

SOUNDINMOTION 6

STREAMING:
23.5.2021, 18:00-19:30

**WERKSTATT
PERFORMANCES**

ONLINE VERSION

**RECORDINGS MAY '21
ZHDK-TONI-AREAL
ZHDK-BUEHNE-A
~~OUTDOOR ZURICH~~**

blog.zhdk.ch/soundinmotion/sound-in-motion-6/

SOUNDINMOTION 6

Streaming:

Sonntag, 23. Mai 2021, 18:00 – 19:30 auf:

<https://blog.zhdk.ch/soundinmotion/sound-in-motion-6/>

Aufnahmen April/Mai 2021:

Bühne A (Gessnerallee), Konzertsaal 1 (7.K05),
Labor ICST (3.D24)

Was passiert akustisch, musikalisch und visuell, wenn Lautsprecher bewegt werden? Welche gestalterischen Möglichkeiten bieten sich? Neun neue Arbeiten mit unterschiedlichen künstlerischen Ansätzen und technischen Konzepten für den Einbezug von bewegten Lautsprechern wurden von den Teilnehmern und Teilnehmerinnen des Kurses *Kompagnieren mit und für bewegte Lautsprecher 6 2021* kreiert.

Wegen den Einschränkungen durch die Corona-Pandemie kann das abschliessende Werkstattkonzert *SoundInMotion 6* nicht stattfinden. Stattdessen wurden diese zehn Arbeiten im April/Mai 2021 aufgenommen, werden am 23. Mai um 18:00 Uhr als Uraufführungen gestreamt und danach auf der Homepage von *SoundInMotion* im Archiv zu finden sein.

Mit Werken von:

Houry Dora Apartien, Lyn Bentschik, Jamira Estrada,
Giles Stewart Hulley, Rita Maria Jurt, Annkathrin Pöpel,
Hugo Vasco Reis, Markus Schmied, Vivian Wang.

Peter Färber (Leitung).

Programm

Lyn Bentschik

Biomorphil¹

Biomorphil is a piece of expanded choreography. It's inspired by symbiotic social structures we find in nature, like coral reefs or forests. We translated their interconnected functionality into an artistic context and created our own little ecosystem that consists of humans, textile, portable loudspeakers and moving lights. *Biomorphil* is a transdisciplinary creature with its own life, its own logic and its own movements than you get to enjoy will all your senses.

Choreography: Lyn Bentschik

Dance: Aga Pędziwiatr, Ambra Peyer/Lyn Bentschik, Momo Tanner

Music: Thomas Grenzebach

Costumes / Objects: Chiara Alissa Estivariz Lopez

Outside Eye: Marie Alexis

Giles Stewart Hulley

EXPLORER³

Explorer is an investigation into how using moving loudspeakers can be used to add layers of meaning for an audience in a traditional performance setting.

Composer and Performer: Giles Hulley

Technology: Jamira Estrada, Peter Färber

Rita Maria Jurt

Etüde für zwei Aggregatlautsprecher³

Zwei Aggregat-Lautsprecher stehen sich gegenüber. Ihre Bewegungen und Geräusche geben eine Kommunikation vor. Die etwas ruckartigen Bewegungen stehen im Kontrast zu den Geräuschen, die aus den Lautsprechern erklingen. Die Geräusche werden genau geplant zu den Bewegungen eingesetzt. So können sie eine Bewegung «verlängern»,

stoppen, parallel dazu verlaufen etc. Diese Möglichkeiten werden mit Geräusch-Samples und mit Hilfe einer Partitur, die exakt die Bewegungen ausgezeichnet hat, ausgelotet.

Dieses Stück setzt bewusst reduziert gehaltene Mittel ein, um einen interessanten Verlauf zu gestalten.

Komposition: Rita Maria Jurt

Technik: Peter Färber, Philip Tschiemer

Hugo Vasco Reis

Cordas em Ruínas (Strings in Ruins) ^{4.1}

portuguese guitar, stones, electronics and loudspeakers in motion

Cordas em Ruínas is a work for portuguese guitar, stones, electronics and loudspeakers in motion.

The discourse is constructed through experimentation, with a previous description - in text - of the gestures to be performed. The sound is created from the interaction between the portuguese guitar and the stones, and then reproduced in electronics.

The movement of the eight loudspeakers is programmed to react to the sound. Thus, the sound itself creates a choreography movement, where gestures are the impulse to create a dance.

