

ANDREAS H.H. SUBERG

GLASOTRONIK

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Andreas H.H. Suberg

GLASOTRONIK

même

vol. II

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2022
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This CD publication GLASOTRONIK **même** Vol. II is the continuation of the Mème-cycle. The focus is on current electroacoustic productions, installative-performative compositions, speech compositions and the music theatre scene *O infelici amanti*, which is conceived as an autonomous and integral part of the music theatre *Occhi non occhi* that emerged within the Mème-cycle. A first scene of this music theatre integrated into *même*, the *Blindenmaschine*, was published in 2021 on the CD Glasotronik - même Vol. I (Calygram).

All of the compositions presented refer in free association to the work of Marcel Duchamp, in particular to *The Large Glass* or *The Bride Stripped Bare by Her Bachelors, Even*. In addition to texts by Duchamp, texts by Alfred Jarry or Giordano Bruno are also thematised, which comment associatively on Duchamp's work or which - as in the case of Giordano Bruno's *Tale of the blind* - are linked to *The Large Glass* by analogies and the commonality of intending similar symbols.

Eros-Matrix

electroacoustic music

[2010/11]

Firstly, the title corresponds to the eponymous, alternative designation for the *nine bachelors* or the *cemetery of the liveries* in the lower part of the Large Glass. *The cemetery of liveries and uniforms is also called Eros-Matrix (french. matrice d'éros). [...] matrice is pattern, basic form, archetype.*¹

Various iconographic levels influence the conception of the composition; the *nine inserts of the bachelors* should be mentioned here, which are located in the *sphere of the bride* and are linked to the *mirror-like the droplets of the drop sculpture*, which was conceived in the GG in the upper area of the bachelor level in the GG but was not realised.

A further iconographic level that has a conceptual and metaphorical effect on the polymetric composition *Eros-Matrix* is dominated by the image of the *love gasoline* that is secreted by the bride in the upper part of the picture in order to promote her own desire on the one hand and to ignite and increase the desire of the bachelors on the other.

The idea of a water drop music emerged against this background of the individual pictorial metaphors and their correspondences.

Decisive for finding the form and structure were the aleatorically re-enacted *nine shots of the bachelors*, which were positioned within a first basic field consisting of 9 x 9 individual segments. Reflections of this basic form resulted in a total of 8 variants and an empty field, which could be used to construct the form and structure. The starting material for the eight superimposed layers of drops is the image of a dripping tap, the drops of which were caught by a resonating glass bowl filled with water.

These drop sequences were initially characterised by a natural-looking, relatively irregular pattern of impulses and were trimmed in a second processing step in each of the form parts to the respective metric assigned to it; this generated a mathematically calculated drop impulse sequence that lacks any randomness or tempo deviation. In this respect, this mathematical process in the realisation of the polymetric drop sculpture, whose artificiality simultaneously evokes the absence of the natural, reflects the bachelor level dominated by causalities, laws and principles.



Andreas H.H. Suberg: *Liebesbenzin*, Mixed media, three pharmacy jars filled with oil, water and blood, 23 x 40 x 13,5 cm, 2022

Realised as the first mème module [duration: 36:27], the electro-acoustic composition *Eros-Matrix* subsequently influenced other productions within the mème cycle in terms of both sound and constitutive form and structure. The production exists in a 2-channel version and is equally part of the sound-, space- and video installation *magneto* as an autonomous module in the 8-channel version.

¹ Octavio Paz: *Nackte Erscheinung*. Frankfurt a. M. 1987. p. 34

Litanies du Chariot

for nine AI speakers and electroacoustic sounds ²

[2022]

Within the bachelor level of Marcel Duchamp's *Large Glass*, the visual metaphor of the chariot and the *litanies of the bachelors* generated by it play a central role.

The continuity of the monotony that seems to be implemented in the bachelors is expressed in the back and forth sliding of the trolley, which in this way produces the bachelors' litanies as an expression of the frustration of their unfulfilled passions. Apart from this, the sliding back and forth of the ladder carriage has a clear sexual connotation.

