

**C3 /CLUB CONTEMPORARY CLASSICAL/ BERLIN ESSEN GDAŃSK 2011****C3 CLUB CONTEMPORARY CLASSICAL****BERLIN | ESSEN | GDAŃSK | 23.11. – 03.12.2011**

<b>Berlin</b>	<b>Essen</b>	<b>Gdańsk</b>
<b>23.11.11   Berghain</b> Pierre Jodlowski Arandel live		<b>01.12.11   Centrum Św. Jana</b> Jacaszek & Silva Rerum
<b>24.11.11   Berghain</b> Jacaszek & Silva Rerum Kwartludium & Sebastian Meissner	<b>24.11.11   Zeche Zollverein</b> Kai Schumacher Pierre Jodlowski	<b>02.12.11   Centrum Św. Jana</b> Nemezis (Pawel Mykietyn) Kai Schumacher Zeitkratzer
<b>25.11.11   Radialsystem</b> Trio ESJ (Eva Reiter, Jorge Sánchez-Chiong, Susanne Fröhlich) Julian Elvira & Jesus Navarro	<b>25.11.11   Zeche Zollverein</b> Victoire Brandt Brauer Frick Ensemble	<b>03.12.11   Centrum Św. Jana</b> Moritz Eggert & Shraeng Kwartludium & Sebastian Meissner Hauschka
<b>26.11.11   Radialsystem</b> Kai Schumacher Victoire	<b>26.11.11   Zeche Zollverein</b> Jacaszek & Silva Rerum DJ tba Francesco Tristano	

The last years brought up numerous outstanding pieces, which demonstrate the coalescence of contemporary classical music and electronical club music, ranging from strictly-structured techno through to experimental and ambient. Successful events take place where classical music of all eras is played in clubs. But such events often have little to do with current musical developments. Instead, classical and club stand side-by-side, their contact superficial and skin-deep, instead of embracing each other deeply in fertile creative exchange, bringing new art to life. **Especially this new art is the focus of the Club Contemporary Classical Festival: C3 presents new music influenced by electronic club music as well as new music which falls into the grey zone between the genres of contemporary classical and electronic music.**

This grey zone is currently an area of extreme creativity and innovation due to the democratisation of technology as well as the prevalence and influence of electronic music. For the first time, the C3 Festival 2009 gave musicians, who push the cross-border trend, an international platform for exchange and encounter. C3 2011 continues with the promising initiation and expands it: new, as yet not presented musical approaches, an increase of the geographical, artistic spectrum as well as elements for and by music- and art-academy students. Furthermore, C3 is taking place in three cities now (Berlin, Essen, Gdansk), with an own programme, tailored specifically to that location. k), all are symbolic of the investigation of new possibilities in as yet undefined terrain.

## C3 /CLUB CONTEMPORARY CLASSICAL/ BERLIN ESSEN GDAŃSK 2011

### Sponsored by:

Die Kulturstiftung des Bundes  
Stiftung Zollverein  
The Town of Gdansk  
Goethe-Institut  
German Ministry of Foreign Affairs

### Produced by:

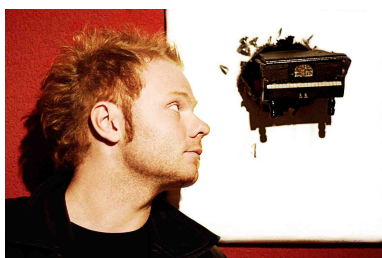
Piranha Kultur GmbH  
Stiftung Zollverein ESSEN  
A KuKu Art Association POLAND

Program (Germany): Jennifer Dauterman  
Program (Poland): Michał Jacaszek

[gdansk@c3festival.com](mailto:gdansk@c3festival.com)  
[www.c3festival.com](http://www.c3festival.com)

### ARTIST PERFORMING IN GDANSK

#### Kai Schumacher



At C3, classical piano virtuoso and pop musician **Kai Schumacher** mixes contemporary classical, techno, sound bites and a touch of jazz using grand piano, toy piano and electronics in a program featuring composers Jacob TV, Christopher Biggs, Keith Kirchoff, Gene Pritsker and Carolyn Yarnell.

