

**SA & SO / 17 & 18 / APR / 21**



**THE SOUND-LAB  
OF PROFESSOR  
BAD TRIP**

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**INTERNATIONAL SYMPOSIUM  
ON THE MUSIC OF  
FAUSTO ROMITELLI**

Live streams of all talks and concerts are provided  
on the Youtube-channel »MHL-Streaming«

## »THE SOUND-LAB OF PROFESSOR BAD TRIP«

Mit seinen rauschhaften, dystopischen Klangphantasien wurde der 1963 geborene italienische Komponist Fausto Romitelli zu einem Shooting-Star der Neue-Musik-Szene. Die steile Karriere wurde jedoch durch seinen viel zu frühen Tod im Jahr 2004 abgebrochen. Seine künstlerische Ausbildung hatte Romitelli bei Franco Donatoni in Italien und Hugues Dufourt und Gérard Grisey in Frankreich erhalten – Ausgangspunkt zur Entwicklung einer eigenen, unverwechselbaren Musiksprache, die er »obsessiv, repetitiv und visionär« nannte. Seine reifen Kompositionen gehören heute zum unbestrittenen Kernrepertoire der Neuen Musik. Mit Besessenheit suchte er erweiterte und verzerrte Bewusstseinszustände, wandelte musikalisch am Abgrund oder über diesen hinaus. »The Sound-Lab of Professor Bad Trip« ist der erste Kongress in Deutschland, der ausschließlich der Musik Romitellis gewidmet ist. Internationale Expertinnen und Experten widmen sich zwei Tage lang zusammen mit Lübecker Forscherinnen und Forschern Romitellis Kritik der Moderne, seiner Ästhetik und seiner Kompositionstechnik. Zwei Konzerte spannen den Bogen von der Uraufführung eines Frühwerks für sieben Flöten bis hin zu Romitellis legendärem Triptychon *Professor Bad Trip: Lesson I-III*.

*With his rapturous, dystopian sound fantasies, Italian composer Fausto Romitelli, born in 1963, became a shooting star of the new music scene. His meteoric career was cut short, however, by his much too early death in 2004. Romitelli had received his artistic training from Franco Donatoni in Italy and Hugues Dufourt and Gérard Grisey in France – the starting point for developing his own distinctive musical language, which he called »obsessive, repetitive and visionary«. Today, his mature compositions belong to the undisputed core repertoire of new music. He obsessively sought expanded and distorted states of consciousness, musically walking on or beyond the abyss. »The Sound-Lab of Professor Bad Trip« is the first ever congress in Germany devoted exclusively to Romitelli's music. For two days, international experts will join researchers from Lübeck to address Romitelli's critique of modernism, his aesthetics, and his compositional technique. Two concerts will span the spectrum from the premiere of an early work for seven flutes to Romitelli's legendary triptych »Professor Bad Trip: Lesson I-III«.*

## GRUSSWORT GREETING PROF. RICO GUBLER



Mit dem Kongress zur Musik und zur Rezeption des Schaffens von Fausto Romitelli betreten wir gleichzeitig Neuland und führen wichtige Entwicklungslinien an der Musikhochschule Lübeck (MHL) fort. Ich begrüße Sie also zu einer zentralen Veranstaltung für die gesamte MHL mitten in der Coronakrise, die uns trotz allem nicht davon abhält, uns forschend, interpretierend und hörend mit aktuellen Strömungen in der Musik der letzten Jahrzehnte zu befassen und der Öffentlichkeit zugänglich zu machen. Die Erfüllung von strategischen Zielen, wie einer stärkeren Vernetzung von Theorie und Praxis oder dem Formulieren eines Forschungsschwerpunktes zu Komposition und Kreation, gelingt erst in ihrer praktischen Verwirklichung an einer Musikhochschule, in der Klanggestaltung und Reflexion – um nur zwei Aspekte zu nennen – eng in Verbindung treten und zeitgleich stattfinden. Mit großer Vorfreude lade ich Sie zu unserem Symposium ein – in welcher Form wir es auch immer werden präsentieren können!

*With this congress on Fausto Romitelli's work and its reception, we are entering new territory and at the same time continuing important lines of development at the University of Music Lübeck. I therefore welcome you to a central event for the entire university in the midst of the corona crisis, which does not prevent us from researching, interpreting and listening to current trends in music of the last decades and making them accessible to the public. The fulfilment of strategic goals, such as a stronger integration of theory and practice or setting up a research focus on composition and creation, only succeeds in their practical realization at a conservatoire where sound and reflection – to name but two aspects – are closely linked together and take place conjointly. It is with great pleasure that I invite you to our symposium – in whatever form we will be able to present it!*

### Prof. Rico Gubler

Präsident der Musikhochschule Lübeck  
President of the MHL

**Introduction**

9.30 – 9.45h / MHL / Kammermusiksaal

Prof. Rico Gubler *President of the MHL* / Prof. Dr. Oliver Korte *Vicepresident of the MHL*

**Session I**

Prof. Sascha Lino Lemke *Chair*

9.45 – 10.30h / MHL / Kammermusiksaal

Fausto Romitelli's electric sound, between modernity and post-modernism

Prof. Dr. Alessandro Arbo *Université de Strasbourg*

10.30 – 11.15h / MHL / Kammermusiksaal

Repetition and acoustic space in the music of Fausto Romitelli

Prof. Dr. Ingrid Pustijanac *Università degli studi di Pavia*

**Session II**

Luis Ramos *Chair*

12 – 12.45h / MHL / Kammermusiksaal

»Era, clessidra il cor mio palpitante«. An analytical and literary reflection

of Fausto Romitelli's *La sabbia del tempo*

Daniel Müller *Wiesbaden*

12.45 – 13.30h / MHL / Kammermusiksaal

*Golfi d'ombra*: Reconstructing an unedited score for percussion solo by Fausto Romitelli

