

Jürg Frey

Life is present

It has occurred to me that there are two ways of experiencing music. The first way is promoted by a music which draws our attention to individual phrases, details in the instrumentation and in the voice leading, and in the linking of characteristics of successive individual parts. We experience this music as though drawing breath into our body. There are those special, rare moments in which we become surprised by a unique sensation. And then after the concert we have the memory of those happy moments when we became transfixed by the music. Another possibility in listening to music occurs in pieces in which the composer has left behind the development of parts, unified by cause and effect, and replaced this with other, just as complex organizational possibilities. Often this music is completely without individual parts. Or, the formal differences can be very simple, such as those we perceive between sound and silence. When this music has individual sections, they are not developed from one to the next, or linked by contrast - rather, the individual parts appear to be tied to each other by an invisible thread. This means that each idea for a new section must be a new beginning, dialectically unconnected with the previous section. In this case, there are only the sections which occurred to the composer, and these sections bring forth the identity of the piece.

With this music, we do not have a memory of moments of particular intensity after the concert. The situation is not at all shaped by memory. There is indeed the feeling that the music is already gone. At the same time we sense that this music has not left behind the customary impressions. In place of the memory of individual events we sense rather a direct manifestation of life, a richer experience of life. It is not simply an idea; an idea appears to me as a lower category in our consciousness. It is the reality that one is alive that makes us joyful in this moment. It is the feeling that I am here and life is present. This is an unambiguous sensation, but at the same time it is very complex because it is so encompassing.

With a music that we perceive in this way, it becomes clear all at once that something is there: time. It is a music that speaks with itself and is its own audience. In this silent dialogue with itself, the music and the audience are connected. Therefore, it does not remain or turn in its own circle. In this silent dialogue with itself, the music is interwoven with silver threads. And it is with this sense of living that the room, often with a minimum of sound, is completely filled.

Jürg Frey, 1996

The translation from the original German is by Michael Pisaro



Jürg Frey was born in 1953 and grew up in Lenzburg. He studied the clarinet, composition and Alexander Technique in Zurich, Berne and Basle, and he completed his studies at the Geneva Conservatory. In the course of his concert activity as a clarinetist, he has premiered numerous works. Prize-winner at the International Composer Seminar in Boswil in 1991, he received one-year work grants from the Canton of Aargau in 1986 and 1996, and was awarded a three-month studio fellowship in Berlin in 1997. Most of his works and CDs are published by the Edition Wandelweiser Berlin. One of the co-founders of Lenzburg's "Musikalische Begegnungen" project in 1984, he also participated in the AG Komposition at the Rote Fabrik in Zurich and has run the "Moments musicaux" concert series in Aarau since 1986. He lives in Aarau with his family.

Chris Newman (* 1958 in London, lives in Berlin)

is an experimental interdisciplinary artist using the medium of music, painting, video, drawing and literature.

From 1976 to 1979 he studied music at King's College London, taking a Bachelor of Music.

During this time he met the Russian poet Eugene Dubnov and started to translate Russian poets,

this process of translating proving important for his later work (e.g. from one medium to another / from life to art).

Started writing own poems in 1979.

Moved to Cologne, Germany, in 1980 to study with Mauricio Kagel at the Hochschule für Musik Köln.

First public performance singing own songs in 1982.

Founded chamber-punk rock band *Janet Smith* in 1983.

First concerts and video showings: ICA, London;

Theater am Turm, Frankfurt; Kölnischer Kunstverein, Cologne;

Cooper Union, New York.

Started to paint 1989, which led (from 1994) to the two medium installations; in recent years presented paintings in a more sculptural and installed manner, cutting the canvas and rearranging the parts to form a new relationship within the painting.

These installations have been presented at (among other places): Kunstverein für die Rheinlande und Westfalen, Düsseldorf, (1994);

Nationalgalerie im Hamburger Bahnhof, Berlin, (1999);

Diözesan Museum, Cologne, Donaueschinger Musiktage; Limelight Kortrijk;

Musée d'Art Moderne, Strasbourg, Arp Museum Rolandseck, Goethe-Institut Budapest.

His paintings and drawings are represented in the Diözesan Museum, Cologne,

Neue Museum, Nuremberg, as well as in the Neue Museum Weserburg, Bremen,

and Hamburger Bahnhof, Berlin.



chris newman's studio

Since the beginning of the 80's Newman's music pieces have been performed at concerts and festivals and recorded for radio productions (also orchestral commissions).

These include songs, piano pieces and two piano concertos, the most recent of which *Piano concerto No. 2 - Part 2*, was premiered at the Donaueschinger Musiktage in 2006.

He has published books of poetry and prose and issued a number of CDs.

After the first phase in Cologne, he lived in Paris, London, again in Cologne and now in Berlin.

From 2001 to 2002 he was professor at the Academy of Fine Arts in Stuttgart.

MAKIKO NISHIKAZE

The theme of my work is listening. I have been concerning about the tendency that everyone, myself included, let the sounds wash over them as they occur.

I have become interesting in the idea of breaking this habit of passive listening.

When I am composing, I try and imagine what the audience will anticipate and then compose something which is unpredictable – both in the major form and in the details.

What I am trying to do in my music is to create sounds which invite attentive listening.



Makiko Nishikaze (b. 1968 Wakayama, Japan)
1991-93 studied at Mills College, Oakland CA
1994-99 Composition with Alvin Curran, Percussion with William Winant, and Piano with Julie Steinberg.
studied composition at Hochschule der Künste Berlin with Walter Zimmermann. MA.
Living and working as a composer, pianist and performance artist in Berlin.
teacher at the Wakayama University, Wakayama, Japan

since 2007

„splitting“ is a series of compositions for solo instruments. Most of these pieces focus on the splitting of the sound. In “splitting 16” the vibrating strings of the piano induce the vibration of glass balls, which split the sounds of the piano into a kind of multiphonic structure.

Michael Maierhof (Hamburg/Germany) studied music and mathematics in Kassel, and philosophy and history of arts in Hamburg. He began composing in 1988. Since 1990 he has been writing mainly spatial music for different ensembles, and working on preparation techniques for string instruments. He has received a number of awards, including from the Cité Internationale des Arts, Paris. His pieces have been selected by the German Society for Contemporary Music (1998, 1999, 2000). He received commissions and performances from the Darmstaedter Ferienkurse 1998 and 2000. In 2001 he has been invited to give lectures on his music at Trinity College, Dublin, 2002 Musikhochschule Stuttgart, 2003 at the Mozarteum in Salzburg, CalArts, Los Angeles and 2006 at the Central Conservatory of Music Beijing/China. Since 2004 he is also performing Cellist with the Improv-trio NORDZUCKER.



music we'd like to hear
19th July 2007

jürg frey klavierstück (1995)
chris newman piano sonata 8b (for manfred grossman) (2001)
makiko nishikaze shades I & II (1997)
michael maierhof splitting 16 für Klavier (2002/03)

tim parkinson - piano
church of st anne and st agnes, gresham st, london ec2v

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the wire, jerry wigens, eric namour, geoffrey pais, antoine beuger, john mc Alpine, angela gawlikowski, laurence crane, michael parsons, david mazure, the swiss embassy,
the japanese embassy, and matthew linley for the drum last week.