

REFLUX

REFLUX

SEPTEMBER

OCTOBER

DECEMBER

FESTIVAL OF CONTEMPORARY ELECTROACOUSTIC MUSIC

2022

In 2018 Ignaz Schick curated the “Flux Festival - electro-acoustic music from Berlin”, a one-week festival that presented 28 stylistically different positions of musicians and composers living and working in Berlin at Spektrum Neukölln. On seven evenings, four 30-minute solo sets were presented, and in the afternoons there were four artist talks each.

Werner Dafeldecker suggested continuing this initiative with an international version. With artists and composers from almost all continents in the context of a festival series with a total of 9 events over the fall/winter of 2022, each of which will take place at a different location. Three concert evenings are planned in September, October and December 2022. Special venues like **Amerika- Gedenk-Bibliothek, St.Elisabeth, Kesselhaus Herzberge, Kleiner Wasserspeicher, KM28, Spreehalle, Theater im Delphi, Uferstudios** and the **Zwinglikirche** could be won for this initiative. For each of these evenings we will present two contemporary artists as well as one classic, i.e. three concert parts of 30-40 minutes each. The program will be adapted to the acoustic and spatial characteristics of each venue, or composed specifically for the location. It is important for us to represent the entire stylistic and genre-typical range of electro-acoustic music in the **R3FLUX** program. This includes acousmatic & electronic music, Musique Concrète, Field Recordings, Drone, Noise, Ambient, Plunderphonics, Minimalism, Spectral Music, Electronica, Industrial, and much more. ...



These invited musicians all stand for an individual sound and form language and can be heard rather rarely in Berlin. We have asked the participating artists to make conceptual proposals so that the program will contain a balanced mixture of composition commissions/premieres, already existing works as well as rarely heard classics of electro-acoustic music.

In addition to the opening evening in St.Elisabeth with Pierre Berthet (mechanical installations), Katsura Mouri (turntable noise performance) and the New Zealand electronic pioneer Douglas Lilburn, we would like to emphasize the concert in the America Memorial Library, where during the regular daytime operation different “sonic interventions” by Jerome Noetinger and Sean Meehan will be subtly built in.

Other programmatic highlights will include a performance by Valerio Tricoli, adapted to the Kesselhaus Herzberge, who will transport the audience and sounds alike through the space with his concrete and analog sounds alienated on tape. Or a psychoacoustic set by the Japanese composer Sachiko M in the Zwinglikirche, which uses sine tones to scan the frequency registers and body areas of the listener and make them perceptible to the senses. Francisco Lopez will play one of his classical sets for blindfolded eyes, where the audience is asked to concentrate solely on hearing.

Rie Nakajima will present her delicate electro-mechanical sound creatures. Charlemagne Palestine, known for his trance-like multi-hour piano performances, will present at RELFUX one of his rarely heard early electronic works, which he composed

in the late 60s and early 70s at New York University's Intermedia Center. This performance will be diffused by Lionel Hubert, Charlemagne will give an online streamed talk and introduction about his electronic work before the concert. As further classics we will diffuse works by Delia Derbyshire, Luc Ferrari, Bernard Parmegiani, Josef Anton Riedl, Rainer Riehn or Roland Kayn.

It is important for us to respond programmatically and musically to the specific characteristics of the venues and to play in different neighborhoods in Berlin. After the long pandemic-related concert break, the audience is invited to rediscover their own city and its special places.

DECEMBER

10.12

Uferstudios

JASMINE GUFFOND ^[AUS]

MARIO BERTONCINI ^[IT]

LASSE MARHAUG ^[NO]

11.12

Amerika-Gedenkbibliothek

SEAN MEEHAN ^[US]

RAINER RIEHN ^[DE]

JEROME NOETINGER ^[FR]

13.12

Theater im Delphi

LAWRENCE ENGLISH ^[AUS]

ROLAND KAYN ^[DE]

DIANE LABROSSE ^[CAN]



Jasmine Guffond will perform live electronics through a four speaker sound system on the occasion of Reflux festival, 2022. Utilizing a laptop, midi controllers, Ableton Live and Max MSP software Jasmine is interested in the interplay between human and machine agency.

A hierarchy in which the human subject controls the non-human object is disturbed and a distributed sense of control emerges. Rather than being fixed, agency is shared and expressed across both blurring distinctions between the notion of a fixed dichotomy. How does this extend to everyday experience in an increasingly technologically driven world?

