

# down the rabbit hole

## ARTISTIC PORTFOLIO

is a music collective founded (2017) and co-directed by clarinetist Filipa Botelho (Portugal), percussionist Kaja Farszky (Croatia) and cellist Hanna Kölbel (Germany). Hailing from throughout Europe, we are committed to the emerging scenes within contemporary music, identifying with the art of nerdy entertainment and thus pushing borders by building new dramaturgies for sound creations.

Identified as performers of contemporary music we naturally search for extended techniques: we are wild curators of our concert programmation and indulge into setting up a superb performance space. As a music collective, we love to challenge and support fascinating creative artists to follow their ideas. To make this juicy newness happen we play acoustic instrument, voice, touch, light... all to spark the senses of our young, old, big and small audiences.

[www.dtrh-collective.com](http://www.dtrh-collective.com)

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# PROJECTS-IN-PROGRESS

Created and curated by Down The Rabbit Hole

## JUKEBOX\_\_

To be premiered fall 2020

A programme for young audience



## TAKE -1

To be premiered fall 2021

A programme that reflects the role of curating in the new music scene.

## MUSIC MATRIX

To be premiered spring 2021

DOWN THE RABBIT HOLE will develop a programme for young audience in collaboration with MUSICA, IMPULSE CENTER FOR MUSIC. To be premiered at Concertgebouw Brugge (BE).

# JUKEBOX\_ \_

is a project dedicated to young audience, curated and produced by DTRH.

A **jukebox** is a **COin - o p e r a t e d** phonograph that automatically plays recordings selected from its list



**JUKEBOX\_ \_** is a **kids - o p e r a t e d** interactive installation.

It takes you into a seemingly empty spacious hall, a playground proposed by the ensemble where the audience choose how and what to listen to. Meanwhile, an interactive video installation tracks each inhabitant and proposes you game like choreographies - so your own positioning in space has an impact on the concert situation and makes you have access and discover different hearing perspectives.

It's a live music box - the inner life of a Jukebox.

## WATCH

[Musique de Table on Vimeo](#)

TO BE PREMIERED FALL  
2020

## PROGRAMME

**MUSIQUE DE TABLE**  
(Thierry de Mey)

**SHOPPING 4**  
(Michael Maierhof)

**EAR PIECES (selection)**  
(David Helbich)

**new commision**  
(Joris Blanckaert)

## PARTNERS



# TAKE -1

to be premiered fall 2021

is a program that question itself while being curated by its chain of curating-agents: composers, performers, curators, venue's programs, and audience.

"do we clap or not?",

"is this the type of concert where we feel free to walk around?"

"this piece is good but it's not the right context!"

The 2 existing pieces and the 2 new commissions work as islands around which we navigate with the playing rules of **Hockey** (by John Zorn). Each reiteration of **Hockey** tells us more about the old habit of *curating*, sometimes with sound, sometimes with texts, sometimes with footage of ourselves performing somewhere else. **Sitzfleisch** impairs our very well-educated habit of seating and listening by playing with *fake* and *real*, *narrative machineries* and *injections of awareness*, glued with humour and subtlety.



If our present is no longer the best present possible but raw "footage" of some musical proposals instead, can't we take the chance to look for the TAKE -1? - the take before we start carving the present to its most polished version, allowing instead the concert place to be its own making?

## WATCH

[Sitzfleisch try-out on Vimeo](#)

## PROGRAMME

### new commission

(Mirela Ivcevic)

### new commission

(Ahsley Fure)

### SITZFLEISCH (2019)

(Louis d'Heudières)

### SURFACE, TENSION (2018)

(Jason Buchanan)

### HOCKEY (1978)

(John Zorn)

# MUSIC MATRIX/ EERSTEKLASCONCERTEN

("concerts for 1<sup>st</sup> grade children")  
to be premiered spring 2021

MUSICA (Impulse Centre for Music in Belgium) develops since many years a programme for 1<sup>st</sup>-grade-children (6 years old) that invests on a peculiar format:

- 150 children are divided into 3 subgroups;
- The whole journey features an introduction, followed by 3 parallel 'stations' - each consisting of a mini-workshop and a mini-concert in whatever combination;
- It ends up with a performance that actively involves everyone: children, musicians, Musica-teachers and school teachers.

