

**workshop
concerts
lectures
discussions**

**ambient creativity
» digital composition«**

March 14-18 2011

mo fr

**jérôme bertholon
sebastian berweck
ludger brümmer
claudio cadoz
omer chatziserif
johannes kreidler
damian marhulets
thomas a. troge
iannis zannos**

////// ZKM Karlsruhe //

// program

thursday, march 17th

6 pm, **Lecture // Caught in the Middle:
The Interpreter in the Digital Age**

Sebastian Berweck
ZKM_Vortragssaal

6.45 pm, **IMA | lab // National Styles in Electro-
acoustic Music?**

Stipends of “Ambiant Creativity” and Sebastian
Berweck
ZKM_Vortragssaal

8 pm, **Concert // Interactive Creativity with
Sebastian Berweck (Pianist, Performer)**, works
by Ludger Brümmer, Johannes Kreidler, Enno
Poppe, Terry Riley, Giacinto Scelsi
ZKM_Kubus

digital creativity
and
contemporary
music

friday, march 18th

6 pm, **Lecture // New Technologies and Musical Creations**

Johannes Kreidler
ZKM_Vortragssaal

6.45 pm, **Round Table // What to Expect? Hopes and Problems of Technological Driven
Art**

Ludger Brümmer, Claude Cadoz, Johannes Kreidler, Thomas A. Troge, Iannis Zannos
ZKM_Vortragssaal

8 pm, **Concert // Spatial Creativity**, works by Jérôme Bertholon, Ludger Brümmer,
Claude Cadoz, Omer Chatziserif, Damian Marhulets, Iannis Zannos

ZKM_Kubus

10pm, **Night Concert // Audiovisual Creativity** with audiovisual compositions and dj-
sets by dj deepthought and Damian Marhulets

ZKM_Musikbalkon

// the project “ambient creativity”

The “Ambiant Creativity” project aims to promote the potential of interdisciplinary cooperation in the arts with modern technology, and its relevance at the European Level. The results and events are opened to the general public. The project is a European Project funded with support from the European Commission under the Culture Program.

It started on October, 2009 for a duration of two years. The partnership groups ACROE in France, ZKM | Karlsruhe in Germany and the Ionian University in Greece.

The main activities are the support and realization of three artworks by three young artists, the organisation of four workshops, the organisation of an European Digital Arts Symposium in Grenoble and the set up of a database on artistic creation process.

Digital technologies used for artistic creation are nowadays easily available for a large public and induce a new form of creativity that we could call “Ambiant Creativity” regarding the multiplicity and kinds of tools that are addressed. Nevertheless, this variety may blur the artistic processes and makes the relevancy more difficult to find towards the paradigm shift introduced by the earliest digital technologies.

In recent years, several sociologists have observed the birth of what has been called “Ambiant Creativity”, thanks to computers and the new capabilities of planetary communication. This phenomenon is a reflection of the facts that digital technologies and tools are easily available for a large public (not necessarily professionals), and that this public develops its own creativity in producing and diffusing multimedia works and stimulating back general public and professionals, as never before.

However, it is a difficult and problematic task today to use new technology in a relevant way without considering the paradigm shift it has brought with regards to previous technologies. The variety of tools available for artistic creation may blur the artistic process. It is important to redefine through a collective and multicultural practice the integration of art and the underlying science of digital technologies. The new generation of artists plays the most important role in this convergence from which the artworks of the future will emerge.

The main objective of the “Ambiant Creativity” project is to contribute to the development of this “Ambiant Creativity” both at the conceptual and at the practical level through the collaboration of its partners that are experienced in key technologies, creative and educational techniques.

// the workshop “digital composition”

The workshop takes place every day in an intensive work from March 14 until 18th. Students work together with composers and scientists like Claude Cadoz, Ludger Brümmer and Iannis Zannos.

Computer based works will emerge from a concentrated collaboration between teachers and students by the use of advanced compositional techniques like algorithmic composition (SuperCollider), physical modeling (Genesis) and spatialization (Zirkonium). The works will be presented with the ZKM_Klangdom on March 18th.

