

# DANS FOR VOKSNE AUTUMN 2010



THIS FALL'S PROGRAMME takes place in Oslo, Berlin and Singapore. Most of it in churches. The gigs abroad will be in Norwegian Seamen's churches. You may ask why. We do to, and will look a bit at that question throughout this fall and also in spring, when we go to Rotterdam. All those who play in the seamen's churches will play in Oslo too. That will be next year, but now you're warned!

In the seamen's church project, we let the musicians work together for a weeks time before the gig. Meanwhile the Dans for voksne crew will run around with recorders, pens and cameras and collect sounds, words and images and the tales or textures of locations and people. Afterwards we'll make something out of it. We don't know exactly what yet, but to make it easier to understand, we included some Norwegian phonetics here, for a start.

Due to this, our activities in Oslo will be lower than usual this semester – only three gigs – but they're all important to do. The programme has a great line up, music that ranges from Feldman-compositions via raga-inspired drones, noise, minimalism; a free improv collective and a swimming hall.

[www.dansforvoksne.no](http://www.dansforvoksne.no)

In collaboration with:

The Norwegian Seamen's Church in Berlin – [sjomannskirken.no/berlin](http://sjomannskirken.no/berlin)

The Norwegian Seamen's Church in Singapore – [sjomannskirken.no/singapore](http://sjomannskirken.no/singapore)

Ny Musikk – [nymusikk.no](http://nymusikk.no)

NOTAM – [notam02.no](http://notam02.no)

Jazz in Oslo – [jazzinoslo.no](http://jazzinoslo.no)

Supported by:

Arts Council Norway, Norsk Jazzforum, Østnorsk Jazzsenter, Oslo Kommune.

Dans for voksne is a node in the PNEK-network ([www.pnek.no](http://www.pnek.no))

DANS FOR VOKSNE is first of all a concert series. It's best described by what it's not: Formal, dogmatic, straight, foreseeable, etc.

DANS FOR VOKSNE has been putting on gigs that nobody else wants since 2003, which means lots of experimental stuff, noise, improv and also people who are too young or from somewhere too far away or just hopelessly unable to sell themselves.

DANS FOR VOKSNE is not meant for the biggest audiences, but to supply the most interested one with a wider range of music. It's there to create a functioning experimental music scene in Oslo and – in all senses – a link between that scene and the rest of the world.

DANS FOR VOKSNE also puts up workshops for those who want to build their own sound sources.

DANS FOR VOKSNE's super ultra North of everything project on Svalbard\* in March -09 sent a bunch of musicians on an expedition through one of the most hostile yet beautiful landscapes on earth to the abandoned Russian mining town The Pyramid, on 79° north, to see what it could do to their output, but also to have a closer look at stepping across borders.

To make this kind of projects stays on the agenda, together with the exploration of more unknown musics. For 2010-11 we plan to put on more workshops, a musical think tank, and of course more gigs. Some of them in Norwegian seamen's churches around the globe.

DANS FOR VOKSNE translates to something like Dancing for grown-ups.

\* Svalbard is also called Spitzbergen by many non-Norwegians. Looks a lot like this:



Alan Courtis took this somewhere near The Pyramid.

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# RADU MALFATTI/LUCIO CAPECE (AT/I) + GURU MOE/HÅVARD SKASET (N)

OSLO, SAT 11. SEPT AT 20.00: ILADALEN KIRKE

ADR: SØREN JAABÆKS GATE 5, 0460 OSLO

RADU MALFATTI: TROMBONE

LUCIO CAPECE: PREPARED SAX/BASS CLARINET

GURO S MOE: DOUBLE BASS

HÅVARD SKASET: ACOUSTIC GUITAR

CG: 100 NOK

"Lachenmann, for instance, was deeply interested in the renewal of material, but with all his love (as he told me once) for his own work, he neglected, or forgot, the aspect of form and structure. For me, his pieces still are hopelessly old-fashioned, the structures and the forms tumble around in 19th century-idiomatics: with all his beautiful sounds, I still hear rondos, climaxes, anti-climaxes, and so on." - Radu Malfatti

Lucio Capece plays prepared saxophone, bass clarinet or sruti box. He has visited our series many times, and always brought something new along. This time he comes together with legendary trombone player and investigator of the outer limits of ultra minimalism Radu Malfatti:

**DFV:** How would you like your own music to be described?

**RM:** Well, it is a very quiet, relaxed kind of music, with lot of spaces and silences inbetween sounds. I would not like to call it "meditational", this is a description, which leaves too much room for associations towards "new-age-kitsch" and the like. It is a joyful state of being, highly intense and honest, full concentration.

**DFV:** Lucio: You left a career as a classical guitarist to play prepared saxophone. How did that happen?

ment in Argentina. When I started playing it I was a kid, and knew very little about other instruments. I enjoyed playing it and is something that still happens to me when I play it, occasionally. At some point I realized that I was needing to play long sounds, but without the help of any external device beyond the instrument or myself. Initially I took the soprano saxophone and later the bass clarinet. I m not so interested in other instruments in their families as much as I'm with them. I'm very happy playing them. The possibility of adding preparations came later, as a material need but also a conceptual one. Now what I enjoy in them as well is that having the possibility of playing long sounds I can pay more attention to the length and quality of silences.

**DFV:** Is there anything specific from the classical training that is still important to you today?

**LC:** Yes. Mainly the technical work around the sound production. I do not know better sounds produced in human music than the ones created by musicians that work deeply the quality of their acoustic sound. I have a long way to do. Is very deep and fascinating.

**DFV:** What is to you the most important factors in the making of your music now?

**LC:** To play enjoyable music. To offer in



day life, developing perception.

DFV: What could you say about how you structure your music? How has the structuring developed, and does it have implications outside the musical sphere?

LC: I try to structure the music I play in a way that the discourse is not trying to tell a story. But is still strong in a musical way, not in a conceptual way. I do not have anything against telling stories, but I wish to make music that is not based in that idea. I may sound a bit pretentious, but is not at all. Is the most simple way of doing music I find, and the most enjoyable one for my taste. It has also a lot to offer to a society where pleasure seems to be far and in spectacular adventures. This has to do with the intentions mentioned in the previous answer about how we perceive now and here.

DFV: What do you think about the collaboration? How did it start, and how have you been working?

RM: What shall I say? It is a great work, a nice friendship and a mutual respect for each others work, I hope.

LC: We worked together in a collective project in Belgium in 2006, and then came naturally the possibility to play as a duo in two occasions. I have admired Radu's music since many years. It has been and it is fundamental for me.

DFV : What do you think the concert will be like?

RM: Always difficult to say in advance, but I think it will be great and hopefully interesting to most of the audience (probably never to everybody, because this kind of music gives you the opportunity to think and be alone within yourself and some people don't like this too much...). Improvisations tend to have this aspect of dedicated insecurity, which is the reason, why we do it!