The skills of the performer should be to understand, at each moment, which gestures to use and how they relate to sound and movement. In this way, the gesture is performed based on a previous experimentation, as well as through the permanent listening of the material and the movement of the loudspeakers.

Annkathrin Pöpel

Metamorphosis ²

In *Metamorphosis* wird eine Mensch-Maschine-Interaktion klanglich und visuell dargestellt. Die kinetische Klangskulptur «Sounding Influencer» lässt pendelnde Sinustöne erklingen. Diese werden von der

Tänzerin übernommen und sukzessive in den Freiheitsgraden der Bewegung erweitert. Die eindimensionale Bewegung des schwingenden Pendels wird in den Raum getragen und gewinnt variationsreiche Veränderungen. Der Klang erlebt eine Metamorphose. Dieses Stück dient als Vorbereitung zu einem grösseren Werk zu dem Thema Mensch-Maschine-Interaktion mit dem «Sounding Influencer».

Konzept und Komposition: Annkathrin Pöpel

Tanz: Roxane Kalt

Technische Realisation: Peter Färber

Markus Schmied

Desmophone in motion ⁴

Das Bassdesmophone der Firma Lunason hat es mir auf Anhieb angetan. Es ermöglicht Klänge, die sonst nur durch elektronische Bearbeitung möglich wären, irgendwo zwischen Kontrabass, Pauke und Hallplatte. Durch die 4 Lautsprecher erklingen aufgenommene Klänge des Instruments. Die Klänge wandern im Raum, einerseits von Speaker zu Speaker, durch die Rotationen der Lautsprecher aber auch im Raum selbst.

Speaker turner: Houry Dora Apartian, Rita Maria Jurt, Annkathrin Pöpel, Hugo Reis

Vivian Wang

Conference of the Rumbling Rice ⁵

Bags of rice, aluminum sheet, 2 large speakers, MaxMSP

Thousands of rice grains gather together in the hopes of figuring out how to respond to agitation caused by sound. Responding to changing frequencies, the rice grains move and dance in and out of diverse formations. The fun for the spectator lies in watching the different ways synchronous movement is expressed.

Aluminum sheet turner: Hugo Vasco Reis

Direction from Singapore: Vivian Wang

Operation MaxMSP in Zurich: Peter Färber

Hugo Vasco Reis

Difração (Diffraction) ^{4.2}

portuguese guitar, electronic bow, silver leaf, glass, steel string, electronics and loudspeakers in motion

Difração is a work for portuguese guitar, electronic bow, silver leaf, glass, steel string, electronics and loudspeakers in motion.

The direct definition of diffraction is the ability of a wave to circumvent cracks and obstacles. In this work I use this concept as a metaphor, bypassing the conventional use of acoustic instruments and the notion of idiomatic language.

The discourse is constructed through experimentation, with a previous description - in text - of the gestures to be performed. The sound is created from the interaction between the portuguese guitar, electronic bow, silver leaf, glass and steel string, and then reproduced in electronics.

The movement of the eight loudspeakers is programmed to react to the sound. Thus, the sound itself creates a choreography movement, where gestures are the impulse to create a dance.

The skills of the performer should be to understand, at each moment, which gestures to use and how they relate to sound and movement. In this way, the gesture is performed based on a previous experimentation, as well as through the permanent listening of the material and the movement of the loudspeakers.

Houry Dora Apartian (Friedli)

«Together In Solitude» ³

This performance is telling the story of our daily lives during the actual pandemic, it is bringing together the emotional climaxes we are all inevitably experiencing in different places, at different times, regardless of our age, gender, size, culture, race, political views or religion and faith, even our social status. This pandemic has changed our lives and our values for good, it can fade away after years, and it is written in

history books as one of «the pandemics» that took the lives of many... We can still say so much about it, but one thing is clear and sure; it brought us Together in our Solitude. What we did not dare to do before, we started trying, what we did not dare to say before, we are saying, poems and thoughts about separation, solitude, togetherness, nostalgia and embrace have a whole new meaning for all of us.

