



INTERFACE 2007 – festival for music and related arts
40 Years of Speed and Space: Los Angeles – Berlin
14.-30. September 2007

This year's festival takes place as part of 40 years of city partnership between Los Angeles and Berlin for which well-known institutions in both cities have developed most manifold projects. (www.berlin.de/la-berlin).

The Ballhaus Naunynstraße concentrates on new, experimental, electronic and popular music as well as installations and films, including actual transatlantic collaborations.

After 40 years of city partnership, it is time for **Berlin - Los Angeles** to discover traits of the other within themselves, realizing, perhaps with a certain surprise, how the other indeed has characteristics of oneself and – these are the exciting parts – how things have developed over the last years. Artistically, socio-politically and musically, the recent history of Berlin has exhibited characteristics of urban transformation processes which were hardly known in the Europe of the last decades, but well known in Los Angeles, as entire city districts not only change their image in less than half a generation, but also change their actual socio-political function within the city into a city conglomerate. For better or worse, when artists and musicians in certain urban areas obviously influenced by the subcultures created by migration and working in interdisciplinary experimentation change the contexts of their forms of expression, their images, into publicly supported art.

For, from the perspective of Los Angeles, there is a certain irony in seeing how a traditional urban society changes – built on the fast and fleeting capital gains of the entertainment industry – when it suddenly feels European there and almost American here. As, for example, when Frank Gehry builds bourgeois concert halls with Disney financing that function within the socio-cultural framework of the city following the example of Esa-Pekka Salonen and his Philharmonic – and these are in line with aesthetic decisions toward educational and "popular programming" that appear to mirror the activities of Sir Simon Rattle and his Philharmonic in a fascinating way.

The music program of **INTERFACE** spans an arc that began approximately 40 years ago and ends with new and recent projects – from the legendary Los Angeles Free Music Society, LAFMS and **Tom Recchion** to the Californian interpretation of ambient and minimal music, **Harold Budd** and **Rick Cox**, representatives of sophisticated tuning systems and homemade instruments in the tradition of Harry Partch and Erv Wilson, **Kraig Grady**, a pioneer of electronic and computer music, **David Rosenboom**, including, among others, electronica performers and composers of the younger generation: **DNTEL**, **Flying Lotus**, **Carlos Nino & Miguel Atwood-Ferguson**, **The Gaslamp Killer**, **Nobody**, **John Wiese**, **Scott Arford**, **Daedelus**, **Daniel Rothman**. Complementing and accompanying these artists throughout the festival will be projects by Berlin and European artists and composers including **Cluster**, **Los Glissandinos/AMM**, **David Toop**, **Trio Nexus/Cornelius Schwehr**, **Michael Maierhof**, **Hauke Harder**, **Nicolaus A. Huber**, **Michael Hirsch**, **Michael Pinter/Ensemble Zwischentöne**, **Werner Dafeldecker**, **Boris Hauf**, **Werner Durand**, **Tim Tetzner**, **Andrew Pekler**, **September Collective/Barbara Morgenstern**, **Stefan Schneider**, **Paul Wirkus**, **Ernstalbrecht Stiebler**.

The program will be framed with installations by artists from California and Berlin including **Bernhard Gál**, **Paulo C. Chagas**, **James Higginson**, **Mark Trayle**, **Holger Lippmann**, **Daniel Rothman**, **17 Hippies** - a project with music films on Los Angeles/LAFMS and videos of Dublab.com. For this reason the four floors of the Ballhaus Naunyn will be full of use: main hall, studio, gallery, café, stairwells and attic.

FESTIVAL CALENDER

EXHIBITION: Opening: September 14th, 7.30 PM

with:

Sigrid Klebba – Council member for culture and education of the District Friedrichshain-Kreuzberg

Peter Claussen – Cultural attaché of U.S. Embassy in Berlin

N.N. – Chancellery of the Berlin senate

Opening hours:

15. – 30 September 2007 on the days of performances from 6 PM to the performance begin.

Paulo C. Chagas Brazil/LA | "Migration" | 5.1.-surround-sound installation

Bernhard Gál Berlin/Vienna | "I am sHitting in a Room" | sound installation

James Higginson LA/Berlin | "Searching Sierra Madre" | photograph

Daniel Rothman LA | "The Dandelion Clock" | sound installation

Christopher Blenkinsop/Klaus Wagner Berlin | "Das Hip-O-Phon" | interactive sound sculpture with music by the 17 Hippies

Holger Lippmann LA/Berlin "Untitled" | light installation

Mark Trayle LA | "skin.sieve" | data-driven audio + video installation (2007)

Tom Recchion LA/Tim Tetzner Berlin | "Los Angeles Free Music Society - The Lowest Form of Music 1973-1983" | films | world debut

Dublabb.com | "A Labrat Matinee Video Selection" | films

Notation of Autoface/facing Extended – File LA-Berlin | Michael Pinter | electronics, data base

As installation and data bank available for the audience on 21.9. from

6 – 8 PM (look at the program on 21.9.)

CONCERTS/PERFORMANCES

Friday **14.9.** 9 PM

CLUSTER Space Rock | Dieter Möbius, Berlin/H.-J. Roedelius, Austria | synthesizer, objects
„The Originators of Space Age Return Home“

After show party with **DJ FITZ**

Saturday **15.9.** 9 PM

DUBLAB.COM presents : The "Echo Expansion" Tour

DNTEL LA | Sub Pop | **Flying Lotus** LA | Warp Records, Plug Research | **Carlos Nino & Miguel Atwood-Ferguson** LA | Plug Research | **Nobody** LA | Rough Trade | **Andrew Pekler** Berlin

The Dublab Soundsystem | **The Gaslamp Killer** | DJ Set Belgium, LA

No Domain LA | live visuals

Friday **21.9.** 8 PM

David Rosenboom LA | "Systems of Judgment" | electronics, piano, violin

Notation of Autoface/facing Extended – File LA-Berlin | Michael Pinter |

electronics, data base + **Ensemble Zwischentöne** Austria/Berlin | premiere

Saturday **22.9.** 9 PM

Scott Arford SF | „Static Room“ | video, electronics, solo

John Wiese Noise | LA | electronics, solo

Daedelus | LA | Plug Research, Ninja Tune | electronics, solo

After show party with **DJ Markus Detmer** Berlin/**DJ Tim Tetzner** Berlin

Thursday **27.9.** 8 PM

Trio Nexus Berlin

Erik Drescher | flute | Thomas Bächli | piano, keyboard | Claudia Sgarbi | percussion
Compositions by Michael Maierhof | premiere | Hauke Harder | Nicolaus A. Huber | Michael Hirsch | UA | Cornelius Schwehr

Rick Cox LA | guitar, electronics, solo | German debut

Los Glissandinos meets **AMM + Special Guest Burkhard Stangl**

Berlin, London, Vienna

John Tilbury | Piano | **Eddie Prévost** | percussion | **Burkhard Stangl** | guitar, devices, vibraphone | **Kai Fagaschinsky** | clarinet | **Klaus Filip** | sinus

Friday **28.9.** 8 PM

Harold Budd LA | piano | solo | German debut

Boris Hauf Wien, Berlin | saxophone, syntheziser, electronics | solo

Werner Dafeldecker Vienna, Berlin | contrabass, electronics | solo

Trio **Budd** | **Dafeldecker** | **Hauf** | debut

Saturday **29.9.** 8 PM

Quatuor Bozzini Québec, CA | Clemens Merkel | violin | Nadia Francavilla | violin |

Stéphanie Bozzini | viola | Isabelle Bozzini | violoncello

Compositions by Daniel Rothman LA | „Untitled (Sense Absence)“ | 2003 | Ernstalbrecht Stiebler | „Sehr langsam...“ | 2007 | Berlin, Frankfurt | German premiere

Kraig Grady LA | vibraphone | solo | German debut

Sunday **30.9.** 8 PM

CHAOTICA- Improvised Exotica

Tom Recchion LA | electronics | keyboard | tape loops | solo | European debut

David Toop London | guitar | flute | electronics, field recordings | solo

Werner Durand Berlin | home-made instruments | field recordings | solo

Trio **Toop** | **Recchion** | **Durand** | debut

September Collective Berlin

Barbara Morgenstern | electronics, organ, piano | Stefan Schneider | electronics, novation | Paul Wirkus | electronics

The festival is financed with funds from the Berlin Senate, the Initiative Neue Musik Berlin e.V., the Cultural Department of the District Friedrichshain-Kreuzberg.

