



© Amancio Guillem

Mauricio Sotelo

Professor of Composition

Escola Superior de Música de Catalunya,
Barcelona

Geboren 1961 in Madrid
Studium der Komposition an der Universität für Musik und darstellende Kunst
Wien

PROJECT

"El Público: Ópera bajo la arena" - Opera project adapted from Federico García Lorca

Ich arbeite an einer Oper mit dem Titel "El Público", die aus einem Prolog und fünf Bildern besteht; das Libretto stammt von Andres Ibáñez nach einem Text von Federico García Lorca. Es handelt sich um ein Auftragswerk von Gerard Mortier für das Teatro Real in Madrid. Die Premiere ist für die Saison 2014-15 geplant.

Während meiner Zeit am Wissenschaftskolleg möchte ich drei der insgesamt fünf Bilder dieser Oper komponieren. Die Arbeit gliedert sich in folgende Phasen:

1. Recherche: Analyse der Beziehungen von Sprache und Musik anhand des Textes von Federico García Lorca "El Público". Die Untersuchung erfolgt mit Hilfe von IRCAM Computer Software und Computer aided composition (Audiosculpt, Open Music, Orchidée).
2. Strukturierung und Komposition: Gliederung - Entwicklung - Transformation - "Processus" (Software: Open Music). Klanggenerierung: "sound synthesis" (additive, granular, vocal, physiological models).
3. Orchestrierung und Raumprojektion: Von der syntaktischen und semantischen Struktur des Lorca-Textes zum "enigmatischen" Klangraum-Erlebnis (Software: Orchidée, Max-Msp.).

Lese- und Hörempfehlung

Partituren:

"De Magia", "Chalan", "Arde el Alba" (alle bei Universal Edition, Wien)

CDs:

"Wall of Light Sky". Kairos, 2006.

"De Oscura Llama". Anemos, 2008.

La música se lee en el agua (Music is read in water)

"That which is unspeakably inward in music, that through which it travels by us as a familiar and yet eternally distant paradise, wholly comprehensible and yet so inexplicable, rests on the fact that music reproduces all movements of our innermost essence, but without reality and far removed from its pain." (Arthur Schopenhauer, *The World as Will and Imagination*)

What does it mean to understand music? If we search for an answer in contemporary philosophy - in hermeneutics, in Critical Theory, and in language analysis - the harvest for this question remains unsatisfying. Aside from the analysis in formal terms among specialists, we often hear music as expressive; accordingly, understanding music would mean, first, recognizing its expressive character and, second, grasping its development. Someone who understands it can thus follow and go with music. Music is the experience of subjective time, a time that is shaped by cognitive signs of tonal nature, music as "existential experience" - in Helmut Lachenmann's formulation. In recent years, the cognitive sciences have addressed also the area of music. We find a neuroscientific perspective on this question in, for example, Stefan Kölsch. The finding that non-musicians, too, respond rapidly to music-syntactical information shows that music is a general capability of the human brain. This general human musicality underscores the biological relevance of music. It is one of the oldest and most fundamental socio-cognitive realms of the human. Musical communication in early childhood plays a decisive role in the development of children's emotional, cognitive, and social skills.

After the discussion concert in the Kolleg on Monday, last May 7, I would like to analyze a few fragments of the played works a little closer and comment from the dynamic perspective of the process of composition. The strong expressive power of Andalusian flamenco music and the application of composition techniques from so-called Spectral Music have led to my music being called "Flamenco-Espectral". In the spirit of the motto "método es camino", I would like to try to show you the path to the composition of my own works, using video analyses and examples of tone. I will conclude by speaking about the composition of my opera "El Público".

1-Cf. Peter Kivy, *Sound Sentiment. An Essay on the Musical Emotions Including the Complete Text of the Corded Shell*, Philadelphia 1989; idem, *Music alone. Philosophical reflections on the purely musical experience*, Ithaca 1990; idem, *The fine art of repetition. Essays in the philosophy of music*, Cambridge/Massachusetts 1993.

Sotelo, Mauricio ([Madrid],2016)

The Audience

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=874234514>

El público

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=874234514>

Sotelo, Mauricio (Berlin, Madrid,2015)

El público ; 2 ; Acto 2

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=102730124X>

El público ; 2

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=102730124X>

Sotelo, Mauricio (Berlin, Madrid,2015)

El público ; 1 ; Acto 1

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=1027301053>

El público ; 1

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=1027301053>

Sotelo, Mauricio (Berlin, Madrid,2015)

El público : ópera bajo la arena en cinco cuadros y un prólogo (2011/12)

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=1027300510>

pr sotelo

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=1027300510>

Sotelo, Mauricio ([Berlin],2013)

"Flamenco-Espectral" : der spanische Komponist Mauricio Sotelo (*1961)

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=735117365>

Sotelo, Mauricio (Wien,2012)

Aber das Wehende höre ... : für Klavier und elektronische Klänge (2012)

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=726446866>

Sotelo, Mauricio (Wien,2012)

Azul de lontananza : para sexteto de cuerda ; (2011-2012)

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=688251676>

Sotelo, Mauricio ([Madrid],2011)

Los nuevos maestros: Mauricio Sotelo

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=682977616>

El canon: revista de arte flamenco ; 3

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=682977616>

Sotelo, Mauricio (Wien,2009)

La Émémóire incendiée : la guitare ; 3. Streichquartett ; (2008-2009)

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=715134221>

Sotelo, Mauricio ([S.l.],2009)

De oscura llama

<https://kxp.k1oplus.de/DB=9.663/PPNSET?PPN=66920238X>