The main goal is to bring new music to 6 years old children not only by performing it but by developing a fluid format that allows the children to workshop the musical material that they can find in the performances themselves. Each year a new ensemble(s) is chosen to co-create this project together with Hans van Regenmortel (from MUSICA). For 2021 DOWN THE RABBIT HOLE will be involved in this process in partnership with Concertgebouw Brugge and deSingel.

MUSIC MATRIX exists within the project "Sounds now" co-founded by the Creative Europe Programme of the European Union.

## MORE ABOUT IT

[More about the format](#)

[MUSICA Website](#)

## PARTNERS

— CONCERT —  
— GEBOUW —  
— BRUGGE —

deSingel



# ONGOING PROJECTS

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**is your privacy**

3 ongoing projects concerning music and video (SCREENING), overloaded set-ups (CHARGED), and the different musical layers of privacy (mpiyp)

# SCREENING

is a display of rich imagery, a programme dedicated to music and video



Schubert displays himself in his living room, giving instructions - the audiovisual combination starts of as a kind of youtube-tutorial for performers and ends up in a symphonic game.

Gottfried's handmade live puppetry is translated into microscopic worlds that are interlaced with the life-set and musically animated by the camera's eye.

The eye!



Scientists say human beings can distinguish between as many as seven million different colors. From Red, Green and Blue, Kranebitter fools around with our trichromatic eye and enjoys the multiple combinations, blending our visual and auditive receptors while Verrières is scrolling through a cinematographic sequence of dense emotion, step by step, to filter the complex assemblage of image, movement and sound.

## WATCH

[78 pieces of film \(by F. Verrières\)](#)

[live in Oslo and Berlin 2018](#)

## PERFORMED AT



## PROGRAMME

### APOPHÄNIE

(Rama Gottfried)

### 78 PIECES OF FILM

(F. Verrières)

### HELLO

(A. Schubert)

### BUREAUCRATS AND TRICHROMATS

(M. Kranebitter)

# CHARGED

is a quite loaded performance by Down the Rabbit Hole with musical operations that become fruitful matter for procrastination.

(2018)

A bunch of hypersensitive nerves are sending obscure information - « the organisms of the miniature **APOPHÄNIE** world are born, mutated, absorbed, and consumed, a narrative grows between the microscopic entities » (Rama Gottfried). Pending musical life forms are unconsciously pulsating, surviving and purring along during the complex surgery of a « huge strange organism with many receptors and organs » (E. **RYKOVA**). Meanwhile, a high blood pressure mind is relentlessly inventing a new joke taking place in the « composer's living room, it's an invitation into the personal world of (A. **SCHUBERT**). please enjoy. »



And all that seemed blurred and vague turns into a pleasurable yet immediate cause for playing it out, letting it live and dance, with crackling, buzzing, grooving, soothing, moving, and re-mixed sounds.

## WATCH

[Live in Oslo & Berlin on Vimeo](#)

## PERFORMED AT

ULTIMA  
Oslo  
Contemporary  
Music  
Festival

SMOG

VOX  
FEMINAE FESTIVAL

Acker  
Stadt  
Palast  
Freie Bühne Mitte e.V.

## PROGRAMME

### APOPHÄNIE

(Rama Gottfried)

### 101% MIND UPLOADED

(E. Rykova)

### HELLO

(A. Schubert)

# my privacy is your privacy

2018 - 2020

DTRH curates and composes an on-going performance that invades the different musical layers of privacy.

'social composing' - is a term coined by the German composer Brigitta Muntendorf to describe an approach to music that uses music's embeddedness in social relationships - between performer, composer, and audience, or between humans and their online selves, for example - as compositional material. **my privacy is your privacy** is an exploration of human's physical and emotional presence in a musical virtual environment, to be realized, performed and toured in the UK and Europe in 2019/20.



