And this low frequency we have we listen for instance when we go into a anechoic chamber, is the circular system ...

U: This was just an association, a sort of idea I had in my mind when you explained this that you might make sounds or listen to silence. So silence in itself has activities which through this system of Brownian Movements etc. can be heard. It is a sort of paradox making – make silence sounding. (lacht)

37.4

P: Very often some people tell me that there is no silence in my music. And I do not agree. Of course, there is no – there are not a lot of moments where all the musicians stops. That's for sure. But it doesn't mean, that there is no silence. Silence is related with the relationship between different quantities of information we have. So the fact, that at some moment of after a very high level of activity of the musicians – at some moment we will have a harmonic sustained, for me this is silence. I don't need a physical silence in order to perceive silence itself. It is like an instrumentation of the silence.

38.3

U: Maybe we talk about different things. Oh we talked about that the last time – the same paradox. So if you look at a river I said, then the river is constantly there and seems to be silent and seems not to move. It is somehow static. But if you look at the river itself, then he moves. So the simultaneity of a landscape, that doesn't change but each details changes constantly. So this was the paradox we were talking about. So this is more or less the paradox which would work in this part of your string quartet. Which is the first movement ...

P: Yeah, this is the first movement and ...

U: Of this string quartet. You have prepared another ...

P: Ja, we can talk about the fourth quartet – because it is using a model related with the growth process of the plants. It is using a Lindenmayer System and this quartet is quite special because it is not really a quartet, it is a piece for a solo violin and a string trio, a kind of concertante piece. With the title Arborencensias ... and it is following the Lindenmayer System. Lindemayer was an hungerian biologist who in 1968 if I remember well he created a model who is describing the growth process of some algae.

And later on it was discovered that this model was also useful in describing the growth process of many plants. Many trees for instance. And the system is quite easy to understand. Because we have some biragals (?) – A B – this is the theoretical Lindenmayer System – The biregals are A B – we have an initial action which means a starting point of the system and have some rules. Rules in this case means that A in the next step it going to be replaced by A B – and B is going to be replaced by A. So in a way this model is a kind of formagramma generative formagramma where we have some rewriting rules that are making the model bigger and bigger complex and more complex. So this is the result of the Lindenmayer System we start an initial point from A and then A is going to be replaced by A B – and A is going to be replaced by AB and B by A and so on and so forth. After six in this case 6 iterations we have a structure like this. The beginning my idea was to use the system itself. Like Lindenmayer described it. But from a musical point of view I found A B AA B A B AAA and so on, it was not rich enough in musical terms. It's quite rich if we want to reproduce for instance some plants. It is very useful and very efficient. But as soon as we have so many repetitions of the same letters, if we use this letter as in order in relationship with musical materials reality is not so rich. So then I started to compose the model as I said at the beginning. And I created I hope to find it ... I created a system where we have two different generators two different set of rules instead of one. And in each generator we have much more variables – so in this case for instance in the first generator it means that A is going to be replaced by HC – B by FC and so on. And we have a second generator with different rules. We have a metarule, who is determining which kind of generator I am using. And the problem of this system the good thing that at the beginning you are able to control everything in a very easy way. But

the problem it is an exciting problem for me but the problem is that after a lot of iterations you can not control what is going to happen four steps later. So in a way I found the need to filter let's say the result I was getting. And I divided the piece in different sections and I determine which kind of material is going to appear for each section. So the metarule that was determining which kind of generator I was going to use, was if I get a material that is not included into the seeding criterion then I will change to the other generator. And in the case of half a section for instance in the cadenza where all the materials could appear when they appear if I remember well for the third time then I change to the other generator. So let's say it is a Lindenmayer System but it is a little more complicated than the original Lindenmayer. And if we compare for instance the original Lindenmayer System – the result, which is this one – and the result of the Lindenmayer System composed for this piece, for the first cadenza, we will have obviously that we have much more variety in the sequence of materials with this kind of system. But it is the same than I explained for Ondolado tempo sonado that these rules writing rules are not applied only to determine the macrostructure not only determining when which kind of material is going to be followed but – we are going to have, the same kind of generators in order to determine the triggering notes. But in this case the two generators are creating a rule related with the spectrum of the sound. So for instance in one case the first generator the letter A means that I am going to use third overtone as triggering note of F fundamental. And the B so on ... and the result is a metarule in order to determine when I am going to use the first or second generator.

46.0

U: You talked always when you were talking about triggering notes about pitches? Do you think in pitches or do you think ... or what means material. Material in your string quartet is not thought only in terms of pitches ...

P: Not only ... no ...

U: Quite a lot of extended techniques ... so I thought that in your box of materials you choose for a piece there are many other special materials than just pitches ..

P: I will show you.

U: And are these extended materials as well chosen by a system like the Lindenmayer System.

P: No ... two aspects. One about materials and the other one about pitches. Are you thinking in pitches? Ja, I am thinking in pitch – but for instance it depends in which kind of piece. But in this piece pitch means not a musical note but a frequency. So when I am talking about third partial and so on and then I am talking about some proportions in order to determine the length of a musical event, very often what I am getting is a frequency. It is 442 Hz, which finally in the score will be A. But this is in the end of the process. But if you talk about musical materials ...

48.0

... the musical materials are not determined by the model. This is what I said at the beginning that normally I start from the musical material I want to use. And then I chose the model. After I am clear what I want to do with this model clear or intuitional it at least. And musical materials in this case are not using so many extended techniques – I have used in other pieces much more extended techniques than here. I would say that the treatment of the instrument here is quite traditional. But these musical materials are normally very neutral. I am very basic. Very basic I mean

that they provide us a very small clear information. They are not very complex themselves. Because the complexity I want to achieve is through the creation of relationships between these materials. And when I say that they are very neutral, I mean that normally they have no statical connotations. Some of them are musical materials that you can find in music from the mediaval ages. Or you can find them in the contemporary music, because some musical material can be for instance a sustain note. A what is a sustained note. We have sustained notes everywhere ... over the history. And for instance, in this case just to give some concrete examples musical material could be for instance here we can find them ... sustain note – but a sustain note is something very neutral – as I said, very basic, a sustain note is going to get a new identity, once I know which kind of relationships I want to establish with the other instruments in this case or with the other materials. For instance, at the beginning, when I thought this is going to be a sustain note, I had no idea if it was going to be just a normal note, a harmonic or whatever. Once determined that is going to be an harmonic it is because what is going happen in the other instruments. And for instance, in this case in this concrete case it is a g, because a g has function throughout the whole cycle. The g is like a pitch in our memory, that is going to appear and reappear always with a different meaning and always with a different context throughout the five string quartets. And from this g I chose to use a harmonic because this is the only quartet in which we have lets call noise. Lets say unpitched sound. And at the beginning there is like a game between the idea of harmony with a spectral behavior and a kind of inharmonicity which comes in the use of pitchless sounds. So the use of the G with that harmonic was to determine an overtone of an spectrum that is going to build up through the time. Another kind of material is for

instance just a trill. Same thing we can find trills everywhere – another kind is a tremolo, and a tremolo could mean like in this case for instance a transmission between something pitchless but gradually is giving up is giving us some very hidden pitch – and this pitch is coming more and more present. So there is like a trouble between pitchless and pitch sound. The other material is going to be a staccato but very short, double stop notes or for instance some glissandi so some arpeggiatos or some unisons that open into a very narrow interval and become a unison, again all this the thing that I call the I don't have an idea to give a name for this past notes, which are a kind of many fast notes, without changing the position of the violin in this case. And I mention this because very often these materials are coming from gestures. Gestures from the performers. So their material – the staccato for instance it is always within one single position just play within different stop notes – but in this case it is the same thing in legato with fast notes, but the limit is let's say is to use always one position in the instrument.

54.0

U: You said that you want transmute the materials so that change their meaning. How you provide these changes of meanings, so that these meanings have a direction or – is it found by chance ... do you search in a certain direction, so that sort of influence what the mathematical system is going to do behind?

I ask this question in relation to Beethoven which we mentioned the last time ... cause there you told me something about his use of arpeggios, where you said that the last piano sonatas his arpeggios are no arpeggios any more and you sort of work on the same idea till now. Don't you?

55.3

P: May be I can answer you through having a look through the five quartets – just very concrete examples.

U: Yes please.

P: I need to open the files of the scores ... ok. It is open all of them. And then it will ... (Klicken) ... Where are the others ... ? But the only way to have an idea of this is to listen the music. Ok. So I said in ... let's talk about a very concrete detail which is this idea of pitch which a role of memory throughout the cycle. I said it is a G. So at the beginning of *ondolada tempo sonoro* we have an heterophony, which is always surrounding the note G, and after this heterophony we have at the beginning, all the notes all the instruments are going into G – G natural or a G quarter tone with a slight deviation. So in this case the G is the arrival point from an heterophony. It's a very simple case. If we go to this moment to bar 58 of the string quartet the G is not the arrival point of the heterophony is the triggering note of a kind of material which is a material that is made with a very explosive dynamic gesture. We have a sustain note with an – and suddenly the note is in a piano and suddenly (singt) it's creating a kind of heterophony but now it is not an heterophony of a melodic line – it is an heterophony of this dynamic gesture that is coming from the same pitch. From the G. So now the G is the triggering note of this process. And in the end of the quartet we have an steaming texture – we have like a smoked texture with harmonics, very high pitches and within this texture from time to time we start to listen at the beginning in a very hidden way a G. Like a shadow that over the time is coming more and more present. And at the end we have this allmore (?) rhythmic pattern which is again built from the G and this is the first and almost the only one the only homorhythmic pattern we are going to have and when it appears in this quartet we don't understand why. We will

understand why at the beginning of the last quartet. And in this case this G is creating an homophonic texture which is going to be use in a different way in the third quartet. So it means that the G is not only a pitch. It is a generator of some materials that are going to reappear in the different quartets with a different meaning. If we go to the second quartet which is Modulaciones ok. And in modulaciones you would go just to give some examples we go almost at the end – directly to the end. In the end we have a technique related with something like microinstrumentation which is the use of different in this case is the use of different tuning systems simultaneously and from these tuning systems we have from time to time a pizzicato which is stopped by the bow creating a kind echo. So we have something similar to the end of the first quartet, when we had this floating texture and we had this G coming up like a shadow at the beginning but in this case this G has a different meaning because it has a rhythmical articulation. Which is splitted in different moments between the different instruments and it is becoming together. So we are doing something similar with the rhythm than what we did at the end of the first quartet. We achieved this homophonic texture. But in that case it was something very emphatic, and in this case is just very slight articulation with the rhythm. And if we go to the – just to go fast – to the forth quartet, wo spoke about the beginning already of the forth quartet, and we said that this G at the beginning with the harmonic is a way to build this spectral and texture (texture I don't like the word) this spectral context which is going from this very harmonic behavior to some inharmonic behavior and – just trying to go fast for instance also at the end: We have this idea of travelling from something pitch less into a pitch – pitched sound using a tremolo molto sul ponticello let's say very bright, very metallic the sound but we have the reference of the

pitch, and suddenly we decrease the pressure of the bow and then we have almost the high partials and we lose the fundamentals. So we lose the perception of the pitch. There is a moment in the fourth quartet where all the instruments are playing a line up – (understanding?) line and they are going to create an heterophony, but in this case not from an G, but from a E-flat. Which means that a half put one semitone lower this referent note. But it is again a new use of the heterophony but in a different context. Because we don't have anymore this way of a line like at the beginning of the first quartet – but we have something which is more directional, which is more linear. And at the beginning of the last quartet we have again the end of the first quartet – in the sense that we have this homorhythmic texture very emphatic but in this case again one semitone higher which is an A, instead of a G, because in this case I wanted to avoid the open string. And there is a kind of sound that is coming from the open string. And at the end, almost at the end of the piece we are going to have again this homogenic homorhythmic texture that is going to have some deviations between the different instruments. I did not mention this but in the third quartet there is also this process. We – at some moments we have a very homorhythmic and simultaneous rhythmic pattern which is going to be yeah like shifted between the different instruments and at some moments of the quartet we are going to have the opposite. We have this very shifted rhythmic pattern that is gradually going to be synchronized between the different instruments. So from this G that has different behaviors that has different meanings throughout the hole cycle we are also creating different let's say different models for the sound to get new identities. For instance from the G at the beginning we have spoken we get this different heterophony melody but this idea of heterophony was modified throughout the different quartets

in order to shift the rhythm or in order to achieve the highest point of the directional line or in order create this heterophony related with the idea of dynamics. Instead of the idea of heterophony coming from pitches. So this is what I mean by redefining the meaning of a material or even of a pitch – and this is what I mean by doing a transmutation of the material.

63.6

U: This means besides that you have to – as you said – compose your models in a way that you simultaneously to using different models for each movement of your string quartet in a way that you simultaneously are able to work on a kind in German on a Motiv – like the famous dadadadaaa from Beethoven. Or an arpeggio that you mentioned. And you told me something about Beethoven the last time where we talked about the expression Tiefe ... which seems to be something that – what this term means – TIEFE that you tried to achieve as well. So my question is, what Beethoven and you have in common from your point of view, where do you see yourself in the tradition of Beethoven by treating musical materials.

65.3

P: What we have in common I have a lot of debts to Beethoven I have learnt a lot of things from him even if my music is very far in different senses from his music but for me the most impressive thing I have learnt from Beethoven is how he was able to use very simple seeds to create very complex structures being able to redefine constantly the musical material – and this is what makes his music to go forward always when we are listening. And this is what makes always interesting to relisten his music because we are always discovering new levels of information. We are always discovering new relationships – we spoke also about Bach last week. I remember also in this sense. That

when I mention the word deepness – for me deepness means when the composer is going to – is trying to go beyond the already established meaning of a musical material. And is trying to achieve always a new meaning from this material. And we spoke about Beethoven the arpeggios. Because I always like to give this an example how he gave a new meaning to the arpeggio – because the arpeggio from Beethoven in my opinion is not any more a accompaniment. He is using the arpeggio which is apparently something very secondary, he is using this arpeggio like the main theme he used over his life. His entire life. And we have arpeggios in the first piano sonata, we have arpeggios in the last sonata, we have arpeggios in the – arpeggio like a theme – in the first symphony and we have arpeggios in the last symphony and we have arpeggios everywhere in his music. And it is not only because the arpeggio was part of the system, because an arpeggio is obviously part of the tonal system. But it is because he wanted – that is my way of reading this phenomenon – he wanted to ask himself what he was able to do with an arpeggio. This is what made necessary for him to use the same material over his entire life. And this is the goal to try to be deep. To try to not the control the already pre-established meaning of the music by the tradition by the convention but to push always the boundaries.

68.9

U: Do you think that your music pushes boundaries in that sense.

P: I can not consider – I don't think that I have perspective to answer that. I don't think the composer is the proper person to answer this ... but as a personal experience I am always trying to push my boundaries, that is something different than to push boundaries. But my own boundaries.

U: It is a form of rediscovering something ... so if you just an example of my recent work. I made an interview with you colleague Aribert Reimann – and what he said to me was nothing new, so his answers were not new in the sense of information, but in creating another composition around these informations he gave me – so in confronting his textes so his answers with some sentences from Wittgenstein then all the sudden the stories Reimann told appear in another light. And get something different – so you look on them from another perspective with tools of reflection of Wittgenstein, and then you discover another Reimann ... and this seems to be the same technique ... you take a G and you look at this G from everywhere ... and all the sudden this G that had been used from 265 composers before you got a new G, that was never heard before.

71.5

P: And for me to push one's boundaries means that in my case to compose is an experience of learning, is an experience of knowledge, each time I start to compose a new piece I need to find a new problem to solve. And that is my goal. And this is why I never create a system to compose. I don't want to create a system with this models – for me it is very important to choose the individual model to compose the individual model for each piece, because the problem of each piece even if you are using the same G is always different. And this is what makes an endless history the process of composition and I always say that if at any moment I feel that I have nothing else to learn through composition I will stop. I will just stop.

72.00

U: Ok. We will stop now. Thank you.

P: You are welcome. It is very difficult to explain a

U: sure

P: in five minutes, all this boring stuff. But I don't know if it was clear enough or if you didn't understand anything I don't know. It was clear.

U: I think so, yes. If not I will call you by transcribing what you said. This will anyhow happen probably because you used some terms that are I have better to translate ...

P: And some terms maybe not right English also.

U: Yes, that is another problem. At least not in my English.

**Gespräch mit Diotima Quartett und Alberto Posadas
im Wissenschaftskolleg am 26.01.2017**

Did you improve your French recently.

Well ...

CR: On which topic ...

AP: Musik ...

(Lachen ...)

