Meta-composition as collaborative fan fiction
A study of Bernhard Lang's *The Cold Trip pt. 2*
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The work of Bernhard Lang (1957-) is largely centred around concepts of repetition and difference. Musicologist Christine Dysers describes how short segments of music, placed in a series of irregular loops and thereby deconstructed, examined and reconstructed, have become a trademark of Lang's music. The philosophical idea behind these processes can be traced back to philosophers such as Gilles Deleuze, Michel Foucault, and Gottfried Willhelm von Leibniz, and its aim is to raise questions about meaning and identity by repeating the same material, letting the changing mediums of time, space and circumstance generate a difference in perception and interpretation. An important influence on Lang's compositions are the works of film maker Martin Arnold, where short clips of film are put through this process by looping fragments of the material back and forth at a strictly controlled but varied pace, thus forcing the viewer to re-examine and re-evaluate commonplace movements and events that would otherwise likely pass by unremarked. [1]

The title of the *Monadologie* series (2007-) references a work by Leibniz also discussed by Deleuze, which argues that the universe is structured on various convergences of discrete entities or monads, and that identity, by extension, is likewise the product of a group of singularities. In practice, the key feature of the *Monadologie* series is that it picks apart pre-existing music – whether classical, popular, or even works by Lang himself – into short cells which are examined and reassembled in a semi-automatised process resulting in a "meta-composition" which, in Dysers' words, "radically alter[s] the listeners' understanding of the original piece"[2].[3]

This essay will study the second part of *Monadologie XXXII*, or *The Cold Trip* (2014-2015), focusing on the relationship between the new work and the source material,

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[1] Christine Dysers, "Re-writing History: Bernhard Lang's *Monadologie* Series (2007–present)", *Tempo* 69, no. 271 (January 2015): 36-37, Tristian Evans, "Analysing Minimalist and Postminimalist Music: an overview of methodologies", *The Ashgate Research Companion to Minimalist and Postminimalist Music*, ed. Keith Potter, Kyle Gann, and Pwyll ap Siôn (Farnham: Ashgate Publishing Limited, 2013), 252-254, Bernhard Lang, "Cuts'n Beats: a Lensmans View Notes on the Movies of Martin Arnold", 2015, http://members.chello.at/bernhard.lang/publikationen/CutsAndBeatsNotesonMartinArnold.pdf

[2] Dysers, "Re-writing History", 36

[3] Ibid., 36-40

Schubert's *Winterreise*. The first part is a score- and performance-based analysis of the piece[4], studying factors such as choice and adaptation of motivic material, form, tonality, and characterisation. The second part is a discussion of the performer's role in the transformation of the original material into the new piece, based on interviews with soprano Juliet Fraser and pianist Mark Knoop, the duo for which Lang composed *The Cold Trip pt. 2* and who world premiered the piece in 2016.[5]

The two parts of *Monadologie XXXII* were commissioned and composed separately and for separate performers. The first part is based on the first twelve songs in Schubert's cycle and written for voice and four guitars, while the second, for voice, piano, and laptop, uses the remaining twelve songs in the cycle but frames them with a prelude and epilogue based on the Cold Genius's aria "What power art thou" from Purcell's *King Arthur*. Except for these additions, both parts of *The Cold Trip* follow the order of *Winterreise*, each song based on a specific Schubertian counterpart. The texts are heavily compressed and modernised versions of Müller's poems, translated into English.[6]

As touched on above, Lang's composition method uses short motifs from the original material – rhythmic, melodic, or harmonic gestures, unaltered or tweaked – and places them in repetitive loops. However, since each song uses several loops and covers most of its corresponding Schubert song, most of the loops are no more than three or four repetitions long, and often combined with unique, unrepeated material. The score of *The Cold Trip pt. 2* (henceforth: *The Cold Trip*) includes notation of the playback laptop part, but Lang notes that this is only "approximative, to convey the structure and relationship to the piano-part"[7]. Because of this, any analysis of this piece must by necessity be based as much on performance as on the score itself.

