

Description of the work (concept and content)

Kommen und Gehen was commissioned by the German pavilion at the World Expo in Hannover last year. It is conceived for violin and Tape/Live-Electronics. As the audience is fluctuating permanently through the building, the actual piece was prepared by a "preface" and a sound installation in the hall, which serves two needs. While permitting to stay or to leave the building at will it tries to gain the attention of the audience using a strictly processural setup: The preface consists of a single pitch, played by the violin. This note is recorded and transmitted –electronically transformed– through the loudspeakers. In principle, the installation is some sort of "digestive" process, in which the resulting sounds are repeatedly transmitted through the system, and once again transformed. This recursive process, which is closely related to structures I often use in my compositional work, leads to a densification of sound (as you can hear in the recording). In the original version, this process takes about 2 hours and has been shortened on the CD.

The final piece for Violin and Tape (index 4) starts with the densified sound, which is abruptly stopped by a Bartok pizzicato on the violin. Like the installation, also the piece transforms sounds originally performed by the violin and refeeds them into the system. Since the algorithms used for both, the installation and the concert piece, model some sort of artificial life, the basic idea is quite simple in confronting the violin with the "creatures" it created (with often unpredicted results).

All parts of the tape and the violin have been generated with programs I developed especially for that piece. The transformations mainly use some sort of recursive granular method, which is linked in many ways to contemporary models of communication and perception.

Biography

Born in Düsseldorf in 1963, Orm Finnendahl studied Composition, Musicology and Computermusic in Berlin. 1988/89 scholarship at the *California Institute of the Arts* in Los Angeles. 1995-98 continuing studies with Helmut Lachenmann in Stuttgart. In 1992 participant of the *International Rostrum of Composers* in Paris. 1994 teaching assistant at the *Elektronisches Studio der Technischen Universität Berlin*. 1994/95 stipend of the *Experimentalstudio der Heinrich-Strobel-Stiftung* in Freiburg/Germany. 1996 Resident of the *Deutsche Stiftung Kulturfonds* in Schloß Wiepersdorf/Germany. 1992 and 1996 composition scholarship by the Berlin Senate. 1996 *Forum Junger Komponisten* of the DGNM and Ensemble Modern. 1997 *Kompositionspreis der Stadt Stuttgart*. 1999 Busoni Prize of the Akademie der Künste Berlin.

Currently Orm Finnendahl is the Head of the Institute of Contemporary Music of the Hochschule der Künste in Berlin and teaches at the Institute for Computer Music and Electronic Media (ICEM) of the Folkwang Hochschule in Essen.

Technical information on the master tape

The 8 Loudspeakers (plus Subwoofers) have to be placed evenly spaced around the audience. The violin needs amplification with a contact microphone and a condenser microphone. The tape is in DA 88-format or can be played back using a computer with Pro Tools software.