

Burkhard Friedrich

### **The Beyond – Jenseits der Rosen (Beyond the Roses)**

Piano/Keyboard (1 performer), Percussion, Live Electronics, Projections

Dedicated to RADAR Ensemble- Ninon Gloger and Jonathan Shapiro

The works of American photographer Gregory Crewdson, specifically his series “Beneath the Roses” from his work period “In a lonely place”, serve as the inspiration for “The Beyond –Jenseits der Rosen”.

The Hamburg composer Burkhard Friedrich (b. 1962) is known for his musical language in which nothing is quite what it seems. Burkhard Friedrich regards his compositions as the realization and performance of multimedia processes based on perceptual psychology, in which the traditional listening experience shaped by conventional dramaturgy is rejected and replaced by subtle connections between the audience and the performance on stage. The audience takes part in the emotional and psychological experience of the performance through the inclusion of the photographic images and the prerecorded material reflecting the live performer’s sounds.

The concept of the aforementioned composition, which was premiered by the Klangrausch Duo on 28.1.2012, is the musical impressions of 5 works from the “Beneath the Roses” series of photographs from Gregory Crewdson. Crewdson’s images are intricate stagings of “real life” situations triggering confusion and insecurity in the viewer. Are these images real or synthetic? The answer to this is not apparent in the photographs, adding an unsettling dimension to the works.

Burkhard Friedrich’s composition functions in a similar way on a musical plane. He captures the often-ominous mood of the photographs musically through the ambiguity between the material that is being performed live and the material that is pre-produced.

His musical language works with a multi-dimensional aural and visual sensation of verticality and deep focus, thus blurring the separation between sound and image.

The emotional state of the protagonist in Crewdson’s images is reflected by music that explores the inner emotional state of the mind. The music doesn’t start and end in the conventional sense, just as the images are in an infinite stasis, rather they are partial realizations of larger emotional states, sometimes dramatic, sometimes contemplative. Crewdson works with staging similar to that of a film set in order to discover and bring to the surface imagery and emotions that are not immediately apparent. Friedrich’s sound structures are aurally equivalent, as the title suggests the music illuminates the “unseen” from the “beyond”. That what hides behind beauty ominously overcomes the surface image and slips into the foreground like a corrosion of the image.

The pianist must play piano and keyboard at the same time, whereas the keyboard imitates the sound of the acoustic piano, but microtonally detuned. The sounds correspond closely to those from the percussionist, whom also takes on the job of controlling the projection of the images. Both the piano and percussion instruments are amplified, so that they are indistinguishably mixed with the synthetic sounds of the keyboard and electronics thus merging, as in the photographs, reality and dreams.

Duration: 53 minutes

Equipment: Grand Piano, Percussion (see score), 2 Fullrange speakers/PA, Beamer, Projection screen

[www.burkhard-friedrich.com](http://www.burkhard-friedrich.com)

[http://de.wikipedia.org/wiki/Gregory\\_Crewdson](http://de.wikipedia.org/wiki/Gregory_Crewdson)