In cooperation with Musikprotokoll, Graz/Steirischer Herbst.

With the generous support of U.S. embassy in Berlin, Representative of the Government of Quebec in Berlin, Conseil des Arts et des Lettres du Québec, Foreign Affairs, CalArts Los Angeles, City of Graz, Land Steiermark, Hotel Armony.

Thanks to club transmediale, Sound of Cities, Gallery Magix, Werner Dafeldecker, Werner Durand, Christian Scheib, Burkhard Stangl, Tim Tetzner, Planet Rock.

Presented by Zitty, Spex, taz and motor FM. DUBLAB ECHO EXANSION TOUR is presented by Ocean Club Radioshow and dense.

Admission:

14.9. 15,- €/red. 12,- €

15.9. 12,- €/red. 10,- €

21.9. 10,- €/red. 7,- €

22.9. 12,- €/red. 10,- €

27.9. 12,- €/red. 10,- €

28.9. 12,- €/red. 10,- €

29.9. 10,- €/red. 7,- €

30.9. 12,- €/red. 10,- €



Team:
Concept/Artistic Direction: Elke Moltrecht
Project Assistance: Lúcia Sanchez
PR: Yoko Kawasaki
Technical Direction: Jens Schneider
Collaboration: Sophie Herr

www.ballhausnaunyn.de; www.berlin.de/la-berlin; www.soundofcities.com; www.magix.de;
<http://www.clubtransmediale.de>; www.dublab.com; www.taz.de

PARTNER PROGRAM

Magix Multimedia Gallery, Friedrichstraße 200, 10117 **Berlin**

Open to the public: Mo. to Fr. 10 AM - 7 PM, Sa. 11 AM – 5 PM

Tom Recchion LA/Tim Tetzner Berlin | "Los Angeles Free Music Society - The Lowest Form of Music 1973-1983" | Film

Dublab.com | "A Labrat Matinee Video Selection" | Film

Paulo C. Chagas Brasil/LA | "Migration" | 12-channel-surround-soundinstallation

Paulo C. Chagas Brasil/LA | "Circular Roots" and "Cancoes dos Olhos" (Eyes songs) | film

Bezirksamt Friedrichshain-Kreuzberg
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PROJECTS

EXHIBITION: Opening: September 14th, 19.30 h

with:

Sigrid Klebba – Council member for culture and education of the District Friedrichshain-Kreuzberg

Peter Claussen – Cultural attaché of U.S. Embassy in Berlin

N.N. – Chancellery of the Berlin senate

Opening hours:

15. – 30 September 2007 on the days of performances from 6 PM to the performance begin.

Paulo C. Chagas Brazil/LA | "Migration" | 5.1.-surround-sound installation on the top floor

Chagas has produced two twelve-canal compositions, "Migration" (1995-1997) and "Projektion" (1990-2000), in the former electric-acoustic studio of the West German Radio in Cologne. They generate a circulation of sound space, from the level of the composition, as well as what concerns the hearing surroundings.

His compositions can be realised according to the size of the room also from stereo, more than 5.1 or with eight canals. "Migration" is realised in the Ballhaus for the festival in a 5.1.Surround-Version and in the Magix Multimedia Gallery in a 12-canal surround version. As a matter of fact, the stereomixture was produced on the base of psychoacoustic models which virtually simulate a circulating sound space.

Bernhard Gál Berlin/Vienna | "I am sHitting in a Room" | sound installation in the lavatories of the Ballhaus

The title of the installation cites Alvin Lucier's classic "I am sitting in a room", in which the intrinsic resonances of a room are made audible through the repeated recording and projection of the same text. In ironic reference to this conceptual idea, Bernard Gál combines the sound spaces of the two lavatories (women/men) of the Ballhaus. Microphones and loudspeakers are installed in both restrooms; the sounds from the women's room are projected into the men's room and vice versa. The resulting feedback loops can be regarded as the fastest possible shortcut of Lucier's concept. A live electronic sound control system with velocity envelopes, delay patterns, and pitch shifting alters the room's sounds and dampens and modulates the feedback that constantly arises anew. At the same time, the recording and playing back of these sonic spaces break up and question the intimacy of this „taboo soundscape“.

In his media-art projects and sound installations Gál ties together sounds, light, objects, space and videoprojections.

James Higginson LA/Berlin | "Searching Sierra Madre" | photographs in the café

James Higginson is living and working in Los Angeles, CA and Berlin, Germany. He is currently a tutor at BTK, Berlin and represented by Raab Galerie, Berlin.

He confronts and provokes the viewer with arresting images that reveal the unspoken of today's world □ the sacred and the profane, the spiritual and the material. His art is never prose, nor is it poetry. A more pertinent comparison would be one of Baudelaire's impressionistic "prose-poems"; his spleen writings that stop time and jab pointedly at the psychological landscape. The question that Higginson consistently addresses is how to tell the stories of which we all are made.

Daniel Rothman LA | "The Dandelion Clock" | sound installation

The composer and sound artist Daniel Rothman lives in Los Angeles. Studies and commissioned compositions in the USA, Japan and Europe. Teaching assignments and working commissions in the 90s at Mills Center for Contemporary Music Oakland, IRCAM Paris, the summer school in Darmstadt, i.a. artistic director of the experimental series of concerts "wires" in Los Angeles. Daniel Rothman is a clarinetist and a composer, educated at Yale School of Music where he studied with J. Druckman, R. Reynolds and M. Subotnick, among others. Rothman develops live-electronic environments for interactions between musicians. He works on the connection between improvised and composed music.

This installation was created together with Daniel Tiffany, Andrea Loselle and Ted Mook.

The poem by Daniel Tiffany, who reads it here — combining modern and middle English — is a kind of *cantus-firmus* for what is conceived as a madrigal, whose intimate acoustic and visual counterpoint reminds us that secrets — clues to which may be gleaned through the obscure theater of a music-box mechanism turning counterclockwise — are revealed or concealed between voices.

Christopher Blenkinsop/Klaus Wagner Berlin | "Das Hip-O-Phon" | interactive sound sculpture in the stairwell with music by the 17 Hippies

A long ignored and almost forgotten wooden stairwell in the Ballhaus Naunynstraße will be filled with a sound installation by the 17 Hippies. Organ pipes up to 20 meters in length will create sound with material from their successful project Sexy Ambient Hippies. Visitors will traverse an optic and sonic oasis.

Holger Lippmann LA/Berlin | "Untitled" | light installation

"(...) For the last decade, Lippmann has used random programming to generate graphic shapes and pictorial interrelationships that he could never have created with his bare hands - not, at least, within a conceivable span of time. He speaks of the computer as his "genie", but he also describes the work-process itself as throwing the dice of shape and position, size and colors. What results is a dematerialized painting with light, clearly related to the aesthetics of stained glass but realized digitally rather than manually. In the decision to freeze one of these images and produce a print which can be presented in the manner of more conventional fine-arts images, the process is temporarily arrested and creative control reaffirmed. Yet behind each of these frozen moments hover incalculable unrealized variations.

