



**BRAUBLFF**

(Materie und Laut) II

Second edition in a series of concerts by DE PLAYER (Rotterdam) & KRAAK (Ghent)  
about where and how language transforms into music.

**DIETER SCHNEBEL**  
**ARIANE JESSULAT**  
**CHRIS NEWMAN**  
**DAAN VANDEWALLE**



9 oktober 2014 — 20:00

**DE PLAYER**

Hillelaan 49d, Rotterdam

10 oktober 2014 — 20:00

**KASK/School of Arts — Cirque**

Louis Pasteurlaan 2, Ghent



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### CHRIS NEWMAN

Chris Newman (b. 1958, London) is a British, Berlin based interdisciplinary artist. Newman started as a translator of Russian poetry, but soon focussed on music, as student of Mauricio Kagel. Newman's body of work reaches out from poetry to music, performance, painting and video art. Essential is the process of translation, in which one medium is transformed to another. Poetry transforms into visual art, image into music and life into art. Matter is the binding component, the means to reach individual freedom and identity, and to transcend meaning.

On this second edition of Braublff Newman presents in collaboration with the Belgian piano player Daan Vandewalle the song cycle *I Got To Write This Down*, and the song *London*. A short interview on his work and methods.

#### Chris, what are doing right now?

Literally, I woke up, took a shower, had breakfast and now I'm talking to you. Those daily routines are very important for me. My work is very much a part of my everyday life. And daily routine intercross with my work as well. I don't really differentiate that much, it's all part of the same flow.

When the pieces become pieces, they take on their own life and become independent. That makes art what art is, it transcends its background and it represents just itself.

#### You work in several media, how does that work?

I try to apply on all media the same methodology in working on the material, editing it and presenting it. Each medium reacts different, so I'm trying to find equivalent ways to work with them. It excites me, how mediums react. Each medium is very different, with it's own baggage and they take me beyond myself. Which interest me very much.

Especially music has a lot of baggage. With painting you see straight away what you are doing, so you have to react directly to what the painting needs. Music doesn't work straight away, it's much more embracing. It's sneaky and sort of takes you from behind. It comes out of the yard, sneaks through the window that you'd forgotten to close, and takes you by surprise.

#### You told me that 'songs are a spontaneous attempt to write anything at all'. What did you mean?

Songs come basically out of nothing, I don't suspect to write them. The initial push always takes me by surprise. Suddenly there is the beginning of a song, and then the works begins. Music in general, but especially songs are sneaky. My songs are very existential, there about being alive in it's most basic way.

#### Do you also create multimedia installations?

Sometimes I do present things together, that are made in the same way. For instance video work combined with a string quartet. I wouldn't call it 'multimedia', but 'two-media'. What interests me is to scrape of the surface of the medium and create something that is beyond that. If you present two mediums, which are worked on in the same way, you get to the substance of how it was made.

#### Originally you started out as a translator of Russian poetry?

Yes, around the age of 13. My friends back then were interested in Pink Floyd and stuff, but I was into Schoenberg which drove the other kids crazy. I come from an absolutely non musical background, the serial pieces by Schoenberg made a big impression on me. Coming from a non musical background, I had not preconception on how music should be. I was virgin. From that I went straight to punk, to PiL and stuff like that.

### DIETER SCHNEBEL

Dieter Schnebel (b. 1930, Lahr/Baden) is a highly influential postmodern composer. His works propose new methods of conceptual composition, incorporating body movements, open sound processes between tone and noise and mute physical gestures. On this edition of Braublff Schnebel and Ariane Jessulat present 3 pieces, *VISIBLE MUSIC für einen Dirigenten und einen Komponisten*, *NUMBERS für Stimme mit Gesten* and *LIEBE-LEID für Stimme und Klavier*.

Schnebel's formative experiences as a young composer came at the Kranichsteiner (today Darmstädter) Ferienkurse für Neue Musik, where he met a.o. Adorno, Boulez, Messiaen, Nono, Stockhausen and Varèse.

