

Jorinde Voigt

CONCEPT

Ludwig van Beethoven, Sonata 1- 32

32 drawings
Jorinde Voigt
Berlin / Toronto 2012
Ink, pencil on paper
each 86, 5 x 140 cm
unique
signed

The 32 part work titled „Ludwig van Beethoven, Sonata 1-32“ was born from the thought of how it would be possible to make this music the theme without it becoming an illustration or interpretation.

The biggest challenge form me was to develop a notation that would extract the emotional spectrum that is engrained in Beethoven's score.

Extract Intonation + Dynamic

For this I wrote down the intonation and dynamic notations from the original score for each sonata, the movements and bars, and translated them from Italian into english in order to translate the theme into an international language.

These extracted progressions are the basic structure of my work.

The progressions show an extreme variety in the notations and are comparable to the emotional „trail“ that can make up a day. (The emotional condition and the personal attitude towards it form indeed a non repetitive pattern.

The composer Beethoven portrays an extreme emotional spectrum.

Beethovens notations concerning the expression and attitude in his score are such a trail for me, a historic one, that can be reproduced in the present tense at any moment. It can be timelessly current.

The individual „trail“ of the intonations and dynamic notations is written along a freely drawn line with corresponding bars. This line is drawn intuitively while listening to the corresponding movement of the sonata and tries to summarize the characteristics of the melody and the progressions of the motifs in this line while also indicating the relationships of the different movements to each other.

For each sonata Beethoven wrote between 2 and 4 movements. Consequently there are 2 to 4 of these „trails“ on my drawings.

Internal centres + external centres

The space that is defined by this configuration is defined through 2 to 8 „internal centres“ and 4 „external centres“.

„Internal Centre“ stands for the „inner compass“, „external centre“ stands for any possible external point of reference such as geographical or social and so on.

The „internal centres“ are connected through an axis.

Every single mark on the „trail“ is connected through a spontaneously drawn line with this axis. ktiert.

Rotation direction/ rotation velocity

The axis is describes as being in rotation so that it forms a so called vortex in which the entirety of all intonations and dynamic changes are mirrored as an extract.

North South axis

The starting and finishing points of the „trails“ as well as their internal centres are marked with a North South direction, that point to the external centres. The individual strands of the lines which transfer the individual elements of the trails into the extract are notated subject to their rotation.

Beat + Loop

The different dynamics of the bars of the individual movements are noted in the bottom part of the drawing as synchronized trails. Musically speaking a meta-rhythm is thus constructed from this structure that is unique to each sonate.

Loops are inserted per bar into these beat-trails in order to touch on the aspect of infinite time.

Jorinde Voigt June 2012