

institut für elektronische musik und akustik



Open CUBE

The Third Guy (Brussels)

Primož Sukić – E-Gitarre

Ruben Orio - Schlaginstrumente



Dienstag, 06.03.2018, 19:00, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

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Programm:

Mark Applebaum: *Aphasia (2010)*, for singer and tape

Michael Mierhof: *Splitting 56.3 (2017)*, for electric guitar and percussion

Marko Ciciliani: *Kilgore (2017/18)*, for two performers and a game-system

The **Third Guy** is a duo based in Brussels, Belgium, featuring Primož Sukić on guitar and Ruben Orio on percussion. Although the two musicians have already been playing together since 2014, when they first met at the post master-academy program offered by the ICTUS ensemble and the HoGent Conservatory, their official debut dates back to January 2017, which was a result of an artistic residency at QO-2; a concert venue based in Brussels, focusing on experimental and contemporary music.

Since the beginning of their first concert in 2017 The Third Guy has premiered more than seven new works all together, composed by composers such as James Saunders, Marko Ciciliani, Caroline Profanter, Matej Bonin, Elina Lukijanova, and Mihael Maierhof. Their performances have taken place in SIRGA Festival (Flix, Catalonia), University of Southampton (UK), Champ d'action in Antwerp, SPOR Festival in Aarhus (Denmark), Ljubljana city museum (Slovenia), Miry concert Hall Ghent, iMAL Brussels, and for the upcoming year The Third Guy is planning further tours, and concerts in venues such as IEM Graz (workshop and concert), Izlog suvremenog zvuka, Zagreb, Prorgy and Bess Vienna, Cankar Center, Ljubljana, KAAISTUDIOS, Brussels, SMOG series, Brussels, and a USA tour in November 2018, resulting in performances in cities as New York, Washington, Baltimore, San Diego, and Los Angeles.

Their musical, and artistic research is based on composing works that explore, and blur boundaries between improvisation, programmed computer algorithms, and composition. The ensemble also focuses on collaborating with other musicians (composers, interpreters, improvisers), and artists from other artistic fields, among whom each of them bring in new personalities and aesthetics, that, for every performance, reshape, and sometimes even redefine the identity of the ensemble.

Programmtexte:

Mark Applebaum about *Aphasia*: “This piece is essentially a choreographed dance work. As such, the role of the “singer” may be taken by any performer of suitably enthusiastic inclination and conviction. Performed in the context of a solo voice recital (as intended in the premiere but not required beyond), the piece is intentionally notable for its absence of live singing”

Michael Maierhof is a German composer based in Hamburg, and *Splitting 56.3* represents a new composition in his “Splitting” pieces series. Although it is written for electric guitar and percussion, the two instruments are either combined with, or completely replaced by the use of (modified) ready made objects such as plastic glasses, marbles, acrylic plates, and electronic toothbrushes. He then achieves the desired sonic aesthetics by amplifying those objects, and routing the signal through a PA system and a guitar amp. For the performance of the piece the two performers are using a video score.

Kilgore by **Marko Ciciliani** is designed as a game-environment in which the performers engage with different elements that generate various sounds. Game missions that have to be fulfilled by the players lead to a musical form, which varies in its details with every performance, but stays consistent in its general direction.

The entire environment can be considered a game which serves at the same time as a dynamic score and an extended instrument design. At first the activities take place in a landscape where the performers have to interact with various objects. Later on, the activities are placed within a house on an island which entails different audiovisual events.

A reoccurring subject in the piece is the (mis-)use of Wagner's “Ride of the Walkure” in nationalist contexts in the history of film. Fragments used in “Kilgore” include the *Wochenschau* from May 30, 1941 and D.W. Griffith's *Birth of a Nation* from 1915.

“Kilgore” has been realized as part of the artistic research projects GAPPP – Gamified Audiovisual Performance and Performance Practice (AR364-G24) which has been running at the University of Music and Performing Arts Graz since 2016.

It has also been supported by a generous commission by the SKE fund.

Open CUBE – Kalendarium

08.03.2018 18h00 – *Beyond Cinema* im Künstlerhaus, Burgring 2, 8010 Graz

10.04.2018 19h00 – *Matters* - Daniel Mayer

17.04.2018 19h00 – *Speculative Terrains: syntheses of space in live performance* -
Per Nyström

26.04.2018 19h00 – Tag der offenen Tür
Werke von Lee, Manhartsberger, Wegscheider und
Borsetto/Pozzi/Questa

26.04.2018 19h00 – *Hörbare Ökosysteme*
Lorenzo Derinni (Violine) und Davide Gagliardi (Live-Elektronik)

Details zur Open CUBE Konzertreihe unter: <http://iem.kug.ac.at/veranstaltungen/open-cube.html>