Simone Beneventi *Istituto Superiore di Studi Musicali »A. Peri« di Reggio Emilia*

**Session III**

Prof. Dr. Oliver Korte *Chair*

15.30 – 16.15h / MHL / Kammermusiksaal

An evolved landscape. The music of Romitelli under changing literary influences

Jakob Rieke *MHL*

16.15 – 17h / MHL / Kammermusiksaal

Truth – a horror trip: Fausto Romitelli's *Professor Bad Trip* experienced

from an educational philosophical point of view

Prof. Dr. Gaja von Sychowski *MHL*

**Session I**

Prof. Dr. Oliver Korte *Chair*

9.30 – 10.15h / MHL / Kammermusiksaal

Sonic pleasure pushing the limits. Experimentations in sound from

Varèse to Romitelli, and beyond

Prof. Dr. Pascal Decroupet *Université Côte d'Azur Nice*

10.15 – 11h / MHL / Kammermusiksaal

Spectral chords in *Amok Koma* and how Romitelli interprets them

Fabian Luchterhandt *MHL*

**Session II**

Prof. Sascha Lino Lemke *Chair*

11.30 – 12.15h / MHL / Kammermusiksaal

Trapped! Viscosity and solidification in Romitelli's *Flowing Down Too Slow*

Prof. Dr. Oliver Korte *MHL*

12.15 – 13h / MHL / Kammermusiksaal

When sounds dress up in colours: Music perception and drugs

Prof. Dr. Jürgen Tchorz *Technische Hochschule Lübeck*

**Session III**

Luis Ramos *Chair*

15 – 15.45h / MHL / Kammermusiksaal

Structured alienation – Romitelli's early compositions for flute

Ya-Chuan Wu *MHL*

15.45 – 16.30h / MHL / Kammermusiksaal

L'infini turbulent. The mechanics of hallucination in Romitelli's

*Domeniche alla periferia dell'impero*

Prof. Sascha Lino Lemke *MHL*

16.30 – 17.30h / MHL / Kammermusiksaal

Closing discussion

## ABSTRACTS CURRICULUM VITAE

### ALESSANDRO ARBO

The electric sound of Fausto Romitelli,  
between modernity and post-modernism



Like other composers of his generation, Fausto Romitelli was interested in the discussions between »modernist« and »post-modernist« musical poetics. He felt solidarity with the former, openly refusing to adhere to the strategies of the latter. Unsurprisingly, such opposition took on a value connotation in his discourse: classifying a musical work as »post-modern« meant for him attaching to it the labels of disengagement and superficiality. However, Romitelli's work manifests some aspects which could be considered to be in line with post-modernist perspectives: think of his tendency to integrate musical quotations; of his explicit import of the electric sound of rock (as well as of its instrumental gestures); of his use of samples taken from the electro music; of his taste for trash. I intend to reflect on these aspects in order to grasp their function and thus better understand how Romitelli's music brings together present and past in an original technological dystopia.

Alessandro Arbo is a Professor in the Music Department of the University of Strasbourg (France). He focuses his research on the aesthetics and the philosophy of music. His publications include: *Dialettica della musica. Saggio su Adorno* (Milano 1991), *Il suono instabile. Saggi sulla filosofia della musica nel Novecento* (Torino 2000), *La traccia del suono. Espressione e intervallo nell'estetica illuminista* (Naples 2001), *Archéologie de l'écoute. Essais d'esthétique musicale* (Paris 2010), *Entendre comme. Wittgenstein et l'esthétique musicale* (Paris 2013), *The Normativity of Musical Works: A Philosophical Inquiry* (Leiden-Boston 2021). Furthermore, he edited *Perspectives de l'esthétique musicale: entre théorie et histoire* (Paris 2007), *Wittgenstein and Aesthetics: Perspectives and Debates* (with M. Le Du and S. Plaud, Frankfurt 2012), *Ontologie musicale: perspectives et débats* (with M. Ruta, Paris 2014), *Quand l'enregistrement change la musique* (with P.-E. Lephy, Paris, 2017) and three books on Fausto Romitelli, of whom he was a friend.



### SIMONE BENEVENTI

***Golfi d'ombra*: Reconstructing an unedited score for percussion solo by Fausto Romitelli. Genesis, editing problems and performing aspects**

A talk about the history of the reconstruction process of the unedited work *Golfi d'ombra* (1993) for one percussionist. Identification in the score of compositional elements and instrumental solutions peculi-

ar to Romitelli's aesthetics: exploration of masses and aggregates in continuous mutation between harmony and timbre, effects of liquescence, delay, distortion, saturation. Realization of the installation: organic arrangement of the instruments in space and consequent creation of organic gestures and movements.

