

Programme

James Dillon (b. 1950) Traumwerk (1994) -- for two violins

.. is the second of three of Dillon's "Dream works", a cycle of 12 self-standing pieces. In Traumwerk there is no first or second violin. There are eight strings and two bows, played by two human bodies. Sonically entangled and fused together, the two violins that is here one, is a treasure box of sounds that enchant the listener with the unprecedented poetics and surprising ways how it can shape. Intricate, ambiguous, sincere, imaginative, it is an attempt to sonically embody a deeper meaning of a dream. It is never solid, always fluid, containing a multitude of possible meanings, however, not allowing one to settle on any of the particularities. A far, dimmed memory, a re-occurring nightmare or a fulfilled dream - it all takes place in the imagination of both performers and the listeners.

Lucio Tasca (b. 1993) Two Violins (2019)

The core idea of Two Violins is a multi-layered circular mechanism in which a limited palette of elements returns in ever changing combinations. I've tried to organise the piece in a way that foster the emergence of unpredictable symmetries between the two parts, providing constant recontextualisation.

The piece is also shaped by the different scordaturas of the two violins as they offer two distinct perspectives of the same material. - LT

Luigi Nono (1924-1990) "Hay que caminar" (1989) -- for two violins

Dedicated to Tatiana Gridenko and Gidon Kremer

"Oh you who walk, there are no paths, no certain and safe roads, there is only the endless search, that of Wanderer or Prometheus". These words are engraved on a 700 year old castle wall in Toledo, and can be used as a leitmotif for the Luigi Nono's entire artistic life and carriere. These words are certainly a perfectly descriptive metaphor for the choreography of "Hay que caminar soñando" : the two performers are the wanderers who move through the performing space in a search for the "light islands" placed throughout the concert hall.

The journey is, however, not merely a theatrical concept. The moving sound and its ability to change the sonic perception of the space, is playing with our ear. Just as the movement in space, the sound itself is highly unstable: ever changing, fragile, never static, it keeps the listeners, and the performers, in a state of tremendous concentration and curiosity. Exploration of silence and restlessness, whisper and explosiveness, ambiguity of perception and the clarity of sound -- all these things

are a part of the journey. “Hay que caminar” is a piece of 3 autonomous parts that flow into one another through a dynamic trajectory: from the intrinsic softness and mystery of the first half of the piece, into the contrasting character of the second, until the explosive nature of the third part arrives to its final whisper. “Hay que caminar” is the last piece Luigi Nono composed.

About OHHe Supercluster

OHHe Supercluster are Dejana and Irine. The common interests for exploring the possibilities of eight-stringed instrument played by two bodies, engaging with the current, and desire to contribute space for creating new violin duo repertoire, draw this two carbon-based entities to collide and commence on a journey as a ‘twoette’.

More about OHHe Supercluster: <http://ohhe-supercluster.com>

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