

**The Methodology of Historicized Composition in *Gvul (Border)* and *Tshuvah (Return)*:
Historical Dialogue in Negative Space**

Within the last years, my artistic research has involved an investigation of historical material via negative space, the resulting compositions both responding to and creating frameworks for imagined historical material and listening. Therein, individual and collective memory become activated, as the musical work becomes akin to an architectural ruin, which exists to charge the listener's perception in terms of creating a larger awareness of negative space. In this study, I will present the methodology used in creating recent compositions that explicitly deal with questions of memory, trauma and history. Examining the conceptual framework of the composition *Gvul (Border)* (2017/2022), scored for piano and live-electronics, I will show how memory procedures combined with a deconstruction of historical material played a role in the production of this piece, which interacts with Franz Schubert's *Sonata no. 21 in B-Flat Major, D. 960* in an electroacoustic setting. In my second string quartet *T'shuvah (Return)*, commissioned and performed by the Arditti Quartet, quotations from Schubert's *Rosamunde String Quartet D. 804* are integrated to present an analogy to the process of memory as described by Henri Bergson: "Practically speaking, we only perceive the past, the pure present being the invisible progress of the past gnawing into the future." In addition, an old Hungarian Jewish folksong, *Szól a kakas már, (The Rooster is Crowing)* appears throughout this composition only to be buried within its larger sonorous and formal structure. In analysing these works, I refer to theories of memory, history and time presented by Aleida Assmann, Elliott Wolfson, Theodor W. Adorno, Carlo Rovelli and Carl Dahlhaus, showing how social, philosophical, scientific and religious thought influenced the theoretical framework for their production. I will demonstrate how the memory operations used in creating the pieces allow for a new perception of historical material, as the deconstructing of old repertoires allow for new formal and material realities to emerge. I will then go on to discuss how the artistic research is currently being continued in the project *Sounding Philosophy* of the Norwegian Artistic Research Program (2021- 2025), which serves to investigate negative space and memory in new, electroacoustic contexts.



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Parallel Session

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Links:

https://www.youtube.com/watch?v=qDvGpbl_sPs

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