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

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Gespräch mit Diotima Quartett und Alberto Posadas im
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Gespräch mit Pierre Morlet in Paris bei Alain Vauthier,
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Gespräch am Hellmühler Fließ, 13.Juli.2017

U: Ok. Eine Stunde zweiundzwanzig Minuten haben wir jetzt erst – one hour twenty 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 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 process of music composition. And one aspect is my personal history and the other aspect is what could we from a conceptual point of view the reasons this way. When I was very young and I decided to study composition with Francisco Coporelo (?) 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 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 can be 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 system which is a system that describes how a plant is growing. Of course, in this case we getting a model with an high degree of organic behavior. Maybe we speak about a group theory, then we have a different film, so it depends in which kind of mathematics we are talking about. But

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.

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. In 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 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 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 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 to 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

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 *ondulato 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 curve we have here, these curves 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 if we have a change of colors 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 pieces. In this piece not every note is determined by the system. Only what I call a triggering note – 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 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

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

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/parts (?) 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 become 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 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 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 Roy (?) 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 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. Arborencensias ... and it is following the Lindenmayer System. Lindemayer was an hungarian biologist who in 1968 if I remember well he created a model who is describing the growth process of some algae. And later on is was discoveres 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 A B –

and be 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 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 first 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 determine 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 material you choose for a piece there are many other species of 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

... 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 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 this 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. They of them are musical materials that you can find in music of 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 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 this 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 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 through 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 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 a 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 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 in 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 – 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 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.

Interview mit dem Diotima Quartet

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 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 music ... 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 so the quartet goes home and tries everything on the instrument ...

AP: No, it does not happen like that.

U: How does it happen. 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 develop ...

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 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 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 work I want to follow now with them. So it is going to be something more interactive than the works we did before.

10.49

U: Have you already discussed the design of 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 on 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 the response of the air streams and the 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 means 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 if 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 manipulation. 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, 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 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 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 seen 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 an 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 knowledges 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 before 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 our 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 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 match 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. For me Alberto belongs more to the tradition 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 analyzed 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 really in this music – my own point – what is amazing each time is that Alberto – is how clear is his music in his mind. And 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

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 ...

details 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 – his music has a lot expression or passion in a way but the expression or the characters are inside what you hear.

PM: But for me it is – it is exactly what Zhao pointed our it is exactly – 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 – then 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 to have an idea of all the possible techniques and to be inspired. But our case that he will never ask 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 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 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 a 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 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 that you 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 the 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 the 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 comediant (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 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 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 is existing all the time our light we have to relay over the notes, the pitches and not only the techniques. It means also – I do agree that ... 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 important.

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 an organic structure

which makes music something alive⁴. And this is for instance one of the reasons why 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 structures 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 a 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 between⁵, which is not the kitchen, not the bathroom, which is something ... which is something we normally find in structures in nature. And also when we find this more complex structures in nature we always find an underline concept of unity. I mean if 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 made a mistake, I have to do it in a different

⁴ Das ist für mich ein gefundenes Fressen ...

⁵ Das ist eben seine Definition von „organisch“ ...

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 what I am doing as an interpreter.

FC: An instrumentalist thinks very rarely in structures.

40.30

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 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 ...⁶

41.14

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 else⁷. 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

⁶ 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.

⁷ Ich glaube, wir reden alle von dem Gleichen ...

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 he insists on – is, that the singers understand, what they sing. So the content of the poetry. In this case it is the Bach passion. If he has the impression, that the singer does not understand what he sings – because it is old German and baroque German – 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 this “Beyond” would be a model – is there a model of storytelling behind your playing of music.

FC: No, but in the case of Bach for instance 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 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 one⁸. 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 the same I think in our case we ... it is pure music. No matter – you can always find a way and try 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, if 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 the invention and the flow and the creation of live of these organic structures.

47.02

⁸ In dem Hanslick Ideen beschreibt von Ganzheit und anderen außermusikalischen Ideen, die sich in seine musikalisch Schönes hineingeschlichen haben!

