

**Das Elektronische Studio der TU Berlin präsentiert:
Elektroakustische Musik Hören im *ausland***

Mittwoch, 13.2.2013 | 20:00 Uhr

ausland. Territory for experimental music, performance and art
Lychener Straße 60 | 10437 Berlin

Guy De Bièvre: *Time Zones 0.1* (2013, UA)

Anne La Berge: *Swamp* for film projector and improvisers (2010)

—

Frank L. McCarty: *Tactus Tempus*, a controlled improvisational process (1969)

**Anne La Berge und Guy De Bièvre, Live-Elektronik
Studierende des Fachgebiets Audiokommunikation der TU Berlin**

Guy De Bièvre ist Edgard-Varèse-Gastprofessor für Computermusik des DAAD am Fachgebiet Audiokommunikation der TU Berlin

Eintritt frei

Reservierungen werden empfohlen. Dazu genügt eine E-Mail an alena@ausland-berlin.de mit dem Betreff "Reservierung 13. Februar". Reservierungen sind bis 19:45 Uhr am Konzertabend gültig, um pünktliches Erscheinen wird gebeten.

Eine Veranstaltung des Elektronischen Studio der TU Berlin | Fachgebiet Audiokommunikation in Kooperation mit dem *ausland*, territory for experimental music, performance and art, mit freundlicher Unterstützung des Deutschen Akademischen Austauschdienstes (DAAD).

www.ak.tu-berlin.de/studio | www.ausland-berlin.de

Guy De Bièvre

Time Zones 0.1 is the first in a series of studies of parallel time cycles. Two performers are subjected to individually varying tempi while interacting with each other.

Anne La Berge

Swamp is a guided improvisation for 1 to 4 performers, samples and Max/MSP.

When I was young we lived near a swamp. My parents told us that we could be sucked into the swamp if we stepped too close by the soggy muck. The swamp supported the ducks, the bugs, the grassy bogs, the reeds and whatever we threw into it. Every winter the swamp froze over and we skated on it for hours and hours a day. Our swamp became a metaphor for both danger and pleasure mixed into one. It was a place that overwhelmed us with possibilities and kept us occupied in all four seasons.

“Swamp she born from, swamp
she swallow, swamp she got to sink again.”

Rita Dove

The audio samples for *Swamp* are recording of 8mm film projectors and are processed through Max/MSP and Ableton Live. They are played through six Monacor 45 loudspeakers that surround the performers and some of the audience (cable length permitting).

The performers are given relatively strict instructions on how to improvise during the sequential sections of the piece.

An Arduino controlled electrical switch controls the turning on and off of an 8mm film projector without film and a lamp. This projector functions as a member of the musical ensemble both sonically and theatrically.

Frank McCarty (b. 1941) is an American composer and percussionist.

Tactus Tempus (1969) is one of McCarty's many compositions in play-bill format; the notation employs only words and graphics. The piece relates to the concept of pulse. The improvising performers produce repeating pulse trains, with sound or light pulses. The piece gradually increases in quickness and loudness until reaching the speed of sound and constant light. The process is then more quickly reversed to end the piece.

Guy De Bièvre (b. 1961)

I am a composer and musician. My works were commissioned and performed internationally by various musicians (including myself) and ensembles.

The last decade I have also been active as a sound art curator (*Earwitness*, Brussels; *Interval*, Gent or *Cultuurmijl*, Enschede). I published theoretical texts in various publications (e.g. on Charlemagne Palestine in the monography *Sacred Bordello* or on John Cage's *4'33"* in the Centre Pompidou catalogue *VOIDS*).

I spent two years as a researcher in the theory department of the Van Eyck Academy in Maastricht (doing research on stationary sounds in the urban soundscape, resulting a.o. in the CD *Manhattan [linear, circular, lateral]*) and have recently completed a music PhD at Brunel University in London. Currently I am working, with Sofia Bustorff, on a documentary project on the work of sound art pioneer Leif Brush.

I'm also a guest teacher, among others, at the radio dept. of RITS in Brussels and was this winter's Edgar Varèse Guest-Professor at the TU in Berlin.

Anne La Berge's career as flutist/improviser/composer stretches across international and stylistic boundaries.

Her most recent performances bring together the elements on which her international reputation is based: a ferocious and far-reaching virtuosity, a penchant for improvising delicately spun microtonal textures and melodies, and her wholly unique array of powerfully percussive flute effects, all combined with electronic processing.

Many of her compositions involve her own participation, though she has produced works intended solely for other performers, usually involving guided improvisation and text. She also uses these compositions that work with a flexible combination of imposed musical situations and electronics where performer/improvisers are an integrated part of the music making process as material for workshops and masterclasses.

In addition to creating her own work she regularly performs in other artists' projects in a range of settings from modern chamber music to improvised electronic music.