

chroma I-XXII (2003-2021)
for chamber groups in several spaces

14 musicians and 4 performers:

2 clarinets in Bb
2 trumpets in C
electric guitar
2 pianists – 2 grand pianos (at least one with third/sostenuto pedal – option: 2nd piano is upright) and electric korg organ
2 percussion
110 music boxes – 2 performers
2 record players - 2 performer
2 violins
violoncello
2 double basses

- 1. 3Ps** **trio for piano and two percussion** Piano 1
Piano and percussion performers are set in a triangle as widely apart as possible,. Eye contact is essential for precise chamber playing.
- 2. Trio I + Trio II** **trio for clarinet in Bb, electric guitar and violoncello part I and part II** Clarinet 1
The trio is seated together. The trio is in two parts with a break of a number of minutes between them.
Performance can be limited to one part only, depending on the ordering of the juxtaposition of the several layers of the work and the spacial positioning of the other chamber groups.
- 3. Tpt/Cl** **duo for trumpet and clarinet** at pos. I-V) Clarinet 2 + trumpet 1
One or both of the performers move through the open spaces, between and/or during the gestures.
Trumpet joins the last section of the violin duo (4.).
- 3b. Tpt 2** Tpt2 Echoes 1.-5. in separate space
- 4a. Vlns I - Vlns I + Tpt2** **duo I for two violins and trio for two violins and trumpet**
In final section, bar 117, trumpet 2 joins the violins. The trumpet can play from afar or in the same place as the violins, depending on the spaces available and their acoustical qualities. Important is clear eye-contact for precise rhythmic co-ordination.
The pauses in the final section may need to be extended, depending on the placing of the trumpet in relation to the violins.
- 4b. Vlns I - Vlns I + 2Tpts** **duo I for two violins and quartet for two violins and two trumpets**
As 4a., and towards the end of this trio the trumpet 1 joins from a third spacial position. The final 30 seconds consists of a dialogue between the two trumpets only.
- 4bii.** **Tpts 1+2**, while playing, go to Pos. II and continue 1'00 longer.
- 5. DBI** **duo I for two double basses** with five strings
- 6. MBI** **one hundred and ten musicboxes for two-three performers (MBI)**
The individual melodies of the music boxes are rarely heard. This sound world acts like a prepared sound object inserted into the composition of „composed“ music.
The music boxes occur in two separate parts of *chroma*.
In part one, all the music boxes are turned on one by on and play until they have completely run down.
The music boxes are available for hire from the composer.
- 7a. Record** **old (portable) record players (with built-in speakers) for two performers**
Several records in many languages with spoken or singing voice only.
- 7b.** **OR: one or two portable battery-run record-player(s) (ca1970s)**
Record players and Norwegian and Spanish folksong records provided by the composer.
- 7c.** **AND/OR: single old gramophone with wind-up handle.**
- 8. Piano I** **piano solo I pp (player 1 and/or player 2)** Piano 1+2
- 9. Piano II** **piano solo II pp** Piano 1+2
- 10. Vlns III + ii** **violin duo II pp**
a) Standing, facing each other, widely separated in one space b) together
- 11. Cl Duo** **clarinet in Bb duo pp**
a) Standing, facing each other, widely separated in one space b) together
- 12. DBII** **double bass duo II pp (DBi, ii, iii)** Together and separate
a) Standing, facing each other, widely separated in one space b) together
- 13. MBII** **single music boxes** are distributed through the performing space/spaces
- 14. Crotales** **crotales solo pp**
- 15. Piano IIIb** **piano III ff** Player 2 (Sost. Ped.)
15b. Piano IIIb **piano IIIb ff** Player 1

16. E-guit I **e-guitar solo pp E-guit.I**

An additional small portable amplifier is required.

17. Tub.Bells I, II, III **tubular bells ff**

Three pairs tubular bells (lowest six semitones, F-Bb, of extended lower range), played by percussion 1, 2 and Clarinet 1 (alternative Vln 2) at extremes of performing space.

18A. Korg18A **korg organ I high ppp** Piano player 2

18B. Korg18B **korg organ II low ppp i** Piano player 2, then Assistant (alternative Clarinet 2) **ii** Vc player
Electric organ with draw-bars/stops.

19. Tpt Duo **trumpet duo pp Tpt Duo**

a) Standing, facing each other, widely separated in one space b) together

20. BD solo I and II **bass drums** Separate positions. **BDII** at edge of performance spaces. **BDI** at 3Ps Position.

21. Church Org **church organ**

22. Piano IV **piano solo IV low** Piano players 1 and 2

23. E-guit.II **e-guitar solo II low (E-guit.II)**

General Text

Each new collage version of chroma depends on the performance spaces available and their acoustics. A new formal collage, juxtaposing the several layers, or sound surfaces, re-defines the order and durations of the groups.

It may be necessary to provide additional layers of music, or to reduce the number of sound surfaces, responding to the potential of the individual performance spaces. Groups **7.** and **9.-23.** are optional and may need to be omitted.

As a new time plan is made for a new performance space, the actual duration of the whole composition can vary.

At present the duration is between 21 and 40 minutes.

Two performances occur with a 10 minute break, enabling the same public to experience a second and different perspective of the work.

In these ten minutes, the music boxes are prepared, the musicians re-set their stop-watches and assume the start positions.

The spaces must be acoustically connected allowing music from several chamber groups to be audible simultaneously.

Some groups can be in two or more parts of a single larger space. The two central trios **1.** and **2.** should be at opposite ends of the space and acoustically distant although still audible.

One single very large space can be used. Spaces explored so far are museums, concert halls and foyers, and industrial spaces.