YZ: I don't think Alberto means organic structure in that sense ... this means he puts a sort of gran 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 hundred 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 look at 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 mixture and everything grows in between and nothing was clearly defined 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 are 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 the relationship ... another thing is the model that was taken as reference to create this

structure. And they have no idea of this⁹ 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 the realize about the structure I mean the organic structure. Because if not it would be impossible to have a performance of this music like they perform. But the model that made possible to 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 a performer they have another needs. And they have another problems to solve. And the problem to solve is to how this material is evolving from one instrument to the other ... 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.

(Pause)

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 want to clean up – to make a tabula rasa.

51.33

⁹ 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.

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, 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 the tradition which is already important that is not the appearance of this tradition is not (around the world one Bach?) ... 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 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 little 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 thing on this long road and then bring this tradition go somewhere. But tradition never stopped. But I think in this global view yes. I think Alberto is one of the continuity of tradition in the string quartet.

54.30

FC: Tradition is a difficult topic ...

U: What I enjoyed a lot about these cycles we are talking about is that it is not a ten minute composition – so many festivals in contemporary music make concerts out of four 10-minute pieces. And this is one concert. So each concert 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 ...

P: Ca prends a partir de la ...

U: Oui ...

P: D'accord.

U: J'ai bien aimé dont nous avons parlé hier que le theme l'un après l'autre pour le simplifier on pourrait dire que au debut il y a on a parlé de nécessité parce que la musique comme tu sais n'est pas seulement quelque chose de idealisme c'est aussi un produit qu'on doit vendre. Un quatuor a cordes est un ensemble et vous voulez vivre de votre travail. La meme chose avec les compositions. Ils sont des produits aussi tres reeles – et donc il y a une relation entre un ensemble comme votre quatuor qui est fameux et qui est fameux parcequ'il 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 parle de votre strategie votre de votre ensemble. Comment se – est-ce qu'on dit ca:comment se positioner dans le marché

P: L'idee de ... on n'essai pas de le voir comme un positionnement. Sur le marché on essaye surtout a la base il y a le – un desir de defendre quelque chose qui est une epoque chaque epoque a une recelle voila des artistes et donc des compositeurs qui sont capable d'ecrire des pieces extremement interessantes. Tres interessantes. Et notre volente des le depart du quatuor a été de defendre ces personnes la plutot que de jouer seulement la musique du passe. C'était meme au depart du quatuor la seule idee qui existait qui de ne jouer que la musique d'aujourd'hui. Au fure a mesure cette strategie enfin ce de cette politique a été un peu change parceque on pour bien jouer la musique d'aujourd'hui il faut connaitre les grandes references du

pas, 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 marquées 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 20ième siècle au début du vingtième siècle donc toute la seconde école de Vienne donc Schönberg Berg Webern et puis d'autres: Janáček qui a énormément influence notre forme d'écriture Bartók 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 tri en tout cas de regarder prendre en fait celles qui nous paraissent les plus intéressantes – donc on font en fait un tri quand même de chercher et de tenir 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 goût. 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 une certaine engagement plutôt que d'avoir quelqu'un qui joue peut-être un peu tous qui se présentent. Ça était la première enfin si a vraiment une stratégie enfin en tout ça une ligne directrice un fil rouge comme on dit dans ce que l'on fait, c'est ça. C'est d'essayer de je veux pas dire de prendre le meilleur, en tout cas que pour nous nous apparaît 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 notre, c'est très modeste, mais on pense que c'est aussi important et peut-être on fait le seul moyen de réussir faire quelque chose, c'est à dire 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 de 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 goût – 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 que un œuvre avant sa 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 cet jeu?

