

MARIA DE ALVEAR COMPOSER





The German-Spanish composer Maria de Alvear was officially honoured with the Spanish National Award for Music on June 1, 2016. King Felipe VI and Queen Leticia of Spain presented Maria de Alvear with the prize in Palencia Cathedral.

Laudation: The jury commended Maria de Alvear for her prolific output and the international appeal of her works, for her pioneering role in the conception of musical works as complete artistic syntheses, for her interdisciplinary approach with its constant openness to partners from other artistic spheres, for her extraordinary ability to channel musical influences in a transgressive manner and for her strong commitment to younger composers.

Short biography: Maria de Alvear was born in Madrid, and has been living and working in Cologne for more than 35 years. She was awarded the Bernd Alois Zimmermann Prize of the City of Cologne early on in her career, and studied New Music Theatre under Mauricio Kagel. Since 1998, she has collaborated regularly with video artists, both with her sister Ana de Alvear and the British artist Isaac Julien. In the same year, she founded the music publishing house WORLD EDITION. Since 2003, she has been publishing the journal „KUNST-MUSIK - Writings on art as music“. Her works, which are mostly interdisciplinary and make use of a variety of media, are performed worldwide by many well-known interpreters, such as Ensemble Modern, the Basel Sinfonietta, Ensemble Musikfabrik and the Frankfurt Radio Symphony (hr-Sinfonieorchester). She works together with numerous soloists, orchestras and ensembles across the world.



She has given many concerts in Europe, the USA and Canada at a number of prestigious venues, including the Glenn Gould Concert Hall, Toronto, the Lincoln Center, New York, the Donaueschingen Festival, the International Summer Course for New Music in Darmstadt, the Hellerau Festival Theatre, the University of Waterloo, Ontario, and the Museo Nacional Centro de Arte Reina Sofia, Madrid. Numerous performances of her works have been recorded for TV and radio broadcasts, including by SWR, WDR, Arte and CBC/Radio Canada.

Maria de Alvear has been accepted as a new member in the North Rhine-Westphalian Academy of Sciences, Humanities and the Arts (AWK) since 2017.

For Pure Love

about the German-Spanish
Composer Maria de Alvear
by Raoul Mörchen

„Puro Amor“, „En Amor Duro“ – „For Pure Love“, „In Hard Love“: large, white sheets of paper in oblong format, staves that end nowhere and have no dividing bar lines. On the sheets are dots and lines, a few notes, obviously written down in a hurry. No tempo is stipulated, and dynamic markings are rare. The notes on the staves for left and right hand are far apart, keep their distance from one another. Chords seldom thicken the brittle musical texture. Sometimes, the narrow range of sound is torn open by notes in extreme registers, but these cannot endanger its powerful gravitational pull. Small intervals and long, almost endless repetitions keep the music in the middle. „They look so helpless you could almost think a five-year-old had written them, someone who can't write music“, Maria de Alvear says of these scores. „But, of course, I did know how to write music. I just made a clean sweep.“

Maria de Alvear has written many such pages of music. Each of these two piano pieces, which were written in 1991 in quick succession, stretches over more than an hour. The music gives no visual clues as to why this is so. Perhaps, however, one can hear why; perhaps one feels, like the composer, that the music needs precisely this amount of time. An analysis of the score would not be of much help: it would not be possible to ascertain a structural plan or logical architecture. Maria de Alvear has not constructed this music, but just written it down: „In my childhood I wrote quite a lot of automatic pieces from compulsion. But because it happened from compulsion, it was actually a lie. But then, in 1989/90 - I can still remember exactly - I sat down one afternoon and wrote a piece automatically that is in my opinion the most important work of my life: the piano piece „De Puro Amor“ - „For Pure Love“. And it really was written from pure love. It was the point that brought me together with my childhood. Suddenly I understood: there it was. It was a present. One afternoon I simply scribbled it down - and that was also a new beginning as far as writing music was concerned.“

With „écriture automatique“ or „automatic writing“, Surrealism - as represented by André Breton - wanted to gain access to the id. This technical device was to be used to break through the blockade of the rational intellect and penetrate the subconscious in order to „express the real function of thinking“

(Breton). Maria de Alvear's technique of automatic writing, which she has used for a large number of pieces, is not intended to go more deeply into the id, but, instead, to emerge from it. She explains that her form of automatic writing takes place in a non-thinking state, and says it can be compared with the way a monkey plays by picking things up, looking at and examining them, before turning to go - either through boredom or because something new has attracted its attention. In automatic writing, the concentration wanders from one thing to another, without intent and without direction. Maria de Alvear says that automatic writing creates a free space far from any constraints or goals, far from society, and far from one's own emotions. In this free space, the concentration is focused solely on musical energy and experiencing the present, and in this way it becomes open for spiritual experiences.

Spiritual experiences are the soil in which Maria de Alvear's work takes root: spirituality permeates her art both as personal experience and as a message, and is defended there against the omnipotence of western rationality. „Understanding that takes place somewhere beyond our brains is not accepted as understanding, and certainly not as knowledge,“ criticises Maria de Alvear. „It isn't even perceived as being knowledge. This is the problem. There is a lot of knowledge which people don't know they have -because their brain doesn't accept it as knowledge. The yardstick they always use is that of rational intelligence. But there are completely different forms of knowledge: there is also spiritual understanding. But this can only be learnt through spiritual experience, and, of course, remains incomprehensible to people that don't have this spiritual experience. It could be compared with bodily experiences, which are not transmissible. Here we're dealing with areas for which our civilisation doesn't have any tradition of interpretation. We don't have any science of the soul except for psychology, which, however, as ‚psycho - logy‘ - is rational and therefore contradictory. There is no ‚escuela del alma‘ or ‚escuela del espirito.‘“

Maria de Alvear is both Spanish and German, not half-Spanish and half-German. It is not at all surprising that she doesn't want to decide for one country or the other, being an artist whose art is committed to national and cultural boundaries, aesthetic boundaries, and boundaries of knowledge. Her mother comes from Germany, the country where Maria de Alvear herself has been living for 20 years. However, she was born in 1960 in Spain, her father's country. Her mother, an enthusiastic art collector who has one of the most important private collections in the country, introduced her to the German musical tradition, while her father, a respected architect, opened the door to Iberian culture. The parental home offered important protection from the social, artistic

and political restraints of the Franco regime: artists like Miró, Tàpies and Rivera gathered in the Alvears' well-appointed house in Madrid, and, at the age of only eight, Maria de Alvear began piano lessons with the composer Eduardo Pollonio, a friend and colleague of Luis de Pablo. Later, she also received instruction in organ, harpsichord and composition.

