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Janet Cardiff

The Forty Part Motet

9. bis 25. Juni 10:00-19:00

Kollegienkirche

**SZENE
SALZBURG**

Janet Cardiff

The Forty Part Motet

Eine Bearbeitung von Spem in Alium Nunquam Habui, 1573 von Thomas Tallis

Die kanadische Künstlerin Janet Cardiff hat mit ihrem international gefeierten Projekt *The Forty Part Motet* eine der emotionalsten und poetischsten Klanginstallationen der letzten Jahre geschaffen. Die Sommerszene 2021 bringt dieses berührende Hörerlebnis erstmals nach Salzburg und installiert es im sakralen Raum der Kollegienkirche.

Die Grundlage der Arbeit bildet ein 40-stimmiges Chorstück, das aus vierzig Lautsprechern, die kreisförmig angeordnet sind, abgespielt wird. Janet Cardiff hat die Stimmen der Motette *Spem in Alium* des englischen Renaissance-Komponisten Thomas Tallis aus dem 16. Jahrhundert einzeln aufgenommen und die Lautsprecher so im Raum platziert, dass die Besucher*innen sich zwischen den einzelnen Stimmen bewegen können, sich ihnen nähern und wieder entfernen können und auf diese Weise den komplexen, mehrschichtigen Chorgesang unmittelbar erfahren. Aus der scheinbar simplen Anordnung entsteht ein virtueller architektonischer Klangraum, der das Publikum akustisch mitreißt und emotional überwältigt.

„Egal ob man Cardiffs Audio-Touren in einem Museum oder in der Stadt erlebt, immer verschaffen sie einem das Hörerlebnis einer unheimlichen akustischen Sensation.“

Art in America

Die in British Columbia lebende Janet Cardiff entwickelt, meist zusammen mit George Bures Miller, seit Jahren Installationen, Audio- und Video-Walks, die regelmäßig mit Preisen ausgezeichnet werden. Ihre Einzelausstellungen, die zwischen Wien und Washington zu sehen waren, sind Erlebnisse für alle Sinne. *The Forty Part Motet* hat bereits Besucher*innen von der Tate Gallery bis zum MOMA begeistert.

„While listening to a concert you are normally seated in front of the choir, in traditional audience position. (...) Enabling the audience to move throughout the space allows them to be intimately connected with the voices. It also reveals the piece of music as a changing construct. As well I am interested in how sound may physically construct a space in a sculptural way and how a viewer may choose a path through this physical yet virtual space.“

I placed the speakers around the room in an oval so that the listener would be able to really feel the sculptural construction of the piece by Tallis. You can hear the sound move from one choir to another, jumping back and forth, echoing each other and then experience the overwhelming feeling as the sound waves hit you when all of the singers are singing.“

Janett Cardiff

cardiffmiller.com

Forty Part Motet wurde ursprünglich produziert von Field Art Projects .

In Kooperation mit: Arts Council of England, Canada House, Salisbury Festival and Salisbury Cathedral Choir, Baltic Gateshead, The New Art Galerie Walsall, Now Festival Nottingham

Gesungen von: Salisbury Cathedral Choir

Aufnahme & Postproduktion: SoundMoves

Editiert von: Georges Bures Miller

Eine Produktion von: Field Art Projects

Mit Unterstützung von



Kollegienkirche

KHG / Unipfarre
Salzburg

**Mi 9.6. bis
Fr 25.6.**

10:00–19:00 Uhr

Kollegienkirche, 14 min Loop

Eintritt frei

Background on the Recording of The Forty Part Motet

Thomas Tallis was the most influential English composer of his generation and is one of the most popular renaissance composers of today. He served as an organist to four English monarchs - Henry VIII, Edward VI, Queens Mary and Elizabeth - as a gentleman of the Chapel Royal. One of his greatest works was this composition for forty parts – eight choirs of five voices. There is some debate as to whether the composition was authored in 1573 in celebration of Queen Elizabeth I's or in 1556 to honour Queen Mary's 40th birthday.

