

Trost Waltershausen

Free Improvisations

The above title leads to the assumption that these are classical forms of improvisation, as they have been practiced in the history of the organ, especially in Germany and France. Improvisations of this kind deal with classical forms, themes, variation forms such as fugue, ricercar or sonata. It is a composing in real time, more or less skillfully according to the abilities of the player.

Another form of improvisation starts from a searching and finding, from an in-relation-setting of sounds in real time, with quite a lot of freedom. The result is only predictable, audible in advance, to a certain extent. Especially with an organ, the choice of stops plays a decisive and inspiring role.

The improvisations recorded here were created and played on the digitalized Trost organ with the involvement of the computer. The part of the player at the keys and the mutation by the computer cannot be distinguished exactly.

The improvisations, stop performances thus turn back to the human playing abilities of a player on the one hand, but are also characterized here by influences of a deconstruction of the material: by instability and different algorithms.

One thing is clear, however: the design of these improvised sequences is not a composition but a decomposition. Register combinations, possible thematic shapes are not set but decomposed, set apart, so that a quasi punctual sound reality arises. The background of this design can be sought in the artistic design of abstract painting, in which the figures of the complex appearing reality are dissected. The reality appears in single elements, one thinks here of artists like e.g. Miró.

An organ is in its disposition and in what was and is to be played on it a designed universe, the improvisations offered here set this demand aside and show which other possibilities are realizable in a connection of the keys with the computer.