

institut für elektronische musik und akustik



Open CUBE – Konzertreihe

Juliana Hodkinson:

a portrait concert



Dienstag, 13.01.2015, 20 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit Institute 14: Musikästhetik und das Zentrum für Genderforschung
und mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

JULIANA HODKINSON's music deals with anything but absolute music; it is about the way we act, as listeners, musicians, and human beings. It is about the music's context.

These contextual aspects may be manifested in other media, such as video, theatre or film, or they may be located more ambiguously within the music, where silence plays a central role for Hodkinson, who has written a PhD thesis on the subject. On the one hand, the silence is part of the music, while on the other hand it is a contradiction which sharpens the senses towards the sounds. For a period, much of her music took place in the narrow borderline area between the audible and the inaudible.

While the music can be extremely sensitive and delicate, what the composer is seeking is not the sound itself, but rather the awakening of the senses that can arise in this field. For Hodkinson, the specific aural material is merely sound that "exemplifies" the idea – it is the musician's anxious concentration which is the point, not the perfect reproduction of a score's ideal. In the pieces entitled *All that we cannot say* (2001) and *Why Linger You Trembling in Your Shell?* (1999), for example, she uses matches and table-tennis balls as unpredictable elements which render impossible the practised perfectionism of the classical music tradition. The violinist has to follow the rhythm of the bouncing table tennis balls, while the oboist has to follow the lighting and burning out of the matches. What we hear is the aura of the attempt to make music. It is all about everything that happens between the ears ...

Jens Voigt-Lund

www.julianahodkinson.net

The **ENSEMBLE SCHALLFELD** (ex MusikKollektiv) was founded in 2011 by former students of the Mastercourse Performance Practice in Contemporary Music, lead by the members of Klangforum Wien at the Music Academy of Graz-Austria. The young musicians come from five different nations and bring their cultural, professional and musical background together.

What connects them all is their love for contemporary art and their willingness to experiment. The group is not organized as a traditional ensemble, rather as a free group of solo players, which enables them to gather together in different forms as well as having a space for personal development. schallfeld.weblog.mur.at

Founded in 2008 by artistic director Anna Berit Asp Christensen, **SCENATET** performs for a broad and diverse audience, rarely performing in the same place or context twice. SCENATET has performed events in shopping malls and backyards, major festivals and experimental venues, and the preoccupation with 'everyday spaces' to which they bring their art makes SCENATET performances into theatrical installations just as much as concert productions. www.scenatet.dk

Performers

Juliana Hodkinson: composer / electronics

Mina Fred: viola (Scenatet)

Aysegül Koca: guitar (KUG)

David Pirrò: electronics (KUG)

Matias Seibæk: percussion (Scenatet)

Petra Slottova: flute (KUG)

Myriam García: cello (Schallfeld)

Karolina Ôhman: cello (Scenatet)

Renata Rakova: clarinet (KUG)

Patrick Skrilecz: piano (Schallfeld)

Danielle Sofer: organizer / interviewer (KUG)

Programme

Scrape (2009)

Written for Kammerensemble für Neue Musik's HouseMusik event at Siemens factory (Dynamowerk), Berlin, on 20th June 2009, and first performed there by Ringela Riemke, with sound diffusion by André Bartetzki and distortion by the composer.

Harriet's song (2001)

Harriet's song contains a text thematising a childish mode of sisterhood, by American writer Jane Bowles, from her puppet play *A Quarreling Pair*.

Harriet's song, together with Rhoda's song, was written for Duo Debout (Mina Fred and Allan Linder), with support from the Danish Arts Foundation, and first performed by them at Suså Festival, Denmark, in August 2002.

When the wind blows (2009)

When the wind blows is a cut-up of the first movement of Webern's Piano Variations, op. 27 (1936), with added clusters and toys. The electronic toys may be placed on the top of the piano and performed manually, as in Catherine Laws' interpretation, or placed more visibly for the audience and wired up to an additional MIDI-keyboard, as in Ernst Surberg's interpretation. In the manual version, the arm-choreography is a major feature of the piece, whilst in the wired version, control over the toys is more hidden from view. The pianist may bring to the performance of *When the wind blows* his or her own response to the interpretative reception of Webern in the 21st century, and to my use of Webern's work as sound material here.

When the wind blows is dedicated to my son Magnus; I wrote the piece during our first months after moving to Berlin.

Prompt, Immediate, Now / Very Restrained And Cautious (2013)

Written for the opening of the group exhibition Embassy Reconstructed, curated by Åsa Stjerna, at the Nordic Embassies in Berlin, during Transmediale 2013. The piece was commissioned by Elektronmusikstudion, Stockholm, with support from the Danish Arts Foundation (Statens Kunstfond).

The audio consists of samples derived from press conferences, interviews, public speeches and publicly available communications, spoken by presidents, foreign ministers and foreign policy advisors of several countries, past and present. The speeches are mainly chosen for the way that they use language and vocal tenor in relation to the task of diplomacy and international relations; the selection ranges from formal restraint through extreme vagueness to national promotion, public regret and open threat.

The sonic relationship between the speeches, in their varying recording qualities, and the instrumental music varies throughout the piece. The instrumental writing stands in contrast to the unmeasured rhetorical style of the voices. Sometimes there is a clear mimetic attempt to bring the two sound worlds together, with the instruments modeling their sounds on the texture and rhythms of the speech. At other times, the instrumental mode is more autonomous.

sagte er, dachte ich (1999)

The treatment of a few melancholic or sentimental chord shifts in the four sections of this piece follows deliberately in the footsteps of Thomas Bernhard's writing in works such as *Der Untergeher*. Voluntarily and involuntarily remembered moments are analysed by a memory that is haunted by bits and pieces from the past, and the greater the attempt to iterate these fragments, the more reduced and concentrated they become. In the four sections of this piece, snippets of chord progressions are replayed iteratively, resulting in moments of near spasm between their vertical and horizontal relations.

Music in Transit an interactive, atmospheric interview (2015)

Music in Transit takes the form of an interactive discussion between composer and musicologist Juliana Hodkinson and musicologist and music theorist Danielle Sofer, two traveled musicians who have found home in German speaking countries. Whereas a traditional interview to some extent extracts music from its placial situation, this piece fuses a practiced dialogue about music with music's performative aspects.



Open CUBE – Kalendarium

- 15.01.2015 18h00** – **Nick Fells (Glasgow) - Lecture**
“touch,device,performance”
- 16.01.2015 20h00** – **Nick Fells - “o ire”**
- 20.01.2015 16h30** – **Turgut ERCETIN (Stanford) - Lecture**
“Icons of Sound: Exploring the Interior Acoustics of Hagia Sophia”, “Initiating Resonances: Deviatonal Scaling of Composed Acoustic”

Details zur Open CUBE Konzertreihe unter:

<http://iem.kug.ac.at/veranstaltungen/open-cube.html>