

Double Life (2003/04)
for oboe, flute and orchestra

Simultaneous Version of
CUT IV for flute and ensemble (for Joanna Pousette-Dart)
and
CUT V for oboe and ensemble (for Philip Roth)

Commission from the Staatstheaters Darmstadt

Publisher: C. F. Peters Frankfurt

Duration: Simultaneous Version ca. 20`
Individual performances of CUT IV or CUT V ca. 17`
or other versions ad lib.

Orchestration **CUT IV** for flute and ensemble

Solo Flutes (also Piccolo and Bass Flute). 2 Flutes (also two Piccolos). 1 Oboe (also Oboe d'amore).
2 Clarinets in B (2. also in E flat). 2 Bassoons. 1 Trumpet in C. Harp. Celeste.
3 Violins (individually set). 3 Cellos (individually set). 1 Double Bass (individually set)

Orchestration **CUT V** for oboe and ensemble

Solo Oboe (also Oboe d'amore). 1 Flute (also Alto Flute). 2 Oboes (2. also Cor angl.). 1 Bass Clarinet.
1 Double Bassoon. 2 Horns in F. 1 Trombone.
Percussion (3 Players) (Glockenspiel, Crotales, Vibraphone, Xylophone, Marimbaphone,
2 Small Drums, Tenor Drum, Large Drum, Whip, Anvil, Woodblock, Metal Plates).
1 Viola (individually set). 3 Cellos (individually set). 3 Double Basses (individually set)

Notes for performance:

CUT IV and V are to be seen as two independent compositions which through various common structural and formal elements are connected with one another and through dovetailing are able to be performed together.

Possibilities for performance:

Individual Performance CUT IV (Movements 1 and 2 quasi tacet) from Movement 3 to Movement 9 or regressing from Movement 9, 8, 7 to Movement 3 as quasi the last Movement or in a freely chosen form and sequence with at least 4 Movements (Movements can also be repeated) – e.g. 3, 5, 6, 3, 4 or 9, 3, 4, 9 etc.

Individual Performance CUT V (Movements 8 und 9 quasi tacet) from Movements 1 to 7 or regressing from Movements 7, 6, 5 to Movement 1 or in a freely chosen form and sequence with at least 4 Movements (Movements can also be repeated) – e.g. 1, 3, 1, 2, 7, 6 or 2, 3, 4, 3, 7 etc.

Simultaneous Performance of CUT IV and CUT V

from Movement 1 to Movement 9 in their ordered entirety or regressing from Movements 9, 8, 7, 6 to Movement 1 or in a freely chosen form and sequence with at least 4 Movements (Movements can also be repeated) – e.g. 1, 3, 1, 2, 7, 6 or 2, 3, 4, 3, 7 or 1, 3, 4, 6, 7, 6, 9

Reflections on the Composition:

- ? CUT – Cut, Blow, Prick, Incision, Carve, Scission etc.
- ? What is cut here, what punctured, dissected, taken apart, fragmented from the inside and reassembled?
- ? In 2001 I attempted a new cycle, CUT, building on the structural, formal, and organisational experiences I had gained from my ongoing work "half-way house-SOLO XFACH" begun in 1988. This was produced for the Ensemble Modern CUT1-111, three short individual movements which through a type of stitched overlapping are able to be performed simultaneously.
- ? Important: Parallel Worlds, Simultaneity, Layers, Compression – similar physical concepts. Introspection plays an important role in successive performance.
- ? In Spring 2004 for the Ulm Festival through Jürgen Grözinger and his Ensemble European Music Project Remixes of Duos ++zignorii (Grözinger/Glassteter) CUT I-III was realised.
- ? In 2002: during a stay in New York visit to the painter Joanna Pousette-Dart, daughter of the well-known painter Richard Pousette-Dart (in 1996 "Seasons of Light" for Ensemble after a painting by R. Pousette-Dart was composed). Under the influence of the works of

Joanna Pousette-Dart the first ideas for a composition. Her pictures are in two parts and able to be put together congruently like a puzzle.

- ? In Autumn 2002 a Commission from the Staatstheater Darmstadt for a Double Concerto for Flute, Oboe und Orchestra in connection with the Double Concerto of Ligeti. Both compositions were to be performed in a concert which would include Literature for a new Double Concerto.
- ? I separate the orchestra, splitting it into two groups, a solo instrument and 17 instruments.
- ? In contrast to CUT I-III I develop a completely different formal and architectural solution: each orchestral group (CUT IV und CUT V) has in total 7 Movements, which are quasi shifted into one another. CUT V (Solo Oboe + Ensemble) begins alone, from Movement 3 "ascends" CUT IV with the Solo Flute and its Ensemble, the last two Movements are played by the Solo Flute and "her" Group alone without CUT V.
- ? In this way differing densities and atmospheres are brought about.
- ? Solo Oboe and Solo Flute build up differing Sound Worlds, contrasts collide with each other, swap around within their development, transform themselves, approach and repel each other.
- ? Influences: in Movement 1 of CUT V/ Solo Oboe the inspiration came from hearing Ethiopian Coptic Music. In the other Movements I use interlocking and dovetailed Pulse/Beats, Overtone Chords, from which patterned and single toned material are developed. The individual tone, the immersion in a tone, but also the explosion, the tower of sound are important elements.
- ? Freedom and Aleatoric: partly driven to extreme in Movement 6, where the orchestra plays completely freely, the conductor however has to "feign" an independent metric voice, or in Movements 3 and 4 a breathtaking tempo is generated, like a machine, brutal and unpredictable.
- ? Dissolving and a new order, structures breaking apart, orchestral compression and chamber music refinement.
- ? Embellishment, Modality! Certainly on my part from experiences from my preoccupation with Asian music, culture and religion.
- ? Embellishment plays a very great role in the Melodic.
- ? Double Life: The title as signpost? Dualism as the starting point, European and Asian roots.
- ? Movement 1 (only Solo Oboe + Ensemble/CUT V) begins in a ritualistic way, powerfully, celebratory. Movement 9 (only Solo Flute + Ensemble/CUT IV) melts away into nothingness, dissolves, played out, aleatoric.
- ? Solo Instruments: in part highly virtuosic, extreme, going to the limits. Flute and Oboe "play past one another", seek each other, distance themselves from each other. Common (a few) meeting points at the beginning. In Movement 7 both begin by way of a common cadence (last common Movement). In some parts the solo instruments are multiplied by way of the same instruments in the orchestra (minimal canons on uncertain principals), or sink in the Tutti, their position as soloists brought into question.
- ? Flexibility and Variability in Form und Dramaturgy: Development mechanisms and principles can be reversed or exchanged (see notes for performance) Movements can be swapped or repeated: the interpreter as improvisator/creator.