

Performance Programme

phædrus

ecological actions of resonance through uncharted music

phædrus is a multidisciplinary artistic research practice that focuses on the relationship between listeners and creators/interpreters/curators of new music. It draws from the results of five different performative case studies realized between 2022 and 2024, on the following research question: How do we, as interpreters, creators, and curators of uncharted music seek, create and define resonant listening experiences today? In this question the term “resonant” directly refers to a specific sociological concept established by Hartmut Rosa in his work *Resonance - A sociology of our relationship to the world*. In the exposed practice I address my research question by breaking down several social, institutional and medial enabler (or de-enabler) of resonance within the contexts that surround the production and fruition of music not yet categorised as “repertoire” (hence the definition of “uncharted”). *phædrus* is rooted in the idea that human connectivity, if deliberately pursued and welcomed, does not impede the “evolution” of musical means (as phrased by Milton Babbitt in “Who cares in you listen?” 1959) but, on the contrary, it fosters it.

The goal of the practice is to transform a physical place in the city of Vienna through the musical and visual output of several interactions that I will have with complete strangers over the course of a year. *Phædrus* is therefore based on very mundane actions: walking, talking and remembering. The methodology for these interactions is determined on purely empirical basis, and aims at building over time the necessary trust to source a small sample of each stranger's voice. Coming back to the same people met on streets, in shops, or in other casual situations, I will gradually explain or share how an entirely new work of art is being created about them and the space they occupy in the world. After a year I will open the performance to everyone's experience, inviting each participant to listen and vocalize their honest reactions. The musical and visual result of this practice will combine a mnemonic live-composition technique, hand-made portraits and murals of asemic writing, to shape a “non-concert” venue as the direct result of the time, care and creative effort that I will put into the meeting every single person.

The presented performance will revolve around the mid-term results of this practice. I plan on exposing the general intents and methodology of my practice and share an overview of the project's artistic output at its current state. Me and my artistic partner, the percussionist and sound artist Aya Masui, will give a 20 minutes set of live-composition performance, illustrating the musical elements of the research. The musical outcome of *phædrus* is based on the sonic translation of the mnemonic inputs generated by the interactions.

Every interaction occupies a shared segment of time. Once that said segment of time is recalled in the researcher's memory, it's being “recreated” from A to Z, and then again, and then again. One interaction can be played back in the researcher's mind countless times. In this reiteration certain features of this memory will deteriorate or rot away, while others will be “revealed” or manufactured at each new start. The segment ceases to be a straight line and becomes a self-generating circle. The first code of the musical technique is therefore a looped fragment of field recording, from which I will be able to evoke the mental (moving) image of what has happened between me and the stranger. Since the primary material here are mental images displaced in the time of memory, the process is both musical and photographic. It points towards a perceptive/operational mode that is not purely additive or vectorial (the straight line) and it's not about zooming out from the grain to the sand (forgetting about the grain). In our musical practice we rather move in the opposite direction: we use randomised subtraction and internal combination from a pre constituted sonic (mnemonic) whole to determine the structure of an improvised performance.

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Ettore Biagi is a Vienna-based musician active on the international scene of classical and contemporary music. Performances have taken him on venues and festivals such as Lucerne Festival, Festspiele Salzburg, Wiener Konzerthaus, Paris Philharmonie, Berlin Philharmonie, Elbphilharmonie, Barbican Center, Helsinki Musica Nova,

IRCAM Centre Pompidou, Pierre Boulez Saal, MusikFest Berlin, Théâtre du Châtelet and others.

He has performed for and collaborated with several prominent composers such as Wolfgang Rihm, Beat Furrer, Liza Lim, Helmuth Lachenmann et al. Ettore is also an improviser and a doctoral candidate in artistic research. His thesis focuses on investigating the reality of new music fruition in late-modern western society, questioning the role of music institutions, technological mediation and community value from the perspective of H. Rosa's Resonance Theory, G. Debord's view on the society of spectacle and Robert Pirsig's "Metaphysics of Quality". He curates the Lucerne Festival Forward and teaches at the Lucerne Festival Academy.



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Aya Masui is a percussionist, improviser, and sound artist based in Switzerland. Alongside performing as a soloist and guest percussionist at various venues and festivals internationally, she has been engaged in her own research. She has initiated experimental and collective projects with collaborators from various fields, showcasing own works and touring across Eastern Europe and Japan. Recently, she has

been active as a member of the electro-acoustic music trio 'nowhere, OK' and the 'Bósons Duo,' which conducts research and performance series focused on relation between sound and spatial awareness.