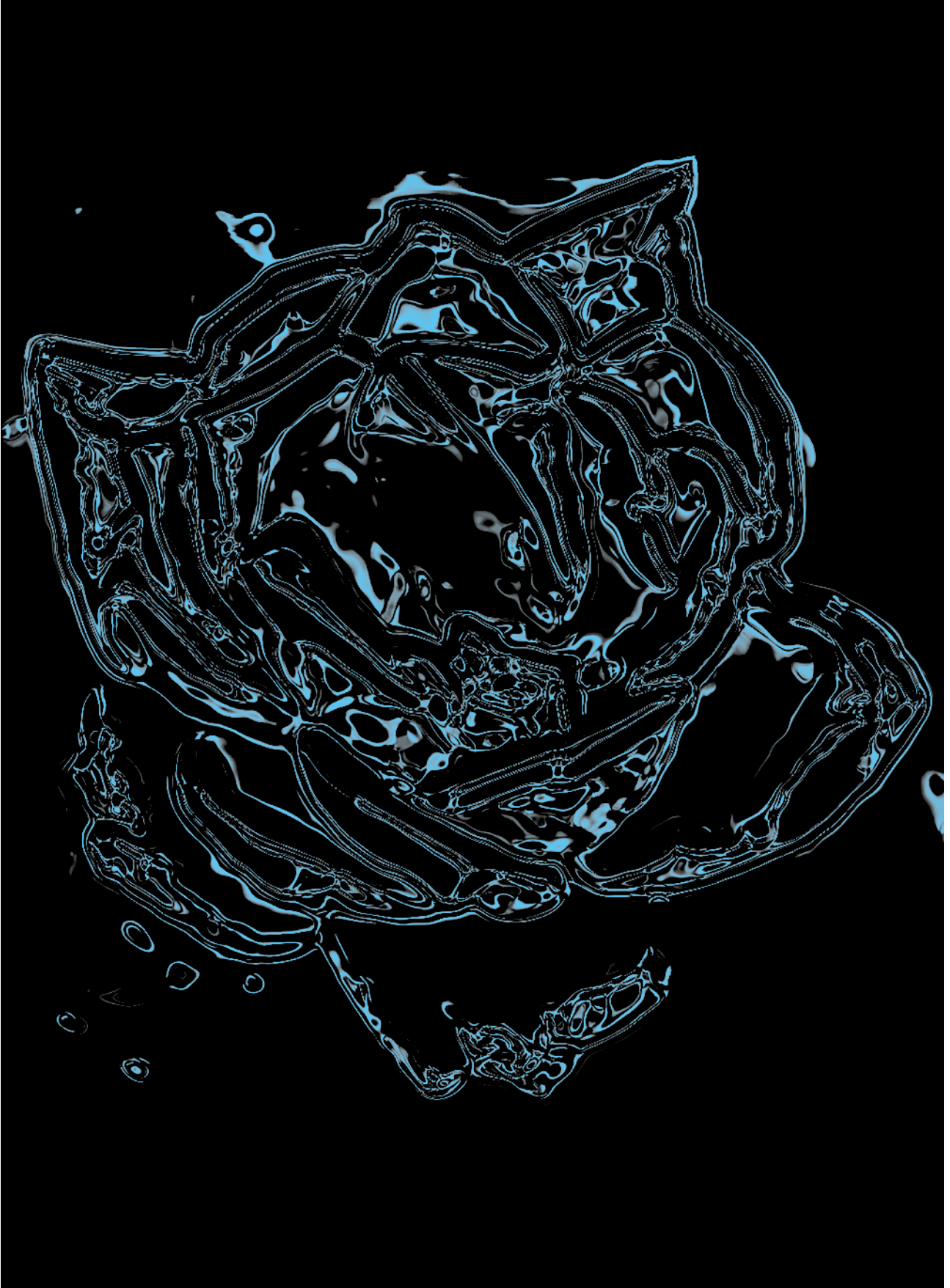


klub katarakt¹⁹



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Long Night 2023 © Jann Wilken

PRESS ANNOUNCEMENT

klub katarakt¹⁹

15 – 18 January 2025
Kampnagel (KMH, P1, K4)

www.klubkatarakt.net

www.kampnagel.de

From January 15 to 18, 2025, **klub katarakt** presents in its 20th year experimental music beyond strictly academic contexts. With the clear aim of reaching people without specific knowledge of contemporary music in particular, the Hamburg festival has been accepted by a steadily growing heterogeneous audience of all ages. After **klub katarakt** had to pause for a year due to insufficient funding, the organizers are looking forward to presenting an unusual and avant-garde program again in 2025.

