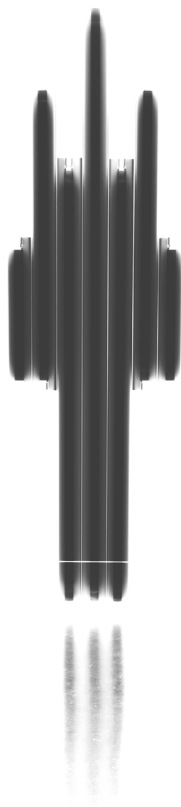


ATTACCA



PROGRAMM

FESTIVAL FÜR AKTUELLE MUSIK 2018



Fachhochschule Nordwestschweiz
Hochschule für Musik



Musik Akademie Basel

22 MAI - 03 JUNI 2018



KOMPOSITION

22MAI : 19H30 : WEITEN

Werke von David Lichtsteiner

23MAI : 17H00 : Z.ZT.

Werke von Sebastian Meyer

23MAI : 19H30 : CLOUDLAB1V1

Werke von Goni Peles

ZEITGENÖSSISCHE MUSIK

25MAI : 20H15 : RAW / REFINED

Werke von Escudero, Harvey, Hoffmann, Lewis,
Matalon, Sánchez-Verdú, Schwitters, van der Aa

26MAI : 17H00 : CASUAL / SOLEMN

Werke von Berio, Bertrand, Bianchi, Kurtág,
Kourliandski, Lachenmann, Murail, Zorn

26MAI : 20H15 : CONTINUUM / RUPTURE

Werke von Cage, Dominguez, Erkoreka, Kagel,
Lachenmann, Saunders

27MAI : 11H00 : HARSH / SWEET

Werke von Heyn, Lazkano, Lindberg, Nono, Vassena,
Wolff

27MAI : 15H00 : FREEDOM / DEFINITION

Werke von Abram, Aperghis, Clift, Globokar,
Jarrell

FREIE IMPROVISATION

02JUNI : 17H00 : QUARTERTONE PIANOS

Raphaël Sudan solo

02JUNI : 18H00 : AN_ARCH

Stefanie Erni solo

02JUNI : 19H00 : SWIFT DREAM

Raphaël Sudan mit Eva-Maria Karbacher

02JUNI : 20H00 : ALTALENA

Stefanie Erni und Francesca Naibo

**03JUNI : 14H00 : FRAUSTO DÜHSLER
BORRAZ TRIO**

Javier Frausto mit Manuel Borraz und Samuel
Dühsler

03JUNI : 15H30 : MICROSOUNDS

Francesca Naibo mit Cheyenne Häni

**03JUNI : 16H30 : THE ROOT OF SOUND:
THE JOURNEY OF RE-ENCOUNTERING
YOURSELF**

Kazuaki Tsuda solo und Quintett mit Stefanie Erni,
Raphaël Sudan, Francesca Naibo, Javier Frausto

AUDIODESIGN

Druckereihalle Ackermannshof Basel

03JUNI : 19H30 : MUNDUS IMAGINALIS

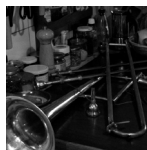
Masterrezital von Nicola Mistic

Werke von Maresz, Matalon und Mistic

ABSOLVENTINNEN s. 34



Stefanie
ERNI



Javier
FRAUSTO



Jeanne
LARROUTUROU



David
LICHT -
STEINER



Junya
MAKINO



Sebastian
MEYER*

* © Cécile A. Haesler



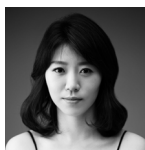
Nicola
MISIC



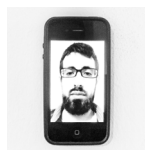
Christopher
MOY



Francesca
NAIBO



Mirae
OH



Goni
PELES



Raphaël
SUDAN



Tatiana
TIMONINA



Kazuaki
TSUDA



Maria
ZUBIMENDI

KONZERTE

S.05 WEITEN
S.06 Z.ZT.
S.08 CLOUDLAB1V1

RAW / REFINED S.10
CASUAL / SOLEMN S.13
CONTINUUM / RUPTURE S.16
HARSH / SWEET S.19
FREEDOM / DEFINITION S.22

S.24 QUARTERTONE PIANOS
S.25 AN_ARCH
S.26 SWIFT DREAM
S.27 ALTALENA
S.28 FRAUSTO DÜHSLER BORRAZ TRIO
S.29 MICROSOUNDS
S.30 THE ROOT OF SOUND: THE JOURNEY OF RE-
ENCOUNTERING YOURSELF

MUNDUS IMAGINALIS S.32

WEITEN

SAAL - JAZZCAMPUS - Utengasse 15 - 4058 Basel

DIENSTAG 22 MAI : 19H30

David Lichtsteiner (*1990), Komponist

embody (2018) (UA)

Klang trifft Bild I - Tanz

Christian Rombach, Schlagzeug

Naja Parejas, Tanz und Choreographie

Katharina Andes, Kostüm und Choreographie

Jeanne Lehnherr, Oeil extérieur

Drift (2018) (UA)

Klang trifft Bild II - Video

Eliane Binggeli Esposito, Videofilm

MiniaTouren (2018) (UA)

für Cello spielende Sängerin

Stefanie Erni, Stimme und Violoncello

Traumfragmente (2017)

*für Chor und instrumentales
Oktett*

Bearbeitung von

Franz Schubert: Nacht und

Träume D 827

Corinne Borter, Sopran

Stefanie Erni, Sopran

Nora Kaiser, Sopran

Vera Portmann, Sopran

Noémie Rhyn, Sopran

Julia Schild, Sopran

Lea Ziegler, Sopran

Simone Zuber, Sopran

Adrienne Cslovjecsek, Alt

Léonie Daniels, Alt

Julia Gadola, Alt

Lesley Loew, Alt

Chiara Selva, Alt

Tanja Sprenger, Alt

Adrian Borter, Tenor

Lukas Ebner, Tenor

Miro Hanauer, Tenor

Frank Imhof, Tenor

David Lichtsteiner, Tenor

Matthias Zuppinger, Tenor

Samuel Ammann, Bass

Samuel Hagnauer, Bass

Jonas Marti, Bass

Jan Oberländer, Bass

Simon Peter, Bass

Philipp Wingeier, Bass

Zora Janská, Violine

Alberico Giussani, Violine

Sebastian Heimann, Viola

Matthieu Gutbub, Violoncello

Vitaly Grechin, Kontrabass

Pavlos Serassis, Klarinette

Julia Benz, Horn

Claire Linqvist, Horn

Marco Beltrani, Leitung

Z.ZT.

SAAL - JAZZCAMPUS - Utengasse 15 - 4058 Basel

MITTWOCH 23 MAI : 17H00

z.Zt.

Musikstücke entstehen in der Zeit.

Es scheint z.Zt. (zur Zeit) aktuell doch ist es auch Produkt von Vergangenheitem und Entstehendem. Im Konzert z.Zt. werden drei meiner jüngsten Kompositionen gezeigt, welche einen Schnappschuss meines derzeitigen Interesses und meines vergangenen Schaffens darstellen.

Sebastian Meyer (*1994), Komponist


Mikrofeld (2018) (UA)

für Trompete und

Dodekaederlautsprecher

Kame, Trompete

Sebastian Meyer, Klangregie

 (2017/18) (UA)

für Geige solo

Elisa Bösch, Violine

Apperzeption (2018)

Zwölfkanal Tonbandstück für


Dodekaederlautsprecher und

Lichtcubus

Sebastian Meyer, Klangregie

Mikrofeld

In Zusammenarbeit mit dem Trompeter Kame entstand das Stück „Mikrofeld“ für Duplex Trompete und Dodekaederlautsprecher. Die von Kame entwickelte Duplextrompete bietet mit dem stufenlosen Wechselmechanismus zweier Schalltrichter und den mikrotonalen Klappen im Schalltrichter eine Fülle klanglicher Möglichkeiten, welche in diesem Stück erkundet werden. Ergänzt wird die Trompete durch den Dodekaederlautsprecher, welcher Eigenschaften der Trompete hervorhebt, exagiert aber auch kontrastiert. Der Trompeter beeinflusst dabei direkt verschiedene Parameter der Elektronik durch die unterschiedliche Positionierung des Schalltrichters auf das vor ihm stehende Feld aus sechs Mikrofonen.