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[4] Juliet Fraser and Mark Knoop, "Bernhard Lang 'The Cold Trip, part 2'", filmed, recorded and edited by David Lefeber in the Britten Studio, Snape Maltings, 30 April 2016, https://www.youtube.com/watch?v=qS_Fhhbb2NQ

[5] Bernhard Lang, *Monadologie XXXII – The Cold Trip pt. 2, für Klavier, Laptop und Stimme, nach Schuberts Winterreise, 2014/15*. Berlin: G Ricordi & Co. Bühnen- und Musikverlag GmbH, 2016

[6] Bernhard Lang, *Monadologie XXXII – The Cold Trip I, für vier Gitarren und Stimme, nach Schuberts Winterreise, 2014*, Berlin: Ricordi, no year, Lang, *The Cold Trip pt. 2*, Frankie Perry, "Bernhard Lang - *Bernhard Lang: The Cold Trip.* Sarah Maria Sun, Aleph Guitar Quartet; Juliet Fraser, Mark Knoop. Kairos 0015018." *Tempo* 72, no. 285 (July 2018): 101-102

[7] Lang, *The Cold Trip pt. 2*

	Winterreise	The Cold Trip
0	-	Prelude (Purcell)
13	Die Post	Mail
14	Der greise Kopf	Bleached
15	Die Krähe	The Crow
16	Letzte Hoffnung	Last Hope
17	Im Dorfe	Burghers Dream
18	Der stürmische Morgen	Stormy Monday
19	Täuschung	Will o' Wisp
20	Der Wegweiser	Deviant
21	Das Wirtshaus	Hotel
22	Mut!	Speed
23	Die Nebensonnen	Three Sun Vision
24	Der Leiermann	The Busker
0	-	Epilogue (Purcell)

Table 1: The songs in *The Cold Trip pt. 2* and their *Winterreise* counterparts (numbering as used by Lang in the score).

Timbre and register

Along with the parallels mentioned above, *The Cold Trip* also remains relatively true to the voice-and-piano timbre generally associated with performances of *Winterreise*. The main discrepancy is produced by the electronic playback files of the laptop, described by Frankie Perry as "an intrusive and unapologetically modern third-wheel" that represents Lang's modern recreation of the material.[8] It is worth noting the choice of a soprano singer (the voice part is not specified in the score; however, the piece is explicitly written for Juliet Fraser) which, while far from unheard of in performances of the Schubert cycle, is still a step away from the traditional male voice sonority with which *Winterreise* is still largely associated.[9] A much more disruptive timbral effect is created by the stylistic instructions for the singer, which range from "classical" but with "minimal vibrato", to "heady, light Pop voice", to Sprechgesang, speech, and stage whisper. Some of the songs combine these styles with more specific instructions for character voices, such as "whining 'Bob Dylan'" in "Burghers Dream", "crow's voice" in "The Crow", and "Voice of the Dead" in "Hotel". Indeed, if harmony is Schubert's primary tool for emotional expression, range and timbre become Lang's, emphasising dramatic moments in the text with wide-ranging accompaniment and everything from low stage whispers to top-of-the-register exclamations in the voice. Some phrases are taken to new extremes even while retaining a strong resemblance to their *Winterreise* counterparts, such as the

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[8] Perry, "Bernhard Lang…", 102

[9] Benjamin Binder, "Performance and Reception", *The Cambridge Companion to Schubert's* Winterreise, ed. Marjorie W. Hirsch and Lisa Feurzeig (Cambridge: Cambridge University Press, 2021), 227.

first vocal phrase in "Bleached", which consists of three very short loops: a low, unpitched whisper, a minor 9th leap from G4 to A$^\flat$5, and a conclusion that is identical to Schubert's in "Der Greise Kopf", down to the ornamental mordent on the third (example 1). While the first two loops on their own have little in common with the Schubert phrase, the overall shape is easily recognisable, and reinforced by the identical ending.

Example 1: Bleached, bars 1-13.

