

Angélica Castelló

The Dark Blue (2018)

in sieben Parts für 10 MusikerInnen

Castellós *The Dark Blue* ist die Fortsetzung ihrer aus dem Jahr 2013 stammenden Solo-Arbeit *Sonic Blue*. Auch dieses Mal bildet das Sujet „Wasser/Meer“ das Zentrum der thematischen Überlegungen. Als Assoziationsfelder dienen Horror- oder Science-Fiction-Filme, die fast alle in irgendeiner Form mit Wasser zu tun haben.

The Dark Blue war auch ein in London ansässiges Literaturmagazin, das von 1871 bis 1873 monatlich erschien und in dem die berühmte Geschichte vom weiblichen Vampir Carmilla das erste Mal veröffentlicht wurde.

Das Stück wurde für das zehnköpfige Solistenensemble, das Castelló Tentet, geschrieben, welches sich aus hochkarätigen österreichischen und internationalen MusikerInnen zusammensetzt. *The Dark Blue* gliedert sich in sieben, einander kontrastierende Sätze/Parts, zwischen Freiheit und Begrenzung, Spielraum und Beschränkung, Autonomie und kollektivem Einverständnis mäandernd. Nur dunkel wird nicht alles – eher blau in seiner ganzen Pracht und seinen rätselhaften Schattierungen. (ac)

ANGELICA CASTELLO

composer, sound artist

Her sound work and compositions concentrate on fragility, dreamworld and the subconscious. Performs continuously solo or in collaboration everywhere between Mexico City and Vienna. Numerous compositions for ensembles, radio works as well as installations that operate at the interface of music, performance and visual arts. Several releases on labels like Interstellar records, Mikroton recordings, Monotype records, Mosz etc.

<http://castello.klingt.org/>

<http://castellonews.blogspot.com/>

<https://soundcloud.com/ang-lica-castell>

<https://www.facebook.com/angelicaklingtorg>

BILLY ROISZ

Filmemacherin, Musikerin, Performerin.

Seit Ende der 1990er Jahre intensive Auseinandersetzung mit den Medien Video & Sound. Der Schwerpunkt ihrer Arbeit liegt im Experimentieren mit der Verknüpfung auditiver und visueller Reize. Es geht um Interaktion zwischen Ton und Bild, die Auswechselbarkeit bzw. Einheit des bild- und tonerzeugenden elektromagnetischen Signals in den generierenden Maschinen. Die Umsetzung dieser Experimente erfolgt meist in Form von Live-Performances und audiovisuellen Installationen in enger Zusammenarbeit mit Performer*innen aus dem Bereich experimenteller Elektronik und Noise, aber auch komponierter neuer Musik, Tanz und Theater.

Ein weiteres wichtiges Arbeitsfeld ist die Produktion von Single-Screen-Arbeiten fürs Kino (Vertrieb SIXPACKFILM).

Sie ist Co-Organisatorin des REHEAT Festivals (2007-2015) und der sporadisch stattfindenden institut5haus Veranstaltungen.

2003 erhielt sie das BKA Experimentalfilmstipendium, 2009 den BMUKK Förderungspreis für Innovative Filmkunst und 2011 den Diagonale-Preis für innovatives Kino. Ihre Filme **zouunk!** (2012), **darkroom** (2014) und **THE** (2015, Co-Regie Dieter Kovacic) liefen im Wettbewerb der Berlinale Shorts.

<http://billyroisz.klingt.org/>

vimeo: <https://vimeo.com/roisz>

ISABELLE DUTHOIT

Isabelle Duthoit comes from classical and contemporary music. She studied at the Conservatoire National Supérieur de Musique de Lyon with Jacques Di Donato. During her musical career she turned early to contemporary music and played with l'atelier instrumental du XX^e siècle, ensemble intercontemporain, and l'Itinéraire. She met the composers Georges Aperghis, Vinko Globokar, Daniel D'Adamo, Klaus Huber, Pierre Jodlowski, Gilbert Amy, Claire-Mélanie Sinnhuber, Francesco Filidei, Raphaël Cendo, Jennifer Walshe, Antony Pateras ... and eventually finds her way into the world of free improvisation. She plays currently with Franz Hautzinger, Sophie Angel, Angélica Castelló, Anthony Laguerre, Christof Kurzmann, John Tilbury, Soizic Lebrat, Yuko Oshima, Phil Minton, and Thomas Lehn, among others, and in various groups, for instance **Where is the sun** with Franz Hautzinger (trumpet), Martin Tétreault & dieb13 (turntables), **Uruk** with Franz Hautzinger (trumpet), Hamid Drake & Michael Zerang (drums), and the **ensemble]h[iatus** (written and improvised music).

Since 15 years, Isabelle Duthoit has developed an individual voice ... a language before language ... the voice between breathing and scream ...