Yiran Zhao's SHH 1 - solo for a head explores the privacy of the audience's inner sensorium by getting single audience members to wear earplugs and receive a scored head massage. This piece will be contextualized within the sound installation „SHH, it's true“.

**CONFESSION BOX** by Sara Glojnarić - is an installation that explores layers of intimacy through a multi-sensory interactive experience put into 4 confession boxes, all triggered by 5 smells of her choice. A piece that examines the physicality of scents, the intimate links they (re)create, and the numerous processes happening simultaneously once we are triggered by them.

The production MPIYP commissioned a new piece by Louis d'Heudieres, **SITZFLEISCH**, that connects performers' personal, private space and the audience's collective imagination by using audio scores, a form of notation delivered entirely on headphones, to elicit responses from the performers as they listen to various soundtracks;

## WATCH

[Sitzfleisch in Hamburg](#)

## PERFORMED AT



**SNAPE  
MALTINGS**



## PROGRAMME

### SITZFLEISCH

(Louis d'Heudieres)

### SHH1 - SOLO FOR A HEAD

(Yiran Zhao)

### CONFESSION BOX

(Sara Glojnarić)

### new commision

(J. Blanckaert)

## PARTNERS

**SNAPE  
MALTINGS**



# PAST PROJECTS

## FOOLn'FAIL - 2018

improvised music around the written scores of Pauline Oliveros

*falling down, fooling around, forgetting and failing ambitiously, even beautifully.*

*An improvisation practice of fighting with musical automatisms and inventing new heritage.*



Down the Rabbit Hole is using highly unstable propositions of sounds and examining them outside their context: sounds that risk to be either inaudible or violently bursting and deleting everything else. Think No-input-mixing, instrumental feedback circles, highly amplified extremely small sounds. Isn't the state of unstableness a moment of high potential that enables one to go in new directions? For Down the Rabbit Hole free improvising is a tool for forcing into existence new (musical) relation. FOOLn'FAIL is drawing musical inspiration from special moments of unstableness and imbalance that exist in every composed piece of music.

# SEELANCE ... --- ... 2017



Down the Rabbit Hole, Seelance ...---... - a situation of uncertainty and emergency. Outside your comfort zone, a moment of extraordinary challenges that manifests the necessity to be creative. A shock evolves into operatic ecstasy of suffering, an administrative task turns out to be a kafkaesque adventure, limited material becomes fruitful matter for procrastination. And all that seemed emergent turns into a pleasurable yet immediate cause for playing it out. A virtuosic operation, cutting and re-assembling, with crackling, grooving, soothing, moving and re-mixed sounds.

Made and performed in Tübingen (DE), on tour in Novi Sad (SRB) and Ghent (BE)

## WATCH

[live 2K+ in Novi Sad](#)

## PERFORMED AT

**2K+**

Vojvodina Institute for Culture

**Club Voltaire**

**MIRY  
CONCERTZAAL**

## PROGRAMME

improvised music with  
written pieces

## MUSIQUE DE TABLE

(Thierry de Mey)

## DIFFICULTIES PUTTING IT INTO PRACTICE

(S. Steen-Andersen)

## MAYDAY

(Léo Collin)

## 78 PIECES OF FILM

(F. Verrières)

# EXTENDED BODY

## 2017

a multimedia concept of concert with live electronics, video, lumino-acoustic solar panels, objects and extended techniques where acoustic instruments no longer have a place in the gam



### WATCH

[live in Ghent](#)

### PERFORMED AT



### PROGRAMME

**b**  
(Simon Loeffler)

**DIFFICULTIES PUTTING IT  
INTO PRACTICE**  
(S. Steen-Andersen)

**PIANO HERO**  
(Stefan Prins)

**78 PIECES OF FILM**  
(F. Verrières)

**MIRAMAR AC**  
(A. Horvat/Lightune G.)