Structure and form

Some of the songs in *The Cold Trip* clearly retain the form of their *Winterreise* counterparts, albeit with some key alterations. Lang's loop-based cycle might have more small-scale repetition than Schubert's, but the latter's larger-scale, strophic repetitions are

counteracted so that even pieces that follow Schubert's structure closely never return to old material without developing it in some way, often by spreading it across the register. One example of this is "Mail", which clearly references the ABA'B' structure of "Die Post", but at the same time makes each section distinct from the others. While there is a sense of climax, end, and resumption at the structural midway point, the material in the A' is developed from that in the A; the rhythms slightly altered and the range span increased in both voice and piano. Like Schubert, Lang ends each of his sections with a climactic "my heart" (or, in the B section, "your heart"). It makes sense that references to these very characteristic features in "Die Post" also make use of Schubert's tonal gestures, but here too Lang chooses different motifs for each one. The motif at the end of Lang's A section (bars 16-22) is the major 6th that Schubert uses earlier in the section ("Die Post": bars 14-16), to end his first iteration of the phrase on the dominant. Lang saves Schubert's second iteration for the climactic end of the B section (bars 34-40). Lang's A' and B' sections both use fragments of Schubert's B (and B') section gesture, the first one adopting the initial whole tone step followed by the concluding half tone, while the remaining major third in the middle is used for the conclusion of "Mail". A similar approach to form is found in "Burghers Dream". The Schubertian sections (this time ABA') are once again clearly defined, and again the end section is more extreme than the first one, the initiating vocal material in the A (bar 9) transposed up the octave at the beginning of the A' (bar 33).

Some songs, however, take a different approach. "Will o' Wisp" takes the interplay between reference and text-based extremes in range and timbre to a wider structural level, in the process changing "Täuschung's" ABA' form to something closer to ABA'B'. The narrative in Schubert song is almost completely driven by harmony; turns to minor, subtle chromaticism, and pedals driving tension into the simple melody and waltz rhythm that persist throughout the song. Lang's musical language demands a more extreme take. Tempo and urgency are increased, and the quaver pattern in the pianist's left hand in "Täuschung" becomes a series of manic semiquavers rushing across the registers in the piano and rattling through ever-changing instrument sounds in the electronic percussion. The voice has the pattern as well, using it to illustrate words such as "dancing" and "chase illusions" (example 2). Where Schubert uses harmony to indicate the gradually slipping illusion, the first indication of it in "Will o' Wisp" is the voice switching to a Sprechgesang loop of "I follow blindly" over the ever wider-ranging accompaniment (bars 18-23). Then, unlike in "Täuschung", where the illusion is regained

Example 2: "Will o' Wisp", bars 29-39

and remains in place until the end, "Will o' Wisp" drops it completely. Three bars of silence are followed by a resumption in a much lower tempo, the sluggish quavers in the percussion seeming almost a parody of the earlier hectic semiquavers, while the voice slips between Sprechgesang and singing in an octave leap of "cold misery" (bars 27-33, example 2). While there is a resumption of the previous tempo and theme, it is soon interrupted again. In the added B' section, the tempo drops even further than the previous time and all pretence of the flighty pattern is dropped; the illusion shattered for good (bars 43-50). Something similar happens in "The Busker". Unlike in "Der Leiermann", where two mostly strophic verses end with a coda in which the protagonist offers to accompany

the hurdy-gurdy player, the form of "The Busker" is ABA', the text from the A section repeated in the A', but this time in first person. Unsurprisingly, the repeat section is more adventurous in range and intervallic leaps than the introductory one. The first-person repetition of the text implies the interpretation that the protagonist *is* the street musician, and the open-ended question that concludes *Winterreise* is not kept. Instead, "The Busker" leads into the Purcellian epilogue, concluding *The Cold Trip* with the phrase "Let me freeze again to Death".

Harmony and tonality

Most of the *Cold Trip* songs begin with a recognisable reference to their counterpart's key and introductory harmony, as well as motivic material. Some make more use of harmonic reference than others, however, and the most obvious piece of unaltered Schubert harmony is found at the end of "Last Hope". In bar 31, the laptop drops away, leaving the voice and piano to a short loop of Sprechgesang and cluster chords that suddenly transforms into a two-chord tonal progression (I^6-IV) plucked directly from the beginning of the penultimate vocal phrase in "Letzte Hoffnung" ("Letzte Hoffnung": bars 36-37). The only disruption of the suddenly Schubertian sound world is the irregularity of the loops, each bar length altered fractionally to create uneven rests between the repetitions. From there the voice continues unaccompanied, ending the phrase without repetition in low Sprechgesang that turns into a stage-whispered "Lost". The finality of this ending is increased by the fact that it is the only song in the cycle that ends with a single iteration of new material, rather than with a complete or interrupted number of loops. Possibly this is intended as a nod to Schubert's unusual choice of a plagal cadence at the end of "Letzte Hoffnung".