The sound that arises during the forward and backward sliding of the rail glider is generated from the glass-cutting sound, which was already used as a constructive compositional element in the composition *Lineamente* (1990), whereby the forward sliding is acoustically realised by the original sound and the backward sliding by the inversion of the sound. In addition, different durations are assigned to the forward and backward movements, measuring the forward glide at 5 seconds and the backward glide at 9 seconds.

This gliding back and forth of the rail glider runs through the entire length of the piece as an ostinato. The litanies produced by the rail glider, such as *lazy life*, *circle of vice*, *onanism*, *back and forth on the bumper*, *trashy life*, *sheet metal*, *ropes*, *iron wire*, *wooden winch with eccentric*, *monotonous flywheel*, *beer professor*³, have partly erotic connotations, but equally refer in pataphysical terms to mechanistic kinematic - functional and dysfunctional - principles of the apparatus or are to be regarded as self-referential confessions that reflect the emotional mood of the bachelors in a larmoyante tone.

MD's demand that the litanies be performed in an indolent style reminiscent of a railway station announcement is met by the declamation of 9 AI speakers in this speech composition.

The compositional setting of the individual declaimed litanies fragments as well as their electronic arrangements are fed back from the formal principles of the *Eros-Matrix*, whereby systems of the 1st to 5th order are responsible for the use of electronic derivations, the threading in and out of electronic soundscapes or interspersed quotations from the *Eros-Matrix* - here cross-references to the Duchamp note: *The ladder wagon harbours the landscape of the water mill in its chest*⁴.

Similarly, the french term *chariot*, in addition to its meaning of ladder-wagon or sledge in the context of astrology, releases associations with the star constellations chariot or bear, which auratically influence its construction in different perspectives within the formal conception of the piece.

² Funded by the Deutscher Musikrat as part of Neustart Kultur 2022

³ Marcel Duchamp: Die Schriften. Zu Lebzeiten veröffentlichte Texte; übers., komm., hrsg. von Serge Stauffer; Bd 1; Zürich 1981. p. 64

⁴ *ibid.* p. 67

O infelici amanti

for countertenor, four female voices, the glass granulate bowl *Broyeuse*, live electronics, ring modulator and electroacoustic sounds ⁵ [2022/23]

In the prequel, nine young men embark on a journey to gain wisdom, love and knowledge. When they arrive on the mountain of Circe, they are blinded by the goddess of the moon. She gives them a glass jar containing an eye-healing liquid. Opening the jar is only possible with wisdom, coupled with humility and beauty, and remains forbidden to the blind men, who only receive help from the nymphs living there after ten years of a long wandering journey - when they reach the Thames - and the jar can be opened.

The libretto is based on 18 stanzas from the 2nd part of the 5th dialogue from *De gli eroici furori* by Giordano Bruno, in which the leader of the blind laments his suffering to the nymphs on the Thames, tells them the story of the nine blind men and asks for their help in opening the vessel with the eye-healing liquid.

The number of stanzas is just as constitutive for the creation of the form as the sum of the verses. In a first working phase, the entire text was subjected to a numerological analysis according to Pythagoras and coded in numerical series, which are reflected in the formal and temporal disposition. Each verse of the lament is preceded by a prelude or interlude. Recordings of nine shots from an air rifle on glass panes form the basic material for the formative compositional elements.

Here, not only the sound events of the shots were recorded, but also the resulting sounds of the shattering and smashing glass panes. The randomly generated sound events were subsequently subjected to Fourier analyses, the results of which provided the basic compositional material for generating structures that, orchestrated with other glass sounds, were responsible for the formation of the preludes and interludes. The sound material used in the electronic level is obtained from numerous modulated glass sounds and from the percussive, frictive and bowed sound generation on a glass vessel.

For the production, the sound, space and video installation *magneto* not only provides the stage situation, but is also used instrumentally within the composition in the manner of an acousmonium, so that the drop sculpture *Eros-Matrix* is repeatedly auratically present through the fading in and out of excerpts and cross-refers to the existing analogies between MD's Large Glass and Giordano Bruno's story of the blind.

