



## VARIOUS ARTISTS ECHTZEITMUSIK BERLIN

CAT.NO. Mikroton CD 14 | 15 | 16  
 EDITION 500  
 FORMAT CD



1. **Michael Vorfeld** Light Bulb Music No.2 [4:45]
2. **Der Kreis des Gegenstandes** Live at Cave12 [4:48]
3. **Sink** Zucker [7:39]
4. **MEK** Methyl Ethyl Ketone [2:21]
5. **Subroutine** Deep Skin [5:04]
6. **Bogan Ghost** Septicemia [5:07]
7. **Trigger** Glass Is Technically A Liquid [5:41]
8. **Thomas Ankersmit** Geen Dank [5:21]
9. **Pertonex** Blues No. 5 [7:53]
10. **Pokemachine** Töskunge! [4:01]
11. **Tony Buck & Axel Dörner** Torrent [5:22]
12. **The Magic I.D.** Love Is More Thicker [4:10]
13. **The Pitch** Extended Frozen Orange Extension (Edit) [15:20]



1. **MoHa!** Adios Amigos [1:01]
2. **Pierre Borel / Hannes Lingens** Anemic Cinema [4:02]
3. **Phosphor** P13 [10:19]
4. **Spill** Shatter [6:01]
5. **Ignaz Schick & Sabine Vogel** Inner Mongolia (Tape 1) [7:28]
6. **Annette Krebs** in between [6:53]
7. **Les Femmes Savantes** Schlund [5:14]
8. **Serge Baghdassarians & Boris Baltschun** brownout [6:12]
9. **Lucio Capece & Christian Kesten** Untitled [4:44]
10. **Germ Studios** Burning Burning [1:28]
11. **Jürg Bariletti & Mike Majkowski** Gespinst [4:42]
12. **Team Up** Shards and Screens [6:16]
13. **Lucio Capece** Pieza 4B [2:27]
14. **Phono\_Phono** Ghost 1 [7:08]
15. **ercklentz neumann** versprechen [4:27]



1. **The Understated Brown** Long Bow Drawn [4:30]
2. **Static** Motobecane [4:17]
3. **Lovens/Schick/Thomas** Live in Zoglau [3:42]
4. **Trophies** Istruzioni [6:01]
5. **Antje Vowinckel** Toppling and Tumbling [6:45]
6. **Nicholas Bussmann & Werner Dafeldecker** Untitled [4:16]
7. **Fernanda Farah & Chico Mello** How Many Years [2:51]
8. **Hotelgäste** Aus dem Fenster [4:47]
9. **Hanno Leichtmann & Andrea Neumann** Leptothrix [5:40]
10. **Olaf Rupp** Guitar-Cable-Tubeamp\_Etude [4:38]
11. **Antoine Chessex** errances (excerpt) [5:16]
12. **LYSN** Eleven Legs Landing [7:11]
13. **Splitter Orchester** Live at Hauptbahnhof Berlin [14:42]

This compilation of Echtzeitmusik Berlin has been assembled and designed to become a companion to the book of the same title published in 2011 by Wolke Verlag, which reflects on a multilayered phenomenon within Berlin's musical culture, a phenomenon whose influence and meaning has effects that extend far beyond Berlin itself. Having emerged in the open spaces of the city's east side after the fall of the Berlin

Wall, and rooted in a cultural coordinate system made up of squats and free improvisation, punk and New Music, social experimentation and performance art, the Echtzeitmusik scene has passed through an eventful history of musical and social development and matured into a wide spectrum of predominantly experimental forms of music, bordering on fields as varied as noise, electronica, trash pop, free jazz, and

contemporary composed music, not to mention performance and sound art. Not every Echtzeitmusik protagonist has the chance to appear on this compilation which can only represent a temporary excerpt. The organism - a network of individuals in a constant state of flux, in permanent interaction - is living. Echtzeitmusik changes. And also through this compilation.

# VARIOUS ARTISTS

## ECHTZEITMUSIK BERLIN

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### MICHAEL VORFELD

Light Bulb Music No. 2 uses sounds that are generated by different light bulbs and actuating electric devices. The changes in the light intensity, the incandescence of the filaments and the rhythmic variety of the flickering and pulsing lights is directly transformed into a comprehensive and microcosmic electro-acoustic world of sound.

[www.vorfeld.org](http://www.vorfeld.org)



### DER KREIS DES GEGENSTANDES

Axel Dörner trumpet  
Sven Åke Johansson percussion  
Werner Dafeldecker double bass

Der Kreis des Gegenstandes was founded in Berlin in 2009. The group approaches composing as a collective process - utilizing graphic notation, codified developmental methods and repetition in the creation of a unique aesthetic framework. These large-scale experiences develop methodically - with all material engaged, recontextualised and thoroughly researched gradually evolving to hold a radically shifted mirror up to its source sound.

