

**Monica Germino (violin/electric violin/adapted violin/voice)**  
**Frank van der Weij (sound projection)**

AUSTRIAN CULTURAL FORUM 13 JUNE 2013

Collaborating with electronics wizard Frank van der Weij in works composed over the past eight years, US–Dutch violinist Monica Germino gave a veritable masterclass on the use of violin and electronics, packed with sophistication and showmanship. Perhaps most striking was Arnoud Noordegraaf's *Fugue*, performed behind a screen, on which were projected additional images of Germino, synchronised to pre-recorded tracks.

For *Long Waves and Random Pulses*, Annie Gosfield recorded three types of jamming signals used to disrupt radio broadcasts during World War II, and combined them with elaborate trills and other effects, fighting their way through a squall of white noise. Karlheinz Essl's *Sequitur III* alters the output in real time; bow strokes become mosquito hums, pizzicatos morph into echoing droplets. And harmonics layered over a soundtrack of additional violin lines created an ethereal string choir in Donnacha Dennehy's *Overstrung*.

Germino's skeletal electric violin opened the evening in David Dramm's *Fuzzbox Logic*, with broadly bowed lunges riding over clouds of feedback. And the night's epilogue was Louis Andriessen's *Xenia*, its Paganini-like lines augmented by the violinist tenderly singing a few Arthur Rimbaud lines near the end. Hilarious introductions, self-videotaped by each composer, only added to the evening's satisfaction – here's a violinist who leaves no elements to chance.

BRUCE HODGES

SHARON MOR YOSEF

**Sophistication and showmanship: Monica Germino**