As the libretto focuses on the different perspectives of the narrator, Circe and the blind community, the singer's vocal ambience and timbre were divided into three ranges in order to take account of the respective perspectives. While the community of blind people is embodied by the singer's baritone voice, the narrator is in the middle range and Circe in an extreme range of the countertenor voice. Circe's vocal range is given an additional tonal colour by live electronic ring modulation, which underlines the ominous character of the sorceress. The four nymphs appear five times within the lamentation and intone the text line *O degni infelici amanti - O worthy unhappy lovers -* in a conciliatory, repetitive four-part refrain.

Noble ladies, the bearers of a closed vessel present themselves before you, their hearts pierced through, not by an error of nature, but by a cruel fate which tortured them with this living death, and they remain in blindness.

We are nine spirits who, wandering for many years because of the desire to understand, have travelled many countries, and we were one day victims of a severe and sudden disaster, which if you listen to our story, will cause you to say, O worthy ones, and unhappy lovers!

A cruel Circe, who boasts of having this beautiful sun her progenitor, received us after a long and adventurous voyage; she opened a vessel and sprinkled us with water, and to that gesture joined her incantation.

Awaiting the consummation of such action, we were in silence and mute attention, until she spoke: – O, you sorrowing ones, depart, blind as you are in all things; go gather the fruit that falls to those who direct their gaze too high.–

Then suddenly the blind men— Daughter and mother of darkness and horror (we said with one voice) does it please you, then, to treat wretched lovers so cruelly who submit themselves before you, willing perhaps to consecrate their hearts to you?

But when the frenzy suddenly excited by so strange a mishap was somewhat appeased, each on collected himself, and as rage yielded to pain, all implored mercy, mixing the following words with their tears:

– Now, if it pleases you, oh noble enchantress, that zeal for glory may pierce your heart, or that your heart be anointed and soothed by the waters of compassion, have pity upon us with your remedies, and close the wound inflicted upon our hearts.

If your lovely hand be pleased to aid us, do not delay that some sad one of us may reach death before your gesture give us the right to say, a great torment was caused by her, but a much greater consolation.

And she replied: – O curious spirits, take this other fatal vessel which my hand is powerless to open; and go far and wide on a pilgrimage through the world, seeking out all the numerous kingdoms,

for destiny wishes that this vase remain closed until lofty wisdom and noble chastity and beauty together apply their hands to it; all other labors are fruitless to pour forth this water.

But if it happens that those gracious hands with this water besprinkle whoever approaches them for a cure, you will be able to experience divine virtue, for your cruel torment being changed to remarkable joy, you will see the two most beautiful stars in the world.

May none of you be saddened, no matter how long so much of the firmament may be concealed in profound darkness; for no pain is so great that will render you worthy of so great a good.

For the prize to which your blindness leads you, hold vile every other gain and esteem every torture as so much joy, for the hope of contemplating these unique and rare graces will incline you to scorn every other light. –

Alas! Too long have our limbs gone wandering through the whole terrestrial earth, so that finally we have come to believe a sagacious beast has filled our hearts with false hope by its promises.

Henceforth (although we know it is late) we perceive that this enchantress, for our greater woe, strives to keep us in eternal expectation. For she believes that no lady of so many virtues can be seen beneath the cloak of heaven.

Now, although we know every hope vain, we yield to our destiny and are content not to retreat from painful labours, and are content to advance (though trembling and weary), without ever halting our steps, and to suffer for as long a time as life remains in us.

Lovely nymphs who sojourn on the verdant shores of the gentle Thames, ah, in God's name, lovely ones, hold it not beneath you, even if it is in vain, to lend your white hands to disclose what our vase conceals.

Who knows? Perhaps on these shores where one sees this torrent, with its nymphs, so rapidly rising as it rewinds itself to its source, heaven has destined that she whom we seek may be found.⁶

⁶ Giordano Bruno's *The Heroic Frenzies*. A translation with introduction and notes by Paul Eugene Memmo, Jr.; Chappel Hill; The University of North Carolina Press 1966. pp, 260-262



