

"For a second time—since the *Fünf Bagatellen* (1980)—I have been inspired to write for this combination (violin, clarinet, and piano) by the Verdehr Trio. The origin of my compositional considerations is always an inner hearing, an insight into the finished piece, to some extent a foreshadowing of the music. Parallel to this, material is collected: cells—that is short characteristic motives—naturally always in the colors of the intended instruments: blown (wind), drawn (string), struck (piano). A language gradually emerges, solidifying the material. Only at this point in time do I begin to think about order; that is, I attempt to derive this order out of the existing outlines of the piece. This resulted, for example, that in the opening slow movement *Introversion*, the piano has only five pitches (although, throughout all the octaves) and the clarinet and violin also use only five pitches. The second movement, short as well, is developed rather from its title: *Disparate Ereignisse und Stille* (*Disparate Occurrences and Silence*). Here the aphoristic cadence strives to formulate the outline. The third, longer movement is called *Extraversion*. To the exploding gestures of some passages are juxtaposed others, quoting overviewed order in an almost mechanical manner. But the order is constantly disturbed and disintegrates. Simplicity stands here against sophistication. Nevertheless, the piece still establishes continuity though its contrasts, in that one evokes the other. Overall the three movements reveal three forms of (not only) musical thought. I am indebted to the Verdehr Trio for having inspired me to this composition."

—Georg Katzer

The world premiere of *Drei disparate Essays* was on March 6, 1997 at the Hungarian Academy of Music, Budapest, Hungary.

Georg Katzer (born 1935, Habelschwerdt, Lower Silesia) studied composition and piano in East Berlin and at the Academy of Musical Arts in Prague as a student of Karel Janáček. Afterwards, he was a student of Hanns Eisler at the German Academy of Art, and in 1978 became a faculty member himself. Here he established and became artistic director of the Studio for Experiential (electronic) Music in 1986, a position he held until 2005. In 1987, he was appointed Professor and subsequently taught a masterclass in composition at the Academy of the Arts in Berlin.

Since 1963, Katzer has been a freelance composer and musician. He has composed orchestral works, solo concertos, chamber music, three operas, and two ballets. He is also involved in electronic music, multimedia projects, and live improvisation of electronic music. On European tours, he has performed with Johannes Bauer, Wolfgang Fuchs, Paul Lytten, Phil Minton, Radu Malfatti, and Phil Wachsmann.

Katzer has received numerous composition prizes in the DDR, France, Switzerland, and in the Federal Republic of Germany. He has been President of the German Section of the International Council for Electroacoustical Music, and he was a presiding member of *Deutscher Musikrat* (an affiliate of the International Music Council). He is a member of the Arts Academy of Berlin-Brandenburg and the Free Academy of Leipzig. In 1980, he was appointed Professor at Michigan State University, and in 1993 he was Guest of Honor at the Villa Massimo in Rome. He now lives in Zeuthen near Berlin.

Additional information is available at [www.georgkatzer.de](http://www.georgkatzer.de).