Each surface of sound is framed by the sound worlds around it and equally acts to frame them.

The public is not seated and is drawn through the performance spaces by the music.

Each chamber group has their own score, with duration marked in seconds at regular intervals for precise co-ordination of the different layers during rehearsals and performance.

There is a new time line drawn up for each new space, but there is no general score.

Each performer or chamber group needs a stop watch (without „beep“ when setting).

The 4 performers of the music boxes and the record players do not read from a score and need not be instrumental performers.

There is no conductor for the performances, but it is recommended to contact the composer for advice.

A conductor should lead and manage the separate chamber music rehearsals.

A minimum of one three-hour tutti rehearsal on the day prior to the concert and one general rehearsal on the day of the concert is required in the performing spaces.

The composer or director of the Chroma version needs a preparatory session in the space to define the starting positions for the new collage. S/he has an assistant for greater efficiency during tutti rehearsal phase and also for the preparation of the timings in the individual modules and parts.

An additional technical assistant (of ensemble, hall or festival) is necessary responsible for the record players and music boxes, and for the ensembles general performing requirements. They set-up an overview of the technical requirements during a performance such as lights on/off, doors open/close, moving stands, helping double basses move their instruments etc.

Lighting is at a minimum. Pult lights (warm tone lamps, preferably without cables) throughout the space which the musicians turn on and off themselves. Standing lamps for both pianos. Extra lighting for percussion instrument positions.

Chroma I-XX

<i>chroma I - Tate Modern (2003)</i>	1-6, 8 one piano
<i>chroma II - Paris (2003)</i>	1-6, 7b, 8 one piano
<i>chroma III - Geneva (2005)</i>	1-6, 7b, 8 two pianos, 13
<i>chroma IV - Stockholm (2006)</i>	1-6, 7a, 8 two pianos, 9 one piano, 10, 13
<i>chroma V - Lyon (2006)</i>	1-6, 7a, 8 two pianos, 10, 13, 14
<i>chroma VI - Malmo Castle (2007)</i>	1-6, 7a, 8 two pianos, 9 two pianos, 10, 11, 12, 13, 14
<i>chroma VII - Luxembourg Philharmonie (2007)</i>	1-6, 7a, 8 two pianos, 9 two pianos, 10, 11, 12, 13, 14
<i>chroma VIII - Bern Paul Klee Museum (2008)</i>	1-6, 7a, 8 two pianos, 10, 11, 12, 13, 14, 15, 16 old, 17
<i>chroma IX - Witten (2008)</i>	1-6, 7a, 8 two pianos, 10, 11, 12, 13, 14, 15, 16 new, 17
<i>chroma Xa - Hofkirche Innsbruck (2008)</i>	1-6, 7a, 8 two pianos, 10, 11, 12, 13, 14, 15, 16 new, 17, 18
<i>chroma Xb - Nart Museum Roverta (2008)</i>	1-6, 7a, 8 two pianos, 10, 11, 12, 13, 14, 15, 16 new, 17
<i>chroma XI - WDR Studio Köln Philharmonie (2008)</i>	1-6, 7a, 8 two pianos, 10, 11, 12, 13, 14, 15, 17
<i>chroma XII - Hannover Herrenhausen Galerie und Gardens (2010)</i>	1-3, 4b, 5-6, 7b+c, 9 two pianos, 10, 11, 12, 13, 14, 15, 16 new, 17, 18a+b, 19, 20
<i>chroma XIII - Genf Musée Histoire (2010)</i>	1-3, 4a, 5-6, 7a, 8 two pianos, 10, 11, 12, 13, 14, 15, 16 new, 17, 18
<i>chroma XIV - Huddersfield Town Hall (2010)</i>	1-3, 4b, 5-6, 7b+c, 8 two pianos, 9- 15, 16 new, 17, 18a+b+c, 19-21
<i>chroma XV - Cafe Moskau Berlin (2011)</i>	1-3a, 3b, 4b, 5-6, 7b, 8 two pianos, 10-14, 15a+b, 16 new, 17, 18a+b, 19-23
<i>chroma XVI - La chaud-de-fonds usine d'électrique (2011)</i>	1-3, 4b, 5-6, 7b, 8 two pianos, 10-14, 15a+b, 16 new, 17, 18a+b, 19-23
<i>chroma XVII - CAC Vilnius (2012)</i>	1-3a, 3b, 4b, 5-6, 7b, 8 two pianos, 10-14, 15a+b, 16 new, 17, 18a+b, 19-23
<i>chroma XVIII - Salzburg KarlBöhmSaal Schauspielhaus (2013)</i>	1-3a, 3b, 4b, 5-6, 7b, 8 two pianos, 10-14, 15a+b, 16 new, 17, 18a+b, 19-23
<i>chroma XIX - Bonn Kunst Museum (2013)</i>	1-3a, 3b, 4b, 5-6, 7b, 8 two pianos, 10-14, 15a+b, 16 new, 17, 18a+b, 19-23
<i>chroma XX - Muziekcentrum de Bijloke Ghent (2017)</i>	1-3a, 3b, 4b, 5-6, 7b, 8 two pianos, 10-14, 15a+b, 16 new, 17, 18a+b, 19-23
<i>chroma XXI - Centre Dürrenmatt, Neuchâtel (2021)</i>	1-3a, 3b, 4b, 5-6, 7b, 8 two pianos, 10-14, 15a+b, 16 new, 17, 18a+b, 19-23
<i>chroma XXII - Cathédrale souterrain, Berne (2021)</i>	1-3a, 3b, 4b, 5-6, 7b, 8 two pianos, 10-14, 15a+b, 16 new, 17, 18a+b, 19-23