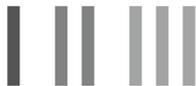


CROSSROADS 2019

International Contemporary Music Festival

7 - 9 NOVEMBER 2019, SALZBURG

THE INTERSTRING PROJECT (DE)



Freitag, 8. November 2019
17.00 Uhr
Kleines Studio
Universität Mozarteum
Mirabellplatz 1

PROGRAMM

Hunjoo Jung	<i>Uncrippled Asymmetrical Cycling</i> (2019)
Sarah Westwood	<i>Speaking within / fragmented lines</i> (2019)
Raimonda Žiūkaitė	<i>Wormholes in the mind</i> (2019)
Karel Stulens	<i>iPhone Ensemble</i> (2019)
The Interstring Project:	<i>Moving Sounds</i> (2017/2019)

THE INTERSTRING PROJECT (DE)

Mitwirkende | Performers:
Phileas Baun | Florin Emhardt | Martin Köhler | Robert Menczel | Marius Schnurr, *Gitarren*

HUNJOO JUNG

Uncrippled Asymmetrical Cycling (2019)

(for four guitar players, midi controller and live electronics)

This piece is the practice/representation of the Molton Feldman's notion of a 'crippled symmetry' with noisy objects and texture based on the conceptual sensibility of gestalt psychology. There are listed of cells. At the beginning, cells play their parts like becoming almost motivic figuration. The motivic figures become degrade, then each of cells be reinstated with each successive moment. Through this process, composer doesn't allow the audience's time to ruminate on how this textural interplay relates to the processional temporal unfolding off the preceding moment, so that the audience consistently get into new space with the memories. In the middle section, each cell dissembles has its own weight, then become different meaning in temporal new space. Interestingly, these temporary new sonic spaces give the audience perceive confusion and illusion from the memories of the first section. Then, each of cells reunite, transform and modify through live electronic music processing. In the last section, an interruption though the persistence of a dense noise progression opens the new world and head to another directions. In terms of implying gestalt psychology, gestalt psychology suggests that human being do not simply focus on each of small components. Instead, human brain tends to perceive objects and sounds as part of a greater whole and as elements of more complex systems. This piece is a reaction against the structural schools' atomistic orientation such as linguistic and traditional sense of classical/contemporary structural formula. Instead, this piece adopted an approach, which fragmented experience into distinct and unrelated elements. This piece is the succession of apparent motions. This apparent movement enables the audience to fill in missing information into the sonic environment. This belief that the whole is greater than the sum of the individual parts led to the discovery of various different phenomena that occur during perceptions, heavily influenced by musical motivations and expectations and based on each audiences' musical experiences and their cultural backgrounds. Through a sequence of still frames, the illusion of movement is created. There are wholes, the musical gestures and textures of which is not determined by that of their individual elements, but where the part- processes are themselves determined by the intrinsic nature of the whole.

SARAH WESTWOOD

Speaking within / fragmented lines (2019)

"Gender is the poetry we make out of the language we are taught." - Feinberg

The notion of 'speaking within / fragmented lines' at first drew me to the exploration of personal moments of silence and fragmentation. It was not until I abandoned the ideas of constructing a piece to describe the general concept of gender dysphoria and returned to those elements which have historically been deemed most important within the canon of the closet (silence and loneliness, ambiguity and equivocation), that I found a place for this piece. I worked with poet Georgie Lorimer for the narration, and the piece is dedicated to her.

RAIMONDA ŽIŪKAITĖ

Wormholes in the mind (2019)

While I was interested in an astrophysical phenomenon of a Wormhole, a speculative structure which could connect different regions of space and time, the following idea occurred: often our thoughts get trapped into wormholes and we are not anymore here, in a given moment. We travel to the future or the past inside our minds, and those wormholes bring us either to our memories or future dreams - thus the wormholes connect different moments of life. Musically, the idea is expressed by a time-warp of rhythmical structures.

KAREL STULENS

iPhone Ensemble (2019)

iPhone Ensemble is a Performance-Lecture focused on the tendency and phenomenon of *Neue Musik*. The New Music-field can be seen as an independent genre that relies on definite characteristics and stereotypes. And as in any genre; stereotypes can be sampled. By creating a feedback-loop of its own existence, *iPhone Ensemble* is a literal and adaptive guide - for the performing ensemble - to create endless (new) music based on stereotypes. In thus creating every technical well-made piece of *Neue Musik*, possible.

THE INTERSTRING PROJECT

Moving Sounds (2017/2019)

Connected to time music reveals its own space
Connected to space music reveals its own time

Moving Sounds is a collective composition by *The Interstring Project* in between progressive rock, free improvisation and contemporary chamber music. It is an experimentation on different perceptions of sound moving through space - both as a multichannel tape accompanied by live-music, and as an acoustic concept of spatialization: each of the guitarists controls two amps in different positions in the hall and thus can directly "move" his audio signal in space.

THE INTERSTRING PROJECT (TROSSINGEN, GERMANY)



The Interstring Project is an experimental guitar ensemble with a unique sound aesthetic, committed to exploring new repertoire, as well as working collaboratively across different art forms. In addition to premiering new work, *The Interstring Project* explores new concert formats and seeks new ways to incorporate technology in their artistic practice. The unusual cast of five guitarists opens up for many creative possibilities, using both classical and electric guitars, as well as prepared and related string instruments. The

ensemble's unique creativity and eagerness to experiment can be seen in their close work with composers and artists, but also in the group's own collective compositions. Through playing together for many years, the five musicians have established a distinctive dynamic to their performances – somewhere in between classical chamber music ensemble and rock band. The ensemble is a successor to *Open Source Guitars*, which was a student ensemble at the University of Music in Trossingen, Germany, and which was supported by the "*Innovations- und Qualitätsfonds*" of the Ministry of Culture of Baden-Württemberg for several years. Directed by its founder Prof. Michael Hampel and later by Prof. Dr. Barbara Lüneburg, *Open Source Guitars* evolved from a guitar orchestra to an experimental platform to explore the sonic possibilities of the guitar. Some of their most important projects were a collectively composed score for the silent movie *Nosferatu*, the multimedia performance *Homenaje* and the collaboration with Henry Fourès and IRCAM in Paris for the production *Moving Sounds / Six White Dots*. *The Interstring Project* intend to further expand the creative vision of ensemble guitar playing and collective creation. The ensemble members are Phileas Baun, Florin Emhardt, Martin Köhler, Robert Mencil and Marius Schnurr.

CROSSROADS

CROSSROADS Organisation: Alexander Bauer, Achim Bornhöft, Silvija Čiuladytė, Marco Döttlinger, Matthias Leboucher
Technische Leitung | Technical Director: Jan Fredrich

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