

klubkatarakt¹⁴

International Festival for Experimental Music



klubkatarakt¹⁴

January 16 - 19, 2019
Kampnagel
www.klubkatarakt.net

For thirteen years now, Hamburg-based festival **klub katarakt** has been presenting experimental music outside a strictly academic context, thematically as well as socially in an open atmosphere, with an experimental layout and structure. **klub katarakt** addresses not only an audience of new music specialists, but also all generally interested listeners who don't necessarily have a specific expertise. Our audience is mixed, from all ages and with varied backgrounds.

Many important figures of the international experimental scene have been brought to Hamburg. Artists like **Alvin Lucier**, **Rhys Chatham**, **Charles Curtis / La Monte Young**, **Éliane Radigue**, **Marc Sabat**, **Gerard Pape**, **Marko Ciciliani**, **Lois V Vierk**, **Phill Niblock**, **Christian Wolff**, the European ensemble **zeitkratzer** and others were featured as Composer or Ensemble in Residence. For some years now composers from Hamburg have been presented, so far **Matthias Kaul**, **Sascha Lino Lemke**, **Michael Maierhof** and **Alexander Schubert**.

One key aspect of **klub katarakt** is spatial music. The festival, based since 2009 at Kampnagel, has three adjacent and connected halls at its disposal. In the opening concerts these are often used for concert settings in which the audience is free to walk around through all three halls, becoming an active part of the installation.

Moreover **klub katarakt** is especially devoted to music of long sustained sounds, featuring artists like **Phill Niblock**, **Éliane Radigue**, and last but not least **La Monte Young**.

The festival originated in a group founded in 1992 by composition students of the Hamburg Music Academy to perform the works of its members outside the academy, mostly in venues of the club or rock scene, uncommon places for classical music.

klub katarakt started in November 2005 and distinguished itself since then as an important part of the experimental music scene. Moreover it became also a stage for audiovisual arts and presented artists like **Kathrin Bethge**, **Rainer Kohlberger**, **Makino Takashi** and **Telcosystems**.



© Jann Wilken

Opening:

Parcours – Concert installation for a wandering audience in three halls

In its opening concerts **klub katarakt** explores new forms of presenting experimental music. We are continuing our work concerning collective and autonomous music-making in large groups which we pursued in our opening concerts since the very beginning of our time at Kampnagel.

The audience is not forced to sit in fixed seats but is able to move through different spaces and soundscapes to explore a concert installation that is kept flexible in its settings. These so called „Wandelkonzerte“ are made possible by the fact that our three halls at Kampnagel are adjacent and connected.



In 2019 **klub katarakt** presents not only contemporary experimental music but also experimental music from a total of nine centuries.

The basic inspiration for this is **Bernd Alois Zimmermann's** idea of the "spherical shape of time", which the composer conceived in the 1960s and which enabled him to simultaneously incorporate music of diverse styles and points in music history into his own compositions.

„We are constantly surrounded by the so often quoted witnesses of the past, one can even say that some works of earlier times are more present, in music consumption more present today, than the music of our time (...) Past, present and future are (...) only in their appearance as cosmic time bound to the process of succession. In the reality of our minds, however, this succession does not exist. This has a more real reality than the clock we are familiar with, which basically indicates nothing other than that there is no presence in the strict sense. Time bends together into a spherical shape.“

(quoted from Zimmermann „Vom Handwerk des Komponisten“ in: Bernd Alois Zimmermann: Intervall und Zeit; Schott's Söhne, Mainz 1974)

In 2019 **klub katarakt** offers a parcours to the audience which is designed solely by sound sources. By their distance or proximity, these sound sources suggest an open sequence of movement. They can originate both from within the three halls as well as outside (e.g. in the backstage area or in the western foyer).

klub katarakt collaborates with musicians and ensembles who are specialists in medieval choral music, the clavecinists, romanticism, modern and contemporary music. The sequence of performances is organized by a schedule with flexible times for beginning and end.

Thus, in addition to world premieres or first performances of experimental contemporary music, experimental works from a distant past will also be heard.

