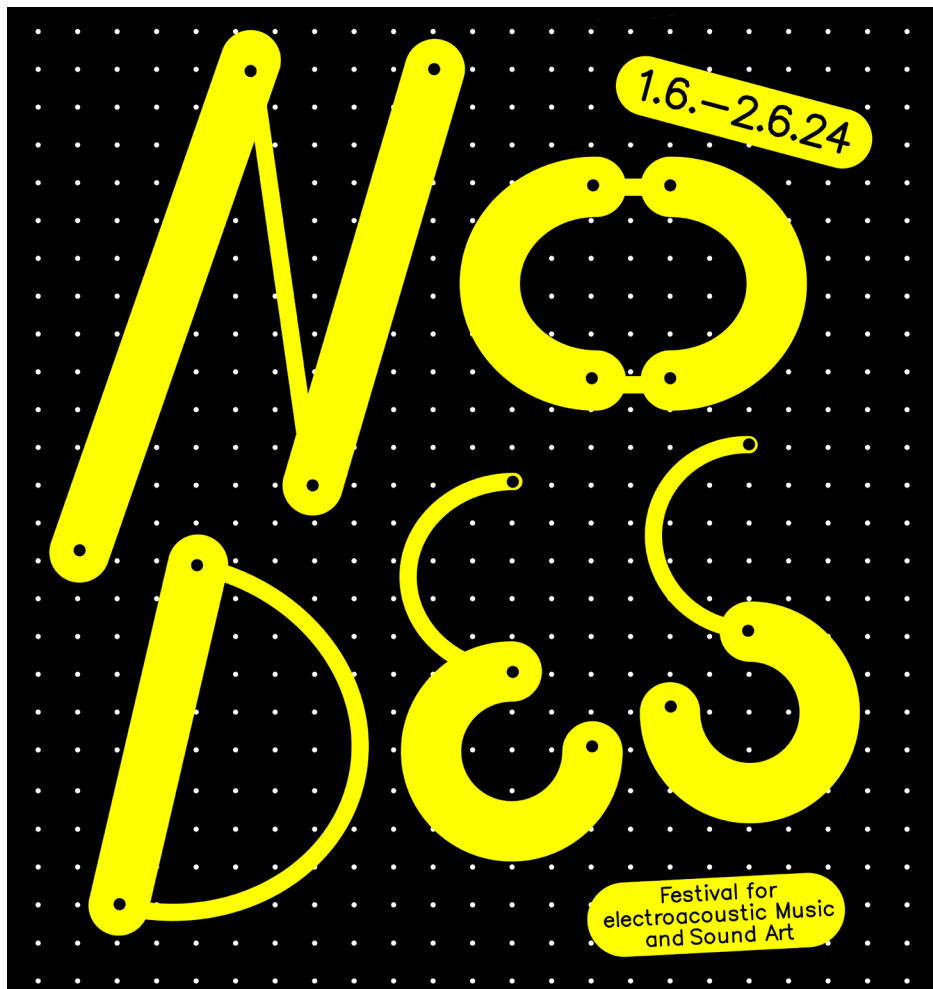


AKADEMIE DER KÜNSTE



Berliner Lautsprecherorchester

in Kooperation mit
KLANGZEITORT

Konzert

Samstag, 1. Juni 2024, 16 Uhr

Kleines Parkett, Akademie der Künste, Hanseatenweg

Programm

■ Seong-Jin Hong: "The Purple Bubble Saga: From the 7th floor"

2024 (UA)

This piece is the second episode of "The Purple Bubble Saga" which is about the journey of a brave purple bubble. [Ep.1 (Pilot): "A Purple Bubble Saga"]

Seung-Jin Hong (@Jin.November) is a South Korean composer based in Berlin.

He studied instrumental music composition at Kyung-Hee University in Seoul and at the College of Music Hanns Eisler in Berlin.

He is currently studying electroacoustic music composition at the same College of Music in Berlin.

