

Konzerte:

Luzern BOA
15.12.1999
20.30

Basel Sudhaus
Warteck
19./20.12.1999
20.30

DeepListeningWorkshop
mit Pauline Oliveros:
Basel Sudhaus Warteck
19.12.1999 15.00-18.00

ein
PAULINE OLIVEROS PORTRAIT
mit

le donne ideali and guests
ENSEMBLE DES FMF SCHWEIZ





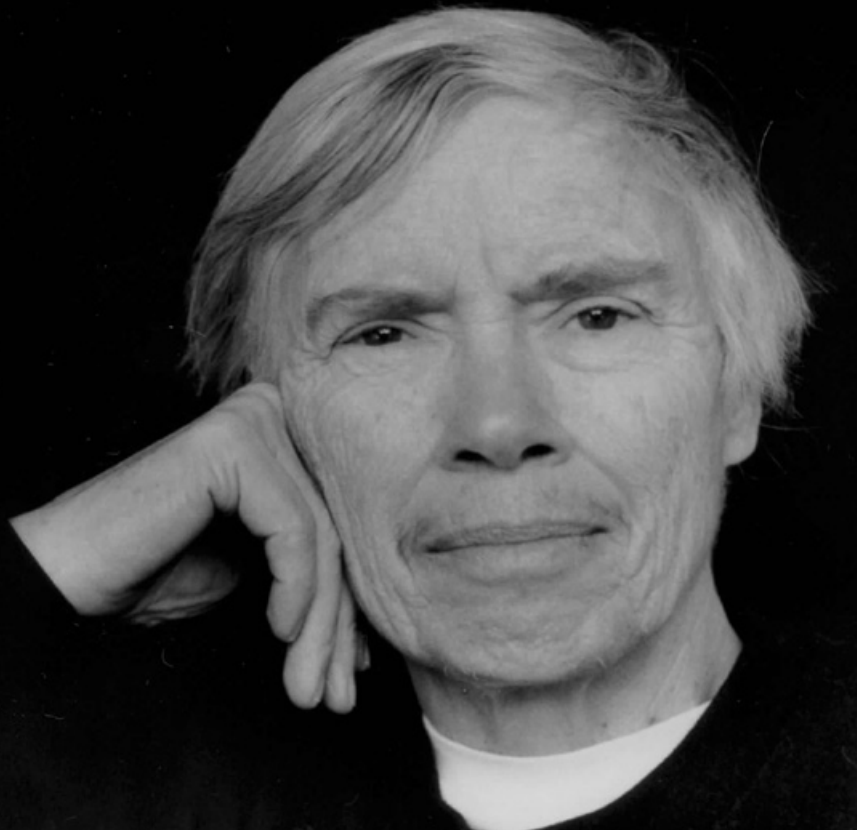
Pauline Oliveros Portrait

This project, that shows a wide range of Pauline Oliveros's work, was initially triggered by a performance in the IGNM series of concerts by Marianne Schröder. It was there that Anmari Wili got to know „gathering together“ for Piano eight hands. The pieces on this recording were written between 1958 and 1990. They present three different creative periods and are, apart from „gathering together“, all Swiss premieres.

LE DONNE IDEALI

The project was founded in 1998 and since then devotes itself to the research/study of women in music. Connections between female composers are established and performed by an all-female ensemble. Projects: 1998 Paris-Paris!, 1999 Pauline Oliveros Portrait, 2000 KOREAexchange, 2001 ScAnDiNaViAnCoOkleS, a new project is in the works and recordings are being prepared for release.