LIZ ALLBEE

Liz Allbee is a composer-performer who works with the imaginarchic potential of sonic material. Recurring themes in her work include extensions & embodiments and their interplay with instruments, everyday objects, and high and low technologies. Besides solo, other projects include **Ganzfeld** (with Sukandar Kartadinata), **The Liz** (with Liz Kosack and Korhan 'Liz' Erel), **Pareidolia** (Zapparoli), and **Splitter**. This is her third release following her contribution to Echtzeitmusik Berlin compilation in 2012 and Creative Construction Set™ by Splitter Orchester.

www.lizallbee.net

MARTA ZAPPAROLI

„Cult Berlin figure, noise diva, fierce experimentalist, cassette tape maniac, field recording adventurer, Marta Zapparoli is back with another stunning work!!“ (Idiosyncraties)

Marta Zapparoli is an Italian experimental sound artist, improviser, performer, self-taught researcher coming from the musical underground scene of Bologna. She was educated in fine arts and soprano saxophone at the early age of fifteen. During her studies in fine art she was also very active in experimental theater, dance, performance and radio.

In 2000 she shifted her interest towards experimental music & noise and became together with Giancarlo Bianchini the founder of Hotel Nuclear collective. Since 2007 she has lived and worked in Berlin, continuing to develop her solo project focused on detection, recordings of acoustic ecology, field recordings, noise pollution, EMF. Since 2014 her interest and research have shifted into a new ongoing project called “The unknown beyond” based on the exploration, interception and recordings around the world of radio waves phenomena, man-made noise signals (electro-smog), and natural radio (electromagnetic signal emissions which originate from natural phenomena). To explore those phenomena, her research extends into the fields of physics, electromagnetism, history of radio technology, energies, universe, consciousness, antennas.

In the past 13 years she has been active in sound art becoming one of the most interesting sound artist working with radical technology and employing a wide range of techniques and equipment in her work, using microphones, sensors, ultrasonic, analog and digital tools, some of them self-built and from 2014 also antennas, radio receivers, detectors.

<http://martazapparoli.blogspot.de/>

<http://soundcloud.com/martazapparoli>

ROZEMARIE HEGGEN

Rozemarie Heggen is a Dutch double-bass player who performs internationally, mainly in the fields of experimental, contemporary and improvisational music.

All audible and inaudible sounds in the universe are an inspiration for her music, such as physical movement, art, architecture, good food, electronics, quantum physics and nature. As an improviser she has made recordings and/or performed at festivals with Michael Moore, John Butcher, Joost Buis, Ken Vandermark, Paul Dunmall, Xavier Charles, Han Bennink, Françoise Rivalland, The Ex, Hamid Drake, Fred Frith, Mary Oliver, Hilary Jeffery, Lysn, Patrick Pulsinger, Tewolde Brhane Girmay, Franz Hautzinger, John Tilbury. She is particularly interested in exploring the connection between sound, quantum physics and movement, and has collaborated intensely with choreographers like Hisako Horikawa, Lily Kiara and Julyen Hamilton. Together with Marek Jason Isleib, a Butoh style dancer, she has a new project in the pipeline, in which they aim to let go of traditional dance and personal structures as much as possible.

www.rozemarieheggen.nl

JEROME NOETINGER

born April 1966 in Marseille

“In my live work, I want to always remember that sound is only a vibration of the air. I try to build some kind of sound environment or sound architecture with different strategies.”

Born in Marseille in April 1966, Jérôme Noetinger discovered experimental music under the influence of the legendary French underground group Déficit Des Années Antérieures in Caen.

Composer/improviser/sound artist working with electroacoustic devices. Composing sometimes musique concrète in the studio, and performing improvised music using electroacoustic devices such as: the reel-to-reel tape recorder Revox A77 and magnetic tape, analogue synthesizers, mixing desks, speakers, microphones, various electronic household objects and home-made electronica. Performing both solo and in ensembles, and collaborating often, for instance with Lionel Marchetti, Keith Rowe, eRikm, Sofie Agnel, and touring extensively internationally.

Studied electronic music with Xavier Garcia at COREAM in Fontaine from 1986–1988. Organises studio workshops and conferences around such subjects as: musique concrète, improvisation, audio-visual experiments, questions of distribution and production. Active in the international music network since 1984 working with music, dance, films and painting.

Director of Metamkine, non-profit organisation dedicated to the distribution of improvised and electroacoustic music, which operates with an on-line mail order catalogue.

Founding member of **Cellule d'Intervention Metamkine** with Christophe Auger and Xavier Quérel. Performing with 16mm projectors and improvised music with electroacoustic devices in the grand tradition of 'cinema elargi'. Since their inception, they have presented their work at many festivals, cinemas, galleries and independent spaces in France, Europe, Canada, US, Japan and Australia. Collaborating also with such groups as Nachtluft, Voicecrack, Kinobits, Loophole Cinema, Tom Cora, La Flibuste ou Le Coube (with Gaëlle Rouard, Etienne Caire, Christophe Cardoen et Lionel Marchetti).

