

On the Edge
2 solo concerts for flute, preparations,
electronics & videos

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COMA - Centre for Opinion in Music & Art
Leipzigerstraße 36, 10117 Berlin

July 17th 2009, 21 p.m.

manipulated & disturbed

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| Bernhard Lang | Schrift 1.2 (1998)
flute solo |
| Bruno Maderna | Musica su due dimensioni (1958)
flute and stereophonic tape |
| Ivo Nilsson | Gedeckt (2007-09) premiere
amplified, prepared alto flute, tape and
video camera

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| Michael Maierhof | splitting 29.1 (2007-09) premiere
flute, amplified vibrating system and tape |
| Marianthi Papalexandri-
Alexandri | untitled (2007-09) premiere
flute solo, preparations, devices
devices by Pe Lang |
| Martin Schüttler | schöner leben 3 („Girl You Know It’s True“) (2009)
premiere
flute, amplifications, neon light and electronics |

Erik Drescher, flute
Daniel Plewe, electronics
Michael Maierhof, Ivo Nilsson,
Marianthi Papalexandri–Alexandri,
Martin Schüttler , sound

Bernhard Lang

SCHRIFT 1.2

This piece is the first in a series of solo pieces, all of them called 'Schrift-Stücke'. Those pieces deal with the process of writing as a try on fixing memory, but not the memory as a generator of form and structure but as trace of the passing moment. The scripture becomes a trace ('Spur') of time along which the composer moves, discovering its way from moment to moment, at once forgetting and remembering by just following the occurrence of signs along the trace. Construction therewith becomes obsolete as ancient way of representation of a kind of personality structure I no longer am able to believe in. Perhaps it is another try in deconstructing the composer by throwing away all kind of protective structure, all kind of legitimative code and context.

Bruno Maderna

Musica su due dimensioni (Second version, 1957-58)

A composition by Bruno Maderna with the title *Musica su due dimensioni* had been premiered at the Summer Courses Darmstadt as early as 1952, but this older work has hardly anything in common with the new version, apart from the attempt to combine two different sound „dimensions“ of the instrument and the tape. Whereas the piece from 1952 sought to emphasize the contrast of the heterogeneity of two sound sources, the substantially more complex and sophisticated work from 1958 seeks an integration of the sound of the wind instrument and the tape in a new, unfamiliar „space-sound dimension“ that surrounds the listener. The score is divided into five sections, of which three are assigned to the solo instrument, while in the other two the sound sources are introduced simultaneously or sequently, according to „a kind of bilateral interpretation by the soloist and the technician that should be worked out in a new way for each performance.“ The sound of the flute is dissected and extended in „echo games.“ The radical disintegration of the fabric of sound permits the mechanical harshness of the musical figures to dissolve into sounds of with a lively, playfull character. The internal musical dramaturgy of the work is also reflected in the extroverted, histrionic gestures of the soloist.

Ivo Nilsson

Gedeckt (2007-09)

The flute is a tube. Or a tunnel. You can fill it with sound. Or with light.

You can let the sound out. Or the light in. It is built to connect.

Gedeckt was written for Erik Drescher on commission from the EMS studio / the Swedish Concert Bureau. The piece is dedicated to all tunnel diggers.

Ivo Nilsson

Michael Maierhof

splitting 29.1. (2007-09)

The sounds of the ordinary flute are changed with a very simple vocoder/splitter (a plastic cup with marbles). The flutist can control the degree of splitting with the stream of air and distance flute-vocoder/splitter. The splitted sounds are amplified, the real flute is in the background. The tape contains material reduced to 55 seconds.

Michael Maierhof

Marianthi Papalexndri-Alexandri

untitled (2007-09)

A large part of my work is formed through the manipulation of conventional instruments by: preparations. In manipulating the instrument, I constrain habitual actions to force more immediate reactions in the performer. In addition to the preparations I have created new instruments and devices in collaboration with sound artist Pe Lang, which function both as preparations and independent instruments. Untitled continues to expand on the ideas that I mention by using preparations and devices as the main sound sources.

Marianthi Papalexandri-Alexandri

Martin Schüttler

schöner leben 3 („girl you know it's true“ – V.M.) (2009)

Vanilla Milk was a pop/dance music project formed in Germany in 1988, fronted by Fab Morvan and Rob Pilatus. The group's debut album *girl you know it's true* achieved high sales internationally which earned them a Grammy Award for Best New Artist in 1990. The act became one of the most popular pop acts in the late 1980s. However, it turned out that the group was lip-syncing in late 1989 during a live performance on MTV. Their Grammy was revoked after it was revealed that the actual vocals on the record were not the voices of Morvan and Pilatus. At least 26 different lawsuits were filed under various U.S. consumer fraud protection laws against Pilatus, Morvan and Arista Records.

In 1998, ten years after *Vanilla Milk's* initial debut, Pilatus was found dead in a Frankfurt hotel of an apparent drug overdose.

schöner leben 3 ("*girl you know it's true*" – *V.M.*) was written in close collaboration with Erik Drescher and is gratefully dedicated to him.

Martin Schüttler

July 18th 2009, 21 p.m.