Special guest as ensemble in residence at this year's festival is **Dedalus** from Toulouse/France. Founded in 1996 by **Didier Aschour**, Dedalus is organized as a collective in which arrangements, orchestrations, and interpretations are developed collaboratively. Their repertoire ranges from classics of minimalism to commissions from composers, and also includes recreations of works by unclassifiable artists. Defying traditional categories, the ensemble performs conceptual and sensitive music that is radical and captivating, subtle and powerful.

Dedalus will play a total of four concerts and will also perform in the opening concert.

A major focus of the festival is on spatial music. The three interconnected halls at Kampnagel where the concerts take place invite you to move fluidly through the sounds. The opening will once again feature one of the traditional "walking concerts", in which the audience becomes an active part of a concert installation. During the "Long Night", the festival will primarily present first and world premieres from the local scene as well as international guests. In cooperation with the Hamburg Short Film Agency, experimental films will also accompany the music program.

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Festival day 1 — Wednesday, 15 January

OPENING – PHILL NIBLOCK IN MEMORIAM

In January 2024, the US composer and intermedia artist **Phill Niblock** passed away at the age of 90. Niblock was a frequent guest at **klub katarakt**, most recently in 2019, and was closely connected to the festival.

Niblocks work is spanning minimalist and experimental music, film and photography. Known for his thick, loud drones of music, Niblock's signature sound is filled with microtones of instrumental timbres that generate many other tones in the performance space. Simultaneously, he projected his films, often on several screens, which show people doing traditional, repetitive work in long, static shots and which develop their own attraction.

For the opening, **klub katarakt** is honouring this special artist with a large-scale, immersive concert in which his music and films will be presented in all three halls. In addition to the **Dedalus** Ensemble, long-time companions such as electronic musician **Thomas Ankersmit** (Berlin), violist **Elisabeth Smalt** and singer **Alfrun Schmidt** from ensemble **Scordatura** (Amsterdam), flautist **Erik Drescher** (Berlin), ensemble **Nelly Boyd** (Hamburg) and others will be performing.



Phill Niblock © Phill Niblock



Dedalus © GMEA – CNCM Albi-Tarn

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Festival day 2 — Thursday, 16 January

DEDALUS / THOMAS ANKERSMIT

On the second day, **Dedalus** will first present the German premiere of *Histoire sentimentale des intervalles* by the Italian composer **Alessandro Bosetti** (*1973), who lives in Marseille. The piece creates harmonic universes from 'found' sound material through free or synaesthetic associations by the musicians. In a first step, the composer asked each musician for four spontaneously sung notes, from which he created a harmonic field as material for the live part. In addition, he conducted interviews with the musicians about their emotional and biographical relationship to certain intervals. From these personal narratives, Bosetti creates a collective musical biography of the ensemble, which is added as a playback.

Bosetti is a composer and sound artist with a particular interest in the musicality of language and in the voice, conceived as an autonomous object and an instrument of expression. His works enact a dialogue between language, voice and sound within complex tonal and formal constructions, often crossed by oblique irony. Bosetti has received commissions from prestigious festivals such as the Festival d'Automne à Paris and Eclat festival in Stuttgart, and by radio stations as Deutschlandradio Kultur and Radio France.

In the second concert of the evening, **Thomas Ankersmit** will play a solo performance on his analogue Serge Modular Synthesizer. His music combines intricate sonic detail and raw electric power, with a very physical and spatial experience of sound. Acoustic phenomena such as infrasound and otoacoustic emissions (sounds emanating from inside the head, generated by the ears themselves) play an important role in his work, as does a deliberate, creative misuse of the equipment.

In the night concert, Ensemble **Dedalus** will perform a programme of works by the English musician, producer, visual artist and theorist **Brian Eno** (*1948). He has been described as one of popular music's most influential and innovative figures. In the mid-1970s, he laid the foundations for a new musical genre between avant-garde and pop, Ambient Music. Inspired by the *musique d'ameublement* of Erik Satie, the indeterminate music of John Cage, or by the drones of La Monte Young, Eno realized in the studio a series of compositions based on strict formal processes. Dedalus will present instrumental arrangements of *Discreet Music* and other Ambient pieces by the British experimentalist.



Thomas Ankersmit © Quentin Chevrier

Festival day 3 — Friday, 17 January

DEDALUS: PORTRAIT PASCALE CRITON

Dedalus opens the third day of the festival with a portrait of **Pascale Criton**. Born in 1954, the French composer has been researching sound variability, microtones, multisensory reception and the spatialization of listening since the 1980s. Pascale Criton is particularly interested in reflections on the “continuum”. Her compositional approach consists of going beyond the natural discontinuity of diatonic scales by working with very dense microtonal scales. The state of continuity she strives for is related to these scales consisting of very fine micro-intervals. The interval of two or three sixteenth tones is very small and is hardly perceived by the ear, but it influences the perception of timbre, rhythm and sense of time.