// thursday, march 17th

interactive creativity

6 pm, ZKM_Vortragssaal

Lecture by Sebastian Berweck: Caught in the Middle. The Interpreter in the Digital Age

The pianist Sebastian Berweck talks about how working with electronics fundamentally changes the role of the performer. Working with electronics is not just an “add-on” to playing an instrument, it often works detrimental to playing the best concert possible. Berweck will talk about the multiple factors that contribute to the situation today and discusses ideas to make the system better.

6.45 pm, ZKM_Vortragssaal

IMA | lab: National Styles in Electroacoustic Music?

Workshop talk with the international stipends of “Ambiant Creativity” – Jérôme Bertholon, Omer Chatziserif, Damian Marhulets – and Sebastian Berweck.

The stipends will present their current project developments which have derived from their work in Grenoble, Korfu and Karlsruhe. The project “Ambiant Creativity” aims to a trans-cultural exchange. Hence, the main topic of this talk refers to the question, if in electroacoustic music can be find different national characterized music styles.

8 pm, ZKM_Kubus

Concert with Sebastian Berweck

Aitsi (1974), for amplified and distorted piano, 7'
by Giacinto Scelsi

Compared to the many earlier works Scelsi wrote for the piano, *Aitsi* for amplified piano is remarkably harsh and unforgiving. It is also a perfect example for the way the enigmatic Scelsi composed. In this case he incidentally recorded himself playing the piano with a broken tape recorder. The result was a distorted piano sound which he then passed on to his assistants. What is striking though is that he ordered them to keep the distortion and find a way to integrate it in the composition. Two works were thus written from the tape, the *String Quartet No.5* and *Aitsi*.

Slot Machines (2009), for piano and Mp3-Player, 8'
by Johannes Kreidler

Slot Machines matches the wish to realise the aesthetics of a “music with music” as technical easy as possible. Furthermore it is the revenge for all mp3-listeners who fill complete train compartments with music.

Arbeit (2007), for virtual hammond organ, 13'
by Enno Poppe

“[...] The virtual hammond organ is a computer simulation of a real hammond organ and has the advantage of having free access to micro-intervals. Like in other compositions, I work with a keyboard layout which assigns the gripped key to other sounds. With this special keyboard layout it is possible to play octaves with keys which are located close to each other. Hence, I can place the complete compass in a very narrow space. This enables the creation of complex models.” (E. Poppe)

Arbeit is a preliminary study for *Arbeit Nahrung Wohnung* (piece for music theatre) which was produced by Münchener Biennale and co-produced by ZKM | IMA.

Keyboard Study #1 (1966), for keyboard and video, 18'
by Terry Riley

Keyboard Study #1 by Terry Riley present the minimalist style of the 1960's and is almost a schoolbook case of pattern music. It was written in 1966 and, contrary to Steve Reich with shifting layers and Philip Glass changing the length of the layers, Riley stacks patterns. Each hand plays different patterns in a fast tempo and together with the high volume the brain-wave entrainment has a mesmerizing effect. The video was made for the Hamburg Planetarium by Thomas Ploentzke based on an idea by artist Jan-Peter E.R. Sonntag (Berlin). It was produced by analyzing and using the MIDI data of a recording of the piece.

Move (2006), for piano, live-electronics and video, 17'30"
by Ludger Brümmer

Move evolves gradually from a sound surface into a fully worked out chordal and rhythmic composition. This rhythmicised soundstructure consequently develops into a climax full of suspense. The structure of the piece, completely derived from algorithms shows this characteristic most obviously. Process as means of composition should in this case not only be understood as a topic related to minimal music. It constitutes per se an extreme form of variation in which certain units of information change gradually. Slow yet consistent change creates an enormous potential for tension. The video takes on different roles. Starting out as a reduced and real-time-controlled element at the beginning of the work it develops into an

independent narrative line, which, however, supports the structure of the piece at all times. In this work the piano represents a kind of meta-instrument since it triggers the video, sounds and a layer of processed sounds.

----- no intermission

// friday, march 18th

spatial creativity

6 pm, ZKM_Vortragssaal

Lecture by Johannes Kreidler: New Technologies and Musical Creations

Technologies are affordable and manageable for everybody in an era of digitization. Four aspects are distinguishable from each other in musics: production (software), remix (availability of existing music), instrument design (controller) and dissemination (social networks). Based on various examples aesthetic consequences derive, for example the huge quantities, the reenactment, the connection of music to performance and video or the specific editing for Web 2.0.

