

Solastalgia

Violin and tape (2020–2023)

Carola Bauckholt and Karin Hellqvist

Long bow strokes, improvisatory.
Add 3rd string after around 10 seconds.

7th, III $\overset{8^{va}}{\text{I}}$ III

Vln.

Sound design

Tape

Start with the violin

Start with speaker 1 + 2 and open slowly the whole acoustic image

Underwater texture

1:25

1:50

Improvise melody fragments using 2nd + 3rd string harmonics: Vary register, silence between.

Poco cresc.

Cresc.

0:00

0:44

2:20

2:50

3:00 3:10 4:00 4:10

Slow Ice Ross melody

Improvise melody fragments using 2nd + 3rd string harmonics: Vary register, silence between

(Cresc.)

Transforms slowly to granular texture

Single crisps

3:34

4:54

--> 5:10 6:15 7:20

Swipe bow diagonally over damped strings in three gestures, fast to slow each time. Last time: Land on a circular motion with grainier sound

Percussive sounds in high register

Crispy texture

Percussive sounds in high register

6:05

6:30

7:50

8:04

Create three swells in pitch register on two strings (III+II) using over pressure and slow bow speed. End each swell with grainy circular bow stroke on damped strings. The fourth swell (II+I) ends in the deep C sharp.

Bridge two swells in tape with similar texture (II+I)

Singing Ice Motif, vary and add IV at will

Draw the acoustic image in front with the fade of the swell

Only speaker 1+2

Slowly back to all speakers

Decresc.

Cresc. (intense)

9:30

9:44 - 10:12

10:20

10:47

Swell Swell Swell

9:04 9:14 9:30

Singing Ice Motif

9:44

Swell Swell

10:07 10:22

10:34

PROGRAMME NOTE

The term 'solastalgia' refers to the sense of loss and emotional distress we feel as environmental changes unfold before our eyes. It was coined in 2005 by Glenn Albrecht, professor of sustainability at Murdoch University in Western Australia. During our collaborative process of creating *Solastalgia* in the pandemic, we have faced our eco-anxiety through the attempt to lend our voices to the struggling Arctic ice. By sending recordings of ice and violin back and forth and examining them, we have created a multi-layered mapping of the sounds of the polar regions. In *Solastalgia*, these recordings are distributed in an eight-channel landscape. The original sound of the ice has disappeared, and what we hear is the sound of the violin alone. At the same time, Eric Lanz has studied and shaped the formation of salt crystals as an analogy to melting ice.

TUNING

The fourth string of the violin (g) is replaced by an octave string detuned to c[#] in the great octave. Use for example D'Addario Helicore Octave strings. The other strings are tuned conventionally (d, a, e).

ELECTRONICS

The tape has 6 or 8 channels with optional monitor for the violinist. The violin is amplified (e.g. Sennheiser mke-1 or DPA 4099) and is only played on the two front speakers 1+2.

Solastalgia can be performed with a video by Eric Lanz. The video and tape part should be started together with the solo violin.

The tracks of the tape part, the video and the documentation of the premiere with video at the Wittener Tage für Neue Kammermusik 2023 are available from the publisher. Please contact: electronics@editionpeters.com

Solastalgia was composed as a part of Karin Hellqvist's PhD in artistic research at the Norwegian Academy of Music in Oslo, with support from the Swedish Arts Grants Committee.

First performance: 27 November 2022 at Rainy Days Festival, Philharmonie Luxembourg.

First performance with video: 21 April 2023 at Wittener Tage für Neue Kammermusik, Germany.

Solastalgia is partly created at Studio für Elektroakustische Musik at Akademie der Künste, Berlin with Malte Giesen and Andrei Cucu and at Experimentalstudio des SWR, Freiburg with Michael Acker and Daniel Miska.