U: We are talking in English

AP: I would prefer in Spanish but ... we can try in English.

CR: In French but ...

U: Was hast du jetzt gemacht ...

H: Nichts, ich habe auf Start gedrückt.

U: Hnnn. ... Jetzt läuft es ...

H: Ok. Sorry ...

(Französisch ...)

U: The last time we talked with each other maybe two years ago ...

AP: Two months ago ...

U: The last interview we did ... the last recording we talked about transfiguration and things like that. So models outside of musical models but which you so to say translate into musical models. So are you still at the same idea of translating non-musical models like the transfiguration model into music.

AP: It is difficult to answer. In a way I am still working in that kind of approach but the last projects I am developing are based in a slightly different concept because the models we spoke about two years ago most of them were coming

from the nature or from another artistic disciplines and very recently I started to write quite often music for singers – then the text arrived which means this kind of transfigurations were treated in a different way. *Because in the end the text with its own semantic meaning is more defined. The relationship between the external model which in this case is the text and the treatment in the musical steam, the musical field ... but I am still interested in going back to the use of models from nature and from different other artistic disciplines. It is not something that I have forgotten completely but I have break now in this kind of work.*

U: You have a break because you are more interested in treating texts.

AP: Ja, because I am more interested in ... my interest is always changing depending on the project I have in mind and in my hands and in the hands in moment I am working with projects where I am not only using text – I am using also some models that come from acoustics which means these are models inside the musical frame. They are not external models. But for instance for the same time I am working on other projects related with the idea of rhythm (?) which means that I am starting to address more in deepness the space as a parameter to compose. So in a way it is a bit different an approach I had when I wrote Liturgia fractal for instance where the space as a parameter was not there still – and it was much more present the interest of how to transfigure this external models from nature into music.

5.3

U: So now you are working together with the Diotima Quartet and these are older works. Or do work together with the quartet as well on new ...

AP: These other works we were talking about were not related with the Diotima. There are projects for voices and electronics for a saxophone quartet and other kind of projects and I hope to develop another project with them, I don't know exactly when, but for two years for sure ..

FC: The saxophone quartet we would work together ...

AP: Yeah ... we will do a saxophone quintet – which means that now in this case the - I am not sure what is going to be the model I will chose but we are in the step to research on new techniques from the strings related with some of the properties from the acoustical properties of the saxophone. Which means in this case at least what I can say wright now maybe we will change I don't know is that the model is going to be the saxophone. And I am trying to find from the string some resources that could fit with the acoustical properties of the saxophone. Which is an instrument I am researching in deepness during the last three years.

06.29

U: How can I imagine. Do you ask then the quartet: Please give me materials that sound like a saxophone and so the quartet goes home and tries everything on the instrument ...

AP: No, it does not happen like that.

U: How does it happen.

AP: It is going to happen from tomorrow because tomorrow we will start to work together on this kind of material the first thing I like to underline the idea is not to imitate the saxophone. I don't want a string quartet sounding like a saxophone I don't know if it is possible but in any case it makes no sense. What I mean is from the saxophone we can get some acoustical properties which are

related with the use of some kind of multiphonics and some kind of filtered sounds that I like to transfer into the writing of the string. Which means we have to research about how to filter the sound of instruments and how to get multiphonics ... so the process is going to be we will see but the first step is that tomorrow I would propose them things I checked by my own we will check with them we will see what is going to be right and what is not going to work and then I will need to start so modify what necessary the first step is going to I am going to work individually with the different instruments we will work with viola we will work with violins and we will work with cello individually and once I get the first conclusions we will have a session altogether the string quartet maybe I don't know also with the saxophone I depends what we are going to find in a way, but we are at the very beginning in the first steps so I can not say exactly how the process is going to be developed ...

8.42

U: But it is a process it is not so that you write your pieces as we are now all of us together the complete quartet and the composer and you can discuss about it and then tell me what happened. It is not that way that you sit on your table alone and write a piece and if everything is written down then you send it to the quartet – but there is a lot of more communication ... so could you describe the method or the way of communication you have to develop your compositions that you did already for this quartet ...

So let's take one example ...

9.27

AP: When we worked together for liturgia fractal or even for sombras I just sent them the score I mean I did all the research alone let's say.

FC: You checked for little things. You checked for the reeds (Rohrblatt?) you remember on the train going back Cologne ...

AP: You are right ...

PM: Also for the multiphonics at the end of ...

AP: Yeah, for the multiphonic and also for use of the Heifetz (?) mute – we did some things together in some sessions in Cologne, you are right, but let's say it was some punctual thing – now my approach is a bit different, it is to work with them like I have worked with other musicians before, which means that I like to integrate them during the process of composition. So very often when I have research on instruments I took the instrument myself I got some conclusions I drew some conclusions and I gave these conclusions to a professional performer and we checked together how it works – and it is more or less the same kind of process of work I want to follow now with them. So it is going to be something more interactive than the works we did together before.

10.49

U: Have you already discussed how you want to design this sort of cooperation or do you follow a certain model or method?

AP: The method is coming from the research I already did on saxophone for these three years. And I am not using also the saxophone in the usual way, I am using some tools to modify the sound of the saxophone because I am interested in exploring the properties of the instrument at the micro level. Which means microlevel in terms of intonation but also in terms of timber. And I like to explore the strings in this way. The saxophone for me is the king of multiphonic or the multiphonic techniques it is very rich in terms of spectrum it is incredible rich in this instrument.

And I like to have something equivalent not in terms of the quality of the sound but in terms of richness from the string quartet. So when you said before that I was trying to get the sound of the saxophone from the string quartet it is not like that. It is more in which kind of complex sounds I expecting to get from the string quartet which were thought from the saxophone in this case. And tomorrow we will start and trying to find out some multiphonics modifying the way of bowing ... it means I am looking for one family of multiphonics where the performer for instance Pierre with the cello is going to put the finger below the bow. So the bow is above the finger and then it comes very easy to get different harmonics from different fundamentals which is creating a multiphonic from especially the lower strings. As soon as we are going to have the bow above this finger it is very easy in the neighbor finger to have harmonics because then the bow will be in a normal way in relation with this finger which means that I am not only trying to research on the multiphonic itself I am trying to relate to create relationship between the multiphonic and traditional sounds harmonics and what else ... this is one kind of sound I am trying to research and I really checked it with saxophone sorry with cello and it works very good. It is not so convincing for violins a bit more for viola but we have to check ... I also want to get something similar following an idea we already did for *noche de la sombra* which means to put in the string one mute in this case a normal mute which is going to allow to get a multiphonic in a quite easy way which is in the same time filtering the sound. And the thing is that I have to apply what I have also to modify the saxophone to this kind of resources. Because in saxophone I am using the saxophone not only in the usual way only but I am using different mutes for trumpet which are modifying the response of the air streams and the response of resonance inside the tube. Which means that this kind of

so rich multiphonics that we have in the saxophone sometimes are filtered like in electronic music. It means I can remove parts of the range of the spectrum with this kind of mutes. Normally these mutes are not used in the saxophone because it makes no sense to use these mutes to dumper the sound. It only works for the lower note. But as soon as they are modifying the response inside the tube they are able to filter the sound like in the electronic music. But I am still at the beginning of this process. Sorry, which means that we – this is a topic that I am going to address during the talk which means that always electronic music is present in my mind. Even when I am not working with electronics. I mean because once you have the first experience with electronics you discover the sound in a different dimension. And this has a lot of consequences even when you are writing for viola or acoustical instruments.

16.08

U: The bit difference between electronics and string quartet is that in electronics you are working with a computer so certain programs and certain machines – and you somehow learn how this machine answers. And what will come out if you do this or that manipulations. But a string quartet is four human beings it has four personalities and it has a personality as a quartet. You can discuss with that quartet aesthetics or all kind of ideas that are nonmusical or in touch with music. So how you could describe all of you five the cooperation to create that special music that you already performed from Alberto Posadas – sombras - , it is a certain language that has to do with the special character of the Diotima quartet – so if you would have written that piece for another quartet then the result would have been different? Isn't it like that?

17.17

AP: Not in the case with *liturgia fractal* because when I composed *liturgia fractal* we had not so much experience together I think from *sombras* I couldn't avoid to have in mind the *quatuor Diotima*. I am sure that I would have written that piece for another quartet it would have been different. For sure. For instance I think I also like it very much from the *quatuor Diotima* from the very beginning was the wide range of timber they have. Which sometimes when you find great performers playing only contemporary music they have lost in a way part of these timber vocabulary because it is not anymore in the contemporary music. But as they are still performing repertory they keep both sides the timber vocabulary from the tradition and the new vocabulary from the contemporary music. And this is something that I admire a lot and I like it very much from them. And this is something that is very obvious in *chronologia de la sombra* (?) for instance that you have a completely conventional treatment of the instruments but at the same time I was starting to look for new vocabulary in terms of timber. Through the use of the mutes in a nonconventional way and so on ... also in *latencias de las sombras* (?) when this grew up to the relationship with the voice the soprano or in *degreñil de la sombra* (?) with the face clarinet when I trying to transform the sound of the cello with some kind of parasite sounds ... so in that moment it was very obvious that I was trying to expand a bit more the richness of the vocabulary in terms of timber that I already found in *Diotima*. And now I have the feeling or the perception that it is going to be the next step. Also in this line to try to push a bit more the vocabulary not in this case it is not going to be only related with timber also with intonation because they it is a surprise for them – but maybe I will be using a *scordatura* I am sorry

20.02

CR: But only for viola

AP: Nor, for all of you but only for one string for each one. So it means that I have the feeling that this is going to be the next step that came up thanks to collaboration with Diotima not only with them with other musicians also ... but of course they have so much influenced me.

20.29

U: And who wants to answer from the quatuor side ... what is the special experience to work with Alberto and his musical ideas ...

YZ: We just see that there is a man becoming more and more mad. As he said he need to going farer and farer and use more and more new things and ... but to be honest I think it is It is a good match between ... the result of our collaboration is really a good match between a performer and a composer for some times ... as composer I think usually they need a performer to really understand first the language and then techniques and sounds and everything. And as performer we need also from the composer side some understanding about the instrument before composing something because ... usually we also have experience with some composer who just composes a thing a piece but without many knowledge about instrument. In this case we need really to rearrange the things after that – this is quite difficult. So in the case of Alberto this was not at all a problem because he as he said as before he did already a lot of research on the instrument before compose everything. So everything he wrote on score is possible – very difficult indeed but everything is possible. So this means he has a big knowledge on the instrument. He has a big knowledge about the string quartet this means a lot ... because big difference between us and instrumental ensemble is we are string quartet it means a string quartet from history from hundred and hundred years

repertoire evolution and everything with that. So he has the knowledge how is working – he knows how is working on the instruments and we like this a lot and then on this base we can really going very far and the musical understanding and musical interpretation on his music. So as Alberto said from liturgia we were learning to work together more and more and for the second cycle we worked together it was as we know each other as forever it is really we know his language and he know how we play and it matches very well and the work was very easy. And I am sure that for the next pieces it will be even better ...

23.45

FC: The question before about the human aspect and the personality of the string quartet. It is quite interesting. I – don't take it as an offence ... I don't think this aspect is so important to you and to your music. I think for me Alberto belongs more to the tradition of not exactly in the german tradition or in the Bartok or in this tradition. I mean this kind of composers are focusing on mechanism on the way of result of things – he needs music if you just follow the flow of music you will go nowhere unless you realized every details in a very accurate and sophisticated way. In this respect I don't find it really german. But more you know but which tradition it is maybe his tradition, but in this case if you don't realize every single details of the music you can lose totally the music itself³.

25.10

PM: What I think what is amazing how is working his music in his mind how he is going to explain it which means that – my own point – what is amazing each time is that Alberto – is how clear is his music in his mind. And

³ Interessant, weils ja auch immer um Transfiguration geht – und die ist eigentlich ekstatisch (möchte man meinen) – und auch meine eigene Hörerfahrung ist eher meditativ, also eben im flow, alles andere als analytisch ...

how he is able to explain it. Which means that it is quite easy to communicate with him and to understand how the music is built. And then it goes to the point Frank just explained, I agree that it is not a music like ... you have to go into the details especially the technical details all the time to understand exactly how the technique the extended technique or how he ... Alberto was going to build the music. It is not matter of yeah the flow or line ...

26.13

FC: What I mean is the expression of the music itself the pure expression – his music has a lot expression or passion in a way but the expression or the characters are inside what you hear.

PM: And for me it is – it is exactly what Zhao pointed out it is exactly because – he knows exactly how the instrument works and how it has to work and how you have to produce the sound – sometimes it is easier to ask him how to play it or to ...

CR: Even Beethoven (lacht)

PM: Well it is ... yeah ... that is very (remarkable) it means that the composer knows exactly how it works for every detail for his music and that is the reason you have to go through this way that is the only path to reach the goal ...

FC: But it is not true for every music ... you have an exception in nowadays music you have some not tradition it is not the right word but you have some composers I mean – you can – if you understand the climate if you understand the mood if you understand the texture you will get a result even though you are not accurate with the details the music itself will speak. But not in his case. In Alberto's case the music won't speak at all if you don't go in the really details.

27.44

PM: It is not about approximation it is really about accuracy – historically it is interesting to see that because we spoke about this two days ago it is really important because we have the feeling sometimes that music is going to improvisation much more than what it used to be recently and then we have exactly the opposite with Alberto. He is an composer that really wants the accuracy and that what are the details and the technical thing and how it works technically for the player – rather than we say could you show me something similar ...

28.34

FC: There are similar case in history for instance when Ravel decided to compose Tzigane he wanted to hear the full Paganini caprices just to have an idea of all the possible techniques and to be inspired. But in our case Alberto never asks what we could do – that was one of your questions – he will never ask about it. But he just presented some techniques to us. And we just had to say ok. We will try our best to realize it or I am sorry Alberto I think this is not going to work and then sometimes he insisted and then he was right to insist. And I mean this is the kind of the relationship we had and Alberto was this way. Not the kind of performers showing techniques to a composer who is doing his market with it but it is exactly the opposite.

29.31

PM: Yeah, we are not here to sell him extended techniques but he is going to propose something and to check if we ...

FC: He is pushing us ...

PM: ... how we could improve ...

AP: This comes because as a composer I think it is really necessary to forget the knowledge – I mean the knowledge of the tradition. I don't like this approach to have a look to a lot of scores from former composers to learn techniques ... I don't like this approach because they will not be my techniques. I need to find something more intimate more personal or ...

30.11

FC: Related of your musical world how you wanted to express yourself.

AP: Yeah.

FC: Because it is your expression ...

AP: It doesn't mean that you can forget everything but for instance very often when I have to talk about my music I have to look again at the sketches because after each piece I try to forget as much as I am able. Of course there is always something in your roots you can not start from nothing. But I think we need to clean up the mind we want to abolve (sinngemäß: überwinden)

30.45

FC: There is something very bartokian for me.

PM: Exactly ...

FC: Very Bartok like

AP: But Constance is the new of the club so maybe she has a different approach ...

CR: No sorry but I agree with everything they already said and I insist that I learn a lot of new things since I am practicing your music. I think you know my violon better than me. All this flageolet aspects – well, I was used to play contemporary music but this kind of new techniques on very precise flageolet I was not used. Thank you!

AP: I am very surprised, because this kind of techniques are very conventional. Harmony is there it is in the string it is not something that I have created.

31.58

YZ: I come back about what you said just before Constance. I think and agree we all of us agree to say to create something personal intimate and even renewing some things we need for cuts the tradition and the past but in certain way yes but in certain way no – because if we look at all your string quartet we can find and it is very obvious some process of the totally classical string quartet process. These are things you can't forget when you write for string quartet. This is very important. But when you on the other hand listen to the music you can't hear anything from the traditional string quartet. That is very interesting, because when you analyze and when you look at score you see very obvious way how the voices working how its harmony is working and it is totally same process than Haydn Beethoven or this historical basis. But when you hear it totally different it is totally personal. This very good. Because if we forgot everything this means string quartet not meaning anything. Anymore! For this composer thus for me become other things than string quartet.

CR: Just another way to combine things.

33.36

YZ: So to come back also to this flageolet thing. You are right, flageolet you didn't invent it. But how you use it is totally different. Why? Because of course as a violinist we have all of us one day to (perform) one of this famous very demonstrate show of pieces by I don't know Paganini with the hole piece with double flageolet double harmonic everywhere ... but thing is in those piece the techniques used is quite instrumental convenient – and in Albertos's

pieces it's as I said everything is possible but not always convenient. So it create a certain timber because it is not very convenient so you should put yourself in certain position the left hand and the right hand to create a certain very specific timber. And maybe the things he is looking for in this research of music in this mixture of timber at the voices so this become totally new. In this point of view. So is the one hand it is totally classical traditional techniques on the other hand is totally newly used. This very interesting.

