

//2009//



Julia Eckhardt

Chiyoko Szlavnic

Mieke Lambrigts

Manfred Werder

Annette Krebs

Tim Parkinsons

Olivier Toulemonde

Manu Holterbach

Aernoudt Jacobs

Anne Wellmer



	Introduction	Page	4
track 1:	Julia Eckhardt	Page	6
track 2:	Chiyoko Szlavnic	Page	8
track 3:	Mieke Lambrigts	Page	10
track 4:	Manfred Werder	Page	12
track 5:	Annette Krebs 'in between'	Page	14
track 6:	Tim Parkinsons	Page	16
track 7:	Olivier Toulemonde	Page	18
track 8:	Manu Holterbach	Page	20
track 9:	Aernoudt Jacobs	Page	22
track 10:	Anne Wellmer 'sparkles'	Page	24
	Crédits	Page	26



WHAT HAPPENED

/2009/ started on 4th of january 2009 and ended on 13th december 2009. It was a succession of sound recordings made over the course of one year by ten artists who had each four weeks to respond to the recording of an unknown predecessor. They got no other information then this recording itself, like playing 'chinese whispers'. Each recording is 7 minutes long and is accompanied by two pages in a diary. Recordings and diary are brought together in this listenbook wherein the diary precedes the cd, second thoughts are first.

WHAT DO YOU MAKE OF WHAT I SAY?

THE STARTING QUESTION

The aim was to investigate how we perceive music, in a more precise way than 'I liked it' or 'it spoke to me' and if the notion of misunderstanding could be transferred from an uniformed medium as language to an as abstract and individual medium as sound. The proposition was that misunderstandings could lead to creativeness provided an active and open listening as reception, as an equally important activity than the following reaction.

OBSERVATIONS

At the end of the project, with this year's experience, the notion (point of view) has slightly shifted: all communication seems to be understanding in different ways and gradations, and can in this sense never be misunderstanding. 'message in the bottle' Nevertheless in this sense the starting idea is also coherent: the conscient effort to understand made us creative and pushed the limits of our own communicative world.

The attention also shifted more towards the details of understanding, or perceiving: we noticed that often in listening our attention first got caught by the elements which seemed familiar, be in form, soundmaterial, ways of generating it. Then our curiosity opened up to the unfamiliar aspects and through the formal frame of the project we might start using new elements in our own musical languages for our continuation in the chain.

The matter of liking or not is a lot a matter of how close we feel to something, if it responds to our own ways.

Observation is the making of a difference: 'this' versus 'that'.

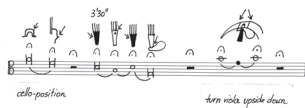
The recordings have to be seen in their context: they are miniatures of each seven minutes only, they are part of the chain and part of the moment, of those specific four weeks of the year 2009. recording.

MIND

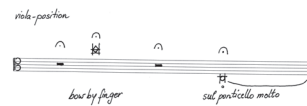
There is a large variety of sounds and pitches and frequencies so it is best to listen this cd on speakers or headphones and not to manipulate the volume. Soft sounds are intended!



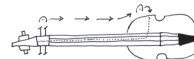
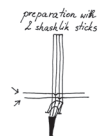
I
TIME