If "Last Hope", uses Schubertian harmony as a sudden expressive effect, "Deviant" is the song that most consistently references Schubert's tonal language. Like many of the other songs, "Deviant" begins with chords that recognisably reference the i-V^7 shape of the first phrase in "Der Wegweiser", and even the added $A^\flat$ and $A^\natural$ that are used to distort the initial g minor chord can be traced back to Schubert, as these notes are central to the pull between g minor and f minor in the beginning of "Der Wegweiser". "Deviant" continues to rely heavily on Schubert's harmony throughout, and it becomes a recurring theme that several of Schubert's key harmonical movements are referenced in the same cluster. Thus, the chord referencing the V^7 lacks the fundamental D but retains

Example 3: "Last Hope", bars 31-39

the $A^\flat$-$A^\natural$ duality and also adds an $E^\flat$, simultaneously bringing to mind the VI, iv and Neapolitan chords that all occur in the first two phrases of "Der Wegweiser". The dense cluster referencing the move to f minor contains elements of the tonic of that key as well as both its subdominant and dominant, while the inclusion of an $E^\flat$ as well as an $E^\natural$ hints at Schubert's move from V of f minor to iv of g minor in bar 16 of "Der Wegweiser". In the loop starting in bar 12, the voice's ominous stage whisper overlays a pure version of the V^7 of f minor in bar 14 of Schubert's song, complete with the distinctive melodic bass motif in the piano and electronics. The bass line takes Schubert's material into the next loop, continuing with the line from the next bar in "Der Wegweiser", and the voice joins in with a replica of Schubert's melody, even though the resolution to i and move back to V that accompany Schubert's pattern are mostly lost in the resumption of clusters in the piano's right hand. The following loop begins with repeating the end of the vocal melody used in the previous loop. In "Der Wegweiser" this melody ends with an $A^\flat$ leading to a

G (going to V of f in preparation for the move back to iv of g mentioned above), and Lang lets the motif land on the quartertone between the two, while the piano again hints subtly at Schubert's return to g. This hint is substantiated in the next loop (starting in bar 22), where there is not only a G octave in the bass but also G grace notes preceding the right-hand clusters in lieu of Schubert's monotone quaver pattern. The major middle section of "Der Wegweiser" is skipped, however. Instead, the piano and electronics move into the distinctive chromatic bass line at the end of Schubert's song, while the Sprechgesang in the voice seems like a logical development from Schubert's monotone vocal phrase. In a

Example 4: "Deviant", bars 26-29

pattern by now familiar, the first bar uses pure Schubertian harmony (the V^{65}/IV-IV found in bar 70 of "Der Wegweiser"), while the following chords move further and further away from the original as more and more dissonant notes are added (example 4). The last loop of the song uses a four-note chromatic bass line segment from bars 78-80 in the Schubert song, coupled with the vocal phrase of bars 76-77.

In summary, while all the songs make use of characteristic Schubertian motifs, some are more closely centred around Schubert's music, while others focus more on adapting the emotional content of the original pieces. Some patterns begin to emerge in how the material is adapted, such as beginning with an easily recognisable, relatively unaltered segment of Schubert's music and gradually transforming it into something further away from the original, or substituting timbre and register for harmony as the main tools for emotional expression. Where Schubert ends his songs with cadences, Lang

typically concludes his with an unpredictable number of loops, often interrupting the last loop before it is complete.