35.11

FC: Also something very important is in this case we speak a lot about techniques – this is very important in this case but and I insist in this point that techniques links to a kind of expression – and there is always in this case something really very very rare actually a link between a kind of technique used for a purpose. For the purpose of expressions signification thinking – but there is always a relation to other things.

34.45

PM: Something I noticed this morning when we were practicing Modulationes. It is about different mutes – double stop harmonic and open string etc. so it is very difficult but when we were rehearsing it is existing all the time on our light it hase to be we have to relay over the notes, the pitches and not about only the techniques. It means also – I do agree that Zhao said ... some times, no very often composers are here to check that the technique works that it is possible to do this double stop harmonics or something – with you it is not about that, it is about finding a certain timber or a certain expression with this technique through this technique and not with this technique. It is not about it works or it doesn't work, but just how we can find this and it is because you are going deep into the extended

technique that you are able to relay the technique, the extended technique and the musical aspect of – that is very important⁴.

37.11

AP: Of course I think that there is always something beyond the technique. The technique is something obviously necessary but it is not the goal. And for me what is really important is to be able to create an organic structure which makes music something alive⁵. And this is for instance one of the reasons because I started to research on nature models, because in nature models you have exactly that. You have organic systems ...

37.48

FC: Which is very bartokian again ...

AP: But yeah ... I never thought on that. You are right. And even nowadays when I am not working anymore with models coming from nature I still have that feeling of organic structures⁶ where the structure is no longer a chain of blocks a chain of sections but everything is shifted. And everything is growing up in a different process and in different instruments so globally you have the – I think – that's my goal – you have the reception that something is really evolving in an alive way. It is not like a building where you have the bathroom you have the howl, you have the kitchen, no! There is something always in between⁷, which is not the kitchen, not the bathroom, which is something ... which is something we normally find in a lot of structures in nature. And also when we find this more

⁴ Meine Vermutung wäre, diese Beobachtung hat ihren Grund darin, dass Alberto seine musikalischen Modelle auf dem physikalischen akustischen Verhalten der Techniken aufbaut.

⁵ Das ist für mich ein gefundenes Fressen ...

⁶ Eigentlich ja nicht „organische“ Strukturen, sondern Strukturen, die Prozesse in natürlichen Entitäten, also zum Beispiel Pflanzen, Vogelschwärmen oder Staubwolken modellhaft beschreiben.

⁷ Das ist eben seine Definition von „organisch“ ...

complex structures in nature we always find an underline concept of unity. I mean when we have a look to a tree, we can not individually perceive on the links on the branches, but we have a feeling of unity when in the reality there are a lot of shifted structures that are making this perception possible.

39.36

U: Do the musicians really perceive or discover these organic structures. And are you able to decide in the moment of playing okay now I am perhaps leaving these structures, I make a mistake, I have to do it in a different way to come back to the unity? So is it possible for you to perceive or feel as you said the feeling of the unity – is it possible to decide from that feeling: Well I am now right or wrong in what I am doing as an interpreter? The word “organic structure” ...

FC: As an instrumentalist you are very rarely in structures.

40.30

I mean when we play, because we have so many issues – first we have to control our instruments we have to control the accuracy of what we have to do individually and then what we do as a group, we have to so many parameters to be sure of ... and then if we know the structures and then we begin to imagine this unity and everything but it is really a second step or a third step but it really gives you a distance and a perspective ... we begin not with this very abstract things. We are very basic and very you know ...⁸

41.14

⁸ Echter Fall von Sprachbarriere, denn das „Gefühl vom Ganzen“ müsste sich ja gleichzeitig mit dem Gefühl einstellen, dass hinter den Spieltechniken noch etwas anderes „Fühlbares“ wirksam ist. Das hat eigentlich weniger mit Analyse, sondern eher mit Empathie zu tun, denke ich.

PM: And then maybe to know the structure and if you have the chance to work with the composer and to understand how it works ... and then there is something with his music ... is that with some music that then when you play it and when you know the structure or even if you don't know you just hear and see the structure and only this – and this music you can forget it, because there is something else⁹. Which is beyond the structure. Which is exactly what you were speaking about the transition between the two – well, between the leaves and the (branch). Yes, that is very important, and in his music for me that is very unique.

42.08

U: But if I compare with singers – one of the last things I made was a documentation about René Jacobs the chef d'orchestre – well people say he can't conduct. He just puts shirts on the line. But there is one thing which he insists on – is, that the singers understand, what they sing. So the content of the poetry. In this case it is the Bach passions. And then if he has the impression, that the singer does not understand what he sings – because it is old German and baroque German – another imaginary another imagination about what words mean – then he is going to explain. So this means that and that and that. ... After that, a singer sings in a different way. So is it for a quartet that plays entirely abstract music without singer or even now with singer – do you have a sort of equivalent to a song text...?

43.24

FC: No, because ... the equivalent will be

U: So to say this “Beyond” of musical structures would be a model – is there a model of storytelling behind your playing of music.

⁹ Ich glaube, wir reden alle von dem Gleichen ...

FC: No, but in the case of Bach for instance the text it is the first step to understand a text better ... if you look at the music and the rhetoric which is very important in the case of Bach ... I mean very often the music is either insisting on a word or contradicts a word – a word, sorry sung by the text – so there are many many ways on the relation between the music and the text. So for the singers to understand is the first step of course is to understand the text. The second thing is to understand the music itself. And how it works with the text. Which is in my opinion more important than just to understand what you think. What you sing ... sorry. It is difficult.

44.29

CR: It is typical in Nono Quartet.

FC: No – in the case of – it is a bit different in the Nono Quartet because the text is not used as something there is no illustration between (text and music) ...

CR: But you have to imagine ...

FC: So in the case of Nono he put the words after his composition so it is – there is no real relation. It is a bit different. No, in our case we are really working in a non-significant way. What is pure music, without any language interference ... so ... the only expression we have is the music and the material itself. It is nothing else – I mean there is no philosophy to make around it – I mean it is just the music itself. It is exactly what Hanslick is saying in his treaty or traité – the famous one¹⁰. And it is the example of Eurydice ... *j'ai perdu mon Eurydice* ... (singt die Gluck'sche Melodie) ... if you think this is very optimistic ... actually the text is: I've lost my Eurydice and she died. So ...there is no relation between the two things. But it is

¹⁰ In dem Hanslick Ideen beschreibt von Ganzheit und anderen außermusikalischen Ideen, die sich in seine musikalisch Schönes hineingeschlichen haben!

the same I think in our case we ... it is pure music. No matter – you can always find a way and describe with these words ... but it is totally pointless in my view.

46.09

U: But these words – pure music and organic structures – if you put it then together, then – what Alberto wants to do, as I understand it, is that music as music works like an organic structure. It grows up like a tree. You put a seed in the soil and then something is growing. This is so to say the story you are going to tell with the music. This music works as music as completely total music ... it has to have within the invention and the flow and the creation of live of these organic structures.

47.02

YZ: I don't think Alberto means organic structure in that sense ... this means he puts a sort of grain in the soil and it becomes other things a sort of in the electro (?) way a sort of Alberto is a sort of pioneer and he will have much followers in centuries and they will do other things what Alberto did onehundred years before. I don't think that it is in that sense but I think what he means in the sense of what he tries to looking and the term of organic structure it means in the piece in the total whole piece you can feel a miniature organic world. This means nothing is like point A to the point B to the point C – everything is mixed, everything coexisting in the same picture and everything grow in between and nothing with clearly definition but still is not a such mix either so ... I think in that way when you hear his music you can hear that some pictures things going in between an clear but it is not so clear as: We have the exposition and exposition A and exposition B and conclusion – it is not all like this.

48.45

FC: What I wanted to say is just the fact what is important is what you hear and what you get – and what after people imagine with it we don't care about it.

49.00

AP: There is a misunderstanding about structure in our conversation and in other rounds (?) because one thing is the musical structure and I am sure they realize how the musical structure is working because I have rehearsed with them and it is very obvious that if you have a remark on a relationship they follow this relationship ... another thing is the model that was taken as reference to create this structure. And they have no idea of this¹¹ almost. I don't say they don't care at all.

49.40

FC: We are interested but ...

AP: It is something different. I mean I am sure they realize about the structure I mean the organic structure. Because if not it would really be impossible to have a performance of this music like they perform. But the model that made possible to create this structure was really important for me. But they don't know in detail how I transformed how I did this process of transfiguration from the model into the music. And for me that is really important but in a way the performer they have another needs. And they have another problems to solve. And the problem to solve is ok how this material is evolving from one instrument to the other ... how we have to control this in order to not lose this line for instance. This belongs to the structure of the music but it doesn't mean that they know how this line was created. From a tree or from an Brownian motion – so I think we are talking in a different way of a structure.

¹¹ Wichtig ist die Geste dabei ... ausgebreitete Arme: Sie – die Musiker - haben keine Idee (Ahnung vielleicht schon) von den Modellen, die ich benutze, um zu komponieren.

(Pause¹²)

50.57

FC: (Lacht)

U: Do you think that for your own development as a string quartet Alberto has an important impact to continue the tradition. Because he said he wants to clean up – to make a tabula rasa.

51.33

AP: Let me clarify this point because it was not precise enough. When I said that I try to forget I mean to forget the techniques the mechanisms. It doesn't mean that I want to forget the tradition, because the tradition is there I mean I don't want to forget Beethoven. I need Beethoven I still need Beethoven. But I want to forget especially what were the successful points of a piece that I composed some years ago. Because if as a composer you are not able to forget the successful moments in your music you are lost – you will be blocked. So the process of forgetting is related with techniques, with mechanism, and with successful – if I can use this words – successful moments in your pieces. It is not related with to forget the tradition and specially from the tradition which is already important that is not the appearance of this tradition is not (around the world one bar?) ... It is how he applied his way of thinking to the string quartet as an identity. Because a string quartet is something very special. It has a very unique identity. It is something that you can not find in a orchestra or in another ensemble or of course in a solo piece. A string quartet is

¹² Diese Pause ist wunderbar ... es gibt sozusagen ein stilles Abkommen zwischen Komponist und Interpret, was der Interpret wissen sollte – und was nicht, weil es seinem Musizieren eher im Weg stehen würde, als unnötiger Ballast vielleicht. „Ihr müsst die Linien verfolgen können, aber ihr müsst nicht unbedingt wissen, wie ich dahin gekommen bin, dass diese Linien genau so aussehen, wie sie nun in der Partitur stehen!“

not four people playing. My opinion. A string quartet is one person playing.

53.10

YZ: But of course I think the fact we plaid his two big cycles for string quartet it is very benefit for us as personal group as personal development and I think even for the big string quartet tradition I think – I think tradition is made by human and we have tradition from Mozart Haydn Beethoven Schubert ... Everyone try to put us on this big tradition and everyone transform a little bit too. Beethoven transform too and Schönberg transform too and now we have Ligeti transform, Bartok transform and we have Lachenmann transform also string quartet. And Alberto Posadas transforms also this tradition. So the tradition continue but each person in certain time period put a new thig on this long road and then bring this tradition going somewhere. But tradition will be never stopped. But I think in this global view yes. I think Alberto is one of the continuities of tradition in the string quartet.

54.30

FC: Tradition is a difficult topic ...

U: What I enjoyed a lot about theses cycles we are talking about is that it is not a ten minute composition – so many many festivals in contemporary music make concerts out of four 10-minutes pieces. And this is one concert. So each composer has 10 minutes. Maybe eleven – for copyright reason because 11 minutes gets a lot more money than 9 minutes 59 seconds. But to focus on one composer in one cycle for 80 or 90 minutes this is ... phhhh ... this opens your mind in a completely different way. And you can listen into one language. And open your mind. Do you have cycles like that ...

55.36

YZ: This is true and for us it is – we never played to be honest in the repertoire of string quartets about a modern piece as long as we played with Albertos cycle. Because the first cycle we played it is 55 minutes. And second cycle is as you said 80 90 minutes. It is very very long. And this very special conditioning you should put yourself between to start sort of long journey you know. Because when you play a concert with several pieces by different composers the typical is you should to switch yourself in different language and universe. In Albertos case you need just prepare yourself first to really start long journey to start from imagine how things it's a moving and a changing and go to the end. And I think for the audience side it is very very good experience because usually as performer and also the feedback we got sometimes from the audience and some professionals is specially for the premiere with the new piece is always better and is even surprisingly different when you have the second listening just after the first. It means that you play once the first piece nobody heard before and you play a second time and the people heard it differently and it changed totally things. And I think in Alberto's music case we start long circle maybe the first piece you start to enter in this universe and in the end you just have felling that okay ... you travel also with this music from the beginning to the end. So this feeling is quite different ... it is quite interesting if you compare to the other pieces as you said terminate after 10 15 minutes.

58.03

U: Okay. From my side, no further questions. (Lachen) Not for today. Is there anything you want to talk about I did not mention.

AP: What is this for ... ?

U: Okay.

CR: Thank you Uli ...

Gras wachsen hören – Gespräch mit Alberto Posadas am Hellmühler Fließ, 13.Juli.2017

Alberto steht am Bach

00.37

P: What do you want ... Stand ...

U: Closer to me ... ok. Just try to say something.

P: In August, I will be bit free and then I will check the transcription you did of the former recording. Because then I have time. But you know in August I will take some days of holydays so I think I will use some free time to do these corrections.

U: Maybe you should go a bit more ...

P: Let me know where you want.

U: Ok. The last time we – so this is what I thought of talking to you – we talked about models to describe nature that you are using as a tool to compose music. Now, we are not in a concert hall but ...

P: ... where we are ...

U: ... in a protected area of nature. Do you rediscover something that can be described by the models we talked about.

P: Shure. As you said the models are a description – so it means that in a way that there must be a link between the model and that we can observe in nature. And for instance I think we spoke about the Lindenmeyer System of growth processes of some plants – and what we have in this models is that we can create very complex structures as complex as the structure we have here around us. What I find amazing about a system like this the level of

complexity we have around us. It is really so high that we can not perceive all the information we have in a very precise way. We just can perceive something global.

04.04

U: Just a second. I am so sorry. Because I have to change some parameters. It was in the automatic modus. I switch it off. Ok. Now.

4.27

P: So we restart?

U: Yes – if you could start with “Complexity”, that you discover here?

P: In a system like this we have a high level of complexity. The complexity is so huge that we really cannot perceive all the details of a system like this. Just for instance talking about color. We have very different degrees of greens, many different degrees of browns, but what we can perceive is a global thing. We can perceive these different degrees of green for instance of the leaves but we cannot perceive individually every little change of these degrees. And this is something I like very much I find very interesting. When we cannot perceive the process of change but we can perceive the global behavior of the system. And if we pay attention to the sound of the river for instance. This is wonderful. This is something that is creating a constant flow not only of the water but also a constant flow of sound that is always different. And again, we cannot perceive all these little changes happening over the time. But we can perceive this morphing this process of morphing of a sound. For me something very similar for instance in electronics we are working with a granular system. We cannot perceive every grain of the sound but we can perceive this moving texture for instance that creates this global idea of the sound and it is so complex

that the level of information is beyond our limit of perception.

(es steht eine Weile das Rauschen des Baches)

7.00

U: Sorry but the sun changes and so the light and darknes, so I have to choose another parameter – darker ... I don't want to change during your explanations ...

P: Yes, take your time.

U: So, don't mind to repeat yourself in the next question. In this interview we made the last time I discovered that you come back consequently to your definition of the "natural" or the "organic." So, you always have this preference of entity and for you this term entity is defined as something that cannot be departed into sections. But it is a constant flow. So, despite being a constant flow for you this feeling of entity is very important¹³. So could you describe with this kind of definition what you see here around and link it to the music. So, what have the landscape we are in and your music have in common?

8.44

P: Very often, many people tell me that in my music there is no silence. There is almost no silence. And here we have something very similar. In nature, we have something very similar. We never have silence. We have this constant flow of sound in the river, from the movement of the leaves, from the far sound coming from the birds – and this constant flow creates a very alive perception of a system that we have here in this park, in this forest. And this idea

¹³ Etwas, das konstant im Fluss ist, hat auch keinen Anfang und kein Ende, oder? Ist es ein Paradox, dass etwas eine Einheit ist (als sich ständig prozesshaft Veränderndes) und gleichzeitig nie das Gleiche. Wie das Geräusch des Wasserfalls sich ständig ändert und doch das Geräusch ist eines Wasserfalls. Oder Beethovens Symphonien: Stets in prozesshafter Veränderung und doch statisch als Symphonie.

of continuity of something that is flowing constantly with slight changes that we cannot perceive through very clear breaks over the discourse is something that in fact we have in my music. And I cannot say that it is like that in my music because in the nature it is always like that. It is very similar. But for me it has a big influence. The relationship between music and nature is not only related with models. Last time we spoke about models but it is also related with how you perceive the systems in nature. And this idea of continuous flow, and this idea of complexity in which we cannot identify every division every box in the system, for me is very interesting because it provides us the perception of something individual something that we cannot divide, and something that we can perceive as a single entity.

