



## Shackle

<http://hardhatarea.com/shackle/>

Shackle is Anne LaBerge on flute and samples and Robert van Heumen on laptop. Their aim is to explicitly and subtly exploit shackling in both concept and material.

This extraordinarily inventive duo has a way of making music all their own. At the heart of their duo is a self-designed, cutting-edge digital cueing system which operates as a sometimes visible third member. Both prodding and reactive, the Shackle system suggests musical directions and textures to these two highly gifted performers, opening up a fascinating array of sonic choices for LaBerge and Van Heumen to both play with and against. Shackle's performances explode the line between improvisation without borders and tightly controlled forms that are both playful and daring.

Improvisation and structure coincide effortlessly in Shackle's music. With uncanny transitions that turn on a dime and long, spun-out tapestries of sound, Shackle's music works on two levels at once: full of delightful discoveries that can happen in the blink of an eye, LaBerge and Van Heumen savour the possibilities that those discoveries offer up.

Working with a computerized communications system that proposes various compositional elements to each player, they can then choose to whether or not to cooperate with the proposed material. Proposals also involve aspects of restriction, either in sound material, timing, dynamics or other musical parameters. Musical sections are visually presented to the audience by video snippets occurring regularly or irregularly throughout the performance.

"Shackle was a perfect, 'nordic' musical contrast. The duo mixed Anne LaBerge's delicately chosen, beautifully restrained articulations and timbres from across the flute family gamut, with Robert van Heumen's live processing and interspersing of his trademark, hard edge, and quite unique brand of sample scratching. While I find the latter technique at times somewhat angular, it contrasted here extremely well with the mysterious shimmering quality of much of the music the duo knew to invent. Anne's striking pose and Robert's introvert concentration didn't disguise the fact that they were constantly listening and finely tuned to one another." Daniel Schorno - review of the concert at STEIM's Micro Jamboree Dec 14 2006

## Biographies

### **Anne LaBerge – <http://www.annelaberge.com>**

Anne La Berge is a pioneer flutist/composer, working her entire career with interactive computer systems, microtonality, improvisation and as a leading interpreter of contemporary chamber music. She can be heard in a range of settings from modern chamber music in the music theaters of Holland to international science and art symposia and finally to improvised electronic music in the local squat buildings. In addition to creating her own work she regularly commissions artists to compose solo works for her with interactive/improvised music and video. The last few years have seen a new addition to her work: self-penned enigmatic short stories which slide seamlessly in and out of her compositions and improvisations.

### **Robert van Heumen – <http://hardhatarea.com>**

Robert van Heumen is an electronic musician-composer using an extended laptop instrument to perform highly immersive and hyper-dynamic electro-acoustic music. As a musician, live sampling is his main tool. With a joystick and other tactile controllers, live sampled source sounds are gesturally manipulated and reworked within open ended narratives. Van Heumen is constantly searching for new strategies for live sampling and for the perfect balance between free improvisation and structured music. The laptop is used in an instrumental, tactile way, connecting action to sound like any acoustic instrument, and is used live as well as in the studio to generate sonic material for fixed-media works. Recent electronic compositions include Stranger and Fury, which are performed in multichannel and semi-improvised environments. Fury is an expression of suppressed anger and inspired by the Dust Bowl period in the United States. Stranger is a composed work as well as a research in the compositional process, built as a family tree from a series of basic samples and inspired by L'Étranger by Albert Camus and Do Androids Dream Of Electric Sheep by Philip K. Dick. Het Geluid van de Machine is a composition for Disklavier, laptop-instrument and flute with electronics, premiered at the Gaudeamus Muziekweek in September 2011. This composition exposes the Disklavier's mechanism and produces freshly squeezed music. Like Harry is a theatrical soundwalk in collaboration with writer and theatermaker Simone de Jong, which also premiered at the Gaudeamus Muziekweek 2011.

## Shackle technical requirements

- PA with minimum 2x stereo input and subwoofer. The PA is preferably setup behind us so we can hear what the audience hears.
- 2x good quality monitors if the PA speakers are fixed and in front of us. The monitors should be setup behind us facing the audience.
- 4x XLR cables from our audio devices to FOH.
- 2x small tables.
- 1x microphone boom stand.
- electricity.