

Kort og godt (What am I doing?)

(English translation? Look below Danish text.)

Hvad jeg har gang i ?

Well, meget kort fortalt, og for at give en idé:

Jeg vil syntetisere en kompositions (clock-time) kunst uden om genren, og ultimativt uden om musikken. Arbejdet sker ved at undersøge en lang række forskellige udtryksformer, og opsamle det som inspirerer mig, uden skelen til om det passer ind i samtidens ramme for komponister. Ultimativt vil det hele være musik, eller intet vil være musik, men det hele kompositioner. Jeg er komponist, men skriver ikke ny musik, jeg laver musik, og skriver kompositioner. En komposition kan således godt være en film, et stykke poesi eller generelt en fortælling, ligeså vel som en symfoni.

Men en symfoni? Det lyder gammeldags, hvorfor bruge begrebet symfoni så?

Det kommer af at jeg opdagede, at selvom man kaldte stykker for symfoniorkester noget andet, så var det der var på færde alligevel en symfoni, således at forstå, at dette var en undersøgelse af den store "fortællende" form i ren musik. Derfor kan man ligeså godt kalde den det, da det er først og fremmest ens valg af indhold, og ikke det navn man putter på, som afgør hvordan det til sidst kommer til at fremstå.

Michael Nyvang 2005

What I am trying to do?

Well, to put it very short, and to give sort of an idea:

My intention is to synthesize a compositional (clock time) art bypassing the (music) styles, and ultimately even music as such. My work is done by researching – trying out – a wide spectrum of different ways of expression, collecting what inspires me for further development, with no concern to if it fits the understanding contemporary society has on what a composer is. Ultimately everything will be music, or nothing will be music, but everything will become compositions. I am a composer, but I do not write contemporary music, I make music, and write compositions. For me a composition can be a movie, a poetic text or in general a narrative, as well as a symphony.

A symphony? That sounds old fashioned, so why use this concept then?

This originates from the discovery, that even if you named pieces for symphony orchestra in other ways, then it still became symphonies, in the sense that this is a research into the realm of the large-scale narrative form in pure music. So - in other words - you might just as well call it that, as it is primarily your choice of content, not the name you put on it, which establishes how it finally will appear.

Michael Nyvang 2005