11.40

U: So would you describe this forest as an entity. As an individuum?

P: Ja, it is an entity, but when we speak about entity, I always like to refer to a word used by Aristoteles, which is in fact the title of one of my pieces. Sinolon. And the meaning of this word is that we have a real system, but this real system is formed by different elements. But at some moment, at some point, we cannot split all this different elements that are forming the system. And then this system becomes an entity. And in a way this is what we have here. The interaction between the water and the growth of the trees, and the interaction between the trees and the branches and the interaction with the birds and the mushrooms and whatever is only an entity. We have different elements but we really cannot divide them. They are forming a higher level of a structure. ... And another thing that we have in nature is the very different perception of rhythm. This is something very important, I think. Because nowadays living in a city we have two notions of

rhythm. We have the rhythm of our body. In a way it is regular if we think of our heart pulse, for instance. Which is quite regular. We have something much more chaotic for instance in the city because of the traffic, because of the noise of the workers, and so on and so forth. But in nature we have something intermediate. We have something we cannot perceive as a very regular pulse but we can perceive a kind of order, underline order. And again, this idea of rhythm in nature is linked to the idea of fluidity¹⁴. To the idea of not dividing the rhythm like we have done in western music for centuries which is something great but we at some moment we started to divide the rhythm according to a perception of regular pulse which means that we were trying to put the global rhythm into a box. And this is something we don't have in nature. We have much more diffuse boundaries between the feeling of different pulses we are listening.

14.22

U: So, for instance this tiny little waterfall has a certain rhythm but it is not a pulse, it is not regular. It is not a Takt.

P: This is what I meant – I spoke before about the granular synthesis for instance; we could refer also to the beatings when we have two different pitches but very close and they are producing this beatings¹⁵ - this idea of ... to have something which is not smooth at all which is very granular with a lot of rugosity¹⁶ - it means that inside it has a rhythm. But we cannot perceive a regular pulse. And for me this is something much more organic than if we think on a pulse from a beat or using a concrete measure.

¹⁴ Die Idee des Rhythmus in der Natur spricht Alberto nicht als eine Idee an, die der Mensch hat, der die Natur wahrnimmt, sondern als Idee, die die Natur im Unterschied zu den Ideen des Menschen hat – und in ihrer Schöpfung artikuliert – also zum Beispiel im Rauschen des Baches.

¹⁵ Im Deutsche vielleicht Bebung?

¹⁶ Rauheit

15.17

U: But this system – I just repeat what you already said, it is a sort of Widerspruch paradox – talking about entity. If we go some meters in this direction the quality of the soil will change. And then the trees will change. And the vegetation on the floor will change. And the insects will change. And even if you carefully listen: the birds will be different. Because there are living other insects. So, we have another entity. Another system. It is not a completely different system, but a changed system. Another entity. So, when we drove here by car, we spoke about the birds, and that the birds are disappearing because of agriculture. So, this forest will not change its shape, not for us, as we are not biologists, we will not see the difference. But a forest without birds is another entity, but it continues to exist as entity. So, the term entity as you are using is very fluid as well¹⁷. It is not ..

17.15

P: It is not a solid. We were talking about the liquid or gas. It is not a solid in which you have something very well defined, in terms of concrete space or concrete time. It is something that is always being modified by a process of morphing. I like very much this idea this word of morphing. In which we have one state and gradually it is starting to be transformed and we acquire another state that we can identify coming from the former step but now it has a different meaning. Because of course a forest without birds has a different meaning that if you have birds. Even if it is a still forest. So, this idea of entity is not something closed. It is not something static. It is something that is

¹⁷ Ich will sagen: Der Begriff der Entität unterscheidet nicht zwischen gesund und krank. Kann man einen beschädigten Wald, in dem „zu wenig“ Vögel leben, als Einheit, Entität beschreiben – obwohl es eine Einheit minus X ist? Oder anders gesagt: Wie findet man denn heraus, dass die Quantität und die Qualität der Glieder einer Entität vollständig resp. vollkommen ist? Gibt es „gesunde“ und „kranke“ Entitäten? „Schöne“ und „hässliche“ Entitäten?

evolving constantly. And for instance, some distance ago I talked to you about these naked branches that for me are fascinating. And this is giving us also a reference of time. Of development. Because these naked branches ... of course they were naked because the tree was dead. So as soon as we compare this dead tree with the alive trees we have a perception of abolition we have a perception of time and for instance, if we pay attention to these naked branches and we compare with the branches with leaves there is a huge difference because with the naked branches we perceive more clearly the structure, which is in a way covered by the leaves in an alive tree. So, this travel between death elements in nature and alive elements in nature is also important. It is giving us a reference of evolution.

19.30

U: Do you sometimes go into nature to get inspired or does it come more through reading about nature. So, I sometimes spend hours on a certain point there looking at the symphony as I call it, of the movements of the trees and the branches in the wind. And the different shades of green. From grey to white green ... and this is wonderful – and I forget myself by just sitting there and looking at it. So is nature for you also a locus amoenus, a place to get inspiration from ... as a phenomena.

20.41

P: I have some problems with the word inspiration. Because my understanding there is a lot of mistakes or a lot of misunderstandings about the meaning of this word. But if you mean that a forest could provoke itself the composition of one piece well probably not. Probably not ... but for me what is very important is to look for spaces where I can really be isolated. And nature is one of these spaces. And I need to be really isolated in order to

crystalize the ideas. And of course, nature is very important space to do this. But not only nature. It could be a monastery or it could be travelling in a bus, when you really lose ... – this is an experience I already had travelling in a bus very crowded and at some moment you lose the reference to the other people and you start to become more and more isolated and it is like if you are in bubble and you lose completely the contact with the other human beings. And this already happened to me. But this is just one concrete moment in which these diffuse ideas have in a way crystalized. And nature has something else – it is not only a good space to be isolated, but it is also a good space to forget this fast rhythm in which we are living. Because of our body and because of the city. And to have this relation with this more diffuse and smooth rhythm – it gives more space to creativity.

22.52

U: So you are not that kind of a composer like Messaien, who walked in a forest to write down the songs of birds. And you are not walking to a forest like this one and listen to the movements of the wind again, ...

23.18

P: No, in my case it is a bit different because even if I love to be in a place like this for me what this space can provide me is mainly the interest for something that I want to research. From this space. I want to analyze I want to understand why. Why you have mushrooms growing up from the tree, why these branches are splitted in according to a pattern – these kind of things are much more inspiring lets say for me. So after this direct experience I have with the nature, I am more interested on trying to understand the nature itself, how nature is formed, how it is evolving, and then to use this models. We come back to the models – to use these models to compose. It is not an idea of doing a

transcription for instance in the case of Messiaen. He was doing a sort of transcription of the chorus of the birds of the rhythms and so on and so forth. I am not interested on this kind of description or transcription – I am more interested in just to try to understand how this is working. How this very complex and exiting place is forming, how it works. ...

25.15 (Schwenk auf das Sonnenlicht in den Blättern ...)

P: What we were listening now for instance this is very related with my way of composing. We are listening and we are again listening this movement of the leaves because of a reaction of the wind. And at the same time, we are listening the river. So, we have this polyphony of elements. Each element is much more complex inside. Because it is not regular it is evolving constantly. But as soon as the wind is stopped, then nothing broke – we didn't have any more the sound of leaves-movement, but we still have the sound of the river. So, there is this idea of continuity and there is this idea of overlapping different levels of information. And this is related with this idea we spoke about not composing really by sections to divide the time in very concrete sequence of different frameworks but to compose in a much more organic way.

Neue Kamera-Einstellung

(Das ist jetzt der abgestorbene Baum ohne Blätter, nur ein Skelett eines Baumes)

27:42

U: We have a German poem – poem and poet – the poet is Eichendorff, romantic poet, and one of his most famous poems is – because it is quite short ... starts with the line “There is a song hidden in everything ... “ ... no sleeping.

“A song is sleeping in everything” ... Es schläft ein Ding in allen Dingen ... ¹⁸ - Do you think that in these things is sleeping a song that could be

28.26

P: Maybe not song ... but of course if we have a look to this ... a dead tree. We have an amazing polyphony. Extremely rich polyphony. And it is not only a matter of how the branches are divided, what is the diameter of each branch, which is different. But it is also a matter of how for instance light is reflected in a different way in each part of the branch, in each stem ... so it is a polyphony not only of shapes it is also polyphony in terms of light, in terms of how many different degrees of brown we have, in a way it is something musical. It is something that has a very complex overlap stems branches and so on, which means in terms of perception an overlap of information. And this polyphony is really related with the idea of polyphony we have in western. We spoke about this a little before I think there is a strong link between how polyphony was thought in western music, and how we can find polyphony in nature. And it is not only something that we can find in this naked and dead tree, but we can find also in almost every sound you have in nature. And this polyphony that is so rich, is also creating a different concept of time. Because for instance, this polyphony is so rich that we can not perceive individually the pattern of each division of the stems or of the branches. But we can identify that it is a tree. And following this pattern, the size of this tree could be three times bigger, but the pattern would be the same. So, this is what I mean, that with this kind of a structure we have another perception of time. And an idea of endless

¹⁸ Schläft ein Lied in allen Dingen,
Die da träumen fort und fort,
Und die Welt hebt an zu singen,
Triffst du nur das Zauberwort

time. And maybe this is why we listen to nature we see nature, we can observe we can listen for hours and hours and hours we are not tired of listening to the sound of a river the sound of the wind the sound of the sea, we can listen for hours because we have the perception that it is it seems to be always the same but it is not. As we spoke before, because it is always changing. And I love to be able to do something like this in terms of music. To compose something in which we can perceive that everything belongs to the same system to the same entity to the same structure, but we lose the perception of time, of graded time.

32.26

U: By the way, do you think that this idea to go into a forest is too naïve because you talked a lot about nature – and then I say: Good, let us go to a forest. This is maybe a German reflex. Nature ist gleich forest. So, what do you think is nature to your estimation. Because, You make you compose music for the concert hall, but the concert hall is so to say far on the other side of the forest. It is a very cultural place, it is built by architects – there are no plants – there is no nature at all. So to say. Besides the chemistry of concrete and some bacteria living there.

33.37

P: It depends; I don't agree completely in this view. Because we have the tendency to create a boundary between what is natural and what is artificial. And normally we think that something natural is only those things that belong to the nature itself or that are made by human beings but without deep reflection. And we have the tendency to think that the artificial is something done by human beings after a very rational process in order to achieve a goal or whatever. But I think this boundary is fake. Because we also as human beings we are part of

nature. And we have a brain to think. We have a brain which we can think. Which means that the construction of a concert hall is also a consequence of our nature. And of course, when we do this concert hall we are predefining a goal. And then it becomes also a cultural thing. But also, in nature we have animals that are making their structures trying to achieve a goal. And the way that some birds are building the nest it is just to get a goal. And a nest, is it something natural or is it artificial. It is artificial in the traditional conception of according to according to this conception it is artificial because it is built with one propose. But it is natural. Because it belongs to the nature of the bird. So also, the cultural aspect for me belongs to the human beings. There is no separation. But beyond of this, you establish like two different categories, one is the nature related with the forest, and the other thing is the concert hall related with the culture. But we also have to consider, that the nature is also in our body. So, the way in which we are listening, is also related with nature. And how our body is shaped, is modifying our way of listening. So also, even the process of listening is something that belongs to nature. It doesn't matter if we are in a forest or if we are listening in a concert hall.

(Ich wechsele die Seite, auf der ich stehe – weil ich dann näher an der Linse bin).

37.12

U: Do you think that people listening to music learn something about nature and their nature or about nature in general or do you think that because you imitate or follow some rules of nature people don't learn nothing but just feel comfortable and love to be within this entity and

beauty in the end. I don't know whether I got the translation for what I want to ask you¹⁹.

38.08

P: Again, I have some problems with some of the words that you have used. More or less, you were saying, that the listener feels comfortable and you have used the word beauty. Also, I have some problems with these two words. Because I do not think Art is something made with the propose of giving something comfortable to people. It could be it couldn't. It could be something different. We have many examples of art that are really uncomfortable. I always mention for instance one of the paintings I like more it is the black paintings by Goya. And we knew see these pictures you have to look at the Saturn or to las Barcas or to all these pictures they are not comfortable at all. They are very disgusting they are shaking us in a way ... but this strong experience we have when we perceive these paintings this is art. This is art – I am going back to your question this is reshaping the viewer in this case. When you said: Do you think that people is going to listen or to understand nature differently because they are listening some music or my music? I don't think so but I think is that if we have an active process of listening we are reshaped by this listening²⁰. Everything to which we really pay attention deeply is reshaping us. And we are not going to understand the world anymore like before listening this music or viewing this picture or whatever. But this is something that only can happen if we have an active process of listening. Which means to understand the listening as a process of learning. Something related with knowledge. And knowledge is not also - not only this

¹⁹ Im Deutschen hätte ich das Wort „aufgehoben“ verwenden, sich „aufgehoben“ fühlen in dem Gefühl, dass die Noten gehalten sind von einer Konstruktion, die in sich schlüssig ist, auch wenn man sie im Detail nicht versteht.

²⁰ Ist das „Reshaping“ nicht so ungefähr das Gleiche wie das „Lernen“?

rational idea, there is different levels of knowledge. And a bit against the idea of using music as to cover silence, to hide silence, or just make us to feel better or this a bit banal thing.

(Scheinbar mache ich Anstalten, den Drehort zu wechseln – und das Gespräch geht hinter der Kamera weiter – eines der schönsten, weil scheinbar unbeobachteten Momente)

P: I don't know if it was this what you were expecting for ... ? Ah it is so beautiful .. It is much better like this than with me²¹. I am sure. This is what we cannot achieve ... human beings even with art. This is – ah, this is amazing. We can talk about nature; we can talk about how we are interested in making this bridge between nature and music or art. But we will never achieve something like this.

41.52

U: Do you want to achieve something like this? Also ... is it a goal ...

P: Ja, in a way that is really a goal for me. This level of complexity. Complexity doesn't mean complicated. This level of complexity, this level of richness of different degrees, of little details that we can perceive as an unity, so rich, we can observe this picture hours and hours and hours, and we are always discovering something new. ...

U: This is what you make in your music as well. So that you can listen to it – listen to it ... listen to it ... So this was why I was using the word: feel comfortable ... When I listen to your music I feel comfortable in the sense that I – it is like jumping into a river and then you flow with the river. You don't know how it is made that this coherence and this sort of harmony? ... maybe exists, or ... it is like, if you are able to fall on your backside and you know that

²¹ Das ist genial ... und auch er nimmt das Wort Schönheit in den Mund!

there is somebody who will take you. But this is the meaning why I said - ... but ... ja.

(43.30 – Moment Schweigen)

But I could be as well a human face a body or ... that has the same complexity. In a sense.

43.53

P: Ja, but a face is natural.

U: This is what I asked you. It does not has to be a forest we look at if we talk about nature.

P: But maybe the forest has something very special for us. Because when we have a look to a body for instance, the body has an outline. Very clear outline. So, it means we have something very established in terms of a space. We know perfectly where the body is starting and where the body is ending. But when we have this forest, this picture of the forest, it seems to be something infinite. We don't have this perception of closes space, defined space,

45.02

U: This type of forest exists like that probably since the last ice-period - maybe 30.000 years old²². Or 50.000 or even older.

P: Maybe forest and sea – the sea is what can take this idea of non-spaced dimension. Something that is beyond of a space beyond the idea of time. Of time like something closed.

U: In the sense that something like that existed forever and will exist will survive humanity and maybe ... because we are so stupid, we will disappear, but the forest is more intelligent than we are. As a system. Not a single tree, not a

²² Eigentlich weiß ich es doch besser, dass es gerade einmal 10.000 Jahre her ist, dass sich das Eis aus dieser Landschaft zurückgezogen hat.

single leaf, but the system is a lot more intelligent than we are.

P: Yes, is a very efficient system. Much more than what we are.

And you also have in the German painting the tradition of using naked branches. Very often in the landscapes ...

