

## Judith Fliedl

**Clemens Gadenstätter** from: moved by, part A (2013)

The movement of the bow on the strings, the movement of the right hand over the fingerboard – either soft, with very little pressure, fast or slow, or with heavy pressure, slow changes of positions, maybe very short strikes or beatings, tappings or ripping movement: all these differentiated movements are as well connected to sounds as to "Empfindungen", sensations in our perception.

Moved by turns this relation into the core or magnet of the structure of the music.

We are moved-by the movements on the two layers of movements on the instrument via the specific sounds and contextualizations in which those sounds meet us as listeners with a broad individual and cultural knowledge and preoccupation.

Thus every movement – that means: sound – triggers a certain "Empfindung" – means that the acoustic event is mapped on all our perceptive senses (high for the spacial sense, rough for the tactile sense, sharp for the gustative sense etc.) – I build a network or matrix of everyday events or experiences we might all have and share, or that we can imagine to have (thus as a whipping, ripping off something, smooth touches of something with the related sensations in f.e. the fingertips, ...) which are all related to the movement of our hands, fingers – and thus also connected to our tactile sense of our skin (the skin as a central metaphor of moved-by: the string and our Trommelfell work as types of skins that it triggered on by sensations as described) – and build from them this matrix that lies underneath the whole piece. These movements are mapped on the instrument as idiomatic movements on the violin and sounds and structures of sounds emerge by this.

With these sounds at the same time directly derived from our sensual body and the idiomatic approach on the instrument I start to work with: Transformation of those sounds by their own structure and relation to our perception is the technique that is superimposed on them in order to bring them to different states of appearance, of meanings, triggering different semantic fields, in the end this working on the material might lead to a different perception, to new levels of differentiation within our perception, to specific relations within our perceptive system (ear, brain, body, imagination, weaks synesthesia and embodied perception etc.).

A renewed perception is our possibility to change ourselves in the field of arts (and also other fields). My music tends strongly towards a politics of perception as anthropologic research including the human possibility of transformation and transcendation: When I am able to understand differently my own perceptions, when well known elements are newly understood by different contexts in which they appear – maybe here lies the strength of art as experiences of our possibilities and even more: as experiences of something that we did never think of being possible.

(CG, April 2015)

[clemensgadenstaetter.eu](http://clemensgadenstaetter.eu)

**Bernhard Gander** Bourrée bourrée (2018)

Bourrée bourrée (drunken bourrée) takes the formal framework from Bach's original (Bourrée from Partita in B Minor) and plays with similar melodic and harmonic patterns. (Bernhard Gander)

[bernhardgander.at](http://bernhardgander.at)

**Georg Friedrich Haas** de terrae fine (2001)

Reinhard Kager writes: "A touch of futility hangs over this music, quietly bemoaning the impossibility of ever achieving perfect harmony, let alone the harmonic co-existence of human beings." Haas' violin piece "de terrae fine" (2001) is a stark expression of this state of mind. Haas relates that, while composing this piece on a year's sabbatical in Ireland, he was mired in a severe depression. The work's title, meaning "about the end of the world", evokes not just an apocalyptic vision but a devastating sense of isolation. The music's line of winding microtonal motions seems to trace the twinges in a person's lonely, anguished train of thought. Long tones swell in heaving sighs. At times, the overwhelming feeling of desperation suddenly gives way to a sickly nostalgia, with startlingly sweet double-stops and feather-light, sliding arpeggios. Around two-thirds through the piece, the mood turns to anger, as pounding, massive chords burst out. Moving upward in microtonal increments, the chords build in accelerating waves to a violent frenzy of raging despair – followed by a collapse into exhaustion, as a few tremulous, fragile utterances vanish into silence.

[Georg Friedrich Haas @ Ricordi](http://GeorgFriedrichHaas@Ricordi)

**Rebecca Saunders** Hauch, study for violin solo (2018)

Hauch n. (German):

Hauch has no exact translation in English. It is a trace, touch, hint, tinge, soupçon, tang, wisp, or a breath of something.

It implies a suggestion or intimation of the thing: a shadow, an aura, a glimmer hidden beneath the surface.

Hauch is a solo study exploring pianissimo timbral nuances at the top of the lowest violin strings; tracing fragments of melody, drawn on a thread in and out of silence.

Surface, weight and touch of musical performance: the bow drawing the sound out of silence; the slightest differentiation of touch on the string; the expansion of the muscles between the shoulder blades; the player's in-breath preceding the played tone...The fallible physical body behind the sound: feeling the weight of sound, exploring the essence of a timbre.

(RS, Berlin, May 2018)

[rebeccasaunders.net](http://rebeccasaunders.net)