

## Polish Radio Programme 2



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COMPOSER:

**Jagoda Szmytka** [b. 1982]

TITLE:

***greetings from a doppelgänger*** for amplified ensemble and transducers (violin, viola, cello, piano and percussion)

YEAR OF COMPOSITION: 2013

DURATION: 11'15"

PERFORMERS:

Ensemble Mosaic (without conductor)

RECORDING: 4 April 2014, 29th Musica Polonica Nova Festival, Wrocław  
(first Polish performance)

### DESCRIPTION:

*greetings from a doppelgänger* is a piece conceived as the first part of a “doppelgänger” series. I made the first step towards the idea in 2012 in the form of my work on the instrumental “installation” *Handplay in Wunderkammer* for the music season at Royaumont Abbey. Then I discovered the great potential of working with contact loudspeakers attached to string instruments and building a self-sounding system where instruments are able to sound without “touch”: even if there is no musician who “triggers/touches” the instrument, the strings begin to vibrate and the resonating body becomes “awake”.

In the case of *greetings from a doppelgänger* contact loudspeakers are used as virtual “doubles”, “clones” of real musicians. The first part of the piece is “real” – i.e. live-performed: the violinist, the viola player and the cellist bow the strings, the pianist touches the strings with microphones to amplify performed gestures. The second part is based on recorded files projected through contact loudspeakers into the instruments’ bodies. Instruments are “touched with their own sound” and the material of the first part comes back as a “doppelgänger” – a kind of echo or shadow of the “real”. “The virtual”, “the projection” is perhaps less real, but it still exists. And sounds.

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### JAGODA SZMYTKA

Born in Legnica (Poland) in 1982, she first studied art history and philosophy before changing to music theory and composition in Wrocław (Poland), followed by advanced courses in composition with Pierluigi Billone (Graz), Beat Furrer (Graz and Frankfurt a. M.) and Wolfgang Rihm (Karlsruhe). She received scholarships from the DAAD, the Art Foundation Baden-Württemberg, as well as residencies at the Herrenhaus Edenkoben and La Muse en Circuit (France). In 2016 she is artist-in-residency at Villa Serpentara. Szmytka frequently works as a guest artist at the Centre for Art and Media (ZKM) in Karlsruhe. She won the Staubach Honorarium and the Stipend Prize of the Darmstadt International Summer Courses for New Music.

Jagoda Szmytka composes music for the ear, eye and for thinking. Her audiovisual pieces—written for various amplified formations and mixed media—are organised as rhizomatic connections between sounds, images and texts. Szmytka examines social and interpersonal processes such as communication, constitution of identity, often in relation to phenomena that influence present-day life (the internet, globalisation), or she refers directly to the social dimension of music-making by analysing the life of ensembles and culture institutions. Her composition method (“social composing”) is based on composing from the “player-perspective” or “user-perspective”. Her compositions have been performed among others at the Warsaw Autumn, the Eclat New Music Festival (Stuttgart), the Darmstadt Summer Courses, the Ultraschall Festival (Berlin), Lucerne Festival, Wien Modern, at Deutschlandfunk Köln and in the National Opera in Warsaw. She has collaborated with Ensemble Garage, ensemble mosaik, ensemble recherche, Ensemble L’arsenale, Ensemble Interface, the European Workshop for Contemporary Music, the duo *leise dröhnung* and *Kwartludium*. Jagoda Szmytka is the founder and artistic director of *PLAY* – Platform for art and culture initiatives in Frankfurt am Main.