Studying individual sequences of Lippmann's luminous images, with their subtly rhythmic modulations, the artist's own musical background seems tangibly near. It was while working with DJs that he began to augment the music with looped animations and interactive elements that suggested new pictorial perspectives. His "minimal garden" with its waving grasses is the latest result of that fascination with dynamic, random movement. I wanted to make something like a meditative movie, he recalls, expressing the particular beauty of wild grasses - not a real movie scenario, but softly moving images. What could even be called moving paintings. In their myriad configurations, these are oddly evocative of those forms hymned by Walt Whitman in his celebrated Leaves of Grass - symbols of the diversity of nature, of the many tongues of man, of the myriad voices of democracy. The poet wrote,

I loafe and invite my soul,
I lean and loafe at my ease observing a spear
of summer grass...

And he later compares its myriad shapes to hieroglyphs which the poet seeks to translate."
David Galloway, *"the frozen moment"*

Mark Trayle LA "skin.sieve" | data-driven audio + video installation in the gallery

As a member of the legendary band "The Hub" Mark Trayle is one of the pioneers of network-music. Yet the spectrum of his artistic work reaches far beyond that. Installations are part of it just as compositions for ("mad") chamber ensembles, electronic music and improvisation.

Mark Trayle presents his works at major festivals worldwide and teaches at the California Institute of the Arts School of Music in the field of experimental sound-experience. A lot of his work has been documented on sound carriers (i.a. on the labels Artifact, Atavistic, Elektra/Nonesuch and Tzadik).

For the Festival, Mark Trayle has created a new work who takes up the two prominent topics for which LA is well-known. Traffic and pornography. Pictures of bodies are destroyed and put in the flow of traffic. Meat and stream become slowly variable surfaces: it's a deeper investigation of auto(motive)-eroticism, from J.G Ballard to The Mitchell Brothers' work.

Tom Recchion LA/Tim Tetzner Berlin | "Los Angeles Free Music Society - The Lowest Form of Music 1973-1983" | film in the café

The LAFMS created an open associative artistic network in reaction of the failure of the emancipation movement of the late 60's, the beginning regressive cultural policy of the early 70s and inspired by the situationist spirit of fluxus, the European action art and the happening-like character of the music of Sun Ra, the Mothers of Invention and the Residents.

The film retrospective for the festival approaches the audiovisual work of the LAFMS for the first time and presents archive material of experimental short films about performance documentation, slideshows and animations.

LAFMS Artists : Chip Chapman, Rick Potts, Tom Potts, Tom Recchion, Michael Donne-Bennett, Joe Potts, Extended Organ, Paul McCarthy, Fredrik Nilsen, Joseph Hammer, Dennis Duck, Le Forte Four, Smegma, Solid Eye, Airway, Doo-Dooettes, Kevin Laffey, Jerry Bishop

Fime von: Tom Recchion, Janie Geiser, Joe Potts, John Duncan, Michael Intriere, Branda Miller, Smegma U. a.

Dublab.com | "A Labrat Matinee Video Selection" | films in the café

For the last ten years now Dublab, a social network and independent webradio-collective in Los Angeles, has been the most important and exciting platform for the musical leftfield from downbeat hip hop to shoegazer and psychedelia and indietronica. In its functions as webradio and podcaster with more than 300.000 monthly listeners, concert promoter, label (in cooperation with Plug Research) and event agency, Dublab organizes the yearly 'A Labrat Matinee' film festival that puts the focus on videoclip, short film, documentation and comedy.

Dublab will present a 'Best of A Labrat Matinee' with videos of associated artists and film makers exclusively at the Interface festival.

Friday **14.9.** 9 PM

CLUSTER Space Rock | Dieter Möbius, Berlin/H.-J. Roedelius, Austria | synthesizer, objects
„The Originators of Space Age Return Home“
After show party with **DJ FITZ**

Cluster is an indigenous Berlin band which has never returned home after a legendary 12-hours-concert at the gallery "Hammer" (Europacenter) in 1969. Finally, nearly forty years later, they get the opportunity "to recapture Berlin, resp. the attention of an audience that has been informed about Cluster very badly so far". The most important and consistently underrated space-rock unit of the '70s, Cluster (originally Kluster) was formed by Dieter Moebius, Hans-Joachim Roedelius and Conrad Schnitzler as an improv group that used everything from synthesizers to alarm clocks and kitchen utensils in their performances. Continuing on as a duo, Moebius and Roedelius eventually recorded many landmark LPs -- separately, as a duo, and with all manner of guest artists from Brian Eno to Conny Plank to Neu!'s Michael Rother -- in the field of German space music often termed kosmische.

Cluster also continued to explore ambient music into the '90s, long after their contemporaries had drifted into tamer new age music or ceased recording altogether. Cluster originally came out of a Berlin art/music collective named the Zodiak Free Arts Lab, formed by Conrad Schnitzler (one of the leaders of the city's avant-underground), and also including Hans-Joachim Roedelius plus future members of Tangerine Dream, Ash Ra Tempel and Guru Guru. After Schnitzler and Roedelius met an art student named Dieter Moebius, the threesome formed Kluster in 1970. The group performed around Europe and even in Africa, engaging in wild improv sessions utilizing any instruments they could get their hands on; while touring they met engineer Conny Plank, soon to become a major part of Cluster's recorded output into the late '80s. The first three Kluster LPs, 1970's Klopzeichen and Zwei Osterei plus 1971's Eruption, consisted of side-long improvisatory jams.

Soon after the release of Eruption, Schnitzler left the band for a solo career. Moebius and Roedelius continued on as Cluster and, with the help of Plank, released two eponymous studio albums in 1971 and 1972. An ongoing collaboration with Michael Rother (Neu!) began in 1973, after the duo founded their own private studio out in the German countryside. After inviting Rother down to record, the results were released as the 1974 Cluster LP Zuckerzeit, a watershed of electronic pop midway between Cluster, Neu! and Kraftwerk (the latter just about to explode with their own Autobahn LP). That same year, Moebius, Roedelius and Rother formed a Krautrock super-group named Harmonia; two excellent albums followed in the next year, Musik von Harmonia and Harmonia De Luxe, as well as a few sessions with Brian Eno (unreleased until 1997's Tracks & Traces).

Eno himself began his own collaboration with Moebius and Roedelius in 1977, when Sky Records released Cluster & Eno. The trio also recorded After the Heat two years later (technically credited as "Eno Moebius Roedelius"), and after a hiatus of six years resumed the relationship with Begegnungen and Begegnungen II (both featuring Plank in the lineup as well).

Though Roedelius and Moebius also launched solo careers around this time (1978 and 1983, respectively) they continued to release compelling Cluster material in keeping with Zuckerzeit, including Sowiesoso in 1976, Grosses Wasser three years later and Curiosum in 1981. Besides the Eno collaborations and many other solo works, almost fifteen years passed before the appearance of another Cluster album, 1994's One Hour. Moebius and Roedelius continued to work and tour together continually.



DJ Fitz, John Fitzgerald in the real life, is an Irish artist living in Berlin, who works as a concert organizer, DJ, booking agent, road manager and Dj, among other things. With his organization of Twisted Robot, he brings regularly the Out Folk- und Noise Rock-Stars to Kreuzberg : to West Germany and to the Festsaal Kreuzberg. He is one the best psychedelic and Krautrock DJs of the city.