"Has Schönberg come further than Bach, or Webern further than Josquin? The great musical achievements remain independent of the time of their musical creation.“

(quoted from Zimmermann „Vom Handwerk des Komponisten“)

The Hamburg ensemble **Trobar e Cantar**, the Gamelan ensemble **Margi Budoyo** and **Nelly Boyd**, electronic artists such as **Nika Son** and **Thomas Leboeg** and instrumentalists such as violinist **Lisa Lammel**, percussionist **Jonathan Shapiro** and harpsichordist **Christine Lanz** are among those requested for this project.

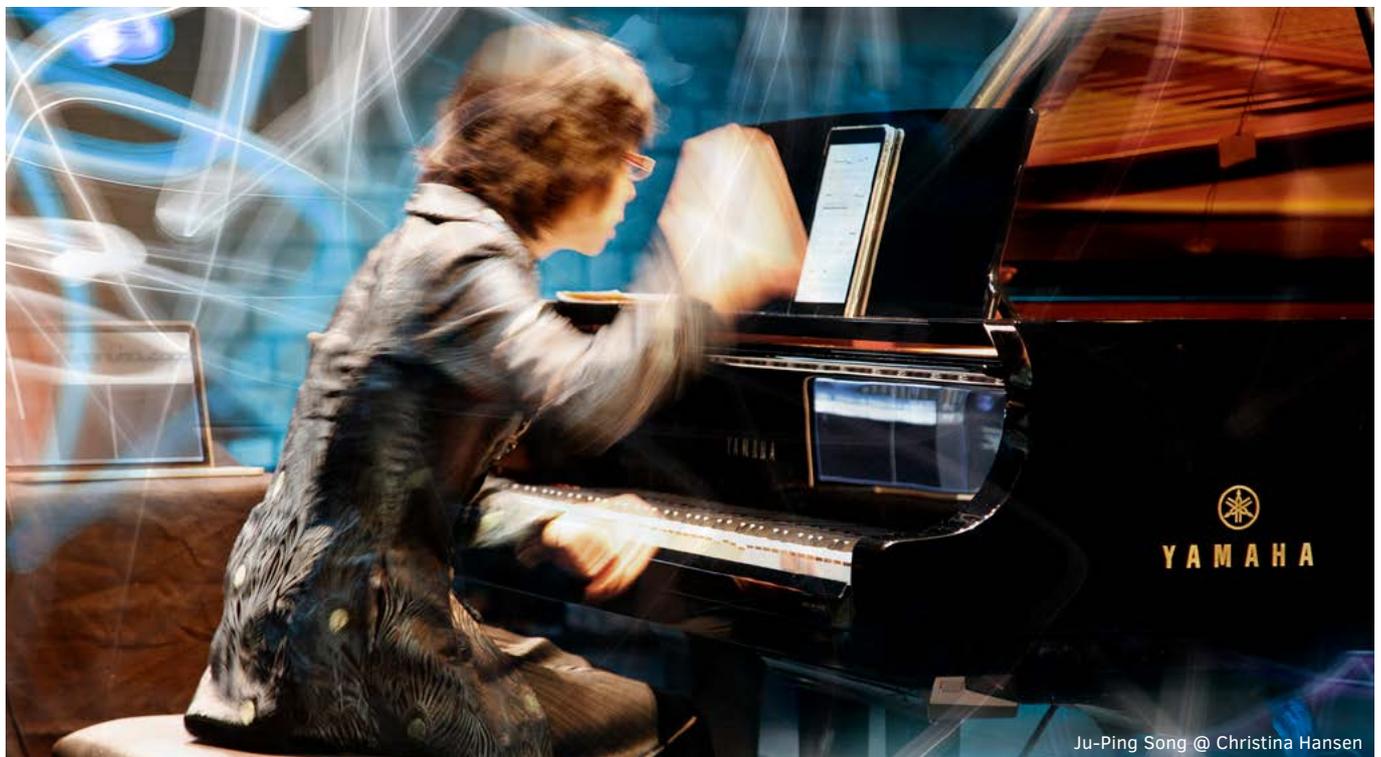
Also present will be this year's Artist in Residence **Ju-Ping Song** from the USA.

2nd festival day:

Ju-Ping Song: Women Composers

On the second festival day we present the solo performance of our Artist in Residence **Ju-Ping Song**. Ms Song is recognized as one of today's champions of contemporary music and the director of award-winning electro-acoustic group **NakedEye Ensemble**, known for its collaborative projects with composers and other artist performers.