6.45 pm, ZKM_Vortragssaal

What to Expect? Hopes and Problems of Technological Driven Art

Round Table with Ludger Brümmer, Claude Cadoz, Johannes Kreidler, Thomas A. Troge, Iannis Zannos

The project “Ambiant Creativity” deals with the crucial question of using digital tools – which can be accessed everywhere and every time – for creating artworks. A lot of different questions derive from this relatively new topic in composition.

How digital tools are used by young artists? Is composition nowadays more like experimenting with sounds than a result of long lasting learning processes? Finally, is there a digital avantgarde outside? And if they exist, where are they?

Gaea (2007), Physical modeling sound synthesis, 7'59"
by Claude Cadoz

“*Gaea* is a quadraphonic sound poem of 479 seconds entirely created using GENESIS and CORDIS-ANIMA physical modelling system conceived and developed by ACROE under the direction of the author at the Grenoble Institute of Technology. GENESIS allows simulating physical objects of all the forms, materials, sizes, number and complexity like vibrating objects, objects to collide, rub, and scrape them. Simulated at high speed and very high precision, these objects produce sounds of all the natures that we wish. GENESIS allows also composing sounds, at the temporal scale of gesture and musical macrostructure.

Gaea implements about twenty thousand material particles that are interacting. Organized according to a kind of orchestra of several tens of instruments structured in superimposed layers where multiple interactions can be established, they generate sounds of wind, waves, rain, telluric rumblings, the thunder and explosions, but also rustlings, woody percussions, huge bowed strings, as well as some sparklings or intimate complaints etc. And the ‘poem’ is about something that the words can’t say.” (C. Cadoz)

UNDERLAKE (2010), Acousmatic music, 9'11"
by Omer Chatziserif

“The main ingredient of the composition is the recorded sound of running water in some tubes. *Drain* was my first suggestion of a title. At first it was created for stereo system. The creation of this piece consists of three main stages. The first stage was the processing of the recorded sounds with the pattern system of SuperCollider which is an environment for algorithmic composition. I gave emphasis on spontaneity and random, in some context, like the ‘Abstract Expressionism’ art movement.

The second stage was the collection of the interesting results and the creation of the structure of the final form of the composition. The third and the final stage was the creation of space and movement with Zirkonium. Here, again, with some sounds, I use the same idea of spontaneity. I am sending 4 channels who are moving in the space randomly.” (O. Chatziserif)

Displaced Meanings: 8 ½ Bits (2009/2011), A/V Performance for Turntables and Live-Electronics, ca. 15'
by Damian Marhulets

Displaced Meanings is a solo-project of Damian Marhulets, in which he occupied himself with the possibilities of the turntable at various levels. In place of a typical DJ setup with two turntables Marhulets works only with one turntable extended, however, through other electronic instruments or effect machines and self programmed instruments. The turntable is considered here as a musical instrument, with which one can concentrate on hidden details in trusted musical objects and through which new structural formations and possibilities for

meaning can be formed.

The current piece *Displaced Meanings: 8 ½ Bits* treats eight-bit games from Atari playing console. The Atari ROM's are read by emulation programmes. The run of the game and extreme visual glitches – as well as the transformations of played-back music – are controlled in real-time. The music itself is based on various improvisation structures and plays either with appropriate associations or suddenly takes on a quite different direction and in this way attempts to produce totally new directions and associations with the games.

-----**intermission**

Osmosis (2011), Live-Performance for SuperCollider and Zirkonium, 15'
by Iannis Zannos