Co-Production **drivingsounds & arts** - DEEP LISTENING INSTITUTE



PAULINE OLIVEROS

Pauline Oliveros (1932) has influenced American music extensively in her career spanning more than 60 years as a composer, performer, author and philosopher. She pioneered the concept of Deep Listening, her practice based upon principles of improvisation, electronic music, ritual, teaching and meditation, designed to inspire both trained and untrained musicians to practice the art of listening and responding to environmental conditions in solo and ensemble situations. During the mid-'60s she served as the first director of the Tape Music Center at Mills College, aka Center for Contemporary Music followed by 14 years as Professor of Music and 3 years as Director of the Center for Music Experiment at the University of California in San Diego. Since 2001 she has served as Distinguished Research Professor of Music in the Arts department at Rensselaer Polytechnic Institute (RPI) where she is engaged in research on a National Science Foundation Creative IT project. Her research interests include improvisation, special needs interfaces and telepresence teaching and performing. She also serves as Darius Milhaud Composer in Residence at Mills College doing telepresence teaching and she is executive director of Deep Listening Institute, Ltd. where she leads projects in Deep Listening and Adaptive Use Interface. She is the recipient of the 2009 William Schuman Award from Columbia University for lifetime achievement. A retrospective from 1960 to 2010 was performed at Miller Theater, Columbia University in New York March 27, 2010 in conjunction with the Schuman award. She received a third honorary degree from DeMontfort University, Leicester, UK July 23, 2010 and the John Cage Award presented by the Foundation for Contemporary Arts March 19, 2012.



KAROLINA RÜEGG - SOPRANO

Now living in Düsseldorf, the singer Karolina Rüegg was born in Basel, Switzerland. This is also where she studied voice. She passed her concert exam at the Robert-Schumann-University by performing ‚Pierrot Lunaire‘. Since then she has sung with many renowned orchestras, such as the Royal Philharmonic Orchestra of Flandern, the RTL Luxembourg, the Basel Sinfonietta, the Russian Philharmonic Orchestra Moscow and the Brussels Choral Society. She has worked with the conductors Leopold Hager, Frieder Bernius and Emilio Pomarico, among others.

She has sung in operas at the Frankfurt am Main Opera, the Pocket Opera Nürnberg, the Opera of Passau and the chamber opera Transparent in Antwerp. Collaborations include works with the Chorwerk Ruhr, the Musikfabrik Düsseldorf, the ensemble Champs d’Action Antwerp and the ensemble notabu.

She has also been invited for performances with her solo programs, which devote themselves mainly to contemporary music, in venues such as the Stadttheater Basel, the Musicfestival Martigny (CH) and the Tonhalle Düsseldorf.



REGULA KÜFFER - FLUTE

Regula Küffer was trained classically with a teaching diploma in Bern, a concert diploma in Geneva and won many study awards. She uniquely moves between jazz, pop- and classical music and exposes the usual separations between genres as unnecessarily constructed. Here the genres begin to communicate and stimulate each other. The artist teaches at the Bern Conservatory. Together with her siblings she won the cultural award of the city Langenthal in 2004, and in 2008 the city of Bern honored her work with a scholarship which enabled her to work a semester in New York.

DANIEL LAPPERT - FLUTE

Daniel Lappert studied under Heidi Indermühle and got his teaching- and concert diploma at the Academy of Music in Bern. Afterwards, he studied in Zürich with Philippe Racine and concluded with a soloist diploma. Numerous master classes followed, under Aurèle Nicolet, Felix Renggli, William Bennett and Wolfgang Schulz, among others. He has given many performances, often as soloist, in and outside of Switzerland, which also led him to concerts with the Musikkollegium Winterthur and the Camerata Lysy at the Menuhin-Festival in Gstaad (CH). Daniel Lappert frequently collaborates with pianist Jean-Jacques Schmid (Duo Furibondo), violinist Pitir Plawner and others. Through his involvement in contemporary music he also worked with numerous composers, such as Heinz Holliger, Hans-Ludwig Schilling and Urs Peter Schneider on performances and CD recordings alike.



