

DESCRIBING SPACES / DESIGNING BORDERS

Fredag 23 januari kl 18, Lilla salen, KMH

Program notes

This concert explores the relationship between sound and space, investigating how boundaries— physical, acoustic, and imagined—can be created, modified, and perceived. From the resonant body of the cello to the dematerialization of sound in space, the program moves between tradition and innovation, weaving together contributions from composers of diverse cultures and backgrounds. The dialogue between acoustic instruments, electronics, and contemporary technologies redraws the boundaries between the human, the material, and the immaterial.

Luciano Berio – Sequenza XIV (2003)

Sequenza XIV is a fascinating example of musical co-creation. Written for Sri Lankan cellist Rohan de Saram, the piece combines Berio's profound understanding of cello writing with traditional Sri Lankan rhythms. Berio reinvents these rhythms, transferring them onto the surface of the cello and enriching them with his own musical language. The result is an exploration of the instrument's physical space, transformed into a terrain for dialogue between cultures and techniques.

Alessandro Perini – Geography. Borders (2024)

Italian-Swedish composer Alessandro Perini presents *Geography. Borders*, a sonic and conceptual exploration of boundaries. The piece, for cello, live electronics, and tape, incorporates recordings made with the metal fences used to corral reindeer at the border between Finland and Norway. These sounds, drawn from a remote and rural world, are transformed into a sonic narrative that reflects on the idea of space and the barriers that define it. The cello merges with electronics, creating a dialogue between sonic memory and technological innovation.

Simon Steen-Andersen – Study for String Instrument #3 (2006)

In this piece, the cellist becomes the protagonist of a dual dimension: the real, present on stage, and the virtual, represented by a video in which the performer interacts with their own image. Simon Steen-Andersen's work plays with the perception of space, placing the audience at the center of a dialogue between body, image, and sound. The visual element, though immaterial, acquires a physical presence within the performance space, reflecting on the boundaries between reality and the virtual.

Lisa Streich – Pietà (2012/2016)

Swedish composer Lisa Streich presents *Pietà*, a work in which the cello and other instruments (violin, piano, guitar, and a second cello) are activated by motors. Arranged in the performance space as actors in a sonic network, these instruments create an immersive environment where the human and the non-human intertwine. The physical arrangement of the instruments and the interaction between mechanical and organic sounds reflect on the creation of shared spaces and the relationship between sonic design and physical presence.

Juan Vasallo – Elevator Pitch (2024)

Argentine composer Juan Vasallo, based in Bergen, Norway, presents a work in which sound dematerializes to become a spatial experience. In *Elevator Pitch*, the cello and electronics merge, with acousmatic sound diffused around the audience, breaking down the boundaries between what is physical and what is immaterial. From the resonant body of the cello, sound expands into space, transforming the concert hall into an environment where space itself becomes a protagonist.