The duo Skaset/Moe should be well known

in Oslo, where they're based. They're some of the hardest working and widest ranging young musicians here at the moment with several bands in the spectrum from noise to pop. For this time they play acoustic guitar and double bass.

DFV: You play quite different kinds of music. Some of it is rather straight and some rather not. How do you relate to that spectrum, and what do the different styles you relate to give each other?

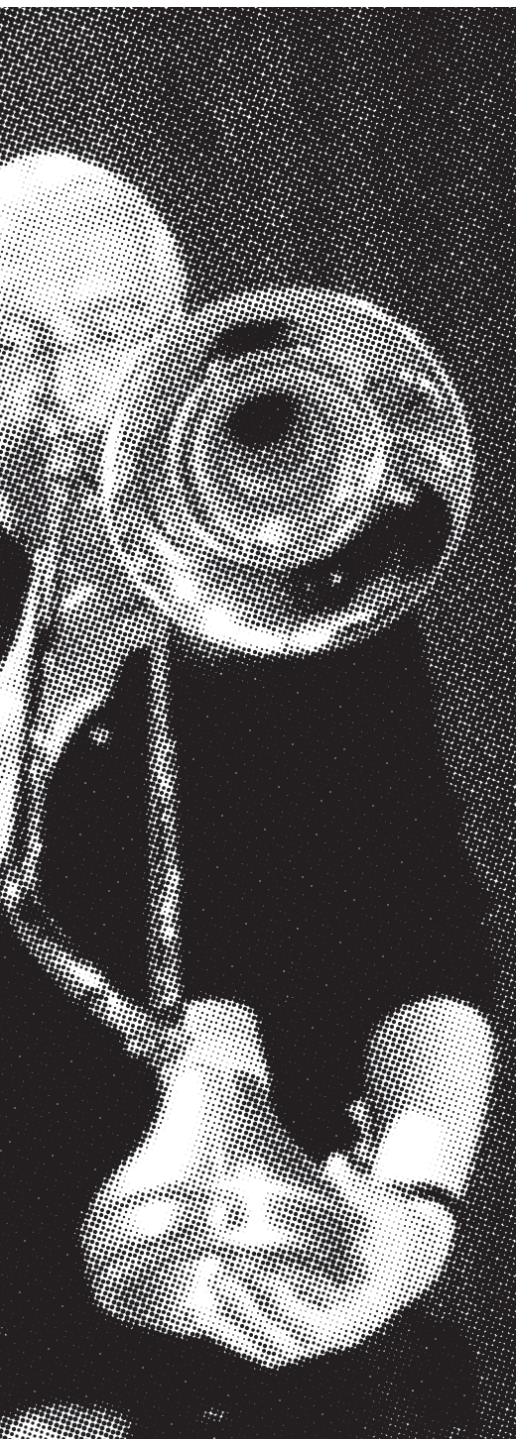
HS: We feel that what we are doing is built on the same lines, but that it materializes in different ways. Even if the music evokes associations with contemporary music, jazz, rock, or noise, the idea of independence and experimentation is always the core.

DFV: I think the extremes in your musical spectrum tend to relate to different cultures with different sets of values and ideas about what the world should look like. What are your thoughts about that? How do these worlds go together for you?

HS: The different cultures are in essence very different. But in the extremes in each of them, the similarities appear. If you do not follow the stream, it appears for us as there are outcast and experiments in every culture that communicates on the same level. So it is within or between the different worlds/cultures we find our path.

DFV: I asked you to play an acoustic set, but from there, what directs you towards the music you think you are going to play?

HS: The all acoustic duo setting is quite new to us, and it will probably leave more space and allow us more freedom to experiment. What leads us would be our own expectations or non-expectations, our presence or non-presence, towards our choices of sounds.



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## SWIMMING POOL SCUNDS

with Guro Skumsnes Moe, Fredrik Ness Sevendal, Hanne Rekdal,

Per Gisle Galøen and Jon Wesseltoft

OSLO, FRI 24. SEPT. KL. 21.00 VESTKANTBADET

SOMMERROGATE 1, SOLLI Plass, OSLO

FREE ADMISSION



It's Oslo culture night in the swimming pool. Five musicians from Oslo's improv- and noise scene serve late swimming guests a slow bubbly drone. Off with your clothes, on with the swimming spectacles and enjoy the wavy tones over- and under water. These guys play double bass, zither, flute, bassoon, harmonium, guitar, accordion and keyboard.

In co-operation with jazzinoslo

More info: <http://www.prosjekt-oslokulturnatt.oslo.kommune.no/>



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## BEINS HABBESTAD PROJECT (D/N)

BERLIN, 7. OCT AT 20:30 – NORWEGIAN SEAMEN'S CHURCH

ADR: SCHWEDISCHE KIRCHE, LANDHAUSSTRASSE 26-28, D-10717 BERLIN

BURKHARD BEINS: PERCUSSION AND ELECTRONICS

BJØRNAR HABBESTAD: FLUTES AND ELECTRONICS

FREE ADMISSION

"I'm not involved in improvisation, I'm only involving improvisation. It's just a method. - Or merely a very unprecise term in use for a huge variety of musical methods and strategies outside thoroughly notated forms of composition."

-Burkhard Beins

This is the first concert in Dans for voksne's seamen's church project. We've asked two pillars from the free improv scenes in Germany and Norway to work for a week, then play:

Burkhard Beins has lived and worked in Berlin since 1995. As a composer/performer, working in the non-academic fields of experimental music, he is known for his widely abstracted use of percussion instruments in combination with selected objects and small electric devices. Since the late 1980's he is performing at internationally renowned venues and festivals throughout Europe, North America, Australia/NZ and Asia. He works solo and is member of various ensembles, and has published more than 30 LPs and CDs.

Bjørnar Habbestad is classically trained flute player and has for a long time been concerned with the electronic treatment of flute sounds. Apart from music, he also studied history of art and philosophy in Amsterdam and in Bergen, where he lives and works today. He has played in different constellations at numerous festivals. He is member of the Norwegian improvisation quartet Lemur, has appeared as a soloist with the Trondheim Symphony Orchestra, toured extensively with Amsterdam based trio PHO and collaborated with musicians and improvisers such as

Jazzkammer, Fred Frith, Didi Bruckmayr, Michael Duch, Kjetil Møster and Anders Hana.

We also ask why are we doing this when it's so much easier to invite someone to play in Oslo. Maybe one reason is the same as for tourism: that we want to find out more about other places and the people there. We want to get informed. Another thing: what is it about to do it in churches? To us it's kind of uncommon:

DFV: A church is a rather uncommon location for the music you are most likely to present. Do you have reflections about that?

