

INTRODUCTION

eme-r-gen-ti-a (2019)

eme-r-gen-ti-a (2019) for clarinet in Bb and 15 instruments grew out of the desire to embed some of the musical ideas of *Soliloquy* for clarinet in Bb solo in a larger musical context. Similarly as in older works for a solo instrument and ensemble, like *melencodia III* for oboe and 11 instruments, *eme-r-gen-ti-a* is not a real concerto, as the solo instrument rather plays the role of a primus inter pares. The embedding of harmonic micro structures of the clarinet in macro structures that comprise the whole ensemble apparatus is based on the principle of multiplication. A certain intervallic pattern of, for instance, a multiphonic, is vertically repeated; thus huge chords, which are derived from a certain micro structure and which encompass the whole possible ambitus of the ensemble, are built. At the beginning of the piece two interval chords, built by alternately layering two different intervals over one another, prevail. An example of a chord that is built up in this way would be: tritone – perfect fourth – tritone – perfect fourth, etc. When building up a chord in this way, a third interval comes into existence: the sum of the two original intervals. In the previously described chord, this interval is a major seventh; this major seventh, as a third interval, also has a strong impact on the sound of the chord. From each of these primary chords, a secondary microtonal chord is derived by the principle of interval division: each interval that was used to build up the primary chord is divided right in the middle. In the course of the composition the structural complexity of the chords increases. The climax of the piece harmonically consists of a twelve tone chord that comprises ten different intervals. Everything that can be heard in the clarinet, is an integral part of these macro harmonies, that are derived from the micro structures of certain clarinet phenomena. Apart from multiphonics a special peculiarity of the clarinet key system plays an important role: by applying some of the trill keys to other tones than they were originally built for, an impressive range of microtonal tremolo possibilities arises and strongly contributes to the sound scape of the scherzo-like part of the composition.

In the months before I started working on this piece, I dabbled in systems theory by reading the book *Allgemeine Systemtheorie. Einführung in transdisziplinäres Denken* (Berlin 2012) by Günter Ropohl. For the title of the ensemble composition, I was looking for a term that would describe the embedding of smaller structures in larger structures. I finally chose a term with a related, but different meaning: “emergence” (“Emergenz”). The meaning of emergence can be described as follows: The whole has certain properties, that are not inherent in the parts, but come to existence as a result of the causal interaction between the parts. To a certain degree, this phenomenon is expressed in the title: the interaction of certain letters and syllables (the wrong hyphenation is on purpose!) leads to a word, whose meaning cannot be deduced from the particular letters and syllables.

eme-r-gen-ti-a is dedicated to the clarinetist of the premiere, Theresia Schmidinger, who also premiered the older composition for clarinet solo, *Soliloquy*, in 2017.