After completing her schooling at the German School in Madrid, she attended a course in composition given by Mauricio Kagel in Mainz. Maria de Alvear decided to remain in Germany. In 1980 she started studying in Kagel's course „New Music Theatre“ at the Cologne Musikhochschule. In doing so, she started a new chapter in her life, both professionally and personally. „I grew up in a little box. I just had to get out. The Franco era had a very restrictive influence on my childhood. These restrictions were somewhat mitigated by my father's imagination, who was a great dreamer, and by my mother, who never came to terms with the intellectual, political, pseudo-Catholic stupidity of Spain under Franco; it caused her much suffering. I experienced how two people fought for their own freedom, for individual freedom, in a very difficult situation, politically as well. This left its mark on me. It was a matter of the creation and extension of [free] spaces.“

This is still an important theme for her today, and one that constantly crops up in her work. Her radio play „Il segreto del circolo“ (1997) discovers an allegory for this subject that is both simple yet extremely poetically executed, following Alvin Lucier's „I am sitting in a room“. In it, a flower is taken from an open space to an enclosed one. Because this does not suit it, it starts to stink. So it is taken out into the open again. „It's a game with spaces - that's all.“

The notion of space occurs as a central theme throughout Maria de Alvear's life and work. The fact that she felt more at home in Kagel's course on New Music Theatre than in a traditional composition course probably also has something to do with her sensitivity for spaces and spatial situations, a sensitivity that Kagel used to encourage and work on in his students. Maria de Alvear remembers that Kagel taught her how the eye and the ear are connected, how the right hand always knows what the left is doing, and how the ear cannot ignore what the eye sees. The situation and the space in which a work of art takes place thus themselves become part of the work. Art never stands alone - part of whoever perceives it at first always remains outside the work of art in the midst of his or her everyday reality. Most art fights against this reality, excluding the outside world as being inartistic. But art does not have to do this. New music theatre in Kagel's tradition shows ways of not only integrating art - as space-defined - into the world, but also integrating the world into art.

On the basis of all this, Maria de Alvear came to the conclusion that composition should not allow itself to be limited, not even to the area of aesthetics where its validity is traditionally recognised. For she believes the artist accepts responsibility along with freedom: responsibility for art and for life. Taking the ideas of new music theatre to their logical extreme, she even subjects new music theatre itself to a fundamental criticism: „There is no stage. I don't create theatre. What happens there is real. These are events that can't be repeated, not theatre.“

Thus, the concept of „space“ in the thought and works of Maria de Alvear does not mean real, architectonic space, and certainly not just the stage area: it goes beyond factual space to denote the intellectual, spiritual location where each person is situated. With such ideas she has left her teacher Kagel behind her once and for all. Other teachers, according to her the most important ones in her life, helped her to understand the meaning of space in a larger and more universal sense, and at the same time aided her in finding a way out of a difficult life crisis: her encounter with Rahkweeskeh and M.A. RuizRazo „Tsolagiu“, a medicine man and medicine woman of the Cherokee people, brought a decisive change. A long and close friendship arose between the two Native Americans and this German-Spanish composer. According to her, she owes her friends profound insights into the possibility of spiritual experience and the attainment of knowledge beyond the limits of western science and rationality. Using this position as a basis, Maria de Alvear was able to place her work on a new, solid footing.

In the shamanistic tradition, music has always played an important role as mediator between different spaces, between the space of the profane and the space of the divine, between this life and the life beyond. Shamans, who have attained transcendental insights through an existential and mostly life-threatening experience, use musical energy in their rituals. If one understands this tradition and takes it seriously, the background to Maria de Alvear's new approach also discloses itself: her expansive, mostly hour-long works - which she from this point on calls ceremonies, not just compositions - arise from the need to place her personally experienced spiritual knowledge in the context of the western intellectual and artistic tradition in order to enrich a culture that has lost its balance and long since forgotten its spiritual roots. Her music is meant to mediate between the worlds in the shamanistic tradition, between soul and intellect, between body and mind, between spirituality and science. According to Maria de Alvear, music creates spaces in which this mediation can take place.

The hope that understanding the ideas of a foreign culture will lead to a better understanding of one's

own culture has always accompanied the human search for knowledge. It also accompanied Maria de Alvear on her travels to visit indigenous peoples in Finland, Norway, Siberia and North America. She emphasises that her interest in the spiritual tradition of archaic cultures looks forwards, not backwards. She does not want to glorify the mythos of a lost past, but to explore possibilities of human existence for the present and future - and not for a life distant both geographically and intellectually, but for a life here: on the soil of our western civilisation.

It is no coincidence that much of what Maria de Alvear says and produces reminds one of the ideas and works of Joseph Beuys. Beuys is one of her most important artistic links. There are many parallels between the two, including their general interest in the artistic exploitation of archaic cultures and their shamanistic traditions, the idea of an „extended concept of art“ that rejects the division between artistic and everyday creativity, and a concept of energy going far beyond that of science. „A piece of mine is a moment in which a lot of energy gathers: musicians, my music, the audience, the lighting, the time in which we live, the cars outside and so on...all this is the concentration of energy in a single point. The music doesn't just absorb this energy, but influences it as well. It's like a satellite dish that collects energy and transforms it. And I try to use this energy in such a way as to reinforce the principle of life.“

Another point of connection with Joseph Beuys is the way Maria de Alvear's music often summons up and focuses this universal energy in rigid, ritual forms, with the composer herself as the main protagonist in the role of shaman. Thus, for example, „Mar“, for three voices and percussion, composed in 1998, reveals itself over large stretches to be an incantatory, ceremonial ritual about the element water. „Raices IV“, written in 1992, on the other hand, suggests a ritual sacrifice with its use of a deer carcass and its choice of a mediaeval church as performance venue. (It should be noted that the ritual involved in this piece, which met with uncomprehending criticism on the part of animal rights campaigners, is actually intended to free the deer from its traditional, but misunderstood role as victim. In „Raices IV“, the animal does not even end up in the bellies of its hunters. Its important role in the ceremony and its huntsman's burial give it back the natural dignity it had long since lost as a mere unheeded link in the food chain.)

