

## "Proposal for Altering of the Score"

"Proposal for Altering of the Score" is a multimedia result of a collaboration between two artists- Jolana Havelková and Lucie Vítková. As with many of her previous works, the recently finished series "Proposal for Altering the Score" relates to her native town of Kolín (Czech Republic) and its surroundings. Nevertheless it is rather the essence than the bare description of the locus. The starting point for the project was the idea to work with the musical scores and the legacy of the famous Czech composer and conductor František Kmoč (1848 – 1912) which for some people is almost a synonym of Kolín. Kmoč's songs and musical arrangements for brass bands have been frequently published during the course of the last century in hundreds of editions and booklets. In 2005, Jolana Havelková started to collect and scan the scores and since then she has continuously studied the material and worked with it as a base for further work. Scores and sequences are visually edited and modified, which results in possibilities for new musical interpretations. From Kmoč's original interpretations of folk music, new graphic scores have been born. And with their birth - never before played compositions. Common to all the works is the structure - the musical staff and shapes of notes. Sometimes it's an individual grapheme; sometimes it is a rather complex, multilayered structure (stemming from the geometrical morphology); and sometimes it is even from the syntax of the computer code. The results are photographs or photograms, sometimes digital prints, once superimposed in series, in other cases maintaining the form of the original booklet, still in a very altered and transposed shape. Gradually, these new graphical scores became an inspiration for musical interpretation - in sound. Jolana Havelková reached out to Lucie Vítková - accordionist, composer, and improviser. These transformed scores were then played by Lucie Vítková in several places in Kolín. The locations were selected by Jolana Havelková after consulting many sources and are often directly connected to the life of František Kmoč and his musical activities. Field recordings were made using accordion and harmonica, sometimes enriched with the sounds and tones of objects found on site and also with recordings of instruments (such as piano, organ, timpani) that were components of the spaces. Some of the places offered ideal conditions for an interpretation of the score, like the monastery church of The Holy Trinity, elsewhere the recording is complemented and overlaid by sounds from the environment (like the recordings from Kmoč island). The musical approach borders on composition and improvisation. Lucie Vítková works with acoustics, space and its many aspects. She first reads the scores on the basis of initial, obvious concepts - covering first the visual aspects, such as rhythm, structure, color, and overall feeling. She then works with these parameters and develops them in an improvisational manner. In some of the scores, leftovers of the original notation are present and playable, so it is possible to hear the original harmonies, melodies and tones; however they are often reorganized beyond recognition. Environments where the compositions were conceived also affected the playing - therefore they are also a kind of musical topography.

In the music, Lucie Vítková worked mainly with acoustics - those very specific to the church, or rather like the dry ballrooms in Zámecka and Sokolovna. Exterior environments brought a kind of dialogue: a conversation between Lucie Vítková, the score and the surroundings. The author either communicated with these sounds and reacted to them, or kept them in the background. In some cases, the compositions were finalized using a computer, (however the essence of improvised material was preserved) while others were left in the original, raw state. All of the compositions are static in character, although with rich and diverse content, just as the scores of Jolana Havelková. The listener is dragged in and stuck in the moment.

Translated by Helena Musilova