Inscription

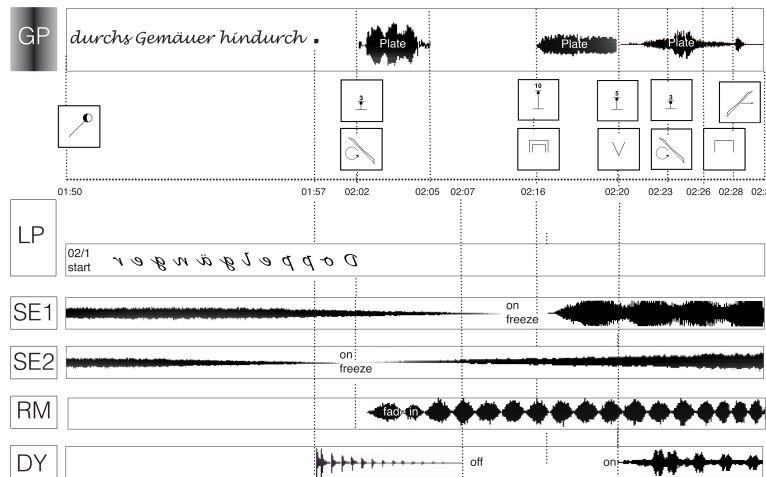
for one player, one glass plate and live electronics [2024]

Whoever passionately embraces his double through the glass, the glass comes alive and becomes sex, and being and image love each other through the walls.⁷

The act of erotically connoted fusion with the material focussed on here goes hand in hand with the reflection of one's own self and the outside world, but also with the resulting desire for what is exposed behind the glass wall. Apart from *wanting to conceal the coitus through a pane of glass with one or more objects of the shop window⁸*, the viewer is confronted with his image within a narcissistic act. *The choice is indeed back and forth⁹*, and the endeavour to fuse being and image inevitably leads to the feedback process of one's own self, initiating its deconstruction and releasing it as a *fractal subject¹⁰*.

This text by Alfred Jarry, quoted above as an inscription, forms not only the thematic-programmatic, but also the tonal basis of *Inscription* and is inscribed in whole or in part on a glass plate by means of a glass mallet, sampled and used in a calculated manner — also played — in order to constitute the formal construction of the piece on the one hand and to be able to enter into correspondence with other sounds produced simultaneously on the glass plate on the other.

All the sounds used and subjected to different modulations were created on a hand-blown antique glass plate using a bow and microphone with pop protection, mallets and finger friction. Reflection, multiplication, deconstruction, distortion in deceleration and acceleration are used as creative parameters within this dialogue and fusion process of subject and object. The act of writing here points beyond the pure notation within abstract sign systems and acquires a physical quality that is articulated in a coded acoustic message. In physical terms, the act of writing itself becomes the initiator of an act of fusion and an indicator of a transformative process.



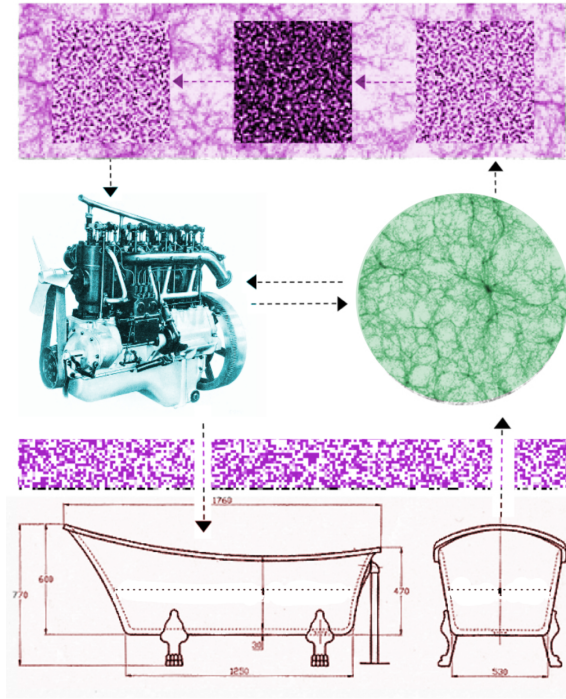
A.H.H. Suberg: Part of the score *Inscription* 2024

⁷ Alfred Jarry : Les Jour et les Nuit. Neuilly 1913. In: Marcel Duchamp: Die Schriften. Zu Lebzeiten veröffentlichte Texte; übers., komm., hrsg. von Serge Stauffer; Bd. 1; Zürich 1981. S. 125- 126

⁸ Ebd.