Criton makes use of this characteristic to create subtle shifts in tone that lead to a progressive but imperceptible change in musical texture. In her compositions she combines microtonally and diatonically tuned instruments with electronics.

Following a presentation in collaboration with the **Verband für aktuelle Musik** Hamburg, Pascale Criton will present a selection of her compositions for the first time in Hamburg together with **Dedalus**. **klub katarakt** has commissioned a new piece from her, which will be premiered at the concert.



Pascale Criton © Laurence Prat

In the night concert, **Dedalus** will play *Occam Hepta I* by **Éliane Radigue**, which was written for the ensemble. Radigue (*1932), one of the most important pioneers of electronic music, writes long, gradual sound progressions with a feel for finest nuances in her instrumental music. After presenting her complete *Naldjorlak* cycle in 2012, six compositions from the *Occam* cycle in 2017 and *Occam Delta XV* with the Quatuor Bozzini in 2023, **klub katarakt** is now presenting another Hamburg premiere of Radigue's music.

The second piece played by the ensemble is *Overlays – Atmospheres Transparent/Opaque* by the American composer **Catherine Lamb** (*1982). This work was also written especially for the ensemble. Lamb belongs to a younger generation of composers who deal with the interaction of sounds, acoustic phenomena, just intonation, etc. She studied with James Tenney and Michael Pisaro and worked with Éliane Radigue. She lives in Berlin and works and writes for the ensembles *Konzert Minimal* and *Harmonic Space Orchestra*, among others.



Dedalus © GMEA – CNCM Albi-Tarn

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Festival day 4 — Saturday, 18 January

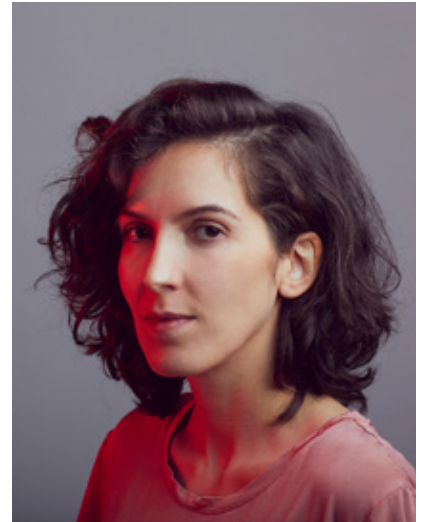
LANGE NACHT

The Long Night did not grow out of the festival alone, but from a concert form developed by the composers' collective **katarakt** back in the 1990s. The concept is simple, but holds new surprises every year, as the festival primarily presents first and world premieres by the local scene and international guests, alternating with experimental short films.

Special guest of the Long Night 2025 will be the Serbian electronic musician and composer **Svetlana Maraš**. Maraš works at the intersection of experimental music, sound art and new media. She describes her music as “complex and dense musical structures and forms without exact repetitions.” Rather a continuously changing sound over the course of time.

Other participants include the improvisation project **Okapi** (**Sascha Demand, John Eckhardt, Tobias Gronau and René Huthwelker**) and many other local composers and musicians.

klub katarakt will continue the collaboration with the Short Film Agency Hamburg in 2025 and show experimental films as part of the program.



Svetlana Maraš © Branko Starcevic

State as of October 2024 – updates at klubkatarakt.net



Opening 2023 © Jann Wilken

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Festival for experimental music

15 – 18 January 2025

Kampnagel, Jarrestr. 20, 22303 Hamburg

Tickets: +49 40-270 949 49 or www.kampnagel.de

Current programme: www.klubkatarakt.net

PRESS CONTACT

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sponsored
by:



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PROGRAMME:

WEDNESDAY, 15 JANUARY

20:00 Opening: Phill Niblock in memoriam
with Dedalus, Scordatura, Nelly Boyd,
Thomas Ankersmit, Erik Drescher
and others

THURSDAY, 16 JANUARY

19:30 Dedalus I
Music by Alessandro Bosetti
21:00 Thomas Ankersmit
22:00 Dedalus II
Music by Brian Eno

FRIDAY, 17 JANUARY

18:00 Presentation Pascale Criton
19:30 Dedalus III
Portrait Pascale Criton
21:00 Dedalus IV
Music by Éliane Radigue
and Catherine Lamb

SATURDAY, 18 JANUARY

20:00 Long Night
with Svetlana Maraš, Okapi
and many more

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