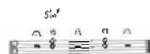
II
LIGHT



III
ELASTICITY



THOUGHT



note positions

THOUGHT

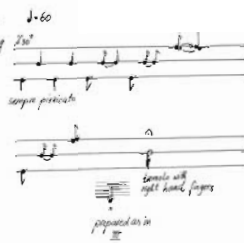


note position

WEIGHT

table top position

Start part of
Grand G-string
Tailpiece
Chinrest



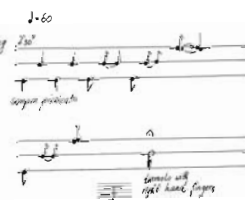
TOUCH



WEIGHT

table top position

Start part of
Grand G-string
Tailpiece
Chinrest

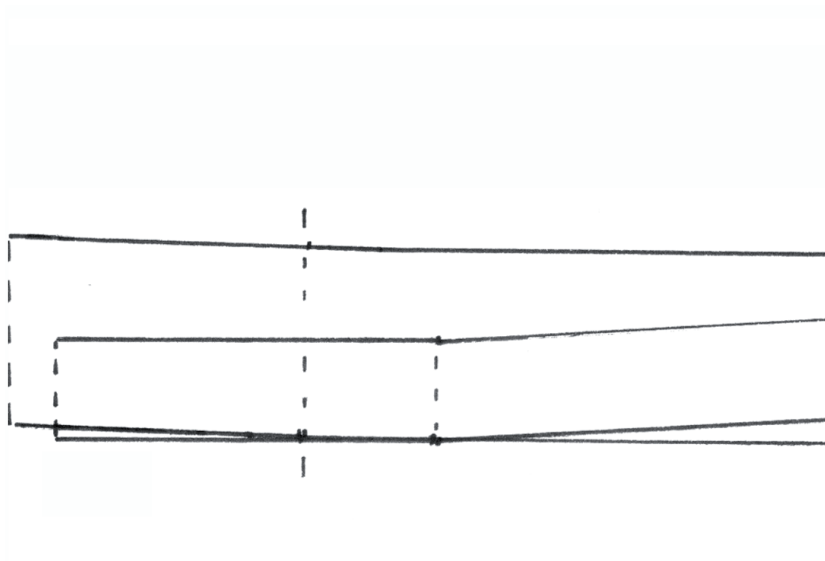


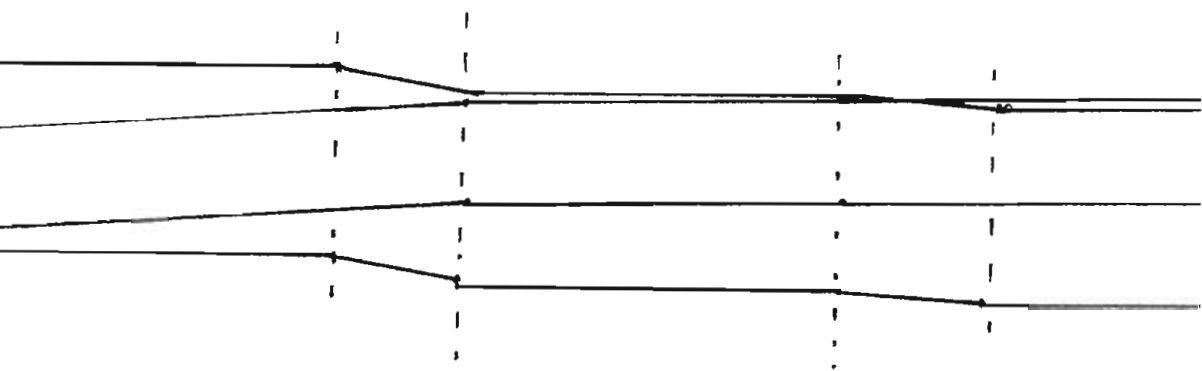
INTERFERENCE

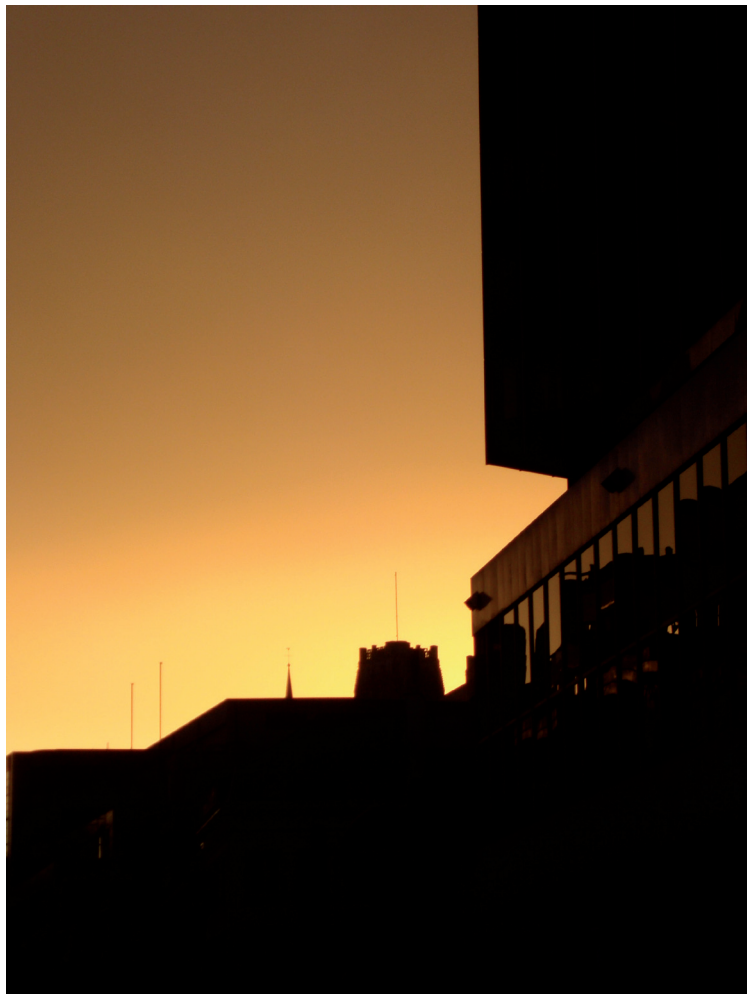
1. low weight on tailpiece: knee from left to right
2. low weight while on tailpiece: against the knee

