

## Marcella Lucatelli: The Other Heading (2020-21)



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“The Other Heading” is a piece on language, sound and alienation. Words are replaced by sounds, cries are replaced by space and space is mistaken by any idea of linguistic definition. Before the creation of the piece, Lucatelli explored the individual background of the three of us in order to compose a meticulously shaped piece about

monolingualism, sonic interaction and incommunicability. Since one of the piece’s central triggers is the question of linguistic and cultural identity, its trajectories touch on several issues relevant to current debates on multiculturalism. These issues include all the colourful shades of colonialism, the tacit or explicit censorship that falls on “other” languages or linguistic “excesses” and the constantly generative frictions of translation.”

Marcela is an extremely talented vocalist and performer herself, we have attended her own performances many times and always been in love with the way she manages to convey such a diverse and multifaceted artistic universe every time she takes the stage. We have been absorbed by this uncommon energy, a rare elegance that tries to push the barriers of the rational. Marcela is the demonstration that apparently different and distant worlds can coexist and dialogue with each other, that the sound material can be created, destroyed and reinvented again without having to respect a dogma or a precise rule. Performing a work by Marcela is a big challenge. One is led to work on one's own limits and weaknesses, elevating them to art. “The Other Heading” is a personal portrait of NEKO3 and allowed us to discover unknown sides of the ensemble, putting three very different personalities up on display. Working on the piece with its creator was for us among the first experiences of seeing the seemingly nonsensical gestures connected and not making sense, and still making sense.

## Xavier Bonfill: three\_four\_maybe (2020-21)



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### 'three\_four\_maybe'

is a piece commissioned by and dedicated to us. The piece is the result of a long collaboration with the ensemble, and a sister piece to YES FOR NO (2019-20), a multimedia concerto with NEKO3 as soloists.

On three\_four\_maybe we control a grand piano and three LED panels in real time using midi controllers and 24 solenoids (DC-controlled motors) with which the piano has been prepared. The process is of a very electronic nature, but the resulting sound is entirely acoustic. The instrument behaves, on purpose, mechanically, but the performance requires finesse, virtuosity and chamber music skills from the performers.

three\_four\_maybe utilises quotes from Ludwig Wittgenstein's "Tractatus Logico-Philosophicus" displayed on the LEDs as a narrative device, in which text and meaning, notation and sound; mirror each other in a synaesthetic way.

The collaboration with Xavier was born after years of work and friendship. We worked hand in hand developing many aspects of the piece together. The piece had a strong emotional impact on us because it develops a sound material that is rooted in the music we listen to every day: complex polyrhythms close to the world of EDM, or simple melodies often found in artists like Aphex Twin. Xavier's music speaks to us this way - it's a language that we feel is ours, a language that we can interpret in the best possible way.

## Simon Løffler: e (2017)

15 fluorescent lights of the T5 type are organized into an upright standing triangular sculpture, clearly visible to the audience. 3 different sizes of fluorescent lights are used: 9x21 Watt, 3x13 Watt and 3x8 Watt. The musicians are seated behind the light sculpture at a table controlling 5 lights each. In the middle of the light sculpture hangs a 30 cm triangle, preferably of bronze, with 3 beaters on each side (9 in total). The 3 beaters on each side should be different to ensure a variety of spectrum, the brightest of which should be in the middle on each side. Each musician controls 3 beaters on one side with a small 3-note piano.

Simon's earlier piece 'b' was the first one in the post-instrumental aesthetic that we worked on and later started to majorly pursue. The process of learning it and the details we discovered within it resulted in more knowledge about chamber music, the phrasing of contemporary music and general understanding of aesthetic that we have possibly ever extracted from any other process. With Simon's works, both the mechanic part and the piece itself are extremely fascinating, almost functioning precisely like a clock. Finding sound potential in objects not designed to make music is a concept that we have always loved. Starting from the lesson of Cage, this brought to our days finds ample space in Simon's work with great elegance. We hope Simon's work stimulates the audience to look for and increasingly appreciate everyday's sonic occurrences in the surrounding world, that are often ignored.