JAS MINE GUFF FOND

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JASMINE GUFFOND is an artist and composer working at the interface of social, political and technical infrastructures. Her practice spans live performance, recording, sound installation and custom made browser add-on. Through the sonification of data she addresses the potential of sound to engage with contemporary political questions and engages listening as a situated knowledge practice. Interested in providing an audible presence for phenomena that lies beyond human perception, via the sonification of facial recognition algorithms, global networks, or Internet tracking cookies she questions what it means for our personal habits to be traceable, and for our identities, choices and personalities to be reduced to streams of data. Jasmine has exhibited internationally including composing sound for

Shulea Cheang's installation at the Taiwanese Pavilion, Venice Biennial, 2019, and collaborating with Zorka Wollny on a sound installation for the Chicago Architecture Biennial, 2019. She has performed live internationally at electronic music and art festivals including opening for CTM festival in 2020 and has released solo records to critical acclaim with the Sonic Pieces (2015, 2017), Karl Records (2018) and Editions Mego (2020) labels. Dr. Jasmine Guffond completed her Sound Studies masters at the University der Künste in 2015 and in 2021 her PhD at the University of New South Wales Art, Design & Architecture department, where she conducted research into sound as a method of investigation into online surveillance cultures.

<http://jasmineguffond.com>



Scratch-a-matic
(1970/1971)

Istantanee I
(1995)

Istantanee II
(2006)
Performance & diffusion:
Simone Pappalardo (→ p. 69)

In "Scratch-a-matic" 9 DC motors with adjustable speed each drive a small rubber wheel that causes the piano strings to vibrate, creating a choral "breath" with variable frequencies, a kind of automatic counterpoint; alongside this, a tape delay system with likewise variable speed provides a fluctuating microtonal accumulation of sustained harmonics. By means of minimal variations in tape speed, a complex microtonal cluster is thus created from a single tone.

"Istantanee I" – In 1995, at the end of a "summer academy" I was conducting near the East Prussian border, I had the idea of setting up one of my circular aeolian harps (one meter in diameter) outdoors to expose it to the action of the wind and record the result without intervening in any way, i.e. without trying to influence the course of the sound in the slightest. This acoustic snapshot does not exclude random sounds of the environment...

"Istantanee II" – The "sound object" is the same round harp I used in 'Istantanee I'. Here, however, it is not the wind that modulates the sound but the actions of a soloist. He makes the strings vibrate in three different ways that correspond to the three major temporal sections of the piece:

1. with two compressed air jets
2. by three small fans; and finally
3. by the player's breath....

MARIO BERTONCINI

MARIO BERTONCINI Born in Rome in 1932, he studied music in Rome (composition with Goffredo Petrassi, piano with Rodolfo Caporali) and later in Utrecht (electro-acoustic music with Gottfried Michael König). From 1965 to 1972 member of the improvisation group "Nuova Consonanza"; from 1970 to 1973 co-founder and director of the foundation of the same name; from 1968 music theater: from 1967 theoretical and practical work on a functional interaction of gesture and sound; since 1962 extensive experiments with prepared instruments in search of the floating sound: String piano and percussion as well as use of the so-called "Bertoncini wheel": a DC motor with a rubber wheel that plays the strings inside

the grand piano; since the early 1970s: self-designed and -built sound objects, often based on the principle of aeolian harps; 1975-76 "Musical Design Course" at McGill University Montréal, founding of the group known as "Sonde". In 1986 he obtained the patent for his >Choreophone<, which transforms gestural signals into musical events, and in 1994 the patent for the so-called >Staff Mutes<, a device for stringed instruments. Mario Bertoncini came to Berlin in 1973 at the invitation of the Berlin Artists Program of the DAAD, and from 1980-98 he was a professor at the Hochschule der Künste. In 2004 he returned to Italy, where he died in 2019.

<http://www.mariobertoncini.com>



Context
[2022]

For the festival Marhaug will premiere a multi-channel version of his latest album "Context", released on Smalltown Super-sound earlier this year. Recorded over a two-year period this piece is a display of Marhaug's approach of mixing visceral electronic noise with subdued textural elements – a careful balance of chaos and order. From his home in northern Norway the music reflects the opposing qualities of the landscape.