The work „Hoja“ is a rite of initiation - and a particularly obvious reference to Beuys as a model. „Hoja“ (Leaf) is an act of consecration for a small oak tree. At the first performance in the Antoniterkirche in Cologne in 1997, the composer placed an energy ring of lumps of salt around the tree as a protection, something she otherwise only did for her musici-

ans. In a performance lasting around half an hour, the young tree was circled by expansive, iridescent melismas, which, over a droning cluster from the organ, seemed to take off in powerful flight again and again. The oak tree, connected to the organ by golden threads, stood there like a small child waiting for its first communion. After the ceremony, the tree was sent out into life. Maria de Alvear planted it in a Cologne park and had a basalt stele put up next to it, making the similarity to Beuys' „Oak Action“ in Kassel [“7,000 Eichen“, Documenta 7, Kassel 1982 (until 1987)] complete.

The influence of the fine arts on Maria de Alvear's work, however, neither begins nor ends with Joseph Beuys. It should be pointed out anyway that the points of contact between her music and the fine arts are more numerous and important than those with music of the present or past. In her most recent works, it can even be observed that there is a tendency to completely avoid any reminiscences of traditional musical models, figurations and idioms. If music history has always limited itself to subjecting musical material to a hierarchical control, as the American composer Morton Feldmann already suspected, Maria de Alvear is now trying very specifically to find an alternative to the structuralism that has come down to us with all its ideological implications. Particularly her latest works, like the piano concerto „World“ (1996) or the work for ensemble „Sexo Puro“ (1998), do not correspond to the traditional idea of a musical composition in two regards. First, the material she uses is neither hierarchical nor structured at all: to be precise, not even composed. In these pieces, we do not have before us a musical edifice built from separate components, but an attempt at presenting an experience in the form of a monolithic whole. And secondly - closely connected to the first point - these works, like earlier ones, completely lack the character of objects. If listeners place themselves in front of the music as if before an art „object“, intending to take it in as mere observers, they miss its peculiar character. Instead of keeping at a distance, they have to enter into the music and let themselves be surrounded and enclosed by it.

There is one more cross-reference to the fine arts that underlines the way Maria de Alvear's works are firmly embedded in occidental art and cultural history - the aesthetics of Barnett Newman and Mark Rothko, whose colour-field paintings pursue very similar goals: they are also intended to draw viewers into their world, the world of art, and overcome them there. The radical anti-formalism and large formats of the paintings are meant to make it impossible for the viewer to remain outside the picture; they are there to pull him or her away from mere observation into a complete experience. The aesthetic of the so-called „all-over“ leads back to the concept of the

sublime. In this context, Robert Rosenblum, the art historian, refers to Caspar David Friedrich's painting "A Monk at the Sea" and the way the standpoint of the viewer later changed position: while in the case of Friedrich's painting the viewer sees a monk seized by sublime emotion in the face of the endlessness and formlessness of nature, anyone looking at Newman or Rothko's paintings stands in the pictures themselves, exactly where the monk stood earlier. The work of art, on the other hand, takes over the role of nature. The work of art is now the place where the absolute is revealed. [Robert Rosenblum, "The Abstract Sublime". In ARTnews 59, No. 10 (February 1961).]

From here it is not very far to Maria de Alvear's concept of art. Anti-formalism, large formats, energy fields, immersion instead of keeping at a distance, experiencing instead of analysing: the similarity of the artistic means and aims is clear to see. The comparison gains even more strength if one considers the historical background of colour-field painting: as part of Abstract Expressionism this has its roots both in Surrealism and automatic writing as well as in so-called primitivism and its rediscovery in Native American art.

In trying to create spaces in which people can recognise their distance to themselves and to nature, and perhaps learn from the experience, Maria de Alvear's works persistently deal with the universal theme of nature. Almost all her works in past years refer to it even in their titles, having names like ' "Calor"- warmth, "Soles" - sun, "Raices" - roots, or "Luces" - lights. Other works have love and sexuality as their theme. In doing so, they do not diverge from the central theme of nature, but deal with a specific aspect of it.

Directly after her large-scale diptych for piano, "De Puro Amor" and "En Amor Duro", and her first visit to the Cherokee, Maria de Alvear wrote another pair of works at the start of the nineties in which she comes to terms with some both painful and happy experiences, giving them a universal validity. These are the compositions "Sexo" and "Vagina", both for chamber ensemble, and, as so often, with the composer as solo singer.

While „Vagina“ relates the story of a deeply understood and profoundly felt sexuality as a parable about animals, in "Sexo" a woman experiences sexuality with all its dark sides. "Sexo" is a dark metamorphosis of love and sexuality from death and destruction, revenge and fury, to hoping for a form of love and sexuality based on responsibility and respect. "Sexo" takes the same path as Maria de Alvear - it refers to wounds received, but finally also shows the way beyond them to a wise world that no longer knows such suffering: "Sexuality is the key to respecting nature and life."

This is the text of a radio broadcast made for Deutschlandradio, Cologne (first broadcast 19.6.1999), and extended for the Hessian Broadcasting Corporation (Hessischer Rundfunk) (first broadcast 21.9.99). It is presented here in the slightly revised version that appeared in "MusikTexte", No. 80, August 1999, pp. 4-9.