⁹ Ebd.

¹⁰ Jean Baudrillard: Videowelt und fraktales Subjekt. In: Ars Electronica (Hrsg.): Philosophien der neuen Technologie. Berlin 1989



A.H.H. Suberg: Conceptual sketch for *Baignoire oscillante* / 2022

Baignoire oscillante

electroacoustic composition

[2022]

This composition focuses on the transformation processes to which the love fuel generated by the bride is exposed in the enigmatic work *The Bride Stripped Bare by Her Bachelors*. On the one hand, the love petrol fuels the magneto desire of the bride herself and, on the other, the desire of the bachelors, who experience themselves in the indissoluble difference to the object of their desire.

*The bride is a reservoir of love petrol (or shyness power) at her foundation. This shyness-power, distributed on the engine with weak cylinders, explodes in contact with the sparks of her constant life (magneto-desire) and brings them to fruition at the end point of her desire. [...] The reservoir will end at the bottom in a liquid surface, where the wasp sex will draw the necessary dose for the irrigation of the ear-drum and the nourishment of the filamentary matter. This liquid sur-face will be contained in the oscillating bathtub.*¹¹

This electroacoustic production is based on various sound events as source material: the engine noise of a diesel 2-stroke engine, the sound of a water flush as well as excerpts of white noise, etc., which are subjected to constant electronic processing in an oscillating cycle of exchange and change.

¹¹ Marcel Duchamp: *Die Schriften. Zu Lebzeiten veröffentlichte Texte; übers., komm., hrsg. von Serge Stauffer*; Bd. 1; Zürich 1981. S. 49

Imprimer

for three AI voices and electroacoustic sounds

[2022]

The starting point for the conception was the associative reference to a musical erratum from 1913, which was realised by Duchamp as a three-part song for two female and one male voice using a random process and is included in the Green Box. The definition of the word *imprimer* (to print) from the dictionary Larousse forms the textual basis for both Duchamp's trio and the composition *Imprimer*.

Making an imprint from the strokes
Marking a figure on a surface
*Printing a seal on wax*¹²

The fact that this is a kind of text ready-made, characterised by objectivity and neutrality, is taken into account by the casting of AI speakers.

