

## Gerald Trimmel - Palimpsest-Cycle

*„Hörräume werden zu Aktionsräumen. Alte Strukturen werden verwischt, aufgelöst.“*

*"Listening spaces become spaces of action. Old structures are blurred, dissolved. "*

*(G. Trimmel)*

Sound is understood as "ready-made," as "given," in the sense that it possesses an inherent structure that results in complex, irreducible forms of appearance and coordination in interaction with the composer. By intervention of the composer in the stable sound system, new instability thresholds are constantly being created, which result both from the respective sound structure and from the structural coupling artist / material.

The unpredictability of such mutations is a radical challenge to bourgeois aesthetics. For Trimmel there must be no predictability in the composition. His compositions are best understood as condensed instability thresholds.

The rigorous implementation of these principles of composition makes it difficult to assign the palimpsest cycle to a particular genre of computer music. The explicit refusal of bourgeois musical thought culminates in the impossibility of making a statement about the progress of music. Therefore, the feeling of self-affirmation caused by the occurrence of a foreseen listening experience can not be done. However, this means that the relationship to the composition is also an interactive one from the perspective of the listener, since in the reception not only the structure of the work, but also that of the recipient becomes recognizable.

In particular, the structure of the overall composition in the Palimpsest works consists of tensions built up between the individual parts of the composition, which run on two levels, namely the articulatory-aesthetic and the procedural.

The references between the elements of the composition are still clearly recognizable, despite all the fractures. There are complex axes of symmetry and levels of reflection. Nor does that mean that such structuring criteria will be maintained throughout the composition. Symmetry breaks create new dynamic possibilities, which ultimately leads to a morphogenesis.

In their individual processuality, the elements of the composition have undergone various changes that go beyond symmetry or simple reflection. In mirroring, the function of the axis is also due to the fact that it lies in the middle of the composition's time-line. However, this "middle" only applies to the accidental succession of the parts in the "torso" of the composition ("coincidental" means that the "palimpsest" composition is by nature unfinished, ie a torso, and therefore, upon further processing, a new ranking of the elements may occur).

The "Palimpsest" compositions are neither linear nor teleological, but they become such only in the static view of the creative process that has become a stable form.

This temporal symmetry break is next to the permanent material conversion, the "sound-recycling" of older versions and Torsi, the Palimpsest-principle in the true sense. Also the "condensation" is a continuous structuring principle of the "Palimpsest" compositions. The break in symmetry between before and after results in a temporal order in the strict sense, whereby the simultaneous exchange of the constituents internally and externally makes the composition an open system. But this means nothing else than the replacement of a timeless structure of matter with evolutionary processes that correspond to the pattern of an autopoiesis. Like a system that is permanently focused on its own self-preservation or self-renewal, the "palimpsest" cycle is self-referential. The circularity in the feedback about the interventions of the composer is ultimately pure self-reference. The composer thus becomes the manager, coordinator of sound structures and processes, to which he submits at the same time.

In such a spatial and temporal entanglement, therefore, the sequential information corresponding to a particular temporal sequence is also canceled and a similar state is established, as in the cyclic temporal experience of archaic structures.

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