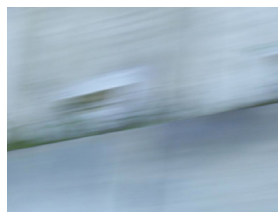
[www.dafeldecker.net/projects/der-kreis-des-gegenstandes.html](http://www.dafeldecker.net/projects/der-kreis-des-gegenstandes.html)



### SINK

Sink was formed in 2004 in Berlin. Though the music is improvised, Sink play, perform, sound and feel as a band with a distinct band sound. Their sound ranges from Berlin-typical echtzeitmusik related soundscapes which can, but need not, result in a minimalistic groove. Sink have contributed a track on the 2-disc compilation album «Special Berlin Issue» on the label Improvised Music from Japan. They are busy mixing new recordings and are planning to release those.

[www.arother.com/sink/sink.php](http://www.arother.com/sink/sink.php)



### MEK

Burkhard Beins zither, handheld electronics, electro-acoustic treatments

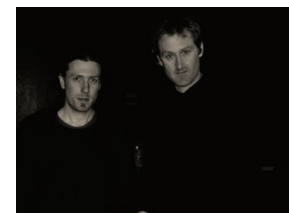
Michael Renkel acoustic nylon-string guitar, analogue synth, electronics

Derek Shirley bass synthesizer

While guitarist Michael Renkel and percussionist Burkhard Beins, who know each other from 20 years of collaborative work as Activity Center and 10 years within the Berlin Septet Phosphor, concentrate predominantly on the electro-acoustic side of their rich instrumental scope, bass-player Derek Shirley, who works with the Noise-Rockers of Monno and the Jazzers

of Hotelgäste alike, radically replaces his instrument by a bass synth. A combination of acoustic guitar, zither and analogue synthesizers might point at 1970's experimentalism : if only the hippies would have done something like this! Sonically there might be references to the industrialism of 1980's projects like Dome, Nurse with Wound or Zoviet:France : if at all. In fact this is hand played live-electro-acoustic music for the 21st century. Mobiles Einsatz Kommando \* Mars Expeditions Komplex \* Maximale Emissions Konzentration \* Mono Evolver Keyboard \* Mittlerer Erzgebirgs Kreis \* Matkailun Edistämäs Kesku \* Material Einzel Kosten \* Methyl Ethyl Ketone \* Magyar Elektronikus Könyvtár \* Mehr Ertrag durch Kompetenz \* Modell Eisenbahn Klub \*

[www.burkhardbeins.de/groups/mek.html](http://www.burkhardbeins.de/groups/mek.html)



### SUBROUTINE

Morton J. Olson rotating bass drum  
Robin Hayward microtonal tuba

Using purely acoustic means, Subroutine create an ethereal subterranean world often reminiscent of live-electronics. Surprisingly similar sounds are yielded from the two bass instruments, and in the complex layering and mixing of sounds it is often difficult to locate which sound is coming from which sound source.

[www.robinhayward.de/Subroutine.html](http://www.robinhayward.de/Subroutine.html)

# VARIOUS ARTISTS ECHTZEITMUSIK BERLIN

CAT.NO. Mikroton CD 14 | 15 | 16



## BOGAN GHOST

Instrumental noise technicians Anthea Caddy (AUS) and Liz Allbee(USA) unite in this uncompromising duo. Within the extremes of noise and silence, instrumental abstraction and amplification become central. Focusing on the sepulchral and harsh qualities of cello and trumpet rendered in an electro-acoustic space, Bogan Ghost travels between multiple speaker amplification and the acoustic room, building an unnerving, multi-layered and shadowy sound world.

[www.mapsofme.wordpress.com/2010/12/29/bogan-ghost](http://www.mapsofme.wordpress.com/2010/12/29/bogan-ghost)



## TRIGGER

Nils Ostendorf trumpet  
Matthias Müller trombone  
Chris Heenan alto saxophone  
& contrabass clarinet

The Berlin-based improvising wind trio Trigger was formed in 2009 and works on creating a unitary sound of discrete sonic layers. Through the use of multiphonics, circular breathing, and other extended techniques, Trigger forges a music of gradual depth with sudden shifts in texture and mood. The current direction of the trio is long continuous masses of sound and utilizing

site-specific resonances of performance spaces.

[www.matthiasmueller.net/html/trigger.html](http://www.matthiasmueller.net/html/trigger.html)



## THOMAS ANKERSMIT

Thomas Ankersmit (1979, Leiden, Netherlands) is a musician and installation artist based in Berlin and Amsterdam. His main instruments are the Serge analogue modular synthesizer, computer and alto saxophone. He frequently works together with New York minimalist Phill Niblock and electroacoustic artists Valerio Tricoli and Kevin Drumm.

