

frau

dBôle electronic
music
festival

MUSICIA

electronica

Pippa Murphy
Françoise Barrière
Annette Vande Gorne

Les Femmes Savantes
Juana Molina

21.-23. april 2018

Willkommen bei dBâle

Das Festival des Elektronischen Studios Basel hat eine lange Tradition. Was in den 90er Jahren unter dem Namen «Tage für Live-Elektronik» bekannt geworden ist, führen wir seit 2008 unter dem Label «dBâle electronic music festival» weiter. Der Titel des diesjährigen Festivals lautet «frau musica electronica».

Die Tatsache, dass wir unser Augenmerk auf Komponistinnen in der elektronischen Musik gerichtet haben für dieses Festival, ist im Prinzip einem Zufall zu verdanken.

Als das Festival noch in der ersten Planungsphase steckte und das Thema als solches zur Diskussion stand, erstellten wir eine Liste der Komponistinnen und Komponisten, mit denen wir schon immer einmal zusammen arbeiten wollten. Nicht ganz ohne Überraschung stellten wir fest, dass auf unserer Liste mehrheitlich Komponistinnen erschienen.

Wieso waren wir überrascht? Vielleicht ist es dieses kurze Stolpern über unsere eigene Überraschung, das uns letztendlich zum Titel des Festivals geführt hat: «frau musica electronica».

Wir freuen uns, dass wir drei neue Stücke in Auftrag geben konnten, deren Uraufführungen beim diesjährigen dBâle electronic music festival präsentiert werden.

Erik Oña *Leiter Elektronisches Studio Basel*

Volker Böhm *Leiter Studiengang Audiodesign*

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18:00 Artist talk mit Pippa Murphy (Grossbritannien), moderiert von Gerald Bennett

19:30 Konzert, kuratiert von Françoise Barrière (Frankreich)

Françoise Barrière (*1944)	<i>Musique gelée</i> (1996)
Gonzalo Biffarella (*1961)	<i>Memoria de rituales</i> (2009)
Françoise Barrière	<i>Trois modes d'air et de lamentations</i> (2004) für Akkordeon und Elektroakustik Viviane Chassot, Akkordeon
Gerald Bennett (*1942)	<i>Im Eismeer</i> (1997)
Christian Clozier (*1945)	<i>Sous l'être de l'étang, grenouilles rient</i> (2006)
Françoise Barrière	<i>La luxure et la colère</i> (2010) für Schauspiel Stimme und Elektroakustik / UA Clarisse Clozier, Schauspiel und Stimme

Programmnotizen

Françoise Barrière, *Musiques gelées* (1996)
Frozen Music

In 1994, after I read the text “Paroles gelées” by Rabelais, I imagined creating a similar situation in a musical context. The reminiscence of bits of music, chosen from among those I loved most during my adolescence, takes the form of elusive and fragile evocations that a woman’s voice causes to appear and disappear again, the only signs of life in a universe frozen outside of time.

In 1996, I completed a first part lasting 9 minutes in the studios of the then GMEB in Bourges. This music has the name “Musiques gelées”. Two years later, in the final version, it became the piece “Dessus la mer”.

Françoise Barrière, *Trois modes d'air et de lamentations* (2004)
Three modes of air and lamentations
– **Dedicated to the victims of all wars**

During 2003, I recorded the sound of the instrument of the Italian accordionist Claudio Jacomucci. A brief tango quotation played randomly by Claudio during a break in the recording session became the starting point of the idea upon which the music rests : each of the three movements reaches its climax with a quotation of popular music from a country where accordion is very present. Concerning the first country, France, it is the “Craonne” Waltz, composed for the soldiers of World-War One. The second country, Argentina, is represented by a brief tango pattern. For the last country, Italy, it is an electroacoustic adaptation of Montemarano’s Tarentella.

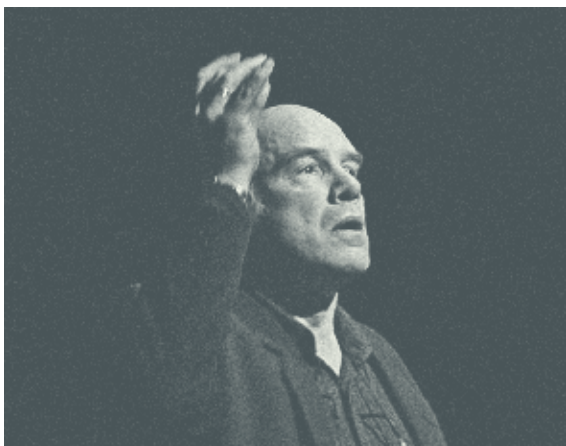
The first two movements were composed in 2004. The expressive and painful nature came naturally when the sounds were put together in two very different constructions. I realised afterwards it was due to the fact that the period I was composing in was also the period when so many people and myself were strongly opposed to the American intervention in Irak. The absence of respiration in the second movement where an offbeat pattern repeats itself, layered in a huge fugue, is an expression of this underlying anguish. The last movement composed two years later and dedicated to my sister Michelle closes this cycle on a more positive tone. The accordion converses more and more frenetically with the electroacoustic part, up to vertigo.

I would like to thank very deeply Gerald Bennett who received me at the ICST in Zurich where I spent two summer stays (2004 and 2005) achieving sound treatments. The final mixes were achieved at the IMEB in april – may 2004 and then November 2005.

Three modes of air and lamentations was commissioned by the French State.