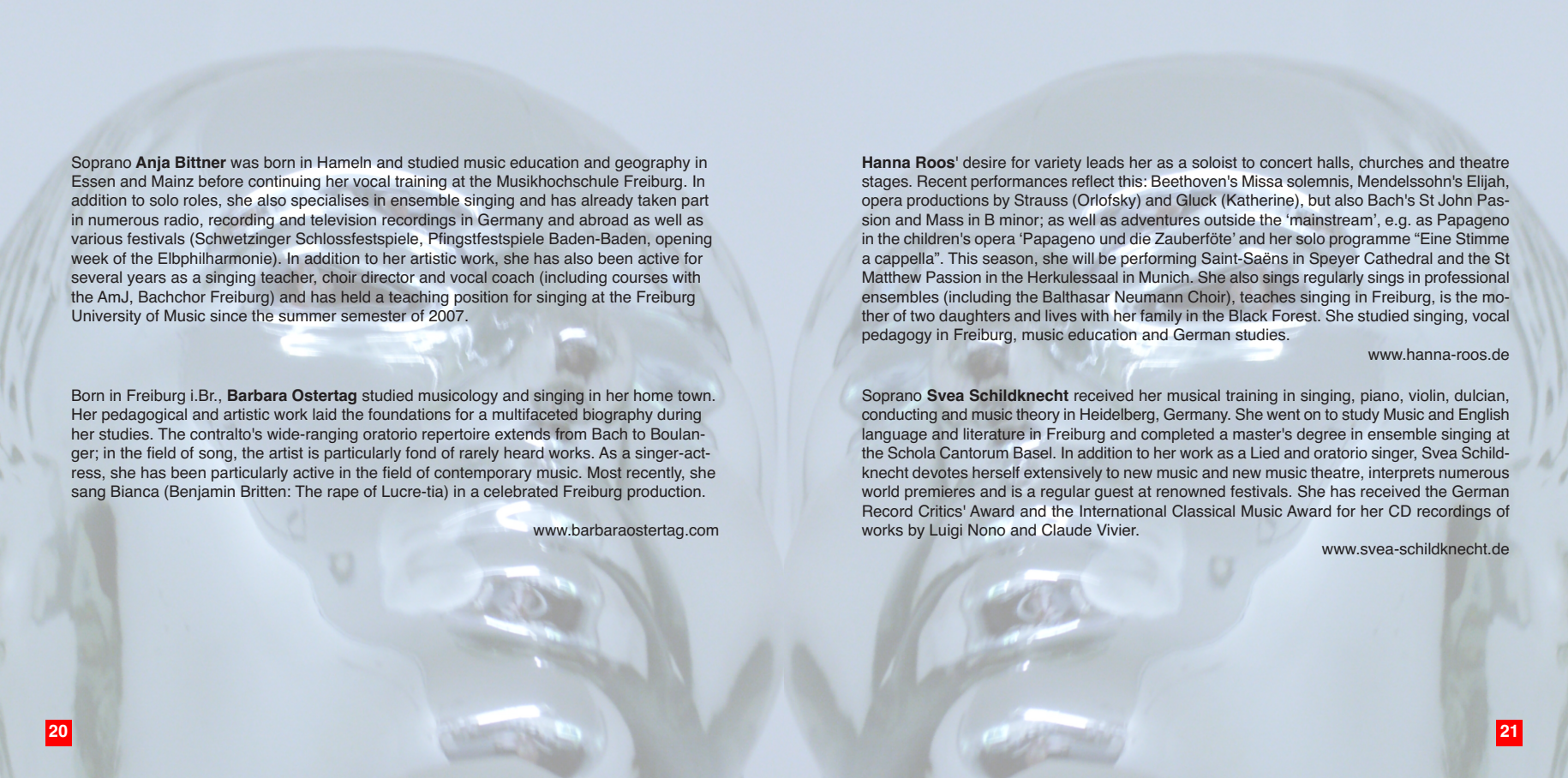
Duchamp performed this piece together with his younger sisters, Yvonne and Magdeleine, with his family in Rouen. In the context of the conception, the correspondences to an early painting by MD, *Yvonne et Magdeleine déchiquetées - Yvonne and Magdeleine dismembered and shredded* (1911), in which portraits of his sisters at different ages are deconstructed, seemed interesting.

The text, consisting of three lines, is taken up by the three-part formal concept. This tripartite structure is also reflected in three layered levels, each of which in turn subsumes three layers of sound. A first layer was generated from the stretched vocal material of each moulded part. The selected stretching process no longer allows any conclusions to be drawn about the original voice or sound source, whereby low transpositions make a genealogical derivation even more difficult. A second layer, like the first layer, consists of three layers of the stretched voice material, whereby a stretching process was used here that preserves the individual characteristics of the respective voices. A third layer is reserved for the original voices, which declaim the key words and lines of text, and the successive or choral insertion of the voices is controlled according to the numerical values and series determined by a numerical process.

While level 1 creates a sound-coloured foundation for the entire piece by mixing the three sound layers, the pitches determined 'aleatorically' by MD have an effect on the second level, in that the random results of the pitches assigned to a form or text section as sections of the overall series are combined in a sequence and are responsible for their electronic modulations.

The stretched original voices of level 3 are subjected to an algorithm that fragments the text or individual words. The speech impulses obtained in this way are subjected to further electronic processing, which generates new electronic sounds and sound levels. All of these processes have an increasing effect on the deformation of the vocal material during the course of the entire programme.

¹² Duchamp, Marcel: *Die Schriften. Zu Lebzeiten veröffentlichte Texte; übers., komm., hrsg. von Serge Stauffer*; Bd. 1; Zürich 1981. S.102 f.