BB: I wouldn't say it's so uncommon to present experimental or improvised music in churches. In Berlin there were/are churches with regular performances or installations like Zionskirche, Parochialkirche, Elisabethkirche, etc.

In London there used to be a concert series at All Angels curated by Mark Wastell and Rhodri Davies, last year I was playing with Perlonex and Charlemagne Palestine in a church in Metz, this year in May with Trio Sowari in a church in Paris, and my only concert so far in Oslo also took place in a church. To record the CD «Chapel» with John Bisset we even went to my home town in Lower Saxony to work and record in a wooden Baroque chapel. I don't mind playing in churches. I think the reason why this is happening quite often is that churches are spaces dedicated to contemplation in general, which suits music performances of all kind. Also they are not "booked" all the time, so it makes sense trying to set up concerts there.

Quite often the reverberant acoustics in churches can be problematic. It doesn't suit all kinds of music, but sometimes it can also be a challenge to work with this aspect. For the duo with Bjørnar I'm actually glad to hear the room acoustic is not particularly reverberant.

DFV : I think you and Bjørnar structure your music in very different, maybe even opposing ways. I wonder what your way of structuring means to you and how you think your musical attitudes will work together.

BB: Are our ways of structuring music so different? I only know Bjørnar from participating in the group version of my piece Adapt/Oppose in Berlin last year. I had the impression that he is a serious and dedicated musician. Apart from that I don't have any expectations really. It's not meant to be an ad hoc concert though, so we have a couple of days to work on a collaborative music. If it turns out that we are tending to structure music in very different ways or that we even follow quite different approaches, I'm sure that we will at least manage to work out satisfying ways how to present, juxtapose and/or contrast those differences in the concert. Beyond that there also might emerge something third non of us could even think of at this point.

DFV: It seems to me as if Bjørnar has a much higher tendency towards the thinking in terms of building climaxes and so on. I mentioned it some time, and I think he agrees. I was thinking that maybe this could give an interesting collaboration.

BB: I'm not against climaxes in general. In Perlonex for instance it's one of the elements we are working with. But I know what you mean.

Here's more info:  
[www.burkhardbeins.de](http://www.burkhardbeins.de)

Photo of Burkhard: Klaus Muempfer



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## GREG MALCOLM (NZ) + CAROL ROBINSON (US)

NY MUSIKKs lokaler LUNSKONSERT ONSDAG 20 OKT. KL. 12 / CC: Gratis  
MARKUS KIRKE SØNDAG 24 OKT. KL. 20 / CC: 100,-

Greg Malcolm is a long time stalwart of exciting New Zealand guitar-work. He has singlemindedly developed a highly individual musical vocabulary, often employing multiple guitars simultaneously to generate drones and rhythms. Greg Malcolm's solo performances are a mesmerising experience involving three guitars played with hands, feet and all manner of household objects. His sound is a beautifully paced, lush world of chimes, drones, twangs, scrapes and thumps Greg Malcolm's otherworldly abduction of the guitar and re-sounding of its grey acoustic matter has been witnessed across imprints like Kning Disk *Some Other Time* 2009, *Interregnum Records Leather and Lacy* 2008, *Celebrate Psi Phenomenon Hung* 2006, (KRAA-K)3, *Swimming in It* 2005, and *Corpus Hermeticum Homesick for Nowhere* 2003. He has collaborated and performed with many artists including Bruce Russell, Eugene Chadbourne, Tetuzi Akiyama, Alan Licht, Rosy Parlane, Tony Buck, Jim Denley and Toshimaru Nakamura. Some these collaborations were released including *Six Strings*, *Korm Plastic* (a result of Brombron project) and *International Domestic* on *Corpus Hermeticum*

Carol Robinson is a composer and clarinetist with a multifaceted musical life. Equally at ease in the classical and experimental realms, she performs in major concert halls and international festivals (Wien Modern, RomaEuropa, MaerzMusik, Huddersfield, Archipel, Musica, Musica Contemporanea, etc.). In addition to working closely with composers, she pursues the new in more alternative contexts, collaborating with video artists, photographers, and musicians from divers horizons.

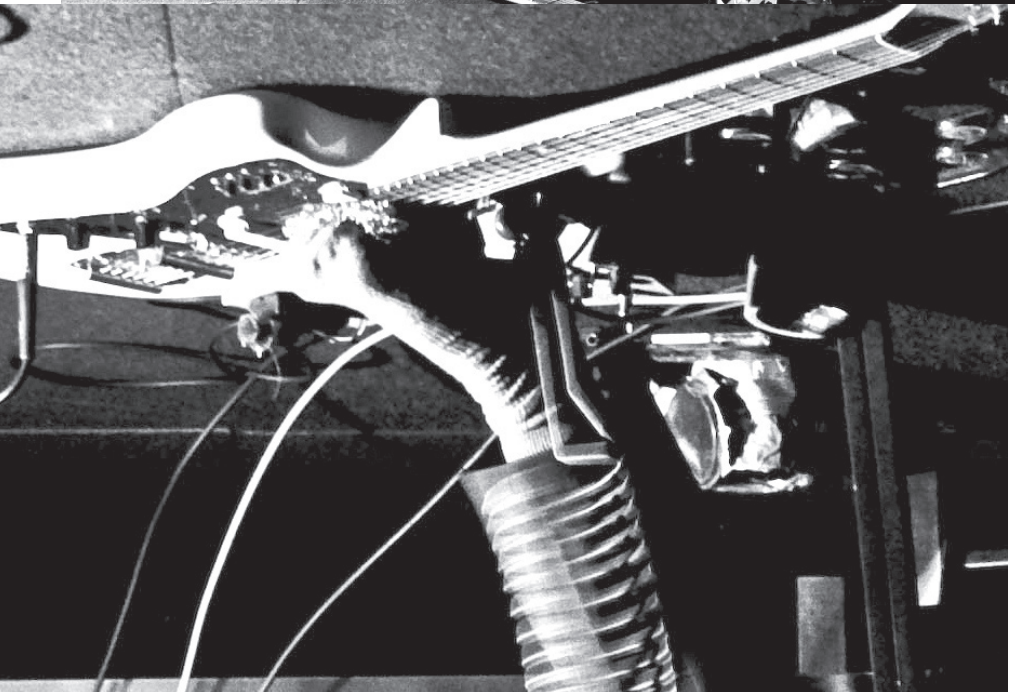
Carol Robinson plays all types and sizes of clarinets, including the Lithuanian birbyne. Improvisation is her passion.

Carol Robinson began composing by writing for her own music theater productions, subsequently receiving commissions for concert pieces, installations, radio, dance and film productions. Her works often combine acoustic sounds with electronics, and her musical aesthetic is strongly influenced by a fascination for aleatoric systems. Particularly interested in dance, she has collaborated with choreographers Susan Buirge, Nadège MacLeay, Thierry Niang, François Verret, and Young Ho Nam.