Simone Beneventi, Percussionist awarded the Silver Lion at the 2010 Venice Biennale Musica (Repertorio Zero project), performs as a soloist interpreter of 20th and 21st century music in seasons such as Autumn Warsaw, Berliner Konzerthaus, Biennale Zagreb, Huddersfield Contemporary Music Festival, Impuls Graz, Festival Manca in Nice, Milano Musica. His research on sound, new instrument design and new compositional solutions for percussion has led him to collaborate with important composers, international companies and artists. He is the artistic coordinator and member of ZAUM percussion, ensemble in residence at Festival Milano Musica (2018-2021). He has played with the most prestigious Italian orchestras including Filarmonica della Scala, Fenice di Venezia, Maggio Musicale Fiorentino, Opera di Roma, Orchestra Mozart by Claudio Abbado, Spiramirabilis. He is professor for percussion at the Conservatory of Sassari and Reggio Emilia.

### PASCAL DECROUPET

**Sonic pleasure pushing the limits. Experimentations in sound from Varèse to Romitelli and beyond.**

Concepts such as deformation, distortion, saturation and gestural virtuosity are central not only for the music of Fausto Romitelli but also for most explorations of inharmonic sound which can possibly be understood as the underlying common thread through 20th century music. This presentation will focus on procedures that composers have developed by observing the inner life of all kinds of sounds, integrating them into a functional network and inventing new forms. The auscultation of sound phenomena, the exploration of all possible ways to produce sound on conventional instruments and the use of electric and electronic devices to generate and transform sound (both in written and non-written practices) opened up new expressive territories. Examples covering nearly a century of sonic introspection and innovation will be discussed by constantly oscillating between a glimpse into the composers' workshop and a spectro-morphological description of the sounds, certainly with the aim of being drawn into their thrilling swirl.

Pascal Decroupet is a Professor for Musicology at Université Côte d'Azur in Nice, research laboratory CTEL EA 6307. Studies at Liège, Berlin and Paris, Ph.D. at Tours (Ramifications of serial thought: Boulez, Pousseur and Stockhausen / 1951-1958). From 1994 to 1996, member of a research-group at Humboldt Universität zu Berlin for the Darmstadt Summer Courses (Im Zenit der Moderne, Rombach, Freiburg i.B., 1997). Research and publications concerning 20th century music, with special focus on sketch-studies of composers Berio, Boulez, Brown, Cage, Ferneyhough, Grisey, Kagel, Lachenmann, Maderna, Pousseur, Romitelli, Stockhausen, Stroppa and Zimmermann. Editor of two volumes of writings by Pousseur (Mardaga, 2004 and 2009) and of the sketches and manuscripts of Boulez' *Marteau sans maître* (Schott, 2005). Presently developing a theory of sound based instrumental music since Varèse.





### OLIVER KORTE

**Trapped! Viscosity and solidification in Romitelli's *Flowing Down Too Slow***

Fausto Romitelli repeatedly emphasizes the ritualistic character of his works, especially of the later ones. This will be the point of departure for the planned talk. I will discuss the formal implications of ritualization, and the interplay of Romitelli's understanding of rituals with his fascination for »hypnosis,

obsession and trance«. The ensemble composition *Flowing Down Too Slow* of 2001 will serve as an example of how Romitelli creates a »ritualistic« all-over form. Special attention will be given to on the multifaceted relation between repetitive structures and superimposed processes.

Oliver Korte is professor for music theory at the University of Music Lübeck. Previously he taught and researched at the Universität der Künste Berlin, Hochschule für Musik »Hanns Eisler« Berlin and Hochschule für Musik und Theater Rostock. In 2020, he was appointed vice president of the University of Music Lübeck. Oliver Korte is the editor of the *Schriften der Musikhochschule Lübeck* and co-founder of the Gesellschaft für Musiktheorie (GMTH). He studied composition, music theory, and musicology in Hamburg, Wien, and Berlin with Dieter Einfeldt, Erich Urbanner, Gösta Neuwirth and Helga de la Motte. His main fields of research are compositional techniques of the 20th and 21st centuries and the Renaissance, as well as the music of Mahler and Beethoven. His compositional oeuvre spans from solo works up to the full-scale opera *Copernicus* for singer, speaker, large orchestra, and electronics, which was premiered in Dresden in 2015. [www.korte-oliver.de](http://www.korte-oliver.de)

### SASCHA LINO LEMKE

**L'infini turbulent. The Mechanics of Hallucination in Romitelli's *Domeniche alla periferia dell'impero***

In contrast to other pieces of the same period, such as the *Professor Bad Trip-Trilogy*, Romitelli's first *Sunday at the edge of the empire* invites us to a more intimate session of his hypnotic, ritualistic, often saturated and ever morphing sound world.

A clandestine, miraculous, blurry sound world created by a low (and rather classical) ensemble of bass flute, bass clarinet, violin and cello. This investigation of Romitelli's hallucinatory machinery will dissect his complex score, separating out the different interwoven stories it tells. We will look at his choice of musical objects and their references to old (and newer) tonal music and examine the slow mutations these objects undergo in the maelstrom of obsessive repetition. We will focus on the arrangement of the interwoven narratives, discussing how Romitelli controls the formal dynamic flow of the piece. Finally, we will examine the sophisticated orchestration with its instrumental parts which leap, schizophrenically, between the different musical layers, thus creating the hallucinatory impression of fleeting musical objects, hard to localize, floating through space.

