

Concert 1 - July 4<sup>th</sup>, 19h30

*Terminal*

Leonie Strecker (University of Music and Performing Arts Graz)

*Terminal* is a composition for one performer, live-electronics and multichannel-tape. The performer uses her voice to control spatialization and sound synthesis parameters of an immersive audio landscape that itself consists of different layers of synthesized and recorded voices, while her own voice is inaudible to the audience. The fact that her voice exerts control while being inaudible invites reflection on gradations and shadings of power in an audio landscape that explores issues of power, control, and self-determination. The sound material in this piece is to a large extent derived from interviews that the composer recorded with people that are close to her in different ways. Most importantly, the voices of her mother and her former composition teacher are heard. In reflecting her relation to these voices and the impact they had on the composer, she examines the structures of power that can be expressed through the voice in a personal narration.

*Terminal* opens up a speculative, immersive space in which different voices, captured at different times and in different locations, synthesized voices and crowds meet and merge. The sound of the disembodied voices is guided by the performer that is present, yet inaudible. Connections between these imagined and present bodies form and disintegrate, emerge, dissolve, creating layers of meaning and interdependence.

The piece was commissioned by La Biennale di Venezia and premiered in Venice in October 2023 for the La Biennale di Venezia Micro-Music Edition. It was further developed within the *Speculative Sound Synthesis* project. *Speculative Sound Synthesis* is an Artistic Research project hosted at the Institute for Electronic Music and Acoustics of the University of Music and Performing Arts Graz. It is funded by the Austrian Science Fund within the program for arts-based research (PEEK) – PEEK AR 713-G.

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