

Maximilian
MARCOLL

**Amproprification #8:
Allegro con brio, Eroica,
C. F. Ebers, L. v. Beethoven**

for Ensemble and automated amplification

Setup & Staging Instructions

Duration: 15'40"

First performance:
June 24th 2018
Konzerthaus Berlin
Ensemble United Berlin
Vladimir Jurowski
Maximilian Marcoll

Introduction

Amproprifications is a series of pieces for performers and electronics. The title is a combination of the terms "Appropriation" and "Amplification": In short, all *Amproprifications* are elaborate amplification layers for preexisting pieces by other composers.

The parts of the performers consist in the performance of scores by other composers. One specific score is performed for each piece in the series. Not a single note of the original's text is being altered, nothing is added, nothing is omitted, nothing is being changed in any way.

The electronics on the other hand solely consist of amplification. No additional sound whatsoever is being produced. The possibilities of interference span a large variety of movements, from almost inaudibly slow fadings to extremely fast and brutal chopping.

In a figure of speech, all *Amproprifications* are "silent" pieces. They themselves do not contain or produce any sound. They do, however, constitute filters, readings, processings of the original pieces.

The development of the amplification layers are very different each time and stem from aspects regarding structure and content that are based in the respective original: The originals are being superimposed with external layers which have their origin in the works itself.

In *Amproprification* #8, the original is a chamber music version of the the first movement of Beethoven's third Symphony, arranged by Carl Friedrich Ebers in 1818.

Within the *Amproprification*-layer, two elements are especially important: First, a constant pulse, focusing certain aspects of the original. The first movement of the *Eroica* is written in a 3/4-metrum, which is quite unusual for a classical symphony. The pulses superimpose additionally odd tempi onto the music, turning the metrum into strange ratios. The second element is a rhythmical structure derived from the first chapters of the draft for a european constitution, which was written exactly 200 years after the *Eroica*, and which was stopped by referendums in the Netherlands and France in 2004.

In general, Beethoven is especially interesting for an *Amproprification* because his works put up resistance against it, from within. Beethoven never poses as a canvas.

Additionally, the *Eroica* carries a layer of political meaning, with references towards a liberal ideal of Europe.

Insisting on the values of a liberal and open Europe is - unfortunately - very important once again. To think ahead and develop new models and visions for Europe based on those ideals maybe even more so.

MM, May 2018

Instrumentation

Flute
2 Clarinets in B
2 French Horns
(or 1 French Horn and 1 Trombone)
2 Violins
Viola
Cello
Double Bass

Technical Requirements

10 microphones
(for the strings clip mics are recommended)
10 head- or earphones
(11 if a conductor is involved)
Headphone Amplifiers (1 in, 10/11 out)
10 Loudspeakers
Mixing Board (min 21 ch.) and/or
Audio Interface with 10 Mic Preamps & ADCs
Computer running MaxMSP

Realisation & Staging

The sounds of the instruments are to be individually picked up by microphones. Ideally, clip mics should be used in order to guarantee close miced signals. The outputs of the microphones are then to be fed into the amplification process. In most situations it is beneficial to individually compress the signals slightly before sending them into the amplification.

To be precise, there actually is one thing that is changed about the underlying piece of music: The timing of the performance is fixed. Almost all the liberty concerning timing is handed over to the automated amplification. Synchronisation is achieved using a monitor/click track that can be arranged to contain any ratio between a click and a recording of the original piece.

The timing of the piece and the monitor track has been fixed in a recording made with the Ensemble United Berlin and Vladimir Jurowski especially for this purpose.

The amplification track itself is available as a 10 channel audio file containing volume levels from -90dBfs to 0dBfs, as DC values. A Max/MSP-Patch is available to do the actual amplitude modulation.