Sascha Lino Lemke, born in 1976, studied music theory, composition and computer music in Hamburg and Paris (CNSMDP & IRCAM). He taught theory, aural training, analysis and multimedia in Hamburg and Lübeck, where he also became responsible for the electronic studio in 2011. Sascha attained a professorship for theory and aural training in Lübeck in 2016. His analytical publications mainly deal with contemporary composers such as Grisey, Lanza, Ligeti, Poppe, Stahnke and Bernd Alois Zimmermann. As a composer his main fields of interest include microtonality, a broad palette of sound production, theatrical aspects of the concert ritual, and live electronics. He has obtained numerous awards for composition. [www.SaschaLinoLemke.de](http://www.SaschaLinoLemke.de)





## FABIAN LUCHTERHANDT

**Alternative roots – spectral chords in *Amok Koma* and how Romitelli interprets them.**

Romitelli's harmony is highly influenced by French spectral music since his time as a student in Paris. We find stretched and compressed spectral chords in almost all of his works. He must have been incredibly

fascinated by them – but by what exactly? What did Romitelli himself perceive in these spectra? And how does the »mathematical« construction method of spectral distortion fit in with the direct and characteristic effect of his music? Looking at some chords from *Amok Koma* presents a fascinating picture of Romitelli's creative process: the interaction of construction and individual shaping; triads contained in distorted spectra...

Fabian Luchterhandt, born in 1995. Since his childhood he has been playing the piano, improvising and composing, which was rewarded with numerous prizes in music competitions (p.e. Jugend Musiziert, Bundeswettbewerb Komposition der Jeunesses Musicales Deutschland; first performance of one of his works by members of the Berliner Philharmoniker). In 2013 he began his studies at the MHL with a double major in organ with Prof. Arvid Gast and Prof. Franz Danksagmüller, and piano with Catalin Serban. Since 2016 he has been funded with a scholarship from Studienstiftung des deutschen Volkes. 2017-2018 he spent in France studying organ with Michel Bouvard and Jan Willem Jansen at the Toulouse Conservatory. In 2020 Fabian Luchterhandt completed his artistic bachelor's degree in piano. Since then, he has been pursuing his master's degree in piano with Prof. Konrad Elser. Since July 2020 he is solely responsible for the music at the Lübeck Cathedral (Lübecker Dom). He is also performing as a concert organist, pianist and composer. A major focus of his work is improvisation.

## DANIEL MÜLLER

**»Era, clessidra il cor mio palpitante«. An analytical and literary reflection of Fausto Romitelli's *La sabbia del tempo***



After having moved to Paris in 1991, the first piece Italian composer Fausto Romitelli wrote was the sextet *La sabbia del tempo*. Given by its title, interestingly this piece also seems to be the last one with a direct relation to the work of the Italian poet Gabriele D'Annunzio. Assuming that the literary ancestor has been quite influential on Romitelli's composition, this talk will present three important analytical aspects of *La sabbia del tempo*, based on their metaphorical connection to D'Annunzio's poem with the same title.

Daniel Clemens Müller was born in Thuringia (Germany) in 1990. In his young life were sown two special (and quite different) interests: music und criminal investigation. During a formative stay in Argentina in 2007-2008 he decided to first dedicate his life to becoming a professional musician. Therefor he studied musical composition and theory with Prof. Mack and Prof. Dr. Korte at the University of Music in Lübeck from 2012 to 2020. After many performances on stage and successfully finishing his studies, he wanted to give his second special interest a place in his life as well. He is now pursuing a career in criminal investigation in Wiesbaden (Germany).



## INGRID PUSTIJANAC

### Repetition and Acoustic Space in the Music of Fausto Romitelli

The spectral music has recovered in a particular way the concept of repetition. As a result of the meeting of stimuli from different fields such as information theory, linguistics, psychoacoustics and philosophy, the concept of repetition in its various implementations has represented relevant openings

towards a new relationship between content and form. Starting from the experience of spectral music and sound memories from other musical cultures, Fausto Romitelli has developed his reflection on repetition, transforming it into one of the main drivers of the harmonic and formal dimensions in his works. Romitelli's various repetition techniques, as implemented in specific case studies, such as *Lost* (1997), for soprano and 15 instruments, and *Amok Koma* (2001), for ensemble and electronics, will be questioned from the perspective of the concept of acoustic space as theorized in his unpublished writing »Pertinence du timbre«.

Ingrid Pustijanac is Associate Professor at the University of Pavia, Department of Musicology and Cultural Heritage (Cremona), where she has been teaching Music Analysis, compositional techniques and forms of contemporary music. Her writings include a book on György Ligeti and articles about the late 20th-century music with special attention to the spectral music (Gérard Grisey's works and theoretical horizon, in particular), sound studies, improvisation (GINC and experimental music in the Sixties), and mixed music from the perspective of sketch studies and analysis of compositional processes. She is a member of the Editorial Board of *Archival Notes*, Journal by the Cini Foundation Institute of Music (Venice), member of CREAA (Strasbourg), ACTOR (Montreal), and the Head of DALM (Dialogic Approach to Living Musics), the research group of the Department of Musicology and Cultural Heritage (Cremona-Pavia).

## JAKOB RIEKE

### An evolved landscape. The music of Romitelli under changing literary influences

Fausto Romitelli frequently cited literature in his writings and interviews and employed various texts in his compositions. In his early oeuvre, he drew inspiration from works of the western canon and played with mythological subjects, which in a certain way appear as »leitmotifs« in his compositions. Increasingly, however, various influences from contemporary cultural criticism, the mescaline studies by Henri Michaux and the work of J.G. Ballard entered his music and help to understand where the elements characteristic of Romitelli's music – mind-altering inebriation, ritualized violence and the opalescing paysages sonores – have their origin.

