

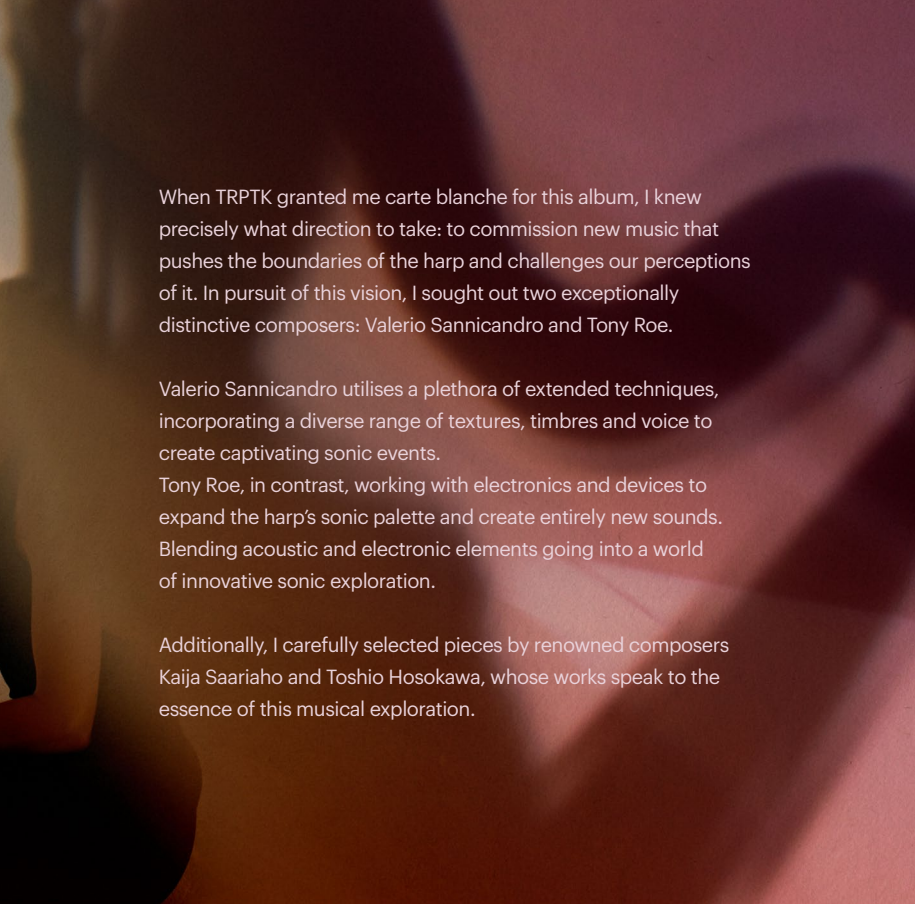
A photograph of a person's arm and hand against a red background with light patterns. The person's arm is visible on the left side, with their hand raised. The background is a deep red color with soft, glowing light patterns that create a sense of depth and movement. The overall mood is artistic and evocative.

INTERFERE ENCE

DORIENE MARSELJE

"PUSHING
THE BOUNDARIES
OF THE HARP
AND CHALLENGING
OUR PERCEPTIONS
OF IT."





When TRPTK granted me carte blanche for this album, I knew precisely what direction to take: to commission new music that pushes the boundaries of the harp and challenges our perceptions of it. In pursuit of this vision, I sought out two exceptionally distinctive composers: Valerio Sannicandro and Tony Roe.

Valerio Sannicandro utilises a plethora of extended techniques, incorporating a diverse range of textures, timbres and voice to create captivating sonic events.

Tony Roe, in contrast, working with electronics and devices to expand the harp's sonic palette and create entirely new sounds. Blending acoustic and electronic elements going into a world of innovative sonic exploration.

Additionally, I carefully selected pieces by renowned composers Kaija Saariaho and Toshio Hosokawa, whose works speak to the essence of this musical exploration.



FALL

As the opening piece of this album, Kaija Saariaho's "Fall" sets the stage for tradition meeting experimentation. Saariaho, renowned for her innovative compositions that blend electronic and acoustic elements, created a ballet, Maa. With no storyboard, it revolves around transition - moving from one state to another - opening doors, gates, falling and crossing water.