“*Osmosis* explores the idea of cultural interchange and adaptation through an acoustic metaphor: It creates a sonic environment where sounds from three different sources live and change gradually by adopting each other's distinct characteristics. Using the multichannel sound diffusion tool Zirkonium by ZKM, the three groups of sounds are initially placed in different regions of the performance space. As individual sounds start migrating from their region of origin to one of the other two regions, they experience the effects of cultural osmosis observed in multicultural societies: They impart some of their characteristics to the sounds of their new environment, while they themselves start adopting characteristics from the sounds of their new environment. Three very distinct types of sources were chosen for this piece: The flying calls of hundreds of swallows (marlins) flying above the city of Corfu in Greece recorded in July 2007 by the composer, the songs of Weddel Seals recorded in Antarctica by marine biologists, and the encoded messages broadcast by Numbers Stations for espionage purposes, recorded by short-wave radio amateurs all over the world. Orientation, mating, communication between peer groups and territoriality, are basic needs that lead to strikingly diverse, even alien sonic worlds, in the environments of a small town, the antarctic, and different countries during the cold war. When such different sounds are brought together, the boundaries between familiar and alien become blurred, and a search for new ways of discerning meaning in the maze of seemingly random meetings of different entities begins. The acoustic transformations of the sounds are performed in real time using spectral processing techniques implemented in SuperCollider, an object oriented realtime sound and music synthesis environment. This realisation of *Osmosis* is part of a larger project that involves realizations in interactive installations with different media (sand, water, graphics synthesis).” (I. Zannos)

Variation sur des ruines (2004), Acousmatic music, 6'
by Jérôme Bertholon

“This very old piece is played tonight as an experimentation on spacialisation in the sound dome in order to have a better understanding of some fundamental notions that can be useful for the project on which we are working right now and that will be performed in September. To go back on the ideas that were present at the time of the composition, the piece is based on the relationship between an underground world and an aerial world, linked by the desire

to move from the first to the second one. The different materials are presented in a way of alternation, but each time that one appears it has changed as if it continued to evolve while we can't hear it with a principle of underground development." (J. Bertholon)

AMBIANT Trio (Improvisation Set), Performance

Jérôme Bertholon – E-Guitar

Damian Marhulets – Electronic Percussion

Omer Chatziserif – Live-Processing

audiovisual creativity

10 pm, ZKM_Musikbalkon

DJ-Sets by dj deepthought and audiovisual works:

Bernard Parmegiani, *Jeux d'artifice*, 15'

Ludger Brümmer, *Le temps de s'ouvre*, 18'

Robert Darroll / Kiyoshi Furukawa, *Moes' Field*, 10'

Ludger Brümmer, *Opus II. Etüden zu Walter Ruttmanns Film*, 3'

Elena Kats-Chernin, *Smash*, 8'

Midnight, ZKM_Musikbalkon

DJ Set: Hysterical Breakbeat Show by Damian Marhulets

Lo-Pop Diamonds, Hysterical Beats, Obscure Grooves

// artists' biographies

sebastian berweck

Sebastian Berweck is one of the most sought-after pianists for experimental contemporary music. He has premiered well over 100 pieces, of which two dozen are dedicated to him. He likes to play pieces that demand a high degree of physical strain, make use of electronics or that nobody else wants to play. He has appeared at the Salzburger Festspiele, the Schleswig-Holstein Music Festival, the World New Music Days 2004 (Switzerland), 2006 (Stuttgart) and 2008 (Vilnius), the Huddersfield Contemporary Music Festival, Nous Sons Barcelona, Spring in Heidelberg, the Darmstadt International Summer Courses, and other major festivals of contemporary music. Berweck has recorded for the Swiss Radio DRS, the Hessian Radio Network, Radio Bremen, DeutschlandRadio Berlin and the Southwest German Radio. Publishers include the labels Wergo, durian, HCR, cri, nochords and naivsuper. Since 2008 he's conducting research on the problematics of producing music and live-electronics at the Centre for Research in New Music (CeReNeM) with the support of the German Academic Exchange Service and the University of Huddersfield.

jérôme bertholon

After playing in several metal bands he turn to classical guitar and discover contemporary instrumental and electronic music. He studies then in the CNR of Lyon before entering the CNSMD in which he finishes his studies in June 2010. There, with Robert Pascal, François Roux, Denis Lorrain and Michele Tadini he works as well on instrumental compositions as on electronic technics (mainly on additive and wavetable interpolations synthesis). The main characteristics of his music are probably the love of detail and internal life of sounds, the research of fundamental melodic and rhythmical sensations, the intention that each event has a structural function, the music being formed from inside rather than from outside. His musical influences goes from the middle age to the 20th century in the classical tradition, but also some aspects of popular electronic, traditional musics, rock and metal. He keeps on playing the guitar most of the time in free improvised contexts, mainly since a few years with the band SRI (Service Respiratoire Insurrectionnel).

