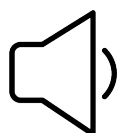# CATHY VAN ECK

Klangverordnung (2012)
performance for mobile loudspeakers and forbidden sounds of the city

Many sounds have been forbidden during the last centuries, like singing and shouting in the streets, motor noises, carpet beatings, car hooping and even the barking of the dogs. I bring these forbidden noises, that have been silenced by law, back in the city. Evidently by not having been able to appear in the city for such a long time, these sound corpses have changed over the years. I project these perishing noises in the city with two orange loudspeaker horns. By moving them in different directions a choreography of sound projections is created in the city space.

In Paradisum (2019)
performance for apple, performer and live electronics

During this performance I try to find the perfect sound for eating an apple.

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DANIELA FANTECHI

Hidden Traces
for guitar and electronics

In *hidden traces* the sonic world of the guitar is explored through a reinterpretation of some idiomatic actions and sound gestures, revealing the nature of the instrument from a different perspective. Most of the actions are performed on the instrument with a piezoelectric microphone. So, different sound qualities are disclosed and then enriched by real-time control of sound processing. Moreover, during the piece, traces of human voices slowly emerge from the sound texture. These traces are fragments belonging to different radio shows, broadcasted by Radio Ghetto.

Prossimo
Marco Fusi, violin / Daniela Fantechi, electronics

Prossimo investigates some possibilities of the use of piezo microphones. Due to their low-fidelity quality, this particular amplification makes sounds closer, and it gives back a peculiar perception of the sound in the space. Moreover, one piezoelectric microphone is used to play the violin, highlighting some concrete aspects of the instrumental sound. The piezoelectric microphone acts as a sort of stethoscope on the instrument, it emphasizes the smallest sounds, which become even more concrete and detailed, and it makes audible the proximity of the sound and to create a different relationship with the material and its perception in the listening process.

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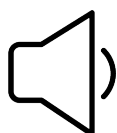
DAVIDE TIDONI

Out of step
live performance

A performer walks through a pedestrian space dragging a microphone along the ground. The microphone's movement trails the performer's over sidewalk and street as he/she angles through pedestrian foot traffic. The microphone becomes a moving obstacle for pedestrians as well as a fragile object/body which could be inadvertently stepped on or kicked and 'injured' as it moves over the topography of public space interrupting people's walking direction. The captured sound of the microphone is diffused throughout the public space using a loudspeaker which is carried on the performers' back.

All bodies end in silence
series of eight videos

The work presents several actions Davide has performed with microphones. These actions reflect on the materiality of the sound devices and explore their corporeal aspects, as sounding bodies that he interacts with in unexpected ways. The actions are developed with a direct dramaturgy, each ending with the metaphorical death of the microphone/loudspeaker and consequent absence of sound. Examples of actions include burning a microphone or destroying a loudspeaker with a slingshot. Davide's actions explore the ephemeral nature of corporeal existence through the presence, absence, and disappearance of sound as a metaphor for life and death.
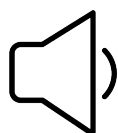
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JONATHAN IMPETT

Apollo e Marsyas (2019)
viola d'amore (Marco Fusi), installation and computer

Ovid recounts the contest between Apollo and the satyr Marsyas, who has challenged the god to a contest of musical skill. Tintoretto depicts the moment when their playing has just ended. They wait while Midas deliberates, each doubtless remembering the events differently. We don't yet know the gruesome end to which Marsyas will be subjected. Apollo is shown playing a viola with a sympathetic string clearly visible; Marsyas plays a double pipe. This first piece addresses the fragmenting nonlinearity of Apollo's memory – moments of clarity, others of obsession or loss – resonating in the threat of Marsyas' presence and the enduring sound of the pipes. Our own memory has a parallel challenge in reconstructing the hymns chiselled into stones at Delphi following competitions some 2100 years ago, from which all the present musical material is taken.
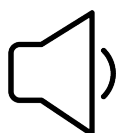
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JUAN PARRA CANCINO

TNchain_BS*JP_GNT19 (2019)
with Brice Soniano, networked double bass

Through "TNchain_BS*JP_GNT19" I seek to integrate the telecommunicative, algorithmic and poetic understanding of a "network" by further exploring the ideas seeded in stochastic synthesis and Boolean network patterns into what I call "Timbre Networks". This setup aims to integrate and expose the multi-threaded role of the computer music performer, blurring the borders between composition, software and hardware controller design into an integrated entity. Linear structure composition is replaced by the elaboration of a network of interdependent sound engines and manipulators, as well as an array of rules governing the initial states of each element, and the thresholds where those states are transformed. Performance is then presented as the unfolding of this network over time and space.