From source to performance: the process of recreation

In his own writings on the work of Martin Arnold, Lang discusses the ways in which the film maker's methods of cutting a short film scene into very small segments and then repeatedly looping them back and forth deconstructs ideas of subject and narrative within the scene:

> In Arnolds films [the actor] becomes the machine, or it becomes evident, that he/her was always part of the machine called cinema. Another reading could be, that looking into the loop we discover the basic robotic nature of our everyday movements […]. Arnold breaks with the linearity of the original narration, […] replacing it with the circularity of the loop, therewith developing a new narrative […]. Arnolds Explosion of the visual sample […] nearly completely destroy[s] the original context, bringing about the emergence of the mentioned subtexts, very often astonishingly erotic or violent. [sic][10]

Lang's thoughts on Arnold's work are interesting both because of how they can be traced in *The Cold Trip*, but equally because of how they cannot. The idea of the loop as breaking up the original narrative, mechanising what was perceived as an organic process while at the same time highlighting and amplifying the emotional subtext of the material, is highly present in Lang's cycle. *The Cold Trip* differs from Arnold's work in two fundamental ways, however: firstly, the "original context", far from being destroyed, is constantly referred to and nurtured in a way that is both deliberate and personal, and secondly, while Arnold's transformation results in a complete end product, Lang produces a score which is then given over to the performers for realisation, essentially adding another step to the process of recreation.

Soprano Juliet Fraser and pianist Mark Knoop had both previously worked on pieces from Lang's *Differenz/Wiederholung* series (1998-), which according to Dysers is explicitly intended to explore concepts of difference and repetition, following the ideas of Deleuze (without using pre-existing musical material).[11] When interviewed, Knoop discusses the differences between these experiences and working on *The Cold Trip*:

> What I noticed about this piece when we got it, in comparison to the previous Lang pieces that I'd worked on, was […] a sense of tenderness and responsibility in how

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[10] Lang, "Cuts'n Beats" 4-5
[11] Dysers, "Re-writing History", 37

[Lang] handled the source material. Having said that there is still a lot that he does with it, but it makes those decisions more meaningful. You can look at the way he treats individual phrases and material and there is usually one decision that he takes for each song, focusing on the musical or emotional interest that comes from that song.

[…]

There are quite a lot more fours and eights in this piece, where quite often there would be sevens and elevens and so on in [Lang's] other pieces. It's not always; there are still moments where you think there is "one too many" or "one too few", and it makes those moments more relevant when they happen, because we are still [partially] in a classical kind of structure.

[…]

It felt to both Juliet [Fraser] and me that the repetitions in *Songbook*[12] were much more like samples, intended to be nearly the same and more about the sense of something skipping and looping. We did actually go into *The Cold Trip* with that same thought, and I don't think we ever made a conscious decision not to do that, but I think it did develop a little bit into us both seeing the repetitions a bit more as through-composition. It wasn't a radical change, but it meant there was less of a sense of having to do [the repetitions] consciously the same each time. I wonder if that relates to the strophic forms of the Schubert, in the sense that a lot of the repeated verse songs in *Winterreise* are different, sometimes radically different, in each verse.[13]

When asked about their previous relationships with *Winterreise*, Fraser describes hers as "very slight", while Knoop refers to the Schubert cycle as an important piece that he would play as often as he could. Both performers describe playing through *Winterreise* as part of the process of learning *The Cold Trip*, but they elaborate in slightly different ways, and their differing relationship with the source material is also reflected in their thoughts on whether it is necessary for someone performing Lang's cycle to be familiar with *Winterreise*:

We would quite often play the Schubert song and then play the Lang, to see what came back from that. It obviously wasn't a question of replicating the same emotional or musical experience, but doing things next to each other makes you think "that word" or "that phrase is important". It's interesting to see where the little phrases come from and get the intention of the phrase in the original song.

[…]

I find it difficult to be prescriptive about what other people should do. I don't see why not [perform *The Cold Trip* without interacting with the source material], but

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[12] *Differenz/Wiederholung 16 – Songbook I* (2005), which Knoop and Fraser had previously performed together.