KO V/F

Peter Ablinger **Instrument und ElektroAkustisch Ortsbezogene Verdichtung**
(„Red on Maroon“), flute (1999)
flute, piccolo, bassflute and live-electronics

Alvin Lucier **Still and Moving Lines of Silence in Families of Hyperbolas**
(1973-74)
flute, pure wave oscillator and video (Wenke Schladitz,
2006)

Chiyoko Slavnic **Eva H (with CN)** (2007)
flute, tape and video (Els van Riel, 2007)

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Dror Feiler **Like Tears In Rain** (1998)
flute, tape and video (Dror Feiler, 2007)

Michael Maierhof **splitting 17** (2003)
flute, tape and video (Michael Maierhof, 2006)

Dror Feiler **Salutacion angelica** (2005)
amplified piccolo, tape und video (Dror Feiler, 2007)

Erik Drescher, flute

Daniel Plewe, electronics, sound

Wenke Schladitz, video projektions

Peter Ablinger

Instrument und ElektroAkustisch Ortsbezogene Verdichtung ("Red on Maroon"), Flute (1999)

The composition IEAOV ("Red On Maroon") is not at all a translation of Rothko's painting from 1959. Actually there are almost no immediate relationships between the music and the painting. On the other hand exists some strong conjunctions between the entire IEAOV-series and New York abstract expressionist painters of the 50ies. But the piece IEAOV ("Red On Maroon") holds simply a thin biographical tie to the painting: While composing the piece Peter Ablinger read James E.B. Breslin's biography of Marc Rothko. The detailed narration of the painting process of Red on Maroon changed some decisions about the shape of the piece: IEAOV ("Red On Maroon") is the first of the IEAOV-series with "soft" edges. ("Hard edge", another important category of 50ies and 60ies abstract painting, is also a repeatedly appearing formal decision within many of Ablinger's pieces since the 80ies.)

Alvin Lucier

Still and Moving Lines of Silence in Families of Hyperbolas (1973-74), Part I, No. 3
Create standing waves in space caused by constructive and destructive interference patterns among sine waves from loudspeakers. With single sine wave oscillator, amplifiers, and pairs of loudspeakers, design sound geographies consisting of troughs and crests of soft and loud sound that form in outward-arching, symmetrically mirrored hyperbolic curves between the loudspeakers.

Part I, No. 3 flute

Oscillator tunings and placement: A at 437 hertz, left channel, A at 443 hertz, right channel.

Start a few cycles above the upper tone; then step down, with each succeeding tone, a few cycles at a time, reaching at a time, reaching the midpoint between the two by the ninth tone, continuing downward, stopping a few cycles below the lower wave, by the sixteenth tone.

Alvin Lucier

Chiyoko Szlavnic

Eva H (with CN) (2007)

Sound moving the air in a room. Sine tones reflecting off surfaces. The sensation of beating in our ears. A sound without a perceptible sound source.

A form, some lines drawn on a page, representing frequencies.

Where sight and sound coalesce in an imagined idea of stuff (pigment, lead, paper, a form, a frequency, an instrument, electronics) in space and time.

For the future; for now.

The past survives only in memory or evocation of memory, which is a now activity. An idea.

Lines drawn by various artists. Lines created by various materials. Each in his or her own way.

Eva Hesse and Chris Newman, for example. Very different lines.

Where drawing and music coalesce. Chris Newman, Iannis Xenakis, Morton Feldman, John Cage, and Edgar Varèse, for example.

Where the detail of sound deserves (and gets) more attention. Alvin Lucier, and James Tenney, for example.

Where listening differently is the key to the work. Peter Ablinger, for example.

The visual translated into perception and creation of sound. A source of information and inspiration crossing different neural activities. Ideas.

Eva H (with CN) combines lines drawn that made me think of Eva Hesse and Chris Newman CN as a person, his blood pressure. Maybe present in his work, as well. The Edge. Eva Hesse's textile work, tangled, intertwined strings. I made both pieces for Haus 19 in Berlin.

Eva H and CN were made to draw attention to the movement of sound frequencies in the air, and the beating in our heads. The beating in our ears! Our cilia (hairs on our earDRUMS) trembling, reflecting acoustic principles/realities. Eva H was spread out and extended and combined with CN, and projected into a large space a swimming pool above, behind, and in front of an audience (les bains, Brussels). The sine tones moved slowly through the air in the large space, shimmered and reflected off the ceramic tiles in all directions. The audience moved through the space, too, through the living sound field, and they encountered waves in different corners single waves, bands of waves.

Then, for a small space in Berlin (Sumpfhahn), I added flute to the web of sound. With each flute tone, an explosion of new difference tones were present. The flute marks spots in the web of sound by introducing an acoustically produced tone resulting from the vibration of directed air hitting a metal edge the mouthpiece which splits into two directions.

Erik Drescher asked if he could perform this piece in Prague. We may develop it further. Erik Drescher also asked for video to go along with the piece. I have asked a collaborator, Belgian film-maker Els van Riel, if she could imagine some of her images with this piece. This is how this version of the piece came to be. It's the result of imagining, and imagining again, by at least twelve artists.