Kai Schumacher's repertory places special emphasis on contemporary American music for the piano. In addition to numerous European premiere performances, he works closely with composers of the younger generation: for example in his project *Darling, I'm indeed useless to you - 12 Variations without Amanda Palmer* (premiere January 2009) for which

12 composers, ranging from jazz to avantgarde, wrote one variation each based on a theme composed by Kai Schumacher. In cooperation with the Duisburg Philharmonic, he is developing new forms for concert presentation, mixing classical and contemporary piano music with rock electronica, also using light and video installations to form a collage that attracts younger audiences and older critics alike. Crossover as a well-considered experiment, not merely cheap provocation. But Kai Schumacher is not only active as a proponent of contemporary and traditional classical music; he also is active as the keyboard player with the pop band *Mobilée*, a group about to be signed by a major label.

[www.genepritsker.com/](http://www.genepritsker.com/)  
[www.keithkirchoff.com/](http://www.keithkirchoff.com/)  
[www.christopherbiggsmusic.com](http://www.christopherbiggsmusic.com)  
[www.jacobtv.net/](http://www.jacobtv.net/)  
[www.carolynyarnell.com/](http://www.carolynyarnell.com/)  
[www.myspace.com/pianoattacks](http://www.myspace.com/pianoattacks)

#### Jacaszek & Silva Rerum



**Michał Jacaszek** is a Gdansk-based Polish composer and producer of electro-acoustic, classical-ambient music. Influenced by Henryk Gorecki, Paweł Szymanski and Arvo Pärt, Jacaszek's approach weaves a cinematic vastness of scale into works of intimate yet profound beauty. He has released five albums since 2001. Of *Treny* (Miasmah Records), Boomkat writes: "... an album so heart-stoppingly beautiful and personal that we've been stunned into silence for its entire 55 minute duration....the subtle grandeur of the album is almost impossible to take in over one sitting, even if the impact is absolutely immediate...it feels like a hugely important piece of work, far outweighing almost anything else we've heard in the modern classical field these last eighteen

### **C3 /CLUB CONTEMPORARY CLASSICAL/ BERLIN ESSEN GDAŃSK 2011**

months... surely one of the most impressive, mystical and astonishing albums of the year." His latest work is the soundtrack for the film *Sala samobojcow (Suicide's Room)* directed by Jan Komasa. Jacaszek has performed in Great Britain, the USA, the Netherlands, in Belgium, Portugal, Ukraine, in Sweden, Slovakia, and Germany, as well as in Poland.

At C3 Jacaszek will present music from *Treny* as well as from his recent album *Glimmer* (Ghostly International) with Ingancy Wiśniewski (harpichord) and Andrzej Wojciechowski (bass clarinet) and with baroque ensemble *Silva Rerum*.

[www.jacaszek.com/](http://www.jacaszek.com/)

**Upcoming release:** [ghostly.com/releases/glimmer](http://ghostly.com/releases/glimmer)

**Silva Rerum** is comprised of Danuta Zawada (Baroque violin), Agnieszka Oszańca (cello), Małgorzata Skotnicka (harpichord), Maja Mirocha (transverse flute), and Wanda Kozyra (lute), a quintet of recent graduates from music conservatories in Brussels, Amsterdam and Krakow, that specialise in Baroque music. *Silva Rerum* do not only present historically accurate performances of early music but also co-operate with contemporary artists who compose for Baroque instruments.

[www.silvarerum.com.pl](http://www.silvarerum.com.pl)

#### **Meissner & Kwartludium**



At C3 **Sebastian Meissner** (aka Klimek) and **Kwartludium** will present their collaborative project *Solid State Transmitters*. The program comprises reinterpretations of works by bands signed by the American label SST, such as Sonic Youth, Dinosaur Jr and Soundgarden.

**Sebastian Meissner** works as a media artist using sound, video and photography, whilst employing multiple artistic personas (such as Klimek, Open Source, Random Industries). His work deals with and negotiates urban/cultural/social scenarios, randomness, historical recordings and networking strategies. The tools he uses include computer-generated music sources, sampling and moving images, which are added to geographical, historical and political discourse – interaction is key.

Over the years his works have been widely presented at festivals and by institutions such as Transmediale (D), Schirn Kunsthalle (D), Festival for Jewish Culture (PL), Sonar (ES) and Mutek (CA).

