

TAGE FÜR ZUSAMMENKÜNFTE
Festival for contemporary music

13/14 January 2023
St. Mariä Empfängnis,
Essen

Program

Friday 13 January

as of 8 pm

stromspiesser

Victor Gelling

Nathalie Brum

Laure Boer

Saturday 14 January

5 pm

Ensemble *Curious Chamber Players* (Sweden)

works by Bång, Munakata, Papalexandri Alexandri

as well as two premieres by Daniel Verasson

and Jagyeong Ryu

6.45 pm

Filip Erakovic, Accordion

works by Yashima, Sniady and Steen Andersen

9 pm

Night of the Organ

- *Matthias Geuting (Organ) & Evelin Degen (Flute)*

works by Gnjatović, Jaecker, Janson, Williams and

Kryeziu

- *Orgel+*

with Trio Glis Glis and raumzeitpiraten

stromspiesser

13 January, 8 pm

stromspiesser is a concert series of live electronic music organized by GNMR members Roberto Beseler and Tim Pauli (following a format established five years ago by Nicolas Kretz, Peter Rubel and Emmanuel Wittersheim). The format takes place two to three times a year on Sunday afternoons in various changing locations in Essen, such as the Kunsthaus or the Alfried Krupp Park. Artists are invited to present their live electronic music.

The idea behind the format: electronic music, traditionally very present at the Folkwang University of the Arts due to the ICEM, is to be presented outside academic institutions, but also far away from classic club culture. Young and emerging artists can thus be supported. At the same time social exchange between established circles and outsiders thereof is facilitated. By programming musicians both locally (promotion of young artists) and by inviting musicians from NRW and Germany, the existing potential of the electronic art music scene in the Ruhr area is taken into account - and a counterweight to the artist magnet Cologne is established.

soundcloud.com/stromspiesser

facebook.com/stromspiesser

Victor Gelling (*1998 in Berlin) lives and works as a musician and composer in Cologne. Since the age of 13, he first played punk, later jazz and even later New Music, partly before, partly during his double bass studies at the HfMT Cologne with Dieter Manderscheid and Frank Gratkowski (2017-2022).

Today he works with stringed instruments, electronics and improvisation across genre boundaries, be it in his critically acclaimed large ensemble "Trash & Post-Chaotic Music", the Düsseldorf New Music Ensemble "Aroure N° n", his nonet, solo projects with electric guitar and effects, as part of various rock and pop bands or performing art.

His favourite sounds include the choir sound of the Roland VP330, the bowed C-string of a bass viol and a fuzz pedal he built himself.

victorgelling.de; Insta: victor.gelling

Laure Boer is a multi-instrumentalist based in Berlin. Her music is inspired by noise and traditional folk music. Her performances are hypnotic improvisations around traditional instruments, diy electronics and sometimes a voice, singing or reciting in her native French; a vibrant universe that is both vulnerable and brutal. She worked with Rabih Beaini (founder of Morphine Records) in the one-month mentorship program Amplify Berlin and did a residency in Manila/PH in 2019, organised by CTM and Goethe

Institut. Last fall, she did a three months residency at Sound Art Lab in the former Bang & Olufsen factory in Struer/DK. Her music is released on The Wire Magazine, and the labels Kashual Plastik (DE) and Chinabot (UK).

laureboer.com; Insta: [laureboer](#)

For sound artist and architect **Nathalie Brum** (*1988, Katowice), sound and space form a unity. She loves fluid transitions: from everyday life to art, from one sound to the next, from public to institutional space. Brum understands her site-specific installations as instruments for new spatial perception and appropriation. She transforms sounds of hidden infrastructures into acousmatic compositions: two-dimensional, flowing and merging with the space. She places her installations in public and institutional space. Material that she takes from the place is transformed in her works and implemented again at the place of origin. She is a laureate of the Förderpreis NRW für Nachwuchskünstler:innen 2022.

nathaliebrum.eu; Insta: [_nathalie_brum_](#)

Curious Chamber Players

14 January, 5 pm

Marianthi Papalexandri Alexandri: *Contact* for four performers

Malin Bång: *Hyperoxic* for Bass Clarinet, Guitar and Objects

Jagyeong Ryu: *on the edge* (UA) für Flute, Clarinette and Violoncello

Rei Munakata: *Buckle in the Air* for Alto Flute, Clarinet, Guitar, Objectplayer & Almond Eater

Daniel Verasson: *the first spider in a new house* (premiere) for ensemble

Malin Bång: *Palinode* for Bass Flute, Bass Clarinet, Violoncello and three players of objects

The formation "Curious Chamber Players" (Sweden) is characterized by its experimental approach: performances with objects, dance, theater or electronic sound generators are an integral part of their programs. They often play performatively and also design their concerts in a visually appealing way. They regularly collaborate with Scandinavian composers such as Emil Vijgen (Denmark) and Hanna Hartman (Sweden). Due to the repertoire, a very unique aesthetic and a strong ensemble profile emerges.