Chiyoiko Szlavnic

Els van Riel

About the Film/Video:

Why would one want to add a moving image to music, knowing that the most concentrated way to listen, to music for example, would be with eyes closed?

This could be a good question, if images did not pop up anyway in the mind's eye.

So why not place image and music gently beside each other, both simply to be there, to influence each other, to interfere, or underline each other.

To wait for something new to happen.

Els van Riel

Dror Feiler

Like tears in rain (1998)

The composition is dedicated to the victims of world imperialism

Dror Feiler

Michael Maierhof

splitting 17 (2003)

This piece use 3 kinds of sounds. The first are very short, the shortest are 4 hundredth seconds long, played by the live flute. The sounds from the tape are very simple general midi flute sounds, the most easy way to get a cheap flute on a computer.

The other categorie of sounds of the live flute could be called spittle or split sounds. With spittle on the lips the flutist splits the air with high pressure and the sounds are a kind of multiphonics with several glissandi in it.

The third categorie of sounds is a result of the combination of the live flute and the synthetic flute, the „difference sounds“ („Differenztöne“).

To produce the difference sounds the Volume has to be quite high. At a certain point you will hear sounds which are produced directly in your ears.

The video places rhythmically short cuts of various explosions of different objects, according to my musical work with video in using the image as a percussion instrument.

Michael Maierhof

Dror Feiler

Salutacion angelica (2005)

Exile as Noise as Noise as Exile To be in exile to be displaced from one as country of origin and upbringing to be an immigrant as the experience of over 185 million people in the world, on a conservative estimate as is a wrench perhaps comparable in impact to that of war, long-term hunger or imprisonment. For me to be in exile, to be an immigrant is like being NOISE in musical context. Instead of a person creatively carrying over meanings, across accepted borders of sense, a person is here bodily pushed over borders by forces beyond his or her control. In NOISE MUSIC performances aural elements are sprinting toward each other from opposite far ends of the aural space and are colliding in a direct, violent impact. This sound of crashing aural elements is NOISE MUSIC. While sound connotes nothing more than the sense-data of hearing, NOISE MUSIC, from the Latin nausea, suggests an unpleasant disturbance, confusion, or interference baldly lacking any musical quality and that in sociological terms for me is EXILE.

Creating this sense of feeling alien and out of place, a widespread unease sometimes deepening into despair, is built-in the experience of modernity. Marx, found the root of alienation in the labour process. The acute critic of the first modern mass democracy, Thoreau, postulated that most people live lives of quiet desperation, but the sentiment is most often articulated by and about intellectuals, from Nietzsche to Sartre to Said.

NOISE MUSIC generates straightaway auditory disturbance, panic and fear, we hear something like the squeal of a dentist's suction straw, the collision of helicopters, or the thermonuclear roar of the sun's core. It sounds as if the machines of music have begun to digest the earth, and we listen to the garbage disposal run as nature is ground in technology's gizzard. And this fear is similar to the usual reaction to the "other", to the immigrant.

"The metaphor, as all modern thinkers are exiles, might tend rather to conceal the brute fact of bodies not only psychically but physically in exile, and the new ways of feeling, thinking, and living that this brings; to elide the experience of working and downtrodden people. The metaphor is of Jewish/Christian origin, evoking the expulsion from Eden; but what is truly horrendous: that exile is irremediably secular and unbearably historical; that it is produced by human beings for other human beings. Edward Said, "Reflections on Exile", *Granta* 13, 1984, p. 160; reprinted in *Reflections on Exile and Other Essays*, Cambridge, ma 2000.

One cannot listen to an entire composition without suffering effects: muscles twitch, nerves fray, the heart races, and cognition hits a wall. Unlike artists who pride themselves on rupturing ear drums with low frequencies at high volumes, or who induce fear and disgust through extended samples of a rape beneath viscous hardcore NOISE MUSIC is not attacking our physical or moral limits. Instead, it presents the simple horror of extreme complexity. Here music is sacrificed to the art of aural agitation.

"Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives rise to an awareness of simultaneous dimensions, an awareness that—to borrow a phrase from music—is contrapuntal. For an exile, habits of life, expression, or activity in the new environment inevitably occur against the memory of these things in another environment. Thus both the new and the old environment are vivid, actual, occurring together contrapuntally. ... There is a unique pleasure in this sort of apprehension." Edward Said, "The Mind of Winter: Reflections on Life in Exile", *Harper's Magazine* (September, 1984), 269: pp. 49-55, p. 35.

How can we make sense of this situation? Why must music now risk its own identity in order to strike a critical chord with its culture? What social and aesthetic forces are at work behind the back of this seemingly anti-social and anti-aesthetic phenomenon? Does the "unlistenability" of NOISE MUSIC mark a kinship with the now distant and inaudible shock of the avant-garde music? Is dissonance even possible in our age, and what does dissonance, in its achievement or failure, press us to confront? Just as the music of Jimi Hendrix and the Sex Pistols that once resembled alternative forms of life now find homes in soft-drink and car commercials, will these unbearable NOISE MUSIC also take root in the status quo? Have they already?