8.0

P: Ce que on imagine avec le quatuor c'est que la 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 à 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 a etre active sur cette piece la. Mais ce que je crois enfin je on a noté quand meme nous entend que quatuor que c'est la piece par elle-même elle la partition a des qualité et c'est aux instrumentistes c'est a ceux qui peuvent jouer la piece de reconaitre 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 la, c'est a ce moment la que l'on peut dire voila on a influé sur quelque chose. On a pris en main une piece et essayé de la transmettre aux autres. Mais pour repondre completement la question qui des trois entités donc le compositeur l'instrumentiste ou la piece est le plus important, je pense, que ca dépend des moments, ca depend 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 tres bien formates ou tres bien construites par formates justement mais construites, et ces constructions meme si la piece n'est pas jouee pendant soixante ans va toujours un jour revenir. Bien un exemple tres grand la dessus, c'est les quatuors c'est la musique de Janacek. Donc ces deux quatuors. La musique était tres peu jouée en faite dans les annees quarante cinquante soixante, meme dans les annees soixante-dix, on jouait tres peu cette musique, et puis progressivement on a commence a s'interesser a ces œuvres a ses operas – et en faite on s'est apercu que entre autre les dix quinze dernieres années de sa vie il avait ecrit enormement des chef d'œuvres. Il était en effet un tres grand compositeur et aujourd'hui personne ne dirait le contraire. Mais pendant des années sa musique a disparu, elle était tres peu des gens ont la joue. Mais elle est reste. Donc elle continu a vivre. Continue a etre presente. Mais dans le silence. En faite pour etre entendu elle a évidemment besoin des instrumentistes toujours et des

organisateur des concerts. Mais disons voilà des instrumentistes de ceux qui peuvent un moment prendre une décision et décider que cette – que sa l'œuvre paraît intéressante. 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 créiez – pour la création. Et comment cette coopération marche, nous parlons aussi de la coopération avec Enno Poppe. 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 le processus de écriture.

14.2

P: Dans le cas dont Enno Poppe écrit pour nous, il y a en fait comme très souvent l'avec les compositeurs il y a un jeu de séduction important. Qui est très important dans le choix d'aller demander 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 Mosaik, 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 certains 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 cette idée bon de la création, l’idée d’oser quelque chose y compris 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 uns 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 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 aussi mais 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 importantes 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 defini des limites, cela veut dire que cela va tellement dans l' experimentation, et c'est peut-être meme parfois tellement raté, que pour les autres c'est un repair, de dire, on ne peut plus aller jusque la. Et nous avons l'aire de defendre beaucoup cette idee la. Donc ca m'a interroge enfin meme seduit. Parce-que c'est une personnalité peut-être un peu differente de ce que l'on trouve il y avait une grande liberté a le dire de sa part. Donc je trouvé tres interessant. On s'est revu ensuite plusieurs fois a Berlin et a chaque fois j'ai remarque ca puis cela se bon ok sur la musique ses œuvres que lui paraitre interessante – la bon nous avons marquant ecrite récemment – donc voila – tres vite enfin l'idee de lui demander un quatuor il y a quelques semaines c'est faite voila de lui en parler et il a paru lui interesse assez spontanement, et apres c'est le les tractations voila pour trouver un moment ou le compositeur est libre et nous aussi on peut trouver quelqu'un capable de commander la piece etc. Ces aspects la qui sont plus materiels mais tres important.

19.0

U: Est-ce que vous croyer que Poppe a aussi de sa part cette gout dont tu as parle tout le temps que qu'il n'ecrit pas un œuvre nouveau pour n'importe qui. Ca fait une difference – c'est comme un corde, une voix qui a une certain personnalité qui est en resonance 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 était pas les seules. Enfin le seul quatuor qui lui avoir posé la question. Je pense qu'il avait plusieurs projets. En tout cas plusieurs demandes, pourquoi il a decide de le faire avec nous, ca il