Her works have been recorded by the Hessischer Rundfunk, Saarlandischer Rundfunk, Lithuanian National Radio, and Radio France. A CD of *Billows*, for clarinets and live electronics, was released by PLUSH in 2009. Other recent releases include solo monograph recordings of music by Giacinto Scelsi, Morton Feldman, Luigi Nono, and Luciano Berio for *MODE*, Phil Niblock for *TOUCH* as well as classical music and jazz for *SYRIUS*, *BTL* and *NATO*.

Carol Robinson was born in the United States and graduated from the Oberlin Conservatory. She currently resides in France.

In Markus kirke, Carol Robinson will play one of Feldman's pieces, with the Norwegian percussionists Kjell Tore Innervik and Håkon Stene. Robinson will also perform her own composition: *Billows* for clarinet and electronics, an ambient and melodic piece. In addition, the percussion-duo will perform the Robin-



# JOHN HEGRE/LASSE MARHAUG/ YUEN CHEE WAI/LESLIE LOW

SINGAPORE, 27. NOV AT 20.30: NORWEGIAN SEAMEN'S CHURCH

ADDRESS: 300 PASIR PANJANG ROAD (NEAR HAW PAR VILLA) SINGAPORE 118640

Looking at this collection of people, what comes to my mind is **visuality**. Of course they have music in common, but these guys are all into fields of visual expressions as well: Film, design, photography and staged performances. Not that I know if it's going to make any difference. I just wanted to say it.

John Hegre once claimed that people who are into noise tend to be extraordinarily interested in music. He's probably right, and also absolutely one of those into noise. He's well known as one half of the duo Jazkamer, known as one of the longest running, most productive and most creative noise acts in Europe. This year they release a CD every month. Hegre has played with so many interesting people that it's hard to know where to begin the list. If it shouldn't be by Lasse Marhaug - the other half of Jazkamer. Together or one by one they have drifted into all sorts of musical areas, from church music to pop to metal, and been touring extensively in the US, Europe and Asia.

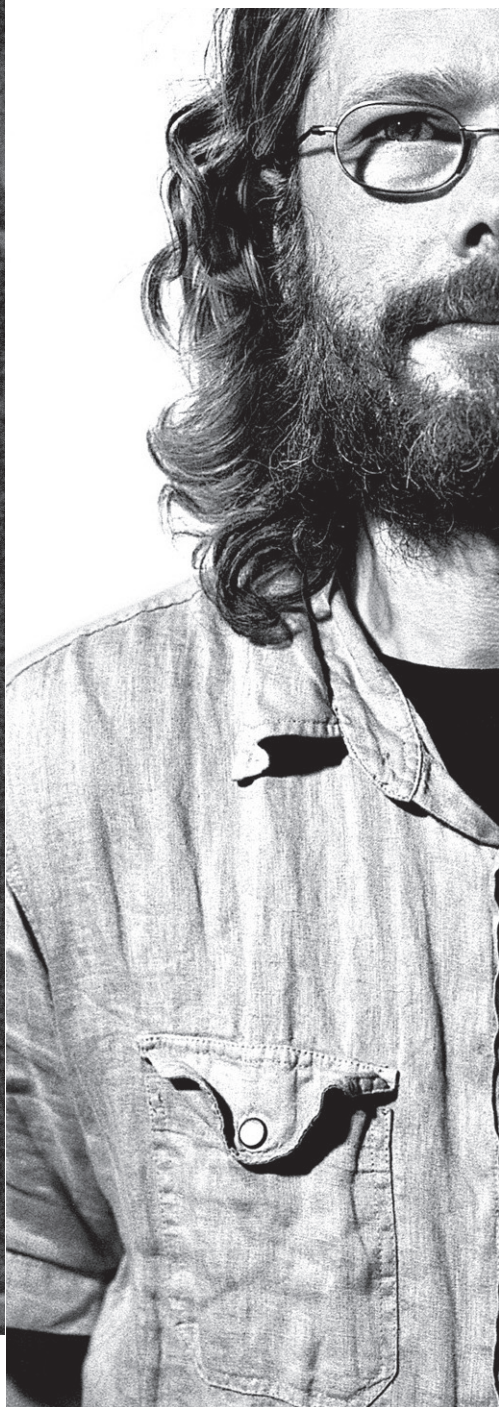
Yuen Chee Wai's work explores how image, sound and text can occur spontaneously as symbiotic mental productions. Informed by philosophical interests, his explorations with noise is process-oriented as much as it sculpts both personal and public experiential terrains. Known for his drone/ambient/field recording approaches and live performances, the

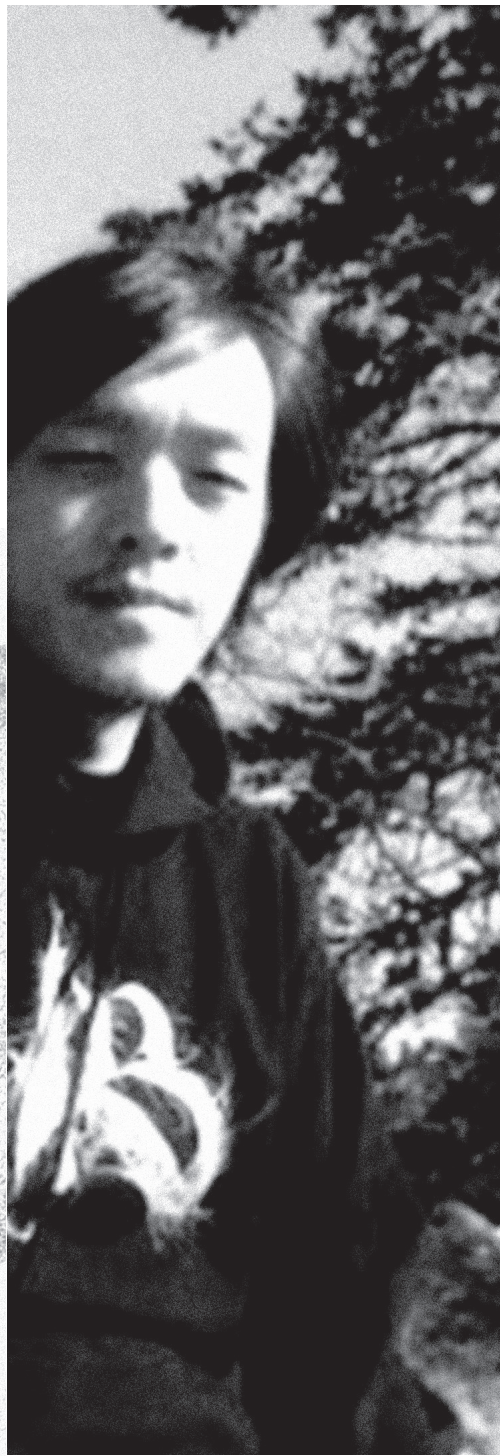
photographic elements in his installations reflect also on the theme of sound and silence as a visual lens. In encountering a surrounding soundscape, its objects and architecture, imprints of images recur on the mind's eye, almost as if in stasis. Visual/verbal patterns or perimeters, their time sequences and frequencies become collapsible around memory, even the very attempt to recall a lost, unnamed, undeterminable subject. This thematic of speech and silence is often communicated through the conceptual structure and time-based orientation of his performances, where sound as medium offers up a shifting vacancy, a fleeting space of invisibility in which images, along with resistive moments of distortion and clarity, dense signals and thinning messages clash and collide - then quiet down, decay and are gone.