"The pattern that sets the course for the intellectual as outsider is best exemplified by the condition of exile, the state of never being fully adjusted, always feeling outside the chatty, familiar world inhabited by natives. Exile for the intellectual in this metaphysical sense is restlessness, movement, constantly being unsettled, and unsettling others. You cannot go back to some earlier and perhaps more stable condition of being at home; and, alas, you can never fully arrive, be at one

in your new home or situation." Edward Said, *Representations of the Intellectual: The 1993 Reith Lectures* (New York: Pantheon Books, 1994), p. 39.

NOISE MUSIC could only become meaningful and articulate at a time when thought and language have become somehow inarticulate. As T.W. Adorno's stipulates, that we live in an abstract and instrumental world, where each object we encounter holds meaning only as 1) a representative of the class to which it belongs and 2) a tool for our use. Much of the veracity of Adorno's theory of art lies in its ability to explain the cultural tension played out in the conflicting responses to NOISE MUSIC.

The exile knows that in a secular and contingent world, homes are always provisional. Borders and barriers, which enclose us within the safety of familiar territory, can also become prisons, and are often defended beyond reason or necessity. Exiles cross borders, break barriers of thought and experience. Said, "Reflections on Exile", p. 170.

As soon as we encounter NOISE MUSIC, we are engaged in a struggle to make some sense of what we hear. Unable to categorize the stimulus within any known musical genre, incapable of interpreting or recognizing sounds, and generally bereft of aesthetic orientation, the work commands our full attention. With our ear tuned and focused to hunt out some structure and reason in the work, micrologics emerge, and like Schoenberg and Berg's rigid expressionistic compositions under the twelve tone system, the work's elaborate and exact structure is not readily apparent. Sometimes "NOISE MUSIC" breaks for a few seconds, as if the blinds to the horror were closed for a moment, to reveal the tinkling of wind chimes. Like the vertical zips in Barnett Newman's otherwise monochrome paintings that mark the very origins of the universe, such a quiet landmark amidst this otherwise undifferentiated sonic topography becomes a potential site for infinite meaning. We're intrigued: if there's some form, there must be more. Reconciliation, it would seem, must follow somewhere in the wake of structure.

The metaphor of intellectual as exile remains highly ambiguous. On the one hand, the chosen identity of outsider suggests a welcome break with conformity: to stand away from home in order to look at it with the exiles detachment is a particular instance of what Brecht calls the estrangement effect, of seeing all as strange unless sanctioned by reasoned values. This involves seeing things not simply as they are, but as they have come to be that way: contingent, not inevitable . . . the result of a series of historical choices made by human beings. And indeed Said's insistence that by a creative use of displaced personhood the intellectual can become a well-informed critic in the borderlands between the poorer and richer sections of the world, on both sides of the imperial divide, seems to me rather Brechtian and right. In that case, forced displacement becomes a model for the intellectual who is tempted, and even beset and overwhelmed, by the rewards of

accommodation, yea-saying, settling in. Said, "Reflections on Exile, p. 170; "Intellectual Exile: Expatriates and Marginals", *Grand Street* 12.3, 1993, pp. 1224; *Culture and Imperialism*, New York 1993, p. xxvii.

The most disturbing aspect of NOISE MUSIC must be its technical perfection. Despite the prima facie appearance of chaos, NOISE MUSIC abides by the strictest ordering principles. When a NOISE MUSIC fragment takes hold of musical form or trope, they are compulsively consistent. With the amplifiers whole power and register a NOISE MUSIC pieces fit together like a massive mechanical contraption that does not accomplish anything. " We have an exactly calculated and efficient piece serving no end, and thus we see the image of modern life: the increasing efficiency of instrumental rationality without a meaningful end in sight. Thus NOISE MUSIC exemplify Thoreau's description of the industrial revolution as "an improved means to an unimproved ends." Henry David Thoreau, *Walden* (Boston: Beacon Press, 1997).

Exile, far from being the fate of nearly forgotten unfortunates . . . becomes something closer to a norm, an experience of crossing boundaries and charting new territories in defiance of the classical canonic enclosures, however much its loss and sadness should be acknowledged and registered. Said, *Culture and Imperialism*, p. 317.

Our attention funnels into the work's singular moments, and once we realize the NOISE MUSIC is not here to fulfill a macro- structural objective, it becomes something that ends in itself. Instead of singular NOISE existing for the abstract achievements of the whole, the whole is composed to throw us back onto the horns of the NOISE. Now very much unlike Beethoven, whose dissonance always serves a higher abstract order, here the very material of composition steals the show. The singular, particular, and visceral NOISE fully consume us. Every NOISE in the music takes on a specifically meaning, and no clear hierarchy exists between them. Each NOISE in the music, just as Adorno described each sentence of *Aesthetic Theory*, is equally close to the center. Yet equality does not slip into interchangeability, for each NOISE in the music remains painfully particular. Thus we find a possible exemption to Adorno's claim that the "history of music at least since Haydn is the history of fungibility: that nothing is in-itself and that everything is only in relation to the whole."

