

# VARIETIES

**Werktitel:** VARIETIES

**Untertitel:**

Für zwei Solostimmen und großen gemischten Chor, experimentelle Konzeptkomposition

**KomponistIn:** [Palme Pia](#)

**Beteiligte Personen (Text):** Reyer Sophie, Egger Oswald, Palme Pia

**Entstehungsjahr:** 2009

**Dauer:** 29m

**Genre(s):** Neue Musik

**Gattung(en):** Ensemblesmusik Vokalmusik Performance Elektronische Musik

**Sprache (Text):** Deutsch

**Besetzung:** Solostimme(n) Gemischter Chor Elektronik Zuspiegelung

**Besetzungsdetails:**

SOLO: [Mezzosopran](#) (1, mit Mikrofon und Kopfhörer PA zur Verstärkung), [Bariton](#) (1, mit Mikrofon und Kopfhörer PA zur Verstärkung)

Gemischer Chor (100 SängerInnen), raumgreifende interdisziplinäre Installation, Elektronik bzw. Zuspiegelung

**Art der Publikation:** Manuskript

**Beschreibung**

"The concept behind the composition VARIETIES is to represent a snapshot of the process of spreading, unfolding and propagation, starting from a central source of sound. I started with writing a composition for mezzo-soprano and baritone. The parts were written with having the concept for the choir performing from audio-scores in mind. This concept feeds back into the compositional process.

The piece, as it is heard by an audience in the end, is created through the performance of the two soloists and the vocal productions of the choir singers, who follow instructions given for their performance.

The instructions ask for vocal sound to be passed on, from the soloists to the lead singers of the choir via headphones, and from one singer to the next one by ear,

throughout the choir who is arranged in two lines.

It is important that the vocalists sing simultaneously with hearing, there should be as little delay as possible. The instruction is: *Do not wait until you completely grasp what you hear, just sing on the spot. Synchrony is more important than correct reproduction.* Thus, the choir does not need written music; singing happens by hearing. Conducting is redundant here – this was part of my concept, too.

My aim was to create a fuzzy, ambient-like vocal layer. I wanted an effect of delay and erosion. I come from electronic music, and here I wanted to achieve a *'biological' delay and erosion.* (The fruit also change as they are interbred, into so many different appearances, in all kinds of colours and shapes).

Arrangement of the choir in space is essential and should be carefully planned for the venue, following the sketch. The soloists should stand at a maximum distance from the choir (if possible, not even not in view of the choir – around a corner, for example). The distance between the soloists and the body of the choir opens up space for the audience to move into, or stand still. Every listener in the audience actively creates her or his own mix of sounds: an individual ambient (Lat. ambire = walking around)."

*Pia Palme (2009)*

### **Uraufführung**

29. August 2009 - Wien, [MAK](#)

**Veranstaltung:** [MAK NITE©](#)

**Mitwirkende:** [Annette Schön Müller](#) (Mezzosopran), [Johann Leutgeb](#) (Bariton), Irene Pichlhöfer (spatial Ikebana installation), [Electric Indigo](#) (Elektronik), Christina Bauer (sound design), Gartenbauschule Schönbrunn and DI Wolfgang Palme (fruit production, horticultural aspects), Wolfgang Reisinger and Hotelfachschule Modul (food design and cooking), [Pia Palme](#) (Konzept, Regie, Elektronik), Caroline Hofer (Chor-Organisation)

**Weitere Informationen:** *developed for the MAK Museum of Applied Art Vienna*

### **Aufnahme**

**Titel:** VARIETIES @ MAK NITE - 09-09-29

**Plattform:** [Vimeo](#)

**Herausgeber:** Palmeworks

**Datum:** 15 Januar 2014

### **Aufnahme**

**Titel:** VARIETIES remix

**Plattform:** [SoundCloud](#)

**Herausgeber:** palmeworks

**Datum:** 19 August 2010

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