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LIST OF WORKS

Works by Maria de Alvear are available on CD at www.world-edition.com

- 2017 *Tapas* for flute, clarinet, piano
- 2015 *Einfache Freiheit*, for choir
- 2014 Five for you, for piano
Prime Sounds - Neandertal View 2, for piano, violoncello, violin
- 2013 Magna Mater, concerto for string ensemble, 2 horns, percussion, female choir, children's choir, baritones, video
Open Sunshine, for chamber orchestra, female choir, tape
- 2012 Oscuridad Pura, for piano
- 2011 Im Kern, for piano, violoncello, violin
Orgasmus Vulgaris, for ensemble
Equilibrio Sereno, for two pianos and percussion
Rethinking 4/4, for ensemble
- 2010 Equilibrio, for flute, percussion, 2 pianos tuned a quarter tones to each other and string ensembles. Commission for Isaac Julian's „Ten thousand Islands“
- 2009 Sky Music II, concerto for piano, orchestra and chamber choir
Songs of an Old Female Hippopotamus, improvisation for A Trans Pavillon, Berlin
- 2008 Colourful Penis - Ein Sinnspiel, operatic event study for 8 singers and ensemble
The Effort - Die Anstrengung - Esfuerzo, for 4 singers
Nieve, for horn, piano, violoncello
Energia Marina, for choir and ensemble
- 2007 Ahnen, for 2 voices (with hurdy-gurdy) and video
Am Anfang war das Chaos, music project with performance for group of school pupils and percussion
- 2006 Sensitive Birds, for soprano, flute, bass clarinet, viola, violoncello, harp, piano
Gran Sol Alto, for baritones, piano, percussion, double bass, tape
Clear Energy, for piano and orchestra
Del Viento, for voice, video, tape
- 2005 Urbaum, for piano
Nubes de Colores, for tape, violin, voice
Gran Sol, for 2 women's voices, violoncello, video
- 2004 und alle Spinnen lieben sich, for voice, string quartet, video
Soles Interiores, for piano
Acting, for ensemble
Landschaft, for voice and video
- 2003 See, for voice, string quartet and violin solo
Música para dormir la siesta, for alto flute, horn, vibraphone, harp
Flores, for 2 women's voices, solo trumpet, ensemble, video
- 2002 Montaña, for piano, video and electronics
The Inner, for woodwind quintet, tape and video
Yourself, for piano
Sternenbaum, for mezzosoprano, 2 recorders, harp, video
All Music is a Mandala, for 6 toy pianos and electronics

- 2001 Flor I and II, for ensemble and video
 Within, for voice, piano and percussion
 Uvas, for piano
 As Far as We Know, for voice, piano and orchestra
 Schlangen, for percussion quartet
 Energy Lines, for voice, piano, video
- 2000 Ur, for 2 percussionists, tape, video
 El Secreto del Arbol, audio play
 Thinking, for piano, violin and video
 Baum, for voice, 4 percussionists, installation
 Asking, for piano
 Gota - dieser eine Gletschertropfen, for trumpet, accordion, piano, percussion
- 1999 Energie und Freiheit - Energia y Libertad, for 2 voices and piano
 Llena, for piano
 Erotica, for drei voices and video
 The Inner - Das Innere, for organ and voice
 Land, celebration for two rappers, ensemble, massage performance and large video installation with a text by Bob Lakerman
 Asi... Musica para dormir la siesta, for piano and harp
- 1998 Libertad - palabras peligrosas, for two voices, trombone, percussion, two pianos, video
 Visión, for flute, clarinet, piano, two percussionists, violoncello, double bass and voice
 Sexo Puro, ceremony for two pianos, two percussionists, three trumpets, three trombones, two tubas and solo trombone, three voices and large video installation
 with care, for piano
 Mar, for percussion, three voices and video
 Unvorhersehbarerweise, for voice and percussion
 Time is none stopping, for 2 voices, 4 percussionists, video
- 1997 Sal, for four percussionists
 Todo, for three female singers and ensemble
 El circulo, audio play for actors and instruments
 Espiritu de luz, for voice, piano, clarinet, video
 Culebra de mar, for violin and double bass
 Hoja, for organ, voice, installation
- 1996 Vagina, celebration for female vocal solist and ensemble
 Luz futura, for woodwind quintet, saxophone and percussion
 Caridad, for piano, trombone and viola
 Mares, for any keyboard instrument
 World, for piano solo, second piano and large orchestra
 Calor - Hitze, for clarinet, piano, violoncello, violin
 Trueno, audio play
- 1995 Colores, for voice, piano, clarinet and percussion
 Intenso, for piano
 Corazón abierto – Open Heart, for bass clarinet, electric guitar, piano, percussion, violoncello and double bass
 Cortando, for clarinet, violin, viola, piano and percussion
 Care, for percussion, flute and guitar
 Verdad - Truth ceremony for piano and woodwind quintet
 Pajaros, for clarinet, two trumpets, two horns, two trombones and two percussionists
 25.9.1995, for vibraphone
 Besando el tiempo – Kissing Time, for flute
- 1994 Soles, for two voices, piano, percussion, string trio
 Futuro-Quartett, for piano, violin, trombone and percussion
 Fuerzas, for viola

- Fuerzas, for violin
 Aguas - Zwischentöne, for piano, voice, bandoneon, percussion, vibraphone
 Agua dulce, for oboe, violin and orchestra
 Energia redonda, for violin
 Futuro-Trio, for piano, violin, trombone
 Sol, sound installation and objects on videotape
 Sol, video film
- 1993 Ama, for piano, clarinet and violin
 Energia blanca, for string orchestra and video
 Al arbol del norte (2. Version), for trombone and piano
 Purisimo II, for two flutes, clarinet, horn, celesta, harp and string orchestra
 Fuerza solar, for piano and string quartet
- 1992 En espiritu de rosas raices no. 5, for piano, two clarinets, violin and violoncello
 Seele, for viola, violoncello and double bass
 Entendiendo, for piano and video
 Hilos de oro - Goldfäden, for voice, solo violin and orchestra
 Ritual con un ciervo muerto, ritual for voice, piano, harp, flute, oboe, clarinet, percussion, string trio and double bass
 Al arbol del norte, for piano and trombone
 Murió, for violin
 Altamira Fase 1, for 2 female singers, piano, trombone, mixed choir
 Luces, for voice and string orchestra
 Purisimo I, for two flutes, harp, celesta and chamber orchestra
 Unir - Binden, ceremony for female vocal soloist , piano and an object (painted sanitary pad)
- 1991 En espiritu de rosas raices no. 1, ceremony for voice, clarinet and bass clarinet, and a dead rabbit
 En espiritu de rosas raices no. 2, ceremony for voice, two Turkish lutes (saz), violin, and a dead rabbit
 En espiritu de rosas raices no. 3, for violin, violoncello and piano
 En espiritu de rosas raices no. 4, for three female vocal soloists, piano, clarinet, trombone, harp and three violins, and a dead stag
 La tonta del bote - Die Dumme vom Pott / Das Weiblich-Göttliche, for piano
 Palabras reales o las esencias de la vida, audio play for for solo voices, violin, piano, harp, percussion, tuba, synthesiser, girls' choir, female choir, male choir and sound engineer and noise-maker
 In Dank, for voice, harpsichord, trumpet and percussion
 Noche profunda, ceremony for voice and piano
 La cierva, for voice and piano
 La rana - Der Frosch, for voice solo
 De puro amor, for piano
 En amor duro, for piano
 Azul, Hörspiel for soprano, baritones and synthesiser
 Material de raices – Root Material, for piano, two Turkish lutes (saz), two violins and voice or for piano and string quintet
 Paraíso, audio play for a female vocal soloist
 Para todos los seres humanos sobre la tierra, ceremony for a female vocal soloist
 Sexo, ceremony for a female vocal soloist, solo violin and orchestra
 Sexo compacto, for piano
 Animales y Flores, for voices, trumpet and piano
 Grüße Nr. 3, for female vocal soloist, photographs, slide projections, textile installation
 Amor, for voice
 El Premio, for piano and orchestra
- 1990 De tierra, for voice, flute, clarinet, percussion, piano, viola and violoncello
 Songs of creation, for soprano, baritones, piano, two clarinets, percussion, violin, violoncello and guitar
 Madera - Holz, for voice, two clarinets, piano, percussion, violin and violoncello
 Corazón, for female vocal soloist and three drummers
 Grüße Nr. 1, for female vocal soloist and tape
 Daphnis y Chloe en Madrid, for voice and chamber orchestra (film music)