Liberation as an intellectual mission, born in the resistance and opposition to the confinements and ravages of imperialism, has now shifted from the settled, established, and domesticated dynamics of culture to its unhoused, decentered, and exilic energies, energies whose incarnation is today the migrant, and whose consciousness is that of the intellectual and the artist in exile, the political figure

between domains, between forms, between homes, and between languages. Said, *Culture and Imperialism*, pp. 3323.

The "critical power of art" (in this case NOISE MUSIC) is a somatic experience that "hits you in the gut" and "resists predatory reason, precisely because it can't be stomached, gobbled up by the mind." "If experience leaves a non-digestible residue that won't go away," "that is food for critical cognition." Susan Buck-Morss, "Aesthetics After the End of Art: Interview with Grant Kester," *Art Journal* 56 (1997): 38.

Those who find their homeland sweet are still tender beginners; those to whom every soil is as their native one are already strong; but those who are perfect are the ones to whom the entire world is as a foreign land. Hugo of St. Victor (1097-1141)

"Philosophy says what art cannot say, although it is art alone which is able to say it; by not saying it." Theodor Adorno, *Aesthetic Theory*, trans. C. Lenhardt (London: Routledge, 1984), 107; see also Bernstein, *The Fate of Art*, 244.

Dror Feiler

Biographies

Peter Ablinger

was born in Schwanenstadt, Austria in 1959. He began studying graphic arts and was enthused by free jazz, but completed his studies in composition with Gösta Neuwirth and Roman Haubenstock-Ramati in Graz and Vienna. Since 1982 he has lived in Berlin, where he has initiated and conducted numerous festivals and concerts. In 1988 he founded the Ensemble Zwischentöne. In 1993 he was a visiting professor at the University of Music, Graz. He has been guest conductor of 'Klangforum Wien', 'United Berlin' and the 'Insel Musik Ensemble'. Since 1990 Peter Ablinger has worked as a freelance musician. Peter Ablinger is one of the few artists today who uses noise without any kind of symbolism - not as a signifier for chaos, energy, entropy, disorder, or uproar; not for opposing something, or being disobedient or destructive; not for everything, for eternity, or for what-have-you. As in all these cases of music deliberately involving noise, noise is the case, but for Ablinger: this alone. Peter Ablinger has also come a long way in questioning the nature of sound, time, and space (the components usually thought central to music), and his findings have jeopardized and made dubious conventions usually thought irrefutable. These insights pertain to repetition and monotony, reduction and redundancy, density and entropy. (Christian Scheib, edited by Bill Dietz)

Erik Drescher

born in Bremen in 1972, based in Berlin.

He studies the flute with Carin Levine and Hans Jörg Wegner at the Hochschule für Musik Detmold.

Masterclasses with Robert Aitken, Roberto Fabbriciani und Auréle Nicolet a.o.; private studies with Robert Dick. Several participations at the International Summer Courses of Contemporary Music Darmstadt.

Concerts as a soloist and ensemble player (as a guest in for example in *Bayerischer Kammerphilharmonie* Munich, *Thürmchen Ensemble* Colongne, *die Reihe* Vienna, *ensemble chronophonie* Freiburg, *Ensemble Mosaik* Berlin, *Kammerensemble Neue Musik* Berlin, *Klangforum Wien*, *Ensemble Modern*, and the *Experimentalstudio der Heinrich Strobel Stiftung des SWR*) home and abroad (for example at festivals like *artGenda* Stockholm, *Festival de Música Electroacústica 'Primavera en La Habana'* Cuba, *'musikprotokoll' im Steirischen Herbst* Graz, *SPOR-Festival* Aarhus, *projektgruppe neue musik* Bremen, *bludnenzer tage zeitgemäßer musik*, *KunstArbeiders Gezelschap* Gent, *sons nous* Barcelona, *Media Art Festival* Daegu/South Korea, ISCM World New Music Festival Stuttgart and the *MiniFestival* for him in Stockholm).

Since 2004 he is member of the Trio NEXUS (Berlin)

His focal point is Contemporary music. Works together with and also encouragements (*) for new pieces and premières (+) by such different composers like Peter Ablinger (*+), Jin-Ah Ahn (*+), Maryanne Amacher (+), Antoine Beuger (*+), Dror Feiler (*+), Beat Furrer, Friedrich Goldmann (+), Adriana Hölszky, Nicolaus A. Huber (*+), Sven-Ake Johansson (*+), Bernhard Lang (*+), Klaus Lang (*+), Alvin Lucier (*+), Michael Maierhof (*+), André O. Möller (*+), Chris Newman (*+), Phill Niblock, Helmut Oehring (*+), Christoph Ogiermann (*+), Younghee Pagh-Paan, Cornelius Schwehr (*+), Salvatore Sciarrino..

Recordings of broadcast companies like Deutschlandfunk, DSR, HR, ORF, SWR, WDR and Radio Bremen. CD release at Edition Wandelweiser Records and Mode Records New York.