"Fall" is the sixth and second last part of the ballet music: it's a brief and virtuoso piece. The title suggests falling into an underworld and the overall structure of the piece follows this idea. Beginning in a high register, the piece gradually descends, expanding its ambits as it progresses. Saariaho's composition offers a first glimpse into transformation and exploration.

CORTEX

My encounter with Valerio was serendipitous, stumbled upon on one of my quests for fresh sounds and innovative compositions. Intrigued by his use of instruments and space, I approached him with the proposition of creating a piece for solo harp.

Organized in two very distant sonic layers, “Cortex” creates a continuous, breath-taking line made of moving agglomerates, explosive complex sounds, sudden screaming gestures projecting auditors into a kaleidoscopic – but still dark – sound world. On one side, the use of very low frequencies – transformed by a pedal-buzz – that creates a quite haptic acoustic feeling, on the other side the exploration and continuous timbre-variation of repeated pitches framed by another – rather theatrical – element: The human voice that underlines, expands and enriches the attacks.

A sudden situation appears rather at the end, when a very percussive section (prepared string) projects suddenly the discourse into a quite dystopian sonic world, before going back into a calm fade out, when a complex chord slowly decomposes into a thin, ephemeral line.

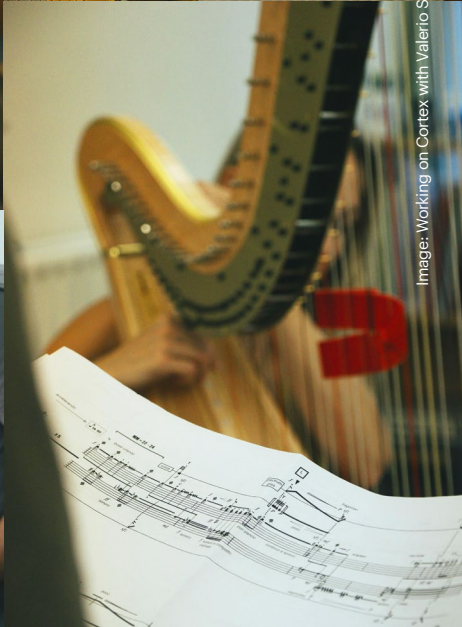


Image: Working on Cortex with Valerio Sannicandro

Image: In the Master Studio with Tony Roe & Brendon Heinst (TRPTK)



INTERFERENCE

Tony Roe's work embodies a unique blend of seriousness and humor, a quality I've always admired in his musical output. I had been curious for a long time what would happen if he wrote something for me: With an arsenal of electronic wizardry at his disposal, Tony crafted a quadriptych that merges tradition with innovation. "Interference" draws inspiration from Dutch Caribbean music and Hip-Hop, infusing electronics and elements of groove into its fabric. From the rhythm-driven energy of "Omittance" to the 90s Hip-Hop inspired muted bass line in "Korenbloem", "Square Circles" bears a personal touch, using the letters of my first name, Doriene.

In "Duologue", the interplay between the harp and electronics takes center stage, as the sound of the harp feeds a modular synth system. The system organically responds to the pitches and loudness of the harp, blending acoustic and electronic elements into an immersive experience.

With "Interference", Roe celebrates the unpredictable and involves improvisational elements: each performance will be unique.

RE-TURNING II

As the final piece of this album, Toshio Hosokawa's "Re-Turning II" serves as a powerful conclusion to this musical exploration. Drawing inspiration from Zen Buddhism and traditional Japanese aesthetics, Hosokawa's composition invites us to reflect on the cyclical nature of existence and the passage of time. Through a delicate interplay of sound and silence, "Re-Turning II" unfolds like a meditation on the ever-changing nature of life. Hosokawa's masterful use of space and resonance creates a sense of profound stillness, inviting us to pause and contemplate. As the final notes fade into silence, we are left with a sense of wonder.

In bringing together these remarkable compositions, my aim is to not only showcase the versatility of the harp but also to push the boundaries of what is possible within the realm of contemporary music. Each piece offers a unique perspective on the potential of the harp in modern music.

With "Cortex", "Interference", "Fall", and "Re-Turning II" I invite you to explore uncharted musical territory, where tradition meets innovation and imagination.



Image: Recording Day @ MCO

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INTERFERE

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