In 1998 Janet Cardiff was given a CD of Thomas Tallis's great forty-part motet *Spem in alium*. She was enthralled listening to it on a simple stereo system but was also frustrated at not being able to hear each part of the forty-part harmony separately. At the time, Cardiff envisioned creating a sound installation of *Spem in alium* using forty loudspeakers; the listeners would play an active part in the mixing and blending of voices according to where they chose to stand, to listen, and to navigate the space. When Theresa Bergne (Field Art Projects) invited her to participate in the Salisbury Festival in 2000, Cardiff suggested the idea of the piece as a sound sculpture in a large venue. After a year of research and organization, they were able to create the work, recording *Spem in alium* as part of the festival with singers from the Salisbury Cathedral Choir and elsewhere in England. The sound installation involved a complex recording process. Written for forty parts—or distinct musical lines—the motet is divided into eight choirs of five parts each (soprano, alto, tenor, baritone, and bass).

Since Cardiff preferred the versions of the piece that use children's, rather than women's, voices for the soprano parts, twenty-seven boys and girls joined the thirty-two adult male choristers to provide the soprano voices.

The recording took place in a hall on the grounds of the cathedral that was lined with blankets and curtains to create an acoustically "dead" sounding environment. During the recording session, the adult singers stood about five feet apart from one another in order to keep their voices separate, but the children were grouped together to sing the soprano parts of the composition. Each of the fifty-nine singers wore an individual high-quality lavalier microphone with a special mount to ensure that the microphone was right in front of him or her. All fifty-nine cables were run from the singers to a mobile truck outside—in effect, the recording studio—where fifty-nine tracks were laid and then (mixing the sopranos together) reduced to forty. When the singers took a break during the three-hour session, Cardiff and the editor, George Bures Miller, had decided to keep recording; the singers talking and other sounds can be heard as a three-minute interlude in the final mix, creating an intimate, direct connection between the singers and the listeners. It was necessary to edit out each singer's track when they were not singing so that the "cross talk" of the other singers would not interfere with the spatial quality of the final presentation.

Janet Cardiff

Based in rural British Columbia, Janet's work has included media such as film, video and photography. She participated in the Munster Skulptur Projekte in 1997, exhibiting in the Carnegie International in Pittsburgh, 1999. She also represented Canada at the Venice Biennale in 2001 in collaboration with George Bures Miller. Major surveys of Cardiff and Miller's works have toured to PS1 in New York, The Musée d'Art Contemporain, Montreal, The Astrop Fearnley Museum, Oslo, the Castello Rivoli in Turin, MACBA in Barcelona, Institut Mathildenhöhe in Darmstadt the Miami Art Centre in Miami, the Art Gallery of Ontario in Toronto, the Vancouver Art Gallery and the ARoS Kunstmuseum in Arhus, Denmark. She is currently represented by Luhring Augustine Gallery in NYC and Gallery Koyanagi in Tokyo.

Sommerszene 2021 Performing Arts Festival 8.–25. Juni

szene-salzburg.net

CieLAROQUE/helene weinzierl

Rhythmus und Rausch

8., 9., 10. & 11. Juni 19:00

Museum der Moderne Salzburg
Mönchsberg Skulpturenterrasse, 70 min
Eintritt frei (Registrierung unter szene-salzburg.net erforderlich)

gold extra

BORDER GRID

9. bis 12. Juni 16:00, 18:00 & 20:00
14. bis 16. Juni 16:00, 18:00 & 20:00

ARGEkultur, 70 min, in englischer Sprache
16/8 € ermäßigt (Karten bei unter argekultur.at erhältlich)

theaternyx*

über.morgen SALZBURG

10., 14., 17., 19., 22., 23., 24. Juni 18:00
12., 18., 25. Juni 16:30

Start: Dr.-Hans-Lechner Park
80 min, in deutscher Sprache
20/10 € (Karten bei unter szene-salzburg.net erhältlich)