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Saturday **15.9.** 9 PM

DUBLAB.COM presents : The "Echo Expansion" Tour

DNTEL LA | Sub Pop | **Flying Lotus** LA | Warp Records, Plug Research | **Carlos Nino & Miguel Atwood-Ferguson** LA | Plug Research | **Nobody** LA | Rough Trade | **Andrew Pekler** Berlin

The Dublab Soundsystem | **The Gaslamp Killer** | DJ Set Belgium, LA

No Domain LA | live visuals

The dublab soundsystem

A collective of the planet's most progressive music selectors. A collective of the planet's most progressive music selectors. dublab sessions cross genres and defy classification. Each dj digs deep to find rare gems. Their mission is to share beautiful music with wide open ears. Whether dublab is bringing dance floors to a boil, exploring magic experimentalism or spinning far out, eclectic sets lucky listeners will absorb all shades of future roots sound.

DNTEL

Jimmy Tamborello first started crafting notes as DNTEL in 1994 and since has created some of the most inspired human music ever heard. In 1999 experimental champs Phthalo Records released DNTEL's nascent creations under the umbrella "Early Works For Me If It Works For You." After scattered gems on lovely labels LA's open-eared adventurers at Plug Research brought the world DNTEL's "Life is full of Possibilities." It was this album that created the indie-electronic blueprint that set the world abuzz and caused DNTEL to be name-dropped on every hipster lip this side of tomorrow.

Nobody presents: Blank Blue

Blank Blue is the collaboration between producer Elvin Estela (Nobody) and vocalist Niki Randa. The two have worked together in one of the last independent record stores on earth since 2001, but have only began creating music together since December 2006.

Estela spent most of 2006 working on both his collaboration with Mystic Chords of Memory(Mush/Rough Trade) and production for LA based MC Busdriver (Epitaph). Simultaneously, he began to prepare for the sequel to his 2003 album Pacific Drift: Western Water Music Vol.1 (Ubiquity).

The psychedelic Trip-Hop-Track "All the Shallow Deep" was the first song from Blank Blue together with Josh Teague.

Carlos Nino & Miguel Atwood-Ferguson

Producer/composer Carlos Nino and composer/arranger /multi-instrumentalist Miguel Atwood-Ferguson have been very active over the last 2 years producing and writing for a variety of artists and bands.

Ammoncontact WITH VOICES (Ninja Tune 2006) and The Life Force Trio LIVING ROOM (Plug Research 2006) along with forthcoming releases Mia Doi Todd GEA and Build An Ark DAWN are several of the main projects that they've worked on together while being very active in a vast variety of other projects apart. On February 14, 2007 Carlos Nino & Miguel Atwood-Ferguson released the first in a series of duet records called Fill The Heart Shaped Cup on Alpha Pup Records.

Flying Lotus

Los Angeles resident Flying Lotus brings beats with a cinematic flare: "I see these tracks as little short films that play in my head." Flying Lotus is a free spirit: "I have this beautiful lemon tree in my backyard, and on a sunny day the light shines through. Little things like that inspire me." Flying Lotus is a Coltrane: "My

greatest influences are my family, I'm lucky to have been around so many accomplished musicians." And most importantly, Flying Lotus is a visionary; get ready to meet your favorite new producer. From note one, there is a feeling of something new and exciting at play here. Keyboards wobble and wiggle with mutated funk, skewed rhythms grind underneath, warped samples play hide-and-seek with the beat- in other words, that "next level shit" artists are always talking about? This is it. Releases on Warp Records and Plug Research.

The Gaslamp Killer

Over the course of the last year, Willow has established a reputation for rockin' the real heads and has earned the respect of heavyweight players in the process. This nomadic West Coaster has steadily smashed the scene from San Diego to Los Angeles to San Francisco. He is a RE:UP Magazine representative and Sound In Color collaborator. Bear witness to his bugged out set and see what the buzz is all about.

Andrew Pekler

This latest excursion from Andrew Pekler (for Staubgold this time) deconstructs his full-bodied soundscaping into a much more subtle paint pot of piano and string samples carefully assembled into a minimal tapestry of evocative textures and open-ended lullabies. "Strings + Feedback" is one of those rare albums that successfully manages to tread the line between conceptualism and openness without falling flat onto either side. "Ongondok" creates a Gamelan template and turns it upside down : the sounds and patterns are recognisable - the end result manages to sound like an anachronistic juxtaposition of disciplines that were somehow always meant to be. "Pluck'd" is more cinematic in scope, a beautifully reverberating piano setting the tone and pace for two minutes of aural bliss that's almost immeasurably beautiful. Strange and rather wonderful.

Friday **21.9.** 8 PM

David Rosenboom LA "Systems of Judgment"| electronics, piano, violin

David Rosenboom's biography can be read as the development of American music since the 60s. Being a pioneer of electronics and a violinist he participated as a violinist in Terry Riley's In C recording, played with La Monte Youngs Ensemble, produced sounds controlled by brain waves and designed programs for computer music. At the same time he performed repetitive as well as free improvised pieces as a pianist. He has only played once in Berlin at a gig as a pianist of the Anthony Braxton Quartet in the 80s.

Systems of Judgment was composed in 1987 as the musical score for a choreographic work by Duncan MacFarland of DancArt Company, San Francisco, which also involved interactive sculpture by Australian artist, John Davis. The music has been presented extensively in live-performances in North America, Europe, and Australia. A recorded version was released in 1989 by Centaur Records (Centaur #CRC 2077) "Perhaps no composer has used more complex logical processes than David Rosenboom, a brilliant and multi-talented musician who also performs virtuosically on both piano and violin . . . If Rosenboom's concepts are among the most abstract in the business, his sonic results are often sensuous and arrestingly meaningful . . . *Systems of Judgment* is one of the most remarkable and listenable works made so far with interactive computer software . . . few computer-driven works remain as fascinating on repeated hearings as *Systems of Judgment*."

Kyle Gann

("American Music in the Twentieth Century", Schirmer Books, New York, 1997)

Notation of Autoface/facing Extended – File LA-Berlin | Michael Pinter |

electronics, data base + **Ensemble Zwischentöne** Austria/Berlin | premiere

A piece by Michael Pinter, 2007, duration approx. 60 minutes

Theoretical basis: Karin Pinter-Koschell and Harald Wiltsche

Technical support: Thomas Musil and Johannes Zmölzig

Musicians: Benedikt Bindewald - violin, Agnieszka Dziubak – cello, Kurt König – percussion,

Volker Schindel – accordion, Helles Weber – piano

"How would interfaces react if they would really be 'intelligent', 'adaptable' or just 'human'? The answer would hardly be pleasant, for if an interface could serve these demands it wouldn't be an interface any more, but an autoface." (Mag. Harald A. Wiltsche

"The deconstruction always means the questioning of the sources, the foundations and the limits', the concept says, and a little later: 'The musicians of the ensemble will be instructed to read the live generated score from the screen and it is up to them how to interpret and play pieces of the score. So, the musician creates fragments on his own, defines the entry and sets the tempo. It is a highly complex world between

feedback loops and deconstruction that provides the material for the machines to produce output – according to Michael Pinter-Koschell and his team. Output of course that changes constantly, that never can be the same twice, that reacts like a machinelike constructivist, whose world can only grow and persist on the basis of a process of permanent feedbacks – at all times and naturally. The only thing is that this machine designs a score to be interpreted using letters, words, sounds and pictures.”
(Christian Scheib)

“Auto_face/facing Extended” analyses and determines data flows from the WWW as an ideal ensemble and refines them to playable fragments.