- Misa libre (Sal), for soprano, baritones, two speakers, choir and orchestra
- 1989 Grüße Nr. 2 (Message), for female vocal soloist and tape
- 1988 und die Erde hörte (Nuevo Mundo 1), audio play for two singing voices, three woodwind instruments, four string players, speaker, keyboard
 once upon a time (Nuevo Mundo 2), audio play
 Music for Description without Place, for oboe, cor anglais, flute, voice
- 1987 Rei, audio play for some twenty participants
 Simulación, audio play ten participants
 Blue Cave, audio play for a male vocal soloist and two players of electronic instruments
 October Madrid, for saxophone and synthesiser on videotape (video)
 Die Badende, audio play for some twenty participants
- 1986 Neanderthal 2, for voice, percussion, tape
 Sol 1, Musiktheaterstück for 2 synthesisers, piano, 3-4 percussionists, trumpet, violin, bass clarinet, tape and 2 dancers (8 in the music-theatre version)
 Noches 2, dance-theatre piece for four (chalk-white) painted, naked female and male dancers, piano, two percussionists and double bass
 Prähistorische Landschaften 2, for string quartet, voice and ten instruments recorded on tape
- 1985 Neandertal 1, ceremony for a screaming female vocal soloist and tape
 Pasión, videotape made from footage taken in a smithy and a sound collage
 Kakushöhle, for solo violin, violin, viola, bass clarinet, kettle drum, percussion, trumpet
 Angeles 2, for 4 female singers, 2 pianos, electric guitar, organ and chamber orchestra
- 1984 und links oder rechts, double composition with Thomas Becker for actor, tape, piano, tuba, trombone, harp, bass clarinet
 Appassionata, for two violins, two violas, tape (one voice, piano, violin) and actor on the Cross
 Prähistorische Landschaften 1 (...abgesehen by menschlichen Ausnahmeschwächen), audio play for string quartet, speaker and historical recordings
 Drei Studien, for soprano and violoncello
 Vita-Geflüster, for voice, synthesiser and rhythm machine to a text by Maria de Alvear on videotape (together with Jörg O. Lensing)
 Angeles 1, for 6 singers (sopranos, baritones), female actor, 2 trombones, 2 violoncellos, double bass, electric bass
- 1983 El Circulo - Auto sacramental, for six soloists and chamber orchestra
 Studie über Arnulf Rainer, videotape
 Es como amar el agua (Monologo I), for orchestra and voice
 El Greco, double bass and tape on video
- 1982 Cantos de oración, for voice, piano and tape
 Cantos de Liturgia, for nine instrumentalists and a female actor / singer, wooden cross, nails and hammer, tape
 Confesión, for a female actor and photographs on videotape (video)
- 1981 Cuarteto - Quartett, for two female vocal soloists and two violoncellos, plexiglas mobiles
 Poema de Silencio (Monologo I), for orchestra
- 1980 Invocación, for voice and piano
 La Luna de Diamantes, for chamber orchestra
 Monologo 2, for baritones and orchestra
 Canción, for soprano, flute and piano to the poem „Canción“ by Federico García Lorca
 Ich lösche das Licht, for two female vocal soloists, 3 trombones to a poem by Hugo von Hofmannsthal
 Llanto - Schrei, for three female vocal soloists, 3 pianos and 3 small drums to the poem “A las cinco de la tarde” by Federico García Lorca
 Conversaciones, for piano, two double basses, xylophone and small drum

- 1979 Morgenstern-Lieder, five songs for voice and piano to verses by Christian Morgenstern (Das Knie; Seufzer-Lied; Ein Igel; Das Mondschaft; Galgenlied; Henkers-Mädel)
Cinco piezas, for piano
Primera pieza, for violin and piano
Drei Variationen, for violin and piano
- 1978 Hier and dort, for voice, violoncello and piano
- 1975 Dos melodias magiares, for violoncello and piano

CONCERTS (FIRST PERFORMANCES):