Leslie Low is best known as front figure in the indie space rock- folk and electronica band The Observatory, which has toured around Asia since 2002 and released a small amount of exclusive recordings. Low is a composer and also sound designer for film/video:

DFV: If you consider the traditional relations between religion and music that you know best, how would you say that the music relates to the religion?

Les: Music has been used to express a lot





of human feelings and sentiments. Singapore being a multi-racial/culture country, we tend to hear all sorts of different types of traditional music being used with their respective religions. Music seems to reflect Religion over here.

**DFV:** Can you recognize anything of this in your music? And if you do, how important is that to you?

**Les:** Since young, there has been a lot of music I chanced upon on the street. When you walk pass an Indian temple, a Malay mosque, Chinese temple or a Christian Church, you immediately commit these sounds to memory as part of the aural representative of that particular religion. Somehow the different types of traditional music opens up my ears to the possibilities of different ways of expressing oneself through music. It has definitely crept into my being. Being in a country like this either makes you shut out different religions other than your own, or it will make you want to find out about these different cultures and beliefs. I tend to fall in the latter category. This approach seems to be the same one that I use when I do music. To learn new ways of looking at the same things.

**DFV:** The music you play is quite uncommon in churches. Have you reflected on that, and on what it will be like to play there?

**Les:** The idea of playing contemporary music in an old environment e.g. church is uncommon in Singapore. But it is symbolic of human beings' quest for the future by being aware of the past and our mistakes of the past. In Singapore, where we tear our old iconic buildings down faster than one can spell the word Singapore, I feel it is meaningful to play in old buildings/environments before they disappear sometime soon.

**DFV:** The church brings forward not only religion, but also a western mind-set. How do you relate to that, and what does this relation between mind-set and reli-

gion look like from your point of view? Do you recognize it in music?

**Les:** I was brought up in a Roman Catholic family, hence with a semi-western mindset. Went to Catholic schools most of my life. I speak and think English. A lot of it does come from the fact that the Church was a major part of our lives. Although I have been away from Catholicism for many years now, I do think that religion did bring about a change in our perspectives and mindsets. It allowed us to shed our superstitious Chinese beliefs for a more 'civilised' Western mindset. Definitely in music, a lot of us were brought up on British/American/Japanese/Chinese/Malay Music. With the advent of internet, we are now even able to listen to music from any part of the internet world. So yes, these influences from the western world does seep into our creative minds.

**DFV:** Do you think the choice of location will do something to the music you will make in this project?

**Les:** I think so. I've never played in a church before in these circumstances.

**DFV:** What do you think the collaboration will be like?

**Les:** I have no expectations yet other than it will be exciting.

[www.lassemarhaug.no](http://www.lassemarhaug.no)  
<http://houdeasianart.com/download/ExperienceOolongPuerh.pdf>  
[www.myspace.com/yuencheewai](http://www.myspace.com/yuencheewai)  
[www.leslielow.com](http://www.leslielow.com)

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# ÖNCZkekvist releaseparty!

OSLO, 18. DEC AT 20.00: PODIUM

ADR: HAUSMANNS GATE 34, OSLO

CC: 60



ÖNCZkekvist is a project aimed at improvisation in large groups. It's a collective with 30 something members from Austria, Norway and the Czech republic. Nobody younger than 16. Nobody older than 31. This group of people worked intensively together for a week in the Czech town of Tabor last summer, and then played a concert and recorded in RadioKulturhaus in Vienna. The record will be released this evening. There will be cake. [www.oncz.org](http://www.oncz.org)



# NORWEGIAN PHONETICS:

Slik skal disse setningene se ut når du har merket trykk, tonegrupper,

## tonen og intonasjon:

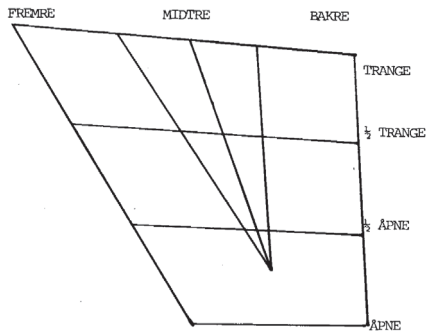
1. Det er så varmt her.
2. Kan du si meg veien til postkontoret?
3. Wales det? Er du isak?
4. Har er det? Er det en lyrd?
5. Jeg har hentet på deg så luse.
6. Synes du norsk er henskelig?
7. I dag er det middag.
8. Hvor mange er klukka?
9. Klokka er ten på tit.
10. Vil du ha en kopp kaffe?
11. Til frokost tar jeg en kopp te, og så leser jeg avisa.
12. Bor du alene, eller har du familien din her?
13. Hvor bor du?
14. Jeg kan desverre ikke hjelpe deg før i morgen.
15. Den studerer ved Universitetet.
16. Når kan du tilbake?
17. Jeg kan nit i oktober.
18. Tak du ikke bussen til kontoret i dag?

1. Det er veldig kaldt i Norge, men det går da løn albo her allikevel.
2. I Norge er det veldig kaldt.
3. Må kan jeg spake litt norsk.
4. Litt norsk kan jeg spake nå.
5. Jeg kan spake litt norsk nå.
6. Jeg liker meg ikke i Oslo.
7. Jeg liker ikke maten her.
8. Jeg liker den ikke.
9. Jeg liker ikke den.
10. Den liker jeg ikke, og holder ikke det.
11. Den liker jeg ikke i det høle tatt.
12. Ikke den, men den liker jeg.
13. Vi trenger ikke poteter til middag.
14. Poteter må vi ha til middag.
15. Vi trenger det ikke til middag.
16. Til middag trenger vi det ikke.

## 2.3.8 /y:/ /y/.

Y-lydene er fremre, trange og uttales med runde lepper. Hvis vi går ut fra uttalen av norsk /i/, må vi for y-lydene trekke tungen litt tilbake og kanskje senke den noe. Samtidig må leppene rundes godt. Sammenligner vi y og u-lydene, kjenner vi at tungen er mer fremre for y, og dette fører igjen til at tungen blir litt mer spent for y- enn for u-lydene. Overleppen heves litt og skytes litt lenger frem for y- enn for u-lydene. Bruk gjerne et spill!