Dror Feiler

(b. 1950) is a musician and artist. Though born in Tel Aviv, Israel, he has been living in Stockholm, Sweden since 1973. He is married to the artist Gunilla Sköld-Feiler. Feiler studied new music and its interpretation at the Fylkingen Institut for New Music 1975-1977, musicology at the University of Stockholm 1977-1978 and composition at the Music Academy of Stockholm with G. Buckt, S.D. Sandström and B. Ferneyhough 1978-1983. Feiler's father worked on a kibbutz and met a group of Palestinians in Bucharest in 1986 while it was still illegal and he was also sentenced to prison for it. His 80-year-old mother works with mobile health centers in Palestinian villages in the West Bank that have no other access to health-care

and other services. Feiler served as a paratrooper in the Israel army, but defected in 1973 as one of the first "refuseniks". He is currently the president of both Jews for Israeli-Palestinian Peace and European Jews for a Just Peace. Feiler also plays saxophone in the jazz band Lokomotiv Konkret, and founded The Too Much Too Soon Orchestra. In January 2004 he made international news with his artwork *Snow White and The Madness of Truth*, which was vandalized by Zvi Mazel, who was at that time the Israeli ambassador to Sweden. Feiler is now the Chairman of a Federation called EJJJ (European Jews for a Just Peace) which works for as the name states a just peace in the middle east. He is active as a composer of modern music, which includes composition music for symphonic orchestras, opera, chamber music and electro-acoustic music.

Bernhard Lang

Born 1957 in Linz, Austria, Lang finished highschool and piano studies at the Bruckner Konservatorium and moved to Graz to study jazz piano, arranging and classical piano. There he also studied philosophy and German philology. Between 1977 and 1981 he worked with various Jazzbands, the most important of which was the 'Erich Zann Septett'. After having finished his piano studies he began studying composition with Polish composer Andrej Dobrowolsky, who introduced him to the techniques of new music. He also studied with Hermann Markus Pressl who taught him counterpoint and introduced him to the work of Josef Matthias Hauer. Since 1988 he has been teaching music theory, harmony and counterpoint at the University of Music and dramatic Arts in Graz, and since 2003, has hold a professorship in composition there. In Graz, he also met Gösta Neuwirth who was to become one of his main influences, and who instructed him in composition for many years outside of the university setting. Georg Friedrich Haas introduced him to microtonal music and in 1988, commissioned a quartertone piece for the Musikprotokoll festival.

Since then his pieces have been performed at the Steirische Herbst Festival, at the Moscow Alternativa Festival and the Moscow Modern Festival, Biennale Hannover, Tage Absoluter Musik Allentsteig I and II, Klangarten I and IV, Resistance Fluctuation Los Angeles, Darmstädter Ferienkurse, Salzburger Festspiele, Wien Modern, Donaueschingen, Witten and many others.

In 1998 he was a guest lecturer in Peter Weibels Media class in Vienna. In 2006 he was featured artist of the Wien Modern Festival in Vienna. At the Institute for Electronic Music Graz he developed the Loop-Generator and the Visual Loop Generator with Winfried Ritsch and Thomas Musil. He has various sound installations in his list of works, among them 'Schwarze Bänder' Musica Viva 2005.

Since 2003 there have been a number of collaborations with various choreographers: Xavier Le Roy, Christine Gaigg and Willi Dorner.

His main interest since 1999 is music theater, derived from his interpretation of the ideas of difference/repetition: 'Theater of Repetitions' 2003, 'I hate Mozart' 2006, 'The Old Man from the Mountain' 2007. He also performs live as an improviser both solo and in duos. He currently lives in Vienna.

Pe Lang

born in 1974, Switzerland, is a sound artist based in Zurich and Berlin. His work includes sound installation, performance and composition. Lang has performed and exhibited his work in a number of festivals including Transmediale Berlin (GER), Elektra Montreal (CAN), Sonic Acts XII Amsterdam (NL), Dissonanze Roma (IT) and Galleries such as bitforms Gallery nyc (USA), ISEA 2008 Singapore (SIN), Miller Fine Arts Center Mcminville (USA), Netherlands Media Art Institute Amsterdam (NL), Cybersonica London (UK). His work focuses on minimal and elegant kinetic systems, combined with different materials, which are used as sound sources. Selected awards and residencies include the Sitemapping/Media-projects Award, Bundesamt für Kultur (2005 and 2008), artists-in-labs 2007 Center for Electronics & Microtechnology and the Swiss Art Award (2009).

Alvin Lucier

was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus which devoted much of its time to the performance of new music. Since 1970 he has taught at Wesleyan University where he is John Spencer Camp Professor of Music. Lucier has pioneered in many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space. Mr. Lucier performs, lectures and exhibits his sound installations extensively in the United States, Europe and Asia. He has visited Japan twice: in 1988 he performed at the Abiko Festival, Tokyo, and installed MUSIC ON A LONG THIN WIRE in Kyoto; in 1992 he toured with pianist Aki Takahashi, performing in Kawasaki, Yamaguchi and Yokohama. In 1990-91 he was a guest of the DAAD Künstler Program in Berlin. In January 1992, he performed in Delhi, Madras, and Bombay, and during