Gerald Bennett, *Im Eismeer. Ein Schumann-Stück für Tonband* (1997)

This is a programmatic piece. It was written out of my immense concern for Robert Schumann’s fate as a patient at the asylum of Endenich near Bonn between 1854 and 1856, the year of his death. Here are a few points of reference for listening to the piece. At the end of his life, Schumann suffered from acoustic hallucinations. Among other things, he constantly heard the tone A. The 20-year old Johannes Brahms



visited the Schumanns in the autumn of 1853. Clara Schumann and Brahms fell deeply in love (they remained each other's closest friends until Clara's death in 1896), which Schumann did not fail to notice. A few days before his attempted suicide in February of 1854 he dreamed that angels sang him the theme of his last composition, the Variations in E-flat Major for piano (Geistervariationen). The next day the angels were transformed into demons that sang a terrifying music. Just before his attempted suicide, Schumann asked for admission to the asylum of Eendenich, where he lived for two and one half years without being allowed to see Clara and their children. One evening, the nurse found him following a route with his finger in an atlas. When asked where he was, Schumann replied, "In the Sea of Ice" (Im Eismeer).

Christian Clozier, *Sous l'âtre de l'étang, grenouilles rient* (2006)

Under the beech tree of the pond, frogs laugh Dedicated to Juliette

Frogs and toads singing on a summer evening
The uncertainty of actually being while being
It is fable and absurd poem for little children,
Becoming Prince Charming without spell
But telling also to grown-ups very simply
Between right and wrong on the being waterside
The electroacoustic being with resounding time
That never turns deaf nor blocks eardrums.

It is your turn to be so.

(This work was produced inside IMEB's studios in 2006)

Françoise Barrière, *La luxure et la colère* (2010)

Deux péchés capitaux: Luxure (2010) et Colère «Hera Irae» (2009)

Lust and Wrath

Two Deadly Sins: Lust and Wrath «Hera Irae»

In 2009, the world-wide "crisis" made me extremely angry towards those responsible for the financial and social system now dominating our lives. My piece "Hera Irae" was born of this unchecked and uncontrolled psychological reaction, wrath or rage. The piece contains instrumental sounds, recordings of the New York Subway, and brief inserts of two earlier pieces. To this electroacoustic music a woman on the stage pours forth vocally her resentment and rage, sometimes closer to articulated screams, sometimes making reference to specific languages and cultures. At the end, two famous moments of rage are evoked: Phedra discovering that she is not loved by Hippolytus and Victor Hugo condemning the passivity of the members of the National Assembly towards the poverty of the times.

The collaboration with Clarisse Clozier proved so interesting that we decided to follow this first experiment with an oratorio, continuing the series of "Deadly Sins" begun with "La luxure et la colère" ("Lust and Wrath"). This piece dealing with another Deadly Sin will be more theatrical, making use of the space of the stage and containing quotes from erotic poems (Aragon, Bataille, Rostand, Hugo, the Song of Songs, Kama Sutra), percussive sounds and small instruments played by the actress, together with spoken text and the support of the electroacoustic part.

La luxure et la colère was commissioned by dBÅle electronic music festival.

21:30 Konzert mit «Les Femmes Savantes» (Deutschland)

Ute Wassermann	<i>mirli-ton</i> für Stimme und Vogelstimmenpfeifen (2010)
Ana Maria Rodriguez	<i>doi tung</i> (2008)
Annette Krebs	
Ana Maria Rodriguez	Duo (2010)
Charlotte Hug	
Ana Maria Rodriguez	<i>Tu Misma</i> mit Texten aus <i>Schnelle Schüsse</i> von Margret Kreidl (2006)
Ute Wassermann	
Charlotte Hug	<i>anderwelten</i> für Viola und Stimme (2010)
Ute Wassermann	Duo (2010)
Charlotte Hug	
Ute Wassermann	<i>small words</i> (2010)

Ute Wassermann (*1960): Stimme, Vogelstimmenpfeifen
Annette Krebs (*1967): präparierte E-Gitarre, Elektronik
Ana Maria Rodriguez: Laptop, Live-Elektronik
Charlotte Hug (*1965): Viola, Stimme



Ute Wassermann, Foto: «music unlimited», Wels.

18:00 Artist talk mit Françoise Barrière (Frankreich), moderiert von Gerald Bennett

19:30 Konzert, kuratiert von Pippa Murphy (Grossbritannien)

Pippa Murphy (*1972)	New work für Saxophon und Live-Elektronik (2010) / UA Marcus Weiss, Saxophon Pippa Murphy, Live-Elektronik
Pippa Murphy	<i>Voix du sable</i> (2005)
Pippa Murphy	<i>Postcard from Paris</i> (2004)
Diana Simpson (*1982)	<i>Anima Machina</i> (2006)
Pippa Murphy	<i>Kamala Kantha</i> (2004)
Pippa Murphy	<i>Caspian Retreat</i> (2003)

Programmnotizen

Pippa Murphy, new work (2010)

Pippa Murphy's new work, which has no name yet, was commissioned by dBâle electronic music festival.

Pippa Murphy, Voix Du Sable (2005)

Originally inspired by Annie Salager's poem Vegetal in which the Lyon poet incites the reader to, "Ecoutez plutot l'imperceptible voix du sable!", "Voix du Sable" explores the hidden sonic landscape made audible by a solitary, meditative listening state. Research for inspiration led me in two quite different directions. 1) acoustic research into booming and singing sands (the most researched site in Europe being the Isle of Eigg, Scotland) 2) ancient techniques of meditative listening and tuning into the micro sonic characteristics of what can be considered as "imperceptible" natural sounds.

Sound producing sand grains, "booming" sands and "singing" or "squeaking" sands, constitute one of nature's most puzzling and least understood physical phenomena. Both produce unexpectedly pure acoustic emissions and have been the subject of desert folklore and legend for centuries. References can be found dating back as far as The Arabian Nights and as recently as the science fiction classic Dune. Marco Polo (1295) wrote of "evil desert spirits which at times fill the air with the sounds of all kinds of musical instruments and also of drums and the clash of arms."