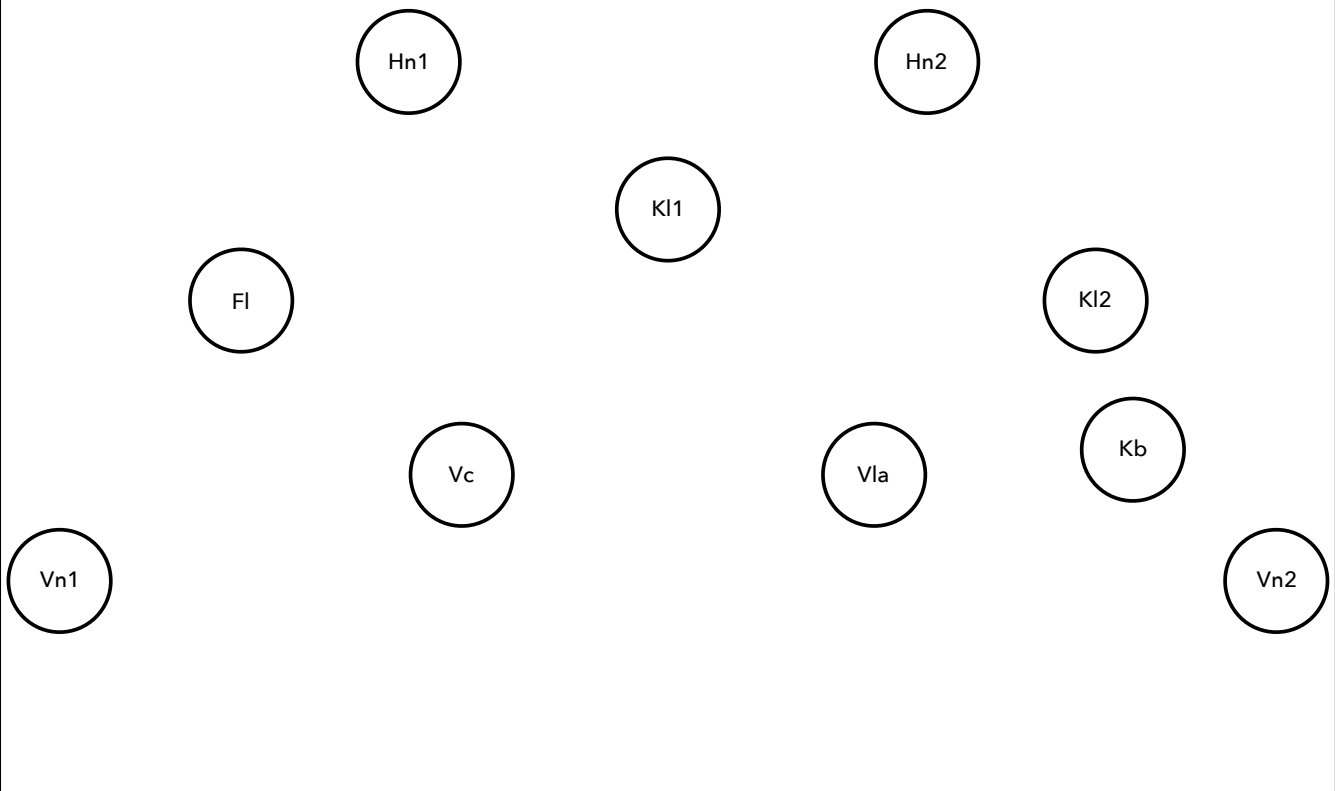
Measures should be taken to prevent the audience from getting too much direct sound from the performers. Considering the number of instruments involved it is recommended to position the performers in a second room, adjacent to the main performance space.

The resulting amplified signals are to be played back through an array of ten loudspeakers, arranged on the main stage as shown in the drawing below.