Data stock of the invited artists from Los Angeles served as the starting point for the performance at the Ballhaus Naunyn. The audience will be requested to supply a terminal with search items to change the database and to intervene into the performance. The performance is divided in *Datenfluss Stück* (duration approx. 30 minutes) and the piece for the ensemble (duration approx. 30 minutes).

Saturday **22.9.** 9 PM

Scott Arford SF | „Static Room“ | video, electronics, solo

Scott Arford is one of the leading figures of new media arts in the San Francisco Bay Area. He has produced numerous works for sound and video including multichannel installations, live performances, CD and DVD projects. He was awarded an Honorable Mention in the 2005 Prix Ars Electronica. In 1995 Arford founded 7hz, a warehouse/performance space. From 1995 to 2002, 7hz was San Francisco's leading venue for noise and experimental music featuring numerous international artists including Francisco Lopez, Kit Clayton, Blechdom from Blectum, Zbignew Karkowski, The Haters, Mayuko Hino, and John Duncan. Static Room is an ongoing series of performances and installations for sound and projection. These projects merge the audio and visual environment into a single whole. The raw video signal itself generates the audio component. Thus, the video is composed and created for its sound qualities as much as for its visual qualities. The result is an immersive, synesthetic environment where the perceptual and physical qualities of sound and light merge to create a very direct singular experience. Tones and abstract color fields break down into vibrating sheets of interlaced flickering and shredding static, the abstract projections and resultant sounds make it possible to hear the buzzing images and see the flickering sounds.

John Wiese Noise LA | electronics, solo

John Wiese is a solo artist and serial collaborator from Los Angeles, California. His ongoing projects include LHD and Sissy Spacek, with plenty of freelance work with many artists as diverse as Sunn O, Wolf Eyes, Merzbow, Dave Phillips, Smegma, Kevin Drumm, Cattle Decapitation, and C. Spencer Yeh (Burning Star Core).

He has toured extensively throughout the world, covering Europe, Scandinavia and Australia as a member of Sunn O, the UK as part of the Free Noise tour (a tentet including Evan Parker, C. Spencer Yeh, Yellow Swans, etc.), the United States alongside Wolf Eyes, and recently performed in the 52nd Venice Biennale with artist Nico Vascellari.

Daedelus LA | Plug Research, Ninja Tune | electronics, solo

Born Alfred Weisberg-Roberts in Santa Monica, CA, Daedelus mentions „Dandyism“ and wales as influences and declares, his music would hopefully sound like “weary kittens, but probably more like nervous rabbits”. Who doesn't know the story from Cretan mythology about Daedalus and his son Icarus who – along with his father - crashes and drowns miserably while attempting to escape?

But the 21st century has its own Daedelus: a likewise exceptionally gifted jack-of-all-trades.

With “Denies The Day's Demise” the musical excentric radically turns away from the frisky hiphop of the forerunner “Exquisite Corpse”, rather playing an unusual, versatile carnival of (electronic) sounds. Thus – just like that – exotic samba and bossa rhythms as well as film samples of the thirties are combined with breakbeats, other electronic sounds and a complete collection of instruments (e.g. clarinet, xylophone, flute, trumpet, acoustic guitar) to get colourful, eclectic parades. Daedelus released on Phthalo, Plug Research, Mush and Ninja Tune, among others.

Daedelus: "I will be presenting an hour long fugue concerning regional genres, stylistically diverse, from Southern California, specifically the end of the Pacific Ocean; where the mountains crumble into the hungry sea. Maybe also so dance music."

After show party with **DJ Markus Detmer** Berlin/**DJ Tim Tetzner** Berlin

Markus Detmer presents an eclectic collage of state-of-the-art sounds, mixed with open ears and sensitive hands, ranging from the 20th century's New Music and Avantgarde to the latest post-techno experiments in today's underground with deep interest in unusual music of all kinds.

Markus Detmer has already played at: Sonar festival (Barcelona), What Is Music? Festival (Sydney), F.I.B. festival (Benecassim), Off Festival (Poland), Golden Pudel Club (Hamburg) ...

Founded in 1998 by Markus Detmer in Cologne, and now located in Berlin, the Staubgold label presents an eclectic range of unusual and free-form music of all kinds, from FAUST's timeless Krautrock excursions via TO ROCOCO ROT's post-techno electronica to the broken avantgarde of EKKEHARD EHLERS and the clicks and cuts of VLADISLAV DELAY DELAY to the rich extensions of minimalism by Paul Wirkus. The back catalogue of Staubgold contains more than 70 releases, most of them full-length and available both on cd and vinyl, including legendary avantgarde musicians Keith Rowe, Oren Ambarchi, Rafael Toral, and Joseph Suchy as well as three stunning collaborations with the Austrian ARS ELECTRONICA FESTIVAL feat. contributions by Alexander Balanescu, To Rococo Rot, Vladislav Delay, Rupert Huber and many more. In recent years the label has put a very interesting emphasis on bands and singer-songwriters working on Post-Electronica und Songwriting, Folk, Psychedelia, Popsong-Storytelling and impressive stage performances which is represented by bands and artists like the No-Neck Blues Band, Leafcutter John, Hassle Hound or the recent Blues twists of Ekkehard Ehlers.

As a curator Tim Tetzner organizes film projects (handclaps), collects and presents films that follow the creating and the generating of music – documentary, experimental, filtered and unfiltered. You may look where the sounds come from. He works with dense, club transmediale and Staubgold. As a DJ he gains from all that and from even more!

Thursday **27.9.** 8 PM

Trio Nexus Berlin

Erik Drescher | flute | Thomas Bächli | piano, keyboard | Claudia Sgarbi | percussion

Michael Hirsch „aufgestaut angespannt abgebrüht“ | 2007 | premiere | Cornelius Schwehr „Dämm ´ rung – ein Torkeltanz“ | 2007 | Hauke Harder “320 BPM “Why Beats?” | 1991 | Michael Maierhof “ZONEN 3” | 2007 | premiere | Nicolaus A. Huber „leggiere mit weissglut“ | 2007

The trio was founded in 1999. Starting with the ensemble of instruments for which Feldman wrote his late trios (“Why Patterns?”, “Crippled Symmetry”, “for Philip Guston”) Nexus expands the repertoire by commissioning composers to create new works for flute, piano, and percussion. Among the compositions thus created are works by Peter Ablinger, Antoine Beuger, Dror Feiler, Alvin Lucier, Sven-Ake Johansson, José Luis Torá, Klaus Lang, Martin Supper, Juliane Klein, Michael Hirsch . Intermedial and interdisciplinary projects are among the standard ones of the emsemble. Nexus has given concerts at the Konzerthaus Berlin, the Deutsche Guggenheim Berlin, the HKW Berlin, the AdK, the Hessische Rundfunk Frankfurt and the Goethe Institute Rome, among others.

Rick Cox LA | guitar, electronics, solo | German debut

Rick Cox is a Los Angeles-based composer and multi-instrumentalist whom guitarist/composer Ry Cooder called "the hidden master of the crepuscular and the diaphanous."

Cox has toured and recorded with Jon Hassell, appearing on Hassell's CDs *Fascinoma* and *Maarifa Street*. He'll be touring with Hassell later this year ('07): Sardinia (July), Frankfurt (October), Vienna, Uppsala and elsewhere (November). As a featured performer (electric guitar, and electronics and/or sampler, and woodwinds), he can be heard on such popular film scores by Thomas Newman (with whom Cox has worked for more than 20 years) as *The Shawshank Redemption*, *The Horse Whisperer*, and *American Beauty*. He has also worked with Ry Cooder, arranging, composing and performing on the film scores *Last Man Standing* and Wim Wenders' *End of Violence*.