According to ancient Indian tradition the universe reveals itself in two fundamental properties as motion, and as that in which motion takes place, namely space. Space (Akasa) corresponds to the three-dimension space of our sense-perception and

comprises all possibilities of movement, not only the physical, but also the spiritual. On the plane of spiritual activity akasa is called the "space of consciousness".

Combining vocal sounds, sand and swelling Tibetan brass booms, Voix du Sable charts a journey of solitude, loneliness and at times perhaps even madness, tracing the sonic landscape in a way akin to an aboriginal navigating vast distances by means of songlines.

Pippa Murphy, Postcard from Paris (2004)

An outsider's trip to Paris is immediately recognisable and accessible, despite the way in which its sound world has been manipulated. It features such known quantities as snatches of conversation, a piano bar ambience, and voices singing in church worship "framed" by transitions that are more abstract and "electronic" in nature. The quirky, pulsed opening, sets the pace of the piece whilst suggesting the notion of travel, (perhaps even time travel – which is referred to at 1'13 with a recording of a voice in an interactive installation at La Geode).

Diana Simpson, Anima Machina (2006)

In a technological age, our lives are becoming more dependent on machines, and those machines are becoming increasingly smaller and more intelligent. This work is heavily influenced by the concept of tiny machines at the atomic level, and their ability to become capable of decision-making and self-replication. It poses the question, when does the human creator lose control over the invention, a miniature but disproportionately powerful machine, and what might the consequences be?

The work is underpinned by a changing flux between control, restraint and disorder, implied by the behavior of the sound material. There are references to metal and machinery, although the original source material is likely to be very far removed from this perceived scale of material. Most source recordings were closely amplified small materials, (various gardening tools, parts of a bicycle mechanism, clocks, and a "slinky" spring), now given a magnified energy and greater mechanical status through processing. There is a mirroring of the potential qualities of machines at the atomic level, with key ideas being the implications of friction, surface tension and a dark instability or unpredictability which is inherent with current experiments in the creation of molecular machine systems.

Pippa Murphy, Kamala Kantha (2003)

"Kamala Kantha" combines sounds of the tabla and a sanskrit text which praises Saraswati the Goddess of music and knowledge.

Saraswati is one with words and music, which are the very source of the cosmos. She is the impeller of true and sweet speech, she is the creative process with the syllable "OM". She points to the potent quality of sound.

She is represented dressed in white, with four arms, holding a book and a Veena and is often depicted by a river with a swan and a lotus flower. The lotus represents supreme knowledge in activity and is symbol of evolution and detachment. It makes its way through the ocean of life by rising above its surface – it is the path from the outer being to the inner being.

Saraswati's female form demonstrates the great respect and recognition that women held in Vedic

tradition. She extols tolerance as well as moral and spiritual strength. She can withstand roughness and bear pain.

Artistic creation as well as knowledge of the sciences epitomize human culture; integrated knowledge refines the world into something beautiful and special.

Pippa Murphy, Caspian Retreat (2003)

Telluric Currents is a trilogy of electroacoustic pieces inspired by water mythology from Persia, Europe and India. Each piece explores the nature and characteristics of ancient civilisation, myths and legends, culture and landscape.

Caspian Retreat is the first of the three pieces, and explores the beauty and complexities of contemporary life, in a land steeped in ancient art, culture and music; a land rich in colour, smell and sound.

Using recordings I collected from the Caspian Sea and the city of Tehran, Iran, Caspian Retreat journeys into the mysticism of ancient and modern Persia

retreat v.1 a intr. (esp. of military forces) go back, retire; relinquish a position b tr. cause to retreat; move back. 2 intr. (esp. of features) recede. n. 1a the act or instance of retreating. b Mil. a signal for this. 2 withdrawal into privacy or security. 3 a place of shelter or seclusion. 4 a period of seclusion for prayer and meditation. 5 Mil. a bugle call at sunset. [from Latin retrahere "to draw back"]

Caspian Retreat was written at a time when Iran was announced by Bush to be one of three countries on the "axis of evil".

This piece was composed in the University of Edinburgh studios, made possible with funds from the Scottish Arts Council



Pippa Murphy

21:30 Konzert mit «Les Femmes Savantes»

Annette Krebs	<i>Untitled VII.</i> Trio für drei Performerinnen und Lautsprecher (2010)
Charlotte Hug	<i>anderwelten</i> für Viola, Stimme und Zuspieldband (2010)
Ana Maria Rodriguez	<i>go-between</i> für Stimme, Pfeifen und Gong mit Kontaktmikrofon und präpariertem Lautsprecher (2010)
Ute Wassermann	<i>sikkim</i> (2010)
Ana Maria Rodriguez	
Charlotte Hug	Duo (2010)
Ute Wassermann	
Charlotte Hug	Trio (2010)
Annette Krebs	
Ute Wassermann	
Charlotte Hug	<i>slipway to galaxies</i> (2010)

Ute Wassermann (*1960): Stimme, Pfeifen, Gong
 Annette Krebs (*1967): präparierte E-Gitarre, Elektronik
 Ana Maria Rodriguez: Laptop, Live-Elektronik
 Charlotte Hug (*1965): Viola, Stimme, Zuspieldband



Annette Krebs. Foto: Yuko Zuma.

18:00 Artist talk mit Annette Vande Gorne (Belgien), moderiert von Gerald Bennett

19:30 Portraitkonzert Annette Vande Gorne (*1946)

<i>Figures d'espace</i> (2004)
<i>Ce qu'a vu le vent d'Est</i> (2003)
<i>TAO: fifth element Earth</i> (1991)
Pause
<i>Yawar Fiesta.</i> Akusmatische Oper, Libretto von Werner Lambersy (Auszüge) Mit den Stimmen von Nicolas Ischerwood (Bass), Pierre-Alexandre Dubois (Barriton), Françoise Vanhecke (Sopran), Fadila Figuidi und Annette Vande Gorne (Kontra-Alt)
Ouverture (2009)
Condor (acte 1) (2010) / UA
Lamento. Chœur des femmes (acte 1) (2006)
Combattimento. Chœur des femmes (acte 2) (2007)

Programmnotizen

Portraitkonzert Annette Vande Gorne

Traditionally, music is an art both abstract (architecture of the time, phrasing, compared to the memory and the perception of the listener) and expressive (reports varied in text to elements external to the ego psychological, spirituality ...)