Tuning

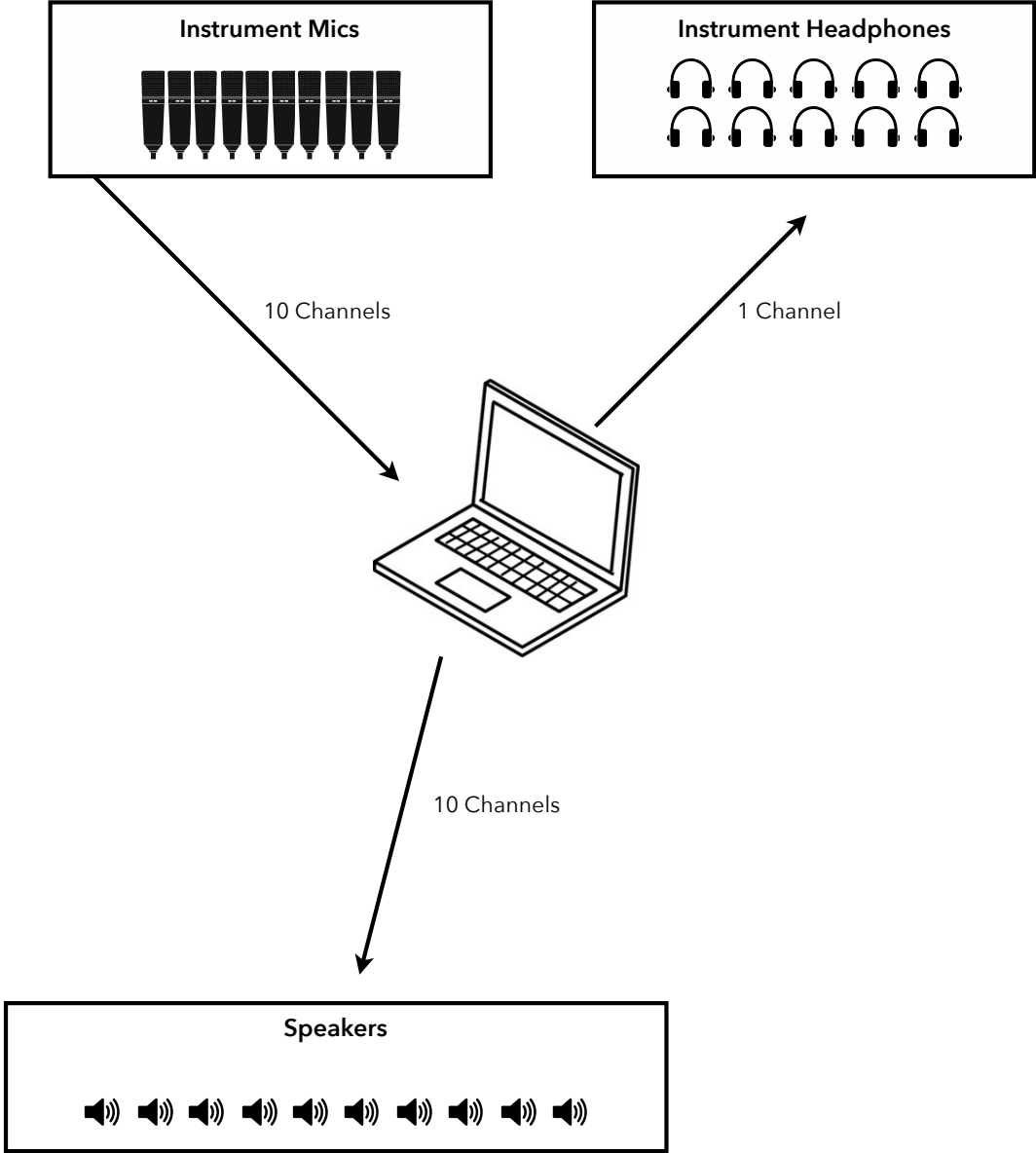
Since there are some moments in which the DC signals fluctuate with audible frequencies, it is essential for the instruments to be tuned in 443 Hz.

Speaker Setup (on stage)



Audience

Tec Setup



Rehearsal Marks

(Score rehearsal letters according to the Bärenreiter Urtext Edition)

23:	00:25.86
A:	00:49.61
B:	01:10.99
C:	01:30.48
D:	02:02:29
E:	02:27.40
1.V.:	02:49.64
23:	03:14.18
A:	03:37.82
B:	03:59.28
C:	04:18.76
D:	04:50.68
E:	05:15.83
2. V.:	05:38.03
F:	06:16.47
G:	06:53.58
H:	07:23.96
I:	07:59.78
K:	08:46.77
L:	09:30.15
M:	10:10.52
N:	11:04.61
O:	11:26.46
P:	11:45.88
Q:	12:19.26
R:	12:44.41
S:	13:02.39
T:	13:52.54
U:	14:33.16
V:	14:50.42
W:	15:18.29

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