JUDITH BUCHMANN - OBOE

Judith Buchmann began her musical studies at the Zürich Conservatory, attending classes by Louise Pellerin and finished with the teaching and concert diploma. Under Heinz Holliger she passed the concert diploma exam with distinction at the Academy of Music Freiburg im Breisgau. She has also won several awards, such as the Hegarpreis and the Migros-Award (twice). Judith Buchmann works internationally as a soloist, freelance chamber musician, and plays in several orchestras and ensembles such as the Camerata Academica Salzburg, the Philharmonic Workshop Switzerland, the Collegium Novum, and the wind ensemble Octomania. She is a member of András Schiffs orchestra ‘Andrea Barca’ and supports projects in and out of Switzerland.





JUDITH WENZIKER - OBOE

Judith Wenziker was instructed on the oboe by A.Lardot, H.Holliger, B.Glatzner and Th.Indermühle. She has played in many international orchestras, like the Gustav-Mahler-Youthorchestra under C. Abbado. Today she is a member of Basel Sinfonietta and teaches the oboe in the Basel (CH) region.

KARIN DORNBUSCH - CLARINET

Swedish born clarinetist Karin Dornbusch has been much in demand as a soloist and chamber musician since completing her studies at the Hochschule der Künste in Berlin, Germany and the Musikakademie der Stadt Basel, Switzerland. Her active schedule includes performances as a featured soloist with the Royal Stockholm Philharmonic Orchestra, the Basel Symphony Orchestra, the Malmö Symphony Orchestra, the Zagreb Symphony Orchestra, the Swedish Radio Orchestra, the Norrköping Symphony Orchestra and Musica Vitae, working with conductors like Armin Jordan, Daniel Harding, Pavle Dešpalj, Arvo Volmer, and Petri Sakari. In the press, she has been referred to as one of the promising young stars of the clarinet and with each new performance continues to inspire and impress her audiences and critics alike. She has appeared several times on radio and television, including a solo performance recorded live by Swedish television (SVT) at the 1997 Nobel Prize Awards ceremony. She has also been awarded many prizes and her third CD, 'Nordic Clarinet Concertos' including works by Carl Nielsen, Jouni Kaipainen and John Fernström, was nominated for the Swedish CD-Prize 'Grammis 2007' in the category 'Classical Soloist of the Year'. Since autumn 2004, Karin is one of the Artistic Directors of Camerata Variabile in Basel, Switzerland and since 2006 also the Artistic Director of Båstad Chamber Music Festival, Sweden.

LANET FLORES - CLARINET

Born and raised in Cuba, Lanet Flores studied the clarinet at the Instituto Superior de Arte in Havana and the Academy of Music in Basel (CH) under Francois Benda. She got her soloist diploma and first prize at the Balser Orchestergesellschaft in 2002. As a musician, she plays in both classical and contemporary fields as well as in free improvisation and musical theatre (Gare des Enfants). She teaches Subject-Specific Didactics of Clarinet at the Academy of Music in Basel.



DOROTHY MOSHER - BASSOON

Dorothy Mosher was born in Portland, Maine (USA). She studied at Indiana University, Bloomington and the Academy of Music in Vienna and has been solo-bassoonist in several orchestras, such as the Savannah Symphony Orchestra, Israel Chamber Orchestra and the Israel Philharmonic Orchestra. As for chamber music, she has worked with many ensembles, including Klangforum Wien, Chamber Orchestra Zurich and several ensembles with historic instruments. She lives in Zug (CH).



LUCAS A RÖSSNER - BASSOON

Born in 1971, Lucas A. Rössner studied the bassoon in Leipzig (DE) and Basel (CH) and works as a freelance musician and speaker in Basel. He is currently playing with the Basel Sinfonietta, Ensemble Phoenix Basel and Ensemble Modern Frankfurt. As a speaker and actor, he's looking for the link between theatre and music. In 2004, he acted in the Olga Neuwirth opera 'Lost Highway' in Graz and Basel. In 2009 and 2011 he played as both musician and actor in the theatre production 'Randolph's Erben' by Ruedi Häusermann at the Schiffbau in Zurich and the Staatstheater Stuttgart. He also has organized the 'mimiko' series of concerts since 2001 and the Sunday matinees in the Merian Park, Basel since 2010. He also teaches the Feldenkrais-method, and can be seen as a ferryman on the Rhine boat 'Wild Maa'.





