

Daily Transformations (2016–17)

Installation for vocal and instrumental ensemble, triggers and objects, visual and audio playback

Composition and concept: Clemens Gadenstätter (Vienna)

Video and staging: Anna Henckel-Donnersmark (Berlin)

Text: Lisa Spalt (Linz)

Recorded voice: Sylvie Rohrer (CH)

Performers: asamisimasa (Oslo), Neue Vocalsolisten Stuttgart

Conductor: Bas Wiegers

Electronics: Experimentalstudio des SWR, Freiburg

Duration: 60 minutes

A co-production by Musik der Jahrhunderte, Stuttgart, and asamisimasa, Oslo.

For some time I have been developing music from the sounds and acoustic events that accompany and define our everyday lives. I am interested in the way our mode of listening is shaped by our experience of our surroundings, and seek to create a music that deals transformatively with this material. At present I am working with sound objects that can act as signals in the acoustic realm: from warning signals (sirens, etc.) and acoustic commands (alarm clocks going off, etc.) to social signals, indicators of specific, highly codified social situations (sound objects belonging to thematic complexes such as "church," "nature," etc.), as well as formalized gestures. The manner in which we perceive such sounds demands compositional techniques that incorporates our codified ways of listening – these "signals" carry concrete, referential, sometimes prosaic meaning. In my music, I wish to reveal this code, retaining its effect, but simultaneously negate it. It should change and dissolve the modes of perception that accompany the objects and the contexts in which they are embedded, and thus also transform their meaning into a different form and a different content through an altered way of perceiving.

Clemens Gadenstätter

The concert-installation *daily transformations* is motivated by the idea of transforming our everyday reality: observations of everyday situations, visions on nature, public spaces, listening into our acoustic surroundings. These observations are in turn developed into poetic, dramatic, and perhaps utopian journeys into the human sensory apparatus.

Three perceptive media as magnets of human existence

Over the course of three 20-minute tableaux, the senses (vision, hearing, and speech) become connected in ways that are only possible through artistic experience, and which are explored in this work particularly. Immanent characteristics of each perception category are echoed in the others, and re-reflected back to the first. Vision affects our listening, which in turn affects our understanding of language and speech, which may further alter our understanding of listening, etc.

The simplest everyday events are the starting points

Observations of human beings, intimate conversations, portraits, movements, gestures, emotions, sensations constitute the visual, and textual material.

Such elements are staged as a kaleidoscopic theatre of interpretations in three scenes, exploring the notion that in – or through – art our reality mosaic may be decoupled and re-assembled to create unexpected images beyond that which everyday reality offers.

Reality fragments are represented as samples – musically both electronically and acoustically, visually as multiple video projections, language is represented as sampled text and translated according to performance venue. These sampled components are in turn subject to live processing: Everyday reality does not remain what it is, but is transformed according to the given context. The installation will become a living construction of musical instruments and electronic sounds, performing bodies, video screens and visual objects.