

CROSSROADS 2022

International Contemporary Music Festival

24–26 November 2022, Salzburg

STRINGS&NOISE

Freitag, 25. November 2022

17.30 Uhr

Kleines Studio

Universität Mozarteum

Mirabellplatz 1

PROGRAMM

Pierre Jodlowski	<i>In and Out</i> (2004)
Evelyn Frosini	<i>Fricción mineral</i> (UA)
Caitlin Smith	<i>Joan Jett kicks off her boots, finishes her beer and takes a deep breath</i> (2016)
Jakob Böttcher	<i>in only eight seconds – A tutorial how to build Picasso's violin</i> (UA)
Matthew Shlomowitz	<i>Letter Piece #7: British Sign Language</i> (2009)
Siebe Thijs	<i>seestück</i> (UA)
Chatori Shimizu	<i>Ebi Revolution</i> (UA)

strings&noise (AT)

Performers: Sophia Goidinger-Koch (Violin), Barbara Riccabona (Violoncello)

Pierre Jodlowski

In and Out

Produced in collaboration with video artist and composer Pascal Baltazar, this project took place in a singular place: The Oberbaum City, a vast and recently refurbished industrial complex. Guest artists had to take into account the uniqueness of the place... This project was composed of two performances (In & Out 1 / In & Out 2) that question the boundaries and porosities between what is intensive and extensive; what is smooth and striated; between inside and outside; reality and phantasmagoria.

Evelyn Frosini

Fricción mineral

If we were able to listen to the ecosystem of sounds that is produced by the friction of tiny particles of the mineral world, we would come up with an extraordinary diversity.

I imagine myself using a powerful sound microscope and thus being able to access that imperceptible world for us.

What would it sound like?

Caitlin Smith

Joan Jett kicks off her boots, finishes her beer and takes a deep breath

At a time when women's rights are threatened by the financial drying up of select political institutions and social programmes, I composed this piece as an affirmation that intelligent women have time and place in public discourse. The musical content is based on the structure of the song "Bad Reputation" by Joan Jett. This key piece of 1980s American punk music has a "call and response" form (2 bars of melody, 2 bars of distorted guitars, 2 bars of melody, 2 bars of distorted guitars, 4 bars of both elements together). Instead of Joan Jett's voice, the piece uses aggressively playing violin and cello. Instead of guitars, the piece uses the voices of 15 writers making self-conscious statements about their work and opinions.

Jakob Böttcher

in only eight seconds – A tutorial how to build Picasso's violin

for violin and violoncello with cardboard bows, videotape and electronics. Violin making is a fascinating and strange cult, in which physical law and mysticism have always been deeply intertwined. It was not long ago that I discovered a beautiful, weird violin at Staatsgalerie Stuttgart which neglects all of the normative violin making law since it's totally asymmetrical and made out of cardboard. I looked closer only to find out that this violin was built by Pablo Picasso himself! I immediately asked myself: how would it sound to play on it? Since the gallery unfortunately didn't allow me to try that out (I have no idea why), I imagined the sounds not only of playing the violin, but also of Picasso's building process.

The composition connects this 100 years old violin with another strange cult from today: the piece essentially is an imagined utopian YouTube-style DIY tutorial how to build Picasso's cardboard violin by yourself. The actual building process – testimony to the digital fast pace in the ages of TikTok – takes only eight seconds, followed by three surreal ritualized tests that are supposed to prove the authenticity of the instrument. The manipulation of the imagined playhead finally breaks the linear time axis and takes a newly developed cultural technique as the piece's dramaturgical basis: skipping through videos.



Matthew Shlomowitz

Letter Piece #7: British Sign Language

Letter Pieces is a series of short performance pieces that combine physical action, spoken text and sound. Each Letter Piece has a score, positioning a small number of physical actions and sound objects – which the players invent – in a fixed order. They are called Letter Pieces because the scores use letters to represent these sounds and actions. Letter Pieces are 'open works': aspects of the score are left open, requiring performers to make creative decisions. To put it simply, I've created the structure and the players create the content within a prescribed framework; two enactments of the same piece may look and sound entirely different.

Siebe Thijs

seestück

for amplified violin, violoncello and electronics.

warmly dedicated to *strings&noise*

The composition *seestück* was inspired by the dutch poem "zeegezicht" by Charlotte Van den Broeck, a part of the publication "Aarduitwrijvingen". Inspired by the very colourful sounds and metaphors used in the poem, I translated the fundamental materials of the poem into an independent music composition.

Chatori Shimizu

Ebi Revolution

Commissioned by 2022 CROSSROADS Festival Salzburg and written for String&Noise (Barbara Riccabona and Sophia Goidinger-Koch).

Cleaner shrimps are known to jump into their clients' mouths to offer dental and oral hygiene services. They form cleaning spas around the ocean floors and coral patches, where their clients can visit to receive their cleaning symbiosis. However, cases of clients' misuse of power, such as devouring the cleaners, have led the cleaners to form unions to protest. *Ebi Revolution* is the sound of the uprising by millions of cleaner shrimps around the world.

strings&noise

strings&noise has set itself the goal of making new music exciting and stimulating – for both experienced and untrained ears. The focus is on the intensive search for the many sound and noise possibilities of the two string instruments. The two musicians are not afraid to go to the limits of what can be played and to use objects, preparations, voice and body.

String instruments are still often associated with a sweet melodious sound – this prejudice is debunked with great pleasure. Since its founding in 2015, strings&noise has therefore increasingly been working on pieces that incorporate other media, such as video and electronics or even performance elements.

Collaboration with composers who work in this direction is specifically targeted. Since 2021, the duo strings&noise consists of Sophia Goidinger-Koch (violin) and Barbara Riccabona (cello).



www.stringsandnoise.com

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