

Steffen Krebber
Respirator
für Flöte mit Innenlautsprecher (2019)

In *Respirator* wird die Flöte mittels Innenlautsprecher und weissem Rauschen beatmet. Dadurch ist der Atem des Spielers frei mit dem Atem der Maschine in Zusammenarbeit zu treten. Die gegriffenen Töne filtern beide Luftströme. Dieses hybride Setting macht die ohnehin vorhandenen Intraaktionen im Umkreis Mensch und Maschine deutlicher und weist auf die Vermischtheit der Akteure hin, die in der geschriebenen Musik eben so viel Kontrolle ausübt wie der Komponist.

Das Rauschen ist mit Hüllkurven belegt, die aus phasengleichen, ganzzahligen, überlagerten Sinuskurven generiert wurden. Die daraus entstehenden Rhythmen sind etwas verschoben zu entsprechenden notierten Rhythmen und haben auch durch die automatisch entstehenden Lautstärkegewichtungen den Anschein von Menschen gespielt zu sein und offenbaren gleichzeitig, dass sie es nicht sind.

Diese beiden Ebenen von Vermischungen zu verdeutlichen erzeugt eine Entgrenzung und öffnet so die Oberfläche der Konzertsituation und ermöglicht ein Eintauchen in die Strömungen und Verwirbelungen des Geschehens.

Steffen Krebber wurde 1976 in Stuttgart geboren. Kompositionsstudium bei Marco Stroppa und Caspar Johannes Walter in Stuttgart, sowie bei Rebecca Saunders in Köln. Arbeitet zwischen den Bereichen Klangkunst, Sprache, instrumentaler und elektronischer Musik. Stipendiat der Akademie Schloss Solitude, des Künstlerhofes Schreyahn, der Kunststiftung BW, der Konrad-Adenauer-Stiftung, Bernd-Alois-Zimmermann-Stipendium, u.a..

Aufführungen bei der Gaudeamus Music Week, den Wittener Tagen für Neue Kammermusik, Blurred Edges Festival Hamburg, new talents festival Köln, Nachtstrom Basel, piano+ ZKM, u.a.. Ausstellungen in der KOLUMBA, Museum des Erzbistums Köln, Kölnischen Kunstverein, Akademie Schloss Solitude, Stuttgart. Seine Sprachinstallation Weissagungen ist Teil der Sammlung der KOLUMBA. Zusammenarbeiten mit dem Thürmchen-Ensemble, PRAESENZ, radikal translation, SONAR, hand werk, LUX:NM, garage, ascolta, Neue Vokalsolisten, Manos Tsangaris, Truike van der Poel, Sabine Akiko Ahrendt, Dirk Rothbrust, u. a. Seit 2015 ist er Dozent am Institut für Kunst und Kunsttheorie der Uni Köln.

In *Respirator*, the flute is ventilated by means of an interior speaker and white noise. This allows the player's breath to interact freely with the breath of the machine. The fingerings filter both air streams. This hybrid setting makes the already existing interactions in the area of human and machine clearer and highlights the influences of the involved agents which exert just as much control in the written music as the composer.

The noise is covered by envelopes generated from superimposed integer in-phase sinusoids. The resulting rhythms are slightly shifted to the corresponding notated rhythms and, due to the auto-arising volume weights, also have the appearance of being played by humans, but reveal at the same time that they are not.

Pointing out these two levels of mixings creates a delimitation, opening the surface of the concert situation and allows to immerse into the currents and turbulences of the happening.