How to start the chain within the limitations of my note universe, catching up with the voice and flow of time.

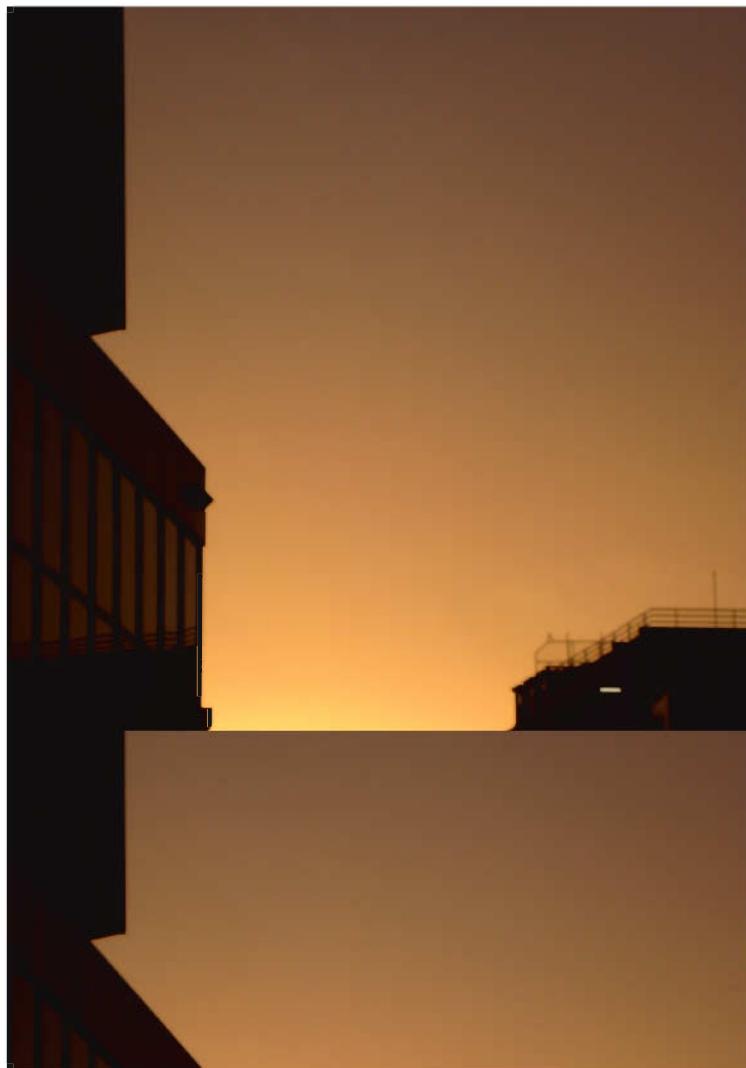
chain within the limitations of my note universe, catch







MIEKE LAMBRIGTS





I look for places to be a certain time and hear.

This activity is an ongoing project of realizations of the score 2005¹ in public spaces.

In Brussels I recorded this activity.

The fact of recording for the /2009/ project influenced both the decision for a place and the recording approach.

However, on the medium of CD, the final recording is not only a document of this activity but a realization of the score:

Regarding the medium, it is an exact moment of reality at 28 Rue de la Buanderie, June 19 of 2009, from 10:28pm to 10:35pm.

The fact of incidences coinciding – a coincidence of world, absolutely singular and accidental in each moment/extension.