Jakob Rieke, born in 1995, studied church music at the University of Music Lübeck in 2015-2020 and is currently continuing his studies with a bachelor's degree in music theory. As a part-time culture and music journalist, he writes regularly for the *Lübecker Nachrichten*. In 2019 he participated as composer and conductor in the German-Czech exchange concert *The Presence of the Past II* in Prague. In the same year he published an article in the *ZGMTH* about graphic models in the Neo-Riemannian Theory. In the recent past he has repeatedly moderated concerts in Lübeck's inner city churches, several times in collaboration with Fabian Luchterhandt, the church musician of Lübeck Cathedral. He is also active as a visual artist.







## GAJA VON SYCHOWSKI

**Truth – a horror trip. Fausto Romitelli's  
*Professor Bad Trip* experienced from an  
educational philosophical point of view**

This lecture will include three prologues, four triptychs, an in-between and one (real) chapter. It will be about drugs, deliria, megalomanias and their deconstructions, philosophy of education and – finally –

music. All the aspects mentioned are contradictory and correlative. The lecture ends with a summary and an outlook.

Gaja von Sychowski is a Professor of Education at the University of Music Lübeck. Teacher training and doctorate (Ph.D.) at the Gerhard Mercator University of Duisburg; habilitation at the University of Duisburg Essen. Venia Legendi for General Education, focus: Philosophy of Education (Neo-Kantianism and Poststructuralism).

## JÜRGEN TCHORZ

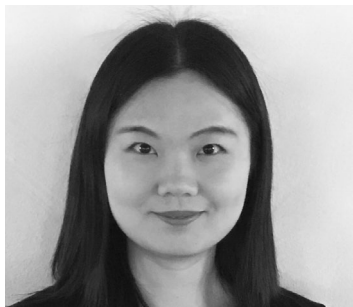
**When sounds dress up in colours:  
music perception and drugs**

Psychoactive drugs can broadly be grouped into depressants, stimulants and hallucinogenes. These drugs modify, amplify or weaken certain brain functions which may result in altered states of consciousness.

This also affects the process of making or listening to music. It is known, for example, that several psychoactive drugs change the perception of time. Reports of LSD experiences, for instance, mention an enormously expanded ›now‹ which can be thought of a ›time lens‹ which allows to ›look‹ at music as through a magnifying glass, without a change of tempo. Other drug-induced effects include altered perception of loudness, pitch and timbre, and the induction of synesthesia.



Jürgen Tchorz studied physics in Oldenburg (Germany) and Galway (Ireland). After his PhD on auditory-based sound signal processing he worked for a hearing aid manufacturer in Switzerland. Since 2005, he is professor at Lübeck University of Applied Sciences in Germany, where he teaches psychoacoustics, technical acoustics and hearing aid technology in the Audiology programs (B.Sc. and M.Sc.). His current research interest focuses on acoustic scene classification in humans and computers. He is involved in the »JuniorCampus« project in his university which aims at sparking children's interest in science, technology and engineering.



**YA CHUAN WU**

**Structured alienation – Romitelli's  
early compositions for flute**

Fausto Romitelli's early compositions are less known than his later works that are influenced by spectral music and popular culture and which have gained recognition in recent years. But some elements of his musical language can be traced back to very early compositions, although they point

into a different direction of sound and aesthetic. A core element is the structured organization of deformation and alienation of sound. Compositions for flute take a prominent place herein. Among others, this approach can be observed in *Dia Nykta*, an experimental work examining the connection and mixture of instrumental sounds on the one side and human language and singing on the other side.

Ya-Chuan Wu was born in Tainan City, Taiwan. She studied flute at TNUA (Taipei) and Hochschule für Musik und Theater Rostock and music theory with Prof. Oliver Korte at the University of Music Lübeck. As flutist she is actively co-operating with young composers, giving first performances of many pieces, among others at the »next\_generation festival« (ZKM Karlsruhe) and *Presence of the Past* (Prague). A performance was broadcasted on Deutschlandradio Kultur. Ya-Chuan Wu is teaching music theory at University of Music Lübeck and Hochschule für Musik und Theater Hamburg. She gave public lectures on harmony (in Tallinn) and several composers (in Lübeck).

**FAUSTO ROMITELLI  
IN CONCERT**

**FAUSTO ROMITELLI  
IN CONCERT I**

19.30h / MHL / Großer Saal



**Fausto Romitelli** (1963 – 2004)  
**Professor Bad Trip: Lesson I for ensemble** (1998)  
**Professor Bad Trip: Lesson II for ensemble** (1998/99)  
**Professor Bad Trip: Lesson III for ensemble** (2000)

MHL Ensemble for New Music  
 Heli Vaalamo *Flute*  
 Paula Breland *Clarinet*  
 Gregor Zeyer *Trumpet*  
 Yukino Takahara *Violin*  
 Daniel Burmeister *Viola*  
 Sebastian Chong *Cello*  
 Martin Schley *Electric guitar*  
 Holger Roese *Electric bass*  
 Moritz Heinrich *Piano/Synthesizer*  
 Sergio Fernández *Percussion*  
 Johannes Fischer *Conductor*

