

Katharina Gross | electric cello & voice/vocoder
Aurélio Edler-Copes | composition, live electronics & stage design

TRANSFORMATION

A person is seated on a stage, playing an electric cello. The stage is illuminated with red neon lights forming a rectangular frame around the performer. The background is dark, and the overall atmosphere is dramatic and modern.

TRANSFORMATION

for electric cello, voice and live electronics

Transformation has a duration of 50 minutes and follows the lines of a long- lasting trance.

The performative material consists of analog and digitally transformed live electrified cello and voice (vocoder) through effect pedals controlled by the cellist on stage and a chain of virtual delays spatialized in real time around the audience.

Transformation involves gesture, breath, energy and... electricity!

The audience is deeply immersed in sound matter and transported across the borders of perception of time, motion and space.

The Dutch and French premieres have taken place at the Gaudeamus Festival in Utrecht and at the Collège néerlandais in Paris in autumn 2022.

A DVD/CD registration and further performances in Mexico and Brazil a.o. are planned for 2023.

The collaboration

On the basis of an earlier collaboration, composer Aurélio Edler-Copes and cellist Katharina Gross wish to embark on a large collaborative project.

In 2020, Katharina Gross was selected for an artist residency at the Van Doesburg Hous in Paris/Meudon by the Dutch Mondriaan Fund and the Performing Arts Fund NL.

During this artist residency, Aurélio and Katharina had the chance to work on a concept for a new work for cello and live electronics.

In 2014/15, Aurélio wrote Rebirth in Sound, a 10 minute work for cello solo and electronics, in the context of Katharina's project cellomondo, which commissions works for cello solo from composers all around the world (www.cellomondo.net).

Performances took place at a.o. Alte Schmiede in Vienna, Festival Neue Musik Lüneburg/Germany (in collaboration with Gaudeamus and the European Conference of Promoters of New Music), during the cellomondo marathon in the Gaudeamus Muziekweek 2016, at the ICMC Utrecht 2016, where Aurélio operated the live electronics himself, and was recorded on CD at Amann Studios Vienna, supported by Kulturkontakt Austria, which also provided Aurélio with a three month residency in Vienna.

Katharina is impressed by Aurélio's musical language and the power of his works: "His music is characterized by an almost hypnotizing tension which fascinates the listener, and moves between powerful explosive „electronic matter" and sudden stoical tranquility."

Aurélio about Katharina: "Katharina's physical way of playing, her immense sound production, her movements while playing as if moving in water... the best ingredients for the piece."



The music

Aurélio about the work: „In Transformation, the performer fuses with the sound she produces. The audience will be in the center of the sound space and will become part of the experience. Katharina's physical way of playing, her immense sound production, her movements while playing as if moving in water... Various layers of sound and movement come back in musical, physical and optical delays – as if Katharina is in a dialogue with herself.”

Different aspects of trance, for example the supposed tremendous production of power during the trance, shall be transported to Katharina's way of playing, very much in line with the strong physical component in Aurélio's compositions.

The electronics

In Transformation analog and digital musical materials are fused. The electrified cello as well as the voice of the cellist will be sent to a variety of guitar pedals (classic effect pedals, open source pedals with patches Max/GEN, etc.), which will be operated by the cellist. The resulting sound will be sent directly to guitar and bass amps on stage and to the computer for further spatialization in 8 channels.

Setup

- 1 bass amplifier
- 2 guitar amplifier
- 3 dynamic microphones
- 8 loudspeakers
- 1 subwoofer
- 1 mixer with 8 independent outputs
- 1 sound card with 8 inputs / 8 outputs
- 1 computer with Max 8
- 2 expression pedals
- 2 trigger Pedals
- 2 DAW controllers

CVs

AURÉLIO EDLER-COPES (COMPOSER)

Composer, guitarist and performer in electronics. Aurélio Edler-Copes's work is recognized for its intensity, dynamism and dramatic force. His artistic research has led him to merge electric and amplified acoustic instruments, creating new real-time electronics set-ups whilst integrating live electronics, live video and light in his musical writing.