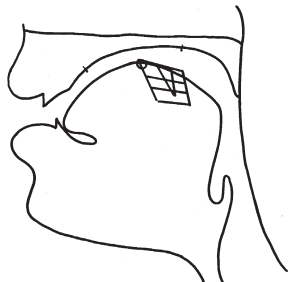
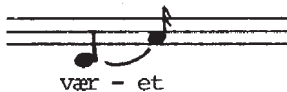
Eksempel: nytt /'ny:t/, nytt /'ny:t/.



9. Liker du te?

# 6.1 TONEM 1. været

Trykk og lavtone faller sammen, eks.:

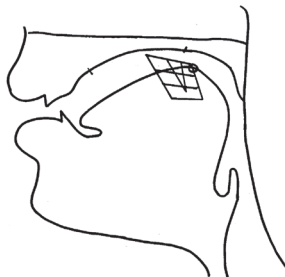


Leppstilling (sett forfra):



Figur 3.  
/s/ /ʃ/

12

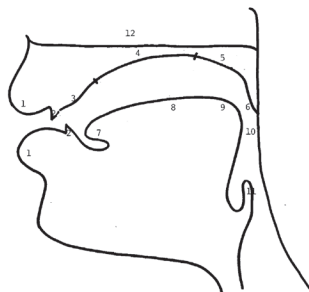


Leppstilling (sett forfra):



Figur 2.  
/os/ /o/

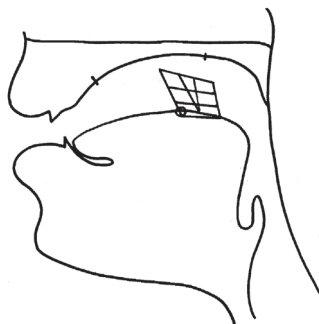
11



Figur 1.

- |                         |                  |
|-------------------------|------------------|
| 1. Leppene              | 7. Tungebladet   |
| 2. Tennene              | 8. Fortungen     |
| 3. Gammene (alveoll)    | 9. Baktungen     |
| 4. Hårde gane (palatum) | 10. Svelget      |
| 5. Bløte gane (velum)   | 11. Strupelekket |
| 6. Drøppelen (uvula)    | 12. Nesehulen    |

10



Leppstilling (sett forfra):



Figur 4.  
/m/ /n/

13

10. Kommer du fra Amerika?

11. Bor du på hybel?

Burkhard Beins, Christian Kesten, Gisela Nauck, Andrea Neumann (editors)

# echtzeitmusik

## **selbstbestimmung einer scene /self-defining a scene (berlin 1995–2010)**

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**Articles by** Jürg Bariletti, Burkhard Beins, Marta Blazanovic, Diego Chamy, Rhodri Davies, Björn Gottstein, Matthias Haenisch, Robin Hayward, Christian Kesten, Gisela Nauck, Andrea Neumann, Michael Renkel, Arthur Rother and Ignaz Schick on the (social) history of the Berlin Echtzeitmusik scene, as well as on the theories, aesthetics and methods of their music.

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## Going Fragile

Of course it is not easy to get out of your own material, and it can be painful; there is an insecurity aspect to it. This actually is probably the most experimental level. When do you think real innovation and experimentation are happening? Probably when people are insecure, probably when people are in a situation very new to them and when they are a bit uncertain and afraid. That is where people have to push themselves. People are innovative when they are outside of their warm shit, outside of the familiar and comfortable. I don't know exactly what I want, but I do know exactly what I do not want.

Conversation with Radu Malfatti

Improvised music forces situations into play where musicians push each other into bringing different perspectives to their playing. Improvised music is not progressive in itself, but it invites constant experimentation. When players feel too secure about their approaches, the experimentation risks turning into Mannerism. What I would like to explore here are the moments in which players leave behind a safe zone and expose themselves in the face of the internalized structures of judgment that govern our appreciation of music. These I would call fragile moments.

During the summer of 2003 I had the opportunity to spend time in Vienna researching the political connotations of improvised music. Not that I found a direct relationship, but through conversations, going to concerts and playing with other musicians, I became aware of some of the potential and limitations that improvisation has in terms of political agency within the space of music production. For this text, I draw from the conversations I had with the trombonist Radu Malfatti as part of my research. While Malfatti's roots are in the chaotic-sounding improvised free jazz of the 1970s, he is currently more focused on ultra quiet and sparse playing. His approach to performance runs against the stagnation that might occur in sustained improvisation. In

his quest to avoid stagnation, Malfatti looks for those insecure situations that I mention above—situations that can call into question the dominant structures of music appreciation.

How could you anticipate what you might achieve if you do not know what you will find on the way? To be open, receptive and exposed to the dangers of making of improvised music, means exposing yourself to unwanted situations that could break the foundations of your own security. As a player you will bring yourself into situations that ask for total demand. No vision of what could happen is able to bring light to that precise moment. Once you are out, there is no way back; you cannot regret what you have done. You must engage in questioning your security, see it as a constriction. You are aware and scared, as if you were in a dark corridor. Now you are starting to realize that what you thought of as walls existed only in your imagination.

While your senses alert you to danger, you are also going to use them to deal with it. Keep going forward toward what you do not know, to what is questioning your knowledge and your use of it. Keep pushing yourself, knowing that the other players will be pushing you, replacing traces of comfort. This is an unreliable moment, to which no stable definition can be applied. It is subject to all the particularities brought to this moment. The more sensitive you are to them, the more you can work with (or against) them. You are breaking away from previous restrictions that you have become attached to, creating a unique social space, a space that cannot be transported elsewhere. Now you are building different forms of collaboration, scrapping previous modes of generating relations.

Something is happening here, but what is it? It is hard to say, but certainly there is intensity to it. These moments are almost impossible to articulate; they refuse pigeonholing, and evade easy representation.

We are forced to question the material and social conditions that

constitute the improvised moment-structures that usually validate improvisation as an established musical genre. Otherwise we risk fetishizing "the moment" and avoid its implications.

When we talk about stagnation and progression there is just one instrument to help us explain what we mean, and this is time, history.  
Conversation with Radu Malfatti

When Radu Malfatti talks about the breaks that some musicians have made from musical orthodoxy, he looks at the ways that they have dealt with these breaks. Some seek to consolidate or re-metabolize the fragile moments they have encountered; others simply return to the safety of their previous practices. Only very few manage to keep searching for fragility; it requires musicians to make multiple breaks from their own traditions. It's easier to develop coherence within one's practice: There is a fine line between being persistent in pursuing a particular line of research, and getting comfortable within one's methods.