■ Marina Lukashevich: "Wie es seit Anbeginn der Zeiten gewesen ist"

2024 (UA)

Es ist das zweite Stück eines Zyklus. Alle Kompositionen basieren auf ukrainischen kosmogonischen Volksliedern. Diese Lieder erzählen von der Zeit vor dem Beginn der Zeit.

Marina Lukashevich, geboren in Minsk, Belarus. Sie studierte Komposition an der Belarussischen Staatlichen Akademie für Musik. Danach arbeitete sie am Theater als Komponistin und Tontechnikerin in Belarus und Armenien. Zurzeit macht sie ihr Masterstudium an der Hochschule für Musik Hanns Eisler Berlin im Bereich Elektroakustische Musik bei Prof. Wolfgang Heiniger. Marina arbeitet in den Bereichen Performance, Instrumentaltheater, Dokumentarkunst, Musik für Theater und elektroakustische Musik.

■ Avenar Banföldi: "D4"

2024 (UA)

The title of the piece is "D4". It is a multichannel fixed media piece.

During the piece I explore the boundaries of space as a compositional medium. The composition takes the listener on a spatial journey that accompanies an inner spiritual journey.

I am currently doing my Master's degree in the class of Wolfgang Heiniger at the Hochschule für Musik Hanns Eisler Berlin.

My main field of interest is spatial audio. I am a member of the Berlin Loudspeaker Orchestra, which has given me the opportunity to perform at fantastic venues.

■ Jacqueline Butzinger: "The Quiet Sun"

2024 (UA)

The piece "The Quiet Sun" is part of a series of compositions inspired by the impressions and memories of my last visit to my family in the USA. Like the previous piece "Triggerfinger", which was inspired by a sticker on the fridge of my uncle's garage, "The Quiet Sun" was inspired by the story of an old photo I saw hanging on the wall of my grandfather's garage.

The photo, which depicts a large round sun with a single, sweeping solar flare, was taken in 1973/1974 when my grandfather spent time in space on what was then Skylab, the first American space station, studying the sun. Part of his mission was to manually change the film of the so-called ATM camera during a spacewalk, which could only be accessed from outside Skylab.

The title of the piece is based on the textbook of the same name on solar physics, which he wrote after conducting research in Skylab. The book touches upon the inner structures and processes of the sun, such as sunspots, solar winds, etc.

The focus of the composition is the exploration of overtone-rich sounds of the violin, in particular through *molto sul ponticello* playing, the spectral transformation of the recorded material and the work with soundmasses.

Jacqueline Julianna Butzinger is a German-American composer and sound artist active within electro-acoustic and experimental music.

She composes and performs with instruments/objects and electronics, often extending acoustic instruments through microphones or transducers to create hybrid set-ups. Furthermore her work explores the spatial dimension of sound through installations and compositions for multichannel speaker set-ups.

■ **Saemi Jeong: „Dampf (ii)“**

2024 (UA)

In the second version of 'Dampf (en: vapour)', unlike the first version in which the guitar improvisation was done by the composer herself, this performance part was externalised. This was an attempt to convey certain factors of subjective categories - such as emotions and dramaturgical intentions - through communication with the other performer.

The programme for the premiere read:
When you suddenly feel a wetness in your hand.

And an additional comment for this second version:
When I embrace a guitar and make the tiniest sound that only I can hear, it feels both private, like a monologue, and magnetic, like the 'one first sound' (일성, -騫) that has finally broken out and will discreetly but strongly enough propel me into a larger world of expression.

*Saemi Jeong (*1992 in Suwon) is a Berlin-based composer who composes with instrumental and electro-acoustic means. She has been studying composition with Prof Hanspeter Kyburz since 2018 and electro-acoustic music with Prof Wolfgang Heiniger at the Hanns Eisler School of Music Berlin since 2023, after completing her first degree in composition at Yonsei University in Seoul. Her artistic work includes interdisciplinary projects such as collaborations with the choreographer Elvan Tekin. She is also involved in self-organised projects such as the "Series of Combined Music" in Seoul and is a member of the "Kollektiv Unruhe".*

Ad-hoc-Gitarre: Camilo Hirschhorn

Camilo Hirschhorn is a Berlin-based clarinetist and educator. Originally from Argentina, he studied at Conservatory Manuel de Falla in Buenos Aires. In Berlin, he's now a student of the UdK studying towards a teaching degree of Instrument pedagogy in Clarinet and playing in the classical and contemporary music scene.