ludger brümmer

1958 born in Werne, Germany; 1978-1983 studies in Pedagogy at the University of Dortmund, Diploma; 1983-1989 composition studies with Nicolaus A. Huber and Dirk Reith at the Folkwang Hochschule, Essen; 1991 working together with the choreographer Susanne Linke, commissioned for the ballet Ruhrort, followed by performances in North America, Asia, Europe and the Near East; 1992 Collaboration with the Nederlands Danstheater, Den Haag and Het Symphonie Orchester Amsterdam for the choreography !Tristan und Isolde! with the orchestral composition Riti Contour; 1991-1993 visiting Scholar at the Center for

Research in Music and Acoustics, Stanford University, USA; 1993-2000 instructor in composition, synthesis and analysis at the Institute for Computer Music and Electronic Media (ICEM) Folkwang Hochschule Essen, the Electronic Studio of the Technical University Berlin, Archimedia Kunsthochschule Linz, the University for Design, Karlsruhe, the Institute for New Music, Bremen and the Institute for Sonology, Den Haag; since 1994 research and composition at the ZKM | Center for Art and Media; since 1997 Collaboration with multimedia artist and architect Christian Moeller. 2000-2002 Lecturer at the Darmstadt Spring Seminars. Research fellow at Kingston University; 2002 Professor at the Sonic Art Research Centre, Queens University Belfast; since 2003 director of the ZKM | Institute for Music and Acoustics in Karlsruhe. Member of the Akademie der Künste, Berlin since 2008, lecturer at the International Summer Course for New Music 2010.

claude cadoz

Research Engineer of the French Ministry of Culture, Director of the ACROE, Graduate of the Grenoble Institute of Technology, Founder of the ACROE, with Annie Luciani and Jean-Loup Florens (1977). Responsible of the research program on physical modeling and music of the ICA (Artistic Creation Engineering) laboratory – Grenoble Institute of Technology. Inventor of the CORDIS-ANIMA physical modeling technique (PhD 1979). Inventor of the “Clavier Rétroactif Modulaire” (haptic system), with Jean-Loup Florens (1988). Initiator (1990) and responsible of the GENESIS project with Nicolas Castagné, at the ACROE. Author of numerous publications in the field of computer music and of a book on “Virtual Reality” (Flammarion 1994). Founder and responsible of the master “Art, Science & Technology” (AST) of the Grenoble Institute of Technology. Member of the board of the Ircam since 1984. Artistic creations: *ESQUISSE* (music & video, with A. Luciani & J.-L. Florens – 1993), *pico*. *TERA* (physical model synthesis – 2001), *Gaea* (physical model synthesis – 2007).

omer chatziserif

Omer Chatziserif, born in Komotini, Greece, on May, 24th, 1982. He accomplished his studies in Electric Guitar in the Modern Department of Menelaos Sikakis conservatoire. He finished the 2 years of studies in the Department of Computer Science in Komotini. Now, he is in his fifth year of studies in the Department of Audio and Visual Arts and will finish soon. He specializes in photographic image and audio visual composition in real time. He is a member of the experimental audio-visual band “Iperatou”. He also cooperates with the company of development of software and sites “Inorama” as a Sound Designer and with the studio “Reflexions” as a Photographer. He also takes part in various artistic activities like e.g.: Video Projections in “EarthDance” Festival in Corfu (2006), Participation in photographic group exhibition “SwitchOn” in Athens (2007). Participation in photographic group exhibition “Tavros” in Athens (2009). Participation in an Audiovisual Live Performance with the title *Diadromi*, Corfu (2009). Various audio-visual live-performances.

