

Hilary Hahn and Hauschka release *Silfra* on Deutsche Grammophon May 22; tour internationally



SILFRA HILARY HAHN & HAUSCHKA

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US tour dates:

May 28 - El Rey Theater; Los Angeles, CA

May 29 - Neptune Theater; Seattle, WA

June 18 - Birchmere; Washington D.C.

June 20 - City Winery; New York, NY

June 21 - Institute of Contemporary Art; Boston, MA

Hilary Hahn, "one of the greatest violinists in the world today" (*Washington Post*), and acclaimed modernist German composer and prepared-pianist **Hauschka** (Volker Bertelmann) have combined their singular talents for *Silfra*. Produced

by Valgeir Sigurðsson, who has worked with a diverse array of artists ranging from Björk to Bonnie Prince Billy, the record will be released on the Deutsche Grammophon label on **May 1, 2012 internationally** and **May 22, 2012 in the US**. It will be available both physically and digitally, in addition to a special edition vinyl release. To support the album, Hahn and Hauschka will tour in the United States, Europe and Asia in May and June 2012. Like the album, the concerts will be improvised, inviting audience members into the musical world that is all their own.

Silfra, named for the geographic feature near Reykjavik, Iceland, where the North American and Eurasian tectonic plates meet, represents the breathtaking locale where the album was recorded but also signifies the unfamiliar terrain where these two distinct musical minds met to collaborate. Spending ten days at Greenhouse Studios in Reykjavik in May 2011, "we felt that we could go anywhere we wanted within the music if we created it in an environment that allowed us the freedom and independence to explore," Hilary Hahn and Hauschka wrote in the album's liner notes. That prepared piano and violin could sound so perfectly suited is surely indicative of the musical chemistry that their groundwork and setting created. Ranging from the exotic to the serene and from the atmospheric to the playful, *Silfra* is comprised of 12 evocative, phenomenally intriguing tracks that span a breadth of emotions and styles.

Their ambitious and innovative musical partnership began in early 2009. Hahn and Hauschka's paths crossed on a suggestion from a mutual friend, folk musician and Hauschka labelmate Tom Brosseau. "Tom had mentioned Volker more than once as someone I must meet," recalls Hahn, who appeared on Brosseau's 2007 *Grand Forks* album and performed on his subsequent release tour. "And Tom doesn't casually toss around ideas like that, so I paid attention."

After a backstage introduction in Düsseldorf and a brief guest appearance onstage in San Francisco, Hahn and Bertelmann began to trade music and meet for free-form improvisation sessions. When they eventually arrived at Greenhouse Studios, they did so without set artistic intentions or musical sketches. In fact, they were not even committed to the idea of releasing the resulting music commercially. Their goal was to challenge themselves to find their musical voice as a duo, integrating the prevailing mood and their spontaneous impressions into their recordings. Hahn offers, "You're hearing exactly what evolved at the moment it came to life, in every second of this album. It was such a rewarding experience making the record that I get a little nostalgic when I hear it."

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Two-time Grammy Award-winning violinist **Hilary Hahn** has gained international recognition for her probing interpretations, compelling stage presence, and commitment to a wide range of repertoire as well as newly commissioned music. Hahn appears regularly with the world's top orchestras and on popular recital series in Europe, Asia, and North and South America. In the fifteen years since she began recording, Hahn has released thirteen solo albums on the Deutsche Grammophon and Sony labels, in addition to three live performance DVDs, an Oscar-nominated movie soundtrack, and various compilations. In 2009, she released an album of Tchaikovsky and Higdon concertos; the Higdon concerto, which Hahn commissioned, won the Pulitzer Prize. Her most recent album is a recording of Charles Ives's violin sonatas. Hahn celebrated that release with a concert at John Zorn's The Stone in New York City. Outside the classical world, Hahn has collaborated with Tom Brosseau, ...And You Will Know Us By The Trail Of Dead, Josh Ritter, and Chris Thile. She keeps a collection of her writings at hilaryhahn.com. Her violin case Tweets from the road at [@violincase](https://twitter.com/violincase).

Hauschka, the musical alias of Düsseldorf, Germany-based Volker Bertelmann, is predominantly known throughout both the classical and experimental music worlds for his seven albums since 2004 that explore the possibilities of the prepared piano. By modifying the piano's innards with an assortment of odds and ends such as gaffer tape, aluminum foil, bottle tops, bells and ping pong balls he transforms the pure tuned instrument into mini rhythm sections. Inspired by prepared piano forefathers Eric Satie and John Cage to contemporary performers like Max Richter and Yann Tiersen, Bertelmann is a prolific musician whose work has continually developed from his early solo improvisations to include electronic elements. No stranger to collaboration, he has worked with more formal outfits such as Music A.M. (where he paired up with fellow German, Stefan Schneider, and novelist and former Long Fin Killie frontman, Luke Sutherland), San Francisco's Magik*Magik Orchestra and has recorded with members of acclaimed bands Calexico and moem, both of whom contributed to his last solo release, *Salon Des Amateurs*, his piano and percussion homage to electronic dance music. Philip Sherburne of *Pitchfork* described it as "Curious, constantly in motion, full of puzzle-like counterpoints and arresting chord changes...a joy to listen to, and one of the brightest, most invigorating records I've heard all year." In addition to his records, Bertelmann scored the feature film "Glueck", produced by Constantin Film and directed by Doris Doerrie. His videos have been twice nominated for the UK Music Video Award and in 2010 he composed music for two major theater pieces at the Frankfurt and Düsseldorf Schauspielhaus. His evocative compositions have also been used in the world of dance: "Red Pencil" was used by Ballet Austin in 2011 and Stephen Shropshire used his music in his piece "Dance Work Orange".

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For more information about Silfra, to obtain a physical or digital review copy, or to request an interview, please contact:

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