- 2017 21 March 2017: Tapas
Ensemble NeoArs Sonora, CentroCentro Cibeles, Madrid, as part of the Ciclo de música: Límites de la identidad
- 2015 2 October 2015: Einfache Freiheit
SWR Vokalensemble Stuttgart: Rupert Huber (conductor), St. Marien Kirche, Dortmund, as part of the festival "chor.com"
- 2014 6 October 2014: Prime Sounds - Neandertal View 2
Museo Nacional Centro de Arte Reina Sofía, Madrid. With Trío Arbós. Part of the project "George's Odyssey" by Ana de Alvear with video by Ana de Alvear
- 25 June 2014: Magna Mater (German première)
Kunststation St. Peter Köln (Cologne), "Romanischer Sommer" festival
- 2013 27 March 2013: Magna Mater
Iglesia de La Merced, Cuenca, Spain, Festival 52 Semana de Música Religiosa de Cuenca, Ensemble Gombau directed by Carlos Cuesta, female singers from the Ars Choralis Coeln, children from the choir Escolanía Ciudad de Cuenca, with a video installation by Ana de Alvear
- 19 January 2013: Open Sunshine
Cologne, WDR Funkhaus am Wallrafplatz, Ostravská Banda (director: Petr Kotík),
Ars Choralis Coeln (director: Maria Jonas)
- 2011 14 December 2011: Rethinking 4/4
Kunststation St. Peter Köln (Cologne) - MusikFabrik, as part of "Hommage: Das Ensemble MusikFabrik spielt Werke zu Ehren von Mauricio Kagel" (Homage: Ensemble MusikFabrik plays works in honour of Mauricio Kagel), for the 80th birthday of Mauricio Kagel
- 18 May 2011: Equilibrio Sereno
Madrid, Fundación BBVA - Juan Carlos Garvayo (piano), Isabel Requeijo (piano), Enriv Monfort, percussion
- 29 April 2011: Orgasmus Vulgaris
INMM conference Darmstadt, Akademie für Tonkunst, Great Hall, Ensemble Modern and International Ensemble Modern Academy
- 28 April 2011: Im Kern
INMM conference Darmstadt, Akademie für Tonkunst, Great Hall, Trío Arbós
- 2010 14 June 2010: Equilibrio
Museo Nacional Centro de Arte Reina Sofía, Madrid, "Música e imagen II": Maria de Alvear and the film "Ten Thousand Waves" by the video artist Isaac Julien (London) with the pianists Isabel Pérez Requeijo and Juan Carlos Garvayo, as well as the Ensemble Atelier Gombau under the musical direction of Carlos Cuesta

- 2009 25 July 2009: Songs of an Old Female Hippopotamus
A trans Pavillon, Berlin, "Zwielicht" Maria de Alvear (vocals)
- 18 June 2009: 2 Minutes to stop your mind and feel your deep inner goodness
Juan Maria Solare, University of Bremen
- 30 April 2009: Sky Music 2
Humanities Theatre, University of Waterloo, Waterloo, ON Canada Open Ears Festival,
Kitchener-Waterloo Symphony Orchestra, Eve Egoyan (solo piano)
- 2008 20 December 2008: Nieve
Iglesia de San Nicolás, Segovia (Spain), Ensemble neoArs
- 07 December 2008: Energia Marina
Centro Laboral, Gijón (Spain) Festival Encuentros, Musica Contemporanea, Ensemble Residancias y Los
Encuentros de Música Contemporánea
- 30 October 2008: Colourful Penis, Opernereignisstudie
HELLERAU – European Center for the Arts, Dresden, Anna Malunat (director),
Barbara Lubich (video), VocaalLAB Nederland, Ensemble Klangart Berlin
- 31 March 2008: The Effort - Die Anstrengung - Esfuerzo
Museo Nacional Centro de Arte Reina Sofía, Madrid - VocaalLAB Nederland
- 2007 29 August 2007: Und alle Spinnen lieben sich im Sonnen durchfluteten frühen Nebel der Ewigkeitszeit.
Füssen, Festival Vielsaitig – string quartet for the Verdi Quartet, Susanne Rabenschlag (violin), Johannes
Hehrmann (violin), Karin Wolf (viola), Zoltan Paulich (violoncello)
- 17 June – 16 September 2007: Utopicas Basicas
Schloss Moyland, Bedburg Hau, installation by Maria de Alvear, exhibition "Im Auge des Klangs" (In the
Eye of the Sound)
- 19 May 2007: Am Anfang war das Chaos
"MusikTriennale Köln" festival, workshop-final concert with pupils from the Gemeinschaftshauptschule
Gereonswall, direction and composition: Maria de Alvear, Thomas Meixner (percussion), Tamara Rath
(head of the school theatre project group)
- 17 May 2007: Ahnen
"Musiktriennale Köln" festival, Schnütgen Museum, Maria Jonas (vocals), Maria de Alvear (vocals, video)
- 11 May 2007: Sexo, première of the completely revised version
Festival Neue Musik HR Frankfurt, hr-Sinfonieorchester, Sian Edwards (conductor), Maria de Alvear (vo-
cals)
- 2 May 2007: Improvisation with Das Mollsche Gesetz
"Musiktriennale Köln" festival, Designpost Köln-Deutz, with "Das Mollsche Gesetz", Udo Moll (trumpet,
harmonium, live electronics), Matti Muche (trombone) und Sebastian Gramss (double bass), Maria de
Alvear (vocals), Luis Negron and Juan Orozco (live video manipulation)
- 26 January 2007: Clear Energy
McPherson Theatre, Victoria, Canada, B.C. New Currents Festival, Eve Egoyan (piano), Victoria Symphony
Orchestra
- 2006 29 October 2006: Sensitive Birds
Cologne Klavierhalle THEN, concert of the KGNM „Female composers from NRW“, Neues Musikensemb-
le Aachen
- 27 September 2006: Gran Sol Alto
New Music Festival, Alicante (Spain), Romain Bischoff (baritone), ensemble KlangArt Berlin