What I have attempted to reintroduce is this expressivity in music technology. Among other things, space, or its variation in interpretation in concert,

becomes an essential part of my language, an abstract vocabulary (aware of figures and movements in space) and expressive (the meaning of a word or sentence different from the movement that accompanies, for example). I suggest a few aspects of this work.

Condor (acte 1) was commissioned by dBâle electronic music festival.



Annette Vande Gorne. Foto: Michel Van Eeckhout.

21:30 Konzert mit Juana Molina

Juana Molina (*1962) wird in ihrem Konzert Stücke aus ihren letzten beiden Alben *Son* (2006, Domino) und *Un Día* (2008, Domino) spielen und dabei begleitet von Martin Iannaccone (Bass und Stimme), der 2009 bereits mit ihr auf Konzerttournee in den USA, Japan und Grossbritannien unterwegs war.

Programmnotizen***Un Día* by Juana Molina**

Un Día is Juana Molina's fifth album, in a career dedicated to following a most inspired and inspirational muse. It's twelve years on from her debut, *Rara* and, if that album perhaps struggled at first to find an audience, then that audience has grown surely and strongly with the albums that have followed.

It's a record informed by an ever shifting and polymorphous sense of groove, rhythms writhing over and inside each other, played out on wood and cymbal and bombo legüero, and woven from electronic glitches. "I noticed rhythm on my previous records was tacit, there but concealed," explains Molina. "For this record, I aimed to make what was obvious to me obvious to others, to bring it to the front, like a hidden layer in Photoshop."

But for all their seeming complexity, the melodies and harmonies lock into place instantly, the gentle and trancelike conversation between coos and sighs and handclaps and murmurs building to nagging, chiming hooks and refrains. And while she has experimented with Ambient and Electronic music – and while those experiments still indelibly colour her approach – *Un Día* is a warmly human record.

"The songs are more abstract, with fewer lyrics, less literal imagery," Molina offers. Her intonation on the album's eponymous opening track speaks volume, however: "Un día voy a cantar las canciones sin letra y cada uno podrá imaginar si hablo de amor, de desilusión, banalidades o sobre platón." (Or, in English) "One day I will sing the songs with no lyrics and everyone can imagine for themselves if it's about love, disappointment, banalities or about Plato."





Françoise Barrière was born in 1944 in Paris. Her classical training includes Piano at the Conservatoire de Versailles, Harmony and Counterpoint at the Conservatoire National Supérieur de Musique, Paris. Other less classical training includes her work at Service de la Recherche, ORTF and Ethnomusicology at the Ecole Pratique de Hautes Etudes. In 1970, she founded in collaboration with Christian Clozier, the Groupe de Musique Expérimentale de Bourges (now called the International Institute of Electroacoustic Music of Bourges) which they co-direct.

She organizes the Festival "Synthese", the Bourges International Competitions. She is also director of the magazines "Faire" (edition GMEB, 1971–1975) and the Manager of the Company "Mnémosyne Musique Media" that published the CDs of "Cultures Electroniques", a collection devoted to the laureates of the Bourges Electroacoustic Music Competitions, and the CDs of "Chrysopée Electronique", a collection devoted to works realised in the Bourges studios, as well as the Annual Volumes of the works of the International Academy of Electroacoustic Music.

Furthermore, Françoise Barrière is a founding member of the International Confederation of Electroacoustic Music (ICEM) and is its president since 2005.

Her music is either of purely electroacoustic nature or electroacoustic and instrumental music. Her works have been played worldwide in numerous festivals, concerts and on national radio networks.

Gonzalo Biffarella was born in 1961 in Argentina. He has composed electro-acoustic music for over 20 years. His works have been presented regularly in Latin America and Europe in concerts and over the radio. He has written mixed pieces for soloists as well as ensembles. Among them, cellist Christoff Beau (France), Chris Chaffe (San Diego, US), guitar player Robert Aussel (France), Ensemble Musica Diagonale (Italy), radiophonic music for the Radio Network WDR 3 of Cologne, Germany, commissioned by the "Studio Akustische Kunst" directed by Klaus Schöning, several works commissioned by the IMEB (Institut International de Musique Electroacoustique, Bourges, France) The CSC (Centro di Sonologia Computazionale, Padova University, Italy), the LIPM (Laboratory of Investigations and Musical Productions,) (Recoleta Cultural Center, Buenos Aires, Argentina), the Zeppelin Festival of the CCCB (Barcelona, Spain), the LIEM (Centro de Arte Reina Sofia, Madrid, Spain) and the Inaudito Festival (Bogota, Colombia). In 2009 he won one of the prizes of the IMEB Contest.

Mr. Biffarella has worked as a composer for the contemporary dance company "Los de al Lado" from Cordoba, creating over 10 dance-music collaborations that were presented in Argentina, Spain, France, Germany, Chile and Venezuela.

His works have been released on CD by the IMEB-Chrysopée Electronique label, France (CD "MESTIZAJE", 1997, monographic), Cosentino Records („Panorama de la Música Argentina" 1995).



Mr. Biffarella developed an intense career as a university professor at the National University of Cordoba (Argentina). Many of his students have obtained composition awards all over the world. He teaches courses in Experimental Music, Composition with new technologies and is the current director of post-graduate courses on Digital Arts at the same university.

He also teaches online courses for the University of Caldas, Colombia, the National University of Chile and the MECAD/ESDI University of Ramón Llull, Spain.