[www.thomasankersmit.net](http://www.thomasankersmit.net)



## PERLONEX

Ignaz Schick turntables, live-electronics  
Jörg Maria Zeger electric guitars  
Burkhard Beins percussion, objects

Occasionally also with Charlemagne Palestine - grand piano or church organ, voice.  
The live-electro-acoustic trio PERLONEX was founded in late 1998 and has performed and toured in Europe, Asia, Australia/NZ and North America extensively since then. Ranging from prominent contemporary music festivals to

underground noise/punk clubs, from art galleries to obscure improv backrooms the wide variety of venues they have played marks out the musical spectrum of the group. Through the interplay and friction of gradually shifting layers of sound, sonic interferences, interwoven loops and hidden repetitive structures PERLONEX is plumbing the depth of a rather complex sound material.

[www.burkhardbeins.de/groups/perlonex.html](http://www.burkhardbeins.de/groups/perlonex.html)



## POKEMACHINE

The joint efforts of Mat Pogo (Jealousy Party) and Anders Hana (Morthana, Noxagt, Ultralyd, Jaga Jazzist, Crimetime Orchestra), who's main goal is total freedom. Their music boils down to two simple qualifications: loud and abrasive.

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



## TONY BUCK & AXEL DÖRNER

Tony Buck, drummer from The Necks and Axel Doerner, one of the leading trumpet stylists in the world today, have been working together in a duo setting for some time and have performed at prestigious festivals in Germany, the Czech Republic and Switzerland.  
Tony Buck is probably best known in Australia for his work with The Necks, but is also a leading



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# VARIOUS ARTISTS

## ECHTZEITMUSIK BERLIN

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member of the European music scene - his solo release of 2003 receiving critical acclaim for its energy and vision.

Axel Dörner has become one of Europe's most respected exponents of the new improvised music scene with his idiosyncratic use of timbre, wind and extended techniques. He has played with virtually all of the stars of today's improvised music; from Evan Parker, Sam Rivers and Alex von Schlippenbach, to Zeena Parkins, John Butcher and Otomo Yoshihide.

[www.thenecks.com/bio](http://www.thenecks.com/bio)  
[www.efi.group.shef.ac.uk/musician/mdorner.html](http://www.efi.group.shef.ac.uk/musician/mdorner.html)



### THE MAGIC I.D.

Kai Fagaschinski clarinet  
 Margareth Kammerer vocals & guitar  
 Christof Kurzmann loopp, devices & vocals  
 Michael Thieke clarinet

First there was the clarinet duo of Kai and Michael The International Nothing. For their debut CD «Mainstream» they recorded a song with Margareth and asked Christof (who before already has worked with Kai as Kommando Raumschiff Zitrone and as producer for Margareth's album «To Be an Animal of Real Flesh») for a remix of another song. These initial collaborations made them to go for more. So they started to work on a program in quartet format, which includes as well duo and trio pieces.

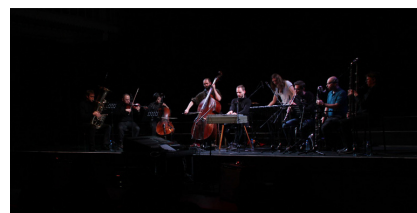
Kai and Michael developed a unique duo style in which their clarinets merge into a warm and moving sound. Margareth stands for minimalistic art songs. Most of her recent work has been solo; simply voice and acoustic guitar. Christof

is not really to catch in the wide field between electronic music and pop song.

All of this comes together in their quartet. The challenge within the band is to find solutions with joint efforts and to compose the music collectively. Everyone contributes his/her ideas and everyone sounds a bit different than usual in this project. The result is a charming mixture of strange songs and instrumentals that do not care about their categorization with terms like experimental, pop, abstract, melodic and so on. In February 2008 Erstwhile Records released their debut LP/CD «Till My Breath Gives Out». The album received rhapsodic feedback from the press and listeners.

Throughout 2009 The Magic I.D. has been working busily on new songs. In autumn 2009 the band entered once again Vienna's Amann studio to record their 2nd album. «I'm So Awake / Sleepless I Feel» was released in May 2011 by Staubgold (Berlin).