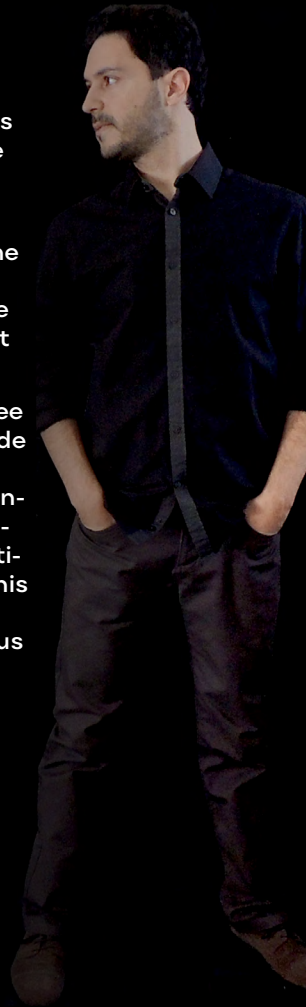
A highly active creator, he collaborates regularly with prestigious soloists and ensembles (Ensemble Intercontemporain, Klangforum Wien, Musikfabrik, Quatuor Diotima, Quatuor Béla, Nieuw Ensemble, L'Itinéraire, Mosaik, Vortex, Orchestras of São Paulo, Minas Gerais, Bilbao, Euskadi, Lorraine, et al.) and has received some thirty international composition prizes, in particular the New Forum Jeune Création Prize, the "Premio de Roma" of the Spanish Foreign Affairs Ministry, and the Georges Wildenstein Prize of the French Académie de Beaux Arts.

He has been composer in residence at the Royal Academy of Spain in Rome, the Casa de Velázquez–Académie de France in Madrid, and KulturKontakt–Federal Chancellery of Austria, in Vienna. He has also worked in residence at the GRAME studios in Lyon, GMEM in

Marseille, and SCRIME in Bordeaux, as well as the Phonos Foundation in Barcelona and the Royaumont Foundation.

From 2018 to 2020 he develops a series of residences at IRCAM in collaboration with the ensemble United Instruments of Lucilin for the premiere of Mental Radio Mcahin, a large work for amplified ensemble, samplers, effect pedals and live electronics.

Aurélio Edler-Copes earned a bachelor degree in guitar with Daniel Wolff at the Universidade Federal do Rio Grande do Sul, Brazil, and in composition with Gabriel Erkoreka at the Centro Superior de Música del País Basco—MUSIKENE. He also earned a master's in composition and musical theater with Georges Aperghis at the Hochschule der Künste Bern, Switzerland, and completed his training in the Cursus of Composition and Computer Music at IRCAM–Centre Pompidou in Paris.



KATHARINA GROSS (CELLIST AND PERFORMER)

Katharina was selected by the Mondriaan Fund and the Performing Arts Fund NL for an artist residency at the Van Doesburg House in Paris/Meudon where she lived from June until August 2020 and worked on her own musictheatrical performance "Sehnsucht" (supported by the Amsterdam Fund for the Arts) and on the concept for a large work, "Transformation", for cello and live electronics, together with composer Aurélio Edler-Copes.

In autumn 2018 she premieres the 50 minutes long solo piece "Vorsicht, Katharina!" by Dutch composer Jan van de Putte in which she plays the cello, sings and acts. The Dutch premiere took place at November Music 2018. In 2021 a CD was released by concertello records, supported by the Sena Performers Muziekproductiefonds.

In January 2022, Katharina will present three works which have been written for her by Jan van de Putte at Orgelpark Amsterdam: "Vorsicht, Katharina!", "Keine Bewegung" for cello solo and orkest de ereprijs and "Aanraken" for cello and piano.

The project Pitch Dark (in collaboration with composer Arnold Marinissen and visual artist Giny Vos) could be heard and seen a.o. at Festival November Music, Stedelijk Museum Amsterdam, Oranjewoud Festival and Zentrum für Internationale Lichtkunst Unna during the season 2017–2019.