**FAUSTO ROMITELLI  
IN CONCERT II**

19.30h / MHL / Großer Saal



**Fausto Romitelli** (1963 – 2004)  
**Chorus for six percussionists** (2001)  
 Members of the percussion-class Prof. Johannes Fischer  
 Fabian Ernst  
 Yifan Li  
 Spiro Tzafesta  
 Jan Köhler  
 Gabriel Fischer  
 Nana Fukuzato  
 Johannes Fischer *Conductor*

**Canto mediterraneo for seven flutes** (1982, world premiere)  
 Members of the flute-class Prof. Angela Firkins  
 Jana Barenschee  
 Nina Buchholz  
 Praewa Chumsilpsiri  
 Juliana Alejandra Chico Diaz  
 Angela Firkins  
 Lena Seitz  
 Heli Vaalamo

**Seascape for contrabass-recorder** (1994)  
 Lilli Pätzold *Recorder (a.G.)*

**CONCERT**  
**SO / 18 / APR / 21**

**Pink Floyd**

**Wish You Were Here** (1975)

**Ibiza Bar** (1969)

**Money** (1973)

**Shine On You Crazy Diamond** (1975)

Sebastian Genzink *Keyboards*

Tim Haas *Guitar*

Lennard Harders *Vocals, Guitar*

Elias Kollath *Bass*

Hans-Ulrich Kringler *Production*

Friederieke Künne *Vocals*

Joscha Poll *Keyboards*

Hannes Pries *Percussion, Vocals*

Ole Ruge *Percussion, Vocals*

**Fausto Romitelli** (1963 – 2004)

**Dia Nykta for flute** (1993)

Ya-Chuan Wu *Flute*

**Trash TV Trance for electric guitar** (2002)

Otto Tolonen *Guitar*

**Nell'alto dei giorni immobili for ensemble** (1990)

MHL-Ensemble for New Music

Nina Buchholz *Flute*

Sophie Kockler *Clarinet*

Yukino Takahara *Violin*

Bennet Ortmann *Viola*

Sebastian Chong *Cello*

Moritz Heinrich *Piano*

Johannes Fischer *Conductor*

**FAUSTO ROMITELLI**

## FAUSTO ROMITELLI

### Der Komponist als Virus

Die Nachkriegsavantgarde hat tabula rasa gemacht mit der Vergangenheit und hat neue Kategorien des Denkens erarbeitet; vom Nach-Webernschen Strukturalismus bis hin zum Spektralismus; die uns vorangegangenen Generationen plagte der »übertriebene Wunsch nach einer vollkommenen Neuorganisation der musikalischen Sprache auf neuen Grundlagen« (Gentilucci). Unsere Generation hingegen hat keine neuen sprachlichen Systeme erfunden, sondern versucht, eine Effektivität der Wahrnehmung und eine neue, starke kommunikative Wirkung zu erlangen.

Das Erbe der Avantgarde wurde durchgesiebt, manche Aspekte in unsere Arbeit integriert, andere verworfen: Einige Schreibweisen wurden zum Eigentum der neuen Generation, andere wurden aufgegeben. Das Auswahlraster war nicht ideologisch, sondern musikalisch: Die Dogmen der »Reinheit« und der Neutralität des musikalischen Materials, unverzichtbar in einer kombinatorischen Sichtweise, einer Mythologie der Abstraktion und des Formalismus, sind zusammengebrochen.

Ein Grundprinzip bleibt gültig: Die musikalische Sprache ist nicht lediglich ein Mittel, um etwas auszudrücken, sondern sie stimmt mit ihrem Inhalt überein; sie ist Mittel und Zweck zugleich, das Wort und die Sache, Signifikant und Signifikat; es ist unmöglich, mit verbrauchten Worten etwas Neues auszudrücken: Eine konventionelle Sprache wird nur konventionelle Botschaften transportieren. Um wirklich mittels Musik zu kommunizieren, müssen wir ihre Sprache ständig erneuern und ihre Kodierung verändern; eine vermittels sprachlicher Klischees ausgedrückte Botschaft hat in der Musik keinen Wert (außer denjenigen der bloßen Unterhaltung). Ich glaube daher, dass sich das Talent eines Komponisten heute an seiner Fähigkeit bemisst, verschiedene, oft heterogene Materialien in seine Schreibweise zu integrieren, ohne dabei auf konzeptionelle Strenge zu verzichten, sowie an der Definition eines »Stils«, der die verschiedenen Einflüsse zu »verstoffwechseln« und neue Klangbilder zu schaffen vermag.

Im Vergleich zu unseren Vorgängern haben sich die Komponisten meiner Generation mit ganz anders gearteten Problemstellungen auseinanderzusetzen, insbesondere: 1) den Auswirkungen der Technologie, 2) den Auswirkungen der

»Medienlandschaft« und neuer Strategien der »Kommunikation«, 3) dem Einfluss der Populärmusik (Pop, Rock, Techno, Ethno usw.); 4) dem Überleben am äußersten Rand des Reiches der Kultur (all'estrema periferia dell'impero culturale).

