

O r a n g e r i e



eine Suite für die Große Orgel der St. Martins Kirche in Kassel, Deutschland

für einen Organist und zwei Registranten.

für Eckhard Manz, Manuela Pötl und der Musik an St. Martin in Kassel als dank für ihre Willkommenheit und ausgiebige Unterstützung

Long colourful lines, small sharp dots, intimate pronounced curves, opaque vivid colours, wide long planes and remarkable minuscule details is what I saw during my first walk around the Orangerie at Karlsruhe Park in Kassel, Germany in October 2021 when winter was starting to salute Kassels massive esplanade. Meanwhile I was trying to craft authentic sounds and textures with the unique possibilities of the Gross Orgel at St. Martins Church to create my palette and portrait a gest of what this indescribable but beautiful experience meant to me.

The composition Orangerie is deeply linked to my over one year long research project entitled **A Bridge Between Composition & Sound Design** which explores the particular and specific sounds of the organs at St. Martins Church in Kassel, Germany. It treats each single pipe as an individual instrument full of unexpected possibilities, opening thus a new pallet of soundscapes for composing and inevitably building a bridge between music theory and sound synthesis.

The word Orangerie itself recalls also coincidentally, or not, to the impressionist museum in Paris, place where I a saw a Monet for the first time in my life. The mood and aesthetics of impressionism always draw my attention; an act of just giving the impression of something and not declaring it completely in order to leave space for the observer to wonder within. The colours, but specially the blurred textures of impressionism used to capture me and take me into an inner reflective consciousness.

As soon as I started to work with the Grosse Orgel I realised that it had the potential of being treated as an orchestra of extended techniques. This offered me the possibility to translate the before mentioned sensation caused by impressionistic paintings into sound. By means of blurring harmonies and painting melodies with non conventional frequencies, at moments I did not have the necessity to follow a specific tuning system and thus achieve ambiguous textures. Through slowly forming colours and textures and then morphing between them, I let sound and vibration speak to me. The result were complex and sometimes even undefined unstable timbers of the pipes giving space for the instrument to react itself in different and unexpected ways. This sound synthesis developed hidden harmonies that gave personality to the sound-sculpture of the piece.

As a minimalistic piece of art full of character and substance, Orangerie strives to bring out the authenticity of this unique organ and give it a melancholic distant voice. At the end, what does an Orangerie literary represents? It is was the place to store citrus fruits during winter; to yearn the warmth of god within struggle.

Die Registrierung ist der allerwichtigste Parameter des Stücks. Sie bestimmt die Klangfarbe und Tonhöhe jeder Pfeife. Jedes Werk der Orgel hat eine entsprechende Linie für die Steuerung des angewandten Registers. Das Öffnen und Schliessen der Register wird durch die gewohnten *crescendo* (öffnen) und *decrescendo* (schliessen) Linien beschrieben, wobei die kreisförmigen Symbole die End-Position zeigen. Diese gelten aber nur als Hinweis, da die präzise Stimmungsposition des Registers visuell nicht exakt darstellbar ist. Um die, auf die Ossia geschriebene Obertöne korrekt zu spielen, müssen die Registranten die gewünschten Klänge im voraus kennen.

Die Differenz zwischen den geschriebenen Noten und den zu erklingenden Tönen wird auch oft in Cents geschrieben. Wenn diese Differenz sehr nah zu 50 Cents ist, dann werden die gewöhnliche Vierteltonversetzungszeichen benutzt. Diese Differenz ist nicht überall nötig, zu notieren, da an manchen Stellen die Stimmungsposition des Registers für längere Zeit bestehen bleibt; dann sollen die darauf folgenden gewünschten Töne einfach durch das Tastenspiel erzeugt werden.

Hinweis: aufgrund der großen Vielfalt an Obertönen entspricht die Richtung der *glissandi* nicht immer die Richtung der Tonhöhenänderung.

Das Stück hat kein festes Tempo oder Takt, alle Klänge sollen sich langsam miteinander verbinden und die Notenwerte zeigen nur die Kurve der Phrasierung. Die kleine Taktstriche gelten auch nur als Hilfe für das Layout. *Pianissimo* und *fortissimo* zeigen an wenigen Stellen die Stärke wie die Taste gespielt werden soll, da dies manchmal den erzeugten Klang beeinflussen kann.

Registrierungssymbole:

- ganz offen
- fast ganz offen
- Mitte
- fast ganz geschlossen
- ganz geschlossen

Notensymbole:

- Gewicht auf Taste
- Fingerspiel & Tablatur
- klingenden Töne

...behandle jede Pfeife als ein separates Instrument...

I.

Gesamtlänge: ca. 6 Min.

Gp. 8'

SW II Reg.

Manual IV

SW I Reg.

Manual III

Positiv Reg.

Manual II

Pedal Reg.

Pedal

Oct. 2'

Fl. 4'

Fl. 4'

gliss.

+15 -10 +7 +4 -42 -20 +15 +7

pp f

Register sehr langsam öffnen
und auf den allerersten Klang der Pflife hören...

Fl. 4'

-28 -23 +38 +38

gliss.

-28 -20 gliss.

+20 +20

Wind = 138mmWS

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SW II Reg.

Gp. 8'

M.IV

SW I Reg.

M.III

Pos. Reg.

M.II

Ped. Reg.

P.

This musical score page contains seven systems of staves for the piece "Orangerie / I." The systems are:

- SW II Reg.:** A single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a dynamic marking of *Gp. 8'* and contains several fermatas and notes with accidentals.
- M.IV:** A grand staff (treble and bass clefs) with a treble clef, a key signature of one sharp, and a common time signature. It includes fingering numbers (-30, +15, +30, -38, +8, +43, -40) and various musical notations such as slurs and ties.
- SW I Reg.:** A single staff with a treble clef, a key signature of one sharp, and a common time signature. It contains long, sweeping fermatas.
- M.III:** A grand staff with a treble clef, a key signature of one sharp, and a common time signature. It features long, sweeping fermatas.
- Pos. Reg.:** A single staff with a treble clef, a key signature of one sharp, and a common time signature. It contains long, sweeping fermatas.
- M.II:** A grand staff with a treble clef, a key signature of one sharp, and a common time signature. It includes fingering numbers (+15, -10, -42) and various musical notations.
- Ped. Reg.:** A single staff with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking of *Fl. 8'* and contains several notes with accidentals.
- P.:** A single staff with a bass clef, a key signature of one sharp, and a common time signature. It contains a series of notes with accidentals.

Gp. 8'

SW II Reg.

SW II Reg. staff with dynamic markings (p, f) and fermatas.

M.IV

M.IV staves with musical notation and dynamics.

SW I Reg.

SW I Reg. staff with dynamic markings (p, f) and fermatas.

M.III

M.III staves with musical notation and dynamics.

Pos. Reg.

Pos. Reg. staff with dynamic markings (p, f) and fermatas.

M.II

M.II staves with musical notation, dynamics, and fingerings (+42, +7, -11, -42, -11, -42).

Ped. Reg.

Ped. Reg. staff with dynamic markings (p, f) and fermatas.

(Beide Töne vom Anfang verbunden)

Musical notation for the instruction '(Beide Töne vom Anfang verbunden)'.

P.

P. staff with musical notation and dynamics.