 Dieses Geigensolostück ist in Zusammenarbeit mit Elisa Bösch entstanden. Während des Kompositionsprozesses entstanden viele Tonaufnahmen der Geigerin, welche als Tonmaterial für ein Tonbandstück verwendet wurden. Dieses Tonbandstück wurde dann wiederum für Geige solo renotiert. Das als Arbeitswerkzeug und nicht als elektroakustisches Konzertstück angelegte Tonband und die damit einhergehende Kompositionsweise hatte zum Ziel elektroakustische Verarbeitungstechniken und Denkweisen in das instrumentale Stück einfließen zu lassen. Die Fixierung des Stückes auf einem Medium ohne gedankliche und visuelle Bezugnahme auf die westliche Taktstruktur erschwerte vor allem die rhythmische Notation ungemein. Resultat daraus sind neben vielen Takt- vor allem auch viele Tempowechsel, bei welchen oft sogar die Art der Progression zwischen zwei Tempi grafisch definiert ist.

Apperzeption

Die ursprünglich für das Clubfestival BScene entstandene Installation ist nun zusammengefasst als Konzertstück Apperzeption zu hören. Im Zentrum der Installation wie auch des Stückes steht ein Lautsprecher in Form eines Dodekaeders. Mit den zwölf Lautsprechermembranen ist es mit diesem Lautsprecher möglich von einem Punkt aus in alle Richtungen zu strahlen. Diese dreidimensionale Abstrahlung ermöglicht es starke räumliche Klangeffekte zu kreieren und Klangobjekte mit ihrer natürlichen Abstrahlung darzustellen. Diese räumliche Erfahrung wird durch einen ebenfalls in alle Richtungen abstrahlenden Lichtkörper betont, kontrastiert bzw. kontrapunktiert. Da das Stück ursprünglich für einen anderen Raum konzipiert wurde, wird die Klanglichkeit dieses Raums im Stück wahrnehmbar, verstärkt, neu kontextualisiert und auch weiterentwickelt.

CLOUDLAB1V1

PERFORMANCE H9 - JAZZCAMPUS - Utengasse 15 - 4058 Basel

MITTWOCH 23 MAI : 19H30

Goni Peles (*1988), Komponist

ccloudlab1v1 (2018)
three performers playing
self-made musical
instruments

Amit Dubester
Francesca Naibo
Oded Geizhals
Jan Gubser, Audio engineering

ccloudlablv1

The first variation of the first laboratory of CompositionCloud*, ccloudlab1, which served as a framework for the development of a 45-minute performance for the 2017 edition of Happy New Ears, the new music marathon of the Hochschule für Musik Basel, experimenting with self-made musical instruments and exploring nontraditional forms of notation. I collaborated on it with four performers: Amit Dubester, a saxophonist; Daniel More, a contrabassist; Francesca Naibo, a guitarist; and Oded Geizhals, a percussionist. They did not play saxophones, the contrabass, guitars, and percussion, however, but each was provided with a playing setup consisting of self-made musical instruments and with five different scores to be interpreted on it.

The development process consisted of three stages:

1. Individual rehearsals. I worked with each performer individually on interpreting the scores on the playing setup she/he was provided with.
2. Duo rehearsals. I created dynamic and interactive, computer-based versions of the scores, and we explored different combinations of them.
3. Quartet (tutti) rehearsals. I combined the scores, linking their different parts to one another and creating a network in which choices taken by one performer influenced the options given to another. This combined version of the scores was eventually performed at Happy New Ears.

In ccloudlablv1, we revisit ccloudlab1 (without Daniel, however, who cannot participate this time) following a year of reflection. As before, it will take the form of a 45-minute performance.

*CompositionCloud is a work in progress that can be briefly described as an abstract rhizomatic space containing different ideas to be used in modular ways to create art, mostly in the realms of sound and music, but not necessarily.

RAW / REFINED

PERFORMANCE H9 - JAZZCAMPUS - Utengasse 15 - 4058 Basel

FREITAG 25 MAI : 20H15

Thierry de Mey (*1956)

Jeanne Larrouturou, Schlagzeug

*„Silence must be!“ (2002)
für Dirigent solo*

Michel van der Aa (1970)

Tatiana Timonina, Flöte

*Rekindle (2009)
für Flöte und Tonband*

José Maria Sánchez-Verdú (1968)

Maria Zubimendi, Akkordeon

*Zuria (2013-2014)
für Akkordeon solo*

Jonathan Harvey (1939-2012)

Rafal Zolkos, Flöte

*Nataraja (1983)
für Flöte und Klavier*

Mirae Oh, Klavier

Kurt Schwitters (1887-1948)

Christopher Moy, Stimme

*Ursonate (1922-32)
Einleitung und erster Teil:
Rondo*

George E. Lewis (*1952)

Tatiana Timonina, Flöte

*Emergent (2014)
für Flöte und Live-
Elektronik*

Jan Gubser, Elektronik

Martin Matalon (*1958)

Jeanne Larrouturou, Marimba und Mokubios

*Traces IV (2007, révision
2008)
für Marimba, 6 Mokubios und
Elektronik*

Jonas Prina, Elektronik

Óscar Escudero (1992)

Maria Zubimendi, Akkordeon

*Custom # 2 (2017)
für drei Instrumente ad
libitum und Video*

Jon Ansorena, Txistu

Gorka Catediano, Schlagzeug

Jonas Prina, Elektronik

de Mey : Silence must be!

Thierry de Mey is a Belgian composer who places movement at the heart of his composition. In Silence must be! he creates a choreography for solo conductor. Through his gestures, the performer gives body to an inner music and allows the audience to see the sounds taken from his mind.

Van der Aa : Rekindle

Rekindle integrates the play of changing perspectives between live and prerecorded sound, the two elements 'rekindling' one another's material. As the material is passed back and forth, the pulsating rhythms in the soundtrack instigate an increasingly virtuosic dialogue. At the work's climax, the soundtrack takes control, forcing the flute into sudden sequential outbursts.

Sánchez- Verdú : Zuria

„Zuria“ means white in Basque language. This piece is the solo version of the Concerto for accordion and orchestra called Memoria del Blanco. Sánchez- Verdú has the virtue of having synesthetic abilities and he usually uses it as inspiration for composing. He gave the name „Zuria“ to the piece, as for him, the note A has white color and it is the only pitch that is clearly heard.

In this piece he uses the resources of the accordion in a very special way, exploiting them to the maximum and taking them further. The alternation of rough textures, distorted sonorities and repetitive and insistent materials create a mysterious, obsessive and sometimes even anguishing environment during the course of the piece.

Harvey : Nataraja

Nataraja was commissioned by the Nicholas Yonge Society. Nataraja is the name given to Shiva in his aspect as the four-armed dancer whose movements created and destroy matter throughout eternity. His image was the starting point of this piece, which was composed in 1983. The outer sections are characterized by dancing rhythms; they frame a middle section in which a more tranquil melody winds through static harmonies, though there is a suggestion of the flames which encircle the god in one more energetic moment.

(Jonathan Harvey)

Schwitters : Ursonate

Kurt Schwitters was a German artist and prominent figure in the Dada art movement of the early 20th century. His *Ursonate*, a sonata composed of primeval sounds, is an early example of Dada sound poetry. The text comprises nonsensical phonetic sounds assembled in a musical form. While the text is entirely free of concrete meaning, the combinations of syllables form distinct phonetic motifs and their repetition gives the piece its structure.

George E. Lewis : Emergent

This work addresses Edgard Varèse's avowed preference for sound-producing machines over sound-reproducing ones by productively conflating the two.

Emergent's software presents a combination of relatively long digital delays, interactive digital spatialization, and timbre transformation that transforms the fully scored flute material into a virtual, quasi-improvisative orchestral space, creating a dance among multiple flutists following diverse yet intersecting trajectories in which nonlinearity is invoked and uncertainty is assured. Advancing a conversational aesthetic, albeit in a nonimprovised work, in *Emergent* foreground and background deliberately conflate. The electronics and the flute blend, intersect, and diverge into multiple digital personalities that can suddenly converge into unified ensembles while shrouding their origin in processes of repetition.