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



### THE PITCH EXTENDED

Koen Nutters bass  
 Morten Olsen vibraphone  
 Boris Baltschun reed organ  
 Michael Thieke clarinet  
 The extension:  
 Johnny Chang violin  
 Robin Hayward tuba  
 Chris Heenan bass clarinet

They have created a very personal musical language and a body of work ranging from quartet music to extended, large scale ensemble pieces involving guest musicians and further

conceptual elements. Improvisation is an important element in their music. It is used as a generative device within specific shapes, structures and ideas for different pieces of music. Their piece «Frozen Orchestra» focuses on slowly changing textures, pitch-set constellations and the subtle blending of instruments. Previous versions of «Frozen Orchestra» have included Lucio Capece (bass clarinet), Chris Heenan (contrabass clarinet), Biliana Voutchkova (violin), Johnny Chang (viola), Okkyung Lee (cello), Nils Ostendorf (trumpet), Robin Hayward (tuba) and Valerio Tricoli (revox tape delay). As a Quartet they are currently engaged in what they call «Liquid Music» which focusses on Pattern based structures and more rhythmic interplay in an environment of prescribed pitch combinations and specific kinds of interaction.

In a nutshell: The Pitch has a growing number of pieces which highlight the different possibilities of the instrumentation of the band and the interaction of its sounds.

And the combined experience of the four members of the band, in new music, improvised music and sound-art makes The Pitch an ideal starting point for new ideas in collective composition and the execution of conceptually grafted, open-form pieces.

In addition to concerts The Pitch also gives workshops about their musical language.

[www.ohnetitel.org/thepitch.html](http://www.ohnetitel.org/thepitch.html)  
[www.michael-thieke.de/eBandDetail/pitch.htm](http://www.michael-thieke.de/eBandDetail/pitch.htm)



### MOHA!

Anders Hana on guitar, keyboard and a palette of effect pedals, and Morten J. Olsen on drums and

# VARIOUS ARTISTS

## ECHTZEITMUSIK BERLIN

CAT.NO. Mikroton CD 14 | 15 | 16

processed drums triggering a multitude of noises from each skin and cymbal. Formed as a live project, their shows are a challenge to describe, and very hard to categorize. A broad spectrum of sounds and silences. Two sides both compliment and confront each other, with sharp and mechanical movements on one, free flowing and unconstrained gestures on the other. And, oh yeah, they changed quite a bit, now they play songs!

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



### PIERRE BOREL / HANNES LINGENS

Pierre Borel and Hannes Lingens met in Berlin in 2006. With Derek Shirley they formed the trio OBLIQ, which released an LP with Christof Kurzmann and toured throughout Europe. As a duo they focus on the extended sound possibilities of their instruments. For ANEMIC CINEMA several recorded fragments of sounds and improvisations created with saxophone and drums were cut together following a certain mathematic principle.

[www.hanneslingens.de/home/lingensborel.html](http://www.hanneslingens.de/home/lingensborel.html)



### PHOSPHOR

Burkhard Beins percussion, objects  
Axel Dörner trumpet, laptop  
Robin Hayward tuba  
Annette Krebs electro-acoustic guitar

Andrea Neumann inside piano, mixing desk  
Michael Renkel acoustic guitar, laptop  
Ignaz Schick turntables, electronics

The electro-acoustic composer-ensemble Phosphor was formed in 2000 by 7 Berlin-based musicians, who had been developing a similar musical language during the '90s. Common to all of them was a basic need for more concentration and clarity in their music. Instead of letting the sound material develop in a constant flow of events, they therefore chose silence, in which the material was placed, as a point of departure. This led to a more deliberate way of dealing with the material. In particular the beginning, end, duration, dynamic, intensity and quality of each sound event were critically assessed, together with their relation to other sound events (contrast, layering, overlapping/eclipsing etc) and their significance in relation to the structure and form of a whole piece. In addition there was a tendency to work mainly with very quiet material, thereby opening a microscopic dynamic spectrum with a large potential for differentiation. Although the musical spectrum has since opened out in many different directions, this 'reductionist' phase of clarification may still be clearly heard in the real-time compositions of the ensemble. Solistic passages continue to be restrained in favour of a complex interlocking group structure, and even the densest passages are still marked by transparency.

[www.burkhardbeins.de/groups/phosphor.html](http://www.burkhardbeins.de/groups/phosphor.html)

### SPILL

Tony is regarded as one of Australia's most creative and adventurous exports, with vast experience across the globe. He has been involved in a highly diverse array of projects but is probably best known around the world as a member of the trio The Necks. Following studies and early experience in Australia he spent time in Japan, where he formed PERIL with Otomo Yoshihide and Kato Hideki before relocating to Europe in the mid-nineties. Some of the more high profile



projects he has been involved with include the band Kletka Red, and touring and recording with, among others, The EX, The Exiles, and Corchestra, and involvement with most of the international improvisation and new music community and festivals. He also creates video works for use with live music performance and has had pieces shown in Tokyo, Belfast, Berlin, New York and Sydney. Current projects include long standing duos with Axel Doerner and SPILL with Magda Mayas; AUS with Johannes Bauer and Clayton Thomas, New York based trio Glacial (with David Watson and Lee Renaldo) and TRANSMIT (a guitar driven postrock project based Berlin).