faut lui demander je n'ai pas d'information la dessus. Je sais juste que au moins un autre quatuor lui avait demande, mais bon. Voila – je ne sais pas du tout pourquoi il a souhaite travailler avec nous. Ca pas ... enfin, on ne sait pas. On a aucune information. Apres sur ce qui peut l'avoir interesse, je sais que – j'ai une discussion que nous avons eu d'ailleurs le premier soir quand on s'est vu la premiere fois. Quand on a discute. Je me souviens, qu'il a – il m'a parle justement de ce que l'on jouait, des pieces que l'on pouvait jouer du faite – aussi des pieces du passé, on a parle de Janacek, je me souviens. Et puis aussi de des pieces qu'on avait joue qui avait ecrites pour nous entre autre la musique d'Alberto Posadas – le cycle liturgie fractales, ca il connaissait, c'était quelque chose qu'il avait l'aire de bien connaitre et d'aimer aussi beaucoup. Je pense que c'est la aussi c'est je pense quand on est enfin compositeur quand il enface des instrumentistes, s'il les connait un peu, il sait quand meme a qui il a faire. Je crois que c'est pas seulement un terme de competence, voila de jouer une piece de jouer sa propre musique, mais d'affinité simplement, est-ce que un groupe peut l'interessier parce que ils jouent plutot 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 forcement interesse. Alors que si on a allait voir disons la Monte Young peut-etre nous ca pourrait nous interessier. Je sais pas si ca interessait La Monte Young de travailler avec nous. Parce-que on est – ce sont deux mondes tres differentes. Ca serait peut-etre une experience d'un titre une experience interessant mais pas forcement quelque chose de tres de tres porteur, de tres fertile parce-que les mondes sont eloignes les references etc. il aurait une telle distance en faite entre les univers de chacun que ca serait difficile. Donc je pense que c'est en ce terme la que quelqu'un que Enno Poppe 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 aussi 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 que un compositeur comme Poppe met des photos de votre ensemble sur sa table – est-ce que c'est seulement pour des chanteur que ça soit important et si oui, qu'est-ce qu'il y a la différence entre chanteur et le corps d'un ensemble à cordes.

24.2

P:C'est – dans le cas de Enno je le connais pas assez en fait. Donc la manière dont il travaille pour dire si met des photos de nous a bon. Ça je sais pas. Je sais pas du tout. Dans le cas cité là de Gerard Pesson qui met des photos mais uniquement faite des chanteurs – pas forcément des instrumentistes avec pour qui il écrit, je pense il y a une idée qui est toujours la même. Écrire pour une quatuor à cordes c'est écrire pour un instrument. La légende de l'instrument et ces cordes... Chaque Quatuor évidemment a son 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 si il y a évidemment des problèmes de

tessiture en faite chaque voix est tellement differentes enfin je sais que des nombreux compositeurs presque se plaignent de ca – disons que en faite quand on écrit pour voix on est obligé d’écriture 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 faite toujours 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 ca, mais j’ai souvent entendu ca de la part des compositeurs, c’était une chose difficile que ca n’est pas la même chose d’écriture pour la voix et d’écriture 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’écriture 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 ca. 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 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 faite de trouver aussi identité à une pièce. On l’a vu chez Pascale Gammond dans un quatuor son

quatrième, qui a écrit ne pas pour Arditte, 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 faite 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 faite 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'une autre adhèrent aux idées du compositeur. Donc en effet c'est dans cette balance la, c'est à dire est-ce que le compositeur va chercher – il dit voila tel et tel le son, tel et tel qualité et donc je peux ou est-ce que s'est le compositeur que se dit avec eux je suis couvert. Il 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 allé chercher quelqu'un qui a son monde qui n'est pas forcément celui du compositeur, et la le compositeur essayi 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 de 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 que il peut nous demander de des choses dans l'écriture etc. dans les expérimentations sonores on sera toujours on répondra toujours 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 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 une certaine mesure. Est-ce que c'est un rêve pour un quatuor d'avoir cette intimité avec un compositeur de cette façon comment d'écrire cohabitation ou quelque chose comme ça ...
Wohngemeinschaft in deutsch.