Cox often performs in the Los Angeles area with new music, avant-rock, and jazz-oriented ensembles, and he is a member of the improvisation group Tokyo 77 (recorded on the InTone label). His concert pieces, which often employ himself (electric guitar, woodwinds, and/or electronics) in the company of other instrumentalists, have been performed throughout the U.S. and recorded on the Cold Blue (which has released two CDs dedicated to his work and four CDs featuring his work in anthology settings), Grenadilla, Advance, and Raptoria Caam labels.

According to the British music publication *The Wire*, "his enveloping harmonies are less innocent than they

first appear. Prettiness with a tough core." Cox was an early explorer/developer, starting in the mid 1970s, of "prepared electric guitar" techniques (like John Cage's prepared piano, prepared guitar has various objects inserted between and intertwined in the instrument's strings to produce unusual and uncharacteristic sounds). *Il Manifesto* (Italy) has written that Cox's music is "rarefied and a little desolate, very cinematic, often icy, always redolent of the twilight."

Los Glissandinos meets AMM + Special Guest Burkhard Stangl

Berlin, London, Wien | debut

John Tilbury | piano | **Eddie Prévost** | percussion | **Burkhard Stangl** | guitar, devices, vibraphone | **Kai Fagaschinsky** | clarinet | **Klaus Filip** | sine

The British improvising ensemble AMM, founded in London in 1965, is said to be the legendary forerunner of an improvised way of playing that is free of any kind of musical idioms and rather focuses on frugality than the abundance of the material. AMM had acted as a trio with tabletop-guitarist Keith Rowe for a long time and now exists as a duo.

Los Glissandinos began their collaboration in 2004. Both musicians selectively deal with acoustic phenomena like beat frequencies and difference tones. K. F. and K. F. began their intensive collaboration early in 2004 when Kai had the opportunity to stay in Vienna for a longer while. Fagaschinski plays his clarinet with an approach of sound and noise phenomena while Filip uses a laptop with material based on sine waves, which he can organize and manipulate in various ways. The conjoined sound of the clarinet and sine waves result in a rich spectrum of difference tones and beat frequencies, which is a basic focus of the duo besides of a wide range of dynamics and pitches. The duo sound includes very transparent and quiet noise sections, droning clusters, beautiful harmonic chords and massive vibrating tone walls ... and near by no glissandi. In summer 2004 Los Glissandinos did recordings for their debut-CD "stand clear", which has been released by "Creative Sources" (Lisboa) in June 2005. Since then the duo became Klaus' and Kai's most active and challenging live-band. They performed in Austria, England, Germany, the Netherlands, Poland, Slovenia, Spain, Switzerland and USA including concerts at "Konfrontationen" (Nickelsdorf 2004), "Turning Sounds" (Warsaw 2005), "Musikprotokol" (Graz 2005), "Nits d Aielo i Art" (Aielo de Malferit 2006) and "Erstquake" (New York 2006).

With its debut album "stand clear" and numerous concerts the project quickly acquired the reputation of an eminently successful combination of computer and (traditional) instrument.

The collaboration of both projects will be a premiere at the Interface-festival. Guitarist and composer/performer Burkhard Stangl from Vienna will be performing as a special guest – a constant figure of the recent improvising scene, who stands out with his ensembles "Schnee" and "Efzeg" in particular. The most different musical careers will meet within a quintet.

Friday **28.9.** 8 PM

Harold Budd LA | piano | solo | German debut

Boris Hauf Vienna, Berlin | saxophone, synthesizer, computer | solo

Werner Dafeldecker Vienna, Berlin | double bass, electronics | solo

Trio **Budd | Dafeldecker | Hauf** | debut

This evening just offers two debuts. A Germany debut of Harold Budd and a debut of the trio.

The pianist Harold Budd is one of the most important representatives or even a forerunner of ambient music. His academic background didn't prevent him to advance to the field of rather soft harmonies. He often erected fractures by using untuned pianos or exotic scales. Apart from productions on his own he recorded several albums with the avantgardist of ambient, Brian Eno.

He has been playing music since his teens, yet it was not until his late 30s that he found his true voice as a composer. And it was only in 1978, with the release of "The Pavilion of Dreams", his first record, that the work of this genial Californian began to find an international audience.

At 15, Budd was an apprentice drummer in love with jazz and bebop, with ambitions to tour with John Coltrane. At 21, he decided to get himself an education and enrolled at Los Angeles Community College for a course in music theory. "From that moment on," he recalls, "I had an insatiable appetite. Harmony, counterpoint, Renaissance music: I really heard it for the first time."

Later, drafted into the army, he played drums in an army band with jazz saxophonist Albert Ayler. Resuming his studies at the University of Southern California, he discovered the abstract expressionist paintings of Mark Rothko. These "brilliant blasts of color that simply engulfed you" held an enormous significance for Budd, but the ability to translate such sensations into musical terms still eluded him.

In the early 60s, under the spell of John Cage and Morton Feldman, he produced an indeterminate, improvisatory music, moving on, as the decade progressed, to a much more spare and minimalistic style: pieces consisted of quiet drones or simple instructions to the performers.

As the 70s began, Budd ground to an 18-month halt: "I really minimized myself out of a career" he says now. The turning point came with "Madrigals of the Rose Angel" in 1972, a gently hypnotic work for harp, electric piano, celeste, percussion and lulling, angelic chorus — "my favorite instruments" — which he wrote for a university festival. Unable at that time to play the piano, Budd decided to learn so he could perform his own keyboard parts, and he has since gone on to develop his own uniquely improvisational, soft pedal style. "I had a vocabulary in which there was an infinite amount of material to draw upon" he says. Brian Eno heard a tape of "Madrigals" and offered Budd the chance to record this and other pieces from the hour-long "Pavilion of Dreams" cycle of Obscure Records. In 1980, the two collaborated on "The Plateaux of Mirror", the second record in Eno's Ambient series: Budd provided the electric and acoustic piano parts and Eno the crystalline studio treatments. This was followed in 1981 by "The Serpent (In Quicksilver)", a piano-based, solo mini-album, and in 1984 by "Abandoned Cities", two brooding side-long pieces, originally written for an art gallery installation, in which Budd revealed the darker side of his musical temperament. The same year, Budd and Eno worked together on "The Pearl", refining their approach on "Plateaux" with 13 poetically titled and exquisitely crafted glimpses of enchanted landscapes and underwater domains.

In 1986, Budd attracted well-deserved attention for his collaboration with The Cocteau Twins on "The Moon and the Melodies". It was followed by the acclaimed "Lovely Thunder" and his Opal Records debut, "The White Arcades". With "By the Dawn's Early Light" in 1991, Budd introduced spoken poetry into his music. While 1992's "Music for 3 Pianos" (with Ruben Garcia and Daniel Lentz) is again only instrumental, 1994's "She Is A Phantom" continues the music and poetry direction of "Dawn's" and marks a return to composing for ensemble. Released at nearly the same time as "She Is a Phantom", "Through the Hill" was a first-time collaboration with Andy Partridge of XTC, which Budd says "sounds like strangers who spent the afternoon together."

Boris Hauf, born 1974 in London, lives in Vienna and Berlin. He is the founder of the viennese electro-acoustic quintet "Ezgeg, cofounder of the Berlin-based classic-rock band "The Understated Brown" and a part-time member of allrounder outfit "Typow" and post-punk band "Lozenge", both Chicago-based.

Since 1995 there have been more than 20 releases on cd, dvd, vinyl, vhs. He tours regularly as a solo artist and in bands throughout Europe, North Africa, Latin America, Japan and the USA.

