

Sonorbit 2001-2004

Concert installation for viola, live electronic and spatial-score

1. Sonorbit



“While in earlier works Charlotte Hug has used visually or emotionally charged spaces as a sounding board for her peculiar brand of acoustic experience, in Sonorbit she creates a vibrant experiential space of her own: the audience not only hears noises and sounds, it sees the Son-Icons Charlotte Hug is using as her score. In the second part of her performance, for instance, in which she lies down on the stage floor, the Son-Icons glows like a photographer's enormous illuminated viewing box. And that's not all: the audience watches the drawings' two dimensions expand into three in the course of the performance. Movable, transparent barriers and mirrored screens serve as projection surfaces for the sonicons, and the three-dimensional score, through which Charlotte Hug herself moves, arises before the audience's eyes. This is space in more than one sense: visual and tactile on the stage, acoustic in the form of a sonic space, and in the heads of the spectators, who are free to produce their own spatial memories and associations.“ *Nadine Olonetzky 2004*

2. Background to Sonorbit and spatial-scores

I draw the Son-Icons on tracks of parchment that are layered on top of each other. The most recent score lies right on the top, the earlier ones shimmer through. The entire span of the development, from its original ignition to the most recent layer is visible. The individual Son-Icons are not discarded, but remain integral components of the work as a whole. The most recent layer is highly visible and the previous ones retain their transparency.

Scores on house walls and internal walls



A piece of paper is too limited to contain this music. New ways of working are therefore presented. I attach the Son-Icons to walls, ceilings and luminous floors. The limited scope of the papers has led to their total relinquishment. Now the Son-Icons are created directly on the walls of houses standing empty. Moving beyond the boundaries of the paper also leads to new dimensions in terms of sound.

3. Movable spatial-scores

I move around on an imaginary beam in accordance with the given co-ordination of the parchments and the luminous floor. I move nearer to the drawing, yet keep my distance in order to allow a delicate balance between detail and the bigger picture, between being inside and maintaining an over-view. By moving through this “musical hologram” there are always new, “sonic views” to be seen. Every point of the spatial-score sounds different. I mutate into the score.



Sonorbit is a composition commissioned by Pro Helvetia, produced as artist in residence at the Kunstlabor *forum:claque Baden*, Premiere at the Festival BBI Bollwerk Belluard International 2002