June 20 of 2009

place
time

(sounds)

2005'
manfred werder



The roof over my workplace is thin; the occasional drumming noise of the rain can be heard in the recording.

IN BETWEEN

28.6.09

I get the 7-minute track that I have to develop further, first in MP3 format, then e-mailed as an AIFF file. I listen to the piece at home in Berlin. It is a highly controlled, almost aggressive, high-density recording, a field recording of a place that I do not know.

At the end of seven minutes exactly, the piece stops.

As a link, I decide to contrast with it by letting my composition begin rather quietly, perhaps even tonally.

2.7.

This is the first day that I am working in the rear area of Q-02. I cannot use my customary Pro Tools editing and recording software, since it was impossible to carry the heavy audio card on board the aircraft, and I am now trying out different audio cards and programs.

I therefore decide to work on a borrowed computer with Ludo's Firepod and the Live software.

I have put my instrument together and am sitting quietly in the area where I will be working.

Here, once more I listen to the piece to which I will tie in; I play it very softly, and always, if I pause it, quite similar noises come in from outside. I hear now that the field recording track was recorded here, and it is therefore possible that I have become acquainted with this area and its somewhat melancholy poetry, that I have learnt to fit better in its context, to understand it better.

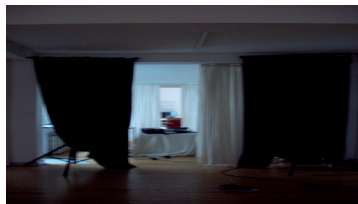
Nevertheless the sound files to which I will tie in sound rather huge. Admittedly, I now move away a little from my initial idea of a strong contrast, because I have felt that in this case they were perhaps simply modulated in a very loud way, that the composer wanted to illustrate something rather tender, ethereal, but I can hardly do it for, obviously, I must now work with the recording the way I hear and see it.

As the piece progresses, I decide to work with different volume levels and time conditions, and to mix field recordings of other places with those I am currently working on, thus

creating a third, surreal (tonal) area, which actually does not exist yet.

6.7.

A neighbour listens to radio and pop music, for many hours already, and I move; I build my table in the aisle of the office, which is actually intended as a common meal area. But if I draw the heavy curtain, I hear the rhythms and melodies of the radio in a barely distinguishable, fuzzy faintness, and I am able to continue my work, focused.



View from the window

GENERAL THOUGHTS:

The piece that was just created is called "In Between". For three weeks I have been in-between tours here in Brussels' Q0-2; I am working on a small part of this collective composition which is still unknown in its entirety; while I am working, I see and hear a segment of the colours and noises of this place through the window of the studio. I would love to work with this concrete situation, instead of merely recording a music piece, which I could use and/or re-use in any other context as well. I would like to try, even though almost blindfolded, to capture a bent-arc within the composition, a fictitious arc spanning out to other people involved and pieces.

I hence connect directly to the preceding piece; I "steal" it partly even by building it into a diaphanous layer for a short time in the initial part. I interview Julia on this CD concept and process fragments of the interview; I would like to build a bridge to the overall conceptual idea, the other pieces involved, and the form.

I would not like to settle for the possible solution of considering 7 minutes as a whole. I think it could stand to reason, it could be conceivable to record simply a 7-minute complete bent-arch. I imagine how Julia's idea could be "undermined" if, for instance, pieces are composed so as to break off after 2 minutes, continuing in a whole different way from there... a small fantasy. As a result, the 7-minute start and the aesthetics of the individual composer(s) would not be formative

for the total process, but rather tangibles, superordinates, variables, unforeseeables.

I would like to see a three-part piece emerge, which develops itself materially and formally, that slowly evolves from the earlier piece into a central part, in which I will place a new emphasis on the perception of time and sound, and later connects to a third part from there. A piece, in which I also use as my central theme my situation during the process, the uncertainty as to the overall form, the situation whereby I must compose "blindfolded" wholly and formally.

I am very curious to know if and how one can proceed from there. I hope that my successor speaks German, because I have used so much language material in the last part. It is not necessary however; this part can also be heard abstractly.

I am not a musician. Maybe there is a better phrase for that?