U: Of Friedrich ...?

P: Yes, for instance, yes.

U: Friedrich has recomposed nature. He made a lot of sketches ... and then put it together to invented landscapes, that nowhere exist. It is not a portrait of nature, ...

P: A reconstruction ...

U: Reconstructed nature, yeah ... ok, let us go to that point now ...

47:20

Bild von einer Landschaft – Eichen, Rubinien, Buchen ...
sehr viel Wind in den Bäumen ... eher grauer Himmel.

52:40 Andere Einstellung vom selben Waldrand – mehr
Kiefern im Hintergrund, vorne junge Rubinien.

55:13

Kleiner Tümpel mitten im Wald – Buchen, Sonne auf den
Blättern ... ziemliche Stille, wenn ich nicht so
herumhampeln würde ... ich ändere nochmals den
Ausschnitt.

56:35 Schwenk von dem Tümpel nach links in diesem
Buchenwald. Dann bleibt die Kamera wieder eine Weile
stehen und schwenkt zurück.

58:20

U: I sometimes think that there is only one life on earth. Or wherever, and the individual life is just part of one breathing organism so to say. When I die my personal life will just dissolve into that general life from which your individual life just takes a part ... You find many places like this ... this is not ...

P: Not an exception ...

U: No ... it is very beautiful, but ... it has this concentration ... it is like a parabolic antenna where ... it is a very beautiful day.

P: Light filtered by the green. The leaves and heavy shadow.

57:30

(Jetzt wieder ein Schwenk)

02:03:40

(Eigentlich die gleiche totale Einstellung des Waldstückes wie vorhin, nur dass Alberto im Bild herumspaziert.... Ich glaube, er weiß nicht, dass er gefilmt wird. Er steht, schaut nach oben ... dann läuft er zu einem Baum, kniet sich davor nieder, schaut sich ein paar Blätter an, das Tolle ist, dass er so klein ist im Verhältnis zu den Bäumen, dass man ihn kaum mehr erkennen kann.)

02:05:40

(Ich zoome näher an Alberto heran. 02:06:05 anderes Licht, oder an der Belichtung gedreht. Oder nur die eine Hälfte des Takes farblich korrigiert – jedenfalls läuft Alberto dann aus dem Bild. Ich schwenke zurück an die Stelle, wo er war.)

02:07:34

(Schöne nahe Einstellung von Alberto, wie er ein Moos oder Blätter auf dem Boden studiert. ER steht dann nach einer Weile auf und läuft aus dem Bild heraus.

Es gibt eine ähnlich Einstellung dann noch einmal – aber wahrscheinlich sind mir dann die Akkus ausgegangen.

**Gespräch mit Pierre Morlet in Paris bei Alain Vauthier,
14.02.2015**

P: Ça prends à partir de la ...

U: Oui ...

P: D'accord.

U: J'ai bien aimé dont nous avons parlé hier que le thème l'un après l'autre pour le simplifier on pourrait dire que au début il y a on a parlé de nécessité parce que la musique comme tu le sais n'est pas seulement quelque chose de idéalisme c'est aussi un produit qu'on doit vendre. Un quatuor à cordes est un ensemble et vous voulez vivre de votre travail. La même chose avec les compositions. Ils sont des produits aussi très réelles – et donc il y a une relation entre un ensemble comme votre quatuor qui est fameux et qui est fameux parce qu'ils ont joué des œuvres des compositeurs fameux. Est-ce que tu peux parler de cette relation de votre ensemble. On peut dire que hier tu as parlé de votre stratégie votre de votre ensemble. Comment se – est-ce qu'on dit ça ? - comment se positionner dans le marché ?

P: L'idée de ... on n'essaie pas de le voir comme un positionnement. Sur le marché on essaie surtout à la base il y a le – un désir de défendre quelque chose qui est une époque chaque époque a une recèle voilà des artistes et donc des compositeurs qui sont capable d'écrire des pièces extrêmement intéressantes. Très intéressantes. Et notre volonté dès le départ du quatuor a été de défendre ces personnes la plutôt que de jouer seulement la musique du passe. C'était même au départ du quatuor la seule idée qui existait qui était de ne jouer que la musique d'aujourd'hui. Au fur et à mesure cette stratégie enfin cette politique a été un peu change parce que on pour bien jouer la musique

d'aujourd'hui il faut connaître les grandes références du passé, donc on a décidé en fait de lier les deux choses. C'est à dire de nous jouer à la fois la musique du passé – on tout cas certaines œuvres du passé – peut-être les plus marquantes qui influencent le plus en fait les compositeurs d'aujourd'hui, donc les dernières quatuors du Beethoven, certaines quatuors de Schubert, et puis à partir du 20^{ème} siècle au début du vingtième siècle donc toute la seconde école de Vienne donc Schönberg Berg Webern et puis d'autres: Janacek qui a énormément influencé notre forme d'écriture Bartok bien évidemment et puis à partir de 1945 enfin après la deuxième guerre mondiale tous les compositeurs qui ont écrits on a essayé la dedans pour les pièces qui existaient déjà je veux pas dire de faire un trime en tout cas de regarder prendre en fait celles qui nous paraissent les plus intéressantes – donc en fait de faire un tri quand même de chercher et de retenir quelque chose de cette époque déjà et puis d'ajouter à cela ce que les compositeurs aujourd'hui jeunes ou moins jeunes peuvent écrire. Et donc la dessus d'avoir un gout. D'avoir une sensibilité quelque chose qui puissent à la fois nous identifier nous entend que groupe. Donc pour quelqu'un qui veut qui organise des concerts de dire voilà je vais prendre plutôt un groupe qui a un certain engagement plutôt que d'avoir quelqu'un qui joue peut-être un peu tous qui se présentent. C'était la première enfin si a vraiment une stratégie enfin en tout cas une ligne directrice un fil rouge comme on dit dans ce que l'on fait, c'est ça. C'est d'essayer de je ne veux pas dire de prendre le meilleur, en tout cas que pour nous nous apparait comme le plus intéressant dans chaque époque. Voilà. Et de relier en fait aussi chaque époque. Ça n'est qu'une voix, ça n'est que la nôtre, c'est très modeste, mais on pense que c'est aussi important et peut-être on faite le seul moyen de réussir faire quelque chose, c'est à dire quelque chose entend que

groupe c'est à dire de s'exprimer de d'avoir un engagement peut-être même parfois comment dire radical enfin en tout cas d'assez tranché mais si c'est tranché, alors à ce moment-là je pense que ça permet à chacun qui nous écoute ou qui suit voilà ce que nous ont fait de le comprendre mais aussi de le rejouter, c'est à dire d'être d'accord ou de ne pas être d'accord avec.

6.5

U: Donc c'est nécessaire que tu as parlé d'un gout – c'est nécessaire que pas seulement le quatuor trouve les compositeurs mais aussi que les compositeurs trouvent l'ensemble. Et pour le formuler un peu magique, disons magique ... il faut qu'un œuvre avant son existence trouve les deux. Donc si on regarde ces trois personnalités – un œuvre regardé comme personnalité – hier j'ai parlé aussi avec le trio catch. Ils ont regardé ça comme un bébé, un bébé qu'il faut nourrir pour que ça naisse. Si on regarde ces trois personnalités qui est le plus active dans ce jeu ?

8.38

P: Ce que on imagine avec le quatuor c'est que le compositeur évidemment est très active au moment de l'écriture – bon. C'est là qu'il produit le plus. Ensuite nécessairement l'œuvre vit par elle-même ou meurt. Mais c'est – donc c'est aux instrumentistes ceux qui peuvent jouer la pièce de s'approprier – de prendre la pièce avec l'aide du compositeur, un exemple qui est très fameuse qui est toujours celui de Lachenmann. Helmut pendant des années a défendu sa musique presque tout seul, et un peu dans la différence générale par quelques amis, personne ne s'intéressait vraiment de sa musique. Mais il a défendu ça. Et encore aujourd'hui maintenant il écrit moins, mais il va partout dans le monde pour montrer comment il envisage sa musique. C'est une chose importante, donc ça veut dire que même après l'écriture de la pièce même parfois vingt

ans trente ans quarante ans après l'écriture d'une pièce il continue à être active sur cette pièce-là. Mais ce que je crois enfin je on a noté quand même nous entend que quatuor que c'est la pièce par elle-même elle - la partition a des qualités et c'est aux instrumentistes c'est à ceux qui peuvent jouer la pièce de reconnaître ces qualités, de les voir ou de ne pas les voir. Et je pense si non on a une importance entend que instrumentistes c'est là, c'est à ce moment-là que l'on peut dire voilà on a influé sur quelque chose. On a pris en main une pièce et essayé de la transmettre aux autres. Mais pour répondre complètement la question qui des trois entités donc le compositeur l'instrumentiste ou la pièce est le plus important, je pense, que ça dépend des moments, ça dépend a des circonstances aussi, en tout cas c'est pas seulement personnelle mais pour tous les quatuors on imagine c'est que ce que l'on voit c'est que les œuvres fortes c'est toujours les mots de Emanuel Nunes les œuvres qui ont une grande structure ne disparaissent jamais. Qui ont été très bien formatés enfin ou très bien construites par formatés justement mais construites, et ces constructions même si la pièce n'est pas jouée pendant soixante ans va toujours un jour revenir. Il y a un exemple très grand pour moi là-dessus, c'est les quatuors c'est la musique de Janacek. Donc ces deux quatuors. La musique était très peu jouée en fait dans les années quarante cinquante soixante, même dans les années soixante-dix, on jouait très peu cette musique, et puis progressivement on a commencé à s'intéresser à ces œuvres a ses opéras – et en fait on s'est aperçu que entre autres les dix quinze dernières années de sa vie il avait écrit énormément des chef d'œuvres. Il était en effet un immense très grand compositeur et aujourd'hui personne ne dirait le contraire. Mais pendant des années sa musique a disparu, elle était très peu des gens ont la joue. Mais elle est restée. Donc elle continu à vivre. Continue à être

présente. Mais dans le silence. En fait pour être entendu elle a évidemment besoin des instrumentistes toujours et des organisateurs des concerts. Mais disons voilà des instrumentistes de ceux qui peuvent un moment prendre une décision et décider que cette – ça leur paraît intéressant. Et c'est là encore une forme d'engagement que l'on peut avoir de montrer à nouveau ...

12.5

U: Excuse-moi, c'est encore ... (Micro ...)

P: C'est bon ...

U: C'est bon – oui ...

P: Donc c'est une forme d'engagement pour nous évidemment de d'essayer de trouver des œuvres qui nous paraissent intéressantes. C'est pour ça qu'il faut avoir du goût c'est à dire pas seulement faire qui est à la mode mais faire ce qui nous paraît intéressant, donc regarder des partitions.

13.0

U: Puisque vous comme quatuor vous travaillez beaucoup avec des compositeurs qui écrivent des pièces pour que vous les créer – pour la création. Et comment cette coopération marche ? Nous parlons aussi de la coopération avec Enno Poppe. Peut-être tu peux raconter comment vous avez trouvé, comment vous avez trouvé Poppe. Et quand Poppe a probablement commencé à écrire – et comment peut-être à la fin le fait que vous serez l'ensemble qui va créer influence là le processus de écriture.

14.2

P: Dans le cas dans le quatuor que Enno Poppe a écrit pour nous, il y a en fait comme très souvent l'avec les compositeurs il y a un jeu de séduction important. Enfin

qui est très important dans le choix d'aller demander à quelqu'un une pièce ou qu'un compositeur vienne vers nous. Mais dans ce cas-là enfin dans ce cas précis avec Enno ça était de notre part. On le rencontre dans un concert à Berlin où il dirigeait son ensemble – ensemble Mosaic, et voilà j'y étais présent je le connaissais comme ça je connaissais sa musique je l'avais rencontré une fois à Stuttgart il y a quelques années, mais comme ça, sans vraiment discuter. Mais le concert m'a beaucoup plu, parce que c'était un concert que lui-même avait programmé, il avait choisi les pièces, il y avait des choses assez différentes, de ce que on peut entendre d'habitude voilà aux certaines festivals, c'était plus aventureux, plus expérimental aussi, et puis c'était - il y avait une forme de je peux pas dire de folie mais en tout cas de cet idée bon de la création, l'idée d'oser quelque chose y compris d'oser quelque chose qui peut-être ne marche pas ou n'ira – c'était dans une salle voilà peu officiel on va dire enfin comme il y en a beaucoup à Berlin quelques-unes encore, voilà donc un on dirait en français underground, enfin, en tout cas, des endroits où il y a pas forcément et spontanément des concerts, mais on a décidé d'organiser des concerts là, parce-que c'est pas très cher, parce-que ... et puis finalement on a aussi une très grande liberté de programmation. Et on discutait après le concert avec Enno, j'ai remarqué que lui défendait beaucoup cette idée-là, c'était une chose même fondamentale, parce-que pour lui c'était ça la création, ça voulait dire que la création ça n'est pas seulement des cercles très établies, qui sont nécessaires et très importants évidemment, mais c'est peut-être aussi que justement ces cercles très officielles parfois un peu de mal aussi à programmer des choses peut-être plus expérimentales ou plus exactement: Des choses qui sont peut-être pas d'une très grande qualité, mais qui sont très important pour la vie de la création. C'est compliqué mais

ça veut dire qu'il y a toujours en fait des compositeurs qui sont peut-être pas des compositeurs qui vont laisser une œuvre très importante, mais ils ont un travail, qui peut influencer énormément, parce-que ce travail la interroge, pose des question, ou peut-être définit des finis des limites, cela veut dire que cela va tellement loin dans l'expérimentation, ou et c'est peut-être même parfois tellement raté, que pour les autres c'est un repaire, de dire, on ne peut plus aller jusque-là. Et nous avons l'aire de défendre beaucoup cette idée-là. Donc ça m'a interrogé enfin même séduit. Parce-que c'est une personnalité peut-être un peu différente de ce que l'on trouve il y avait une grande liberté à le dire de sa part. Donc j'ai trouvé très intéressant. On s'est revu ensuite plusieurs fois à Berlin et à chaque fois j'ai remarqué ca puis cela se bon ok sur la musique ses œuvres que lui paraitre intéressante – des œuvres marquantes – écrite récemment – donc voilà – très vite enfin l'idée de lui demander un quatuor il y a quelques semaines s'est faite voilà de lui en parler et il a paru lui intéresse assez spontanément, et après c'est le les tractations voilà pour trouver un moment ou le compositeur est libre et nous aussi on peut trouver quelqu'un capable de commander la pièce etc. Ces aspects la qui sont plus matériels mais très important.

19.0

U: Est-ce que vous croyez que Poppe a aussi de sa part cet gout dont tu as parlé tout le temps que qu'il n'écrit pas un œuvre nouveau pour n'importe qui. Ça fait une différence – c'est comme un corps, une voix qui a une certain personnalité qui est en résonance on peut dire avec la voix qui s'exprime ... pas directement comme voix mais indirect avec les instruments les articulations de dire.

19.9

P: Ce que je sais enfin – il avait – on n’était pas les seules. Enfin le seul quatuor qui lui avait posé la question. Je pense qu’il avait plusieurs projets. En tout cas plusieurs demandes, pourquoi il a décidé de le faire avec nous, ça il faut lui demander je n’ai pas d’information là-dessus. Je sais juste que au moins un autre quatuor lui avait demandé, mais bon. Voilà – je ne sais pas du tout pourquoi il a souhaité travailler avec nous. Ça pas ... enfin, on ne sait pas. On a aucune information. Après sur ce qui peut l’avoir intéressé, je sais que – j’ai une discussion que nous avons eu d’ailleurs le premier soir quand on s’est vu la première fois. Quand on a discuté. Je me souviens, qu’il a – il m’a parlé justement de ce que l’on jouait, des pièces que l’on pouvait jouer du fait – aussi des pièces du passé, on a parlé de Janacek, je me souviens. Et puis aussi de des pièces qu’on avait joué qui avait écrites pour nous - entre autre la musique d’Alberto Posadas – le cycle liturgie fractales, ça il connaissait, c’était quelque chose qu’il avait l’aire de bien connaître et d’aimer aussi beaucoup. Je pense que c’est là aussi c’est je pense quand on est enfin compositeur quand il efface des instrumentistes, s’il les connaît un peu, il sait quand même à qui il à faire. Je crois que c’est pas seulement un terme de compétence, voilà de jouer une pièce de jouer sa propre musique, mais d’affinité simplement, est-ce que une groupe peut l’intéresser parce que ils jouent plutôt telle ou telle musique – en autre terme si on serait le quatuor Kronos ou disons le quatuor Kronos viendrait voire Enno Poppe, je ne sais pas si Enno serait forcément intéressé. Alors que si on allait voir disons la Monte Young peut-être nous ça pourrait nous intéresser. Je ne sais pas si ça intéressait La Monte Young de travailler avec nous. Parce-que on est – ce sont deux mondes très différents. Ça serait peut-être une expérience d’un titre une expérience intéressante mais pas forcément quelque chose de très de très porteur, de très fertile parce-que les mondes

sont trop éloignés les références etc. il aurait une telle distance en fait entre les univers de chacun que ça serait difficile. Donc je pense que c'est en ce terme là que quelqu'un que Enno Poppe peut être intéressé parce-que l'on fait c'est de savoir que relier la musique d'aujourd'hui à celui du passé c'est quelque chose qui l'intéresse. Et dont ce que nous faisons dans les compositeurs d'aujourd'hui je pense qu'il y a quelques-uns qui l'intéressent dont Alberto – clairement.