International Festivals, Radio- & TV-stations, Filmdirectors, Ensembles, Soloists, Performers and Theaters have commissioned compositions from Boris Hauf, who studied saxophone, flute, philosophy, cello, music- & media technology in Vienna (A), Linz (A), London (UK) and has received international grants and prizes. He has held lectures at the Art Institute of Chicago (USA) and at various schools in Austria.

Werner Dafeldecker, born in Wien in 1964, is living in Berlin. He was a guest of the „Berliner Künstlerprogramm des DAAD" from February to April 2002 and a freelance musician and composer since 1984. Since 1992 he has been focusing on contemporary, electronic and improvised music as well as on

cross-bordering projects. Since 1994 he has cooperated with the double-bass player Uli Fussenegger. He composed for ensembles and projects as Klangforum Wien, Polwechsel, European Tuba Quartet, Loose Music, Tonart and worked for radio stations, theater and film. In his artistic work he concentrates on longtime sound studies and the creation of a personal catalogue of sounds. His aggregations of sounds follow formal structures which are often inspired by non musical influences. He works in the range of contemporary, electronic and improvised music and on interdisciplinary projects.

Werner Dafeldecker and Boris Hauf are linked by a longterm collaboration and a bias for Californian trio partners. In 2006 they recorded 'wane' on formed records with San Francisco resident and oboist Kyle Bruckmann.

The trio Budd/Dafeldecker/Hauf will reduce their specific roles in the band by concentrating on the musical microcosms and the minimalistic instrumentation. Sounds will be taken off their innate signatures and the habitual references in order to present the sound itself as an object of perception. Three masters of a detailed way of dealing with the pure sound.

Saturday **29.9.** 8 PM

Quatuor Bozzini Québec, CA | Clemens Merkel, violin | Nadia Francavilla, violin | Stéphanie Bozzini, viola | Isabelle Bozzini, violoncello
 compositions: Daniel Rothman „Untitled (Sense Absence)“ (2003) LA | Ernstalbrecht Stiebler „Sehr langsam...“ (2007) Berlin, Frankfurt (DEA)

The „Irish Times“ once described the group as follows: „ The Bozzini Quartett strike their teeth into the music: Calm or noisy, fast or slow, these Canadian musicians play with unbelievable commitment.“ Quatuor Bozzini are one of the leading Canadian string quartets.

Apart from the interpretation of the classical-romantic repertoire a special focus of the quartet is put on the debate with contemporary compositions. The Quatuor Bozzini manoeuvres freely between avantgarde-events and traditional concerts. The presentation of contemporary music is a main objective of the four excellent musicians. This preferably happens in close cooperation with the particular composers. Their repertoire reveals an outspoken frankness towards the most different styles of music. They play well-known and unknown, familiar and strange, old and new music.

Untitled (Sense Absence), was inspired by the changing moods of familiar spaces. But because no irony should be lost to the implicitly personal experience of spaces, listening assumes almost the quality of eavesdropping until the listener becomes assimilated.

Daniel Rothman was born in New York and lives in Los Angeles, where he produces concerts and recordings of new music. Recordings of his music can be heard on the Albany, Los Angeles River, and New World record labels.

Daniel Rothman, born in New York, is living and working in Los Angeles. He produced his music on labels including Albany, Los Angeles River or New World. His string quartet had been commissioned by the Musikprotokoll/Graz and will be produced in Berlin by Radio Bremen after the concert.

The title „sehr langsam...“ of the composition from Ernstalbrecht Stiebler not only is an instruction for the tempi but program, too. The composition alludes to the slowness as Stan Nadolny describes it „as the oversized accuracy of the brain towards all particulars.“ It will be performed at the festival Klangspuren Schwaz in September for the first time. The composer and journalist got most important stimulation in the 1950s from Karlheinz Stockhausen.

Kraig Grady LA | vibraphone | solo | German debut

“I’m trying to create hypnotic states, trance states, sonic environments that people don’t normally hear.”
 Kraig Grady

The microtonalist Kraig Grady is an exceptional musician in LA. It seems so much more astonishing that he has only played once in Europe during the 1980s. Kraig Grady became a remarkably distinguished composer, instrument maker and performer. According to the Buzz Magazine he is one of the 100 coolest musicians in Los Angeles. He has created an island of his own, somewhere between Indonesia and Africa amidst the Pacific Ocean. This anaphoria is the setting of his compositions, films and “shadow theatre”. His role models include Alois Hába, Charles Ives and Harry Partch (f.e. his music theatre play “U.S. Highball”). He designed

and built his instruments by himself as Partch did. And he plays them himself. The theorist of tuning E. Wilson exerted significant influence on his experiments of intonation. In Berlin Grady will play on his vibraphone "Zephyros". The tuning coincides to a segment of a recurrent sequence likewise discovered by Erv Wilson which he calls Meta Slendro. It exploits the properties of difference tone relations as consonances over simple number ratios.

ZEPHYROS- Is a sweet westerly wind, unseen and light winged, and of moist breath. The vibraphone has been retuned to a scale use in the shadow theater of Anaphoria Island and other western instruments abandoned after the great missionary expulsion. The tuning coincides to a segment of a recurrent sequence likewise discovered by Erv Wilson which he calls Meta Slendro. It exploits the properties of difference tone relations as consonances over simple number ratios.

Sunday **30.9.** 8 PM

CHAOTICA Improvised Exotica

Tom Recchion LA | electronics | keyboard | tape loops | solo | European debut

David Toop London | guitar | flute | electronics, field recordings | solo

Werner Durand Berlin | homemade instruments | field recordings | solo

Trio **Toop | Recchion | Durand** | debut

Last but not least this festival night offers the opportunity to present the key figure of the Los Angeles Free Music Society in Berlin for the first time. In an optional line-up that has never been realized so far. It's Tom Recchions European debut – unbelievable!

You might not think of exotica as the most likely candidate among music genres for the sci-fi treatment, but that's just what he gives it. He deconstructs the familiar Polynesian bounce and tropical flutter that endeared artists like Martin Denny, Esquivel, and Les Baxter to the hearts of many in the '50s (and then again in the '90s). He uses prerecorded tape loops, keyboards, and effects to turn exotica into something positively otherworldly. The results are deliciously and dizzily strange: this is the music you'd expect to hear in the tiki bar of a 22nd century space station. Recchion has produced for American Music Club, Jane's Addiction, R. Kelly, Alanis Morissette, Prince, R.E.M., Joshua Redman, and Jonathan Richman. He is also involved in Extended Organ, a radical free music project which also features fellow LAFMS alum Paul McCarthy and Fredrik Nilsen.

Toop makes no secret of being „crazy“ about different styles of music like rockabilly and serial music, romantic soul and free jazz, improvised music and disco sound, gangsta rap and Korean Buddhist singing, psychedelic as well as environmental sounds. In his music the different approaches to physical, reflexive, temporarily or social bodies are related to each other. He illustrates the distinctions and the common ground. Beyond that David Troop is one of the most important journalists for music without doubt. Based on the tradition of minimalism Werner Durand has developed a personal style all over the years. A style to be characterized by an experimental usage of techniques and instruments of traditional music which may remind you of tribal music from Africa, South America, or the Pacific area and at the same time sounds new or and in a post-industrial way. He employs selfmade and traditional instruments as well as a saxophone in his projects.

September Collective Berlin

Barbara Morgenstern | electronics, organ, piano | Stefan Schneider | electronics, novation |

Paul Wirkus | electronics

"All the Birds Were Anarchists" by September Collective has been created over a period of two years. It was not a continuous flow of work, as all activities of Barbara Morgenstern, Paul Wirkus and Stefan Schneider are simply too extensive (Barbara Morgenstern/Robert Lippok; Wirkus Trzaska Frisch trio; To Rococo Rot/Mapstation), but influenced this record as well.