When something new happens, people do not like it. It's as simple as that. There is nothing I can do about it.  
Conversation with Radu Malfatti

When something different and hard to place appears within the dichotomy of the new and the old of mainstream values, attention cannot easily be drawn to it.

While nobody might recognize the importance of what you have done, you need to keep your confidence. It is difficult to be alone in working toward something and yet not know where it will take you; something which threatens to destroy your artistic trajectory, which you have worked so hard to build up. Of course when one uses music, not as a tool for achieving something else (recognition, status) but in a more aggressively creative way, it is going to produce alienation. But what do you want to do as an improvised musician? Work

toward the lowest common denominator, making music which more people can relate to?

Improvised music has the potential to disrupt previous modes of musical production, but it is up to the players to tear them apart in order to find a way in. Opening new fields of permissibility means to go fragile until we destroy the fears that hold us back.

We are not talking here about changing the labor conditions of a majority of people; but, being aware that culture, creativity and communication are becoming the tools of the "factory without walls," we need to be suspicious of ways in which cultural practices can be exploited by capital. Because of this we must constantly question our motives, our modus operandi and its relation to the conditions that we are embedded in, to avoid recuperation by a system that is going to produce ideological walls for us. To be antagonistic to these conditions means danger and insecurity. To go through them will mean commitment and some of what Benjamin described as the "Destructive Character":

The destructive character has the consciousness of historical man, whose deepest emotion is an insuperable mistrust of the course of things and a readiness at all times to recognize that everything can go wrong. Therefore the destructive character is reliability itself. The destructive character sees nothing permanent. But for this very reason he sees ways everywhere. Where others encounter walls or mountains, there, too, he sees a way. But because he sees a way everywhere, he has to clear things from it everywhere. Not always by brute force; sometimes by the most refined. No moment can know what the next will bring.  
Walter Benjamin, The Destructive Character (1931)

Mattin, July 2005 London, Copyright Free

DFV-John Hegre:

- The music you play is quite uncommon in churches. Have you reflected on that, and on what it will be like to play there?

I think you can't play in a place of worship without being aware of the fact. How it will effect the music is hard to say though. Our music has that in common with a lot of religious music that it can be very physical and we always enjoy playing in big reverberous spaces as churches often are.

- The church brings forward not only religion, but also a western mind-set. How do you relate to that, and what does this relation between mind-set and religion look like from your point of view? Do you recognize it in music?

As I grew up "in" a western mind-set myself not being a religious person, the church has always been more a place connected with ceremony and traditional rituals than a sanctuary for me personally. I suppose churches in other parts of the world than europe remind me of the spreading of christianity and preaching, which I always found a very strange idea that I never quite understood. Still coming to these churches they primarily give me some sense of hominess. I would think however most religions i.e. places of worship would want to (in time) adapt to the mindset of its current and possible flock so to speak in order to serve its purpose and in order to be successful, and to grow. Singapore is a mix of cultures and religions but I believe it can be said to have its own certain mind-set in many ways.

- Do you think the choice of location, Singapore + church will do something to the music you will make in this project?

Possibly.

- What do ou think the collaboration will be like?

Great!

- Do you think the quartet should have a name?

Yes I do.

DANS FOR VOKSNE since the beginning:

