

TONUS-MUSIC RECORDS

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CD-Release 17.Mai 2014

KATRYN HASLER / PLASTIK

CD-release concert Saturday 17th of may 2014, 10 pm at Orbital Garden, Kramgasse 10, Bern.

Katryn Hasler – baritone violin, electronics, composition
Lionel Gafner – baß
Tian Bosshard – drum
Nicolas Dauwalder - electronics



Music with a potential for addiction

A sculpture is flickering in the room. The sculpture is carved from time. It gently dissipates into various acoustic images. Three instruments – a baritone violin, drums and an electric bass – are the sculpture's medium and its ears at the same time, when viewed from many angles. Or is the sculpture gradually starting to spin on its axis? «The creature feels like a lazily flowing lava stream,» reports the first voice. «Oh no! It flutters gently like a fledgling's heart,» says the second voice. «Come off it! Its casing is strong, firm and springy, as if the being were a rubber ball!» It seems as if they had encountered three completely different figures. And still there is, in the cold light of day, just one and the same character. It shimmers and displays a cornucopia of identities. Are all of them disguises or is there a true core hiding somewhere within?

For Katryn Hasler there is no absolute truth. Boundaries are always malleable, ironic twists can alter habits and rules: The backbone of *Plastik* is this pre-recorded soundtrack – not always audible, but always present – a rhythmic melody, perhaps a vibrating and unanimously simmering primordial soup or an endlessly smouldering sound cluster. Thus Hasler is able to play tricks on listener's expectations and also expands the sound range of the instruments.

The unity of the sound medium – in the tradition of classical Indian music, *Plastik* remains true to a single scale – anchors the composition in its centre as it were and gives it a sense of floating. Above this river expansive spherical tunes meander upwards like colourful paper

kites tied to long strings. They zigzag about, escape the senses echoingly and reappear unexpectedly in new contexts, leaving their very own fingerprints or the fragments of them, stringed into long-winding chains. The baritone violin, dark and mysterious, slowly approaches dilated sounds as if the task was to wrench their lives from the silence. Later on it swiftly flies through runaway lines or tugged rhythms, repeats them many times, but they are perpetually varied or new through the harmony of the voices. Elastic bits of sound tumble from the bass strings in rhythmic order and bump against the eardrums. Brightly snapping tabla, vibrating to the rapid strokes: Butterfly wings flapping and flocks of virtuously scurrying antelopes. A flageolet, then soft, clapping, pale, whiny, but also scratchy and sandy sounds. Huge contrasts open up a wide range of sound and paint archaic landscapes. Maybe even playfully encircled coral reefs or rotating planets in outer space. In memory an hour melts down into a moment; but simultaneously *Plastik* adds pleasant layers of consciousness to one's mind. The music is loaded with vibrant movement and multifaceted events, but at the same time has a calmness and silence. The composition is one and many at the same time. First of all, this music rests in itself, and as such is prone to unhinge time through its absorbing, electrifying and hypnotising manner.

Hasler continues to research overtone structures with *Plastik*. The number five as a counting unit and two patterns made up of five sounds originating right and left lend the composition its structure. Two different tempi rub against each other in a 3:4 ratio. Hasler is heavily occupied with changing relations of time flows. She has experimented with time measure phenomena for a long time and watches sensual reactions to correspondences and affinities in the temporal system. Her key aspect is to develop music »in accordance with the slowness of our sensations«.

Katryn Hasler is not someone to force her perspectives onto others and she avoids expressive influence. Moreover, she offers building blocks of sound and leaves it to the individual listeners to actively form a momentary impression.

Blanka Šiška

"Of natural beauty

Plastik is the name of the band accompanying the baritone violinist Katryn Hasler in her pursuit of classical Indian music. A name that misleads us. Together with tabla player Kayam Ali Kawa, electric bass player Lionel Gafner and with subtly used electronic support, she creates a wonderfully balanced but never overly formulated music which bewitches the audience from the first note. No plastic. This music is of natural beauty."

Ane Hebeisen (Der Bund 2011)

Katryn Hasler

Born 1983 in Basel (Switzerland) into a family of musicians, she starts playing the violin at the age of seven. During her younger years and her studies, she dedicated herself mainly to the classical repertoire and played numerous concerts domestically and abroad, both as a soloist and as a member of chamber music groups and with the Schweizer Jugend-Sinfonie-Orchester (Swiss youth symphony orchestra).

In 2008 she graduated from the Hochschule für Musik in Bern. She studied with Monika Urbaniak, Gabrielle Brunner (Bern), Goetz Richter (Sydney) and Milind Raikar (Bombay). From early on she was fascinated by minimalist musical concepts. Through her intense work with electronic music, minimal music, North-Indian classical music and the Tonus-Music musical concept, Katryn Hasler created her own sound ideal.

In 2009 her debut CD "11.58" was released by Tonus-Music-Records.

In the beginning of 2010 a Pro Helvetia scholarship lead Katryn Hasler to India for two months as an “Artist in Residence” to look into North-Indian classical music. During this time she began to develop her distinctive style. The sound of her baritone violin, softly singing, warm and mysterious, encompasses the listener like a sheath, held up by high rhythmic precision.

“Katryn Hasler is without doubt one of the most interesting and promising musicians of her generation. Her pronounced ability to differentiate and her early conceptual clarity, in conjunction with her technical skills, are a refreshing rarity among Swiss musicians.”

Don Li 2009

Released CDs

Werner Hasler / the outer string erschienen 2012 bei Onda (division of Unit Records)

Marcel Saegesser / The Last Place (Left) erschienen 2011 bei Tonus Music Records

Katryn Hasler / 11.58 erschienen 2009 bei Tonus Music Records

Don Li / 15 squared erschienen 2008 bei Tonus Music Records

Ania Losinger / New Ballet for Xala erschienen 2004 bei Tonus Music Records