Over the years, Mr. Biffarella has become one of the most active figures in the area of cultural management in Argentina. He has served as the president of the Argentine Federation of Electro-acoustic music for 5 years (FARME CIME-UNESCO), the director of "Juventudes Musicales de Córdoba" (8 years), as well as on many cultural affairs posts with government agencies in the city of Cordoba, organizing electroacoustic music festivals, concerts, multimedia events and dance performances.



Gerald Bennett Born 1942 in New Jersey (USA). Graduated magna cum laude from Harvard College in 1964. Taught from 1967 until 1976 at the Basel (Switzerland) Conservatory, from 1969 until 1976 Director of the Basel Conservatory. From 1976 until 1981 Department Head at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), Paris. Since 1981 professor of Music Theory and Composition at the Hochschule for Music in Zurich. 1985 co-founder of the Swiss Center for Computer Music. Co-founder (1983) and from 1986 until 1992 Secretary of the International Confederation of Electroacoustic Music (ICEM). Since 1993 member of the International Academy of Electroacoustic Music. Compositions published by Edition Modern & Tre Media and Mnémosyne, recordings published by Wergo and Jecklin, writings published by Gallimard, Oxford University Press, Eulenburg, MIT Press etc. Lives outside Basel, Switzerland.

Christian Clozier Born in 1945 in Compiègne, France. Director of the Institut International de Musique Electroacoustique de Bourges (IMEB) founded in 1970. Artistic manager of "Synthese", Festival International des Musiques et Créations Electroniques de Bourges, Artistic manager of the Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges. Président of the Mnémothèque Internationale des Sciences et Arts en Musique Electroacoustique (MISAME).

Honorary President of the International Confederation of Electroacoustic Music (ICEM), which is an International Member Organisation of the International Council of Music (ICM/UNESCO). He founded the Académie Internationale de Musique Electroacoustique de Bourges. Doctor Honoris Causa of the Cordoba National University (Argentina) in 2007. Christian Clozier has conceived different devices, musical instruments and instrumentarium for:

- pedagogy : the Cybersongosse (since 1972)
- spatialization-interpretation: the Cybernéphone (since 1973)
- composition : IMEB studio Charybde (since 1971)

Furthermore he worked on numerous papers and texts on musical aesthetics and history. As composer, his works have been played and broadcasted everywhere in the world, some of which are recorded by Chant du Monde and Mnémosyne Musique Média publishers.



Clarisse Clozier was born in 1980 in Paris and is an actress and scriptwriter. As a daughter of culture loving composers, she has been attracted by the arts, especially screenplay and cinema from an early age. She studied Classical and Contemporary Theater with Lesly Chaterley in Paris followed by Cinema at the French Movie Conservatory. She wrote scenarios for the films "Hamlet panic", "une femme à la mer", "un violon dans une tranchée" et "légendes rustiques".

In 2003, she wrote a first version of her theater play "Le Sas", which was premiered at the Bourges Synthese Festival. Six months later the English version "Charly" is shown at the International Electroacoustic Music Festival at Brooklyn College Conservatory of Music.

She worked for many years as recitant and vocal performer with several composers of electroacoustic music and she participated at IMEB turns in France and in other countries such as in the USA, in Cuba, Romania, China and Spain.

Furthermore, Clarisse Clozier co-directed with Sandra Amara a documentary on the computer serving blind people.

In 2007 she realised the video films for the Françoise Barrière's multimedia spectacle "Les Archers du Silence" created at the Bourges Festival.

In 2009, Françoise Barrière and Clarisse Clozier join forces again to work on "Hera irae" for which, Clarisse Clozier gives a live vocal performance including two major texts of French repertory.



Viviane Chassot, 1979 in Zürich geboren, erhielt ihren ersten Akkordeonunterricht im Alter von 12 Jahren. 2006 beendete sie das Konzertdiplomstudium an der Hochschule der Künste in Bern (HKB) bei Teodoro Anzellotti. Sie ist Gewinnerin des Kranichsteiner Musikpreises 2004 in Darmstadt und Stipendiatin verschiedener Stiftungen, u.a. der Friedl Wald- und der Kiefer-Hablitzel-Stiftung.

Mittlerweile pflegt sie eine rege Konzerttätigkeit als Solistin und Kammermusikerin im In- und Ausland mit Orchestern wie den Berliner Philharmonikern, dem Sinfonieorchester des Bayerischen Rundfunks und den Münchner Philharmonikern. Sie war Gast bei internationalen Festivals wie «Sommets Musicaux de Gstaad», Davos Festival, «les muséiques», Basel oder dem Festival Rümlingen.

Ein besonderes Anliegen ist ihr die Auseinandersetzung mit der zeitgenössischen Musik, was sich in der Zusammenarbeit mit Ensembles wie Contrechamps Genf, Collegium Novum Zürich, Klangforum Wien und Ensemble modern Frankfurt zeigt. Immer wieder arbeitet sie direkt mit Komponisten zusammen, so z.B. mit Heinz Holliger, Beat Furrer, Michael Pelzel, Toshio Hosokawa, Roland Moser, Henri Dutilleux, Jörg Widmann, Friedrich Cerha, Arman Gushchyan und Bernhard Lang.

Seit mehreren Jahren beschäftigt sich Viviane Chassot mit der Transkription alter Musik auf dem Akkordeon und bringt so die reichhaltigen Gestaltungsmöglichkeiten des Instruments zum Ausdruck. Im Zentrum steht die Musik aus Barock und Klassik. Ein weiterer Schwerpunkt ihrer Arbeit sind spartenübergreifende Projekte mit Literaten und Tänzern, 2007 in Zusammenarbeit mit dem Choreographen Luca Veggetti und dem Cincinnati Ballet im Guggenheim Museum, New York. Seit Februar 2005 betreut Viviane Chassot eine Akkordeonklasse an der Musikakademie Basel.