Magda Mayas is a pianist living in Berlin. Developing a vocabulary utilizing both the inside as well as the exterior parts of the piano, using preparations and objects, she explores textural, linear and fast moving sound collage. Lately she has also focused on the clavinet, an electric piano from the 60s with strings and metal chimes, where she engages with noise and more visceral sound material, equally extending the instrumental sound palette using extended techniques and devices. Current projects are «Spill», a duo with drummer Tony Buck, a duo with Anthea Caddy (cello), a duo with Christine Abdelnour (sax), «Great Waitress», a trio with Monika Brooks (acc) and Laura Altman (cl) and different collaborations with Andy Moor, Clayton Thomas and Peter Evans. Magda Mayas has performed and toured in Europe, the USA, Australia and Lebanon and collaborated with many leading figures in improvisation and composers such as John Butcher, Peter Evans, Annette Krebs, Phill Niblock, Andrea Neumann, Axel Dörner, Thomas Lehn and Tristan Honsinger.

[www.thenecks.com](http://www.thenecks.com)  
[www.magdamayas.jimdo.com](http://www.magdamayas.jimdo.com)

# VARIOUS ARTISTS

## ECHTZEITMUSIK BERLIN

CAT.NO. Mikroton CD 14 | 15 | 16



### IGNAZ SCHICK & SABINE VOGEL

Ignaz Schick [Berlin] turntable, motors, objects, electronics

Sabine Vogel [Potsdam] flutes, electronics

Ignaz Schick & Sabine Vogel have known each other for quite a while and started collaborating on a frequent basis as a duo roughly around 2005 and 2006 in parallel to their meetings within the Berlin COBRA sessions. They instantly set up a unique language of abstracted sounds: acoustic electronics and vice versa electronic acoustics. They developed a dense musique concrète which could be also described as a performative and spontaneous approach to acousmatic music.

Vogel processes flute, mouth and breathsounds via customized controllers & LISA software while Schick runs his rotation animated object sounds through a pedal sampler/looper and pitch shifter – both together creating a dense landscape of personal and unique sounds.

The duo has worked on and off since its foundation and has given legendary concerts at clubs and festivals like ausland, Stralau 68, Jazzfestival Mannheim, Bend & Break Festival Berlin and released a track on the recent Echtzeitmusik compilation. A full album waits to be mixed and mastered and will be released within 2012.

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

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

### ANNETTE KREBS

Annette Krebs has been connected with music since her childhood. She studied music and guitar among others with Manfred Rhidil in Homburg/Saar, and at the «Hochschule für Musik und Darstellende Kunst» in Frankfurt/Main. She lives



and works in Berlin as a freelanced composer, improviser and soundartist. She is currently working in compositions for several loud speakers, for several loudspeakers and performers and in improvisation. In addition, she has multimedia collaborations with video artists. She is exploring the aesthetics and tension between tone and noise, action and silence, and the possibilities of a dramaturgic free and abstract music. Since 2003, she has been researching the mixing of tones, noises, fieldrecordings and spoken language as musical materials. Like in an acoustic collage, fragments of language are integrated as musical materials with tonal and rhythmic abstract instrumental sounds, noises and silence.

[www.annettekrebs.eu](http://www.annettekrebs.eu)



### LES FEMMES SAVANTES

Sabine Ercklentz composition, trumpet, electronics

Hanna Hartman composition, objects, electronics

Andrea Neumann composition, inside piano, mixer

Ana Maria Rodriguez composition, electronics

Ute Wassermann composition, voice, birdcall whistles, resonating objects

Les Femmes Savantes was founded in 2005 by five Berlin-based, internationally active composer-performers. Many of the musical

directions present in Berlin's cultural landscape are represented in the group's network-like artistic structure. Each of these five interdisciplinary artists, variously from Germany, Argentina and Sweden, has developed her own creative language from the spectrum between contemporary composition, jazz, electronics, improvisation, sound art and performance art, so that genre boundaries play no role in their collective work. Les Femmes Savantes have performed at the "Wittener Tage für neue Kammermusik", the Sound Art Biennale in Ystad, the dBâle electronic music festival in Basel, and Ausland in Berlin.

[www.femmes-savantes.net](http://www.femmes-savantes.net)



### SERGE BAGHDASSARIANS & BORIS BALTSCHUN

Year: 2005

Dimensions: variable

Duration: up to 8 hours

Material: balloons, prepared syringes, water

A blown up balloon - about 40cm diameter- is pulled over the tip of a prepared syringe. Five to eight drops of water are inserted into the spaces of the male part. Then the sound can be tuned by pulling the male part out. Very slowly air escapes through the syringe and produces sound at the exit point. Due to small irregularities in the material and preparation each object differs in sound and duration - between 10 minutes and 8 hours approximately.