Steffen Krebber was born in Stuttgart in 1976. He studied composition with Marco Stroppa and Caspar Johannes Walter at Stuttgart University of Music and the Performing Arts and with Rebecca Saunders at the Cologne University of Music and Dance. His works focus mainly on instrumental and electronic music as well as sound-art and language. He has held scholarships from the Schloss Solitude Academy, the Schreyahn Artists Retreat, the Baden-Württemberg Art Foundation, and the Konrad Adenauer Foundation, and received the Bernd Alois Zimmermann Scholarship from the City of Cologne. His music has been performed at the Gaudeamus Muziekweek, the Witten New Chamber Music Festival, the 'blurred edges' Festival of Current Music (Hamburg), the 'new talents' Biennale (Cologne), Nachtstrom (Basle) and Piano+ at the Karlsruhe Center for Art and Media. He has also exhibited his work at the KOLUMBA Art Museum of the Archbishopric of Cologne, the Cologne Arts Association and the Schloss Solitude Academy. His language installation *Weissagungen* ('divinations') entered the permanent collection of the KOLUMBA Art Museum. As a composer, he has worked with a great many ensembles and performers, including the Thürmchen Ensemble, Ensemble Praesenz, radikal translation, the Sonar Quartet, hand werk, LUX:NM, Ensemble Garage, Ensemble ascolta, and the Stuttgart Neue Vokalsolisten, as well as Manos Tsangaris, Truike van der Poel, Sabine Akiko Ahrendt, and Dirk Rothbrust. Since 2015 he has been teaching at the Institute of Art and Artistic Theory at Cologne University.

Besetzung

Flöte mit Innenlautsprecher

Für den Bau des Innenlautsprechers bitte Kontakt mit dem Komponisten aufnehmen.

Beschallung

Sends

2 Wege vom Pult auf die Bühne
1 x Click zum Kopfhörerverstärker
1 x Tape zum Innenlautsprecher

Das Stück ist auch mit Ausrüstung nur auf der Bühne realisierbar.

Hardware

1 Innenlautsprecher (möglichst laut)
1 Verstärker für den Innenlautsprecher
1 Kopfhörerverstärker (Click)
1 Kopfhörer (Click)
1 Abspielgerät

Legende

Notation

Das Luftsystem meint den Ansatz und keinen luftigen Klang.

Alle Dauern, die nicht tenuto geschrieben sind = 32tel (oder 32tel-Triole je nach Kontext)

tenuto = geschriebene Dauer

Von Takt 99-123

Griffe immer bis zum nächsten Griffwechsel halten.

Dynamik

cresc. und decresc. immer zwischen noch hörbar und Maximallautstärke ohne den Lautsprecher zu verdecken

Dynamik immer an Lautsprecherlautstärke angepasst, so dass Flöte und Tape gleichlaut sind.

Insgesamt möglichst laut und lebendig.

Klang



= normaler Ton



= nur Luft durch Griffe gefärbt



= luftiger Ton

höhere Teiltöne werden grundsätzlich ord. gespielt

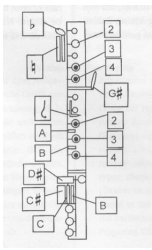
Steffen Krebber Respirator

für Flöte mit Innenlautsprecher (2019)

und weissem Rauschen mit ganzzahligen, phasengleichen Sinushüllkurven

für Daniel Agi

Kompositionsauftrag von ON - Neue Musik Köln
finanziert durch die Ernst von Siemens Musikstiftung



0:00

Luft

Griffe

Flöte locker schräg vor dem Oberkörper

4

Flöte langsam gleichmäßig Richtung Mund bewegen

Griffe wie Takt 2+3

6

9

f2 klingt bei d2 und c2 mit

11

13

0:56

15 3. Teilton

17

19

21

24 3. Teilton 2. Teilton

26 3. Teilton 2. Teilton

2:12

34

Musical notation for measures 34-35. The top staff contains four groups of eighth notes, each marked with a '3' and a slur, indicating triplets. The bottom staff contains four groups of eighth notes, also marked with a '3' and a slur, indicating triplets. The notes in the bottom staff are beamed together.

35

Musical notation for measures 35-36. The top staff contains three groups of eighth notes marked with a '3' and a slur, followed by a measure labeled '2. Teilton' containing a quarter note and an eighth note. The bottom staff contains three groups of eighth notes marked with a '3' and a slur, followed by a measure containing a quarter note and an eighth note.

36

Musical notation for measures 36-37. Measure 36 contains three groups of eighth notes marked with a '3' and a slur. Measure 37 contains two groups of eighth notes marked with a '3' and a slur, followed by a measure labeled '3. Teilton' containing a quarter note and an eighth note. A right-pointing arrow is above the first measure of this system, and a circle with a diagonal line is to its left.