- 17 September 2006: Del Viento
 “Éclats”, concert “Elektroshocked!”, Le Poët-Laval (France), Francoise Vanhecke (vocals)
- 9 May 2006: Nubes de Colores
 Huelva (Spain), Confluencias Festival, Marc Sabat (violin), Maria de Alvear (video and vocals)
- Cologne, Alte Feuerwache - Daan Vandewalle (piano)
 17. September 2006: *Del Viento* (Uraufführung)
 „Éclats“, Konzert „Elektroshocked!“, Le Poët-Laval (Frankreich)
 - Francoise Vanhecke (Stimme)
9. Mai 2006: *Nubes de Colores* (Uraufführung)
 Huelva (Spanien), Confluencias Festival - Geige: Marc Sabat, Video und Stimme : Maria de Alvear
 06. Februar 2006: Urbaum (Uraufführung)
 Köln, Alte Feuerwache - Daan Vandewalle (piano)
- 2005 9 July 2005: Sol Alto
 “Brückenmusik” festival Cologne, “Musik in der Garage”, Maria de Alvear (vocals and video)
- 11 February 2005: Gran Sol
 San Francisco (USA) Other Minds Festival, Yerba Buena Concert Hall, Amelia Cuni and Maria de Alvear (vocals), Joan Jeanrenaud (cello)
- 2004 29 November 2004: Acting
 SAT Gallery Montreal (Canada), Kore Ensemble
- 26 November 2004: Two Minutes
 Bratislava, Evenings of New Music Festival, Tone Roads Concert, Daan Vandewalle (piano)
- 29 April 2004: Landschaft 3
 Stadthaus Ulm, SWR2 / DLR “neue musik im Stadthaus Ulm” concert series (Konstellationen)
- 2003 09 December: Flor I & II
 Cologne, Alte Feuerwache (Kulturamt (Cultural Affairs Department of the City of Cologne), Thürmchen Ensemble, Eric Oña (direction)
- 4 September 2003: See
 “vielsaitig” festival in Füssen/Bad Faulenbach, on the Obersee lake, Verdi Quartet, Klaus von Wrochem (violin)
- 14 March 2003: Flores
 Cologne, Deutschlandfunk Sendesaal, Forum Neue Musik, MusikFabrik NRW, Maria de Alvear, Amelia Cuni (vocals), Marco Blaauw (trumpet)
- 2002 03 December 2002: Montaña - Berg
 Münster Pumpenhaus (GEDOK Handscapes), Jennifer Hymer (piano), Georg Hajdu (electronics), Maria de Alvear (piano bridge)
- 10 October 2002: Der innere Garten
 Lucerne, Marianischer Saal, 5. Internationale Tagung für Improvisation (5th International Conference on Improvisation)
- 26 June 2002: The Inner
 Museo Nacional Centro de Arte Reina Sofía, Madrid, Festival “La Música toma el Museo”, Spanish Brass Luur Metalls
- 23 May 2002: Yourself
 Merkin Concert Hall (Lincoln Center), New York, Joseph Kubera (piano), Ariane Lallemand (cello)

- 2002 15 April 2002: *Energia Redonda*
Grand Rapids, MI, USA, Grand Valley State University's de Vos Center Loosemore Auditorium - Christina Fong (violin)
- 22 March 2002: *Sternenbaum*
Trinitatiskirche, Cologne, concert "Stella Nova" - Maria Jonas (singer), Meike Herzig, Dorothee Oberlinger (recorder), Tom Daun (harp)
- 10 March 2002: *Asking*
Toronto, Canada, du Maurier Theatre, Eve Egoyan (piano)
- 26 February 2002: *Schlangen*
Alte Feuerwache, Cologne (Kulturamt [Cultural Affairs Department] of the City of Cologne), Deutscher Musikrat (German Music Council), Experimentierfeld Neue Musik), Schlagquartett Köln
Grand Rapids, MI, USA, Grand Valley State University's de Vos Center Loosemore Auditorium
- Christina Fong (Violine)
22. März 2002: *Sternenbaum (Uraufführung)*
Trinitatiskirche Köln Konzert „Stella Nova“ - Maria Jonas, Gesang; Meike Herzig, Dorothee Oberlinger, Blockflöte; Tom Daun, Harfe
10. März 2002: *Asking (Uraufführung)*
Toronto, Canada, du Maurier Theatre - Eve Egoyan (piano)
26. Februar 2002: *Schlangen (Uraufführung)*
Alte Feuerwache Köln (Kulturamt der Stadt Köln, Deutscher Musikrat, Experimentierfeld Neue Musik)
- Schlagquartett Köln
- 2001 November 2001: *Uvas*
Lucerne Festival
- 29 August 2001: *As far as we know*
Ostrava New Music Days in Ostrava, Czech Republic, Czech Radio, Janacek Philharmonic Orchestra, Maria de Alvear (vocals, Zsolt Nagy (direction)
- 21 June 2001: *Baum*
Kirche St. Georg, Cologne, "Romanischer Sommer" festival, Drums off Chaos & Maria de Alvear
- 18 May 2001: *Within*
Alte Feuerwache, Cologne, Köln Fest III, Maria de Alvear (vocals), Tobias Liebezeit (percussion), Felicia Chardon (text presentation)
- 20 January 2001: *energy lines*
9. Literaturbegegnung in Schwalenberg (9th Literature Festival in Schwalenberg), Literaturbüro Detmold, Maria de Alvear (vocals)
- 2000 29 July 2000: *UR*
Trier, "Kultursommer Rheinland-Pfalz" festival, (duo)² ArchaeOpteryx
- 11 July 2000: *Thinking*
Sound Symposium 2000, St. John's, Newfoundland, Canada, CBC Radio
- 27 January 2000: *Gota - dieser eine Tropfen des Gletschers*
Alte Feuerwache, Cologne, Ensemble MusikFabrik
- 1999 14 November 1999: *Asi - musica para dormir la siesta*
Amsterdam, Tom Johnson Festival, Felix Meritis Saal, Ensemble Décadanse

07 November 1999: Land

Cologne (Einheit - Freiheit: 10 Jahre Mauerfall [Unity – Freedom, 10 Years Since the Wall Came Down], Deutsche Welle, in the broadcasting hall of Deutsche Welle), Ensemble Köln, Bob Lakerman, Jorgi (rap), Maria de Alvear (vocals), Robert HP Platz (direction)

22 August 1999: Das Innere

Sacred Music in the Altenberg Cathedral, Altenberg, Maria Jonas (vocals), Bettina Strübel (organ)

03 May 1999: Llena

Klangraum Klavier, Kulturstadt (Cultural Affairs Department) of the City of Düsseldorf, Düsseldorf, Antoine Beuger (piano)

22. August 1999: *Das Innere (Uraufführung)*

Altenberg (Geistliche Musik im Altenberger Dom) - Maria Jonas (Stimme), Bettina Strübel (Orgel)

03. Mai 1999: *Llena (Uraufführung)*

Düsseldorf (Klangraum Klavier, Kulturstadt der Stadt Düsseldorf)

- Antoine Beuger (piano)

1998

18 November 1998: Sexo Puro

Donaueschinger Festival, Südwestrundfunk, gymnasium of the secondary school (Realschule), Ensemble Ictus, direction: Georges-Elie Octors, Robert Dahinden, Hildegard Kleeb (piano), Roland Dahinden (trombone), Maria de Alvear, Raquel Cantero, Rosario Sanchez-Cruz (vocals)

12 May 1998: Visión

Alte Feuerwache Cologne, Kulturstadt (Cultural Affairs Department) of the City of Cologne, Zeitzone VIII, Ensemble Köln, direction: Konstantia Gourzi