■ **Marta-Liisa Talvet: "Scraps from a day in afterlife"**

2024 (UA)

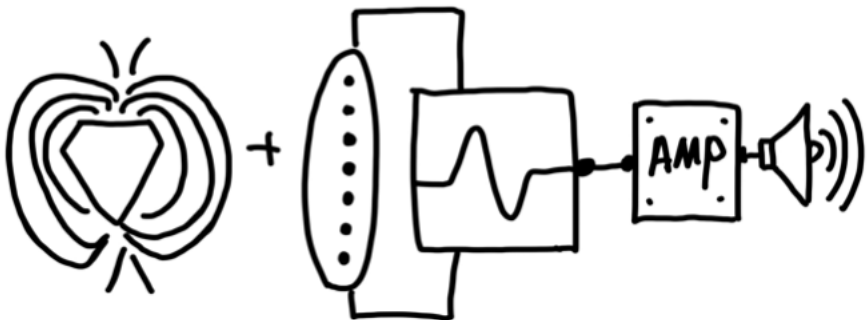
Das Stück geht um das Leben alltäglicher Details und um die Erinnerung, die vertraute und doch fremde (Klang-)Objekte in sich tragen, um ihre Hauntologies und traumhafte Assoziationen, die sie hervorrufen.

*Marta Talvet (*1998) arbeitet mit ihrer Stimme, dem Erzählen von Geschichten und imaginären Klangwelten. Ihre Werke sind oft von Träumen und kleinen, aber bedeutsamen Details aus dem Alltag inspiriert. Sie studiert Komposition an der UdK, zuvor studierte sie Semiotik und Kulturtheorie in Tartu, Estland. Sie tritt regelmäßig mit Stimme und Elektronik auf und ist Teil des surreal-experimentellen Duos Unsuspecting Carpenters als Sängerin und Keyboarderin.*

Metalhead against the machine II is about recalling how electric guitars work. The vibrations of the strings is converted into electrical signals, when a metal string vibrates within the magnetic field created by the pick up, it disturbs the magnetic flux, inducing a small electric current in the pick up. So the sound of an electric guitar would be the sound of an electric current generated by a magnetic field. If so, what does it sound like?

Based on this concept the E-guitar is connected to the "machine" that can amplify the string vibration in a magnetic field. The quality and meaning of the action of touching the strings and making them vibrate is the key to driving the machine. The touch that does not make a sound in conventional playing has changed the parameters in the physical, electric current world.

Things really do slow down when I'm about to work with this machine. but as soon as my hands instinctively clutch the metal strings with nature's biological death grip, everything kicks into overdrive.



Lii He, born in Inner Mongolia, China. composer and guitarist. Currently studying composition with Tom Rojo Poller at the Udk Berlin. In her work, she pursues a raw and wildness texture, reminiscent of the untamed experience of live music in an underground venue, infused with the dynamic energy of metal music. As a guitarist she began playing in the metal scene, contemporary music and improvisation scene. Her current work focuses on extending the functionality of the E-guitar, such as allowing it to act like a sensor, midi controller. While extending the functionality of the guitar, she explores the relationship between the player and the instrument, the sound, and the performative nature of the performance.

Programm/künstlerische Leitung: Kirsten Reese, Wolfgang Heiniger

Ton: Jacqueline Butzinger

Licht: Frank Kwiatkowski

Eine Kooperation mit KLANGZEITORT – Ein gemeinsames Institut für Neue Musik der UdK Berlin und der HfM Hanns Eisler Berlin

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für Kultur und Medien

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