Matalon : Traces IV

This piece is part of the cycle *Traces* for single instrument and real-time electronics that runs through Martin Matalon's career. Electronics is used here as a technology allowing a dive into the very heart of sound matter. From the raw sound of wood thus emerges a contrasted and unsuspected sound universe.

Escudero : Custom # 2

The composer not only thinks about the connection between the sound and the instruments that the interpreters play, but he also thinks about the relationship with the action and the gestures that the interpreters make with instrument and body. This is the reason why he thinks it was a good idea to leave the freedom to the players to choose their own sounds for their own gestures.

The attitude of the players in order to make the best possible version of the piece is to use the greatest power of imagination. The composer gives the opportunity to have an adventurous experience, to create not only its own musical version but also a scenic and instrumental proposal.

CASUAL / SOLEMN

SAAL - JAZZCAMPUS - Utengasse 15 - 4058 Basel

SAMSTAG 26 MAI : 17H00

György Kurtág (*1926)

Mirae Oh, Klavier

*Szálkák (Splinters), op. 6d
(1979)*

für Klavier solo

1. *Molto agitato*
2. *Sostenuto*
3. *Vivo*
4. *Mesto (in memoriam Stefan Romascanu)*

Helmut Lachenmann (*1935)

Mirae Oh, Klavier

Guero (1970)

für Klavier solo

Tristan Murail (*1947)

Mirae Oh, Klavier

*Cloches d'Adieu, et un
sourire... in memoriam Oli-
vier Messiaen (1992)*

für Klavier solo

Christophe Bertrand (1981-2010)

Mirae Oh, Klavier

Haos (2003)

für Klavier solo

Dmitri Kourliandski (*1976)

Mirae Oh, Klavier

Surface (2007)

für Klavier solo

Luciano Berio (1995-2003)

Tatiana Timonina, Flöte

Sequenza I (1958)

für Flöte solo

John Zorn (*1953)

Christopher Moy, Gitarre

The Book of Heads (1978)

für Gitarre solo

Oscar Bianchi (*1975)

Tatiana Timonina, Bassflöte

Grr... (2010)

für Bassflöte solo

Kurtág : Splinters, op. 6d

„Measure time / but not our time / The splinters' motionless present...” Similarly to Pilinszky's poems, Kurtág's four movements are exceptionally compact and aphoristic; every gesture condenses musical thoughts that fill an entire formal section. The first movement is „molto agitato”, then „piu agitato”, the second, very brief, is „sostenuto”, the third movement fast „vivo”, the last (dedicated to the Romanian violinist, Stefan Romascanu, childhood friend of Kurtág), starts “mesto” (sad) with a motif of repetition in a way of robato and parlando.

Lachenmann : Guero

In Guero, Lachenmann was to re-invent the whole nature of the instrument, in response to a commission from Alfons Kontarsky. The performer scrapes along and over the white and black keys (or both in combination), eventually progressing towards the strings, thus producing six „manuals”, each of which resembles the South American rasing percussion instrument. (Ian Pace (2000))

Murail : Cloches d'Adieu, et un sourire... („Bells of Farewell, and a Smile...”)

This piece was written at the request of the German Radio, Deutschlandfunk, in memory of Olivier Messiaen. „It borrows several aspects (the conducting of the discourse, and the three final notes, the adieu) of one of Olivier Messiaen's earliest works, his piano prelude Cloches d'angoisse et larmes d'adieu (1929). I tried to mix in, amongst other allusions, a few ethos of bells which are featured in many of my own works. These are answered by luminous echoes and clusters of chords in cheerful keys, as the „smile” of Messiaen's last works managed to triumph for good over the „anguishes” and „tears” of the past-for there is no final farewell.” (Tristan Murail)

Bertrand : Haos

„Plante des îles Sandwich (îles Hawaï) dont les fleurs sont blanches le matin, jaunes à midi, rouges le soir et mortes le lendemain” (Littré). Bertrand uses this poetic definition through the whole piece of three sections; the first part (saggio e con dolcezza), with a very diatonic harmonic field, consists of the superposition of repeated sounds at different periods; the second part, extremely virtuoso (Veloce, semper molto ritmato); after a transition evoking the superposition of different speeds of the beginning, the last strats a section initially ethereal and suspended (rythmiquement plus libre : vitesses variables, motifs presto possibile, etc.) then more and more virtuoso (virtuoso, semper più frenetico), at the end the piece runs with an unexpected violence, that of the repetition of a single note, isolated, in the nuance „ffff estremo”. (Christophe Bertrand)

Kourliandski : Surface

surface: the outside layer of something (Oxford Learner's Dictionary).

Not to be understood metaphorically: The piano must be closed.

This piece explores the exterior of the piano by rubbing along the instrument's surface with the polyethylene foam sheets. There are four different areas to rub; the vertical surface of the piano over the keyboard, the horizontal surface of the closed keyboard cover, the vertical surface of the piano under the keyboard, the horizontal surface from below of the keyboard.

Berio : Sequenza

Berio composed the first of his Sequenze in 1958, for flute. Having set himself the task of writing multi-voiced music for the solo instrument, the composer formulated his plan thus in the introduction to the piece: "Writing for a single-voice instrument today means that the composer must thoroughly re-establish the relationship between open and concealed, linear and melodic counterpoint from the ground up; this touches a central nerve-point of musical invention." Sequenza I embodies a quest for counterpoint and harmony through the means of a single melodic line.

Zorn : The Book of Heads

John Zorn is an American composer born in New York. As a composer and performer, he has consistently been heavily involved in improvisation in many different forms. The Book of Heads is a series of thirty-five études composed in a combination of standard and graphic notation, written for guitarist Eugene Chadbourne and comprising many extended techniques from his improvisational vocabulary. As in "heads" in jazz, each étude in The Book of Heads is meant to serve as a basis for improvisation.

Bianchi : Grr...

This challenging piece for solo bass flute includes a large palette of extended techniques. The unexpected contrasts between voluble virtuosity and contemplative stasis are the driving force of this piece. A vocal quality in Bianchi's instrumental work can strike us as a prominent feature of his music.

In 2013 Oscar Bianchi's CD release, including his performance of Oscar Bianchi's bass flute piece Grr... , was awarded the prize of the German Record Critics.

CONTINUUM / RUP- TURE

JAZZCAMPUS - Utengasse 15 - 4058 Basel

SAMSTAG 26 MAI : 20H15

1. UG HALLE vor dem PERFORMANCE H9

Francisco José Dominguez (*1993)

Maria Zubimendi, Viertelton-Akkordeon

Ecós de la noche (2017)

für Akkordeon solo

Helmut Lachenmann (*1935)

Junya Makino, Violine

Toccatina (1986)

für Violine solo

SAALWECHSEL : PERFORMANCE H9

Mauricio Kagel (1931-2008)

Tatiana Timonina, Flöten

Christopher Moy, Gitarre

Jeanne Larrourou, Schlagzeug

Serenade (1995)

für Flöte, Gitarre und

Schlagzeug

SAALWECHSEL : Saal oben

Gabriel Erkoreka (*1968)

Carlos Emilio López, Klavier

Maria Zubimendi, Akkordeon

Soinua (2001)

für Akkordeon und Klavier

John Cage (1912-1992)

Junya Makino, Violine

Three études from Freeman

Etudes (1977-1980, 1990)

Rebecca Saunders (*1967)

Junya Makino, Violine

Mirae Oh, Piano

Duo (1996, rev. 1998)

für Violine und Klavier

Dominguez : Ecos de la noche

F. Dominguez is a composer who was immediately attracted by the accordion. Therefore he has written a great deal of high quality pieces for the instrument. Although most of his repertoire is written for chromatic accordion, he has started also to write for quarter tone accordion recently. The quarter tone accordion is an accordion in which the chromatic reed blocks has been changed into quarter tone reed blocks. In this piece, the composer mixes the chromatic system of the left manual with the quarter tone system of the right manual. It is a really gimmicky and explosive composition, where the resources of the accordion as the hand vibrato, the leg vibrato, the Bellow Shake, the Ricochet, etc. are mixed creating very interesting textures.