[www.ohnetitel.org](http://www.ohnetitel.org)



**LUCIO CAPECE & CHRISTIAN KESTEN**

Lucio Capece bass clarinet, cocktail shaker, holding fan  
Christian Kesten voice, flower shower, water, glass

Lucio Capece and Christian Kesten play as a duo since 2006.

«Untitled (a few drips and splatters and an occasional pencil line)» (2010/2012)

The piece intends to offer a window where the listener can get into a place where we play, Ausland, so important for all of us. A piece that can be listened itself as a piece, but offering the place as a main performer. Many of the music that improvisers and others have offered in Berlin has focused into the sound of the city, and in this case we focus on the sound of one of the places where we share time and music.

[The title uses some words Donald Judd as an art critic wrote on an early Cy Twombly exhibition.]

www.christiankesten.de  
www.luciocapece.blogspot.com



**GERM STUDIES**

Sci-Fi duo with Chris Abrahams (the Necks) studies the all too familiar ground between the DX7 synthesiser and the Chinese Guzheng.

www.myspace.com/clarela  
www.gutstring.net  
www.thenecks.com



**JÜRIG BARILETTI & MIKE MAJKOWSKI**

Jürg Bariletti (CH) prepared piano  
Mike Majkowski (AUS) double bass & objects

Unique sounds and long clang-carpets can be summoned and developed. Elegant platforms of resonance emerge. Pizzicati and fast rhythm-structures like knitting machines may appear. Gespinst sew their material into each live sound-performance. Mike and Jürg met in 2008 when Mike came to Berlin from Sydney, Australia, for the first time. They have since been working together as the duo Gespinst. This recording was from a live concert at Naher Osten in September 2010. For this particular concert, various twines were threaded through the piano strings, up to the roof of the room itself, creating a kind of cocooned spiderweb-like space. A huge arsenal of metal spirals, springs, wires and other objects were also arranged for the prepared piano. The sounds of the double bass (both natural and using various objects and preparations) were interwoven with the prepared piano, together creating a web of sound.

www.myspace.com/bariletti  
www.soundcloud.com/mikemajkowski

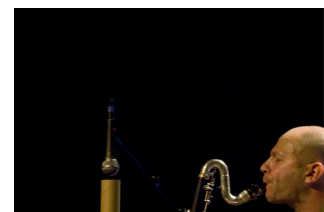
**TEAM UP**

Since it's formation in early 2002, the focus of Team Up has been on detail-oriented sound exploration, hushed and understated with moments of intense group interplay, and a full



undulating group sound. Team Up began as the improvising trio of Jeremy Drake, amplified acoustic guitar, and Chris Heenan, reeds, with a revolving third member percussionist. After a period in which Drake and Heenan worked with different percussionists (Brian Christopherson, Jerome Bryerton, Stephen Flinn, Andreas Axelsson, Martin Blume, Tatsuya Nakatani), and since Vorfeld and Heenan have worked together since 2005 as the duo Half Cloud Half Plain, Vorfeld was invited as a permanent member of the trio.

www.chrisheenan.com



**LUCIO CAPECE**

This short piece intends to be a Comma (punctuation sign) (,), in the context of the Three CD's offering. I think that a short piece can give dynamic to the whole shape. That was my intention. I edited electronic analog sounds, and sounds played with soprano saxophone, and the bass clarinet with water in the neck.

www.luciocapece.blogspot.com

**PHONO\_PHONO**

Magda Mayas piano & clavinet  
Sabine Vogel flutes, live- electronics & tape  
Michael Renkel acoustic guitar, objects & live electronics

# VARIOUS ARTISTS ECHTZEITMUSIK BERLIN

CAT.NO. Mikroton CD 14 | 15 | 16



Having played together for about 10 years, phono\_phono's music negotiates the areas between electronic and acoustic sound sources, composition and spontaneous improvisation and dealing structurally with small molecular details to large blocks of textural density.

[www.renkel.org/page/soundexphono.html](http://www.renkel.org/page/soundexphono.html)  
[www.sabvog.de](http://www.sabvog.de)



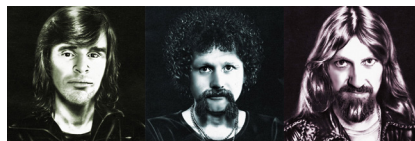
## ERCKLENTZ NEUMANN

Sabine Ercklentz was born in 1967 in Mönchengladbach, she studied law at the FU in Berlin, then earned a degree in instrumental pedagogy from the Hochschule für Musik Hanns Eisler, Berlin in 1999. Since 1998 she has been working as a musician and composer focusing on jazz and experimental music. Since 1997 Sabine Ercklentz has been developing sounds on the trumpet which border between normal trumpet tone and noise (extended sounds). Furthering the possibilities of extended sound techniques comes from the use of live-electronics and analog electronics remixed from an independent sound source. Since 2003 she has been developing further possibilities with the use of digital sound processing, and intensive work with Andrea Neumann bordering on composition and improvisation.