Her colorful and beyond-the-recital format performances have won her praise from critics as "an extraordinary pianist" (Boston Globe). In the process, she has inspired the creation and commission of new works for piano and toy piano, and ensemble by today's rising and established composers.



In her concert at **klub katarakt** she will present a program with four very different works for piano that have two things in common: they are written by women and each speaks with a strong, unmistakably individual voice.

In *Trajectories* (2013), Icelandic composer **Anna Thorvaldsdóttir** collaborates with video artist **Sigurður Gudjonsson** to evoke the hypnotic, cold, and brilliant landscape of Iceland with prepared piano, soundtrack, and three-channel video.

In *Hitchcock Etudes* (2010) for piano, soundtrack, and video, Canadian composer **Nicole Lizée** uses post-modern collage and stutter technique to capture and focus the spectrum of emotions she experienced watching his films.

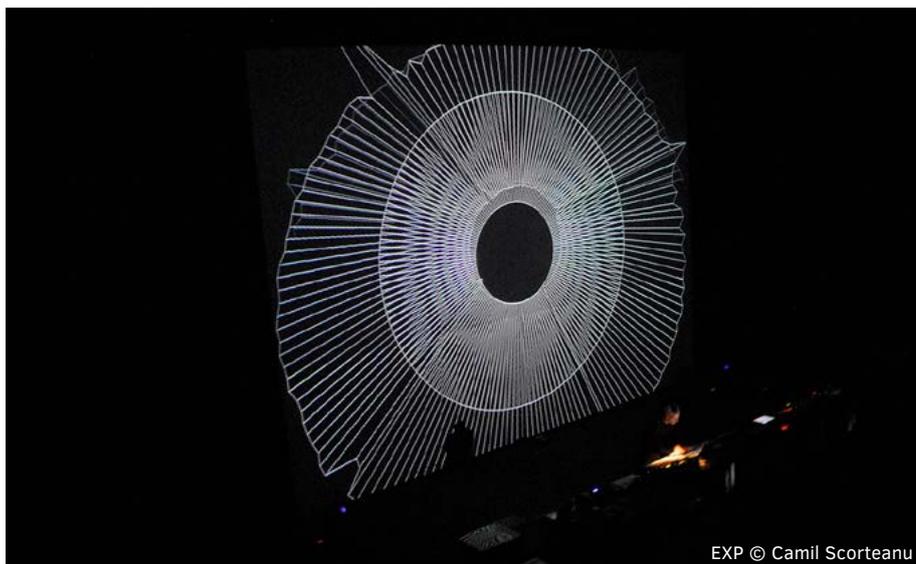
American composer **Lois V Vierk's** *Spin 2* (1995/2018), originally written for two pianos, will be premiered in its new solo piano and soundtrack version at **klub katarakt**. In this piece, **Vierk** explores the resonating body of the instrument, beginning with strikes and glisses on the strings, moving to the keyboard, and ending with virtuosic glissandi on the keys. It's a thrilling, multi-dimensional sonic trip.

Azerbaijani composer **Rahilia Hasanova's** piano sonata called *Monad* (1993), is the only piece on the program without soundtrack or video. In the score, **Hasanova** writes, "Monad means 'Unit'. It reflects all varieties of existence from genes to God."

It's an ambitious, raw, hard-hitting work; a tour-de-force of power and virtuosity.

Frank Bretschneider: EXP

EXP is a music-visual work based on the idea that fine art should attain the abstract purity of music. An attempt to assimilate the qualities found in music – including movement, rhythm, tempo, mood, intensity and compositional structure – within visual phenomena. The music for the project are feedbacks, impulses, clicks, the sound of mechanics, electricity, magnetism, light and other radiation. Since the animation is mainly driven by sound frequency and intensity, together with MIDI programming and the application of motion curves, the visualization represents an exact reproduction of the audible occurrences. As a consequence the computed images often attain an unexpected beauty, from simple geometrical patterns to extraordinarily complex forms. The american critic Dave Segal writes: „*Bretschneider's productions are ultraminimal, precisely gridlike, and vacuum packed, yet somehow groovy and sexy as fuck. Nobody's made abstract, pointillist sound design seem so funky with so few elements.*“



Since 1984 (at that time still in the GDR) **Frank Bretschneider** works in the field of experimental music and audiovisuals. He founded **AG Geige**, an influential underground band and later the label **raster-noton**, together with Carsten Nicolai. His album *RHYTHM* was among *The Wire* magazine's top releases of 2007. His production *In The Woods There Is A Bird ...* for Olaf Nicolai won the prestigious Karl Sczuka Prize for Radio Drama / Art in 2017.