Their concert will feature works by Rei Munakata and Malin Bång, among others. Munakata is the artistic director of CCP, Malin Bång is the ensemble's resident composer. The ensemble's programs are strongly influenced by this close collaboration. Bång can be heard more often in local concert programs, Munakata or Papalexandri Alexandri, however, rather less.

The idea of exchange is promoted in this concert program with two commissions, which the Gesellschaft für Neue Musik Ruhr has given to composers of the Ruhr area. One piece by Daniel Verasson can be heard. His compositions are characterized by reduced approaches, contemplatively treating sound phenomena from nature. The second commission is directed at Jagyeong Ryu, who herself - like CCP - cultivates experimental approaches and electroacoustic elements in her work. It will be exciting for the New Music scene in NRW to learn about possible differences in the country-specific repertoire.

Curious Chamber Players (CCP) has since its inception in 2003 explored a wide range of new music repertoire: from hard-core modernism to graphically notated chance music, from minimalism to noise music, and from electronics to improvisation. The ensemble has experimented with framing concerts and sound installations with a unique use of time and space, each different according to the venue and situation.

Experimentation is at the core of CCP's work and past projects have included bringing other art forms such as video improvisation, theatre, Tarot meditation, dance, poetry, and fragrance. Other than conventional instrumentation (flute, clarinet, percussion, piano, violin, and cello), CCP extends its sound world through integrating everyday objects into their projects such as balloons, kitchen tools, and the infamous "beckoning cat".

CCP has performed in contemporary music festivals such as Gaudeamus Muziekweek, IMPULS, New Directions Viitasaari, Darmstädter Ferienkurs, Ultraschall Berlin, Estonian Music Days, Extension Paris, and SPOR to critical acclaim, bringing their own flavour of spontaneity and identity to every project they undertake.

With Malin Bång as the resident composer and co-artistic director, CCP specialises in collaborating with composers of the younger generation throughout Scandinavia and the rest of the world.

Jagyeong Ryu: *on the edge* (premiere, 2022) for Flute, Clarinet and Violoncello

„Ich stehe und gehe auf dem schmalen Grat entlang
und rutsche ständig zu der einen oder anderen Seite ab.
Wo ich stehe, existiert kein sicherer und fester Boden.
Nur die Seiten, die sich hier treffen,
oder so gedacht sind, als träfen sie sich hier,
färben mich ab.“

The South Korean-born composer **Jagyeong Ryu** studied at the "Ewha Womans University" in Seoul, South Korea. In Germany she studied Instrumental Composition with Prof. Günter Steinke at the Folkwang University of the Arts in Essen and Electronic Composition with Prof. Dirk Reith. She has been a lecturer at Folkwang University of the Arts since October 2022.

In her compositions, she is dedicated to finely tuned sound progressions and their shaping in temporal planes, which she describes respectively as "sound transformation" and "time windows" in her work, as well as for processes that release a clear musical energy.

Several of her compositions have been performed at festivals and projects such as the Donaueschinger Musiktage - Next Generation, the festival for New Music NOW! in Essen, the ZKM in Karlsruhe, the Klangwerkstatt in Berlin and in South Korea. In 2014 she received the "Oldenburg Composition Prize for Contemporary Music" as part of the "Carl-von-Ossietszky Prize for Contemporary History and Politics".