Not sure. I found Krummbogen or Stimmbogen in a musical context.

cf. above





OBSERVATION REPORT — 09-11-09

TRÔNE — 14:09

DUDEN PARK — 13:17

2 women are talking. Each one has a dog. The dogs play together. A man is lying down on grass. He's sleeping. 1'36" : a plane flies trough the sky. Some green budgerigar are singing at the top of the trees.

OLIVIER TOULEMONDE

The traffic is congested. The light is green. Then red. Then green. Klaxon. Red. Green. Klaxon. Red. Green. Klaxon. Red. Green. A woman cross the street with a rolling suitcase. Green. 5'06" : Klaxon. 5'12" : Klaxon. 5'15" : Klaxon. 5'16" : Red. Green. Red. Green.

ROYAL PARK KIOSK — 14:50

A city worker cleans around the kiosk. He's wearing yellow clothes, with fluorescent bands on sleeves. He collects garbage with long tongs, then throw it away in a big rolling trash can. 3'10" : The wind moves dead leafs on ground. A man arrives on an electric scooter, asks something to the city worker, then leaves. 2 teenagers come on their bikes and start listening. After a while, they ask what we are doing.

MAISON DE LA BELLONE — INTERIOR COURTYARD — 17:07

A young man is sitting on the floor. He's drawing the interior/exterior wall. A worker is cleaning the corridor which links the street to the courtyard. 0'34" : 2 old women open the glassed-in door and come in. They seat on 2 chairs, close to the glassed-in door and watch to the scene. A man is whistling while he goes down from the second floor. He cross the courtyard from right to left, opens the glassed-in door and goes out. A woman cross the courtyard from left to right. She opens the wood door and enters into the building. 6'01 : she starts talking with a man. The young man is still drawing. The 2 old women are listening.

SKATE PARK — 18:00

A lot of teenagers and young people are practicing skate, roller or bike. They're doing freestyle, acrobatics and falls. Other youths are sitting on benches in small groups, talking and smoking. A skater is leaving, but he decides to stay and listen. 2'14" : A bike pass from right to left. 2'37" : A skate rolls from right to left. A train pass under the skate park. Another train. A waffle seller's van pass on the street behind us. He always plays the same horrible music to be recognized immediately. 5'28" : A bike pass from right to left.

RAVENSTEIN GALLERY — 18:38

2 men are having a drink with the barmaid at the café in the corner. The central café is closed and the barman is putting away tables and chairs. Some people are going up and down on stairs. A man shoots a picture from the first gallery. 3'40" : The barman closes the door of his café. A woman goes down quickly from the third floor. She's wearing high heels. A man comes from the ground floor with his to child. The boy is dressed up like a dragon, with green scales. The girl is dressed up like Tinkerbell Fe, with a white balloon, wings on the back. She's wearing a rose gown. The seller of the bookstore goes out his shop and comes to us. He's a cello player and gives me his visiting card.

14.9.9 BRUSSELS

Julia has given me the seven minutes of /2009/7 I'll have to work with. I decided to acquaint myself with the track through my headphones, walking the streets of Brussels. I hadn't the faintest idea what I was going to hear.

I finally got to listen to the piece while waiting for a bowl of Chinese noodles. As I was waiting for quite some time I got a chance to listen to the track several times. The restaurant's background noise and the noise coming through the door which opened onto the Bourse [Stock Exchange] district intermingled with what I was listening to. I'm not altogether sure why, but I was surprised to hear a contrived electro-acoustic composition. A number of details struck me: recurrent short signals, a background of short-sequence anecdotic urban acoustic scenes (voices, engines, beeping car horns) which resolved in a discordant finale (the moment I preferred) before making way, in a peculiar break, to a few seconds of perfunctory percussion. I had basically expected something rather more abstract. All of a sudden I found myself wondering how I was going to work on the basis of this composition.

15.9.9 BRUSSELS

The basement of the new Q-02 quarters, which is just underneath the concert hall, produces a lovely reverberation. I spent yesterday evening rolling objects across its

unlevel floor getting some strange echoes in return.

My system for the concert on the 21st was in place. So, I listened to /2009/7 in peace, taking down some other details: the strong background presence, the hum...

I ran /2009/7 through my system and tried to play with it. I blocked two slow beat sine waves on the short signals at the start of the composition, I kept tinkering ... All of a sudden, I began to like it, I let the whole thing play in a loop and recorded the result in the concert hall and then in the basement. I quietly moved my microphones across the rooms to let the sine waves roll...