Andrea Neumann was born 1968 in Freiburg, grew up in Hamburg. Piano lessons since 1974.

Studied piano at „Hochschule der Künste“ in Berlin. Since 1996 primarily active as improviser and composer in the areas of experimental and new music. In the process of exploring the piano for new sound possibilities, she has reduced the instrument to strings, resonance board and metal frame. With help of electronics to manipulate and amplify the sounds she has developed numerous new playing technics, sounds, and ways of preparing the dismantled instrument. Because of the weight of an original inside piano a piano builder (Bernd Bittmann, Berlin) constructed a new and lighter one. She has worked intensively in the cross over area between composition and improvisation and in the field between electronic and handmade sounds with Berlin musicians such as Annette Krebs, Ignaz Schick, Axel Dörner, Robin Hayward, Burkhard Beins and Sabine Ercklentz. She has composed for inside piano for interdisciplinary projects such as film, dance and performance. Concerts and performances in Germany, Europe, USA and Japan.

[www.japanimprov.com/profiles/aneumann](http://www.japanimprov.com/profiles/aneumann)



## THE UNDERSTATED BROWN

Thomas Meadowcroft keys  
Boris Hauf keys  
Steve Heather drums, percussion

Formed in Berlin in late 2004 by Boris Hauf, Thomas Meadowcroft and Steve Heather TUB was originally conceived as a 'classic rock' covers band (ELO, Steely Dan, Supertramp etc.). It soon went on to discover the structural and textural potential of this repertoire, creating new, longer modular forms from the great rock songs of the past.

Now, armed with a heady array of loops, hooks, drones, noise and grooves, TUB is a powerful,

rock power-trio standing at the cutting edge of 'iterative rock'.

[hauf.klingt.org](mailto:hauf.klingt.org)



## STATIC

Static is my solo music project since 1999. It all began with an 808 I found at the highschool where I was studying jazzdrums some years before. Soon I also bought a Fender Rhodes, a sampler and some vintage electronic drum pads. My first 12" was released in 2000 entitled static islands. Then, soon i signed with City Centre Offices and made several longplayers, 12", 7" and remixes.

I would discribe static's music as loop based, repetative, harmonic, pop influenced, and with a liability to melancholia. On the first three albums there were guest appearances by Christof Kurzmann, Ronald Lippok, Valerie Trebeljahr and Justine Electra, Martin Sievert and Stefan Schneider. After 3 longplayers i decided to make something different or at least to change the focus again.

So I made recordings with some of the most interesting improvising musicians in berlin which some of them i knew from the days when i was also part of the berlin improv scene. They were Axel Dörner, Tobias Delius, Clayton Thomas, Clare Cooper, Sabine Vogel, Magda Mayas, Geert-Jan Prins and Nicholas Bussmann on their instruments as well as Yanira Castro and Falko Teichmann singing. The result is a mixture between electronic loop music, pop, mimimal music, freejazz and folk.

[www.static-music.com](http://www.static-music.com)





**LOVENS / SCHICK / THOMAS**

Ignaz Schick alto saxophone  
Clayton Thomas double bass  
Paul Lovens drums

[www.efi.group.shef.ac.uk/mlovens.html](http://www.efi.group.shef.ac.uk/mlovens.html)  
[www.zangimusic.de](http://www.zangimusic.de)  
[doubleclayton.blogspot.com](http://doubleclayton.blogspot.com)



**TROPHIES**

Istruzioni. Instructions. How to proceed in order to make a paper plane. Step by step. The paper. How to fold it. Follow carefully. Fold, unfold and fly. A live performance in Montpellier.

...In the work of composer Alessandro Bosetti, the gap between music and speech gets a lot smaller. Both in his solo music and with his trio Trophies, he explores what he calls «repetitive speech-loop forms.» Frequently, this involves him recording people either reading lines or speaking extemporaneously, then transposing the recordings into written music. Often, Bosetti then speaks the same words himself in conjunction with that music. On his latest solo CD «Royals» and Trophies' new album «Become Objects of Daily Use» (both released by Polish label Monotype), he constantly questions the roles of music and speech: whether they convey literal meaning, act as pure sound, or do something in between ... (Marc Masters - Pitchfork)

[www.melgun.net](http://www.melgun.net)



**ANTJE VOWINCKEL**

Toppling and Tumbling  
Composition for tops and base drum  
The entire composition is based on the sounds of spinning tops. Cuts into the course of the sound destroy the typical structure, isolate single phases and focus on the melodies of toppling and tumbling. Different shapes of the tops as well as different materials of the underground (base drum, paper, metal, fabric, stone) provide the numerous variations of the sound.

