

01:01:43:02
hört auf
mit Spielen

Malte Giesen (*1988)

Beethoven

Music for Orchestra (2020) to the movie of the same title (1926) by Hans Otto Löwenstein

Duration: 71 Min.

Instrumentation:

Wood instruments	Brass instruments	Keys, Percussion, Others	Strings
3(3.piccolo).2.2.3(3.double bassoon)	4.2.3.0	Timp, 2 perc, pi/Toy-piano, 2-chanel Tape Perc1: snare drum, suspended cymbal, hand cymbal, tam-tam, rattle, crotales, tubular bells, singing saw, triangle Perc2: bass drum, suspended cymbal, glockenspiel, 4 woodblocks (very high, high, medium, low), windchimes, triangle, crotales, 2 styrofoam blocks	10.8.6.5.4

Beethoven | D 1926 | D: Hans Otto Löwenstein | HD-s/w-newly restored version (2019/20)

With the great character actor Fritz Kortner (1892-1970) in the title role, the film traces the most important stages in the life of Ludwig van Beethoven and links his life with his great works such as the 2nd Symphony, Eroica, 5th and 9th Symphonies, Fidelio and Missa Solemnis. The film was produced on the occasion of the 100th anniversary of the composer's death (26. March 1927) and is a fine example of early medial exploitation of popular artist biographies. It was made in the summer of 1926 in the Listo Film Studios in Vienna-Schönbrunn and had its cinema premiere on 18 February 1927. The contemporary Austrian press noted as a special quality that the film was made on original locations, which can only mean Schönbrunn Palace.

Malte Giesen

Born in Tübingen in 1988, Malte Giesen studied composition and computer music with Marco Stroppa and Oliver Schneller at the Stuttgart University of Music and Performing Arts and attended the CNSM Paris Conservatory from 2010 to 2011 before going to the Hanns Eisler Academy of Music in Berlin to study composition with Hanspeter Kyburz and electroacoustic music with Wolfgang Heiniger. He has been awarded several scholarships and prizes for his works. Among others first prize of German Music Competition Composition (2009), prizewinner of the Stuttgart Radio Symphony Orchestra's (master class in orchestral composition) in 2012, Summer Composition Institute of Harvard University (2014); prizewinner of the Deutsche Oper Berlin's Neue Szenen III competition (2015), Carl von Ossietzky Prize for Contemporary Music (2016). His compositions have appeared at festivals such as Acht Brücken Köln, Wien Modern, Wittener Tage für neue Kammermusik in collaboration with RSO Stuttgart, Quatuor Diotima, sonic.art Saxophone Quartet, ensemble recherche, ensemble mosaik, ensemble adapter, l'instant donnée, Ensemble Kuraia and Neue Vocalsolisten Stuttgart, among others. In April 2017, his chamber opera *Tako Tsubo* was premiered at the Deutsche Oper

Berlin. His *Concert for hyperreal piano and orchestra*, commissioned by the Rundfunk-Sinfonieorchester Berlin, was celebrated at the Ultraschall Festival in January 2019.

BEETHOVEN

Filmmusik für Orchester zum gleichnamigen Stummfilm von Hans Otto Löwenstein (1927)

Malte Giesen, 2020

concert score

$\text{♩} = 60$

The score is arranged in a standard orchestral format. The woodwind section includes Flöte 1.2, Flöte 3 (Picc.), Oboe 1.2, Klarinette in B 1.2, Fagott 1.2, and Kontrafagott. The brass section includes Horn in F 1.3, Horn in F 2.4, Trompete in C 1.2, Posaune 1.2, and Posaune 3. The percussion section includes Pauken, Schlagzeug 1, and Schlagzeug 2. The string section includes Violine 1, Violine 2, Viola, Violoncello, and Kontrabass. The piano part is on the left, marked *ppp*. The score includes various dynamic markings (*pp*, *mf*, *pp*) and performance instructions such as *divisi*, *non vib.*, *Crotales arco*, and *Hängebecken, arco*. A tempo marking of $\text{♩} = 60$ is present at the beginning and in the string section.

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