Ana Maria Rodriguez wurde in Buenos Aires (Argentinien) geboren. Sie studierte Geschichte und Philosophie an der Universidad de Buenos Aires sowie Komposition und Klavier an der Universidad Catolica de Buenos Aires. 1990 folgte Sie einer Einladung an das Phonos Studio Barcelona, wo sie zwei Jahre lang elektronische Musik und algorithmische Komposition studierte.

1993 nahm Ana Maria Rodriguez die Einladung der GMD St. Augustin – heute eine Abteilung der Fraunhofer-Gesellschaft zur Förderung der angewandten Forschung – für die Entwicklung mehrerer Audio-Projekte im Fachbereich «Künstlerische Intelligenz» an.

Seit dieser Zeit lebt und arbeitet sie vorrangig in Deutschland. Zuerst in Köln, wo sie gemeinsam mit Klarenz Barlow die Gimik (Musik und Informatik Köln) von 1996–2000 leitete.

Da die Berliner Klangkunst- und Echtzeitmusikszene eine große Faszination auf sie ausübte, zog Sie nach Berlin. Der Einfluss dieser beiden Musikrichtungen sind in Ana Maria Rodriguez' Werken deutlich zu spüren: viele ihrer Kompositionen beziehen den Raum als Parameter ein und /oder bieten den Musikern einen hohen Grad an Interpretationsmöglichkeiten.

Als sie 2004 begann, die Live-Elektronik ihrer Werke nicht aus dem «off» sondern als Interpretin gemeinsam mit den Musikern auf der Bühne zu realisieren, setzte sie den Dispositiv aus Komponist, Interpret und Aufführungssituation überraschend neu. Thematisch hat sich Ana Maria Rodriguez immer wieder mit der in das technologische Umfeld eingebundenen Beziehung zwischen Komponist und Interpret befasst. Dieses Grundanliegen wurde von ihr allerdings in den letzten Jahren immer wieder modifiziert.

Ihre letzten Arbeiten kreisen um einen neuen Schwerpunkt, der mit der Relation aus Poesie und Technologie beschrieben werden kann. Diese Beziehung meint nicht nur im konkreten Sinne die kompositorische Verwendung von Text, Poesie und literarischen Vorlagen, sondern im abstrakteren Feld das musikalische



Nutzen der technologischen Mittel für einen in der Poesie angelegten Perspektivreichtum. Sie findet oft frappierende Wege, das Mischungsverhältnis aus instrumentalen, konkreten und synthetischen Klängen neu zu bestimmen und auszubalancieren.

Ana Maria Rodriguez hat immer wieder mit Künstlern verschiedener Genre zusammengearbeitet. Sie realisierte gemeinsame Projekte mit den Videokünstlern Melita Dahl, Andreas Köpnick, Steffi Weisman und dem Lyriker Ron Winkler.

2005 gründete sie das Ensemble «les femmes savantes». Die Kompositionen von Ana Maria Rod-

riguez wurden auf zahlreichen internationalen Festivals vorgestellt, so z.B. Donaueschinger Musiktage 2001/2004, Transmediale Berlin, Musik des 20. Jahrhunderts Saarbrücken, MaerzMusik 2003/2004, Musique Action Vandoeuvre Nancy, Wiener Festwochen, Wittener Tage für neue Kammermusik, Kontraste Festival Österreich, Carnegie Hall NYC und Chiffren Festival 2010 in Kiel.

Ana Maria Rodriguez ist mit zahlreichen Veröffentlichungen und Seminaren zum Thema «Musik und Technologie» hervorgetreten. (Maria del Carmen Medina)



Foto: Carola Hölting

Ute Wassermann ist Vokalartistin, Komponistin sowie Interpretin zeitgenössischer Musik. Seit 1984 entwickelt sie ihre Stimme zu einem außergewöhnlichen und vielstimmigen Klanginstrument, mit ihrem Gesang erzeugt sie räumliche Resonanzphänomene. Sie hat eine Reihe von Performances und Installationen für Stimme und mitschwingende Resonanzobjekte, sowie Vogelstimmenpfeifen und Membranen entwickelt. Ein anderer Schwerpunkt ihrer Arbeit sind Soloperformances für spezielle Raumakustiken, wie den Skulpturensaal des Albertinum in Dresden oder die Wollefabrik in Delmenhorst. Seit Abschluß des Studiums der Freien Kunst 1989 an der Hochschule für Bildende Künste, Hamburg (Klanginstallationen und Performances) und einer klassischen Gesangsbildung in u.a. San Diego, tritt Ute Wassermann als Stimmsolistin auf den bekannten internationalen Festivals, in Museen, Kunsthallen und Clubs auf. Sie spielt mit Musikern wie Birgit Ulher, Aleksander Kolkowksi, Richard Barrett, John Russel oder mit dem Quartett «speak easy» (Phil Minton, Thomas Lehn, Martin Blume) und anderen Formationen wie das Ensembles fOrch. Als Interpretin zeitgenössischer Musik hat sie zahlreiche für ihre Stimme geschriebene Werke und Musiktheaterproduktionen aufgeführt von z.B. Henning Christiansen, Chaya Czernowin, Richard Barrett, Hans-Joachim Hespos, Michael Finnissy, Ana Maria Rodriguez, Michael Maierhof, Matthias Kaul mit verschiedenen namhaften Ensembles und Orchestern. Sie erhielt verschiedene Stipendien, z.B. ein 1-jähriges DAAD-Stipendium zum Aufenthalt an der University of California, San Diego (1989–90) und ein Stipendium der Akademie Schloß Solitude (1993–94). CD-Einspielungen bei mode records, creative sources recordings, nurnichtnur, Psi.