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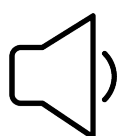
NICOLAS COLLINS & PETER TODD

Ayton Basement, Stuart Marshall, 1976
Recreation by Peter Todd and Nicolas Collins, 2019

Stuart Marshall was a seminal figure in British art in the later part of the 20th century and his works resounds today outside boundaries of place or context. Fine art, sound, performance, video, documentary, television, and education were particular focuses as were activism on gay issues and the AIDS crisis. He was one of Alvin Lucier's earliest and most innovative students, serving as an important link between the American experimental music and the British visual arts scene of the 1970s. One could credit him with introducing the concept of "sound art" into British art education.

In 1976, while teaching at Newcastle Upon Tyne Polytechnic, Stuart Marshall performed at Ayton Basement, a legendary artist-run performance space. For Open Circuit 2019, Peter Todd and Nicolas Collins reconstructed from memory a piece Marshall created for that concert, but neither documented nor performed again. Todd was a founder member of Ayton Basement, and Collins took part in the performance. The core technique of the work is a "lost chapter" in the history of the creative application of analog tape: whereas many musical works of the 1960s and 70s made use of static two-machine tape delays and loops (Steve Reich "Come Out", Terry Riley's "Rainbow in Curved Air", Pauline Oliveros "I of IV", etc), there are very few examples of ambulatory tape performance. "Ayton Basement" is one such "turn in the shrubbery" of tape music history (to paraphrase Jane Austen).

The recreation of this work was made possible through a residency at Orpheus Instituut.
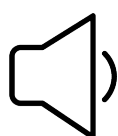
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NICHOLAS BROWN

On the Division of a String (2019)

On the Division of a String is a six-channel installation-performance for monochord, computer and loudspeakers. It is part of an ongoing project that investigates issues in medieval music theory. Historically, the monochord's purpose was didactic. It was used mainly as a way of demonstrating intervallic relationships in musical sound, though there is some evidence that it was used as a performing instrument and, also, for pitch production in vocal pedagogy[1]. In this new installation-performance, the material properties of a string are taken as the basis for computer sound synthesis and the intervallic relationships used to create an algorithmic composition.

Following principles outlined in medieval treatises, four, consecutive notes of a musical scale (tetrachord) are established. This is achieved by first dividing the string into eight parts and adding a ninth (thus producing the ratio 9:8 or sesquioctava) and second by dividing the eight-part division into three parts and adding a third. This system produces two whole tones (9:8) and a Pythagorean semitone (256:243). Next, a sound is sculpted according to an analysis of the harmonic partials of the vibrating string. Finally, the two ratios are used to determine the computational operations performed upon the synthetic sound. The computer audio is therefore 'tuned' by an instrument designed for demonstrating the sonic properties of physical materials.

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[1]   See Adkins, Cecil. 'The Technique of the Monochord'. Acta Muscologia 39, no. 1/2 (1967), p. 43
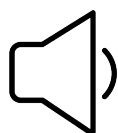
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SIMON WATERS

Line (2018)

Much of one's work consists of trying to do things in a way one hasn't done before – of trying to avoid the banality of one's own practice. My previous installations – the 2016 'Longer to write than to speak; longer to think than to write' and the 2006 'Proxemics: The world is a deaf machine' were responses to the work of other artists – in these instances Irish poet Maria McManus and artist/sculptor Ian Tyson respectively. My composition and improvisation work in contrast tends to 'self-generate' from my own previous work. 'Line' collides elements from the previous installations with the remains of an earlier project, my virtual/physical feedback flute, to see what results from a hybrid approach: performance-installation. It also celebrates 'lineage' in another sense, incorporating musical material not only from my own back-catalogue, but also by my co-researchers and performers at the Orpheus Instituut, Nic Collins and Jonathan Impett, which itself incorporates musical material from early 1600s Venice.

Line distributes and localises different frequency zones to different areas - using a portable 'sound-diffusion' system. Most of the (relatively small, delicate) sounds are organised in a line of twelve small speakers spread across the space. Low frequency sounds are reproduced at a low amplitude only in the distance, at the lower threshold of audibility, as if moving air almost silently. A final crucial strand of audio material is replayed through a loudspeaker system mounted in the end of an alto flute, 'activating' it physically. The flute's keys can be opened and closed, perceptibly altering the filtering, feedback and resonance of the replayed material, and the flute is thus 'animated' by the resonant frequencies of this material, 'feeling' alive to the performer. In the initial version of this piece the resulting flute sounds are picked up by 2 microphones and directed to a pair of small, high quality monitors within the space – contiguous with the initial line of speakers. It is intended that the idea of localising and physicalising sound in this precise way may aid its 'comprehensibility' and aid a sense of relational security for listeners.

More info: www.orpheusinstituut.be/en/projects/line

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