37

Musical notation for measures 37-38. The top staff contains three groups of eighth notes marked with a '3' and a slur, followed by a measure labeled '2. Teilton' containing a quarter note and an eighth note. The bottom staff contains a long, sweeping line that starts under the first measure and ends under the second measure of this system.

38

Musical notation for measures 38-39. The top staff contains three groups of eighth notes marked with a '3' and a slur, followed by a measure labeled '2. Teilton' containing a quarter note and an eighth note. The bottom staff contains a long, sweeping line that starts under the first measure and ends under the second measure of this system.

39

Musical notation for measures 39-40. The top staff contains three groups of eighth notes marked with a '3' and a slur, followed by a measure labeled '2. Teilton' containing a quarter note and an eighth note. The bottom staff contains a long, sweeping line that starts under the first measure and ends under the second measure of this system.

2:36

40

3. Teilton

This musical staff shows measure 40. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth notes and quarter notes. A triplet of eighth notes is marked with a '3' above it. The measure concludes with a half note and a quarter note, with the label '3. Teilton' positioned above the final notes.

41

2. Teilton

This musical staff shows measure 41. It features a treble clef and a key signature of one sharp. The notation includes eighth notes, quarter notes, and a half note. Two triplet markings are present above the first two groups of eighth notes. The measure ends with a half note and a quarter note, labeled '2. Teilton'.

42

3. Teilton

This musical staff shows measure 42. It starts with a treble clef and a key signature of one flat (Bb). The notation is composed of eighth notes and quarter notes. A triplet of eighth notes is marked with a '3' above it. The measure concludes with a half note and a quarter note, labeled '3. Teilton'.

43

2. Teilton

This musical staff shows measure 43. It features a treble clef and a key signature of one sharp. The notation includes eighth notes, quarter notes, and a half note. A triplet of eighth notes is marked with a '3' above it. The measure ends with a half note and a quarter note, labeled '2. Teilton'.

44

3. Teilton

This musical staff shows measure 44. It starts with a treble clef and a key signature of one sharp. The notation is composed of eighth notes and quarter notes. A triplet of eighth notes is marked with a '3' above it. The measure concludes with a half note and a quarter note, labeled '3. Teilton'.

45

2. Teilton

This musical staff shows measure 45. It features a treble clef and a key signature of one sharp. The notation includes eighth notes, quarter notes, and a half note. A triplet of eighth notes is marked with a '3' above it. The measure ends with a half note and a quarter note, labeled '2. Teilton'.

3:00

46

48

3. Teilton

50

2. Teilton

51

52

2. Teilton

54

3:40

56

58

60

64

66

68

5:24

82

85

87

2. Teilton

89

2. Teilton

91

93

Standard-Notation bis Takt 99

pp

10
6:16

Respirator

95

Whistle Tone

97

Whistle Tone mit Grundton dabei

hin zu ord.

Notation ab T. 99 siehe Legende

100

102

103

105

107

108

109

110

111

7:24

112

114

115

116

117

118

119

120

121

122

12
8:08

Respirator

Musical notation for measures 123-124. Measure 123 starts with a treble clef and a 3-measure rest. Measure 124 contains a series of eighth notes with a '3' above the first three notes, indicating a triplet.

in Richtung eines sehr luftigen Klanges, bei dem man aus ca. 2 cm auf die Mundöffnung bläst

Musical notation for measures 124-125. Measure 124 continues with eighth notes and triplets. Measure 125 shows a similar pattern of eighth notes.

gleichlaut und mit ähnlichem Klang wie das Rauschen
und luftiger Flötenklang atmen
in den Pausen Luft anhalten
Flöte absetzen wieder vor Oberkörper

Musical notation for measures 126-127. Measure 126 has eighth notes with 'ein' and 'aus' labels. Measure 127 has a long note with 'ein' and 'aus' labels. A dashed arrow points from the text above to the notes in measure 126.

Musical notation for measures 128-129. Measure 128 has a long note with 'ein' and 'aus' labels. Measure 129 has a long note with 'ein' and 'aus' labels.

Musical notation for measures 130-131. Measure 130 has a long note with 'aus' label. Measure 131 has a long note with 'aus' label.