the summer of that year was guest composer at the Time of Music Festival in Vitaasari, Finland. He regularly contributes articles to books and periodicals. His own book, *Chambers*, written in collaboration with Douglas Simon, was published by the Wesleyan University Press. In addition, several of his works are available on Cramps (Italy), Disques Montaigne, Source, Mainstream, CBS Odyssey, Nonesuch, and Lovely Music Records. In October, 1994, Wesleyan University honored Alvin Lucier with a five-day festival, *ALVIN LUCIER: COLLABORATIONS*, for which he composed twelve new works, including *THEME*, based on a poem by John Ashbery and *SKIN, MEAT, BONE*, a collaborative theater work with Robert Wilson. In April, 1997, Lucier presented a concert of his works on the *MAKING MUSIC SERIES* at Carnegie Hall and in October of the same year his most recent sound installation, *EMPTY VESSELS*, was exhibited at the Donaueschingen Music Festival in Germany. Recently, *DIAMONDS* for three orchestras was performed under the direction of Petr Kotik at the Prague Spring Festival, 1999. In March 1995, *REFLECTIONS/REFLEXIONEN*, a bi-lingual edition of Lucier's scores, interviews and writings was published by MusikTexte, Köln.

Bruno Maderna

Born: April 21, 1920 - Venice, Italy Died: November 13, 1973 - Darmstadt, Germany

The outstanding Italian-born German conductor, composer, and teacher, Bruno Maderna, commenced musical studies at 4, and soon took violin lessons. He began touring as violinist and conductor when he was only 7, appearing under the name Brunetto in Italy and abroad. He studied at the Verdi Conservatory in Milan, with Bustini at the Rome Conservatory (diploma in composition, 1940), and with Malpiero at the Venice Conservatory. He also took conducting course with Guarnieri at the Accademia Musicale Chigiana in Sienna in 1941. He then served in the Italian Army during World War II, eventually joining the partisan forces against the Fascists. After the war he studied conducting with Herman Scherchen in Darmstadt. Bruno Maderna taught composition at the Venice Conservatory from 1947 to 1950. In 1950 he made his formal conducting debut in Munich. He subsequently became a great champion of the avant-garde. With Luciano Berio, he helped to form the Studio di Fonologia in Milan in 1954. Also with Berio, he was conductor of the RAI's *Incontri Musicali* from 1956 to 1960. He taught conducting and composition in various venues, including Darmstadt (from 1954), the Salzburg Mozarteum (1967-1970), the Rotterdam Conservatory (from 1967), and the Berkshire Music Center in Tanglewood (1971-1972). He was chief conductor of the RAI in Milan from 1971. In 1963 he became naturalised German citizen. Stricken with cancer, he continued to conduct concerts as long as it was physically possible.

Bruno Maderna was held in great esteem by composers of the international avant-garde, several of whom wrote special works for him.

Michael Maierhof

German composer of mostly chamber, vocal and multimedia works that have been performed throughout Europe and elsewhere.

He studied mathematics and music in Kassel and art history and philosophy in Hamburg and did not begin composing until 1988.

He has earned awards p.e. from the Cité Internationale des Arts in Paris. His music has been heard at the Darmstaedter Ferienkurse twice (1998, 2000). In 2006 he won the competition for orchestral composition „Musik der Jarhunderte“, in 2008 he won the „Kompositionspreis der Landeshauptstadt Stuttgart“, 2009 the „ad libitum“ composition prize.

He was an invited lecturer at Trinity College in Dublin, at the Stuttgarter Musikhochschule, California Institute of the Arts, Los Angeles, Mozarteum Salzburg and the Central Conservatory of Music in Beijing/China and at the Musikhochschule Freiburg/Germany.

For more information see www.stock11.de

Since 2004 he is cellist with the improv-trio NORDZUCKER.

Founder of the “Association for contemporary Music, Hamburg” (vamh.de)

Ivo Nilsson

(born 1966) is educated at the Royal College of Music in Stockholm and at IRCAM in Paris. In 1989 his Octet was premiered by the Ensemble L'itinéraire at Radio France. Since then, his music has been performed by ensembles such as Cantus, Ensemble Son, Ensemble Recherche, KammarensembleN, Kammerensemble Neue Musik Berlin, Nouvel Ensemble Moderne, Orchestre des Flûtes Françaises, Orchestrutopica, and Slowind at festivals like Biennale di Venezia, Gaudeamus Music Days (Amsterdam), Huddersfield Contemporary Music festival, Ilhom (Tashkent), Musica (Strasbourg), Nordic Music Days, Roaring Hoofs (Mongolia), 2 Days and 2 Nights (Odessa), Sonorities (Belfast), Spazio Musica (Cagliari), Spectra (Tirana), Time of music (Viitasaari), Ultima (Oslo), Warsaw Autumn and the World Music Days in Hong-Kong, Vilnius and Zagreb.

His music has also been recorded by the radio companies BBC, DR, RNE, SR and YLE and by the record labels Ariadne, Phono Suecia and SFZ Records.

Ivo Nilsson was the artistic director of the Stockholm New Music festival in 2003 & 2005.