I heard /2009/7 dissolve into a wave of beats, fading into the natural reverberation of the rooms. But the original structure of the ensemble kept lingering like a ghost.

16.9.9 BRUSSELS

I listened to my recordings of last night on my concert system again. I liked the sound of it at a very low volume. I kept playing around with the result and superimposed other sounds which I also recorded. The idea is to get a whole lot of material ready which I can compile in Lyon later. Material from Brussels.... I want to have a choice when I'll be working from home.

I also noticed that the dimming job I did on /2009/7 yesterday made the percussion at the end disappear. Pierre Berthet is arriving on Saturday and will be rehearsing on a bendir, he told me. Maybe I could just make up for the disappearance of the percussion with a re-

cording of Pierre's rehearsals. Time will tell... the result could turn out to be very nice. ...

17.9.9 BRUSSELS

I am becoming more and more enamoured with the idea of retaining part of the /2009/7 structure, like a phantom piece of architecture that has shifted into the spectrum of my own sensibility. I'm definitely going to keep the distant hums and the play of spaces, the short dimmed signals, the percussion finale...

That's what went through my mind while I was listening to the extraordinary hum and reverberations in the Palais de Justice [Law Courts] where I spent my morning with A. We walked completely unhindered right through the entire building... That place really upset me, what an incredible dump!

Unfortunately, I hadn't brought my recorder, which means I'll have to go back. I'll do some recording.

19.9.9 BRUSSELS

Pierre arrived at Q-02 this morning. As I did some rehearsing of my own yesterday, I avail of Pierre's rehearsal to stroll around Brussels in search of sounds.

Not an easy task, Brussels is rather chaotic, very noisy... Car engines often take over. I had difficulty finding some relatively quiet pockets in the centre, without too much traffic, where I could discern the development of different acoustic phenomena. I ended up getting lost.

I wanted to record some sounds at the Palais de Justice, but it was closed. So I recorded the

sounds around it. Morning bells ringing, blowers bellowing the air out of the Palais...

During the afternoon I recorded some sound clips of Pierre rehearsing on the bendir.

20.9.9 BRUSSELS

I continued my aural wanderings while Pierre was rehearsing. Today there were no cars in Brussels... People were walking in the middle of the boulevards. It was hazy, the sun was trying to break through. The whole atmosphere was strange. It all felt most unfamiliar...

I took some sound clips of a piece of electrical equipment producing an amazing drone. I also recorded the lift in Olivier Toulemonde's place, where I'm staying. It produces a very round, delicious stridulation.

21.9.9 BRUSSELS

This morning, the Palais de Justice was open. Once again I was only too happy to get lost inside its walls and make numerous sound recordings. Pierre told me several times that this was Adolf Hitler's favourite building... His comment was very much on my mind while I was pacing up and down this enormous labyrinth which is a monumental and ambiguous summary of all the contradictions and eccentricities of the Old Europe ...

I shall include some of the echoes in my solo tonight...

28.9.9 LYON

I started working on /2009/8 again. With the benefit of time, some of my initial ideas

have crystallized, and more specifically, the idea of respecting a certain structural aspect of /2009/7. I also want to integrate some of the sound recordings I made in Brussels into my composition, so that it becomes a somewhat twisted but true reflection of my time in Brussels.

I started the editing process. As I had hoped, the dimmed sounds of /2009/7 in my sine waves mix very well with the hum and echoes of the Palais de Justice. Pierre's bendir at the end works well. A very pleasant surprise, the sounds of Olivier's lift and the drone of the electrical device mix stunningly with the sine waves which I arranged on a hunch. I love it when things come together like that, into an alchemical mixture of chance, meetings, intuition and attention. It almost smacks of obviousness... which surpasses and delights me.

The ensemble is becoming interesting. I'll now have to fine-tune it very precisely so that the compilation turns into a clear and coherent whole.

6.10.9 LYON

I have nothing further to add to my mix. I feel that /2009/8 is perfect. /2009/7 hasn't disappeared but it is now more like a ghost in an acoustic landscape full of echoes, made up of a multitude of levels. I retained the high spectrum of /2009/7 to emphasize its strange presence.