The Performance

There is a microphone placed in the center of the room, representing the proverbial meeting point of humanity. 4 performers representing all of us/people in the society/environment, each person has a speaker and a wireless receiver installed on him/her, while the wireless receivers are connected to 4 inputs through an audio interface to a Max patch. The Max patch is programmed to send sound (3 different sound tanks containing vocal patterns, noises, and poems spoken in different languages) to the 4 speakers, in random order at random times, as they each play their individual sound (expressing their personal emotions), and while the performers move around, away from each other, far from the crowd; the “meeting point” into solitude, their sounds start losing their intensity and speed, symbolizing their loneliness, separation, nostalgia, and the silent misfortune of being apart and far away. But as they come closer to each other and to the microphone (the meeting point of humanity) their speakers trigger more sound through the microphone, that trigger enhances and stimulates the sound patterns and poems of each speaker, simultaneously, causing the state of «Togetherness», the noise, the crowd, and the sound of reunion and its authenticity.

Idea and Concept: Houry Dora Apartian (Friedli)

MaxMSP-Patch: Oliver Friedli

Performers: Houry Dora Apartian, Nathanael Friedli, Oliver Friedli, Periya Friedli

Spoken Word: Suzan Apartian, Houry Dora Apartian, Pascal Bloch, Mania Chnozian, Bea Duijzer, Nathanael Friedli, Oliver Friedli, Periya Friedli, Hugo Reis, Silva Selimian, Monica Marks, Scott Marks, Sabrina Lo Vasco, Fabio Lo Vasco, Vivian Wang, and more.

Jamira Estrada

«in the wake of echoes in space, the stars still fall» ⁴

Surrounded by six moving speakers, a body finds itself interwoven in a dense cloud of sonic information, which is intensified over time. The interaction of the speakers between each other creates a nervous network within which it is losing orientation. White noise and manipulated recordings occur as a proxy of the acoustic overload in digital environments. Subtle allegories of being trapped manifest themselves through movements over time. The self finds its way in the aforementioned network, shining bright momentarily - representative of a digital hubris – voiding in the next instant, leaving nothing but a tiny structure.

Performance: Florian Schlessmann

Live-Electronic and Speaker movements: Jamira Estrada

Biographien

Houry Dora Apartian (Friedli)

CAS/CAP Composing-Arranging-Producing

Born and raised in between Syria and Lebanon. I am of Armenian origins. Started performing alongside my family members in the church and on local stages at the age of 11, having no limitations in mind, but a whole world of sound and music ahead, and a dream in the heart. After graduating from high school, and trying out a couple of years of introduction to Psychology in College, I spared the major of many passionate psychologists, realized that my heart was not in it, I packed and I embarked on a journey in search for my musical world. After a year back home, The winds took me to Paris, where I earned my BA in Vocal Jazz Improvisation while training intensively in classical technique. After graduation, I took the chance to tour the world and perform with different projects and groups, until I finally returned home to help and teach children who had similar dreams and passion for music. In 2007, I moved to Switzerland where the actual part of my life and career began, and where I found a new path to Pedagogy of music, while diving deeper into my career in Jazz and Contemporary performance. Knowing that the life of discovery has no end to the curious and young in the heart, in 2019, I decided to dare and put my musical thoughts into compositions, and that's where I found my major in Advanced studies in composition at ZHdK. *Moving Speakers* is my first of the series, a new world of sound, its use, its design and its purpose in a new context to self-expression. So far, I love it.

Lyn Bentschik

MA Dance Choreography

Lyn is a Zürich based, multimedia artist working in the field of choreography and performance. After a BA in Contemporary Dance and Performance at DOCH Sweden, *Biomorphil* is the final project of the MA in

Choreography at ZHdK. Lyn frequently collaborates with the Zürich based *Compagnie O.*

Jamira Estrada

CMP - Composition and Theory (BA) ZHdK

Jamira Estrada (*1998 Chur, CH) lives and works as an artist in Zurich. During her music studies at the Zurich University of the Arts she is deeply engaged in sound research. Her work focuses on both the construction and the questioning of realities. The intersection of artificial high gloss and organic sound material is a recurring leitmotif in her work. The resulting narratives refer to the constructed separation of nature and culture and are dedicated to the creation of inclusive spaces. In addition to her artistic activities, she is co-curating the off-space Cuadro22 in Chur.

Giles Stewart Hulley

Giles Hulley is a composer and director who is interested in how technology can be creatively used to achieve visceral and engaging live performance experiences; experiences that explore the boundaries of the traditional separation of audience and performer.

