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At the edge of the outside world

A look into contemporary music in French-speaking Switzerland

Marc Haas

→ 4
Contemporary music in French-speaking Switzerland is an effervescent crucible. Through its diverse expressions it puts the whole of musical practice to the trial: in a continuous gesture of dissolution, it delocalizes and delocalizes itself through the questioning of composition, the musician, concert hall and spectator's status, all the way up to the relationship it has with sound itself, aiming for, and using, other art forms and media than sound waves. If an exhaustive list of contemporary musical practices inside the Swiss-French-speaking sphere would be unfeasible, it is because such a list would require a close and definable set where to draw categories. But it is an open and permanently changing that reveals the examination, itself ever incomplete, of this landscape, that refers to a horizon line on which the said music would reveal its consistency in a perpetual state of becoming. It will be here about giving a few concrete example of the way in which this delocalization is carried out: from the neighbourhood collective to the punctual intervention in indefinite places, from improvisation to immanent creation through excentred dispositifs, it is here an infinite scale that is at play towards the cosmos.

Makeshifts

Vacancy and New Music

Friedemann Dupelius

→ 10

Vacancies are a life elixir for new music: central institutions such as the Donaueschinger Musiktage, the Darmstadt Summer Courses, the Gare du Nord in Basel wouldn't be thinkable without them. Countless artistic concepts also feed on provisional or converted spaces, to the point that one may wonder: is the non-secured, inconvenient, temporary one feature of quality for an art form that does not want to end up in new buildings?

Pierre Jodłowski's Elsewheres

Les Amplitudes Festival 2015

Jérémie Wenger

→ 18

Mai 2015, the town of la Chaux-de-Fonds welcomes once more the festival Les Amplitudes, this time dedicated to French composer Pierre Jodłowski. This text offers an overview of the concerts of the festival, and attempts to provide a few hypotheses regarding the esthetic choices of this composer.

Rhine underpasses

A subaquatic reportage

Jenny Berg

→ 24

Sound diver ("Klangtaucher"), that is the name of the sound art project that was conceived for the festival ZeitRäume in Basel (10 to 13 September 2015). Composition students of the Music University in Basel and scenography students of the University of Applied Sciences and Arts Northwestern Switzerland work on it together. The place is the Basel 290 meters long and three meters wide electricity and water supply tunnel, that passes under the Rhine and connects the Greater and Lesser Basel underwater. The students have staged this tunnel both acoustically and spatially. A reportage on-site.

From the practice room to the concert venue

A preliminary study

Elena Alessandri, Christian Lars Schuchert, Ruta Lasauskaite Schüpbach

→ 28

This study explored how discrepancies between the practice and the concert settings influence musicians' preparation and delivery of performance. We interviewed four experienced music students prior to and after a solo concert to gather insights on their experience of and strategies used to cope with the change from the practice to the concert environment.

Discrepancies between the two settings posed challenges to musicians in terms of different acoustics, psychologi-

cal pressure linked to the social importance of the concert event, and necessity to switch from an introvert to an extrovert approach to playing. These challenges were experienced as integral components of musicians' profession and difficulty coping with them was perceived as a sign of inexperience. Three main strategies emerged as beneficial to deal with these challenges: mental imagery, performance simulation, and training in different learning environments.

The findings emphasize the importance of the interaction between musician and performing environment for the performance outcome. They suggest that mental rehearsal training and flexible practice facilities that allow manipulation of perceptual qualities could improve the effectiveness of practice sessions. Moreover, they highlight a need within schools for open discussion on the impact of the performing space to promote musicians' wellbeing and actively assist students to train to perform.

Anarchy of Craft

Swiss Composer Hans-Jürg Meier and Italian Architecture between the Classical and the Baroque

Andreas Fatton

→ 34

Composer Hans-Jürg Meier found an important foundation for his musical thought and craft in Italian architecture, especially of the Renaissance and Baroque eras. The composition *durchscheinend (diaphanés)* (2015) will be used as an example to discuss interpenetration processes between architectural and musical dimensions as they occur in Meier's music.

For abstracts in German, French and Italian: www.dissonance.ch