The second day starts with a panel discussion with the featured artists of this year's festival: **Ju-Ping Song, Frank Bretschneider, Maximilian Marcoll** and **Phill Niblock**.

3rd festival day:

Maximilian Marcoll: HACK

Three performers - two of them with tabletop e-guitars, the third one with electronics - seated in the middle of a stage, the audience around them. On each side, left and right, a huge wall of amps. The guitarists produce a continuous wall of sound. It doesn't sound continuously though, but – controlled by the electronics performer – it is thrown on the two amp walls in permanently changing pulses and constantly changing between right and left. By means of psychoacoustical procedures the perception of speed and volume is deceived and the orientation is disturbed: an acoustic strobe that ranges from short pin pricks to seemingly endless acceleration, confronting listeners with the deceptiveness and vulnerability of their perception.

The piece was premiered on 31.1.2018 in Berghain in Berlin as part of the CTM Festival. At **klub katarakt** an extended version will be presented, performed by the experimental guitar duo **AAA---AAA** (Tim Roller and Thilo Ruck) and the composer.



Max Marcoll is a composer, sound artist and performer, born 1981 in Lübeck. He studied percussion and instrumental and electronic composition in Lübeck and Essen. In his work he focuses on the political potential of music and sound. Marcoll is a member of the composers' group **stock11**. He lives and teaches in Berlin.

Phill Niblock at 85 – Music and Films

In the night concert **klub katarakt** presents the intermedia artist and grand master of minimalist drone music **Phill Niblock** with a world premiere. **Niblock**, who turned 85 in October 2018, is known for his massive sound walls based on microtonal layers, which are accompanied in concert by projections of his films, such as the series *The Movement of People Working*. **Phill Niblock** was already guest at **klub katarakt** in 2006 and 2014.



Phill Niblock © Christina Hansen

The Hamburg-based composers' collective **Nelly Boyd** has been working with him for a long time; in 2008 he composed *One Large Rose* for the ensemble (released on the CD *Touch Strings*), which is based on one part of the piece *Three Orchids* for three orchestras. Later on he created *Two Blooms* from the other parts, working with other musicians.

Now the new 46-minute version *Two Blooms & One Large Rose* will be premiered, played by **Nelly Boyd** and the ensemble **Partitions & Resonances** from Berlin.

4th festival day: Long Night



The Long Night originated from a concert format developed in the 1990s by the composers' collective **katarakt**. The concept is simple but holds new surprises every year, as the festival presents for the most part premieres of the local Hamburg scene as well as international guests in all three halls. The stylistic range is wide, from composed scores, electronics and improvisation to the Drone Doom of the young Hamburg duo **Father Sky Mother Earth**. In 2019 we also continue our collaboration with the **KurzFilmAgentur Hamburg** (Short Film Agency Hamburg) and will show latest international experimental short films during the program. The evening starts with a concert performance of the gamelan ensemble **Sekar Budaya**.

The closing party will be deejayed by the Hamburg trio **Sutsche**, consisting of the DJs **akaak**, **Martin Moritz** and **Gurss Von Dred**. Since 2008 they are playing their techno- and house-maxis too slow, in 33 instead of 45 rpm.



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January 16 – 19, 2019

Kampnagel, Jarrestr. 20, 22303 Hamburg
Tickets: +49 40 - 270 949 49 or www.kampnagel.de

Current program: www.klubkatarakt.net

Wednesday, January 16

20:00 Parcours – Concert installation in three halls

Thursday, January 17

18:00 Panel discussion with Ju-Ping Song, Frank Bretschneider, Maximilian Marcoll, Phill Niblock
20:00 Ju-Ping Song: Women Composers – solo piano recital
21:30 Frank Bretschneider: EXP – audiovisual performance

Friday, January 18

20:00 Maximilian Marcoll: HACK – Duo AAA---AAA
21:30 Phill Niblock at 85 – Music & Films
Ensembles Partitions & Resonances and Nelly Boyd

Saturday, January 19

20:00 Gamelan orchestra Sekar Budaya
21:00 Long Night – New compositions and experimental films from the katarakt network
01:00 Party with Sutsche

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