32.1

M: Qui, enfin quand on s'intéresse à la création bien sûr 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 ils restent fidèles parfois un des gens parce-que il y a des chefs il y a des groupes quelque fois ils soient ensemble recherche etc. parce-que il 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 uns qui ont écrit pour Gerardo 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 enfin à la fois de leurs personnalités mais aussi dans ce qu'ils proposent dans la qualité de leur musique et c'est un rêve – qui, alors cela dépend comment la chaque

prehend – 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 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 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 que 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 était pas forcément pour lui destiné à être joué – il ne imaginait pas avec une chose d'autre qui était plus important, qui était de vivre d'abord. Qui fait aussi ce charme – ou la grande qualité 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'est vraiment intéressant et quelle dommage que personne n'est prêtée une oreille une attention plus grande à tel ou tel compositeur. On peut toujours passer à côté des gens. Mais ce qui est sûr, 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 faite un échange de discussions apres les repetitions entre les repetitions apres les concert au moment on se detend un peu plus.

36.5

U: 'Est-qu'il y a des exemples – par exemple Posadas a compose disons 20 minutes son quatuor ou quintett et lui appele, oh, j'ai un probleme est-ce que vous avez une proposition – est-ce que quelque chose comme ca va probablement se passer ... entre le compositeurs ...

P: Avec un autre je ne sais pas – pour le moment il a rien dit, nous a rien demande – on se revu il y a pas longtemps il a dit effectivement il bon on est a sa disposition pour toutes question il y eu bien-sûre bon depuis silence radio comme on dit – je crois bon voilà il est il a probablement pas de trop des questions a nous poser je pense qu'il sait ecrire pour les cordes. Je pense voilà il imagine que tout ira bien. Non, dans le cas de Alberto il y a oui il y a des moments ou il a posé des questions certaines questions il a voulu verifier en faite 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 les quatuor il y a une multiphonic donc un son assez complique a trouver une harmonie mais il faut placer aussi l'archet d'une certaine manière tres pres du doigt mais pas trop prêt non plus. Lui il avait testé ce son la sur son propre instrument chez lui a Madrid, mais en fait il m'a laissé ce son la en disant voila il faut tu vérifies que ca marche dans toutes les conditions, parce-que je veux c'est très important la – cette note la a fin il tient pour une minute a la fin d'une pièce, tu verras – moi, j'ai pas encore vu la pièce. Si tu as le moindre doute la dessus sur le fait de pouvoir jouer cette note la facilement, alors il faut abandonner je ferais autrement. Mais j'ai besoin de savoir. Donc j'ai experimenté avec

plusieurs violoncelles j'ai demandé une amie voilà de me prêter son violoncelle j'ai essayé avec plusieurs archet etc. – je lui ai demandé aussi cette amie de faire elle-même la multiphonique d'essayer avec mon archet son violoncelle mon violoncelle mon archet etc. – on a essayé plusieurs choses – bon, et on s'est aperçu que ça marchait, bon. C'est pas facile à obtenir, mais c'est à peu près réalisable dans toutes les conditions. Donc j'ai pu lui répondre: C'est un moyen effectivement pour lui de dire bon voilà je me suis appuyé sur leur propre expérience 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 il jouaient avec les anges.

U: Une histoire 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 – il a fait des tas des choses qui ne marchent pas avec un instrument ...

P: Meilleure ...

U: Cela m'étonnait 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 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 là – enfin une position qui ne s'apprend pas

du tout dans un conservatoire tient son archet avec le point et puis il fait quelque chose et sa marche tres tres bien, en fait ca veut que se ne pas imaginer avec une technique traditionnelle mais cela s'imaginait avec la technique du compositeur. Il faut connaitre cette technique du compositeur. Et ca reponds un peu a la question de toute a l'heure. Est-ce que – quand – 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 exchange en faite entre tout ca, entre ce qui a ecrit la partition, le compositeur, les instrumentistes tout ca mele, cette exchange de voix entre ce qui vient de la partition ce que dit le compositeur et les instrumentistes au milieu qui essayent le lien tout ca – au font un moment on obtient pas la verite mais une verite – des verites enfin des chemins pour jouer ces pieces la. Mais vraiment dans le cas de Lachenmann c'est tres frappent de voir qu'on fait c'est souvent c'est pas du tout destiné il faut – on dit souvent qu'il faut reapprendre à jouer son instrument pour jouer ca. Pour jouer ces musiques la. C'est a dire que cela ne veut pas dire que tous qu'on a appris avant est inutile, mais ce n'est pas pense de la meme maniere. Ce ne veut pas dire que c'est n'importe quoi, c'est juste construit d'une autre maniere. Ca c'est tres important a imaginer, c'est une liberte d'esprit qu'il faut avoir, qui est essentiel quand on fait de la creation absolument essentielle.