In 2014 Katharina Gross started the project cellomondo: (young) composers from all around the globe write pieces for cello solo and electronics. In 2016, Katharina performed 14 cellomondo pieces in a 5-hour-long "cellomondo marathon" at the Gaudeamus Muziekweek in Utrecht/Netherlands. A new edition of cellomondo will be premiered at the Gaudeamus Muziekweek 2022.

Katharina performed as a soloist and chamber musician at the Kennedy Center/Washington DC, Muziekgebouw and Concertgebouw Amsterdam, Musikverein and Konzerthaus Vienna, Cello Biennale Amsterdam, Europäische Wochen Passau, the Al Bustan Festival in Beirut, the Fadj Festival in Teheran and at the Omnibus Laboratorium in Tashkent amongst others.

Katharina received a Master of Music degree at Musikhochschule Köln and a Diploma in Professional Performance at the Royal Northern College of Music in Manchester and is prizewinner of International Cello competitions.



Clip about Transformation

> watch the clip

Links to earlier projects

- > Impressions Pitch Dark (Katharina Gross & Arnold Marinissen - music, Giny Vos - light art)
- > Rebirth in Sound (Aurélio Edler-Copes - composition & electronics, Katharina Gross - cello)
- > Mental Radio Machine (Aurélio Edler-Copes - composition, United instruments of Lucilin)
- > Ricercare una melodia (by Jonathan Harvey, Katharina Gross - cello)

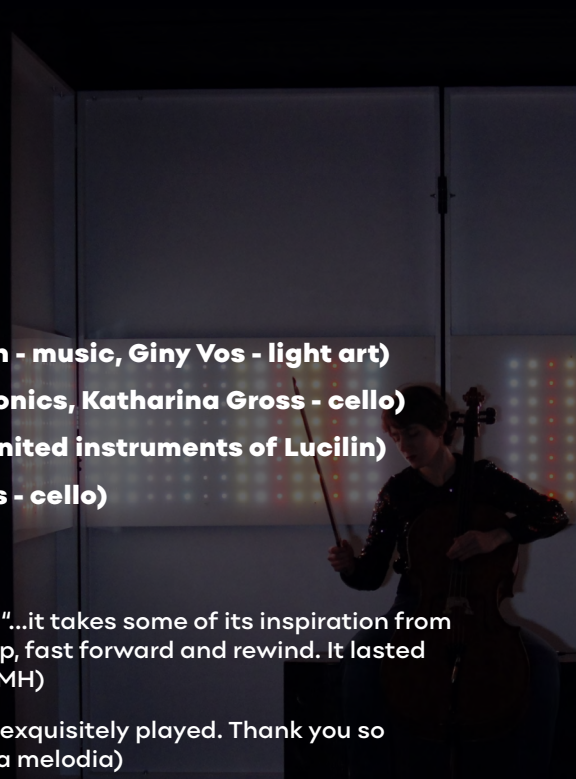
Reviews / Quotes

Ensemble Intercontemporain – 'Presence' at the Wigmore Hall, London " ...it takes some of its inspiration from sound recording and playback techniques, including pause, repeat, loop, fast forward and rewind. It lasted around 15 minutes and proved a surprisingly attractive work." (MusicOMH)

„Bravo, Katharina, this is one of the best I've heard - beautifully judged, exquisitely played. Thank you so much." (Jonathan Harvey about Katharina´s recording of Ricercare una melodia)

"Radio Bass by the Brazilian composer Aurélio Edler-Copes commissioned by the Biennale di Venezia. In 8 short movements Edler-Copes leads us through an amazing sound world in which an extremely low computerized voice competes with babblings, shouts, and whisperings." (I Care If You Listen)

"The cellist Katharina Gross thrilled the audience in Vaduz with her performance. The perfect virtuoso chose a very homogeneous and dazzling repertoire: New music with fresh aesthetic proposals. No problem for her. She masters different epochs and styles effortlessly." (Volksblatt Liechtenstein)



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