Marianthi Papalexandri-Alexandri

was born 1974 in Greece and studied composition with Chaya Czernowin, Roger Redgate and Rand Steiger. Papalexandri completed her Ph.D in Composition, as a Fellowship recipient at the University of California, San Diego (UCSD) and a

Post-graduate Diploma in Composition from the Universität für Musik und darstellende Kunst Wien, in 2008. Prior to UCSD, she received her Bachelor of Music and Master's degree in Music Composition from Goldsmiths College, University of London. Papalexandri has received several awards and grants, including the Impuls award (2008), the Dan David Prize for the Contemporary Music (2007), the Stipendienpries der Darmstadter Ferienkurse (2006), the Kurt Weil Fellowship (2005), and the Robert Erickson Music Composition Scholarship (2004).

Her works has been performed throughout Europe, the United States, and South America by Klangforum Wien, ensemble SurPlus, Orkest de Volharding, QNG, London Improvisers Orchestra, Steven Schick, Tom Pauwels, Matt Jenkins among others, presented in various international festivals such as Wien Modern, Ultraschall, Internationalen Ferienkurse für Neue Musik in Darmstadt, "Aspekte" Festival, ISCM-World New Music Festival and other. Recent commissions featuring bespoke instruments made in collaboration with Pe Lang include works for the impuls competition, and the ISCM (2009). Since 1999 Papalexandri is also active as an improviser, performing with Eddie Prevost, The Scratch Orchestra, Steven Beresford, S.O. Hellstrom, Ann Rosen, among others. Papalexandri is currently living and working in Berlin, Germany.

Daniel Plewe

born in Berlin he studied sounddesign and acoustical engineering at he Technical University Berlin. Since 2000 he works free-lance as sound director and designer for concerts and festivals of comtemporary music like Wien Modern, Inventionen, Klangwerkstatt, Ultraschall, MaerzMusik a.o. Further he worked in scientific projects like the wavefield synthesis system of the TU Berlin and has a lectureship in music informatics and studio technics at the academy of music "hanns eisler" in Berlin. music he produced for installations, theatre, electroacoustic chamber music, conceptual albums, experimental electronic studies and plays guitar in the puzzle rock band aaakakk.

Els van Riel

(Gierle, °1965) lives and works in Brussels - production -, camera-, and photography work for several film-, theatre-, and video-productions - films and video on experimental music, f.i. Phil niblock, Antoine beuger, Stefaan Quix- 'Bewegend portret', a 16mm-filminstallation for 15 portraits, co-produced by Brussels 2000- 'the remarkable absent', a video experiment/installation for 5 running camera's- video-improvisation with Julia Eckhardt, Chiyoko Szlavnic - Does Distance Slow Down, 5 Screens, a series of

multiple projection installations in a research on relative speed and movement-
artistic co-worker with Q-O2, workspace for contemporary music and audio-visual
arts

Wenke Schladitz

* 1970 in Leipzig / Germany

based in Berlin

present position architect / artist / night nurse

works 2 D and 3 D in real and virtual space

find expression in spatial installation, foto, video and staging situations

interact with participants in artistic processes

co-founder of schladitz & skupin berlin

an architecture and design network

focuses on the conservation of material

and the cultural aspect of design, production and performance

Martin Schüttler

born in 1974 studied composition with Thomas Bruttger and Diego Feinstein in Kassel and with Nicolaus A. Huber and Ludger Brümmer at the Folkwang Hochschule in Essen, Germany. His work contains pieces for solo instruments, orchestra, choir and ensembles, tape music, sound installations, film music and media art. For his music he received several awards, including the famous *Kranich-steiner Kompositionspreis der Darmstädter Ferienkurse* 2002. From 2000 to 2004 Schüttler worked as composer in residence at the ZKM Karlsruhe. His music has been performed internationally by excellent ensembles such as Trio Accanto, Ensemble Modern, musikFabrik and the hr-Sinfonieorchester. He teaches music theory and composition at the Musikhochschule Frankfurt and at the university of Marburg. In November 2009 music of Martin Schüttler will be released in the series „Edition Zeitgenössische Musik“, published by the Deutsche Musikrat. Schüttler lives as a composer/performer in Berlin.

Chiyoko Szlavnic

(1967 Toronto, Canada) Chiyoko Szlavnic is a composer and saxophonist working both in Europe and in Canada. After graduating from the University of Toronto in 1989, she was a member of Hemispheres Music Projects (1992-1997) and 40 fingers saxophone quartet (1994-1998), contributing several compositions to both ensembles. During that period, she studied composition with James Tenney in Toronto. Szlavnic's works have been performed at numerous festivals and concerts by ensembles which include Arraymusic, Surplus (Éclat Festival, Stuttgart), Quartett Avance (Darmstadt), and New Music Concerts. Some of these

concerts were recorded by the Canadian Broadcasting Corporation, and SDR. Since receiving a year-long Fellowship Grant from the Akademie Schloß Solitude in 1997 (Juror: Christian Wolff), Szlavnic has been based in Berlin, where she continues to work with contemporary ensembles and musicians, with a particular focus on microtonality and just intonation. She has recently become co-artistic director, with Peter Ablinger, of Zwischentöne.



In collaboration with EMS – Institute for Electroacoustic Music in Sweden
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