Soprano **Anja Bittner** was born in Hameln and studied music education and geography in Essen and Mainz before continuing her vocal training at the Musikhochschule Freiburg. In addition to solo roles, she also specialises in ensemble singing and has already taken part in numerous radio, recording and television recordings in Germany and abroad as well as various festivals (Schwetzingen Schlossfestspiele, Pfingstfestspiele Baden-Baden, opening week of the Elbphilharmonie). In addition to her artistic work, she has also been active for several years as a singing teacher, choir director and vocal coach (including courses with the AmJ, Bachchor Freiburg) and has held a teaching position for singing at the Freiburg University of Music since the summer semester of 2007.

Born in Freiburg i.Br., **Barbara Ostertag** studied musicology and singing in her home town. Her pedagogical and artistic work laid the foundations for a multifaceted biography during her studies. The contralto's wide-ranging oratorio repertoire extends from Bach to Boulan-ger; in the field of song, the artist is particularly fond of rarely heard works. As a singer-act-ress, she has been particularly active in the field of contemporary music. Most recently, she sang Bianca (Benjamin Britten: The rape of Lucre-tia) in a celebrated Freiburg production.

www.barbaraostertag.com

Hanna Roos' desire for variety leads her as a soloist to concert halls, churches and theatre stages. Recent performances reflect this: Beethoven's *Missa solemnis*, Mendelssohn's *Elijah*, opera productions by Strauss (*Orlofsky*) and Gluck (*Katherine*), but also Bach's *St John Pas-sion* and *Mass in B minor*; as well as adventures outside the 'mainstream', e.g. as *Papageno* in the children's opera '*Papageno und die Zauberföte*' and her solo programme "Eine Stimme a cappella". This season, she will be performing *Saint-Saëns* in Speyer Cathedral and the *St Matthew Passion* in the Herkulesaal in Munich. She also sings regularly in professional ensembles (including the *Balthasar Neumann Choir*), teaches singing in Freiburg, is the mother of two daughters and lives with her family in the Black Forest. She studied singing, vocal pedagogy in Freiburg, music education and German studies.

www.hanna-roos.de

Soprano **Svea Schildknecht** received her musical training in singing, piano, violin, dulcian, conducting and music theory in Heidelberg, Germany. She went on to study Music and English language and literature in Freiburg and completed a master's degree in ensemble singing at the *Schola Cantorum Basel*. In addition to her work as a Lied and oratorio singer, Svea Schild-knecht devotes herself extensively to new music and new music theatre, interprets numerous world premieres and is a regular guest at renowned festivals. She has received the German Record Critics' Award and the International Classical Music Award for her CD recordings of works by Luigi Nono and Claude Vivier.

www.svea-schildknecht.de



Countertenor **Daniel Gloger** inspires composers of our time to create new sounds and works like no other singer in his field. In over 200 world premières, he has collaborated with all the top European ensembles of new music and has made guest appearances at the opera houses in Berlin, Dresden, Saarbrücken, Stuttgart, Klagenfurt, Graz, Paris and Oslo, among others. The title role of the opera *Parzefool/Mondparsifal* by Bernhard Lang (Regie: Jonathan Meese) took him to the Wiener Festwochen and the Berliner Festspiele in 2017. Most recently, he interpreted the double role of Alexander / Mutter in *Koma* by Georg F. Haas at the Staatstheater Braunschweig and at the Salzburg Festival, and Daniel Gloger has held a permanent position as a lecturer at the Bern University of the Arts since autumn 2019. His work is documented on an extensive discography.

www.danielgloger.de



Andreas H.H. Suberg received his first artistic education from Franz Joseph van der Grinten in addition to early piano and organ lessons. At almost the same time as studying fine arts, visual communication and music in Giessen and Frankfurt, he studied piano at Dr. Hoch's conservatory and composition with Gerhard Schedl, followed by piano with Grigory Gruzman and composition with Toni Völker at the Akademie für Tonkunst in Darmstadt and electronic composition with Prof. Hans Ulrich Humpert at the Staatliche Musikhochschule in Cologne. In the context of his multimedia *Glasontronik* project, he creates sound objects, sound-, space- and video-installations, videos and graphics in an oscillating reaction to his compositional oeuvre. Scholarships, prizes, publications, radio and TV recordings / productions as well as concerts and exhibitions in Europe, North and South America document his work.

www.ahhsuberg.de