Lachenmann : Toccata

The piece was first seen as a model of new string techniques, as David Alberman explained in his 1998 essay "Beyond the Conventional," published in the journal "The Strad." But in the meantime, Lachenmann's "Toccata," which truly does abound in unusual techniques, appears increasingly often on the programs of international festivals of contemporary music. This does justice to the work, which is, in effect, a delicate, fragile and introverted recital piece. Its title contains the word "toccare" (Italian for "to touch"); the composer took this definition literally and transposed it impressively into his piece.

Kagel : Serenade

Serenade is a succession of contrasting musical episodes strongly characterized by atypical and extreme instrumental colors (banjo, toy piano, piccolo, hurdy-gurdy, singing saw, etc). As in many of his pieces, Mauricio Kagel employs humor and absurdity to create colorful and caricatural music. Likewise, he integrates several theatrical episodes in this piece, involving each of the musicians performing actions in turn with artificial flowers.

Erkoreka : Soinua

„Soinua“, sound in Basque, was conceived with a clearly differentiated treatment of the piano and the accordion in mind. Its structure is defined by a series of contrasting relationships between both instruments that, by simulating the sounds of various instruments, appear in constant transformation. The piece explores the combination of distinct musical materials: pentatonic, diatonic, and chromatic, which are juxtaposed in different, and sometimes even disconnected time contexts, always in search of suggestive sonorities“. (G. Erkoreka)

Cage : Freeman Etudes

Freeman Etudes are a set of etudes for solo violin composed by John Cage. In 1977 Cage was approached by Betty Freeman, who asked him to compose a set of etudes for violinist Paul Zukofsky . That work was a set of 32 etudes, 4 books of 8 etudes each, and composed using controlled chance by means of star charts and, as was usual for Cage, the I Ching.

Saunders : Duo

The Duo for violin and piano was originally composed in 1996, revised three years later, and its main concern, rather than on a specific musical idea or gesture, is on the nature of the relationship between the two players. In this regard, it can't be insignificant that the work's original title was „A thin red line“ - making it the third work of Saunders' to feature a colour in its title, after „Crimson - Molly's Song 1 (1995)“ and „the under-side of green (1994)“ - as this original title, with its clear connotation of courageous, indefatigable military resistance to attack, is quite clearly paralleled in the roles taken by the violin (protagonist) and piano (antagonist). However, in changing the title to Duo, Saunders makes a much more subtle point: a duo is definitely what they are, but what they never do is duet.

HARSH / SWEET

SAAL - JAZZCAMPUS - Utengasse 15 - 4058 Basel

SONNTAG 27 JUNI : 11H00

Luigi Nono (1924-1990)

*„Hay que caminar“ Soñando
(1989)
für 2 Violinen*

Junya Makino, Violine
Alicja Pilarczyk, Violine

Volker Heyn (*1938)

*Why Now (2010)
für E-Gitarre solo*

Christopher Moy, E-Gitarre

Nadir Vassena (1970)

*Machine Parlanti (2002-
2015)*

Cristina Arcos, Saxophon
Darío Guibert Montaña, Kontrabass
Maria Zubimendi, Akkordeon

Christian Wolff (*1934)

*Percussionist songs (1995)
Nr. 4
Nr. 7*

Jeanne Larrourou, Schlagzeug

Ramon Lazkano (1968)

*Aztarnak (2000)
für Akkordeon solo*

Maria Zubimendi, Akkordeon

Magnus Lindberg (1958)

*Metal Work (1984)
für Schlagzeug und
Akkordeon*

Gorka Catediano, Schlagzeug
Maria Zubimendi, Akkordeon

Nono : „Hay que caminar“ Soñando

„Caminantes, no hay caminos, hay que caminar.“ – Travelers, there are no roads, but we must go on.

In 1985 Luigi Nono saw this medieval inscription on a monastery wall in San Francesco di Toledo. It would serve as motto for a group of austere, timbre-driven pieces he did late in life. The last was a 1989 violin duo, „Hay que caminar“ soñando – „But we must go on“ dreaming. It's unclear where Nono might have ventured after this, but its conclusion is a memorable leave-taking – 12 seconds of silence as the bow remains in position.

Heyn : Why Now

Volker Heyn is a German composer born in Karlsruhe. He spent his twenties in Australia, where he kept afloat with part time jobs in the steel processing industry. This experience had a lasting effect on his music, inspiring him to experiment with metallic reverberation. A prime example of this style, Why Now is characterized by loud, harsh, high, and sharp sounds. By using a metal plectrum and extreme distortion on the electric guitar, this piece creates an intense and cutting atmosphere reminiscent of a steel mill.

Vassena : Machine Parlanti

„Machine, mechanism, orology meccanici, hanno sempre esercitato un fascino segreto su di me. Tanto più comlessa, inutile e scricchiolante è la macchina, tanto più affascinante è perdesi nel seguirne i movimenti e i collegamenti. Così comporre è spesso come mettere in opera una di queste macchine immaginarie, dargli una vita con movimenti e suoni. Ungioco da bambini forse, ma un gioco che resta tale fino a quando le macchine non incominciano a parlare.“ (N. Vassena)

„Machine, mechanism, mechanical orology have always exerted a secret fascination about me. The more complex, useless and creaky the machine is, the more fascinating it is lost in following its movements and connections. So composing is often like setting up one of these imaginary machines, giving it a life with movements and sounds. A children's game maybe, but a game that remains so until the machines start talking.“

Wolff : Percussionist songs

Christian Wolff does not compose percussion music. His percussion pieces are about as far away from the usual percussion techniques as I have travelled. [...] It is virtuosic - though not about virtuosity. It's appearance - often - deceptively simple - always concisely constructed. Christian Wolff invites us on a magical journey through his world. A world where music we never imagined before exists." says Robyn Schulkowsky, dedicatee of the piece.

For the two numbers I perform, the instrumentation is not fixed ; I chose sounds intimate enough to make them like little songs that we would sing to ourselves.

Lazkano : Aztarnak

„Aztarnak“, footprints in Basque, is a composition of the Basque composer R. Lazkano. Because of the importance that the accordion has in the Basque Country, Lazkano has been always in contact with the instrument. After composing "Aztarnak", he wrote a concerto for accordion and orchestra basing in the same material as the first piece called "Itaun". The composer uses the extreme tessitura of the accordion in most of the piece creating two parallel sound planes that complement each other perfectly. The virtuosity of the beginning and the end are complemented with the lyrical language of the central part of the piece, creating an amazing composition full of contrasts.

Lindberg : Metal Work

„Metal Work“ for accordion and percussion, completed in Berlin in November 1984, has its roots in the establishment of the accordion as a concert instrument in Finland during the last two decades of the 20th Century. Matti Rantanen was the pioneer of this cause, and his amazing job created the interest of Finish composers to use the accordion in their pieces.

In „Metal work“ the most metallic timbres of the accordion mixes with metallic percussion instruments forming a very explosive duo. In the beginning of the piece, the percussion creates all the resonances of the melodies that we hear in the accordion. During the development of the piece, the function of each instrument changes, using the accordion to create the percussion's resonance and transforming it in a huge tam-tam.

FREEDOM / DEFINITION

PERFORMANCE H9 - JAZZCAMPUS - Utengasse 15 - 4058 Basel

SONNTAG 27 MAI : 15H00

Vinko Globokar (*1934)

Jeanne Larrousturou, Schlagzeug und Stimme

Toucher (1974)

für Schlagzeug solo

Paul Clift (*1978)

Tatiana Timonina, Flöte

Hugo Queirós, Klarinette

Junya Makino, Violine

Mirae Oh, Klavier

*Seven steps from the top to
the bottom of a waterfal
(2005)*

für Flöte, Klarinette,
Violine und Klavier

Georges Aperghis (*1945)

Christopher Moy, Performer

Jeanne Larrousturou, Performer

Zig Bang (2004)

Conversation

Michael Jarrell (*1958)

Junya Makino, Violine

Prisme (1998)

für Posaune solo

Georges Aperghis (*1945)

Christopher Moy, Performer

Jeanne Larrousturou, Performer

Zig Bang (2004)

Tirade double

Omri Abram (*1986)

Tatiana Timonina, Flöte

Junya Makino, Violine

Christopher Moy, E-Gitarre

Maria Zubimendi, Akkordeon

Jeanne Larrousturou, Schlagzeug

Mirae Oh, Klavier

*as we were here now -
tunnels, mountains, open
fields (UA)*

Globokar : Toucher

Toucher is based on an imitation of the voice by the percussion instruments played with the hands. In order to play as if he were speaking, the interpreter must choose seven instruments capable of imitating the vowels of the French language, and develop a set of playing modes to reproduce their consonants. The text consists of six excerpts from the play Galileo Galilei by Bertold Brecht, whose percussionist plays all the characters. As in many of his works, Vinko Globokar involves the performer in the creative process, leaving him the choice in several fundamental parameters of the work.