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



**NICHOLAS BUSSMANN & WERNER DAFELDECKER**

Nicholas Bussmann violoncello  
Werner Dafeldecker double bass

[www.dafeldecker.net](http://www.dafeldecker.net)  
[www.studio beige.de](http://www.studio beige.de)

**FERNANDA FARAH & CHICO MELLO**

Duo with composer Chico Mello (Brazil) since 2000. Played in different cities and festivals: São Paulo, Rio de Janeiro, Berlin, Koeln, Mannheim, Music Factory Festival in Bergen/Norwegen; Angelica Festival



in Bologna/Italien; Generator, Viena/Austria.

[www.fernandafarah.com](http://www.fernandafarah.com)  
[www.myspace.com/chicomello](http://www.myspace.com/chicomello)



**HOTELGÄSTE**

Derek Shirley bass  
Dave Bennett guitar  
Michael Thieke clarinet, zither, amplified bottom resonator

This Canadian/German trio based in Berlin, draws upon diverse experiences within their environment to explore a new music created in the moment; sonic densities and vast cold silences are juxtaposed to bring architectural like structural integrity to their improvisations. Population and solitude, traffic jams and back country ways, amplification and quietness, acoustic and electric, exploratory and communication, and of course conversations

# VARIOUS ARTISTS ECHTZEITMUSIK BERLIN

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[www.michael-thieke.de/eBandDetail/hotelgaeste.htm](http://www.michael-thieke.de/eBandDetail/hotelgaeste.htm)



## HANNO LEICHTMANN & ANDREA NEUMANN

Andrea Neumann inside piano, mixer  
Hanno Leichtmann electronic and acoustic  
percussion, signal processors, loopers

[www.static-music.com](http://www.static-music.com)  
[www.japanimprov.com/profiles/aneumann](http://www.japanimprov.com/profiles/aneumann)



## OLAF RUPP

Olaf Rupp started at the age of twelve as an autodidact to play what might be called today Improvised Music. His way of holding the guitar in an upright position is inspired by chinese Pipa players. He refined some playing techniques like rasgueados, arpeggios and tremolos in such a way that they can be used for overtone and cluster effects to create new, «virtual» sounds. He sometimes describes his music as «analog granular synthesis» or «sonic pointillism» because the intrinsic colour of every note or a group or

notes is more important than the melodic or harmonic burden we may or may not put on them. He played among others with Lol Coxhill, Michael Wertmüller, John Zorn, Joe Williamson, Paul Lovens, Butch Morris und Tony Buck.

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



## ANTOINE CHESSEX

A short excerpt of my piece «Errances» can be heard on the Echtzeitmusik compilation. The piece features long sustained tones for multitracked tenor saxophone.

[www.soundimplant.com/achessex](http://www.soundimplant.com/achessex)



## LYSN

LYSN is a group with a continuously variable line-up started by Hilary Jeffery in 2005. The group features a wide range of musicians united by their interest in drone, calculated repetition, long-form patience and journeys into inner/outer space. «Eleven Legs Landing» is an excerpt from a 4 day session at Berlin's LoveLite Studio in September 2008.

[www.hiljef.com](http://www.hiljef.com)  
[www.lysn.nl](http://www.lysn.nl)



## SPLITTER ORCHESTER

The Splitter Orchester – this multifarious sonic object, this complex living ecosystem, is almost two years old. In part, the group exists because of the imagination and energy of Gregor Hotz, and the arrival of Clare Cooper and myself on the scene. Clare and I are long-time fans of the large group, having established The Splinter Orchestra in Sydney in 2001. When we moved to Berlin and met Gregor, who had long wished to facilitate such a beast, it was a natural fit. That said, the biggest reason we're all together is Berlin itself. This city wields the greatest gravitational force for improvisers, sound artists, out-jazz musicians and new music composers of any place in the world. Improvising is a personal, philosophical and often political act. In Splitter we have 24 separate trajectories that have all led to this one place. When we play we're comparing ideological visions, planning models, social architecture and personal histories. For me, these are pivotal subjects. When we share a beautiful, harmonious, dynamic piece of music, we've achieved a kind of aesthetic and social balance – a vibratory state that speaks to our highest wishes for living.

[www.burkhardbeins.de/groups/splitter.html](http://www.burkhardbeins.de/groups/splitter.html)  
[www.berlinsplitter.org](http://www.berlinsplitter.org)