SEBASTIAN BAUMANN - TRUMPET

Sebastian Baumann was born in 1959 in Dortmund (DE) and studied at the Folkwanghochschule in Essen and Northwestern University in Chicago. He was soloist at the Stadttheater Hagen. In 1991, Sebastian Baumann moved to Switzerland, joined the Basel Sinfonietta and has been playing solo trumpet since 2007. He teaches at music schools in Central Switzerland and works freelance as a versatile trumpeter in different projects.



JOANNA SCHULZ - HORN

Joanna Schulz was born in Nanaimo, British Columbia (CA) in 1977. She studied under Martin Hacklemann at the University of British Columbia, where she completed her Bachelors Degree in Music Performance. In 1999, she studied at the Musikhochschule Winterthur and in Zurich, attending the orchestra class of David Johnson. She was hornist for the Vancouver Island Symphony under Martin Wolfe and player in the University of British Columbia Symphony Orchestra. She has also toured with Yo-Yo Ma in the Asian Youth Orchestra, visiting Malaysia, China, Hong Kong, Japan, Korea, and Singapore. She has attended Master classes by Philip Myers and performed with him at the Scotia Festival of Music in Halifax (CA).



AMIE O'BRIAN - HORN

Amie O'Brian was born in 1973 in Oak Lawn, Illinois (USA) and studied under Laura Fairfield at Illinois Wesleyan University and earned her Masters Degree in Music under Richard Meckay and Eiric Ruske at Boston University. After studies under Greg Miller at Hardy Conservatory in Boca Raton, Florida, she entered David Johnson's orchestra class at the Konservatorium Winterthur. For several years, she was horn in the St. Xavier College Chamber Orchestra under Martha Morris, and the Chicago Youth Symphony Orchestra under Michael Morgan. In 1998, she played in the orchestra of the Broadway show 'The King and I' in Orlando, Florida.

MICHAEL ARBENZ - PIANO

In recent years, Michael Arbenz has been active as a leader of several bands, giving performances in Europe, Asia and South America and recording multiple CDs. For his projects, he brought together many internationally acclaimed musicians, like Dave Liebman, Greg Osby, Wolfgang Puschnig, Glenn Ferris, Muneer B. Fennell, Kent Carter, Matthieu Michel and Marc Johnson. He regularly tours with VEIN (with Thomas Lähns on bass and Florian Arbenz on drums) and has published 6 CDs with this trio. He has also given many performances in classical music, together with Pierre Boulez, Paul Sacher, Jürg Wyttenbach, the Ensemble Contrechamps and Hans Zender, among others.



DANIELE PINTAUDI - PIANO

Daniele Pintaudi studied the piano in La Chaux-de-Fonds, Basel, Zurich (CH) and Paris, and experimental musical theatre in Bern (CH). In the last few years, he has worked as an actor and musician, most notably at the Schauspielhaus in Zurich, Stadttheater Bern, Hebbel Theater and Radial System in Berlin, Théâtre de Vidy in Lausanne (CH), Théâtre de Poche and Théâtre Les Montreurs d'Images in Geneva (CH), Théâtre Le Public in Brussels (BE), Théâtre Populaire Romand and Théâtre ABC in La Chaux-de-Fonds, being directed by Ruedi Häusermann, Leo Dick, Iñigo Giner Miranda, Françoise Courvoisier, Robert Sandoz, Monique Décosterd and Fermin Belza, among others. He developed musical theatre evenings together with Fabrice Huggler called 'éRotativa' in 2003 and 'Je suis un écho qui se tient devant le miroir' in 2008. He performs in Switzerland and China with the Nouvel Ensemble Contemporain (NEC) of which he is a founding member. In 1998 and 2000 he won the award presented by the Swiss Tonkünstler Verein, in 1999 a scholarship in Paris given by the Musikakademie Basel and in 2009 a scholarship in Berlin by the canton of Neuchâtel (CH).