**Kwartludium** was formed in 2002, and consists of Dagna Sadkowska (violin), Michał Górczyński (clarinet, bass clarinet), Paweł Nowicki (percussion) and Piotr Nowicki (piano). The group focuses on performing works by young composers as well as better known composers including Stockhausen, Bergstroem-Nielsen, Cardew, Stark, Wolf, Rasmusen and Detoni.

The group has performed at numerous festivals, such as the Warsaw Autumn International Festival of Contemporary Music and Unsound in Cracow and New York.

[www.random-industries.com](http://www.random-industries.com)

[www.kwartludium.com](http://www.kwartludium.com)

### C3 /CLUB CONTEMPORARY CLASSICAL/ BERLIN ESSEN GDAŃSK 2011

#### Zeitkratzer

**Zeitkratzer** is one of the most important ensembles for contemporary music in Germany. These unique crossover artists fuse contemporary music and pop-avantgarde, interpreting Morton Feldman, John Tenney, Schönberg's *Pierrot*, Stockhausen and John Cage. The ensemble of 12 surrounding the Berlin composer and pianist Reinhold Friedl *scratches* at the norms of time. Zeitkratzer interprets the term contemporary music in its own individual way and 'shakes the chains of notation' by accentuating the new.

Joint projects with artists including Lou Reed, Jim O'Rourke, Fennesz, Alvin Lucier, Terje Rypdhal, Keiji Haino or Merzbow have shown Zeitkratzer's knowledge of improvisation, electronics, minimal music, rock, pop, noise and folklore. Besides numerous recordings for European radio stations (WDR, SWR, Ö1,...) the ensemble has made itself at home on European festival stages and continue to release music on their own label Zeitkratzer-Records. They have also been 'Artist in Residence' at the Volksbühne Berlin, Huddersfield, Maerzmusik, Donau Festival, Vienna Modern, Zagreb Biennale, in Switzerland, Poland, Italy, Norway, Spain and Budapest.

For C3, Zeitkratzer will present a program with two elements: the first presents instrumental versions of pieces from the *Polish Radio Experimental Studio*, established in 1957 and one of the first institutions of that kind in the world. The second presents arrangements by gender-activist Terre Thaemlitz, also known as DJ Sprinkles, whose wide range of styles include electro-acoustic computer music, club-oriented deep house, digital jazz, ambient, and computer-composed, neo-expressionist piano solos.

[www.zeitkratzer.de](http://www.zeitkratzer.de)



#### Hauschka



**Hauschka's** *Salon des Amateurs* sees the artist utilising the percussive possibilities of treated piano for his own unique take on minimalist techno and house. Expanded to include drum kit and orchestral instrumentation, the album is a rousing set that draws heavily on the 90's Cologne electronic scene for inspiration.

**Hauschka** is the alias of German pianist and composer Volker Bertelmann, who currently resides in Düsseldorf. Having studied classical piano for ten years, his work as Hauschka is based upon a playful exploration of the possibilities of the 'prepared' piano - gaffa tape, aluminium foil, bottle tops, ping-pong balls, even vibrators placed across the piano's internal strings and hammers to produce a beautiful, bizarre spectrum of timbres that belies the traditionalist expectations of the instrument.

The results are vivid, unconventional pieces made in a spirit of playful, enthusiastic research. Rather than striving for any purist academic perfection, Volker's playing seems as much informed by modern electronica or Indonesian gamelan as it is by any classical canon. With the aid of his interventions, the piano becomes as much a machine for

generating rhythms as it does for melody.

*Salon des Amateurs* is simultaneously a bold departure and a logical step forward for Hauschka. A unique project that sounds simultaneously organic and mechanised, it is full of carefully-picked references to two very different genres – modern classical and dance music. The album is imbued with a palpable sense of fun and a huge sonic depth, yet it's instrumentation upholds an astute, sharp elegance

[www.myspace.com/hauschka](http://www.myspace.com/hauschka)