robert darroll

For over 25 years, Robert Darroll (*1946, UK) has been working in the field of experimental animation. After having studied Fine Arts at the Michaelis School of Art in Cape Town, Robert Darroll turned to experimental film and abstract animation, and has been working with digital technology in this field since 1990. One of the main topics of Darroll's work is the discussion of the construction of reality and meaning in global media society. Since 2001, Robert Darroll has been living in Japan where he was professor at the Tokyo National University of Fine Art and Music in 2001/02 and now teaches at the Nagoya University of Arts and Sciences. Darroll's works have been presented worldwide at major museums and in the scope of numerous media art and music festivals

kiyoshi furukawa

lives in Tokyo, where he was born in 1959. He studied composition under Yoshirou Irino in Japan, under Isang Yun at the Academy of Arts in Berlin, and under György Ligeti at the Academy of Music and Theatre in Hamburg. Furukawa began working with electronic media in 1984, and has since then conducted research in institutions including the Computer Music Center of Stanford University, where he was guest composer in 1991, and the ZKM | Karlsruhe. In 1992, he founded the Music Media Lab in Hamburg. Deploying the chaos theory and interactive technology, as well as consistently carrying forward the linkage of music and computer-generated images and animations, Furukawa's pieces far surpass the classical applications of music electronics.

elena kats-chernin

Elena Kats-Chernin is one of the most cosmopolitan composers working today, having reached millions of listeners worldwide through her prolific catalogue of works for theater, ballet, orchestra, and chamber ensemble. Her dramatically vivid music communicates a mixture of lightheartedness and heavy melancholy, combining strong rhythmic figures with elements of cabaret, tango, ragtime, and klezmer. Born in 1957 in Tashkent (Uzbekistan), Kats-Chernin received training at the Gnesin Musical College before immigrating to Australia in 1975. She graduated from the New South Wales Conservatory in 1981 and was awarded a DAAD (German academic exchange) grant to study with Helmut Lachenmann in Hannover. She remained in Germany for 13 years, returning in 1994 to Australia where she now lives in Sydney. One of Australia's leading composers, Elena Kats-Chernin has created works in nearly every genre. Among her many commissions are pieces for Evelyn Glennie, Ensemble Modern, the Bang on a Can All-Stars, Sequitur, the Australian Chamber Orchestra, the Sydney Symphony Orchestra, Present Music, and the North Carolina Symphony. Her brilliantly scored, energetic, and often propulsive music has been choreographed by dance-makers around the world. In 2000 she collaborated with leading Australian choreographer Meryl Tankard in a series of large-scale dance works. The first of these, *Deep Sea Dreaming*, was broadcast to an audience of millions worldwide as part of the opening ceremonies of the Sydney 2000 Olympic Games.

Johannes Kreidler was born in 1980 in Esslingen/Germany. Musically trained since he was four, he had his first piano lessons at the age of eight. In 1989 he began composing, since 1990 he got lessons in composition and music theory at the Musikhochschule Stuttgart. Additionally, he began playing the violin and organ. From 2000 to 2006 he had been studying composition and music theory at the Musikhochschule Freiburg, composition with Mathias Spahlinger, theory with Eckehard Kiem, organ with Helmut Deutsch, piano with Felix Gottlieb and electronic music with Mesias Maiguashca and Orm Finnendahl. Additionally, he was doing philosophical studies at the Universität Freiburg. From 2004 to 2005, he had been studying electronic music at the Institute for Sonology of the Royal Conservatory The Hague / Holland. Therefore he received a scholarship of the European Community. He visited courses with Helmut Lachenmann, Brian Ferneyhough, Richard Barrett and at IRCAM Paris. Since 2006 he teaches music theory and electronic music at the University of Music and Theater Rostock / Germany and at the Hochbegabtenzentrum of the University of Music Detmold, since 2010 at the Hochschule für Musik und Theater Hannover.

damian marhulets

Damian Marhulets was born in Minsk in 1980. His musical education has been developing throughout playing oboe and piano towards composition and electroacoustic music, that he studied in Hannover and Cologne. Damian Marhulets is a founder and participant of many musical projects, such as dak~ [dak.tilde] live electronic trio and -+ [without additives] trio, spanning contemporary classical music to live-electronic improvisation, glamorous noise and perverse pøp. His major interest lies in anti-logocentric territories of sound and anarchitecture of music data. Among others, Damian Marhulets performed at such festivals, as the Music21 contemporary music Festival (Lychow), Re:New digital art Festival (Copenhagen), Ex.Tempore free-improvisation music festival (Hannover), PlayWithFire Video Art Festival (NY) and others. His works were presented at such places as the Sprengel Museum Hannover, Kestnergesellschaft Gallery, RobertDrees Gallery, ArtCenterBerlin and Kunstsaele Gallery Berlin, Philharmonic Hall Essen (Germany), Monkey Town (NY), Issue Project Gallery (NY), Diapason Gallery (NY) and STEIM (Amsterdam). He also performed at the Music Triennale Cologne 2010 and at the New Talents Art Biennale (Cologne). His works have been broadcasted by NDR Hannover, WDR and Germany Radio.

