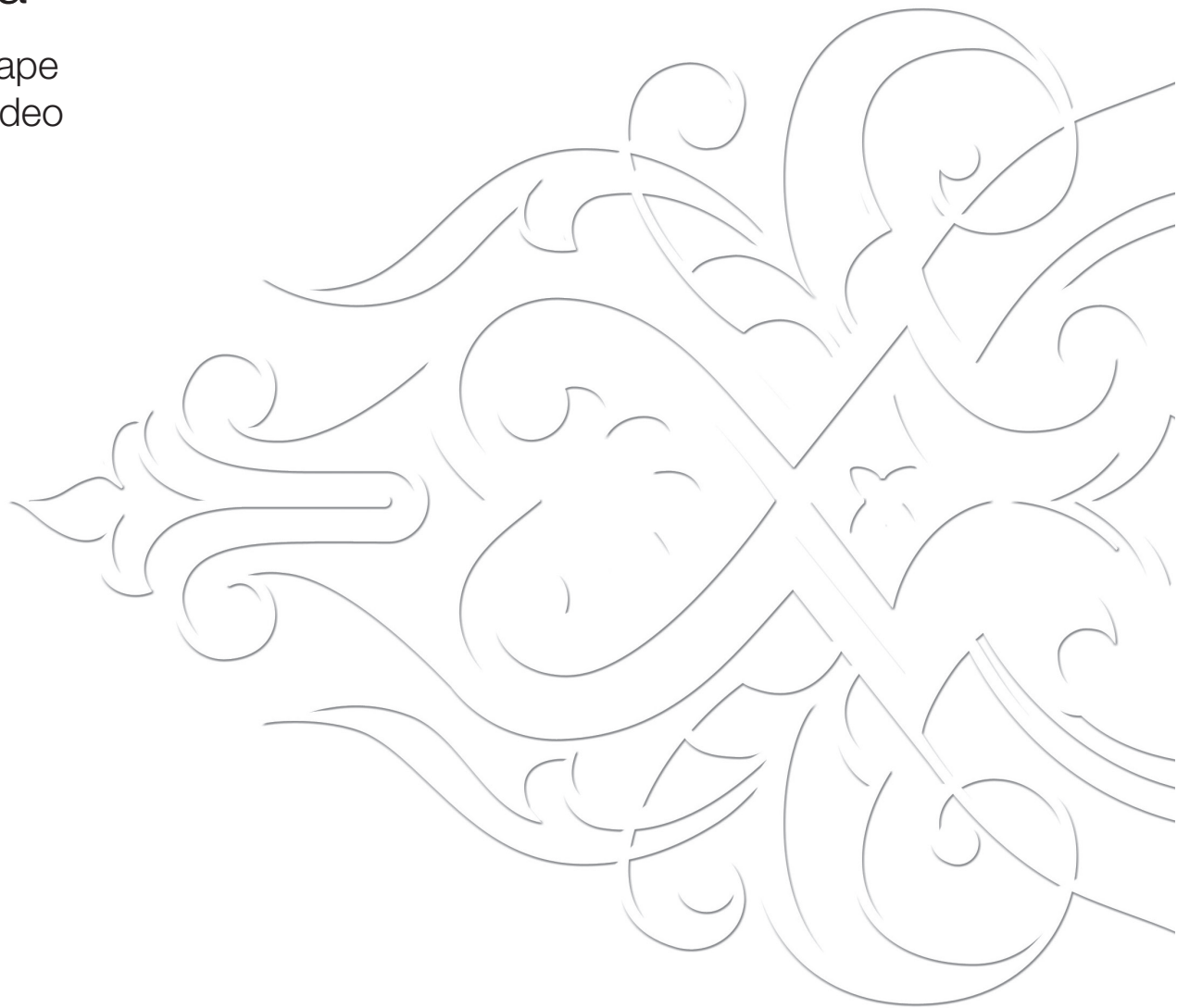


# BAUCKHOLT HELLQVIST

## Solastalgia

for Violin and Tape  
and optional Video



EP 14746

CAROLA BAUCKHOLT / KARIN HELLQVIST

# Solastalgia

for Violin and Tape  
and optional Video by Eric Lanz

(2020/23)

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EDITION PETERS

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## PROGRAMME NOTE

The term 'solastalgia' refers to the sense of loss and emotional distress we feel as environmental changes unfold before our eyes. It was coined in 2005 by Glenn Albrecht, professor of sustainability at Murdoch University in Western Australia. During our collaborative process of creating *Solastalgia* in the pandemic, we have faced our eco-anxiety through the attempt to lend our voices to the struggling Arctic ice. By sending recordings of ice and violin back and forth and examining them, we have created a multi-layered mapping of the sounds of the polar regions. In *Solastalgia*, these recordings are distributed in an eight-channel landscape. The original sound of the ice has disappeared, and what we hear is the sound of the violin alone. At the same time, Eric Lanz has studied and shaped the formation of salt crystals as an analogy to melting ice.

## TUNING

The fourth string of the violin (g) is replaced by an octave string detuned to c# in the great octave. Use for example D'Addario Helicore Octave strings. The other strings are tuned conventionally (d, a, e).