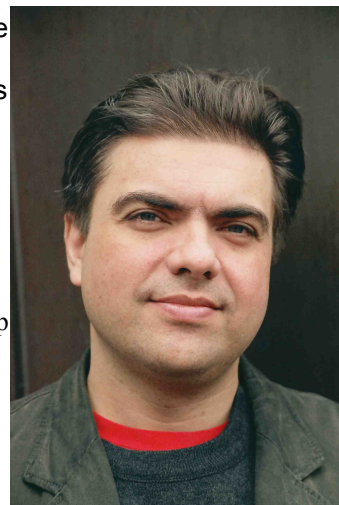
### C3 /CLUB CONTEMPORARY CLASSICAL/ BERLIN ESSEN GDAŃSK 2011

#### Moritz Eggert

'Bad Boy of Musick' **Moritz Eggert** will take to the C3 stage in Gdansk with the electric guitar duo **Shraeng**.

Pianist and composer **Moritz Eggert** was born in Heidelberg in 1965. His works have been honoured repeatedly, such as with the composition prize of the Salzburger Osterfestspiele, the Schneider-Schott prize, the 'Ad Referendum' prize in Montréal, the Siemens Förderpreis for young composers, and the Zemlinsky Prize. In 2003 he became a member of the 'Bayerische Akademie der Schönen Künste'.

In 1991 he founded the A\*Devantgarde festival for new music with Sandeep Bhagwati. Moritz Eggert's music has often been at the center of media attention. He wrote a soccer oratorio and the music for the opening ceremony of the German FIFA World Cup 2006. The German yellow press berated his opera *The Snail* (librettist and director: Hans Neuenfels) as a 'vile porn opera'. Another of his operas, *Freax* (premiere 2007), created a scandal around its director Christoph Schlingensiefel. A collage of all 22 Mozart operas for the Salzburger Festspiele (*Oral Pole Mazy Brats – All Operas by Mozart*) was also greeted with controversial reactions. In recent years he has also incited a heated discussion on the state of contemporary music, both as creator of the *Bad Blog of Musick* and in articles and lectures for various publications. *Bordellballade* is one of his most recent premieres (first performed at the Kurt Weill Fest 2010 in Dessau).



[www.moritzeggert.de](http://www.moritzeggert.de)

**Shraeng** are Frank Wingold and Ralph Beerkircher: An electric guitar duo that specifically uses classical playing techniques whilst also making use of effects and distortions (wahwah pedal, tremolo, modulation). Unusual interpretations develop, the composed material is handled freely, rich orchestral sound colours and large dynamic range. Simultaneously, both musicians are committed to a meticulous and detailed performance of the composition.

[www.shraeng.de](http://www.shraeng.de)

#### Nemesis

**Nemesis** at C3 are presenting an electronic reinterpretation of works by **Paweł Mykietyn**.

Composer and clarinetist **Paweł Mykietyn's** music is vivacious, sometimes aggressive and always possesses clear structure. The composer uses major-minor harmonies, introducing tonal fragments that alternate with harmoniously free pieces. Mykietyn appears to be a model of the postmodern artist: extremely self-confident and ready to seek inspiration and material from all available sources.

Mykietyn studied composition at the music academy in Warsaw. His work *3 for 13* for 13 artists (1994), as well as *Epifora/Epiphora* (1996) was awarded First Prize in the category "Young Composers" at the *UNESCO International Rostrum of Composers*.

Paweł Mykietyn's career began at an early age: his debut at the *Warsaw Autumn Festival of Contemporary Music* with his work *La Strada* occurred whilst he was still studying composition. He later premiered other compositions at this festival including *Concerto for Piano and Orchestra* (1997), *Commencement de siècle* (1997), *Shakespeare's Sonnets* (2000) and the opera *Ignorant i szaleniec/ An Ignoramus and a Madman* (2001).

**Nemesis** was founded in 1996 by Łukasz Pawlak, later joined by Konrad Kucz and Marcin Bociński. In 2001 they released the album *Whispers from behind the window*, which was highly praised by critics. The project *In Between*, a collaboration with the alternative Polish theatre group Suka Off, combined music with multimedia visuals.

Currently **Nemesis** is working on a new album with the composer **Paweł Mykietyn**, a collage of Mykietyn's works for orchestra and cello mixed with industrial-ambient sounds, alongside visuals by Malwina de Brade.

[www.nemesis.org.pl](http://www.nemesis.org.pl)