23.0

U: On a par exemple parlé aussi avec Gerard Pesson qui nous a raconté que s'il compose pour une voix chanteur chanteuse il met une photo de cette artiste sur son table en proposant une certaine manière de présence de cette personnalité est nécessaire et importante pour l'imagination de du compositeur. Est-ce que vous croyez qu'un compositeur comme Poppe met des photos de votre ensemble sur sa table – est-ce que c'est seulement pour des chanteurs que ça soit important et si oui, qu'est-ce qu'il y a la différence entre chanteur et un corps d'un ensemble à cordes.

24.2

P: C'est – dans le cas de Enno je ne le connais pas assez en fait. Donc la manière dont il travaille pour dire si met des photos de nous à bon. Ça je ne sais pas. Je sais pas du tout. Dans le cas cité là de Gerard Pesson qui met des photos mais uniquement faites des chanteurs – pas forcément des instrumentistes avec pour qui il écrit, je pense que il y a une idée qui est toujours la même. Écrire pour un quatuor à cordes c'est écrire pour un instrument en fait. La légende de l'instrument et seize cordes... Chaque Quatuor évidemment a sa propre identité on en parlait. Mais il y toujours la tentation en tout cas pour certains compositeurs on en connaît d'écrire d'abord pour quatuor avant d'écrire

pour tel ou tel quatuor. Cela veut dire écrire pour deux violons un alto et un violoncelle. Et le reste est peut-être moins s'important que ce soit le quatuor un tel ou un autre. C'est pas quelque chose d'aussi important que d'écrire pour une voix ou même s'il y a évidemment des problèmes de tessiture en fait chaque voix est tellement différente enfin je sais que des nombreux compositeurs presque se plaignent de ça – disons que en fait quand on écrit pour voix on est obligé d'écrire pour un chanteur ou pour un autre. Mais on ne peut pas écrire pour tel type de voix. On écrit pour une voix, mais en fait on est surtout obligé de tenir compte de la personne qui va jouer ou va faire le rôle si c'est une opéra ou simplement chanter la partie. Si c'est une pièce vocale. Et je pense que c'est – moi, je ne suis pas compositeur, il est difficile de complètement répondre à ça, mais j'ai souvent entendu ça de la part des compositeurs, c'était une chose difficile que ça n'est pas la même chose d'écrire pour la voix et d'écrire pour un quatuor à cordes. En même temps je pense surtout que ce qu'il y a c'est qu'il y a des compositeurs pour qui écrire pour un groupe déterminé est presque un handicap, c'est presque quelque chose qui les gêne. Je pense qu'au contraire il y a des gens pour qui c'est un avantage. Ils s'appuient sur la spécificité d'un groupe d'un chanteur etc. Juste deux exemples : Je sais que quelqu'un comme Pascale Dusapin s'appuie énormément sur les instrumentistes pour qui il écrit. En contraire il y a très longtemps nous étions encore étudiants au conservatoire, ou il parlait justement d'une pièce pour violon, et il disait qu'il préférerait pour Irvine Arditti que de l'écrire pour Anne-Sophie Mutter, même si j'aurais reçu une proposition je crois que c'était Anne-Sophie Mutter à l'époque qui cherchait des compositeurs – il avait l'air gêné par ça. Et parce qu'il disait justement Arditti a un son quelque chose bon qui est très particulier que beaucoup des gens peut-être détestent mais il y a

quelque chose qui moi peut aussi m'intéresser la dedans. C'est à dire que voilà c'est tellement tranché c'est quelque chose que on ne retrouvait chez personne. Et c'est de cette manière en fait de trouver aussi identité à une pièce. On l'a vu chez Pascale Gammond dans un quatuor, son quatrième, qui a été écrit non pas pour Arditti, mais pour PraJack, la pièce sonne assez radicalement différente de trois premiers quatuors qu'il avait écrit – non, que ce sont des exemples comme ça. Après il y a je crois des compositeurs qui essaient au contraire de pas trop tenir compte en fait des instrumentistes pour qui ils écrivent. Mais ça ne veut pas dire qu'ils ne sont pas intéressés par les instrumentistes pour qui ils écrivent que ce soit un chanteur ou un quatuor à cordes ou un ensemble pas importe parce-que en fait eux ce qu'ils veulent c'est pouvoir être libre d'écrire ce qu'ils veulent. Et pour cela il faut des instrumentistes qui d'une manière ou d'un autre adhèrent aux idées du compositeur. Donc en effet c'est dans cette balance-là, c'est à dire est-ce que le compositeur va chercher – il dit ils ont voilà tel et tel les sons, tel et tel qualité et donc je peux ou est-ce que c'est le compositeur que se dit voilà avec eux je suis couvert. Ils vont adhérer à mes idées parce-que ils sont malléables proche de ce que j'écris – ils ont l'habitude d'une certaine forme d'écriture, ils ont déjà joué ma musique, etc. – c'est un peu différent. C'est une nuance – il y a dans un cas il y a aller chercher quelqu'un qui a son monde qui n'est pas forcément celui du compositeur, et là le compositeur essaie d'adhérer au monde de l'instrumentiste et dans un autre cas, il y a l'instrumentiste c'est le compositeur qui ont des mondes je ne veux pas dire similaire mais en tout cas ils peuvent se correspondre complètement. Et qui sont finalement plus homogène, et d'essayer de travailler ensemble parce-que ils sont homogènes. **Je pense que par exemple le travail avec Alberto Posadas il y a clairement ça, j'ai l'impression en tout cas de que voilà il**

sait qu'il peut nous demander de des choses dans l'écriture etc. dans les expérimentations sonores on sera toujours on répondra toujours présent pour cela même si c'est difficile parfois à réaliser simplement parce-que nous aimons le monde qu'il propose sur le papier.

30.9

U: On a déjà parlé de la coopération par exemple entre Kolisch le quatuor Kolisch et Schönberg probablement je crois – et les quatuors de Schönberg seraient différentes sans cette coopération – dans le cas de Posadas et vous il y a cette intimité aussi – c'est un chemin commun une aventure un voyage – ni vous comme quatuor ni lui comme compositeur sait où ça va aller dans la future. Est-ce que c'est un rêve pour un quatuor d'avoir cette intimité avec un compositeur ... cette façon comment d'écrire cohabitation ou quelque chose comme ça ... une sorte de Wohngemeinschaft in deutsch.

32.1

M: Qui, enfin quand on s'intéresse à la création bien sûre on rêve toujours de voilà de rencontrer un compositeur avec qui on va voir beaucoup de choses à partager qui va pouvoir écrire pour nous qui sera voilà quelqu'un de un fois – on va finalement grandir ensemble. Travailler ensemble. Et je pense effectivement par exemple il y a des exemples fameux des compositeurs on parle effectivement disent qu'ils restent fidèles parfois un des gens parce-que simplement il y a des chefs il y a des groupes quel qu'ils soient Ensemble Recherche etc. parce-que ils les ont beaucoup aidés à une époque – ou l'Ensemble Intercontemporain etc. beaucoup des groupes ou ils étaient très importants en fait pour certains compositeurs. On a effectivement cette chance avec quelques compositeurs je pense que voilà il y a quelques un qui ont écrit pour nous. Gerard Pesson, Alberbo Posadas il y a quelqu'un comme

Mirek Srnka aussi qui a déjà écrit un quatuor pour qui en écrira sûrement un deuxième bientôt – voilà ce sont des gens nous sommes proches de beaucoup enfin à la fois de leurs personnalité mais aussi dans ce qu'ils proposent dans la qualité de leurs musique et c'est un rêve – qui, alors cela dépend comment la chacun apprend au quatuor – je ne peux pas parler pour chacun entre nous mais il y a de cette ordre-là, c'est très important d'avoir de savoir que il y a quelqu'un à Madrid qui voilà se dit si je pense au quatuor je probablement je pense d'abord à eux, parce-que j'ai déjà fait beaucoup des choses avec eux et que je sais que je peux travailler avec eux de manière solide. C'est important pour nous, je pense que c'est aussi probablement important pour lui de savoir qu'il a évidemment des instrumentistes qui peuvent travailler comme ça avec lui d'une manière – enfin avec beaucoup de confiance. Cela ne veut pas dire que c'est toujours facile mais je crois que c'est enfin quelque chose qu'on – oui, il faut le regarder comme ça. Ce même enfin plus d'en parler qu'un rêve c'est surtout quelque chose qui peut être profitable à la création de nouvelles œuvres. C'est à dire qu'il y a toujours ce mythe évidemment que les compositeurs écrivent de la musique sans être jouée. Grande exemple est évidemment Franz Schubert qui a écrit beaucoup de musique qu'il n'a sûrement pas tout entendu, ou dans des conditions on n'imaginerait pas. Voilà parce-que sa musique n'était pas forcément pour lui destinée à être joué – il n'imaginait pas avec quelque chose d'autre qui était plus important, qui était de vivre d'abord. Qui fait aussi ce charme de cette musique – ou la grande qualité aussi de cette musique. Il y avait toujours des compositeurs qui écrivent beaucoup sans jamais jouer – et peut-être un jour effectivement on découvrira dans le tas tout ça, il y a vraiment énormément des choses peut-être quelqu'un dira ça c'était vraiment intéressant et quel dommage que personne n'est prêté une

oreille une attention plus grande à tel ou tel compositeur. On peut toujours passer à cote des gens. Mais ce qui est sure, c'est que quand il y a une relation qui commence à se construire entre un compositeur et un groupe je crois que chacun s'influence en fait d'une manière ou d'une autre. Dans la méthode de travail, dans le choix de répertoire pour le quatuor et c'est en fait un échange de discussions après les répétitions entre les répétitions après les concerts au moment on se détend un peu plus.

36.5

U: Est qu'il y a des exemples – par exemple Posadas a composé disons 20 minutes son quatuor ou quintet et lui appelle, oh, j'ai un problème est-ce que vous avez une proposition – est-ce que quelque chose comme ça va probablement se passer ... entre le compositeur et Diotima ... ?

P: Avec un autre je ne sais pas – pour le moment il n'a rien dit, ne nous a rien demandé – on se revu il n'y a pas longtemps il a dit effectivement - il a dit, bon on est à sa disposition pour toutes question il y eu bien-sûre bon depuis silence radio comme on dit – je crois bon voilà il est - il n'a probablement pas de trop des questions à nous poser je pense qu'il sait écrire pour les cordes. Je pense que voilà il imagine que tout ira bien. Non, dans le cas de Alberto il y a oui il y a des moments où il a posé des questions certaines questions il a voulu vérifier en fait que telle ou telle modes de jeu comme on dit on fait des nouvelles techniques mais des anges dans les cordes etc. jouer sur les anges etc. – ou par exemple un exemple pour le violoncelle qui termine un des quatuors il y a une multiphonic donc un son assez compliqué à trouver, une harmonie, mais il faut placer aussi l'archet d'une certaine manière très près du doigt mais pas trop prêt non plus. Qu'il fallait ... Lui il avait testé ce son-là sur son propre instrument chez lui à

Madrid, mais en fait il m'a laissé ce son-là en disant voilà il faut que tu vérifies que ça marche dans toutes les conditions, parce-que je veux c'est très important la – cette note la a fin il tient pour une minute à la fin d'une pièce, et tu verras – moi, j'ai pas encore vu la pièce. Si tu as le moindre doute là-dessus sur le fait de pouvoir jouer cette note-là facilement, alors il faut abandonner je ferais autrement. Mais j'ai besoin de savoir. Donc j'ai expérimenté avec plusieurs violoncelles, j'ai demandé une amie voilà de me prêter son violoncelle, j'ai essayé avec plusieurs archets etc. – je vais demander aussi cette ami de faire elle-même la multi phonique d'essayer avec mon archet son violoncelle mon violoncelle son archet etc. – on va essayer plusieurs choses – bon, et on s'est aperçu que ça marchait, bon. C'est pas forcément facile à obtenir, mais c'est à peu près réalisable dans toutes les conditions. Donc voilà j'ai pu lui répondre: Oui ! Effectivement, c'est un moyen effectivement pour lui de dire bon voilà je me suis appuyé sur leurs propres expériences d'un instrumentiste. Et il a fait ça je pense aussi sur voilà sur d'autres modes de jeux avec les violonistes et aussi pour l'alto dans des choses très très précises dans ce – quand ils jouaient avec les anges.

U: C'est presque fini déjà. Une histoire avec le Trio Catch d'un compositeur Marton Illes, qui m'avait dit qu'il avait acheté un violoncelle assez bon marché pour essayer des choses, pas pour jouer, pour essayer des choses dans sa chambre – quelque chose pour cent euros ou deux cents euros. Il a fait des tas des choses qui ne marchent pas avec un instrument ...

P: Meilleure ...

U: Cela m'étonnais beaucoup.

40.2

P: Ça, c'est une chose aussi assez très importante. Lachenmann a su un excellent exemple lui qui a beaucoup des expérimentations sur l'instrument de jouer enfin de déstructurer enfin de recréer en fait un monde sonore sur un instrument. Même si c'est quelque chose de pas traditionnelle. Souvent il y a des modes des jeux qui sont difficiles en fait à reproduire quand on est violoniste. En fait pour ça il faut vraiment le voir lui-même Helmut Lachenmann montrer comment il a imaginé la chose – et en fait il prend son violon, enfin il prend un violon ou son violon il le met la – enfin une position qui ne s'apprend pas du tout dans les conservatoires, tient son archet avec le poing et puis il fait quelque chose et sa marche très très bien, en fait ça veut que ce ne pas imaginer avec une technique traditionnelle mais cela s'imaginait avec la technique du compositeur. Il faut connaître cette technique du compositeur. Et ça réponds un peu à la question de toute à l'heure. Est-ce que – quand – enfin, qu'est-ce qu'il le plus important entre le compositeur et un instrumentiste et l'œuvre – en fait il faut jouer, il faut – c'est un échange en fait entre tout ça, entre ce qui est écrit la partition, le compositeur, les instrumentistes tout ça mêlé, cette échange de voix entre ce qui vient de la partition ce que dit le compositeur et les instrumentistes au milieu qui essayent le lien tout ça – au font que un moment on obtient pas la vérité, mais une vérité – des vérités enfin, des chemins pour jouer ces pièces-là. Mais vraiment dans le cas de Lachenmann c'est très frappant de voir qu'on fait c'est souvent c'est pas du tout destiné, il faut – on dit souvent qu'il faut réapprendre à jouer de son instrument pour jouer ça. Pour jouer ces musiques-là. C'est à dire que cela ne veut pas dire que tous qu'on a appris avant est inutile, mais ce n'est pas pensé de la même manière. Ce ne veut pas dire que c'est n'importe quoi, c'est juste ex ... enfin, c'est juste construit d'une autre manière. Ça c'est très important à

imaginer, c'est une liberté d'esprit qu'il faut avoir, qui est essentiel quand on fait de la création absolument essentielle.

U: Merci ...

P: Mais merci à toi ...

Deutsche Übersetzung des Gespräches mit Pierre Morlet in Paris bei Alain Vauthier

P: Das beginnt ab ...

U: Ja ...

P: Okay.

U: Mir hat gefallen, worüber wir gestern gesprochen haben, dass man das Thema nacheinander vereinfacht darstellen könnte, indem man sagt, dass wir am Anfang über die Notwendigkeit gesprochen haben, denn Musik ist, wie du weißt, nicht nur etwas Idealistisches, sondern auch ein Produkt, das man verkaufen muss. Ein Streichquartett ist ein Ensemble, und ihr wollt von eurer Arbeit leben. Das Gleiche gilt für Kompositionen. Auch sie sind sehr reale Produkte – und daher gibt es eine Verbindung zwischen einem Ensemble wie eurem Quartett, das berühmt ist, weil es Werke berühmter Komponisten gespielt hat. Kannst du etwas über diese Verbindung eures Ensembles sagen? Man könnte sagen, dass du gestern über die Strategie eures Ensembles gesprochen hast. Wie – wie sagt man das? – wie positioniert man sich auf dem Markt?