<http://www.metamkine.com>

<http://metamkine.free.fr>

<http://www.youtube.com/watch?v=YfEKLUGUIAk>

<http://vimeo.com/3437091>

NOID

composer . performer . improviser | auricular . cello . electronic devices

noid /aka Arnold Haberl *1970, studied cello and mathematics.

He is teaching at the Multimedia-Art department of the University for Applied Science in Salzburg.

The composer, sound artist, cello player and improviser understands his work as fundamental research, leading to a wide range of contradictory outcome, spanning from cello solo and tape-pieces to compositions for ensembles, improvisation scores or performances with electronic or hybrid instruments, from sound installations to videos and imaginary music.

Also his contributions as a programmer for the freeware **ppool** can be seen in this context.

The construction of new instruments is considered a process of composition.

Coming from the practice of field recording, he considers sounds as facts.

His lifetime occupation with the historical artefact also known as cello is never confined to the purely musical field.

He is part of the organizing team of the monthly concert series **der bloede dritte mittwoch** and he is curating the **Soundart** exhibition in Nickelsdorf in the context of the Konfrontationen festival. From 2007 to 2015 he was part of the organizing team of the **Reheat** festival Kleylehof 13.

Based in Vienna, he is a member of the **klingt.org** collective. He performs with musicians such as Angélica Castelló, Klaus Filip, Ryu Hankil, Axel Doerner, Susanna Gartmayer, Christian Weber, Elisabeth Schimana, dieb13, Kazuhisa Uchihashi, Matija Schellander, Hans Koch and many more.

<http://noid.klingt.org/>

STEVE HEATHER

Steve Heather ist Multi-Instrumentalist (Schlagzeug, Perkussion, Elektronik) und Komponist, Performer und Installationskünstler aus Berlin. Geboren in Melbourne, studierte er Perkussion und Improvisation am Victoria College of the Arts und Performance-Kunst am Das Arts/Amsterdam. Heathers aktuelle Musikprojekte und Bands variieren von Avantgarde, Free Jazz bis hin zu Noise, Drone und "Prog Fitness Disco". Seine jüngeren Arbeiten beinhalten Kollaborationen u.a. mit Zeitblom, Lillevan, Ivana Müller, SXS Enterprise (mit Siegmund Zacharias und Xander de Boer). Er spielt in mehreren Bands, u.a. **The Understated Brown** (aka TUB, mit Boris Hauf, Thomas Meadowcroft), **Half Wolf** (mit Martin Sievert, Boris Hauf), **Dairy** (mit Andy Moor, Joe Williamson, Yannis Kyriakides), **Mrs. Conception** (mit Axel Dörner, Jan Schröder, Tobias Delius), **Heaven And...** (mit Martin Siewert, Tony Buck, Zeitblom). Als Sounddesigner, Komponist und Performer arbeitet Heather regelmäßig in den Bereichen Tanz, Theater, Film, neue Medien, Performance und hat mit The Netherlands Dance Theatre, Sandra Parker Dance, Scapino Ballet, Ivana Müller, United Sorry und Dansgroep Amsterdam zusammengearbeitet. Er tritt regelmäßig bei europäischen Festivals auf.

MARTIN BRANDLMAYR

Martin Brandlmayr studierte Schlagzeug, spielt aber auch Computer und elektronische Instrumente. Seit 1993 ist er Mitglied der Gruppe **Polwechsel**. Bekannt wurde er durch das 1997 gemeinsam mit John Norman und Stefan Németh gegründete Post-Rock-Trio **Radian**, er arbeitete aber auch mit Musikern wie Otomo Yoshihide, Fennesz, Mapstation, Pure, John Tilbury, Tony Buck und Paul Lovens. Im Jahr 2002 war er gemeinsam mit Christof Kurzmann Artist in Residence im Berliner Podewil und 2008 beim Dis-patch Festival in Belgrad. Festival- und Konzertauftritte führten ihn durch Europa und nach Australien, Mexiko, Japan, China, Kanada und in die USA.

"Vienna's Martin Brandlmayr is one of the most distinctive-sounding drummers on the planet." (Peter Margasak, Chicago Reader)

"Martin Brandlmayr's a wonder: a drummer with a beautiful sound and feel who pushes back against his own virtuosity. Those human touches, his perfectly timed, rhythm-conscious strokes and rustles, are surrounded by all kinds of other incidental noises, both handmade and digital." (Ben Ratliff, New York Times, review of Radian "Chimeric")

"Martin Brandlmayr produces rolling, stop-start meters both funky and freestyle." (xlr8er)

<http://www.martinbrandlmayr.com/>