bernard parmegiani

Bernard Parmegiani (*1927, Paris) started off as a sound engineer for French television. Originally an actor during the four years studies at Lecoq & Decroux school, he joined the Groupe de recherches musicales (GRM) in 1959 for a two years master class. His first major work (Violostries) was composed in 1962 for a choreography performed for Théâtre Contemporain d'Amiens directed by Jacques-Albert Cartier. Pierre Schaeffer gave him the direction of the Musique-Image departement at ORTF. During that period he composed for numerous film directors. He furthermore extended his musical researches into the field of video-art and directed three musical videos. His interests also expanded to live performance: in the seven

ties he interacted with jazz artists for improvisation sessions with french jazz fellows. During his entire career he also composed music for stage (dance & theater), screen and other media (radio & television alike). But he remains focused on electroacoustic music conceived to be played back for the best rendition on the acousmonium broadcasting system developed by the “Groupe de recherches musicales“ (GRM).

enno poppe

Enno Poppe (*1969) is one of the most successful young artists of contemporary music. He studied conducting and composition at the University of the Arts in Berlin. Enno Poppe got various stipends and awards, e.g. the Boris-Blacher-Award 1998, the Busoni-Award of the Akademie der Künste Berlin 2002, the Foundation Award of the Ernst-von-Siemens-Stiftung 2004. After two years of teaching at the University of Music “Hanns Eisler” he also taught at “Darmstädter Ferienkursen für Neue Musik”. He founded and direct the “ensemble mosaik”.

terry riley

Born in Colfax, California, Riley studied at Shasta College, San Francisco State University, and the San Francisco Conservatory before earning an MA in composition at the University of California, Berkeley, studying with Seymour Shifrin and Robert Erickson. He was involved in the experimental San Francisco Tape Music Center working with Morton Subotnick, Steve Reich, Pauline Oliveros, and Ramon Sender. His most influential teacher, however, was Pandit Pran Nath (1918–1996), a master of Indian classical voice. Riley made numerous trips to India over the course of their association to study and to accompany him on tabla, tambura, and voice. Throughout the 1960s he traveled frequently around Europe as well, taking in musical influences and supporting himself by playing in piano bars, until he joined the Mills College faculty in 1971 to teach Indian classical music. Riley was awarded an Honorary Doctorate Degree in Music at Chapman University in 2007. Riley began his long-lasting association with the Kronos Quartet: Over the course of his career, Riley composed 13 string quartets for the ensemble. He wrote his first orchestral piece, *Jade Palace*, in 1991, and has continued to pursue that avenue, with several commissioned orchestral compositions following. Riley is also currently performing and teaching both as an Indian raga vocalist and as a solo pianist.

giacinto scelsi

Giacinto Scelsi (1905-1988) was an Italian composer who also wrote surrealist poetry in French. He is best known for writing music based around only one pitch, altered in all manners through microtonal oscillations, harmonic allusions, and changes in timbre and dynamics, as paradigmatically exemplified in his revolutionary *Quattro Pezzi su una nota sola* (Four Pieces on a single note, 1959). His musical output, which encompassed all Western classical genres except scenic music, remained largely undiscovered even within contemporary musical circles during most of his life. A series of concerts in the mid to late 1980s finally premiered many of his pieces to great acclaim, notably his orchestral masterpieces

in October 1987 in Cologne, about a quarter of a century after those works had been composed and less than a year before the composer's death. Scelsi was able to attend the premières and personally supervised the rehearsals.

