

## Guillermo Galindo cybertotemic Instrument & Charlotte Hug viola & voice USA/CH

Both of them trained in Western classical music and intrigued by the visual arts, instrument fabrication, performance, interactivity and installation art, Charlotte Hug (Swiss born) and Guillermo Galindo (born in Mexico City) met at the XIV Sound Symposium in Newfoundland, Canada 2005.

Digging into their own cultural roots in an era of global culture, disconnection and constant migration, both Hug and Galindo have acquired very distinctive and complementary musical vocabularies.

Lift is an invitation to ride over a third musical rail into primeval territories

A combination of musical ideas always surprising to both - the musicians and the listener.



A composer by training Guillermo Galindo's interactive **cybertotemic sonic device** is a kinetic sonic structure made from hybrid recycled industrial materials and found objects, controlled by computerized means. A syncretic cyber sonic talisman, and a post-native American instrument, Maiz proposes an alternative approach to musique concrete and the theories of qualitative listening proposed by French concrete music composer Pierre Schaffer. Galindo's training on contemporary classical composition techniques arrive at a point of realization as he becomes fascinated with the idea of the creating a personal instrument and at the same time inventing the way to play it "as you go"



Charlotte Hug, a virtuoso violist, visual artist and composer maximizes the amplification of extended performance techniques. The **'soft-bow'** (a bow whose hairs have been rendered completely slack) which she invented herself, allows Hug to produce up to eight separate voices in her instrument at a given time.

Charlotte Hug also specializes in **mixing the sounds of viola and voice** and creates her own unmistakably musical language.

Her unique singing style which gathers a collection of regional European chants blends with her string playing as she mutters in tongues in an extremely personal and undistinguishable, invented language. Hugs work includes also the exploration of distinct acoustic spaces as she plays in the icy caverns of the Rhône Glacier in Switzerland, inside a half destroyed bunker in Berlin or in a subterranean prison from the 16th century in London.



**Lift is more than a musical exploration. This pristine recording is an encounter of cultural traditions. An embarkement in the sea of creative freedom adrift into the 21st century.**

[www.galindoq.com](http://www.galindoq.com) [www.charlottehug.ch](http://www.charlottehug.ch)