Starting point for the production was the wish to develop new tracks in an atmosphere, which enables a third way inbetween a studio production and a live concert. In contrast to their previous album on Geographic/Domino (September Collective: s.t.), where extracts from live shows served as a framework for the final output, the band examined various options for common improvisations.

In summer 2005 the first recordings have been made at a holiday home in Gardna Wielka, which is located in the middle of a national park close to the Baltic Sea in Poland. The open windows served as a welcomed connection to the sounds of the ambience. Wind, frogs, birds, the neighbours dogs, the own dog, insects were in subtle interaction with the band's laptops or acoustic instruments. Everybody just played without too many restrictions or agreements. One could be awake or tired, fast or slow, out of sync...mainly listening to the other person, sometimes becoming absorbed...



Nature has not been experienced as a silent and calm place of retreat, but as a motivating space, which is connected to technology anyway - regardless its function as a wildlife reservation.

Second step was a sculptor's studio in Duesseldorf, Germany, where the band listened to the material for a few days and selected the tracks, of which some have been processed, some left as they have been recorded in Gardna Wielka.

In July 2006 they travelled to Berlin to focus on the post-production and the mixdown of the album, which was handled by Bernd Jesträm.

The finale of the production was in January 2007 at Martin Siewert's Motone Studios in Vienna, Austria, where the band discussed last adjustments and contributed to the (analogue) mastering process.

TEXTS from invited artists ABOUT LOS ANGELES -BERLIN

Los Angeles and Berlin became sisters in 1967: the summer of love. Only days before the fortieth anniversary of this beautiful sisterhood, 27 June 2007, an important but controversial study was released revealing that because of their solitary parental attention, the first born has the highest Intelligence Quotient (IQ) among its siblings, but that the younger ones, because of some Darwinian need for attention, are more artistic and competitive. Berlin—at least from its first mention by that name in 1244, is about 763 years old; Los Angeles, founded in 1781 by Spanish governor Felipe de Neve as El Pueblo de Nuestra Señora la Reina de los Ángeles de Porciúncula (The Village of Our Lady, the Queen of the Angels of Porciuncula), is 226—it became a part of Mexico in 1821 following independence from Spain and then a part of the United States in 1848 at the conclusion of the Mexican-American War, and it was incorporated as a municipality on April 4, 1850. However, which sister is smarter and which sister is more creative is unfair to ask without a study involving stepsisters, which more accurately describes Berlin and Los Angeles. After all, the US and Germany were nearly divorced over the Iraq War. But as California itself considered secession from the US, and Arnold Schwarzenegger its governor, our sisterhood is stronger than ever. Now how 'bout my feah sheah (Arnold Schwarzenegger für 'fair share')?" *Daniel Rothman*

"Los Angeles – city of space, *city of quartz*, city of dispersed dreams, of enormous riches parsed among widely separated bubbles of cultural centricities – city of eccentricities gathered inside virtual centers and time-spaces inviting visions of ever-increasing speed needed to cross bubble-to-bubble in physical and cyber worlds. Berlin – center of grand, incisive cultural and intellectual discourse, busy with concentrated interactivity among many centers of thought, evincing gravity attracting an increasing mass of mind-entangled participants, reaching out from the seeming weight of long cultural heritage into ever-expanding material and virtual space. L.A. – younger, looking elsewhere still for its shallow roots to grow deeper. Berlin – looking for its deep roots to flower now into boundary-less spirit breath. *Speed and Space* – the great varieties of scale on which to observe. What is *fast*? What is *slow*? What is *vast*? What is *small*? Berlin and L.A. seem somehow naturally entwined in a powerfully emerging *now*, seeing across illusions of speed and space toward overlapping visions of a potentially fertile future. It is a joy to partner in *Interface 07* and the sisterly pursuits of such cities via their arts. In the dynamic interactivity of these shared arts we may illuminate an evolutionary path leading to the partnership-based societies humanity needs now to survive." *David Rosenboom*

„Mein Interesse an der Musikszene LAs geht zurück bis in die frühen achtziger Jahre, als Brian Enos Ambient- Reihe Harold Budd vorstellte. Aber im Grunde lässt sich LA auch als Ausgangspunkt für zwei der wichtigsten amerikanischen Komponisten sehen, John Cage und La Monte Young, die beide dort studiert haben. Cage bei Schönberg und Young bei dessen Schüler Leonard Stein. Die experimentelle Musik der achtziger Jahre wurde geprägt durch zwei Szenen, die auch miteinander in Verbindung standen und stehen: Die Los Angeles Free Music Society (Tom Recchion, Doo-Dooettes, Smegma u.v.a.) und die Komponisten um das Label Cold Blue, die zumeist in CalArts oder Redlands studiert haben. (Mike Fink, Jim Fox, Rick Cox, Chas Smith). Dazu die etwas älteren Vorgänger bzw. Lehrergeneration wie Daniel Lentz, Harold Budd, James Tenney, Barney Childs. Zwei Bands stehen stellvertretend für die stilistische Offenheit und Durchdringung dieser Szenen: STILLIFE mit Tom Recchion, Mike Fink, Chas Smith u. a. sowie TOKYO 77 mit Rick Cox, Chas Smith, Thomas Newman und George Budd. Als Verbindungsglied zu La Monte Young müsste man den Komponisten und Saxophonisten Terry Jennings nennen, der parallel zu La Monte Young sowohl Cool Jazz als auch neue Musik im Stile eines reduzierten Webern komponiert hat. Insbesondere die Klavierstücke aus der Mitte der sechziger Jahre, die an Morton Feldmans späte Stücke erinnern, können als Vorläufer der Ambient Musik Kaliforniens als auch Englands (Bryars, Hobbs, Smith) gelten. Nicht zuletzt John Tilbury hat sich für seine Musik eingesetzt, womit sich der Kreis zu diesem Programm schließt. Peter Garland hat in seiner Reihe Soundings zahlreiche Kompositionen veröffentlicht und in seinen Texten die kalifornische Musikszene dargestellt.“ *Werner Durand*

33° 56'33"N / 118° 24'25"W :: 52° 33' 17" N / 13° 17' 27" E

"It seems that the relationship between sister cities is a rather arbitrary one, designed to initiate or strengthen economic and cultural ties between two places that may have little in common. I only recently realized that cities could have more than one sister. LA seems well-matched with the smog and sprawl of its sisters Tehran and Mexico City, but an odd match-up with verdant Auckland and Vancouver. Unlike Berlin, history still peeking through post-war architecture, Los Angeles is always erasing its past and reinventing itself. Speeding simultaneously forwards and backwards in time, downtown is now being "Manhattanized" while the suburban fringes fray as they spread into the space of the desert. The community of people who make new music and sound art are dispersed throughout the 87,941 km² of the Combined Statistical Area of Los Angeles. There is no single Kreuzberg here, but there are a few small ones, connected by a network of



highways, email lists, and text messages. Considering all the physical and social differences between the two, it's not clear to me that the cities of Berlin and LA share much DNA at all.

For me the main connection between the two cities begins at the airports. LAX and TXL are transitional spaces where I exit the limbo of air travel and enter a larger network of friends and colleagues and ways of thinking about sound. Travel compels me to become (temporarily) rootless. Released from the grounding familiar, I am freed to explore."

Mark Trayle"

Los Angeles share Berlin: Both shaped by important subsequent Olympics. Los Angeles in 1932 and Berlin in 1936, during important historical era. How this can be expressed in music is largely unknown, and will hopefully be covered over a series of performances in late 2007." *Daedelus/Alfred Weisberg-Roberts*