Daniel Verasson: *the first spider in a new house* (premiere, 2022) for ensemble

"I am no more lonely than a single mullein or dandelion in a pasture, or a bean leaf, or sorrel, or a horse-fly, or a humble-bee. I am no more lonely than the Mill Brook, or a weathercock, or the north star, or the south wind, or an April shower, or a January thaw, or the first spider in a new house." // Henry David Thoreau – Walden

Daniel Verasson (*1983 in Bochum) studied music education with a major in vocal studies with Christa Waltjen and composition at the Folkwang University of the Arts Essen with Prof. Günter Steinke and Roman Pfeifer. He founded the Wuppertaler Gesellschaft für Neue Musik e.V. and is currently its chairman. The focal points of his compositional work are the artistic examination of nature, chamber music, installation, serial work as well as time and silence.

danielverasson.de; Insta: daniel.verasson

Filip Erakovic – Accordion

14 January, 6.45 pm

Tamon Yashima (1991): *Die comicmaschine*
(premiere) for accordion, video und electronics

Marta Sniady (1986): *good things come to those who sweat* (2019) for accordion, audio playback & video

Simon Steen Andersen (1976): *Asthma* (2017) for
accordion, video und elektronics

You can hear New Music for accordion, presented by a member of the Essen-based Ensemble S201. About the program itself the performer writes:

"In the era of technology and the metaverse, where many have an online life, the question arises: what is reality? Can we still distinguish a live concert from a media experience? Is our "reality" already a hologram?

With this concert format, I try to show that a live situation overlaps imperceptibly with a media performance, creating the impression of parallel worlds in which one quickly loses the sense of that very reality."

Filip Eraković is one of the most sought-after accordionists of his generation. Whether at the Berliner Festspiele, Musica Viva BR, Acht Brücken Köln, Ruhr Triennale, or with Ensemble Modern Frankfurt, Ensemble Musikfabrik, Gürzenich Orchester or others, he left a dominant expression. He has performed in the Berlin Philharmonie, Elbphilharmonie, Cologne Philharmonie, Alte Oper Frankfurt, WDR Funkhaus Cologne and others. Work with composers such as Rebecca Saunders, Mark Andre, Heiner Goebbels, and others has led to countless premieres of solo and ensemble works. Filip is a member of the ensemble S201.

www.filiperakovic.com, Insta: erakovicmusic

Night of the Organ

14 January, 9 pm

This nightly event is dedicated to one of the most versatile instruments: the organ. Tonight's program will introduce the audience to the diversity and manifold possibilities of the instrument and present radical extensions of the organ sound and their use in New Music.

Part 1) The new and latest for organ

Matthias Geuting – Organ

Evelin Degen – Flute

Tim Pauli – sound direction

Ana Gnjatović (1984): ZUGZWANG (2022) for Organ

Friedrich Jaecker (1950): NEHRUNG (2020) for bass flute (Evelin Degen) and organ

Erik Janson (1967): COULEURS CÉLESTES (2011) for Organ

Carter Williams (1976): ELLIPTIC CURVES (2020) for piccolo, glissando flute, organ and live electronics

Anda Kryeziu (1993): MEE(A)T MAP (2022) for Organ

The first part of the concert will be a solo performance by organist and improviser Matthias Geuting. The new and latest for organ (and the flute is also included): Ana Gnjatović draws inspiration for her piece ZUGZWANG from the behaviour and fate of two bird species. In Friedrich Jaecker's NEHRUNG, flutist and organist feel their way together through a misty soundscape. Erik Janson pursues the idea of a "timbral hiccup" in his COULEURS CÉLESTES. In ELLIPTIC CURVES, Carter Williams deals with the question of how flute and organ can play together over a great distance. MEE(A)T MAP by Anda Kryeziu is about two people meeting each other and their possible consumption of meat. Any more questions?

Matthias Geuting studied church music at the Folkwang University in Essen (organ with Gerd Zacher) and musicology at the Ruhr University in Bochum (doctorate with a thesis on the Concertos and Sonatas of Johann Sebastian Bach). He teaches at the Folkwang University of the Arts in Essen, at the Robert-Schumann-Hochschule Düsseldorf, at the Hochschule für Musik und Theater Rostock, and at the Bischöfliche Kirchenmusikschule Essen. He has published texts on 19th- and 20th-century organ music and edited the Lexikon der Orgel (Laaber 2007) together with Hermann J. Busch. In 2016, a double volume on the composer Felix Mendelssohn Bartholdy edited by him was published. As an organist and improviser, he collaborates with the actress Maria

Neumann (Theater an der Ruhr, Mülheim), the dancer and choreographer Henrietta Horn (Essen), the dancer and choreographer Felix Bürkle (Düsseldorf), and with the Ruhr Ensemble E-MEX. A further focus of interest is evidenced by numerous premieres of contemporary organ works, some of which have been documented by recordings by WDR and DLF.