2003 – Lasse Marhaug, Andreas Meland • Ovil Bianca, Dag Are Haugan • Cloudboy, The Birds, Kobi • Stan Brakhage-filmer med lyd av Lasse Marhaug og Andreas Meland • Hans Appelquist, Båthavna • Russell Haswello Florian Hecker, Ryfylke • Norwegian Noise Orchestra – 2004 – Lotta Melin og Emi Maeda • Lotta Melin, Norwegian Noise Orchestra • Pure.Berger, Blind • Johan Bertling, Oren Ambrachi • Andrew Seal, Sindre Andersen og Bjørn Hatterud • Andreas Mjøs • Hild Sofie Tafjord, Lene Grenager og Harald Fetveit • Alexander Rishaug og Erich Berger, André Borgen • Maja Ratkje og Øyvind Berg • People Like us, Next Life • Vicki Bennett presentasjon på Ateliér Nord • Dave Philips, Origami Galactica • Dave Philips presentasjon på Ateliér Nord • Fuck subtle recordings, Paul Devens • Kolar Goy stumfilmkonsert med "Mannen med filmkameraet" • LIA og Sebastian Meissner, Andreas Meland • Phô, Anders Hana og Ryfylke • Ronnie Sundin, Lilla Dillan, Marhaug-Rishaug – 2005 – A Hack and a Hacksaw • Vialka, Usaisamonster, Koonda Holaa • The Dead Texan, Ljudbildern och Piloten • Vibracathedral Orchestra, Sketch • Cheapmachines, Pål Asle Pettersen • Alog, Andreas Meland • Haco, Lars Myrvoll • Kevin Blechdom, Planningtorock • Goodiepal, Per Høier • Tape, Frøydis Dahlø/Daniel Meyer Grønvoid • Xavier Charles/Ivar Grydeland • Birchville Cat Motel, Røyskatt • Black Boned Angel, Utarn • Justice Yeldham, Kunt, Nora Keyes • Martin Tétrault/Xavier Charles • kraak: Greg Malcolm, Ignaz, Kiss the Anus of a Black Cat • Greg Malcom, Crazy River • Sort Mel – 2006 – Tommi Keränen, Zweizz • No More Music, Skull Defekts • Capece/Mattin/Grenager/Fetveit, Erich Berger • Maranata, Audiokustus • Anla Courtis/Crazy River, Superhærp, Broetthæst Paanny • Anla Courtis/LED, Center of The Universe • Sunn O))), Earth • The Skaters, Axolotl, Tomutonttu • OVO, PSK • Videoprogram • What about me? • The rise and fall of The Nihilist Spasm Band • DEL / Eisensteins STREIK • Tim Hecker, Andrew Seal, André Borgen • Gry Bech Hansen/Tonny Klufden/Harald Fetveit • Else Olsen S/Lene Grenager/Harald Fetveit/John Hegre • Jon Eriksen, Sten Ove Toft, Utarn • Jørgen Knudsen, Lars Myrvoll • Yan Jun, Li Tie Qiao med Ketil Gutvik, Kai Mikalsen og Rolf-Erik Nystrøm • Greg Malcolm, Fredrik Ness Sevendal/Crazy River • Wolf Eyes, Stian Skagen • Keiji Haino • Moukhtabar Ensemble • Resistance(s) • Moukhtabar Ensemble, guests • Wäldchengarten, Sort Mel, Linn Halvorsrød • Dirk Freenoise, Kunt • Matmos, Zeena Parkins, Hild S. Tafjord • Goodiepal • Bo Wiget/Luigi Archetti, Lene Grenager • Ingar Zach/David Stackenäs • Ben Reynolds, Oakwhistle1 • Leif Elggren, Sten Hanson, Charlemagne Palestine, Jessica Ryland presentasjon1erl • Carlos Giffoni, Prurient, Alvars Orkester1 • Whitehouse, Jessica Ryland, Golden Serenades1 • Leif Elggren, Sten Hanson, Sheriffs of Nothingness1 • Hit that piece of ivory therel • Charlemagne Palestinel • Erlend Hammerl • Oren Ambarchi • Oren Ambarchi/Lasse Marhaug • Lene Grenager, Hild Sofie Tafjord, Bjørnar Habbestad, Michael Francis Duch • Årabrot, Ryfylke • Circuit bending gig 1 • Anthony Milton, Peter Wright • Circuit bending gig 2 – 2007 – Grunt, Sewer Elction/Tretriksøstet, Røyskatt, Testicle Hazard, Squamata • Hakj, Anders Hana, Kjetil Møster • Sten Ove Toft/Anders Hana • Blixa Bargeld, Easyfinger, Anla Courtis/Kjell Runar Jenssen/André Borgen • Anla Courtis • Anla Courtis • The Skaters, Tomutonttu, Killa Roope, Family underground • Wolf Eyes, Thrones, Growing • Toshiharu Nakamura, Family Battle Snake • G.I. Joe, Jooklo Duo • Justice Yeldham, Sten Ove Toft, Jon Eriksen, Utarn • Cock ESP, Linn Halvorsrød2 • Norwegian Noise Orchestra2 • Golden Serenades2 • DEL, Freaks2 • Daniel Meyer Grønvoid/Harald Fetveit, Fredrik Ness Sevendal • Mattin/Capece/Grenager/Klufden/Fetveit • Mattin, Lucio Capece • Lulu Deluxe/Miss Hawaii • Defekto-effektboksworkshop • Defekto • Pain Jerk, Testicle Hazard • Acid Mothers Temple • Sei-jiro Murayama, Børre Mølstad • Sei-jiro Murayama, Bjørnar Habbestad – 2008 – Klufden/Fetveit, Bjerga/Galåen, Pettersen/Toft • Phil Minton's Feral Choir • Astro, C Spencer Yeh • Tony Conrad/Michael F. Duch/C. Spencer Yeh, Håvard Volden/Kari Rønnekleiv/Ole-Henrik Moe/Daniel Meyer Grønvoid • Tony Conrad, Jøelle Léandre • Tony Conrad-filmer • Lene Grenager, Sofla Jernberg • Pumice, Slowburn • Pumice, Sevendal/Monola • Crazy River • Japanese New Music Festival • Moe/Skaset/Fetveit, Göteborg Trio, Børre Mølstad • Redkal/Fetveit/Kregnes Hansen • Lucio Capece, Uton • Raionbashi & Kuntzelina, Pleasure Drenching Improvers • Alv Egeland, Doreen Kuntzke/Marie-Angelique Bueler/Stuart William Calton, Daniel Löwenbrück • Yasmin Iqbal, Tommy Olsson, Burkhard Beins, Rhodri Davis/Okkyung Lee • Okkyung Lee, SLW • Jack Rose, Richard Youngs • Anne Viken/Leif M. Kirknes, Jack Rose/Richard Youngs – 2009 – Jaap Blonk, Kaffe Matthews3 • Jaap Blonk/Kaffe Matthews/Anla Courtis/John Hegre/Roger Turner3 • Jaap Blonk/Kaffe Matthews/Anla Courtis/John Hegre/Goodiepal/Roger Turner3 • Jaap Blonk/Kaffe Matthews/Anla Courtis/John Hegre/Goodiepal/Roger Turner, Baktruppen3 • Anla Courtis/Goodiepal/Roger Turner/John Hegre/Jaap Blonk3 • Svalbardfilm, Zweizz/Crazy Ginger • Noveller, Maja Ratkje • Burning Dog Orchestra • Flower-Corsano Duo, Njål Kiese • DEL, MAZ • Kouhei Matsunaga, Astro, Fetveit/Mølstad/Willersrud • Core of the Coalman • Nernes/Skagen, Norene Hvamen • Grouper • Grouper • Grouper • Le Quan Ninh, Grenager/Moe/Andersen • Tom Bugs-Workshop • Tom Bugs-Workshop • Audun Eriksen-workshop • Audun Eriksen-workshop • Servando Barreiro-workshop • CB-konsert • Arnfinn Killingtveit • Mark Durgan, Swamps Up Nostrils – 2010 – Jean-Phillipe Gross/Jerôme Noetingier, Torstein Wjiiik • Zbigniew Karkowski/Antoine Chessex/Ilios -presentation • The Loudspeaker, Holberg Barokkimpro • No Fun Acid, Oneonthrix Point Never • Weasel Walter/Sheik Anorak/Mario Rechtern, Martin Palmer • Will Guthrie/Mikko Savela, N-ensemble/Lemur • Golden Serenades/Sigbjørn Apeland...

1Oslo Marathon • 2Dans for voksne på Øya-festivalen • 3Super ultra North of everything project

# RADU Malfatti/LUCIO CAPECE + GURC MGE/HÅVARD SKASET

Oslo, sat 11. sept at 20.00: Iladalen kirke

# SWIMMING POOL SOUNDS: JON WESSELTOFT/PER GISLE GALÅEN/ GURC MGE/HANNE REKDAL/FREDRIK NESS SEVENDAL

Oslo, fri 28. sept at 20.00: Vestkantbadet

# BEINS HABBESTAD PROJECT

Berlin, thu 7. oct at 20.30: Norwegian Seamen's Church

# GREG MALCOLM + CAROL ROBINSON

Oslo, wed 20. oct at 12.00: Ny Musikk

Oslo, sun 24. oct at 20.00: Markus kirke

# JOHN HEGRE/YUEN CHEE WAI/LESLIE LOW/ LASSE MARHAUG

Singapore, sat 27. nov at 20.30: Norwegian Seamen's church

# ÖNCZekvist releaseparty

Oslo, sat 18. dec at 20.00: Podium

#### IMPORTANT ADRESSES:

Iladalen kirke: Søren Jaabæks gate 5, 0460 Oslo

Vestkantbadet: Sommerrogt. 1, Oslo

Norwegian Seamen's Church, Berlin:

Schwedische Kirche, Landhausstrasse 26-28, D-10717 Berlin

Norwegian Seamen's Church, Singapore:

300 Pasir Panjang Road (Near Haw Par Villa) Singapore 118640

Markus Kirke: Schwensens gate 15/ Ullevålsveien 41, 0170 Oslo

Ny Musikk: Platous gate 18, Grønland, Oslo

Podium: Hausmannsgate 34, Oslo

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