U:Merci ...

P: Mais merci a toi ...

Gras wachsen hören – Gespräch am Hellmühler Fließ

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: I know 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 can not 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 can not perceive individually every little change of these degrees. And this is something I like very much I find very interesting. When we can not 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 can not 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 similar for instance when we are working in the electronics, when we are working with a granular system. We can not 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 chose 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 can not be departed into sections. But it is a constant flow. So despite being a constant flow for you this feeling of entity is very important¹⁰. 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

¹⁰ 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 can not perceive through very clear breaks over the discourse that in fact we have in my music. And I can not say that it is like in 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 can not identify every division every box in the system, for me is very interesting because for me it provides us the perception of something individual something we can not 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 we 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 can not 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 can not 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. We think it is regular if we think of our heart pulse, for instance. Which 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 can not perceive as a very regular pulse but we can perceive as a kind of order, underline order. And again, this idea of rhythm in nature is linked of the idea of fluidity¹¹. To the idea of not dividing a 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 about the granular synthesis, we could refer also to the beatings when we have two different pitches but very close and they are producing this beatings¹² - this idea we have in which is not a smooth at all which is very granular with a lot of rugosity¹³ - it means that inside it has a rhythm. But we can not perceive a regular pulse. And for me this is something much more

¹¹ 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.

¹² Im Deutsche vielleicht Bebung?

¹³ Rauheit

organic than if we think of a pulse of a beat or using a concrete measure.

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 bird is another entity, but it continues to exist as entity. So the term entity as you are using it very fluid as well¹⁴. It is not ..

17.15

P: It is not solid. As you are 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 tends 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

¹⁴ 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?

still a forest. So this idea of entity is not something closed. It is not something static. It is something that is 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 and 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 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 already – 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 like if you are in babble and you lose really completely the contact with the other human beings. And this already happened to me. But this is just one concrete moment in which the diffuse ideas have been 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 a composer like Messaien, who walked in a forest to write down the songs of birds. And you are nor 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 what this space can provide me is mainly an 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. That is much more inspiring lets say for me. So after this direct experience I have with the nature, I am more interested in 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 the idea of doing a transcription as 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 in 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 still listening this movement of the leaves as 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 don'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 by 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

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 ... ¹⁵ - 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 time. And maybe this is why we listen to nature we see

¹⁵ Schläft ein Lied in allen Dingen,
Die da träumen fort und fort,
Und die Welt hebt an zu singen,
Triffst du nur das Zauberwort

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 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's go to a forest. This is maybe a German reflex. Nature ist gleich forest. So what do you think is nature to your estimation. 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 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 through a deep reflection. And we have the tendency 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 are 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 two different categories, one is like 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 in this beauty and entity in

the end. I don't know whether I got the translation for what I want to ask you¹⁶.

38.08

P: Again, I have some problems with some of the words that you have used. You were more or less 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. I could be it couldn't. I could be something different. We have many examples of art that are really uncomfortable. I only 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 listening¹⁷. 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 are having 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

¹⁶ 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.

¹⁷ 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.

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 me. I am sure. This is what we can not 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 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 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 that has the same complexity. In a sense.

43.53

P: But a face is natural.

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

P: But maybe the forest has something very special for us. Because if 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 closed space, defined space,

45.02

U: This type of forest is probably since the last iceperiod - maybe 30.000 years old. Or 50.000 or even older.

P: Maybe forest and sea 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 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,