P: Die Idee von ... wir versuchen, es nicht als Positionierung zu sehen. Auf dem Markt versuchen wir vor allem, etwas zu verteidigen, das eine Epoche ist. Jede Epoche hat ihre Schätze, nämlich Künstler und Komponisten, die in der Lage sind, äußerst interessante Stücke zu schreiben. Sehr interessant. Und unser Wunsch war es von Anfang an, diese Menschen zu verteidigen, anstatt nur die Musik der Vergangenheit zu spielen. Zu Beginn des Quartetts war es sogar die einzige Idee, die es gab, nur die Musik von heute zu spielen. Im Laufe der Zeit hat sich diese Strategie, diese Politik, ein wenig geändert, denn um die Musik von heute gut spielen zu können, muss

man die großen Referenzen der Vergangenheit kennen, also haben wir beschlossen, beide Dinge miteinander zu verbinden. Das heißt, wir spielen sowohl Musik der Vergangenheit – zumindest bestimmte Werke der Vergangenheit –, vielleicht die bedeutendsten, die die Komponisten von heute am meisten beeinflussen, also die letzten Quartette von Beethoven, bestimmte Quartette von Schubert, und dann aus dem 20. Jahrhundert, also aus dem frühen 20. Jahrhundert, die gesamte Zweite Wiener Schule, also Schönberg, Berg, Webern und andere: Janáček, der unsere Kompositionsweise enorm beeinflusst hat, Bartók natürlich, und dann ab 1945, also nach dem Zweiten Weltkrieg, alle Komponisten, die geschrieben haben. Wir haben versucht, aus den bereits existierenden Stücken diejenigen auszuwählen, die uns am interessantesten erschienen – also tatsächlich eine Auswahl zu treffen, etwas aus dieser Zeit zu suchen und zu behalten und dann das hinzuzufügen, was die heutigen jungen oder weniger jungen Komponisten schreiben können. Und dabei einen Geschmack zu haben. Eine Sensibilität zu haben, etwas, das uns als Gruppe identifizieren kann. Für jemanden, der Konzerte organisiert, heißt das, dass er lieber eine Gruppe mit einem bestimmten Engagement nimmt, als jemanden, der vielleicht ein bisschen von allem spielt, was sich gerade anbietet. Das war die erste, nun ja, wenn es wirklich eine Strategie gibt, jedenfalls eine Leitlinie, einen roten Faden, wie man so sagt, in dem, was wir tun, dann ist es das. Es geht darum, ich will nicht sagen, das Beste zu nehmen, jedenfalls das, was uns in jeder Epoche am interessantesten erscheint. Das ist es. Und auch jede Epoche miteinander zu verbinden. Es ist nur eine Stimme, es ist nur unsere, es ist sehr bescheiden, aber wir denken, dass es auch wichtig ist und vielleicht der einzige Weg, um etwas zu erreichen, das heißt etwas als Gruppe, das heißt, sich auszudrücken, sich zu engagieren, vielleicht – manchmal sogar, wie soll ich

sagen, radikal, jedenfalls ziemlich entschieden, aber wenn es entschieden ist, dann ermöglicht es meiner Meinung nach jedem, der uns zuhört oder uns folgt, zu verstehen, was wir gemacht haben, aber auch, sich dem anzuschließen, das heißt, damit einverstanden zu sein oder nicht einverstanden zu sein.

6.5

U: Es ist also notwendig, dass du von einem Geschmack gesprochen hast – es ist notwendig, dass nicht nur das Quartett die Komponisten findet, sondern auch die Komponisten das Ensemble. Und um es ein wenig magisch zu formulieren, sagen wir mal magisch ... ein Werk muss vor seiner Entstehung beide finden. Wenn man also diese drei Persönlichkeiten betrachtet – ein Werk, das als Persönlichkeit betrachtet wird –, habe ich gestern auch mit dem Trio Catch gesprochen. Sie betrachteten es wie ein Baby, ein Baby, das man ernähren muss, damit es geboren werden kann. Wenn man diese drei Persönlichkeiten betrachtet, wer ist dann am aktivsten in diesem Spiel?

8.38

P: Was man sich unter einem Quartett vorstellt, ist, dass der Komponist natürlich beim Schreiben sehr aktiv ist – gut. Da ist er am produktivsten. Dann lebt das Werk notwendigerweise sein eigenes Leben oder stirbt. Aber es ist – also es ist Aufgabe der Instrumentalisten, die das Stück spielen können, sich das Stück anzueignen – das Stück mit Hilfe des Komponisten zu übernehmen, ein sehr berühmtes Beispiel dafür ist immer noch Lachenmann. Helmut hat seine Musik jahrelang fast alleine verteidigt, und abgesehen von einigen Freunden interessierte sich niemand wirklich für seine Musik. Aber er hat sie verteidigt. Und auch heute noch schreibt er weniger, aber er reist um die ganze Welt, um zu zeigen, wie er seine Musik versteht. Das ist wichtig, denn es bedeutet, dass er

auch nach dem Schreiben des Stücks, manchmal sogar zwanzig, dreißig oder vierzig Jahre nach dem Schreiben eines Stücks, weiterhin aktiv an diesem Stück arbeitet. Aber was ich glaube, schließlich haben wir als Quartett festgestellt, dass das Stück an sich – die Partitur – Qualitäten hat, und es liegt an den Instrumentalisten, denen, die das Stück spielen können, diese Qualitäten zu erkennen, sie zu sehen oder nicht zu sehen. Und ich denke, wenn nicht, dann ist es wichtig, dass die Instrumentalisten da sind, denn dann kann man sagen: Wir haben etwas beeinflusst. Wir haben uns eines Stücks angenommen und versucht, es anderen zu vermitteln. Aber um die Frage, welche der drei Instanzen – der Komponist, der Instrumentalist oder das Stück – am wichtigsten ist, vollständig zu beantworten, denke ich, dass es auf den Moment ankommt, es hängt auch von den Umständen ab, jedenfalls ist es nicht nur persönlich, sondern für alle Quartette kann man sich vorstellen, dass das, was wir sehen, ist, dass die starken Werke, um es mit den Worten von Emanuel Nunes zu sagen, die Werke, die eine große Struktur haben, nie verschwinden. Die sehr gut formatiert oder sehr gut konstruiert sind, durch Formatierung, aber auch durch Konstruktion, und diese Konstruktionen werden, selbst wenn das Stück sechzig Jahre lang nicht gespielt wird, eines Tages immer wieder zurückkommen. Ein für mich sehr gutes Beispiel dafür sind die Quartette, die Musik von Janacek. Also diese beiden Quartette. Die Musik wurde in den vierziger, fünfziger und sechziger Jahren tatsächlich sehr selten gespielt, sogar in den siebziger Jahren wurde diese Musik nur sehr selten gespielt, und dann begann man sich allmählich für diese Werke, für seine Opern zu interessieren – und man stellte fest, dass er unter anderem in den letzten zehn bis fünfzehn Jahren seines Lebens eine Vielzahl von Meisterwerken geschrieben hatte. Er war in der Tat ein großer Komponist,

und heute würde niemand mehr das Gegenteil behaupten. Aber jahrelang war seine Musik verschwunden, sie wurde nur von sehr wenigen Menschen gespielt. Aber sie ist geblieben. Sie lebt also weiter. Sie ist weiterhin präsent. Aber in der Stille. Um gehört zu werden, braucht sie natürlich immer noch Instrumentalisten und Konzertveranstalter. Aber sagen wir mal, es gibt Instrumentalisten, die sich für einen Moment entscheiden können und beschließen, dass dies – ihnen interessant erscheint. Und auch das ist eine Form des Engagements, das man zeigen kann, um wieder ...

12.5

U: Entschuldigung, es ist noch ... (Mikrofon ...)

P: Ist schon gut ...

U: Ist schon gut – ja ...

P: Es ist also natürlich eine Form des Engagements für uns, zu versuchen, Werke zu finden, die uns interessant erscheinen. Deshalb muss man Geschmack haben, das heißt, nicht nur das machen, was gerade in Mode ist, sondern das, was uns interessant erscheint, also Partituren anschauen.

13.0

U: Da Sie als Quartett viel mit Komponisten zusammenarbeiten, die Stücke für Sie schreiben – für die Uraufführung. Und wie funktioniert diese Zusammenarbeit? Wir sprechen auch über die Zusammenarbeit mit Enno Poppe. Vielleicht können Sie erzählen, wie Sie sich gefunden haben, wie Sie Poppe gefunden haben. Und wann Poppe wahrscheinlich angefangen hat zu schreiben – und wie vielleicht am Ende die Tatsache, dass Sie das Ensemble sind, das die Uraufführung spielen wird, den Schreibprozess beeinflusst.

14.2

P: Bei dem Quartett, das Enno Poppe für uns geschrieben hat, gab es tatsächlich, wie so oft bei Komponisten, ein wichtiges Spiel der Verführung. Das ist schließlich sehr wichtig bei der Entscheidung, jemanden um ein Stück zu bitten oder einen Komponisten zu uns zu holen. Aber in diesem Fall, also in diesem speziellen Fall mit Enno, ging die Initiative von uns aus. Wir trafen ihn bei einem Konzert in Berlin, wo er sein Ensemble – das Ensemble Mosaic – dirigierte, und ich war zufällig dort. Ich kannte ihn also, ich kannte seine Musik, ich hatte ihn vor einigen Jahren einmal in Stuttgart getroffen, aber nur so, ohne wirklich mit ihm zu sprechen. Aber das Konzert hat mir sehr gut gefallen, weil es ein Konzert war, das er selbst programmiert hatte, er hatte die Stücke ausgewählt, es gab ziemlich unterschiedliche Dinge, anders als das, was man normalerweise auf bestimmten Festivals hört, es war abenteuerlicher, auch experimenteller, und dann war da – ich kann es nicht als Verrücktheit bezeichnen, aber auf jeden Fall diese Idee des Schaffens, die Idee, etwas zu wagen, auch etwas, das vielleicht nicht funktioniert oder nicht ankommt – es war in einem Saal, der, sagen wir mal, nicht sehr offiziell war, wie es in Berlin noch einige gibt, also ein, wie man auf Französisch sagen würde, Underground-Saal, jedenfalls Orte, an denen nicht unbedingt und spontan Konzerte stattfinden, aber wir haben beschlossen, dort Konzerte zu organisieren, weil es nicht sehr teuer ist, weil ... und schließlich haben wir auch eine sehr große Freiheit bei der Programmgestaltung. Und wir haben nach dem Konzert mit Enno diskutiert, und mir ist aufgefallen, dass er diese Idee sehr verteidigt hat, das war etwas ganz Grundlegendes, denn für ihn war das das Schöpferische, Das bedeutete, dass Kreativität nicht nur in sehr etablierten Kreisen stattfindet, die natürlich notwendig und sehr wichtig sind, sondern dass es vielleicht auch daran

liegt, dass gerade diese sehr offiziellen Kreise manchmal Schwierigkeiten haben, Dinge zu programmieren, die vielleicht experimenteller sind, oder genauer gesagt: Dinge, die vielleicht nicht von sehr hoher Qualität sind, aber für das kreative Leben sehr wichtig sind. Es ist kompliziert, aber es bedeutet, dass es immer Komponisten gibt, die vielleicht keine Komponisten sind, die ein sehr wichtiges Werk hinterlassen werden, aber sie haben eine Arbeit, die einen enormen Einfluss haben kann, weil diese Arbeit hinterfragt, Fragen aufwirft oder vielleicht Grenzen definiert. Das bedeutet, dass sie so weit in ihrem Experimentieren gehen oder vielleicht sogar manchmal so sehr scheitern, dass sie für andere ein Maßstab sind, um zu sagen: So weit kann man nicht gehen. Und wir scheinen diese Idee sehr zu verteidigen. Das hat mich nachdenklich gemacht, ja sogar fasziniert. Weil er eine Persönlichkeit ist, die vielleicht ein wenig anders ist als das, was man sonst so findet, hatte er eine große Freiheit, das zu sagen. Ich fand das also sehr interessant. Wir haben uns dann mehrmals in Berlin getroffen, und jedes Mal ist mir das aufgefallen, und dann dachte ich mir: Okay, gut, was die Musik angeht, seine Werke, die ihm interessant erscheinen – beeindruckende Werke –, die er kürzlich geschrieben hat – also gut – sehr schnell kam schließlich die Idee auf, ihn um ein Quartett zu bitten, vor einigen Wochen, ihm davon zu erzählen, und er schien ziemlich spontan interessiert zu sein, und dann kamen die Verhandlungen, um einen Zeitpunkt zu finden, an dem der Komponist Zeit hat und wir auch jemanden finden können, der das Stück in Auftrag geben kann usw. Diese Aspekte sind eher materieller Natur, aber sehr wichtig.

19.0

U: Glaubst du, dass Poppe auch diesen Geschmack hat, von dem du die ganze Zeit gesprochen hast, dass er kein neues

Werk für irgendjemanden schreibt? Das macht einen Unterschied – es ist wie ein Körper, eine Stimme, die eine bestimmte Persönlichkeit hat, die sozusagen mit der Stimme, die sich ausdrückt, in Resonanz steht ... nicht direkt als Stimme, sondern indirekt mit den Instrumenten, den Artikulationen des Ausdrucks.

19.9

P: Was ich weiß, ist, dass wir nicht die Einzigen waren. Zumindest waren wir nicht das einzige Quartett, das ihn gefragt hat. Ich glaube, er hatte mehrere Projekte. Auf jeden Fall mehrere Anfragen. Warum er sich für uns entschieden hat, muss man ihn fragen, darüber habe ich keine Informationen. Ich weiß nur, dass mindestens ein anderes Quartett ihn gefragt hatte, aber gut. Ich weiß also überhaupt nicht, warum er mit uns arbeiten wollte. Das ist nicht ... nun ja, wir wissen es nicht. Wir haben keine Informationen. Was ihn interessiert haben könnte, weiß ich aus einem Gespräch, das wir übrigens am ersten Abend hatten, als wir uns zum ersten Mal sahen. Als wir uns unterhielten. Ich erinnere mich, dass er – er sprach mit mir genau über das, was wir spielten, über die Stücke, die wir spielen konnten – auch über Stücke aus der Vergangenheit, wir sprachen über Janacek, ich erinnere mich. Und dann auch über Stücke, die wir gespielt hatten, die für uns geschrieben worden waren – unter anderem die Musik von Alberto Posadas – den Zyklus Liturgie Fractales, den er kannte, das war etwas, das er gut zu kennen schien und auch sehr zu mögen schien. Ich denke, das ist es auch, was einen Komponisten ausmacht, wenn er die Instrumentalisten ausblendet, wenn er sie ein wenig kennt, weiß er doch, mit wem er es zu tun hat. Ich glaube, es geht nicht nur um Kompetenz, also darum, ein Stück zu spielen, die eigene Musik zu spielen, sondern einfach um Affinität. Kann eine Gruppe ihn interessieren, weil sie eher diese

oder jene Musik spielt – mit anderen Worten, wenn wir das Kronos-Quartett wären oder sagen wir, das Kronos-Quartett würde Enno Poppe besuchen, ich weiß nicht, ob Enno unbedingt interessiert wäre. Wenn wir hingegen zu Monte Young gehen würden, könnte uns das vielleicht interessieren. Ich weiß nicht, ob La Monte Young daran interessiert wäre, mit uns zu arbeiten. Denn wir sind – das sind zwei sehr unterschiedliche Welten. Es wäre vielleicht eine interessante Erfahrung, aber nicht unbedingt etwas sehr Vielversprechendes, sehr Fruchtbare, weil die Welten zu weit voneinander entfernt sind, die Referenzen usw. Es gäbe tatsächlich eine solche Distanz zwischen den Universen der beiden, dass es schwierig wäre. Ich denke also, dass Enno Poppe in dieser Hinsicht interessiert sein könnte, denn wir wissen, dass es ihn interessiert, die Musik von heute mit der von gestern zu verbinden. Und von dem, was wir bei den Komponisten von heute machen, gibt es meiner Meinung nach einige, die ihn interessieren, darunter Alberto – ganz klar.