## ELECTRONICS

The tape has 6 or 8 channels with optional monitor for the violinist. The violin is amplified (e.g. Sennheiser mke-1 or DPA 4099) and is only played on the two front speakers 1+2.

*Solastalgia* can be performed with a video by Eric Lanz. The video and tape part should be started together with the solo violin.

The tracks of the tape part, the video and the documentation of the premiere with video at the Wittener Tage für Neue Kammermusik 2023 are available from the publisher. Please contact: [electronics@editionpeters.com](mailto:electronics@editionpeters.com)

*Solastalgia* was composed as a part of Karin Hellqvist's PhD in artistic research at the Norwegian Academy of Music in Oslo, with support from the Swedish Arts Grants Committee.

First performance: 27 November 2022 at Rainy Days Festival, Philharmonie Luxembourg.

First performance with video: 21 April 2023 at Wittener Tage für Neue Kammermusik, Germany.

*Solastalgia* is partly created at Studio für Elektroakustische Musik at Akademie der Künste, Berlin with Malte Giesen and Andrei Cucu and at Experimentalstudio des SWR, Freiburg with Michael Acker and Daniel Miska.

# Solastalgia

Violin and tape (2020-2023)

Carola Bauckholt and Karin Hellqvist

Long bow strokes, improvisatory.  
Add 3rd string after around 10 seconds.

7th, III  $\overset{8^{va}}{\text{III}}$  III

1:25 1:50

Improvise melody fragments using 2nd + 3rd string harmonics: Vary register, silence between.

Vln.

Sound design

Tape

Start with the violin

Start with speaker 1 + 2 and open slowly the whole acoustic image

Poco cresc.

Cresc.

0:00 0:44

Underwater texture

3:00 3:10

Slow Ice Ross melody

4:00 4:10

Improvise melody fragments using 2nd + 3rd string harmonics: Vary register, silence between

(Cresc.)

Transforms slowly to granular texture

Single crisps

3:34 4:54

--> 5:10 6:15

Swipe bow diagonally over damped strings in three gestures, fast to slow each time. Last time: Land on a circular motion with grainier sound

Percussive sounds in high register

Crispy texture

Percussive sounds in high register

6:05 6:30 7:50

8:04

Create three swells in pitch register on two strings (III+II) using over pressure and slow bow speed. End each swell with grainy circular bow stroke on damped strings. The fourth swell (II+I) ends in the deep C sharp.

Bridge two swells in tape with similar texture (II+I)

Singing Ice Motif, vary and add IV at will

ff 10:20

Draw the acoustic image in front with the fade of the swell

Only speaker 1+2

Slowly back to all speakers

Decresc.

Cresc. (intense)

9:30 9:44 - 10:12 10:47

Swell Swell Swell

Singing Ice Motif

Swell Swell

9:04 9:14 9:30 9:44 10:07 10:22 10:34

11:10 12:06 13:20 15:15

Slow woodpecker\* motifs with silence between.  
Start sul IV and move slowly from III to II.  
Create small upward glissandi by changing bow position.

15:15  
Solo Ice Ross  
melody  
fragments

11:14 - 11:53 11:53 12:00

Soft Cresc. . . . . Intense

(Singing Ice Motif)

Crispy sounds

Underwater texture

14:15

Swell

15:15

15:30

♩ = ca. 60

Ice Ross Melody, follow articulation and vibrato

15:47 16:03

*mp* *pp* *mp* *mp*

Ice Ross Melody

16:18 16:34

*ppp* *< pp* *mp* *> ppp*

16:46 17:18

*mp*

17:54

*pppp* *p* *pppp* *ppp* *ppp*

18:06 19:03

Detune 4th string a 5th or more until unstable. Play 3-4 swells, vary pitch through bow pressure. End with tape.

Windy texture

\*woodpecker = Place the bow at molto sul tasto position on the fingerboard. Bow close to the frog with a lot of rosin and heavy bow pressure, using as little bow as possible. The right hand thumb can be placed under the finger board as support. The left hand mute the string about 1 cm behind the bow hair by lifting it up. The left arm can access the position from either side of the violin. Create slow single attacks - a very resonate, sparkling impulse should result.



Photo © Irène Zandl

The offices of Edition Peters in Talstraße, Leipzig  
*Geschäftssitz der Edition Peters in der Leipziger Talstraße*

## Edition Peters

For more than 200 years, Edition Peters has been synonymous with excellence in classical music publishing. Established in 1800 with the keyboard works of J. S. Bach, by 1802 the company had acquired Beethoven's First Symphony. In the years following, an active publishing policy enabled the company to expand its catalogue with new works by composers such as Brahms, Grieg and Liszt, followed in the 20th century by Richard Strauss, Arnold Schoenberg and John Cage.

Today, with its offices in Leipzig, London and New York publishing the work of living composers from around the world, Edition Peters maintains its role as a champion of new music. At the same time, the company's historic and educational catalogues continue to be developed with award-winning critical and pedagogical editions.

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