thomas a. troge

Prof. Dr. Thomas A. Troge (*1950) won at the age of ten his first awards in piano competitions. He began his studies in music, musicology, psychology, sociology and engineering sciences. Until 1985 mainly teaching and concerts as well as recordings. Between 1985 and 1995 founding and directing the "Zentrum für Musik und Freizeitforschung". Participation in international multi media projects since 1989. Member of the planning group of ZKM | Center for Art and Media. Various publications, television and broadcast programmes in culture, art and media. Technical translations of musical acoustics. 1991/92 Ph.D Music sociology, 1993 professorship for music informatics at the University of Music Karlsruhe. Several compositions for tape and/or live-electronics. Membership in the project Virtual University Baden-Württemberg.

iannis zannos

Iannis Zannos has a background in music composition, ethnomusicology and interactive performance. He has worked as Director of the Music Technology and Documentation section at the State Institute for Music Research (S.I.M) in Berlin, Germany, and Director at the Center for Research for Electronic Art Technology (CREATE) at the University of California, Santa Barbara. He has taken part at numerous international collaborative Media Arts projects and has realized multimedia performances both alone and in cooperation with other artists. He is teaching audio and interactive media arts at the Department of Audiovisual Arts and at the postgraduate course in Arts and Technologies of Sound of the Music Department at the Ionian University, Corfu.

Vorschau // Festivals 2011 am ZKM | Institut für Musik und Akustik

27.–29.05.2011 // »BEYOND Festival 3Days of Dimension« Karlsruher 3D-Festival

15.–19.06.2011 // »next_generation 4.0« Internationales Treffen der elektronischen Hochschulstudios

24.–25.06.2011 // Abschluss Symposium »art::archive::architectures« mit Konzerten zum Archiv- und Präsentationsprojekt mediaartbase.de

29.09.–01.10.2011 // Quantensprünge XIII Internationale Ensemble Modern Akademie (IEMA) zu Gast beim IMA

20.–22.10.2011 // AudioKultur. Festival elektronischer Musik und radiophoner Klangkunst, u.a. »Europa – Ein Klangpanorama«

23.–26.11.2011 // IMATRONIC. Internationales Festival für elektronische Musik, mit "Piano+", Xenakis, Musik und Tanz, Giga-Hertz-Preis und Walter-Fink-Preis

Neue Reihenformate:

ima | lab: Gastkomponisten im Dialog (3. Donnerstag im Monat, Start: 17.03.2011)

ima | lounge: Nächte zum Hören und Tanzen (wieder am 18.03.2011)

ima | kids: Konzerte für Kinder (wieder am 06.08.2011)

Das DEGEM Webradio@zkm präsentiert Konzertmitschnitte aus "Quantensprünge XI" und "Piano+" 2010

Infos unter: www.zkm.de/musik und bei facebook

IMPRESSUM

This work programme has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Project Coordinator

Project Partner



Education and Culture DG

Culture Programme



ACROE



Zentrum für Kunst und
Medientechnologie Karlsruhe

Projektleitung "Ambiant Creativity": ACROE (Claude Cadoz), Projektpartner: ZKM | IMA (Ludger Brümmer), Ionian University (Iannis Zannos)

Workshop "digital composition" // Projektleitung: Ludger Brümmer // Projektkoordination, Programmheft, Redaktion: Julia Haecker // Organisation: Kristina Moser, Martin Böckmann, Dominik Pahnke // Systemadministration: Götz Dipper, Volker Sommerfeld // Klangregie: Sebastian Schottke // Tontechnik: Tobias Scherer // Video: Yvonne Mohr // Licht, Videotechnik: Hans Gass // Veranstaltung: Monika Weimer // Videodokumentation: Jennifer Fluck, Valeria Cozzarini //

Leitung IMA: Prof. Ludger Brümmer // Sekretariat/Assistenz: Caroline Mössner // Klangregie/Musikinformatik: Holger Stenschke // Tontechnik: Sebastian Schottke // Betriebsingenieur: Bernhard Sturm // Systemadministration/Musikinformatik: Götz Dipper // Softwareentwicklung: Jens Barth // Projektkoordination, Publikation: Julia Gerlach // Geschäftsführung mediaartbase.de: Dr. Achim Heidenreich // wissenschaftliche Mitarbeit (mediaartbase.de, Ambient Creativity): Julia Haecker // Wissenschaftliches Volontariat: Martin Böckmann, Dominik Pahnke //

//// ZKM Karlsruhe //