The interplay between piercing softness and deafening noise is the key displaying a philosophy Marhaug has been exploring for years. Few other artists are able to balance chaos and harmony with such ease; Marhaug does it without grandstanding, it's music that sounds as simultaneously beautiful and as daunting as the Arctic landscape he's returning to. At any moment a sound can be alluring or treacherous, like the frozen sun reflecting on a snowy mountaintop.
[Source: Boomkat]

LASSE MAR HAUG

LASSE MARHAUG (b. 1974) has since the early 1990s been one of the most active artists in the Norwegian noise/experimental music scene. As a performer and composer he has contributed to well over 300 CD, vinyl and cassette releases over the years, as well as extensive touring and performing live on all continents of the world. In addition to his solo work, Marhaug has collaborated with many artists in the fields of noise, experimental, improv, jazz, rock and extreme metal, as well as working with music and

sound for theater, dance, installations, cinema and video. In 1990 Marhaug ran the TWR Tapes and Jazzassin Records labels. In the 2000s he ran the record labels Pica Disk and Prisma Records. In 2011 he started his own print publishing company Marhaug Forlag. He has also been active as an organizer, promoter, producer and visual artist. Marhaug was born and currently lives in Sortland, a city above the arctic circle in Norway.

<http://lassemarhaug.no>

stipends [Cité des Arts Paris, Cultural Exchange Stipend for South-East-Asia, Villa Aurora Los Angeles & Kulturakademie Tarabya Istanbul, Goethe Institute Kolkata] for writing & producing new pieces and researching the local scenes. → **Josef Anton Riedl** p. 45

festivals. With Hyde, a composition for piano with electromagnetic pulses, he has received honorable mentions at the Italian art award, Premio Nazionale delle Arti. With his installation Murmur. LC librans he won the Media Art Festival prize at the Roman Museum MAXXI.

He was artist in residence at the Goethe-Institut Berlin. Currently he is a lecturer of electronic music at the Conservatorio di Musica in Alessandria and at the Conservatorio in Latina. → **Mario Bertoncini** p. 53

DIF FU SIONS

SIMONE PAPPALARDO graduated with honors in Electronic Music from the Conservatorio Santa Cecilia in Rome. Even before beginning his studies, he wrote electronic compositions, created interactive sound installations and musically amplified instruments. His artworks have been performed at many international festivals: at the Huddersfield Contemporary Music Festival, at the Conservatory in Beijing for the Festiva Musicacoustica, in Hamburg at the Sound and Music Conference 2016, at the Irish Sound, Science and Technologies Association Festival in Derry 2016, in Linz at Ars Electronica 2016, at the Romanian Academy as well as the American Academy at the Festival di Nuova Consonanza, at the Roman Museum Macro, in Buenos Aires at the Teatro del Globo, in Bologna at Artefiera, in Milan at the Festival Cinque Giornate, Emufest, in Ardea at the Museo Collezione Manzù, in Rome at the Auditorium Parco della Musica, in Athens at the Young Artists from the Mediterranean Biennale, at the Roman Museum MAXXI at the Festival Digital Life of the Roma Europe Foundation, the Media Art Festival and other

ROY CARROLL is an Irish musician and composer, based in Berlin. He works primarily with electroacoustic media; - transducers, synthesis, feedback, audio recordings, amplification, software, - auditory and psychoacoustic phenomena even; to create multi-layered forms that continually renegotiate the transformation of electrical audio signals into disturbed air. → **Rainer Riehn** p.59

HENRIK VON COLER is a composer, performer and researcher in the field of Electronic and Electroacoustic Music. He lives and works in Berlin, where is director of the TU Studio for Electronic Music since 2015. In his work he focuses on spatial aspects of fixed media and live electronics, such as algorithms for spatial sound synthesis, novel control devices and artistic practices for solo performance and ensembles. This includes the diffusion of historic and contemporary Electroacoustic Music using traditional and experimental approaches. Henrik has played and directed spatial music on immersive systems around the world, among them CCRMA's GRAIL, the BEAST [Birmingham Electroacoustic Sound Theatre] and ZKM's Kubus. In 2017 he founded the Electronic Orchestra Charlottenburg for exploring the possibilities of live electronic ensembles on multichannel setups. → **Roland Kayn** p. 65

TEAM

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PHOTO CREDITS

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Tickets

15/10 Euro

Festival Pass 90/60 Euro

The concert at Amerika-Gedenkbibliothek is free of entrance

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JAVITSEF

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