

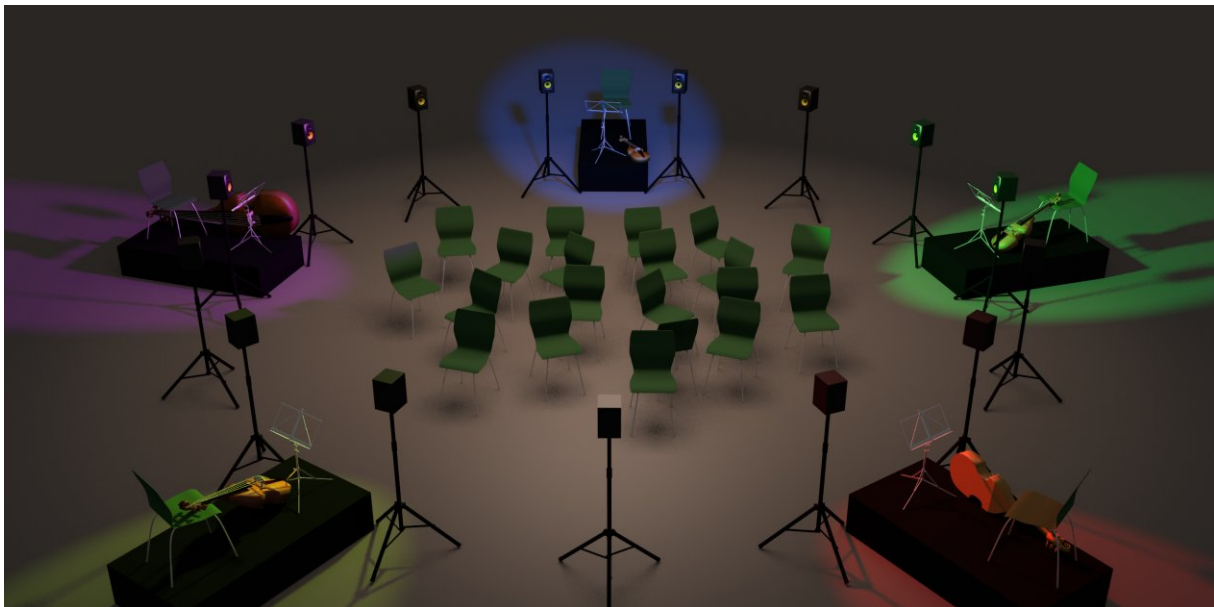
ORLANDOviols

“Harmony of the Spheres”

a spatial concert experience of unprecedented intensity
for five viols and electronics

16th and 20th century • audience surrounded by loudspeakers
electro-acoustic concert • historic instruments • light installation

An audience at an ORLANDOviols “Harmony of the Spheres” concert accesses the inner structure of musical pieces in a new way. The sound of the viols is electronically processed using carefully adjusted digital signal processing in low-delay realtime and projected into space by fifteen loudspeakers surrounding the audience. The sound of the five voices is not always aligned with their players – instead, the voices follow choreographies, which, depending on the musical context, represent the movements of celestial bodies, or reflect musical symmetries: an additional dimension allowing listeners to experience the music in space. The spatial dimension of the acoustic reproduction is complemented by a light installation: each voice is linked to a colour. While the loudspeaker system adds a spatial structure to the music, the dynamic light projection creates coloured patterns corresponding to the core of the music.

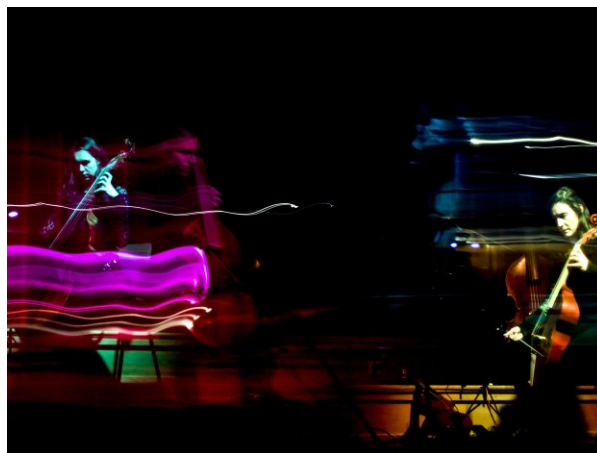
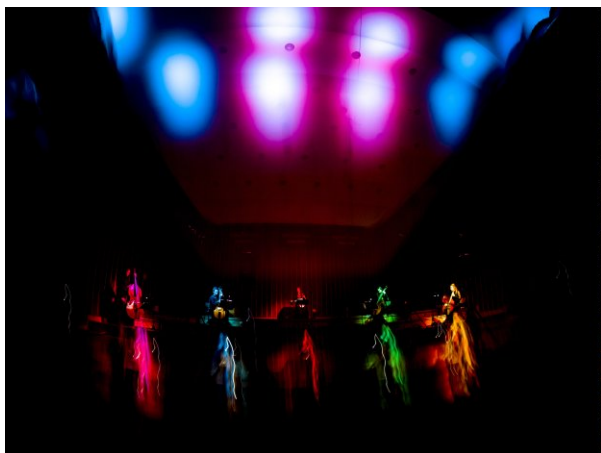


Schematic setup (simulation)

The movements of celestial bodies have long held a particular fascination for mankind. Astronomers and philosophers of the Renaissance carefully studied the movements of celestial bodies and developed precise models of their trajectories. Based on their observations, scientists believed that all things in the universe, and specifically the sun, the moon and the five planets known at that time (Mercury, Venus, Mars, Jupiter and Saturn) moved in universal harmony with

each other, the “Harmony of the Spheres”. From this philosophical concept an aesthetics of numbers and proportions evolved in music, the fine arts and architecture.

Our audiences experience how Renaissance and 20th century composers alike used these aspects of cosmology and number aesthetics in the music: John Cage's “number pieces”, and the subtle phase shifts in the “violin phase” of Steve Reich are just as much facets of this concept as the intricate “In Nomine” fantasies for five voices in five/two time and the unique polyrhythmical style of Picforth's single composition.



Photos: Rolf Schoellkopf

In our projects we focus on the careful study of the musical sources – analysing the manuscripts and looking at the compositions in their historic context. This respect for the original sources is at the heart of our experimental approach to performing this music in the 21st century: complementing and contrasting historical pieces with contemporary works, applying digital signal processing and presenting audio-visual concert experiences.

Line-up:

Hille Perl
Frauke Hess
Júlia Vető
Marthe Perl
Claas Harders
Giso Grimm

www.orlandoviols.de

Videos:



<https://www.youtube.com/user/ORLANDOviols/>



Photo: Johannes Gontarski