Charlotte Hug Musikerin (Viola & Stimme), Komponistin, Medienkünstlerin, Zeichnerin, geboren in Zürich 1965. Sie lebt in Zürich und unterwegs. Hug absolvierte ihr Studium in Bildender Kunst und Musik und erhielt diverse Auszeichnungen und Kompositionsaufträge. Sie war «artist in residence» in London, Paris, Cork Kulturhauptstadt 05, Berlin und wurde mit dem Kompositionspreis der Stadt Zürich ausgezeichnet.

Bekannt sind ihre Solo-Performances an speziellen Orten, z.B. im Stollen des Rhôneegletschers, dem halbgesprenkten Bunker in Berlin Humboldtthain, dem house of detention, einem über 250 Jahre alten ehemaligen Gefängnis in London Farringdon, oder dem Dockyard in Coph am Atlantischen Ozean in Irland.

Hug sucht nach einer grösstmöglichen Erweiterung von Spieltechniken und entwickelt unter anderem den «Weichbogen», mit dem sie bis achtstimmig auf ihrem Instrument spielen kann. Sie spielt eine Viola, gebaut vom Wiener Geigenbauer J.G. Thir im Jahr 1763. Ihre Spezialität sind auch Klammischungen von Bratsche und Stimme. So entsteht eine unverkennbar eigene Klangsprache.

Nebst internationaler Ausstellungstätigkeit, führt sie ihre rege Konzerttätigkeit als Solistin, Komponistin oder Dirigentin ihrer eigenen Werke an massgebliche Festivals in Europa, USA und Kanada.





Annette Krebs studierte Konzertgitarre und lebt seit 1993 in Berlin. Hier entwickelte sie eine eigene Ästhetik und Klangsprache, die Geräusch- und Klangmaterial gleichberechtigt integriert, und zu einer eher kontemplativ abstrakten, als im traditionellen Sinne dramaturgisch orientierten Ästhetik verbindet. Mit ihren Projekten trat sie seither auf zahlreichen Konzerten und Festivals in und außerhalb Europas auf, unter anderem bei den Donaueschinger Musiktagen. Sie arbeitet sowohl allein als auch mit anderen Komponist/innen, Improvisator/innen, Performance- und Videokünstler/innen zusammen und hat CD Produktionen auf mehreren Labels veröffentlicht.

Pippo Murphy As a composer of instrumental and digital music Pippa has been involved in performances, recordings, collaborations, installations, multimedia work and laptop improvisation in the UK and abroad. She has written music for BBC Radio 4, BBC Radio 3, Scottish Flute Ensemble, Paragon Ensemble, Aberdeen Art Gallery, Sonic Arts Network, Youth Music and COMA. She has written for numerous contemporary theatre companies including Tron Theatre, Glasgow and Traverse Theatre Company, Edinburgh.

She has devised and facilitated many community education projects, including composition workshops in Iran, over 50 "Sonic Postcards" projects in primary schools in Aberdeenshire, trained teachers in Scotland, Syria, Vietnam and China with the British Council. She has taught at Edinburgh and

Aberdeen University and composed with asylum seekers in Glasgow, Manchester and Edinburgh.

She completed her BMus, MA and PhD in composition at Birmingham University. She is the Vice-Chair of Sonic Arts Network and writes for Whitakers Almanac, Sunday Times and The Scotsman.



Diana Simpson initially studied flute performance as an undergraduate student at the Royal Scottish Academy of Music and Drama in Glasgow, where she was first introduced to electroacoustic composition by Dr. Alistair MacDonald. She went on to specialise in electroacoustic composition, graduating with both a Postgraduate Diploma and Master of Music (both with distinction). She recently completed doctoral study at the University of Manchester, where she was supervised by Dr. David Berezan, and funded by the Arts and Humanities Research Council and a Dewar Arts Award. In her final year of study she was awarded the University's Wilkinson Medal for Postgraduate of the Year in the Faculty of Humanities. She is currently a lecturer in music technology at Kingston University, London.

Her works have been performed throughout the UK and internationally, across Europe and in South, Central and North America. Work has also been broadcast on Swedish National Radio, Radio France, and BBC Radio 3.

Her works have been recognised in a number of international competitions including Insulae Electronicae International Competition of Electroacoustic Music (2nd prize, 2004), CIMESP (International Electroacoustic Contest of São Paulo, Public Prize 2005, Honourable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), SCRIME (Prix SCRIME 2007), 2nd prize in the "Space of Sound" (L'Espace du Son) Diffusion Competition 2008, Prix Destellos (2009) and Música Viva (Prizewinner, 2009). She has been a composer-in-residence at CEMI (Center for Experimental Music and Intermedia) at the University of North Texas, Atlantic Center for the Arts in Florida, the Institute for Electroacoustic Music in Sweden, Orford Center for the Arts, Montreal and will be a composer-in-residence at the Destellos Foundation, Argentina in Summer 2010.

Marcus Weiss ist 1961 in Basel (Schweiz) geboren. Saxophonstudium an der Musikhochschule Basel bei Iwan Roth anschließend bei Frederick L. Hemke an der Northwestern University (Chicago).

Marcus Weiss ist einer der meistbeachteten Saxophonisten heute. Sein Repertoire reicht von den impressionistischen Anfängen der Saxophonliteratur bis in die Gegenwart. Er hat in den letzten Jahren unzählige solistische und auch Kammermusikwerke uraufgeführt, darunter Werke von Georges Aperghis, Vinko Globokar, Helmut Lachenmann und John Cage. Er gastiert an Festivals wie z.B. Wien Modern, Biennale di Venezia, Donaueschingen, Wittener Tage für neue Kammermusik, Festival d'Automne de Paris und Berliner Festwochen.

Marcus Weiss spielt mit Ensembles wie Klangforum Wien, Ensemble Modern, ensemble recherche, Ensemble Contrechamps. In den letzten Jahren ist er auch durch eine intensive kammermusikalische Tätigkeit mit XASAX/Paris, einem Saxophonensemble und mit dem TRIO ACCANTO hervorgetreten. Er unterrichtet Saxophon und Kammermusik an der Hochschule für Musik Basel.