matthiasgeuting.de

Part 2) Orgel+

Trio Glis Glis

Peter Rubel - Organ

Edis Ludwig - Electronics

Fabian Neubauer – Keyboard/Organ

RaumZeitPiraten

The electronic organ trio **Glis Glis** with Peter Rubel, Fabian Neubauer and Edis Ludwig will form the second part of the organ night. In "Organ+", the trio interacts with the instrumental features and explores in detail the multitude of sound possibilities that each unique instrument offers them. In doing so, the space with its acoustic and atmospheric possibilities is also always integrated. Precisely because of the organ's ability to produce tones of indeterminate duration, it is very close in essence to electronic music. Thus electronics can amplify the organ sound, alienate it, mix it with

other signals and shape it. Rubel, Neubauer and Ludwig let instrument and electronics merge into a unity of very own sound characteristics.

Alongside *Glis Glis*, the collective *RaumZeitPiraten* will perform a light- and soundarchitecture.

glisglis.bandcamp.com/releases

Peter Rubel, born in Kirchheim-Bolanden in 1992, has been studying instrumental and electronic composition at the Folkwang University of the Arts in Essen since 2013. During this time he created compositions for various ensembles, tape music and pieces for dance and theater productions. In addition to his work as a composer, Rubel is a member of various ensembles/bands such as Müde, GLIS GLIS, International Music, Laava, The Düsseldorf Dusterboys. The interest of the work is focused on microtonality, polyrhythmics and the extension by electronics. Board member of the GNMR since 2016. Lives and works in Essen.

Edis Ludwig, born 1990 in Essen, is a freelance musician in the field of free improvisation / electro-acoustic music. His instrument is the laptop with a special focus on music programming. Ludwig has been active in the experimental scene of NRW for some time, institutions close to him are Denkodrom e.V. (Forum for Transgression) and Makroscope e.V.

(coordinator of the cultural center for art and technology of the same name in Mülheim). Ludwig plays in various bands / ensembles, these include the Krautrock Trio Transport, the free impro / psychedelic band Nasssau, the folk / pop band The Düsseldorf Dusterboys, the electro-acoustic duo Ludwig / Wittbrodt and the techno band "GRAS", as well as repeatedly spontaneously emerging combos consisting of members of the free impro / jazz scene of NRW.

Wuppertal-based multi-instrumentalist **Fabian Neubauer** studied jazz piano at the Folkwang Hochschule in Essen. With ensembles such as KNYNS and Luong/Neubauer/Liebhaber, he has participated in numerous album productions and has already toured countries such as Estonia, Poland, the Netherlands, Switzerland and Austria as part of international concert tours. He has worked with musicians such as Irena Tomažin, Michael Zerang, Jan Klare, Kevin Shea and Matt Mottel. Fabian Neubauer is organist and bassist of the folk band The Düsseldorf Dusterboys and drummer of the trio of Cologne based musician Maika Küster.

RaumZeitPiraten (Tobias Daemgen, Jan Ehlen, Moritz Ellerich) are a space and time bending artists group. Since 2007 they are misusing and remixing ancient and up-to-date auditive and visual technologies for heterogeneous, organically improvised

light and sound architectures. Their activities are aimed at playful, experimental connections of sound, image, object, space and time to an alternately-self-expanding-multimedia-performance-surround-spaceship-laboratory-travel to somewhere between science and fiction.

raumzeitpiraten.com

Die **Gesellschaft für Neue Musik Ruhr e.V.** (GNMR), based in Essen, was founded in 1989 by composers and performers from the Ruhr area in order to promote an understanding of contemporary art music through a wide range of cultural and educational activities in the region. The projects of the gnmr support innovations and make them heard and/or seen in events and mini-festivals with instrumental as well as electronic music, with works of local composers, played by professional regional ensembles and musicians. The association operates throughout the Ruhr area and increasingly sees itself as an intersection and contact point. It is committed to the networking and especially the visibility of the active New Music scene in the Ruhr area, among other things through intensive structural work. The association operates their own space called Neue-Musik-Zentrale at Viehofer Platz 18 in Essen as a meeting, rehearsal and workshop space as well as a concert space and produces a regular podcast (gnmr podcast on Soundcloud).

www.gnmr.de



Gesellschaft für Neue Musik Ruhr e.V. The Board

Hanna Fink (music theorist, cultural manager)

Roberto Beseler Maxwell (musicologist)

Tamon Yashima (composer and instrumentalist,
Ensemble S201, consord)

Peter Rubel (composer, performer, „International
Music“)

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