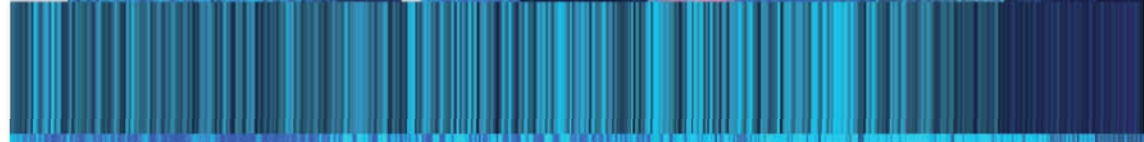
Spectrums, ghosts... The entire piece seems to have built itself around these words all by itself and is already slipping away.



ECHELON #9

This representation is based on the comparison scheme and provides limited information about how the audio sounds over time. Colors are derived from the frequency content of audio and used to color the score. In rough terms, shades of red are used for high-pitched sounds; greens and blues are used mostly for mid-range sounds; and deep bass sounds are represented by dark colors. Similar sounds are indicated by similar colors, and changes in sound are shown as changes in color.

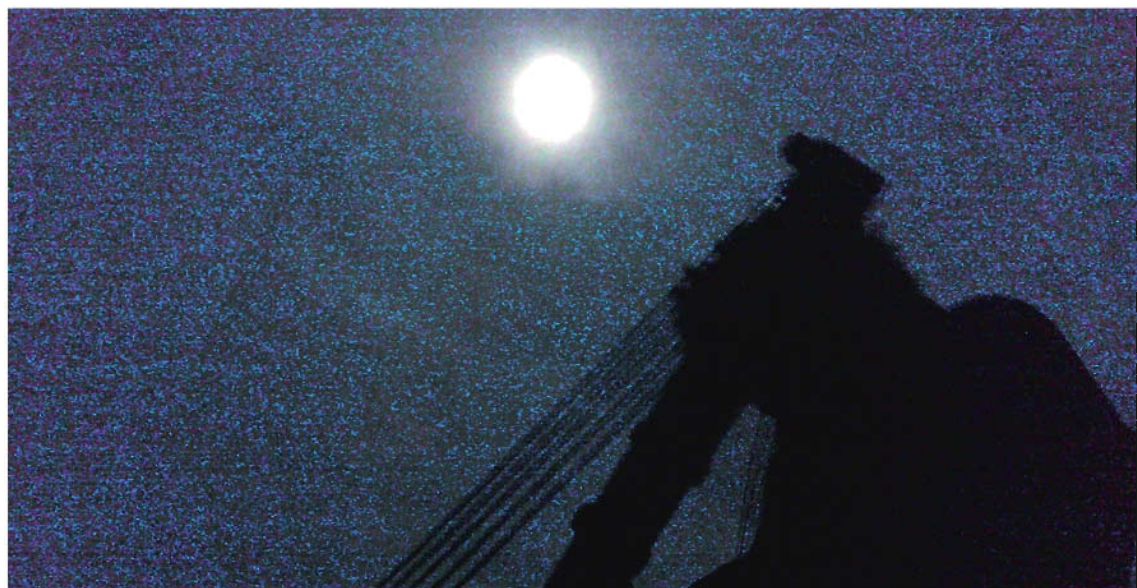
Each different score represents a major step during the composition phase of my work. It gives you a view how the previous echelon transforms into my final composition and how this transforms into the next echelon.



to convert the 420000 milliseconds that are in 7 minutes. i had to make other plans. it is full moon on a clear autumn night in the last weekend of november. imagine yourself in a piece of landscape art: a dune designed by james turrell by the north sea near the hague. you are carrying a long loop antenna to listen for ionospheric sounds. the ionosphere can best be heard at night, which is why we are here now regardless to the freezing cold. alvin lucier used a similar recording technique for his piece "sferics"; and in fact we would not be here in the middle of the night had alvin lucier not explicitly asked us to make test recordings with a long loop antenna in the dunes at night. for maryanne amacher (1938–2009).

ANNE WELLEMER







/2009/

TECHNICAL AND MASTERING ASSISTANCE:

Ludo Engels

GRAPHIC DESIGN:

Gaia Carabillo

Pauline Gervasoni

PRODUCTION:

q-o2 werkplaats brussel

www.q-o2.be

CONCEPT:

Julia Eckhardt

label:

COMPOST AND HEIGHT

www.compostandheight.com

thanks to Rudi Laermans, Dorothea Franck