Clift : Seven Steps from the top to the bottom of a waterfall

„The pendulaire nature of flowing water: water naturally never flows straight, but always side-to-side. The incessant changes in the shape of a drop of water falling through space: trying and invariably failing to form a perfect sphere. The rupture of the surface, and it's stubborn reformation... these notions were on my thoughts in deciding how to structure the musical material, and how to create a logic and direction in the work as a whole.“ (Paul Clift)

Aperghis : Zig Bang

Zig-Bang is a collection of texts in an invented language. George Aperghis constructed these texts by transforming existing words mainly from the French language. This transformation gives the texts a musical character with rhythmic and poetic qualities. The composer then gives the performers the freedom to interpret these texts according to their musical properties and the connotations of certain words that remain intact.

Jarrell : Prisme

On a first hearing, the listener may be struck by the various shifts of musical context that mark out the important moments of the work. These landmarks are linked to pitch or to the degree of animation and virtuosity. So the listener perceives a progression of fairly long episodes that never really reveal a formal pattern, it is rather a question of looking next to the „prism“ for its secondary definition, „seeing (or hearing) through a prism“: namely, the perception of a reality that is here deformed by a subtle play on the elements that compose sound.

Abram : as we were here now - tunnels, mountains, open fields

Changing vistas pass in front of us - or rather we pass through them? A sense of flux, traveling great distances yet remaining in the current moment; Waves undulate us. Past, future and present mix, feeling as we were here, now

QUARTERTONE PIANOS

PERFORMANCE H9 - JAZZCAMPUS - Utengasse 15 - 4058 Basel

SAMSTAG 02 JUNI : 17H00

Solo Improvisation

Raphaël Sudan: Microtonal dialogues for two pianos

In this Performance, Raphaël Sudan will have a special set-up with two pianos tuned with a quartertone difference. This rare possibility will permit a deep exploration of a new acoustic world that opens up with the use of microtones, which will bring to light some new resonances that are hard to perceive with the use of a well-tempered piano.

By using both regular and extended technique, Raphaël Sudan will fill the hall with music that can range from calm and reflexive sounds, up to extremely brilliant and fast phrases. It is the first time that he plays in such a set-up in public, which makes this performance very special to him: it promises to be a very exciting time!

(Raphaël Sudan)

AN ARCH

SAAL - JAZZCAMPUS - Utengasse 15 - 4058 Basel

SAMSTAG 02 JUNI : 18H00

Solo Improvisation

Stefanie Erni, Stimme und Violoncello

an-archia (griechisch: keine Herrschaft)

Anarchie ist nicht Chaos, sondern Ordnung ohne Hierarchien.

Sie lebt durch individuelle und kollektive Freiheit, Kreativität und Selbstbestimmung.

an arch (englisch: ein Bogen)

Musikalische Improvisation ist nicht Chaos, da flexible Bögen Ordnungen kreieren.

Verbindungsbogen-Zeitbogen-Phrasierungsbogen-Spannungsbogen-Gestaltungsbogen.

Mich beschäftigt die Verbindung von musikalischer Improvisation und Anarchie. Beides wirkt vielleicht vorerst chaotisch und regellos, jedoch spüre und höre ich beim Improvisieren Ordnungen, Verbindungen und Strukturen.

Wenn ich genau hinhöre und hinfühle, erfahre ich, dass sich mit oder aus der Musik ein Bogen formt. Dieser Bogen bietet Richtungen an und Raum für Ordnungen, da ein Bogen den Raum unterteilt. Dieser Bogen ist jedoch so flexibel, dass sich jederzeit alles ändern kann. Das gibt mir ein Gefühl der Freiheit und ich weiss, dass die Musik und ich den Bogen spontan verformen, aufspannen, durchbrechen oder überfliegen können.

So auch in der Anarchie: Wollen Menschen anarchistisch, d.h. ohne Hierarchien leben, bestehen trotzdem Ordnungen. Durch gegenseitige Absprachen werden (neue) Strukturen, Verbindungen und Regeln auf der Basis der Gleichberechtigung kreiert.

Die Frage, auf welche Weise Menschen kommunizieren und interagieren, wird zentral. Die individuelle Freiheit steht dabei im Spannungsfeld mit der Kollektivität. Diese Spannung und die Frage nach der Kommunikation stellt sich für mich ebenfalls beim Improvisieren.

Die Verbindung von Anarchie und improvisierter Musik kommt aus einem Gefühl. Ein Gefühl, welches mit Kreativität verbunden ist. Für mich wird Musik und Anarchie vor allem durch kreatives Wirken lebendig. Zu diesem Gefühl gesellt sich der starke Wunsch nach Hierarchielosigkeit - in der Musik, in der Politik, im Leben.

(Stefanie Erni)

SWIFT DREAM

PERFORMANCE H9 - JAZZCAMPUS - Utengasse 15 - 4058 Basel

SAMSTAG 02 JUNI : 19H00

Duo Improvisation

Eva-Maria Karbacher, Saxophon

Raphaël Sudan, Klavier

Raphaël Sudan and Eva-Maria Karbacher met in 2017 at the Hochschule für Musik Basel, in the Free Improvisation Class of Fred Frith and Alfred Zimmerlin. They immediately found a lot of common ideas in their music, and started working together as a duo a few months after their meeting. Guided by a common need to play with a lot of energy, they dive into music with a deep sense of listening. They build their music together as a blend of multiple sound that unites into one only complex sound with a deep spectrum of low basses and high overtones. A natural musical structure merges out of their passionate playing, contrasting with multiple shades of dynamics, colours, tempos, and the use of both traditional and extended techniques. As the perception of time varies between day and night, this 30-minutes concert might only seem like a swift dream after which we wake up and wonder what time it is...

(Raphaël Sudan)

ALTALENA

SAAL - JAZZCAMPUS - Utengasse 15 - 4058 Basel

SAMSTAG 02 JUNI : 20H00

Duo-Improvisation

Stefanie Erni, Stimme und Violoncello

Francesca Naibo, Gitarre

updownupdownupdown**me**updownupdownupdown**you**updownupdownupdownupdownupdownup**me**downupdown**you**
updownupdownupdownupdownupdownupdownupdownupdownup**down**updownup**down**updownup**down**updownupdownupdownup
downupdownupdownupdownupdownupdownupdownupdownup**again**downupdownupdownup**and**downup**again**downup
downupdownupdown**stronger**updownupdownupdownupdownupdownupdownupdownupdownup**faster**downupdownup
downupdownupdown**trust**updownupdownupdownupdownupdownup**stop**downupdownupdownup**balance**downupdownup
downupdownupdownup**waiting**downupdown**start**updown**again**updownupdown**surprise**updownupdownup
jumpdownupdownupdownupdownupdownupdownupdownupdownup**hanging**updownupdownupdownup**we**downup**start**
down**again**updownupdownupdown**again**updownupdownup**again**downupdownupdownupdownupdownupdownup
downupdownupdownupdownupdownupdownupdownupdownup**until**updownup**it's**downup**time**downupdownupdownupdown

(Stefanie Erni und Francesca Naibo)

FRAUSTO DÜHSLER BORRAZ TRIO

SAAL - JAZZCAMPUS - Utengasse 15 - 4058 Basel
SONNTAG 03 JUNI : 14H00

Trio Improvisation

Javier Frausto, Trombone

Samuel Dühsler, Drums

Manuel Borraz Monasterio, Piano

No rules, no restrictions!

From what you might expect to the most unpredictable sonic universe. We aim in our performance to incorporate an infinite range of possibilities, revealing both our individual personalities, and the endless possible combinations. What is most important is to be free, to deal with the unexpected, and to learn from our mistakes.