Rita Maria Jurt

Rita Maria Jurt schloss den Master in «contemporary composition», Hauptfach bei Isabel Mundry, 2020 ab. Zur Zeit beschäftigt sie sich intensiv mit dem Medium *bewegte Lautsprecher*. Sie unterrichtet privat eine Geigenklasse.

Annkathrin Pöpel

Composer-Performerin, Sängerin, Musiktherapeutin, Fachärztin für Neurologie, Psychiatrie und Psychotherapie, Dozentin im MAS Musiktherapie, Gasthörerin im Kurs «Komponieren mit und für bewegte Lautsprecher» hat die kinetische Klangskulptur «*Sounding Influencer*»

gemeinsam mit Peter Färber während der Teilnahme am CAS Computermusik im Sommer 2020 entwickelt. Sie konzipiert und gestaltet seit 2018 mit **HeartOpera** (www.heartopera.ch) Projekte, die den Austausch von Innen und Aussen, Körper und Stimme, Biorhythmus und Musik in Klang, Bewegung und Licht hör- und erlebbar machen.

Hugo Vasco Reis

Master Composition with Isabel Mundry

Hugo Vasco Reis (Lisbon, 1981) is a composer of contemporary music. He studied electric guitar at the Escola de Jazz do Porto and portuguese guitar at Conservatório de Música do Porto and in the private classes of Pedro Caldeira Cabral. As a composer he studied at the Escola Superior de Música de Lisboa, with Sérgio Azevedo, Luís Tinoco and António Pinho Vargas, where he graduated in composition (BA in Music). He study with Isabel Mundry at Zürcher Hochschule der Künste (ZHdK). He had private classes and master classes with the composers Åke Parmerud, Hans Tutschku, Chaya Czernowin, Zigmunt Krauze, Toshio Hosokawa, Justè Janulytè, Dieter Ammann, Franck Bedrossian, Stefan Prins, among others. His catalog contains works for orchestra, chamber music, solo instruments and electroacoustic, being performed in several concert halls and festivals (Portugal, USA, Germany, Austria, United Kingdom, Switzerland, Italy, Estonia, Poland, Spain, India and Mozambique) and awarded/selected in several competitions [Matera Intermedia Festival (Matera, Italy), The Future Blend Project (Warwick, United Kingdom), NGCS (Boston, USA), Folefest (Lisbon, Portugal), Festival Criasons (Lisbon, Portugal), Risuonanze 2018 (Udine, Italy), Portuguese Composers Association (Lisbon, Portugal), International Society for Contemporary Music – World Music Days 2019 (Tallinn, Estonia) and GMCL / Jorge Peixinho (Lisbon, Portugal)]. He edited five albums: «Poema Anacronico» (2013), «Metamorphosis and Resonances» (2017), «I am (k)not» (2018), «O Espaço da Sombra» (2018) and «Chamber Music I» (2019), which include their own compositions, being nominated several times for best classical music album by SPA and GDA. Their work has been supported by the Ministry of Culture of Portugal, DGArtes, Antena 2 (portuguese classical radio), Escola Superior de Música de Lisboa,

Sociedade Portuguesa de Autores, Coro Setúbal Voz, Síntese GMC, Musicamera, Borealis Ensemble, Câmara Municipal de Lisboa, Momento Foundation and Graf-Fonds. His scores are edited by MIC.PT – Portuguese Music Research & Information Center. He is also a civil engineer, although he doesn't currently practice.

Markus Schmied

CAS Komposition für Film, Theater und Medien

Ich interessiere mich für alles, was klingt. Wenn man draufhauen kann, ideal, aber auch Streichen und Blasen sind spannend, elektronische Bearbeitung sowieso! Kompositorisch versuche ich diese Elemente unter einen Hut zu bringen und freue mich, wenn ich auf unerhörte Klänge stosse.

Vivian Wang

MA Komposition für Film, Theater und Medien

Composer, sound artist and musician Vivian Wang explores intermediate spaces, and produces work across a range of sonic intersections in art, culture and space. She has toured and performed extensively, is active in sound-related research and composes for film, theatre and installation art.