SAMUEL WETTSTEIN - PIANO

Born in 1971 in St. Gallen (CH). He studied the piano from 1991 until 1999 under Jürg Wyttenbach and Jean-Jacques Dünki at the University of Music in Basel (CH). Samuel Wettstein plays in numerous groups of many genres: Contemporary music (Ensemble Phoenix and others), free improvisation, noise, jazz, rock, pop and experimental music. As part of the band ‚Kapsamun‘ he plays Albanian jazz, while freely improvising with the trio ‚Mo‘Wings‘. Samuel Wettstein plays, composes and produces music for the theatre, film and dance and is engaged in electronic music, audio-design and percussion. Since 2000, he teaches piano at the Musikakademie in Basel, the city he resides in.



MARIANNE AESCHBACHER - VIOLIN

Marianne Aeschbacher was born and raised in Bern (CH) and studied in Bern, Basel and Vienna. She was given decisive direction by her teachers Hansheinz Schneeberger and György Kurtag (chamber music). She was concertmaster of the Basel Sinfonietta between 1998 and 2004 and holds the same position for the Ensemble Phoenix Basel for contemporary music. Since 2003, she has been a member and first seat player with the kammerorchesterbasel. Marianne Aeschbacher teaches children and youth at the MAB music school.



CECILE OLSHAUSEN - CELLO

Cecile Olshausen has been studying under Patrick Demenga and Conradin Brotbeck, gaining concert level with distinction in 1997. Her main focus lies in contemporary music, vocal performance and instrumental theatre. She has composed on numerous occasions, such as for a performance of Büchners „Lenz“ (for three different celli, aeolian harp and curved bow) for the SEIN theatre in Basel in 1997 and collective compositions, like interactive spatial compositions with the Ensemble Interferenz. She has also performed in many premiere performances and is working as an editor at the Swiss Radio DRS2.

JÜRIG JECKLIN - RECORDING DIRECTOR

Jürg Jecklin was born in 1938 and is the former chief sound engineer of Swiss Radio, inventor of the Jecklin Headphone Frame, Jecklin Disk as well as various other recording and sound information encoding techniques aimed to preserving the spatial depth and placement in a recording. The Jecklin Disk is a sound-absorbing disk placed between two microphones to create an acoustic ‚shadow‘ from one microphone to the other. The resulting two signals produce a surprisingly good stereo effect with proper depth and soundstage. After years of work at the swiss radiostation DRS, he took a Job as professor at Universität für Musik und Darstellende Kunst in Vienna



ALEX BUESS - RECORDING/MASTERING

Alex Buess is a musician, saxophonist, composer, producer, and audio engineer born in 1954. He has worked together with a wide range of musicians and sound makers, namely: Stephan Wittwer, Paul Schütze, Daniel Buess, Kevin Martin, Peter Brötzmann, William Parker, Raoul Björkenheim, Toshinori Kondo, Bill Laswell, Kevin Shields, Tim Hodgkinson, Michael Wertmüller, and many others in the vast field of contemporary music, experimental rock music and improvisation. Buess's work reflects his experience with electronics, notated contemporary music, film music, new mixing and production techniques and computer music. Buess has played with the groups ICE, God, Phantom City, The Bug, Sprawl, and with groups he has founded, namely, 16-17 and CORTEX. Alex Buess has written compositions for various ensembles of contemporary music, and his works are regularly performed at various festivals in Europe, America and Australia e.g. TonArt, Taktlos, Lucerne Festival, Huddersfield New Music Festival, and Donaueschingen (2007), among many others. Numerous compositions by Buess have been recorded by radio stations across the world, and there are many CD productions upon which Buess has played as a musician. As an audio engineer Buess often works for Swiss Radio DRS 2, and has produced many CD releases internationally.