Everything you have done, everything you do, everything you are going to do, has an impact on the evolution of the unfolding music, even if you decide to do nothing. In this trio we wish to construct, destroy, and rebuild our own musical language with only the aim of living the moment, trusting each other, and believing in our intuition, making music in real time.

(Javier Frausto)

MICROSOUNDS

SAAL - JAZZCAMPUS - Utengasse 15 - 4058 Basel

SONNTAG 03 JUNI : 15H30

Duo Improvisation

Francesca Naibo, Gitarre

Cheyenne Häni, Blockflöte

What if we observe/hear music with a magnifying glass? A miniature sonic world opens its doors wide to a fascinating vitality and variety. Even the smallest sound has an innate power.

Breath, movement, blowing and silence get together and frame the music into colorful miniatures.

(Francesca Naibo)

THE ROOT OF SOUND: THE JOURNEY OF RE-ENCOUNTERING YOURSELF

PERFORMANCE H9 - JAZZCAMPUS - Utengasse 15 - 4058 Basel

SONNTAG 03 JUNI : 16H30

1. Teil: Solo-Improvisation

Kazuaki Tsuda, Kontrabass

2. Teil: Improvisation Quintett

Kazuaki Tsuda, Kontrabass

Stefanie Erni, Stimme

Raphaël Sudan, Klavier

Francesca Naibo, elektrische Gitarre

Javier Frausto, Posaune

There is no pre-established harmony in improvisational music. The place and time, the members, the formation, and the length of the piece are about the only things you can decide on.

Even the musicians have no way of predicting what kind of musical spark will appear in the given space and time. The music is born inside the musicians from moment to moment, like a story. This story is woven from:

1. The relationship with the space (box) one is performing in

2. The relationship with the space shared with the audience

And finally,

3. The life experience of the musician, from the essence of what they experienced, saw, heard, smelled, touched, what they felt was beautiful, what they felt was painful, the joy they felt, the sadness they felt, life, and death.

In every moment, a sound brings life, and death comes at the end of a moment, then the next moment is born and then dies. There is a sound for every moment, and a life for every moment. The consecutive moments then weave a story into the space.

This piece is a journey where I re-encounter my past self from moment to moment. A journey where the constantly changing me meets with a me from a moment in the past. A duet of shadow and light where an always changing, living and dying me plays with a me born from the tie between the „present“ and the „past“.

Only during the time when I confront the changing moments in the present can I run with the sound of the vision of my past self, before it leaves and disappears.

Even if the past and the present, the personalities and values, the way of thinking and feeling may change, because the soul remains the same, using the sound and space as a medium, I can call out to myself from the past and say „Hey, it’s been a while“.

How does my past self see the me in the present? I feel like I am being peeked at from the other side of a mirror.

The feelings of my past selves encountering my present self and the feelings of me re-encountering my past selves are being woven out as the sound in one piece of music, crossing over the frame of time.

The music continues with a music played collectively for a „now“.

(Kazuaki Tsuda)

MUNDUS IMAGINALIS

DRUCKEREIHALLE ACKERMANNSHOF

SONNTAG 03 JUNI : 19H30

Nicola Mistic (*1987), Audiodesign

insection (2018)
für Stereo-Zuspielung

Nicola Mistic, Diffusion und Klangregie

Martin Matalon (*1958)

Traces XII (2018)
für Harfe und Live
Elektronik

Alice Belugou, Harfe
Nicola Mistic, Live-Elektronik

Nicola Mistic (*1987)

Re:Cycle (2018)
für Turntables und Live-
Elektronik

Nicola Mistic, Turntables und Live-
Elektronik

Yan Maresz (*1960)

Sul Segno (2004)
für Harfe, Gitarre,
Cymbalum, Kontrabass und
Live-Elektronik

Alice Belugou, Harfe
Christopher Moy, Gitarre
Aleksandra Dzenisenia, Cymbalum
Juliette Herbet, Kontrabass
Nicola Mistic, Live-Elektronik

Insection verarbeitet vorwiegend aufgenommenes Klangmaterial von Insekten. Diese fantastischen Klangerzeuger machen sich durch molekulare Vibrationen, Zirpen, Rascheln, Summen, Klicken, Kratzen und Scharren hörbar. Ihre Lebensweise ist vielfältig: die Macht zur Metamorphose, der Parasitismus, die Mimesis sowie die Verschmelzung mit ihrer Umgebung, die Geschwindigkeit ihrer Bewegung und ihres Fortpflanzungssystems und die Tendenz zu mutieren. Insection versucht einen Klangraum entgegen unserer akustischen Gewohnheiten zu schaffen. Die Insektenklangwelt deutet darauf hin, dass wir die ganze Zeit unbekannte, post-humane akustische Umgebungen bewohnen. Wir hören sie nur nicht - wir sind es nicht gewohnt, sie aufzunehmen oder uns auf sie einzustimmen.

Traces XII ist Teil eines Werkzyklus von mehreren Traces, diese sieht der Komponist als ein offenes Experimentallabor, in welchem er sich ausgewählten, klanglichen und musikalischen Eigenschaften widmet und diese untersucht. Traces XII ist eine Reise, hinein in den Klang der Harfe und eine Erkundung des Instrumentes. Das Stück bewegt sich in den extremen, vornehmlich hohen und tiefen sowie gelegentlich mittleren Lagen des Instruments. Die Grenzen des Harfenregisters und des spektralen Klangraums des Instrumentes werden ausgelotet. Die Elektronik ermöglicht eine Polyphonie, durch die Schichtung mehrerer Klangebene, je mit unterschiedlichem Gehalt in der Zeit, im Vordergrund steht dabei das Spiel mit dem musikalischen Puls.

Re:Cycle ist eine Improvisation für Plattenspieler. Das reizvolle an diesem Instrument ist, dass es direkte manuelle Eingriffe und einen gestischen Umgang mit dem aufgenommenen Klang ermöglicht. In erster Linie geht es darum, mit dem Tonträger und dem Klang, eine spielerische Beziehung einzugehen. Die Klänge sind musikalische Objekte, die es mit den Händen zu formen gilt. Besonders interessieren mich die Spuren, welche die Tonträger auf sich tragen, nicht nur die darauf fixierten Klänge an sich, sondern auch Kratzer und Schmutz, welche dem Klang seinen Charakter geben. Mit diesen „Defekten“ umzugehen, sie zu gestalten, sie zum Leben zu erwecken und los zu lassen, darin liegt ein besonderer Reiz.

Sul Segno

Musikalische Figuren, ebbend und flutend, fließen hin zu Solos und Duos, mit introspektivem oder rhythmischem Charakter. Delikate Klangfarben münden in energetischem Ausdruck, der das Ensemble vergrößert wirken lässt. Ein körniges Klanguniversum prägt die allgemeine Farbe und die Form des Stückes. Das Prinzip der Saite, die den Körper des Instrumentes in Resonanz bringt, wird paradigmatisch auf die Elektronik übertragen. Synthetisch modellierte Resonanzkörper erweitern die Instrumente. Aufgenommene Perioden werden zugespielt und kontinuierlich im Raum behandelt, Spuren und flüchtige Schatten erzeugen das komplementäre Universum der Instrumente, die in Echtzeit transformiert werden.

BIOGRAFIEN

STEFANIE ERNI

studierte klassischen Gesang bei Barbara Locher und Komposition als Nebenfach bei Dieter Ammann an der Musikhochschule Luzern. Den Master of Arts in Music Pedagogy schloss sie mit Auszeichnung ab. Während dieser Studienzeit besuchte sie einen Meisterkurs bei Margreet Honig. Im Rahmen der Akademie für zeitgenössische Musik Luzern arbeitete sie mit Wolfgang Rihm und Angelika Luz.

Seit September 2016 widmet sie sich dem Masterstudiengang Specialised Performance, Freie Improvisation an der Hochschule für Musik in Basel bei Fred Frith, Alfred Zimmerlin und Marianne Schuppe. Nebst solistischen Auftritten wirkt sie in verschiedenen Musikgruppen (v.a. improvisierte Musik), verschiedenen Opern-, Musiktheaterproduktionen (zuletzt Luzerner Theater) und Vokalensembles wie pourchoeur und ChorTon mit. Im Chor Vidas ist sie als Leiterin tätig und unterrichtet Gesang an der Musikschule Ebikon.

