



A Concert Experience Beyond the Standard Format

Lunatree created a one hour non-stop performance where the pieces were connected by a soundscape, achieving a sense of “theatre for the ears”.

Background

The ensemble, Lunatree, consists of eight musicians. Their music is warmblooded and slightly obsessive, and generally created by a group of dedicated composers, some members of Lunatree. The ensemble constantly scout for music of soul mates elsewhere, adding it to their repertoire, often arranging and adapting it to fit their setup.

Concept

For Lunatree @ Intro In Situ, they selected works from the New Aud database, focusing on countries from the rim of Europe, looking for unheard music. They found four very special works from Lithuania, Hungary, Croatia and Ireland, that fit astonishingly well with the Lunatree aesthetics.

The aim of the concert was to create an intimate setting for the audience and musicians to get together and enjoy previously unheard music, thus enabling them to immerse in it and find the essence and enjoyment. The concert took place in the home space of the Intro In Situ organisation, a space which has an informal character, is directly connected with the bar area, and which attracts a mixed audience: University students, lovers of new music and impro, art lovers. The ensemble tried to reach the whole spectrum of potential audience.

The concert

Lunatree created a one hour non-stop performance where the pieces were connected by a soundscape which consists of bits of recordings from the four pieces, parts from telephone interviews with some of the composers, environmental sounds and electro acoustic sounds. These soundscapes connected the pieces, created an organic unity, informed the audience in a casual and playful way about the works, and gave the ensemble the opportunity to step outside the normal concert format and achieve a sense of “theatre for the ears”. The result was a sixty minutes non-stop indulgence, rather than a set of pieces. Besides, the players never left the auditorium, but went into the audience when they did not play. After the concert, they mingled with the audience in the foyer.

A lack of audience is always possible in Maastricht. The ensemble carefully selected the concert

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date; it was the last concert of the season, and therefore a festive occasion. They also created a lot of activity in the social media prior to the concert day. This worked well. There was a good audience.

Feedback from the audience

The audience feedback was very positive. Everyone agreed that the soundscapes worked very well. People noted the continuity and organic form of the performance. And the fact that the musicians went into the audience when they did not play, and collectively into the foyer after the concert, was appreciated.

Conclusions

Summing up the most important points in the project for others to learn from, the dos and don'ts are:
DO

- Connecting pieces, avoiding the piece-applause-piece-applause format, is something that really works.
- Physically mingling the audience and musicians is appreciated a lot. Formality disappears, musicians become part of the group experience.

DON'T

- No negative points for this concert. Fifty people is not the world, but for the venue it is well above average.

Creating concert experiences beyond the standard format and mingling with the audience are key. Not only did the ensemble try formats that they did not use so explicitly previously, they also got triggered to discuss, plan, act and then recap. This structured way of looking for and applying new formats proved to be very useful. And the formats turned out to be effective!

Facts

Ensemble: Lunatree (6 musicians involved)

Date: June 24th 2014

Venue: Intro In Situ, Maastricht, The Netherlands

Performed works:

Donnacha Dennehy: *Bulb* (2006, Ireland)

Péter Zombola: *Sextet* (2006, Hungary)

Ramunas Motiekaitis: *Intermezzo. Cinema* (2007, Lithuania)

Kresemir Seletkovic: *Monochromatic Etudes* (Croatia)

Number of attenders: Approximately 50

Additional information: www.lunatree.nl