ANMARI MËTSA YABI WILI - d r i v i n g s o u n d s & a r t s -PIANO/PROJECT LEADER/CONCEPT

Living in Basel, Switzerland, Anmari Wili has devoted her work as a pianist to contemporary and experimental music right from the beginning of her artistic career, which has brought her into contact with composers regularly. She started to compose music herself in 1993. Among the things that fascinate her the most are ideas beyond any borders, the unknown, the apparently known - and surprisingly nonetheless unknown - the free.

In 1997, she was elected chairwoman of the female music forum of Switzerland; in 1998 the ensemble ‚Le Donne Ideali‘ was founded with her as musical as well as artistic leader. The substance and goal of ‚Le Donne Ideali‘ is to discover female composers and perform their work in a variable line-up, brought into context with composers like Nadia Boulanger, Pauline Oliveros, Younghi Pagh-Paan, Kaija Saariaho, and others. Depending on the cast, the ensemble is called ‚Le Donne Ideali and Guests‘.

In 2002, she founded the ensemble ‚Syndromics-Variation-Band‘ for piano duo, percussion and electronics, with a central focus on composers Conlon Nancarrow/Anmari Wili, Alex Buess, Iannis Xenakis. She moved to Lima, Peru in 2006 where she recorded the album ‚Si - Te Quiero!‘, the first under her Indian name Mëtsa Yabi.

In 2008 she moved back to Basel and from 2009 onwards lives in Huningue (FR) on the ship ‚Lorin‘, which is also her third architectural project: converting an old freighter into a working place and residence. In 2009, she started her own business, d r i v i n g s o u n d s & a r t s, to connect her diverse activities as a musician (from 1980 onwards), a visual artist, (since 1992) and an architect (since 1999). In 2012, she was elected to the board of IGNM Basel, the international society for contemporary music.

1. WINGS OF DOVE for doubelwindquintett and 2 pianos



Basler Zeitung 17.12.1999:

...«Wings of Dove» für Doppelbläser-
Quintett und zwei Klaviere (1984), eine
quirlige, pulsierend rhythmische und
unverkennbar von der amerikanischen
minimal music beeinflusste Kompositi-
on, oder...

Basellandschaftliche Zeitung 21.12.1999:

...«Wings of dove» (1984), für
Doppelbläserquintett und zwei Pia-
nos, bildete die Eröffnung mit witzigen
rhythmischen Bewegungen, die
um das Thema Taubenflügel kreisten.
Der Titel vermochte die Phantasie des
Zuhörers mitzubeflügeln...

2. TRIO for flute, piano and pageturner



3. TREE/PEACE for violin piano and cello



Basellandschaftliche Zeitung 21.12.1999:

... Wie sehr die Musikerinnen und Musiker gefördert waren, zeigte «Tree/Peace» (1987), das den Erwartungen in eine friedfertige Ausführung des programmatischen Titels immer wieder mit scharfen, spitzen Anschlägen hinterging und dennoch nie aggressiv wurde....

4. GATHERING TOGETHER for Piano eight hands



Basler Zeitung 17.12.1999:

...«Gathering together» (1985), ein achthändiger Klavierexzess, wo ausschweifend repetierte Kleingliedrigkeit sich zur machtvollen Klangwolke ballt...

Basellandschaftliche Zeitung 21.12.1999:

... Im höchst anspruchsvollen «Gathering together», einem Stück für Piano und acht Hände, fiel die Vorgabe einer besonderen Technik mit dem suggestiven Titel zusammen...



Basellandschaftliche Zeitung 21.12.1999:

BASEL. In acht Aufzügen porträtierte das neue Ensemble des Frauenmusikforums Schweiz «Le donne ideali» mit Gästen unter der Leitung von Anmari Wili die texanische Komponistin Pauline Oliveros. Die anwesende Künstlerin war hell begeistert und gab dies nach der gut zweistündigen Aufführung vom Sonntagabend im Sudhaus auch herzlich zu verstehen.