JAVIER FRAUSTO

trombonist and improviser. Born in Real de Asientos, Mexico. He began playing flute and saxophone at the age of 12. Then he studied trombone at the Universidad Autónoma and classical guitar at the Centro de Estudios Musicales Manuel M. Ponce in Aguascalientes in Mexico. In 2013 he moves to France to study trombone, jazz, and musicology, getting the bachelor in Music and Musicology at the Strasbourg University and a certificate in jazz performance by the Strasbourg Conservatory.

He is currently studying a Master's degree in free improvisation with Fred Frith and Alfred Zimmerlin at the FHNW Hochschule für Musik in Basel.

His music has been influenced by a wide variety of genres, from traditional and popular mexican music to contemporary european music, jazz, salsa, and popular world music.

JEANNE LARROUTOUROU

studied percussion in Bayonne and Tours (France), and in Geneva, where she obtains a bachelor and master in pedagogy. Her artistic activities mainly concerns chamber music. Since 2011, she joins the Ensemble Batida (pianos and percussions) who develops concerts/ concepts and collaborations. In 2013, she participates in the creation of the trio 46°N, which mainly explores the repertoire of musical theatre. The same year, she co-founded the Ensemble Caravelle, which create concerts with scenography. She develops now her ativities in Basel, including her trio „Stop, Drop, and Roll“.

DAVID LICHTSTEINER

(*1990) stammt aus Luzern. Sein Studium in Komposition (bei Erik Oña) und Schulmusik II führte ihn an die Hochschule für Musik in Basel. Schwerpunkte seiner kompositorischen Arbeit bilden aktuell die beiden Bereiche Chor- und Theatermusik, wobei er sie besonders gerne miteinander verbindet. Er arbeitete u.a. mit Tempus Fugit (Lörrach), Statt-Theater (Basel) und der Kantonsschule Küsnacht ZH zusammen. Weitere Kompositionsaufträge erhielt er vom Neuen Orchester Basel, dem Kammerchor Turicum und dem Vokalensemble pourChoeur.

JUNYA MAKINO

studied violin at the Tokyo College of Music, the University of the Arts in Graz, Austria and the Music Academy in Basel.

He is a member of Internationale Ensemble Modern Akademie season 2014/2015 in Frankfurt, Germany. In December 2015, he founded the contemporary music festival „Kyiv Contemporary Music Days“ in Ukraine and up to now, the festival provided more than 70 events. In September 2016, He made Ukraine Premiere with Ligeti Violin Concerto at the same music festival as a soloist.

SEBASTIAN MEYER

Der 1994 in Basel geborene Komponist Sebastian J. Meyer erhielt seinen ersten Kompositionsunterricht bei Sandro Balzarini im Alter von 17 Jahren. Nach seiner Maturaarbeit Die Dodekaphonie - Eine theoretische Untersuchung und eine eigene Komposition am Gymnasium Leonhard mit Beat Gysin als Referent folgte ein Jahr Kompositionsunterricht bei Andrea Lorenzo Scartazzini. Es folgte ein Jahr Studienvorbereitung an der Hochschule für Musik FHWN in Basel bei Caspar Johannes Walter. Im September 2015 hat er ein Kompositionsstudium an der Hochschule für Musik FHNW in Basel bei Erik Oña aufgenommen. Neben seinem Studium arbeitet er in der niederschweligen offenen Kinder- und Jugendarbeit auf dem Jugendland in Allschwil und ist verantwortlich für die Vermittlungsarbeit beim Ensemble Phoenix Basel.

NICOLA MISIC

(1987, Basel). Nach abgeschlossenem Studium in Rechtswissenschaften studiert er seit 2012 Audiodesign bei Volker Böhm und Komposition im Wahlfach bei Erik Oña. Er hat vorwiegend akusmatische Musik sowie vereinzelt Werke für Live-Elektronik und klassische Instrumente komponiert und Klanginstallationen realisiert. Neben der Komposition liegt sein Hauptinteresse in der Interpretation und Improvisation von live-elektronischer Musik. Ausserdem hat er den Soundtrack für diverse Dok- und Spielfilme kreiert. 2015 erhielt er ein Stipendium der SUIISA für die Teilnahme an der „Media Sound Hamburg“. 2017 wurde er ausgewählt und eingeladen am Meisterkurs für Komposition im Rahmen des Franz Liszt Stipendiums in Weimar (D) teilzunehmen.

CHRISTOPHER MOY

is an American classical and electric guitarist, vocalist, and improviser from the state of Maryland. He studied classical guitar with guitarist Lorenzo Micheli, jazz with guitarist Paul Bollenback and saxophonist Gary Thomas, and contemporary music with trombonist Mike Svoboda in Basel, Switzerland. Christopher also plays in Stop, Drop, and Roll, a trio of modern theatrical music in Basel, and is the guitarist and singer of the jazz/rock quintet The Sharp Shock, based in Lugano.

FRANCESCA NAIBO

guitarist from Vittorio Veneto (Italy), studied in Venice, Milan, Bern and Basel, respectively with F. Baldissera, A. Dieci and B. Giuffredi, E. Casoli, F. Frith and A. Zimmerlin. Her studies focused her commitment to the contemporary music, improvisation and all the different conjugations of the guitar, from the classic, the electric, to the fretless and the pedal steel. Besides her artistic activity, she teaches at the Musikschule Werdenberg (Switzerland) and, thanks to her studies in Architecture at the I.U.A.V. University in Venice, she's passionate for visual arts, photography and design.

MIRAE OH

studied at Conservatoire de Lyon and Boulogne-Billancourt and Académie Supérieure de Musique de Strasbourg in France and Hochschule für Musik in Basel in Switzerland. During her studies in Basel, she has been involved in musical projects such as Festival Musica 2017 in Strasbourg, Radio France, Symposium- La musique de György Kurtág, project of the Linea Ensemble with Peter Eötvös, International Tbilisi New Music Evenings Festival 2017, Lavaux Classic Festival 2017. She received the 1st prize during Duo Competition of school in cooperation with Foundation Boubo-Music.

GONI PELES

(b. 1988) is a composer currently living in Basel, Switzerland, studying for an MA SP in Composition at the Hochschule für Musik Basel with the guidance of Caspar Johannes Walter and Jakob Ullmann. In 2016 he obtained an MA in Composition and Music Theory from the same institution (with the guidance of the same professors); in 2013, he obtained a B.Mus. in Composition from the Buchmann-Mehta School of Music (Tel Aviv University), studying with Dan Yugas; and in 2008 he completed a 2-year course in sound and music production at BPM College. As a teenager, he produced trance and electronic music. Goni is a recipient of the Siday Fellowship for Musical Creativity, 2017-2018.

RAPHAËL SUDAN

studied classical piano in the conservatoire de Fribourg (Master of Arts in Musical Performance), followed by postgraduate studies at the Conservatori Liceu in Barcelona. In parallel to his classical studies he studied jazz piano in Fribourg, and improvisation at the Versailles

Conservatory. He is currently studying at the Hochschule für Musik Basel, in the Master for Improvisation curriculum, and keeps studying classical piano with eminent pianists Luiz de Moura Castro, Paul Badura-Skoda and Josep Colom.

He earned the Public's Choice Award in the Versailles Conservatory Improvisation Competition in 2009, and his research on the parallel development between classical music and improvisation got him to win the Prize «Pierre et Renée Glasson» (Fribourg, 2017) where the jury acknowledged «his musical creativity, his deep sense of colors and atmospheres, his technical mastery and the richness of his expressivity».

Aside a heavy schedule of teaching and performing, Raphael Sudan released diverse recordings including a piano solo classical CD (Piano, 2015), a progressive metal CD (Time Grid, Life, 2013) and two Free improvisation CDs (Life @ the Phenix, 2011, Stritt-Sudan Duo, Restless, 2017, Raphael Sudan and Roman Stolyar, piano duo).

TATIANA TIMONINA

started her musical education in 1998 in Saint Petersburg, Russia.

In 2008 she enters to the Conservatorium's musical college named after Rimsky-Korsakov (Saint-Petersburg, Russia).

