

Manuela Kerer kaput II (2017)

kaput: English for the German word kaputt, resulting from the jiddish kaput "lost, dead".

What is broken is thrown away and ends up in the garbage. But what happens with the "thrown away" musical notes? Usually nothing. In my piece though, musical notes written by Manuela Kerer for other pieces but then cancelled by her, were again digged out, their dust removed and newly put together. Furthermore, they were inspiration for new ideas and developments. In order to perform the act of throwing away in a bold effect the instruments are initially wrapped in (transparent) garbage bags. Thereupon one can hear the embodiment for musical garbage (at least in Manuela Kerer's ears): midi-instruments (midi-recorder and midi-guitar).

At that the musicians in playing position with their instruments wrapped up in garbage bags look motionless at their music. Affected by the garbage bags they also start to play and the result appears in a funny looking quartet, where for example the midi-instruments perform on the true instruments non-playable notes, the musicians contrasting playing "with emotions". Shortly before (or already in the middle?) it gets extremely annoying the musicians free their instruments and play without the added plastic. And what about the midi-instruments? They are left "speechless".

manuela-kerer.bz

Bernhard Lang London in the Rain, Monadologie XXIX (2014)

cellular musical events in macro – and microstructure: a cell/the sample, windowless, its order results from its un-folding, not in the sense of a classical development of the material. Its harmonization is a result of the same inner mechanics put in front of its content (the synchronization of clockworks). Microstructure: The singular musical event is reduced to a multidimensional cell-state. The monadic structure is disrupted by the function of the neighborhood, the single cells remain incommunicable, they cannot copy themselves nor interchange - a mechanical compressing and de-compressing of the texture (Bernhard Lang about his monadologies in "TheDifferenceEngine")

bernhardlang.at

Hannes Kerschbaumer not.to (2017)

Is there still something to discover in the sounding surface? Hannes Kerschbaumer answers this question with yes. He defines the exploration of microsounds as "sound-dissection" and analyses the sound electronically in order to transfer it again on instruments. In his piece not.to, he works with the sounds of piccolo-flute and Paetzold-Contrabass-recorder, which are amplified and distorted through transducers on resonating instruments.

hanneskerschbaumer.eu

Eloain Lovis Ole Hübner trauma und zwischenraum 1 (2020)

The past one and a half years have changed many things, have put our relationship to the environment and to our own homes in a new light, and have brought private and public matters into new interrelationships with us. We have grown and matured with the challenges, discussed what responsibility for each other means, but also had to give up what was previously taken for granted and replace it with new processes to be learned. An initial shock at the beginning of the pandemic was followed by a long phase of "shutting down," which for many people also opened up long-forgotten rediscoveries of peace and tranquility, concentration on oneself and one's own needs, and connectedness with nature. For me, this time has been (and still is) the occasion to incorporate a number of elaborate "homemade" experiments on instruments, objects and preparations as well as consciously perceived natural processes into a new series of rather calm, finally textured compositions: "Trauma und Zwischenraum" ("Trauma and Interspace"). In the search for unstable, micro-complex, difficult to reproduce (and notate) sounds, impressions of the – in the broadest possible sense (domestic, natural, social, technical ...) – environment play a central role. Through "quasi-microscopic" amplification, both electrical and through the resonating bodies of the instrument (also inspired by ASMR and the like), their "interstices" and "shallows" are made audible, walkable, "mappabl", and weave themselves into artificial, physically present live soundscapes (September 2021).

"Trauma und Zwischenraum 1" for flutes, recorders, prepared harp and prepared harpsichord is the result of an intense and close collaboration with the four magnificent musicians of Airborne Extended, including joint improvisation/experimentation sessions with sprawling preparation ideas etc., and could not have become what it is in any other way than this unbridled one. Other pieces in the series so far include "Trauma und Zwischenraum 2" for string quartet (Arditti Quartet) and "Trauma und Zwischenraum 3" for accordion, percussion/objects and synthesizer (Ensemble Kompopolex).

olehuebner.de

Alexander Kaiser The difficulty of crossing a field (2017)

lines start moving looking for a way out – twitching, bouncing off, losing their stability more and more. Recognizable from afar the apparent inner order changes.

The beginning small disturbances become bigger, rougher, more excited. It seems impossible to do the next step.

kaiser-alexander.com

Manuel Zwerger RAVE PARTY FOR KIDZ: LEVEL 2 (2020)

Manuel Zwerger moves as a composer at the intersection of new music, performance and installation art, whereby visual and extra-musical material is not subordinated to the sound quality, but made inherent. Oriented towards intermedia, he pays special attention to scenic-performative and theatrical aspects that question the socio-aesthetic potential of our media society in an interdisciplinary and multisensory manner. The thematic focus lies on the usual phenomena of making music and the production of sound, which are connected and questioned with influences from everyday life, pop culture, anti-art, current trends and science. He works particularly with prepared instruments and new media.

manuelzwerger.com