23.0

U: Wir haben zum Beispiel auch mit Gerard Pesson gesprochen, der uns erzählt hat, dass er, wenn er für eine Sängerin komponiert, ein Foto dieser Künstlerin auf seinen Tisch stellt, weil er der Meinung ist, dass eine gewisse Präsenz dieser Persönlichkeit für die Vorstellungskraft des Komponisten notwendig und wichtig ist. Glauben Sie, dass ein Komponist wie Poppe Fotos Ihres Ensembles auf seinen Tisch stellt – ist das nur für Sänger wichtig, und wenn ja, was ist der Unterschied zwischen einem Sänger und einem Streichensemble?

24.2

P: Das ist – im Fall von Enno kenne ich ihn eigentlich nicht gut genug. Also, wie er arbeitet, um zu sagen, ob er Fotos von uns gut einsetzt. Das weiß ich nicht. Ich habe keine

Ahnung. Im genannten Fall von Gerard Pesson, der Fotos verwendet, aber nur von Sängern – nicht unbedingt von Instrumentalisten, für die er schreibt, denke ich, dass es eine Idee gibt, die immer dieselbe ist. Für ein Streichquartett zu schreiben bedeutet eigentlich, für ein Instrument zu schreiben. Die Legende des Instruments und sechzehn Saiten... Jedes Quartett hat natürlich seine eigene Identität, darüber haben wir gesprochen. Aber es besteht immer die Versuchung, zumindest für bestimmte Komponisten, die wir kennen, zuerst für ein Quartett zu schreiben, bevor sie für dieses oder jenes Quartett schreiben. Das bedeutet, für zwei Violinen, eine Bratsche und ein Cello zu schreiben. Und der Rest ist vielleicht weniger wichtig, ob es sich um dieses oder jenes Quartett handelt. Das ist nicht so wichtig wie das Schreiben für eine Stimme, auch wenn es natürlich Probleme mit dem Stimmumfang gibt, denn jede Stimme ist so unterschiedlich, dass viele Komponisten sich fast darüber beklagen – sagen wir mal, wenn man für eine Stimme schreibt, muss man für einen bestimmten Sänger oder eine bestimmte Sängerin schreiben. Aber man kann nicht für einen bestimmten Stimmtyp schreiben. Man schreibt für eine Stimme, aber eigentlich muss man vor allem die Person berücksichtigen, die die Rolle spielen oder singen wird, wenn es sich um eine Oper handelt, oder einfach nur den Part singen wird, wenn es sich um ein Vokalstück handelt. Und ich denke, dass es – ich bin kein Komponist, es ist schwierig, diese Frage vollständig zu beantworten, aber ich habe das oft von Komponisten gehört, dass es schwierig ist, für eine Stimme zu schreiben, und dass es nicht dasselbe ist, für ein Streichquartett zu schreiben. Gleichzeitig denke ich vor allem, dass es Komponisten gibt, für die das Schreiben für eine bestimmte Gruppe fast ein Handicap ist, etwas, das sie stört. Ich denke, dass es im Gegenteil auch Leute gibt, für die es ein Vorteil ist. Sie

stützen sich auf die Besonderheiten einer Gruppe, eines Sängers usw. Nur zwei Beispiele: Ich weiß, dass jemand wie Pascale Dusapin sich sehr stark auf die Instrumentalisten stützt, für die er schreibt. Im Gegensatz dazu sprachen wir vor langer Zeit, als wir noch Studenten am Konservatorium waren, über ein Stück für Violine, und er sagte, dass er es für Irvine Arditti lieber schreiben würde als für Anne-Sophie Mutter, obwohl ich einen Vorschlag erhalten hätte, ich glaube, es war Anne-Sophie Mutter, die damals Komponisten suchte – er schien sich dadurch gestört zu fühlen. Und weil er genau sagte, Arditti habe einen guten Klang, der sehr speziell ist, den viele Leute vielleicht hassen, aber es gibt etwas, das mich daran auch interessieren kann. Das heißt, es ist so klar, dass man das bei niemand anderem findet. Und auf diese Weise findet man auch die Identität eines Stücks. Wir haben das bei Pascale Gammond in einem Quartett gesehen, seinem vierten, das nicht für Arditti, sondern für PraJack geschrieben wurde. Das Stück klingt ganz anders als die ersten drei Quartette, die er geschrieben hatte – nein, das sind nur Beispiele. Dann gibt es meiner Meinung nach Komponisten, die im Gegenteil versuchen, die Instrumentalisten, für die sie schreiben, nicht allzu sehr zu berücksichtigen. Das bedeutet aber nicht, dass sie sich nicht für die Instrumentalisten interessieren, für die sie schreiben, sei es ein Sänger, ein Streichquartett oder ein Ensemble, denn eigentlich wollen sie einfach frei sein, um schreiben zu können, was sie wollen. Und dafür braucht es Instrumentalisten, die sich auf die eine oder andere Weise den Ideen des Komponisten anschließen. Es ist also tatsächlich ein Gleichgewicht, d. h. sucht der Komponist – er sagt, sie haben diese und jene Klänge, diese und jene Eigenschaften, also kann ich – oder ist es der Komponist, der sich sagt, mit ihnen bin ich abgesichert. Sie werden sich meinen Ideen anschließen, weil sie formbar sind und

dem nahekommen, was ich schreibe – sie sind an eine bestimmte Art des Schreibens gewöhnt, sie haben meine Musik bereits gespielt usw. – das ist ein kleiner Unterschied. Es ist eine Nuance – in einem Fall sucht man jemanden, der seine eigene Welt hat, die nicht unbedingt die des Komponisten ist, und dann versucht der Komponist, sich der Welt des Instrumentalisten anzupassen, und in einem anderen Fall sind es der Instrumentalist und der Komponist, die Welten haben, ich will nicht sagen, dass sie ähnlich sind, aber auf jeden Fall können sie sich vollkommen entsprechen. Und die letztlich homogener sind, und zu versuchen, zusammenzuarbeiten, weil sie homogen sind. Ich denke, dass dies beispielsweise bei der Zusammenarbeit mit Alberto Posadas ganz klar der Fall ist. Ich habe jedenfalls den Eindruck, dass er weiß, dass er uns um bestimmte Dinge beim Schreiben usw. bitten kann. Bei den Klangexperimenten sind wir immer dabei und stehen immer zur Verfügung, auch wenn es manchmal schwierig ist, dies umzusetzen, einfach weil wir die Welt lieben, die er auf dem Papier entwirft.

30.9

U: Wir haben bereits über die Zusammenarbeit gesprochen, zum Beispiel zwischen Kolisch, dem Kolisch-Quartett und Schönberg, glaube ich – und die Quartette von Schönberg wären ohne diese Zusammenarbeit anders –, im Fall von Posadas und Ihnen gibt es auch diese Vertrautheit – es ist ein gemeinsamer Weg, ein Abenteuer, eine Reise –, weder Sie als Quartett noch er als Komponist wissen, wie es in Zukunft weitergehen wird. Ist es ein Traum für ein Quartett, diese Vertrautheit mit einem Komponisten zu haben ... diese Art des Zusammenlebens oder so etwas ... eine Art Wohngemeinschaft auf Deutsch.

32.1

M: Wer sich für das Komponieren interessiert, träumt natürlich immer davon, einen Komponisten zu treffen, mit dem man viel gemeinsam hat, der für uns schreiben kann, der jemand ist, mit dem man schließlich zusammenwachsen kann. Zusammenarbeiten. Und ich denke, es gibt tatsächlich berühmte Beispiele von Komponisten, von denen man sagt, dass sie manchmal einer Person treu bleiben, weil es einfach Dirigenten gibt, es gibt Gruppen, wie auch immer sie heißen mögen, Ensemble Recherche usw., weil sie ihnen zu einer bestimmten Zeit sehr geholfen haben – oder das Ensemble Intercontemporain usw., viele Gruppen, die für bestimmte Komponisten tatsächlich sehr wichtig waren. Wir haben tatsächlich das Glück, dass einige Komponisten für uns geschrieben haben. Gerard Pesson, Alberbo Posadas, es gibt auch jemanden wie Mirek Srnka, der bereits ein Quartett geschrieben hat und sicherlich bald ein zweites schreiben wird – das sind Menschen, denen wir sehr nahe stehen, sowohl was ihre Persönlichkeit angeht als auch was die Qualität ihrer Musik betrifft, und das ist ein Traum – der dann davon abhängt, wie jeder einzelne im Quartett lernt – ich kann nicht für jeden von uns sprechen, aber es ist sehr wichtig zu wissen, dass es jemanden in Madrid gibt, der sagt: Wenn ich an das Quartett denke, denke ich wahrscheinlich zuerst an sie, weil ich schon viel mit ihnen gemacht habe und weiß, dass ich gut mit ihnen zusammenarbeiten kann. Das ist wichtig für uns, und ich denke, es ist wahrscheinlich auch wichtig für ihn zu wissen, dass er offensichtlich Instrumentalisten hat, die auf diese Weise mit ihm zusammenarbeiten können – also mit viel Vertrauen. Das heißt nicht, dass es immer einfach ist, aber ich glaube, dass es letztendlich etwas ist, das man – ja, so muss man es sehen. Das Gleiche gilt schließlich auch für einen Traum, der vor allem etwas ist, das für die Schaffung neuer Werke von Vorteil sein kann. Das heißt, es gibt

natürlich immer diesen Mythos, dass Komponisten Musik schreiben, ohne dass sie gespielt wird. Ein gutes Beispiel dafür ist natürlich Franz Schubert, der viel Musik geschrieben hat, die er sicherlich nicht alle gehört hat, oder unter Bedingungen, die man sich nicht vorstellen kann. Denn seine Musik war nicht unbedingt dafür bestimmt, gespielt zu werden – er stellte sich nichts anderes vor, was wichtiger war, als zuerst einmal zu leben. Das macht auch den Reiz dieser Musik aus – oder auch die große Qualität dieser Musik. Es gab immer Komponisten, die viel geschrieben haben, ohne jemals zu spielen – und vielleicht wird man eines Tages tatsächlich all das entdecken, es gibt wirklich enorm viel, vielleicht wird jemand sagen, dass es wirklich interessant war und wie schade, dass niemand diesem oder jenem Komponisten mehr Aufmerksamkeit geschenkt hat. Man kann immer an Menschen vorbeigehen. Aber sicher ist, dass, wenn sich eine Beziehung zwischen einem Komponisten und einer Gruppe aufzubauen beginnt, sich meiner Meinung nach jeder auf die eine oder andere Weise gegenseitig beeinflusst. In der Arbeitsweise, in der Auswahl des Repertoires für das Quartett, und das ist eigentlich ein Austausch von Diskussionen nach den Proben, zwischen den Proben, nach den Konzerten, wenn man sich etwas mehr entspannt.

36.5

U: Gibt es Beispiele dafür – Posadas hat beispielsweise 20 Minuten lang sein Quartett oder Quintett komponiert und ruft ihn an: „Oh, ich habe ein Problem, haben Sie einen Vorschlag?“ – Wird so etwas wahrscheinlich passieren ... zwischen dem Komponisten und Diotima ...?

P: Bei einem anderen weiß ich es nicht – bisher hat er nichts gesagt, uns nichts gefragt – wir haben uns vor kurzem gesehen und er hat tatsächlich gesagt – er hat gesagt: „Wir stehen Ihnen für alle Fragen zur Verfügung“,

und seitdem herrscht natürlich Funkstille, wie man so schön sagt – ich glaube, er hat wahrscheinlich nicht allzu viele Fragen an uns, ich denke, er weiß, wie man für Streicher schreibt. Ich glaube, er geht davon aus, dass alles gut laufen wird. Nein, im Fall von Alberto gibt es ja Momente, in denen er Fragen gestellt hat, bestimmte Fragen, er wollte eigentlich überprüfen, ob diese oder jene Spielweise, wie man sagt, neue Techniken, aber Engel in den Streichern usw., auf den Engeln spielen usw. – oder zum Beispiel ein Beispiel für das Cello, das eines der Quartette beendet, es gibt eine Multiphonic, also einen Klang, der ziemlich kompliziert zu finden ist, eine Harmonie, aber man muss den Bogen auch auf eine bestimmte Weise sehr nah am Finger platzieren, aber auch nicht zu nah. Dass man musste ... Er hatte diesen Ton auf seinem eigenen Instrument zu Hause in Madrid ausprobiert, aber tatsächlich hat er mir diesen Ton überlassen und gesagt: „Du musst überprüfen, ob das unter allen Bedingungen funktioniert, denn ich möchte, dass diese Note am Ende eines Stücks eine Minute lang gehalten wird, und du wirst sehen – ich habe das Stück noch nicht gesehen. Wenn du auch nur den geringsten Zweifel hast, ob du diese Note leicht spielen kannst, dann müssen wir es lassen, ich würde es anders machen. Aber ich muss es wissen. Also habe ich mit mehreren Celli experimentiert, ich habe eine Freundin gebeten, mir ihr Cello zu leihen, ich habe es mit mehreren Bögen ausprobiert usw. – Ich werde diese Freundin auch bitten, selbst die Mehrstimmigkeit zu spielen, mit meinem Bogen ihr Cello, mit ihrem Bogen mein Cello usw. auszuprobieren. – Wir werden verschiedene Dinge ausprobieren. – Nun, und wir haben festgestellt, dass es funktioniert, gut. Es ist nicht unbedingt einfach zu erreichen, aber unter fast allen Bedingungen machbar. Also konnte ich ihm antworten: Ja! Tatsächlich ist das für ihn eine Möglichkeit zu sagen: Gut, ich habe

mich auf die eigenen Erfahrungen eines Instrumentalisten gestützt. Und ich glaube, er hat das auch bei anderen Spielweisen mit den Geigern gemacht und auch für die Bratsche in sehr, sehr präzisen Dingen in diesem – als sie mit den Engeln spielten.

U: Es ist schon fast vorbei. Eine Geschichte mit dem Trio Catch eines Komponisten namens Marton Illes, der mir erzählt hatte, dass er sich ein recht günstiges Cello gekauft hatte, um Dinge auszuprobieren, nicht um zu spielen, sondern um in seinem Zimmer Dinge auszuprobieren – etwas für hundert oder zweihundert Euro. Er hat eine Menge Dinge gemacht, die mit einem Instrument nicht funktionieren ...

P: Besser ...

U: Das hat mich sehr überrascht.

40.2

P: Das ist auch eine ziemlich wichtige Sache. Lachenmann ist ein hervorragendes Beispiel dafür, dass er viel mit dem Instrument experimentiert hat, um es zu destrukturieren und schließlich eine Klangwelt auf einem Instrument neu zu erschaffen. Auch wenn das etwas Unkonventionelles ist. Oft gibt es Spielweisen, die für einen Geiger tatsächlich schwer nachzuspielen sind. Dafür muss man wirklich Helmut Lachenmann selbst sehen, wie er zeigt, wie er sich das vorgestellt hat – und tatsächlich nimmt er seine Geige, naja, er nimmt eine Geige oder seine Geige, hält sie in einer Position, die man an Konservatorien überhaupt nicht lernt, hält seinen Bogen mit der Faust und macht dann etwas, und es funktioniert sehr, sehr gut. Man muss sich das nicht mit einer traditionellen Technik vorstellen, sondern mit der Technik des Komponisten. Man muss diese Technik des Komponisten kennen. Und das beantwortet ein wenig die Frage von vorhin. Ist es – wann

– nun, was ist das Wichtigste zwischen dem Komponisten und einem Instrumentalisten und dem Werk – man muss tatsächlich spielen, man muss – es ist eigentlich ein Austausch zwischen all dem, zwischen dem, was in der Partitur steht, dem Komponisten, den Instrumentalisten, all dem zusammen, diesem Austausch zwischen dem, was aus der Partitur kommt, dem, was der Komponist sagt, und den Instrumentalisten dazwischen, die versuchen, all das zu verbinden – im Grunde genommen erhält man in einem bestimmten Moment nicht die Wahrheit, sondern eine Wahrheit – Wahrheiten, Wege, diese Stücke zu spielen. Aber im Fall von Lachenmann ist es wirklich auffällig, dass man oft etwas tut, was überhaupt nicht beabsichtigt ist. Man muss – man sagt oft, man muss sein Instrument neu lernen, um das spielen zu können. Um diese Musik zu spielen. Das heißt nicht, dass alles, was man zuvor gelernt hat, nutzlos ist, aber es ist nicht auf die gleiche Weise gedacht. Das heißt nicht, dass es irgendetwas ist, es ist nur ... nun ja, es ist nur anders aufgebaut. Das ist sehr wichtig, sich das vorzustellen, es ist eine Freiheit des Geistes, die man haben muss, die unerlässlich ist, wenn man etwas absolut Wesentliches schafft.

U: Danke ...

P: Aber ich danke dir ...