From 2011 she studies at the Haute Ecole de musique of Lausanne (Switzerland) with professor José -Daniel Castellon and his assistants Julien Beaudiment, Sandra Latour, Magali Mosnier, Loic Schneider. Here Tatiana takes lessons of free improvisation with Jonas Kocher, lessons of interpretation with live electronics with Alessandro Ratoci and chamber music lessons with composers William Blank and Luca Antignani.

Tatiana is a winner of several international competitions in Russia, Ukraine, Finland and Italy as well as a winner of the scholarship „Nicati-de-Luze“ in Switzerland in 2014 and 2016.

KAZUAKI TSUDA

started to learn double bass in age 17 in Lausanne. He finished double bass bachelor study at Kyoto City University of Arts(Japan), master double bass at Staatliche Hochschule für Musik Trossingen (Germany) and Haute école de musique de Lausanne, and free Improvisation master at Musik Akademie Basel. He was invited for international music festival in Switzerland, Japan, Italy, USA, and Germany.

He learned double bass under Michel Veillon, Okuda Kazuo, Shu Yoshida, prof Detmar Kurig, and for free Improvisation under Jonas Kocher, Alfred Zimmerlin, and Fred Frith.

MARIA ZUBIMENDI

Born in Zumaia (Euskadi) in 1994. She did her Bachelor in accordion in Musikene (Donostia) with Iñaki Alberdi, Aitor Furundarena and Miren Iñarga. Nowadays, she is finishing her Master Program in Contemporary Music with Mike Svoboda, Jürg Hennerberger and Marcus Weiss in the FHNW Musik Hochschule in Basel.

She has won several prizes in National and International Competitions, namely the 2nd Prize in the International Akkordeon Wettweberb Klingenthal and the 1st Prize in the International Competition Arrasate Hiria. She is one of the artistic directors of Trio Zukan, which is very committed with the new creation. Zubimendi has also premiered a great deal of pieces by composers such as R. Lazkano, J.M. Sánchez- Verdú, C. J. Walter, M.E. Luc. She also has collaborated with different ensembles during the last years: the Ensemble Akoncert, PluralEnsemble and others.

ORTE

HOCHSCHULE FÜR MUSIK FHNW

JAZZCAMPUS

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4058 Basel

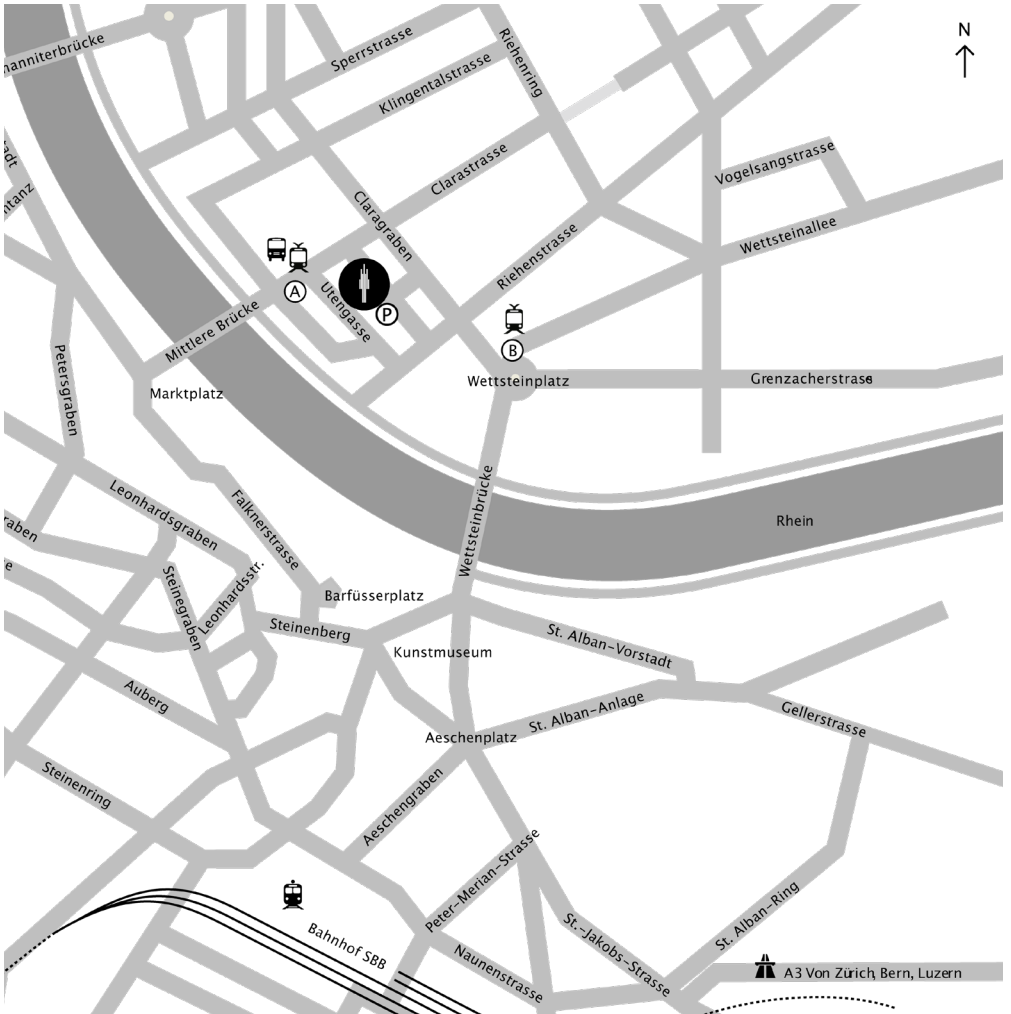
0041 161 333 1313

LEGENDE

P - Parking Rebeggass

A - Ab Badischer Bahnhof Tram Nr. 6
Haltestelle Rheingasse und diverse Tram

B - Tram Nr. 2 (direkt ab Bahnhof SBB)
Haltestelle „Wettsteinplatz“



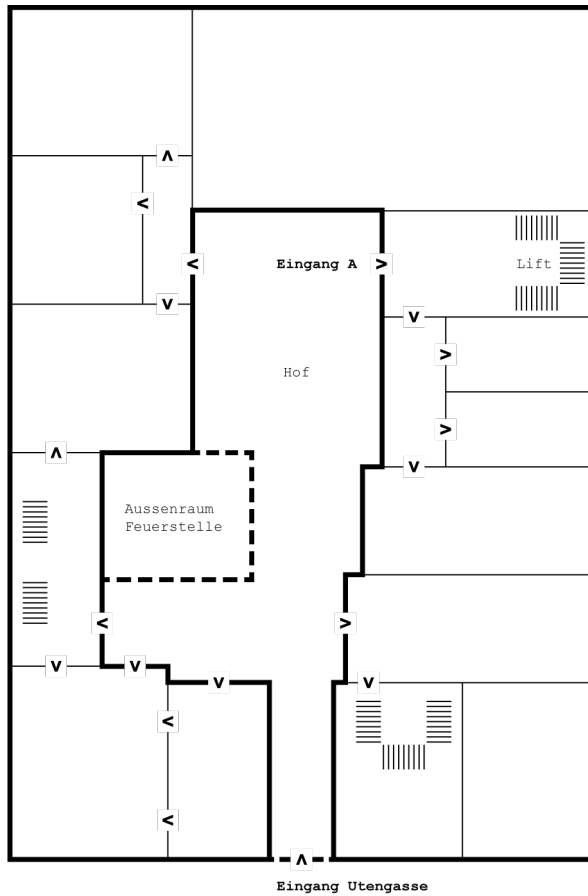
JAZZCAMPUS

RAUMPLAN

EINGANG A

1. UG : PERFORMANCE H9

1. OG : SAAL



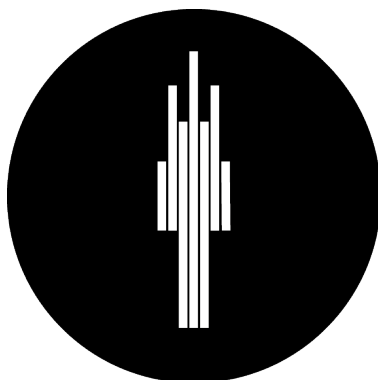


Web

www.fhnw.ch/musik

www.musik-akademie.ch

<http://zoneexperimentale.ch/attacca.html>



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