1) Die neuen Technologien haben die Grundlagen des musikalischen Denkens erschüttert: Sie sind der Zielpunkt eines langen Prozesses hin zur absoluten Kontrolle des Klanges und zur Emanzipation des Geräusches. Wenn sich der Bau und die Spielpraxis der Orchesterinstrumente aus dem Bedarf heraus entwickelt haben, den harmonischsten möglichen Klang hervorzubringen und die Geräuschanteile auf ein Minimum zu reduzieren, so haben neue Musiktechnologien im Gegenteil die Türen der Wahrnehmung zum unharmonischen Universum aufgestoßen und haben uns mit den Instrumenten ausgestattet, dieses ungehörte Universum zu erforschen. Die Technologien haben keine neue Sprache geschaffen, sie haben vielmehr den Komponisten neue Interpretationen desselben Prinzips vorgeschlagen, nämlich »den Klang« anstatt »mit dem Klang« zu komponieren. Das Hauptproblem besteht darin, den Umgang mit Maschinen zu personalisieren, das heißt zweckdienlich den eigenen kreativen Bedürfnissen, auf dass sie nicht ein weiteres Instrument der Uniformierung werden, indem sie standardisierte Klanglichkeit und Prozeduren aufdrängen.

2) Die Komponisten müssen ihre vermeintlichen Elfenbeintürme (eigentlich Ghettos) verlassen und sich mit der Medienlandschaft und ihren Kommunikationstechniken auseinandersetzen, welche auf Prinzipien der Überredung, der Kontrolle und der süßen, aber unflexiblen Unterdrückung beruhen. Wenn wir die Formen der Kommunikation in der Musik erneuern wollen, müssen wir anfangen mit der Einschätzung des Bezugssystems, mit der Feststellung, dass Kommunikation sich heute identifiziert mit der pathologischen und abnormen Strategie der Medien. Unser Geist ist von einem unaufhörlichen Informationsfluss überflutet, der dazu neigt, die Realität und das Leben selbst zu überformen und zu ersetzen: Das Ziel ist eine globale Sprachangleichung, da sich der Konsum gleich einer Überschwemmung leicht ausbreitet über ein ebenes, homogenes und aller seiner Differenzen bereinigtes Gebiet. James Ballard schreibt: »Heute bietet die Medienlandschaft einer rebellischen Fantasie unbegrenzte Möglichkeiten. In dieser Situation habe ich den Eindruck, wir sollten in dieses Magma zerstörerischer Elemente eintauchen und anfangen zu schwimmen.«

3) Wenn wir dürrer, trockenen Akademismus vermeiden wollen, müssen wir das uns umgebende Klanguniversum zu dreihundertsechzig Grad reflektieren und die Forderungen der verschiedenen Klangwelten in das Schreiben integrieren. Jenseits sowohl der »gehobenen« Avantgarde als auch kommerzieller Kreise existiert ein Universum des musikalischen Experiments, das, von den Sechzigern bis heute auf dem Gebiet des Rock oder Techno, beharrlich, jedoch ohne Dogmen, neue Klanglösungen gesucht hat; manchmal gelingt es ihr, die Forschung zum Klang und zur Geräuschmodulation mit großer perzeptiver Wirkung zusammenzuführen. Vielleicht wird die musikalische Revolution der nächsten Jahre nicht von der geschriebenen Musik und den gebildeten Komponisten kommen, sondern von der anonymen Masse der ganz jungen Menschen, die heute einen Computer besitzen, mit dem sie Klänge erproben und bearbeiten: Gerade weil sie keine künstlerischen Ambitionen haben, entwickeln sie ein neues handwerkliches Können, eine neue Sensibilität und morgen vielleicht eine neue Musik.

4) In den fünfziger, sechziger und siebziger Jahren agierten die Komponisten innerhalb einer kulturellen Gemeinschaft: Die Notwendigkeit einer umfassenden Erneuerung brachte verschiedene soziale Schichten zusammen, und das Handeln einer intellektuellen Elite wurde durch eine gewaltige Meinungsbewegung verstärkt. Die Erwartung des »Neuen«, politisch oder künstlerisch, war weit über einen kleinen Kreis Auserwählter hinaus verbreitet und bezog zum Beispiel einen großen Teil der Jugendkultur mit ein. Heute existiert diese Gemeinschaft nicht mehr; sie ist isoliert, fragmentiert, sie spricht eine Sprache für Eingeweihte, sie hat keinen Einfluss mehr auf das, was man als »Realität« zu definieren beharrt. Weit mehr als Schriftsteller, Filmemacher und Künstler sind Komponisten heute zum Schweigen gezwungen, weil die Kulturindustrie die Menschen am Zuhören hindert und die geistige Vereinheitlichung nur die Aufnahme von vorgefertigten Produkten zur einfachsten Verdauung zulässt. Einige von uns ziehen mehr und mehr in private und esoterische Sprachformen zurück; andere versuchen verzweifelt, wenn schon nicht die Gunst, so doch die lauwarmer Duldung des klassischen Musikpublikums zu gewinnen. Andere jedoch nehmen die Herausforderung der Welt, oder vielmehr der sie ersetzenden medienwirksamen und gesponserten Show, an und versuchen auf dem dünnen Seil zu laufen, welches das Banale vom Abstrusen trennt, den Informationsüberfluss von übermäßiger Redundanz, die Unmöglichkeit der Kommunikation von der mühelosen Übermittlung vorverdauter Nachrichten.

Bisweilen fühle ich mich wie ein Virus, der zu isoliert ist, um einen so starken und gut genährten Körper anzugreifen: Also verhält sich der Virus still und träumend im Körper, den er wünscht zu vernichten, und hofft auf bessere Zeiten.

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## WERKVERZEICHNIS WORK LIST

*compiled by Oliver Korte*

This work list includes all compositions by Fausto Romitelli, the published and unpublished ones, and – for the first time – also his virtually unknown early pieces, held in the Fondo Fausto Romitelli of the Fondazione Giorgio Cini, Venice.

