

Maschinen für die Oper



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(Edwardo Ziemann)

MASCHINEN FÜR DIE OPER



Condition: New. Publisher/Verlag: Hollitzer Verlag | Der Komponist Max Brand. Visionen, Brüche und die Realität | As a contemporary of Arnold Schönberg and Kurt Weill, Max Brand was a figure shaped by late romanticism, futurism, and the early electronic age. The cultural upheaval caused by the Nazis, from whom he fled from Vienna to Rio de Janeiro in 1937, put an end to a very promising career as an opera composer. In 1940 he settled in New York, where he worked to realize his visions of an electronic music machine for the stage. There were many attempts, which all fell short, one of these was an optical synthesizer with waveforms he drew himself, and finally the Moogtonium, a synthesizer based on Oskar Sala's Mixtur-Trautonium and engineered by Robert A. Moog. But development took much too long, and Brand was never able to fulfill his dream of an electronic one-man-orchestra for the opera stage. In 1975 he returned to Austria, where he lived in Langenzerndorf until his death in 1980. | Als Zeitgenosse von Arnold Schönberg und Kurt Weill war Max Brand eine Figur zwischen Spätromantik, Futurismus und aufbrechendem Elektronikzeitalter. Der Kulturbruch durch die Nationalsozialisten, vor denen er ab 1937 aus Wien floh und schließlich in Rio de Janeiro landete, setzte einer viel versprechenden Karriere als Opernkomponist ein Ende. 1940 siedelte er sich in New York an, wo er seinen Visionen einer elektronischen Musikmaschine für die Bühne nachging. Viele Versuche führten nicht weiter, einer davon war ein optischer Synthesizer mit selbstgezeichneten Kurvenformen, schließlich das Moogtonium, ein an das Mixturtrautonium Oskar Salas angelehnter, von Robert A. Moog gebauter Synthesizer. Die Entwicklungsarbeit an der Maschine zog sich viel zu lange hin, sodass Brand seinen Traum, ein elektronisches Ein-Mann-Orchester für die Opernbühne zu haben, nie realisieren konnte. 1975 kehrte er nach Österreich zurück, wo...



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