[13] Mark Knoop, interview with author over video-call, 13 April 2021

> I would find it a bit weird if someone wanted to play [*The Cold Trip*] but didn't want to engage at all with *Winterreise*.
>
> Mark Knoop[14]

> Mark and I played/sang all the way through [*Winterreise*] one day […]. I also watched […] performances of 'The Cold Song' […] to think about the 'shake' and the degree of detachment within the long lines. Beyond that I didn't really spend any time digging into the source material. I tend to believe that the most important 'infusing' happens in the composer's mind, so I prefer to come relatively unencumbered to the new material and let it speak for itself.
> […]
> I don't think it is, really [necessary for the performer to be familiar with *Winterreise*]. I think Lang's music is strong enough that it doesn't need the performers to have that sort of relationship to the source material, but that's not to say that it isn't interesting or fun, or perhaps useful, to have at least some familiarity to the Schubert or the Purcell. At best, it's a shortcut; at worst, it's an encumbrance.
>
> Juliet Fraser[15]

Fraser and Knoop were not involved in the composition process, but they did make some alterations, in communication with Lang. Knoop describes how the original electronics part consisted of one track for each song, with a corresponding click-track (indeed this is still the case for the files included in the published score of *The Cold Trip*), but that he chose instead to cut the tracks into smaller segments, about one to eight bars in length. Each segment was triggered individually by Knoop, giving the performers a greater degree of control over the timing of the piece. Asked about their thoughts on the balance between "mechanical" and "human", and about their own interpretational contribution, Fraser and Knoop reply:

> It's true that there are many mechanical elements but it's important to remember that two human bodies on stage, interacting with human bodies in the audience, can never be anything other than human. It's impossible to remove the human element, especially in the live voice part. Part of the excitement of the live voice part is watching, hearing, feeling a human imitate a sampler, and wondering if she can maintain that! In terms of my interpretation, a lot of the work is about subtlety. My feeling is that if you over 'play' this music — by highlighting the loops too much in the body or in the face, or pretending to be a robot, or pointing out the moments of contrast between the mechanical looping and the more expressive phrases — it is much less interesting. The richness is in the blurring between the mechanical and the human […], and in the moments when we lose sense of which is which. Fluidity, levity, subtlety and discipline are the words that come to mind: that is

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[14] Knoop, interview with author.
[15] Juliet Fraser interview with author over email, 6-21 April 2021.

what I try to bring to the music, to stop it tipping over into something simply comic or ridiculous or grotesque (which it is not, though it has those moments).

Juliet Fraser[16]

This idea between mechanical, or completely rhythmic, and more flexible is really key. That is also why I wanted to have that little bit of freedom with the tape part, to be able to sense whether "it really is an extra quaver which is needed here, or if it's something in the vicinity of that", so that we could perform it in the moment, because of course when you're performing something, pauses and breaths into phrases can vary quite a lot. I wanted to be able to do that in the moment rather than just sit there and wait to [play at the exact moment indicated by the click track]. So in that way, I guess that is what we bring to it as interpretation. But also, if you look at the Schubert score, most of that looks quite mechanical, yet no one would suggest that that music is strictly mechanical. [In *The Cold Trip*] the tape part has that implication, and some of the percussive sounds suggest that a little bit, but I think there is always room [for interpretation].

Mark Knoop[17]

Knoop also adds a reflection on the role of the Purcell-based prelude and epilogue:

There is no suggestion that Schubert knew the Purcell or was reacting to it in any sense, but I think it sets up this nice "alternate reality" where we have the idea that there was Purcell, then Schubert, then Lang, in a kind of feedback mechanism. […] It's a framing device, and it's kind of nice to frame something with something else that is looking on in a relevant but unrelated way. It also sets up an interesting sound, different because the piano is not in the prologue and epilogue. It is an introduction into a very electronic world, and it means that when we play the Schubert-based songs in the middle they feel more classical, just because it becomes a more classical sound world with the piano. It's a much less extreme musical state, so it feels more human than these big pillars on either side which have quite a harsh sound. […] It's like saying to the audience "here is something which is probably more extreme than you were expecting", and then we come back to a bit of familiar territory. So what may have been much more defamiliarized without that framing device, becomes more familiar.[18]

If works such as Arnold's films replace a bigger, linear narrative with smaller circular ones, *The Cold Trip* incorporates these smaller circles as part of a greater, multi-layered narrative. On one level, the source material is picked apart and examined, music that we are used to hearing presented as an organic whole stripped to its mechanical bones. This process exposes chosen subtexts with a distilled and focused clarity, aided by

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[16] Fraser, interview with author
[17] Knoop, interview with author
[18] Ibid.

the adaptation of the original text. On a different level, the overall narrative of the source material is retained, familiar and easily followed by anyone with knowledge of Schubert's cycle. Here, the main structural difference is produced by the framing prelude and epilogue which, apart from drawing a firm dividing line between this piece and *The Cold Trip, pt. 1* and counteracting the open ending of *Winterreise*, also add their own circularity to the narrative by beginning and ending the piece in the same sound world, which is markedly set apart from the rest of the cycle.

