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CONCERT HYPERDUO (CH)



29 NOV 2024

17:30

KLEINES STUDIO | MOZARTEUM
UNIVERSITY

HYPERDUO (CH)

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PROGRAM

Aline Sarah Müller – *Don't destroy my fantasy* (UA)
Ahmetcan Gökçe – *Hotpot Magic Dot* (UA)
Sergei Leonov – *double core / discharging / DDx* (UA)
Sarah Nemtsov – *White eyes erased*
Gilles Grimaître & Julien Mégroz – *Cadavre Exquis*

HYPERDUO (CH)

Gilles Grimaître (Keyboards, Toy Piano)
Julien Mégroz (Percussion)

Aline Sarah Müller - *Don't destroy my fantasy*
for keyboard, toy piano, drumset and video

a far sea moves in my ear
glittering
glittering and eating
eating all the silhouettes of my dreams
///// blurred realities ///// ||| \\\\\\\\\\\\\\\ ||| |||

falling
im Dazwischen

Ahmetcan Gökçe - *Hotpot Magic Dot*
for keyboards and drumset

Hotpot Magic Dot lives in the liminal space where the spontaneous and the traditional merge into an evolving sonic palette. Each dot marks a turning point – a sudden shift, a playful surprise – interweaving into this collective resonance. It is within these moments that the true magic unfolds.

I hold till it aches from holding
don't ruin my fantasy
they slipped through my fingers

Sergei Leonov - *double core / discharging / DDx*
for keyboards, drumset, modular synth and video

In this performance, two musicians become slaves to a machine that communicates with them through a screen. The machine itself draws inspiration from the chaotic waveforms of the analog modular synthesizer, it uses its primal energy to dictate repetitive rhythms, hypnotizing the audience.

Gilles Grimaître & Julien Mégroz - *Cadavre Exquis*
for keyboards, drumset and video

The musical work *Cadavre Exquis* was composed “back and forth” according to the rules of the surrealist game of the same name: one of us composed a part, then showed the end to the other so that the latter could take it into account to compose the rest, passing the hand back, and so on. The result, twelve parts in all, is a strange, funny, absurd and poetic mix of a sound universe that reflects our musical-schizophrenic personality. By thwarting musical archetypes, we are also interested in music as a social representation, whose stylistic references and listening rituals influence our cognitive space. In 2021, we then created a visual work that uses the same musical rules, with each scene equally influenced by Bunuelesque surrealism, MTV generation, theatre of the absurd, advertising and cyberculture.

Sarah Nemtsov - *White eyes erased*
for keyboard, drum set and video

“Get yourself out of whatever cage you find yourself in.” (John Cage)

The 88 keys of the keyboard are filled with samples: with synthesizer samples, with samples from two albums by the band “Animal collective” (but I have electronically recomposed, bent, processed and distorted almost all of these samples, so they are no longer quotes) and a mixture of alienated snippets from Cage’s “Sonatas and Interludes”, as well as recordings of piano preparation (as action).

“You keep waiting for me cage.” (Animal collective)
Connected to the keys of the keyboard a projection of images. On two screens a flood of images – similar to the sonic flood of the samples. In the duo version (which is actually a distillation from a large ensemble work ‘white wide eyes’) the projections are possible ad libitum, the collection seems a bit random, like swiping to the gallery on your phone: in addition to film stills from “Freaks (Tod Browning – 1932)” and “Meshes of the afternoon (Maya Deren – 1943),” images of walls are projected, and paintings by Elisabeth Naomi Reuter (my mother, painter, who was still alive at the time), including her oil painting “The Hunger Artist” based on a short story by Franz Kafka – the eyes erased, painted over in white – the title of the duo also alludes to this work.