Marie Alexis

Videoaufnahmen- und schnitt

Choreografin, Videokünstlerin und Forscherin wurde 1981 in Frankreich geboren und hat ihre Basis seit 2000 in Zürich. Nach Ausbildungen in zeitgenössischem Tanz in Zürich und London sowie in Life/Art Process nach Anna Halprin arbeitete sie als freischaffende Tänzerin im In- und Ausland. Seit 2017 legt sie ihren Fokus auf ihre eigene künstlerische und künstlerisch-wissenschaftliche Arbeit. 2020 schloss sie ihren Master in Choreografie an der ZHdK ab und ist seither Associated Junior Researcher am Institute for the Performing Arts and Film IPF der ZHdK. Ihr Interesse liegt in der Erforschung sozialer Dynamiken und dem Skizzieren von Utopien sowie im Hinterfragen der Kooperationsstrukturen im Kontext des Tanzes. Ausserdem beschäftigt sie die Schnittstelle zwischen Kunst, Theorie und Philosophie. Aus ihrem Werk: *COME AWAY* (2018, freie Produktion, abendfüllendes Bühnenstück), *COME [and play] AWAY* (2019, Installation mit Spielanleitung), *AUTOPOIESIS* (2019, Videoinstallation), *COME [and play] AWAY - das Spielfeld als Ausgangslage choreografischer Strukturen* (2020, Publikation im Jahrbuch der GTF Gesellschaft für Tanzforschung), *ABSTRACT* (2020, Videoarbeit, Master-Diplomprojekt). Im Sommer 2020 erhielt sie das Förderstipendium für Nachwuchsforschende am IPF der ZHdK für das Forschungsprojekt «Praktiken des Teilens - das Proben als Dokument». Marie Alexis ist Gründerin und künstlerische Leiterin der *compagnie O.* mit Sitz in Zürich und ist im Vorstand der TanzLOBBY IG Tanz Zürich kulturpolitisch aktiv.

Patricia Meier

Videoaufnahmen- und schnitt

Künstlerin, komponiert Musik und dreht Videos. Studiert hat sie Komposition an der Zürcher Hochschule der Künste bei Mathias Steinauer und Isabel Mundry. In ihren Projekten zelebriert sie den Alltag, sucht die Narration im täglichen Leben und scheut sich nicht, sich selbst hinein zu komponieren. Sie engagiert sich regelmässig als Regisseurin sowohl bei Livestreams als auch in Videodokumentation von Events.

Ivalina Yapova

Lichtdesign

Nach Abschluss des Architekturstudiums in München und Mailand arbeitet sie mehrere Jahre bei renommierten Zürcher Architekturbüros. Trotz einigen Wettbewerbserfolgen und der Aussicht auf eine vielversprechende Karriere als Architektin verlässt sie 2018 zugunsten künstlerischer Freiheit und Experimentiermöglichkeiten den Bürostuhl und wendet sich der Bühne zu. Zurzeit studiert sie an der ZHDK Master of Theatre mit Vertiefung Bühnenbild und arbeitet freiberuflich als Szenografin und Lichtdesignerin.

Aufnahmen:

18.04.2021, Bühne A, ZHdK ¹

14.05.2021, Labor ICST, ZHdK ²

15.05.2021, Konzertsaal 1, ZHdK ³

16.05.2021, Konzertsaal 1, ZHdK ⁴

17.05.2021, Labor ICST ZHdK ⁵

Lichtdesign: Thomas Utzinger ¹, Annkathrin Pöpel ², Peter Färber ^{2,5},
Ivalina Yapova ^{3,4}, Hugo Vasco Reis ⁵

Kamera: Arman Grigoryan ¹, Sabrina Flückiger ², Marie Alexis ^{3,4},
Peter Färber ⁵, Hugo Vasco Reis ⁵

Bildregie: Jochen Roller ¹, Alexandra Moskvochuk ², Patricia Meier ^{3,4},
Marie Alexis ^{3,4}, Peter Färber ⁵

Audiorecording: Peter Färber ¹⁻⁵

Audiomastering: Thomas Grenzebach/Peter Färber ¹,
Peter Färber ²⁻⁵, Hugo Vasco Reis ^{4.1, 4.2}

Photos: Hugo Vasco Reis ³⁻⁵

Technische Unterstützung ZHdK:

Lichttechnik: Viktoras Zemeckas

Videotechnik: Florian Giger

Bühne A: Carlo Raselli, Michel Weber

Material: AVZ/Leih, ICST

Titelgrafik: Noémi Büchi, Thekla Molnar

Dokumentation: Annkathrin Pöpel, Peter Färber

Gesamtleitung: Peter Färber