As Knoop observes, there is a strong sense of care and tenderness in how Lang treats Schubert's material, and for anyone with an emotional connection to *Winterreise* there is an almost bottomless trove of references to explore, presented in a way that sometimes seems close to a tribute. At the same time, there is some very deliberate reinterpretation and active steps away from traditional associations with *Winterreise*. The text does this through associations to modern popular culture and music, turning Müller's poems into punchy English lyrics that could easily have belonged to pop songs and filling them with modern references to everything from emails (in "Mail") to drug use (in "Speed" and "Three Sun Vision"), and this effect is reinforced by the many pop music references in the instructions for the singer. The overall effect could be interpreted as a reference to fan culture; Schubert (or his protagonist) portrayed as a modern pop culture star, simultaneously tragic and adored.

Frankie Perry refers to *The Cold Trip* as "both intrinsically indebted to and happily removed from its Schubertian origin", stating that the references to Schubert can "enhance, frustrate, or be wholly removed from the listening experience."[19] This seems to apply to the performers as well as the audience, and it is interesting, if not very surprising, that Knoop places a higher value on the performer's engagement with the source material than Fraser does, having a closer emotional tie to that material. As Fraser too points out, Lang's piece is complete in itself and does not require *Winterreise* as a key to its interpretation or enjoyment, yet at the same time the many-layered network of reference seems almost like an active invitation for Schubert lovers – performers or listeners – to explore.

Writing about the use of sampled "breakbeats" in hip hop music, musicologist Rowan Oliver argues that sampling could be seen as a collaboration across time and space, albeit one which is often non-consensual and sometimes even posthumous for the

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[19] Perry, "Bernhard Lang…",103

party being sampled. This collaboration is based on a process of virtualisation and re-analogization of the sampled material as part of the new performance. While Oliver's study of this process is mainly concerned with "groove" as formed primarily by discrepancies in rhythm and micro-timing, he also suggests that similar "virtual nodes" can also be found in musical aspects such as harmony, timbre and melody[20], and his examples of how breakbeats are looped, chopped up and reworked in hip hop have many similarities with what Lang does to his source material.[21] In many ways, the principle of virtual collaboration across time can be traced in the "feedback mechanism" in *The Cold Trip* mentioned by Knoop, running not only through the different composers but also through the performers, who are ultimately responsible for the act of re-embodiment. For a piece such as this, that act requires a decision on if, how, and to what degree to engage with the previous links in the chain of reference and collaboration. It also involves choices on the degrees of "mechanical" exactness and "organic" freedom in the performance. As Knoop and Fraser point out, these choices are always a part of musical interpretation, and the act of live performance is a "humanising" step in itself, without the performers consciously adding anything to it. It is still interesting, however, that the electronics part was altered by the performers to become a part of their organic process, effectively seizing control over the only piece of the performance that could have been finalised by the composer without passing through the added step of realisation.

In conclusion, Lang's piece draws connections between many different threads of cultural reference. Staples of western classical music canon and a history-spanning chain of philosophical and artistic thought are brought into contact and interaction with pop culture and modern views on recreation and interpretation. In a time when fan fiction is a growing cultural genre – affectionately referencing and merging favourite works while spinning them in new and independent directions – *The Cold Trip* could be seen as a crossover head-canon, Schubert and Purcell meeting the modern world in an independent work, where the value of each link in the referential network is up to the performer and, ultimately, the audience to determine.

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[20] Rowan Oliver, "Bring That Beat Back: Sampling as Virtual Collaboration", *The Oxford Handbook of Music and Virtuality*, ed. Sheila Whiteley and Shara Rambarran, Oxford: Oxford University Press, 2016, 9.
[21] Ibid., 1-11

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All music examples are scans from *The Cold Trip pt. 2* score cited above.