

Linden

2020

for ensemble Möbelgruppe

for three or more pitched instruments with the possibility of sustaining sounds

Listening

At any point, playing or not playing.

Remembrance

As the musicians go about their day before playing this piece, they pay attention to sounds in their surroundings coming from flora, fauna or natural phenomena. They try to remember one or more sounds that they could emulate with their instrument or voice as a sustained or looped sound. These sounds may be pitched or unpitched, a singular or compound sound, or a combination or sequence of such characteristics.

The length of a sound is long (a breath) to very long (wind players may take small breathing pauses).

These sustained sounds or looped materials may be played by any player at any point during the piece. The musicians play them to themselves, remembering the moment and surroundings in which they took notice of them. If a player wishes to use recorded material as a basis for a sound, they try to use sounds recorded on or as close as possible to the day of playing the piece.

Melody

Any player may initiate any of the melodies, when no other melody is already sounding. The initiator starts by playing the indicated fragment of the melody, so other players can recognise which melody it is. Over the course of several repetitions they extend their fragment of the melody each time by including notes from before and/or after the fragment in their previous repetition, until they have played the entire melody once. Once other players recognise which melody has started, they may join in. They can start with a small fragment anywhere in the melody and extend it with every repetition in the same manner as the initiator. They may keep extending until they have played the entire melody once.

Each player moves through the melody and its repetitions at their own pace. Dynamics are never overpowering.

From the clusters and dyads one to all of the notes may be played, melodically, harmonically or in an arpeggio-like manner. Their execution may be varied with each repetition. Register is free of choice, pitch relations within the melodies are kept, accidentals apply to the note they directly precede. Phrasing may occur and be varied, note lengths are free although not too short. After a repetition taking a moment to listen. In the event of two players beginning two different melodies simultaneously, one of them stops playing. The same melody may occur more than once, not all melodies have to occur.

Duration is free.

Musicians and listeners are seated intermingled throughout the performance space.

