

Performance Programme

Cross-Pollination & The Immersive Violin

Research Questions:

1. What happens when you cross-pollinate:
 - Traditional Scottish fiddle music
 - Traditional Norwegian Hardanger fiddle music
 - Experimental/Improvised music
2. How can experimental amplification affect my cross-pollinated music?

In this performance, I will focus on the first question, and will perform several results from my ongoing Artistic Research project, on fiddle and Norwegian Hardanger fiddle.

I have examined many different cross-pollination methods. Here, I'll focus on the following:

- *transplanting*
- *de-, pre- & re-construction*
- *improvisation*

I will give clear examples of the very different results each method leads to. I will also show how my theory *The Grammar of Creativity* changes my approach and thus the results.

The noun *tradition* originates from the Latin *tradere*. *Treason* also comes from the same root. Does this give me permission to commit musical treason with the tradition, I wonder.

Tradition is often associated with conserving and preserving. If one views *tradition* as a verb as opposed to a noun – *I tradition* as opposed to *I play traditional* music - how does this change one's approach to tradition? Could *traditioning* be likened to speaking a language (*languaging*), in other words capable of both conservative and radical statements? I believe that traditional music can be flexible, like a language, and reflect the ever-changing world.

To me, *traditioning* is both a generational, downward motion, but also a growing, breathing, upward, outward, motion: a musical ecosystem. As with all ecosystems, balance is vital. There can be offshoots and new impulses, but the essential core – the sense of tradition's functionality - must remain.

I utilise the absurdist nature of traditional folk tales as a framework for the resulting compositions, and ask questions about how far can my musical practices be pushed and still retain traditional music's sense of functionality, and how far can my authentic core as performer-composer can be pushed? In addition, I also engage with the ethics surrounding utilising traditional music as material for creating new music.

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Sarah-Jane Summers
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Sarah-Jane Summers is a free-thinking & impassioned performer-composer who blends elements from Scottish & Norwegian traditional music with experimental improvisation. She has released six solo albums, the most recent, *Echo Stane*, on the experimental music label **Another Timbre**.

Summers' albums of contemporary folk music with Juhani Silvola all received Songlines' *Top of the World* status. They were nominated for a **Norwegian Grammy** (2021) and won the prestigious **NOPA Music Prize 2022**.

Summers/Silvola have written several commissions, including a 20-min work for their duo + BBC Scottish Symphony Orchestra strings, premiered at Tectonics 2024.

She has performed with many leading folk, jazz, pop & contemporary music artists, including Quatuor Bozzini, Highasakite, and Susanna Wallumrød. She's currently doing a PhD in Artistic Research at The Norwegian Academy of Music.

"a howling gale, brilliantly evoked" - The Wire

"very modern, avant-garde soloing...compelling & gripping" - Free Jazz Collective

"Summers brilliantly occupies a liminal world" - Peter Margasak