VENUES

Germany: 1st Akustika International · Altenberger Dommusik · Ballhaus Berlin · Beethovenhalle Bonn · BKA Berlin · Bonner Kunstverein · Darmstadt International Summer Courses for New Music · Deutsche Welle Cologne · DLF Deutschlandfunk · Donaueschinger Musiktage (Donaueschinger Musik Festival) · Ensembles 97 Mönchengladbach · Folkwang Hochschule Essen · Galerie Grunert und Gasser, Cologne · HR Hessischer Rundfunk, concert hall · Inselmusik Berlin · Kasseler Musiktage (Kassel Music Festival) · Kölnischer Kunstverein · Koppel 66, Hamburg · Literaturbegegnung in Schwalenberg (Literature Festival in Schwalenberg) · Cologne Musikhochschule · Munich Musikhochschule · Nikolaikirche Frankfurt · Peter Cornelius Konservatorium, Mainz · “Romanischer Sommer” festival, Cologne · Schloss Moyland, Bedburg-Hau · Schloss-theater Moers · “Schreyahner Herbst” literature and music festival, Wustrow · Stadthaus Ulm · Studio Akustische Kunst (Studio for Acoustic Art), WDR, Cologne · St. Marienkirche, Dortmund · Theater am Turm Frankfurt · Tonhalle Düsseldorf · VHS Krefeld · WDR broadcasting centre, Cologne · Westfälisches Musikfest (Westphalian Music Festival) · Zeit gegen I, Deutscher Musikrat (German Music Council) · Zeitzone: Experimentierfeld Neuer Musik, Cologne **Spain:** Fundación BBVA, Bilbao 12th Festival International de Musica Contemporanea, Alicante · CentroCentro Cibeles, Madrid · Museo Reina Sofia Madrid (Centro para la Difusion de la musica contemporanea) · Real Conservatorio Superior de Musica de Madrid · Universidad de Cantabria **United States of America:** Autumn Music, The Kitchen, New York · Cook de Witt Centre, University Campus Michigan, USA · Grand Valley State University, Grand Rapids, USA · Lincoln Center New York · Merkin Concert Hall New York · Mills College, Oakland, Kalifornien, USA · Other Minds Festival, San Francisco USA · Vos Center Loosmore Auditorium, Michigan USA · Wesleyan University Middletown, USA · Yerba Buena Concert Hall, San Francisco USA **Canada:** Du Maurier Theatre, Toronto · Glenn Gould Concert Hall, Toronto · Goethe Institute, Toronto · Music Gallery, Toronto · SAT Gallery, Montreal · Sound Symposium St. John's, Newfoundland **Austria:** Bludenzer Tage zeitgemäßer Musik (Bludenz Festival for Contemporary Music) · Kulturzentrum der Minoriten (Minorite Cultural Centre), Graz **Switzerland:** Theater National Bern · Inselmusik Basel · Schweizerischer Rundfunk **Italy:** Biennale di Venezia **Benelux:** Hinckartshuis Groningen, NL · Tom Johnson Festival, Amsterdam NL · Arts Centre Vorruit, Ghent, Belgium **Great Britain:** ICA London **Estonia:** Town hall, Tallin **Finland:** TAIDE Museum, Pori **Czech Republic:** New Music Days, Ostrava **Slovakia:** Festival Evenings of New Music, Bratislava **Iceland:** European Centre of Culture, Reykjavik **Japan:** Ryogoku Monton Hall, Tokyo

CONDUCTORS

Carlos Cuesta · Rupert Huber · Robert HP Platz · Diego Masson · Petr Kotík · Zsolt Nagy · Gudmundur Emilsson · Niels Wiegeland · Martin Arnold · Marc Couroux · Erik Onã · Konstanzia Gourzi

SOLOISTS

Eve Egoyan · Marc Sabat · Stephen Clarke · Maria Jonas · Amelia Cuni · Sarah Cahill · Juan Carlos Garvayo · Isabel Pérez Requeijo · Beth Griffith · Enrique Lozano Pescao · Hildegard Kleeb · Rainier van Houdt · Roland Dahinden · Jean Jeanrenaud · Chris Newman · Manos Tsangaris · Romain Bischoff · Daan Vandewalle · Françoise Vanhecke · Pi-Hsien Chen · Mark Andreas Schlingensiepen · Mona Burmann · Maria de Alvear · Markus Reinhard · Tobias Liebezeit · Thomas Meixner · Christina Fong · Karin Riegler · Christie Becker · Ingrid Schmitthüsen · Caren Levine · Deborah Richards · Brigida Romano · Jose Maldonado · Mitsuo Miura · Dimitrios Polisoidis · Martin Heinze · H. Scheidt · Urs Leimgruber · John McAlpine · Bob Lakermann · Felicia Chardon · Joseph Kubera · Ariane Lallemand · Jennifer Hymer · Klaus von Wrochem · Raquel Cantero · Rosario Sanchez Cruz · Tanja Masanti · Michael Riessler · Siegfried Schüller

ENSEMBLES

London New Music Ensemble (GB) · Kitchener Waterloo Symphony Orchestra (USA) · Ensemble MusikFabrik (D) · VocaalLab (NL) · Ensemble Kore (CA) · Brass Luur Ensemble (ES) · Ensemble Modern (D) · Ensemble Köln (D) · Thümmchen Ensemble Köln (D) · SWR Vokalensemble Stuttgart (D) · Symphonieorchester des Hessischen Rundfunks (D) · Drums Off Chaos (D) · Ars Choralis Coeln (D) · Atelier Gombau (ES) · Ensemble NeoArs Sonora (ES) · Schlagquartett Köln (D) · Basel Sinfonietta (CH) · Schlagquartett Kassel (D) · Notabu Ensemble Düsseldorf (D) · SEM Ensemble New York (USA) · SEM Orchestra New York (USA) · Janacek Philharmonic Orchestra (CZ) · The Burdocks, Toronto (CA) · Klangforum Berlin (D) · Ensemble e-mex (D) · Array Music, Toronto (CA) · Theater Kontra-Punkt Düsseldorf (D) · Trio Basso Köln (D) · Philharmonisches Bläserquintett Berlin (D) · (Duo)² ArcheOpteryx (D) · Verdi Quartett (D)

FILM DIRECTORS

Maria Fedder · Ana de Alvear · Günther Atteln / Paul Smaczny Euroarts · Marjatta Oja

PUBLICATIONS

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