Foto: Kristine Larsen

Juana Molina (born in 1962 in Buenos Aires, Argentina) is a singer-songwriter and an actress. Following the military coup in Argentina in 1976, Molina's family fled the country and lived in exile in Paris for six years. She grew up in a musical environment and her tango-singing father taught her guitar from the age of five.

Juana Molina started her career in 1988 as a comedic television actress in Argentina on the show La Noticia Rebelde. She later starred in Juana y sus hermanas, a hit sketch show across the Spanish-speaking world, for which she remains better known in Latin America.

In 1996, she pursued singing and has released several albums since. The lyrics on her albums are sung in her native Rioplatense Spanish, except in "The Wrong Song," sung in English, from Segundo, and "Insensible," sung in French, from Tres Cosas, and often accompanied by acoustic guitar among other instruments. Her music features elements of ambient and electronica, and was influenced by Larks' Tongues in Aspic of King Crimson and Led Zeppelin II of Led Zeppelin as well as uruguayan music. She is often compared by critics to Björk, Beth Orton, and Lisa Germano.

She usually writes, mixes tracks and performs on her own. Her second album, Segundo, was named Best World Music Album 2003 in Entertainment Weekly and gained a Shortlist Award 2004 nomination. Tres Cosas was placed in the Top Ten Records of 2004 by the New York Times. In 2006 she released her fourth album Son and in 2008 the latest album Un Día.

Martin Iannaccone was born in 1965 in Buenos Aires, Argentina. He comes from a family of musicians and started learning music at an early age. Drums, percussion, piano and bass were soon followed by violoncello. Due to his father's strong influence (Roberto Yanés, a major CBS Columbia Latin American singer, who recorded with Astor Piazzola and Osvaldo Fresedo among other great artists) Martin learnt to use his voice as another "musical instrument".

After high school, he moved to the USA where he studied at Miami Dade Community College. Back in Argentina he studied Composition with Daniel Montes. He won the Jazz/Popular Music First Award in the Bienal Arte Joven 1991 Buenos Aires. His contribution with the violoncello to the contemporary jazz field of Buenos Aires' musically blossoming 90s had a

very favorable response. In 2002 Martin Iannaccone moved to Germany and currently lives in Berlin.

He has the ability of adapting to projects in different styles of music. Many important artists have trusted his sound, whether it is bass, cello, percussion or vocals. He has performed and composed for many groups and personal projects such as Tango Crash co-founded with Daniel Almada and encouraged by the great Joe Zawinul. This award winning electro-tango band currently performs in Europe and South America.

Annette Vande Gorne was born in 1946 in Charleroi (Belgium). Following her classical studies at the Royal Conservatories of Mons and Brussels, and her studies with Jean Absil, she chanced upon acousmatics when on a training position in France. Instantly convinced, by the works of François Bayle and Pierre Henry, of the revolutionary nature of this art form (disruption of perception, renewal of composition through spectromorphological writing and listening conduction, historical importance of the movement), she took a few training positions to grab its basics, then studied musicology (ULB, Brussels) and electroacoustic composition with Guy Reibel and Pierre Schaeffer at the Conservatoire national supérieur in Paris.

She founded and managed Musiques & Recherches and the Métamorphoses d'Orphée studios (Ohain, 1982). She also launched a series of concerts and an acousmatics festival called L'Espace du son (Brussels, 1984; annual since 1994), after assembling a 80-loudspeaker system, an acousmonium, derived from the sound projection system designed by François Bayle. She is the editor of the musical aesthetics review Lien and Répertoire Électro-CD (1993, '97, '98), a directory of electroacoustic works. She also founded the composition competition Métamorphoses and the spatialized performance competition Espace du son. She gradually put together Belgium's only documentation centre on that art, available online at www.musiques-recherches.org.

She gives numerous spatialized acousmatic music performances, both of her own works and the works of international composers.

Professor of electroacoustic composition at the Royal Conservatory in Liège (1986), then Brussels ('87) and Mons ('93), she founded an autonomous Electroacoustic Music section at the latter, later (2002) integrated to the European graduate studies framework. Since 1999, she has been managing an international summer training session on spatialization and – since 1987 – on electroacoustic composition.

Her works can be heard in every festival and on every radio program presenting media-based (previously “tape”) music. Her current work focuses on various energetic and kinesthetic archetypes. Nature and the physical world are models for an abstract and expressive musical language. She is passionate about two other fields of research: the various relationships to word, sound, and meaning provided by electroacoustic technology, and the composition of space seen as the fifth musical parameter and its relationship to the other four parameters and the archetypes being used. Her work falls essentially in the acousmatic category, including the Tao suite and Ce qu'a vu le vent d'Est, which renews electroacoustic music's ties with the past, with a few incursions in other art forms, including theatre, dance, sculpture, etc.



Programmübersicht

Mittwoch, 21. April 2010

**18:00 Artist talk mit Pippa Murphy (Grossbritannien),
moderiert von Gerald Bennett**

19:30 Konzert, kuratiert von Françoise Barrière (Frankreich)

21:30 Konzert mit Les Femmes Savantes (Deutschland)

Donnerstag, 22. April 2010

**18:00 Artist talk mit Françoise Barrière (Frankreich),
moderiert von Gerald Bennett**

19:30 Konzert, kuratiert von Pippa Murphy (Grossbritannien)

21:30 Konzert mit Les Femmes Savantes (Deutschland)

Freitag, 23. April 2010

**18:00 Artist talk mit Annette Vande Gorne (Belgien),
moderiert von Gerald Bennett**

19:30 Portrait Konzert Annette Vande Gorne (Belgien)

21:30 Konzert mit Juana Molina (Argentinien)