Die Kompositionen sind originell und herausfordernd, so dass der Zuhörer praktisch keine Anknüpfungspunkte an bekannte Muster findet, dafür aber umso direkter in der interpretativen Prozess der Ausführung miteinbezogen wird...



Basler Zeitung 17.12.1999:

...«Portrait of Anmari Wili» (1988) ist ein Klaviersolo mehr in als am Flügel mit Gesangsfetzen, Pfeifen, Heulen und Zähneknirschen...

Basellandschaftliche Zeitung 21.12.1999:

...Dass es bei den oft sehr abstrakt wirkenden Kompositionen auch Raum für Humor hat, bewies Anmari Wili am Piano in dem eigens für sie geschriebenen «Portrait» (1988). Sie nutzte gekonnt auch den Raum für eine eigene Interpretation und betätigte sich vor allem im Innenraum des Flügels...



Basellandschaftliche Zeitung 21.12.1999:
... in den «Three songs» (1958) im Duett
mit der Sopranistin Karolina Rüegg
schimmerte eine Art von existenzi-
stischem Humor durch,...



... der dann
noch gesteigert wurde in der Schluss-
nummer, als das neunköpfige Ensem-
ble in «Pianopiano» fast schon End-
zeit-Bilder im Stile eines Beckett evo-
zierte. ...

Basler Zeitung 17.12.1999:

... «Pianopiano» (1986)
eine raumgreifende Ensembleperfor-
mance, bei der die Instrumentalisten
auch als interagierende Darsteller ge-
fragt waren. Den nicht geringen Anfor-
derungen an Spieltechnik, Flexibilität
und Wandlungsfähigkeit erwiesen sich
«Le donne ideali» und Gäste auch hier
als durchaus gewachsen, sehr zur Freu-
de der anwesenden Komponistin. ...

1. Wings of Dove for doubelwindquintett und 2 pianos	12:41
2. Trio for flute, piano and pageturner	10:57
3. Tree/Peace for violin piano and cello	14:42
4. Gathering Together for Piano eight hands	14:03
5. Variations for sextett	14:51
6. Portraits - Portrait of Anmari Wili	7:09
7. Three Songs for soprano and piano	4:44
8. Pianopiano for ensemble	10:44

Programmzeitung:

Ein Leckerbissen zeitgenössischer Musik der besonderen Art ...

... Das Pauline Oliveros-Porträt spürt die Vielfältigkeit einer hervorragenden Komponistin sowie ihrer Persönlichkeit auf. Das Projekt gibt uns Einblick in die verschiedenen Entwicklungsphasen einer über Jahrzehnte dauernden Produktivität.

Basellandschaftliche Zeitung 21.12.1999:

... Jenen, die Pauline Oliveros in den späten achtziger Jahren mit ihrem Akkordeon in der Komödie erlebt hatten, eröffnete sich eine neue Dimension der kreativen musikalischen Meditationen dieser amerikanischen Komponistin.

Wochenzeitung 9.12.1999:

... In einem Porträt-Programm wird das Schaffen einer der wichtigsten zeitgenössischen US-amerikanischen Komponistinnen umfassend dargestellt. Ihre Auseinandersetzung mit elektronischer Musik, Improvisation, mit Mythos und Ritual, aber auch mit der vor allem in den vergangenen Jahren immer wichtiger gewordenen Meditation erhalten ihren Raum. Londoner ideali-vergangenes Jahr von der Pianistin und Komponistin Anmari Wili gegründet - und ihre Gäste spielen weitgehend Schweizer Erstaufführungen von Pauline Oliveros.

co-production:

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for digital booklet in english / german and additional information visit:

www.drivingsoundsandarts.com

www.deeplisting.org