### Early works, study in Milan

- 1 Passaggio for clarinet and piano, 1981
- 2 Suites for ensemble, 1982
- 3 Un'ala sul mare for flute, 1982
- 4 Trabajo frío, version 1 for soprano, piano, and percussion, text Pablo Neruda, 1982
- 5 Trabajo frío, version 2 for soprano, flute, oboe, and piano, text Pablo Neruda, 1982
- 6 Madrigale dell'estate for voice and quintet; text Gabriele D'Annunzio and Eugenio Montale, 1982
- 7 Annelein for vocal quartet, 2 flutes, 2 bassoons and 2 percussionists, text anonymous, 1982
- 8 Canto mediterraneo for seven flutes, 1982
- 9 Versilia for soprano and orchestra, text Gabriele D'Annunzio, 1983
- 10 Lustralis for wind quintet, 1983
- 11 Dia Nykta for flute, text Ibykus, 1983
- 12 Recitation of a Night Fragment for alto or bass flute (version of 11), 1983
- 13 Étude pour Bilitis for Guitar, 1983
- 14 Solare for guitar, 1984
- 15 Highway to Hell for guitar, 1984

- 16 Narciso allo specchio for orchestra, ca. 1984
- 17 XIII Zenar MCMXLIV for voice and chamber orchestra, text Pier Paolo Pasolini, ca. 1984
- 18 Dimensioni per 16 for female choir and ensemble, text Pablo Neruda, ca. 1984-86
- 19 Canto di Apòllion for tenor and piano, text Salvatore Quasimodo, ca. 1984-86
- 20 Furi æstus for soprano, 2 percussionists and string trio, text Gabriele D'Annunzio, 1985
- 21 Segni d'aria for orchestra, 1985/86
- 22 Invita la sua ninfa all'ombra, version 1 for soprano and cello, text by G.B. Marino, 1986
- 23 Invita la sua ninfa all'ombra, version 2 for flute and cello, 1986
- 24 Ganimede for viola, 1986
- 25 Ariel Song, version 1 for mezzosoprano and guitar, text William Shakespeare, 1987
- 26 Ariel Song, version 2 for mezzosoprano and guitar, text William Shakespeare, 1987/89
- 27 Coralli for guitar (= version of 26 without voice), 1987
- 28 Pallide sabbie for orchestra, 1987

**Works of transition, summer courses in Siena**

- 29 Simmetria d'oggetti for recorder and guitar, 1988
- 30 Have Your Trip for harp, guitar and mandolin, 1988/89
- 31 Tre danze, version 1 for violin, glockenspiel and piccolo, ca. 1989
- 32 Tre danze, version 2 for violin and two keyboards (one player), 1989
- 33 Kû for ensemble, 1989
- 34 Meridiana for orchestra, 1989/90
- 35 Nell'alto dei giorni immobili for ensemble, 1990
- 36 Spazio-Articolazione for ensemble, 1990

**Paris, IRCAM**

- 37 La sabbia del tempo for flute, clarinet, keyboard and string trio, 1991
- 38 La lune et les eaux for two guitars, 1991
- 39 Natura morta con fiamme for string quartet and electronics, 1991
- 40 Mediterraneo – I. Les idoles du soleil for ensemble, 1992/93
- 41 Mediterraneo – II. L'azur des déserts for mezzosoprano and ensemble, text Paul Valéry, 1992/93
- 42 Golfi d'ombra for percussion solo, 1993
- 43 Your Time is Over for cello and ensemble, 1993
- 44 Seascape, version 1 for contrabass recorder, 1994
- 45 Seascape, version 2 for two contrabass recorders, 1994
- 46 Acid Dreams and Spanish Queens for ensemble, 1994

**Works of the last ten years**

- 47 EnTrance for soprano and ensemble, text Tibetan Book of Dead, 1995
- 48 Domeniche alla periferia dell'impero. Prima Domenica, for bass flute, bass clarinette, violin, and cello, 1995/96
- 49 Cupio dissolvi for ensemble, 1996
- 50 Musique pour le film „Lichtspiel, schwarz–weiss–grau“ de László Moholy-Nagy for contrabass recorder, guitar, accordion, percussion and piano, 1997
- 51 Lost for voice and ensemble, text Jim Morrison, 1997
- 52 The Nameless City for string orchestra and tubular bell, 1997
- 53 Professor Bad Trip: Lesson I for ensemble, 1998
- 54 Professor Bad Trip: Lesson II for ensemble, 1998/99
- 55 The Poppy in the Cloud for children's or female choir and ensemble, text Emily Dickenson, 1999
- 56 Professor Bad Trip: Lesson III for ensemble, 2000
- 57 Blood on the Floor. Painting 1986 for ensemble, 2000
- 58 Domeniche alla periferia dell'impero. Seconda Domenica for flute, bass clarinet, violin, and cello, 2000
- 59 Amok Koma for ensemble, 2001
- 60 Flowing Down Too Slow, version 1 for ensemble, 2001
- 61 Flowing Down Too Slow, version 2 for string orchestra, percussion, and two sampler, 2001
- 62 Chorus for six percussionists, 2001
- 63 Trash TV Trance for electric guitar, 2002
- 64 Green, Yellow, and Blue for ensemble, 2003
- 65 Dead City Radio. Audiodrome for orchestra, 2003
- 66 An Index of Metals, video opera, text Kenka Lekovich, 2003