

Matthias Kranebitter:
fröhliche Verunstaltungen (Musik als Neurose) (2012)

world premiere, commissioned by impuls



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It is not the sound that occupies the center of attention in that piece, but the new forms and possibilities of musical gesture or expression. Searching for the so-called unencrypted material seems to me to be currently obsolete. Therefore profane, banal and clichéd phrases stand at the starting point of this piece. They are distorted and disturbed in the process of composition, also under the influence of the random principle. This way, a seemingly dilettante but also eccentric or autistic musical demeanour is meant to emerge. An un-organic intermingling, superimposition, counteraction and disorder of the various sound events are looked for; the aim is total heterogeneity, a grotesque aesthetic of disparity, of the projected and the incomplete. This also characterizes my approach to tonality in this piece – that's to say: I treat it not as it was historically developed, as a formative, meaningful and connective element but on the contrary, as a centrifugal force that interferes with and challenges the homogeneity of sound, distorting and deforming it. Tonality is meant to be neither quotation, symbol or metaphor, no foreign matter throughout the whole of the composition, but its integral part in the form of an interference, a disorganized point of reference, problematic material or hazardous waste. And all this within a contradictory simultaneity which derives its meaning solely from this colourful mix of chaotic accumulations and densities of information, or, to quote Christoph Schlingensiefel, to whom the subtitle of this piece also refers: I believe that there is more truth in an accumulation of imbecility than in an accumulation of truth.

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Matthias Kranebitter, born 1980 in Vienna, studied first at the University of Music and Performing Arts Vienna in the class of Dieter Kaufmann, later German Toro-Perez, in Electroacoustic Composition, in the class of Klaus Peter Sattler in Media Composition, as well as piano with Christiane Karajeva. After graduating these studies he moved to Amsterdam where he continued his education at the Conservatory in the postgraduate course Contemporary Music Through Non-Western Techniques with Rafael Reina and composition lessons with Fabio Nieder. After returning to Austria he took lessons with Alexander Stankovski at the University of Music in Graz.

His work received some awards, a.o. the 1st prize in the Gustav Mahler Composition Competition 2006 for his ensemble piece *Kreise – für Viola und tiefes Ensemble*, a Composition Prize of the Munich Symphony Orchestra 2007 for his orchestral score *safiatan*, or the 1st prize in the Holland Symfonia Project of the Gaudeamus Music Week 2009.

Among his recent projects are the *Midi Trash Trilogy*, based on the confrontation of the standard general midi sounds as a cheap reproduction of instrumental sounds with "real" instruments (this includes the Concerto for Alto Saxophone and Midi Orchestra in D major – commissioned by the Croatian Festival Dani Nove Glazbe Split, the Concerto for Cembalo and Ensemble in E flat major – for speaker sculpture and ensemble, premiered at the Musikprotokoll des Steirischen Herbstes 2010, and the 2nd String Quartet – for viola and three sitting speakers) as well as the chamber opera *Der Apfel aus Basra*, a musical caricature of a story from 1001 nights.

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