Originally he worked as a strict serial composer, but an increasing anti-dogmatism spurred him on to develop experimental concept and process composition methods. His early 50s compositions explored open sound processes between tone and noise, and strove to use space in new ways. From the 60 to the 80ties he composed many influential conceptual pieces, pioneering a completely new treatment of vocal articulation and mute physical gesture as music theatre.

The treatment of body movement as an equal element in music is unique. A perfect example is the piece *Blinzeln*. It's a composition made up of tics: brief, seemingly involuntary motoric contractions of individual muscles or muscle groups or vocal tics, exactly notated in regularly repeating rhythms. They wander through a group of people posed as if for a group photo. Occasionally these are interrupted by soloistic eruptions, which then culminate in a virtuoso polyphony of different areas of the body.

Loosely inspired by the ideas of the Fluxus movement the composer system-

### ABOUT

*BRAUBLFF (materie und Laut)* is series of concerts in co-operation with DE PLAYER (Rotterdam) which revolves around following question: 'where and how transforms language into music?' A possible answer: the point where language loses its meaning and becomes pure matter – by repetition, mutation and deconstruction, realised by technology, cut-ups and tape-manipulation.

The idea for this series of concerts started out of a shared obsession for the work of vocal poets as Henri Chopin, Byron Gysin, Lars-Gunnar Bodin and the catalogue of Revue OU. In three editions it proposes a State of the Art on the relation language-matter-music, by programming contemporary poets, performers and text-sound composers together with the revolutionary work of the avant-garde since the 50ties.

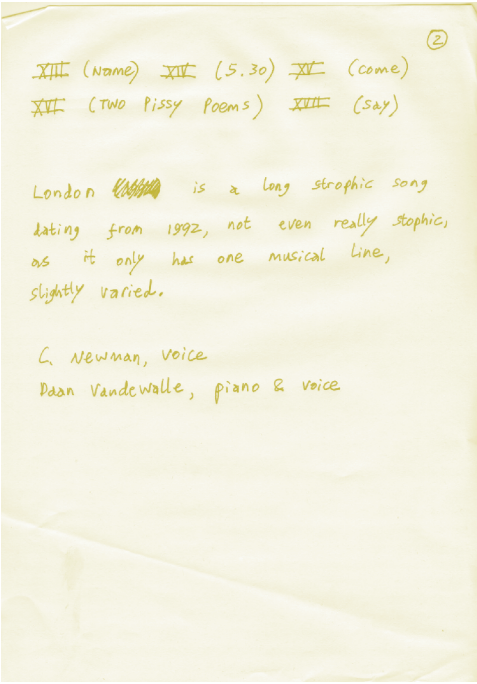
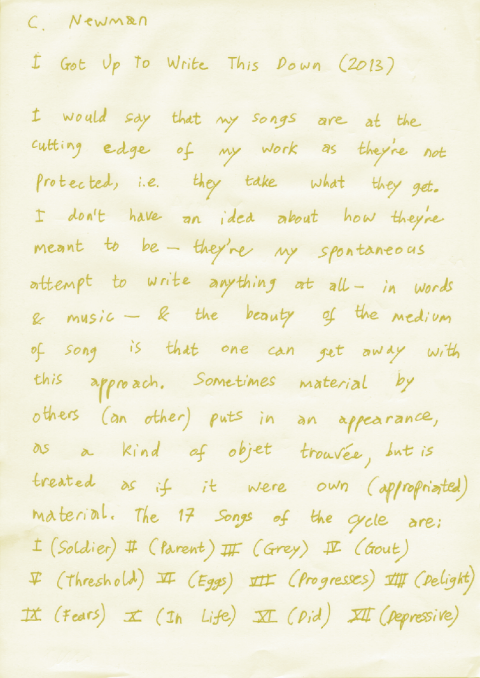
Translation was the first conscious artistic work. The way of thinking was very important to me, the translating from one medium to another. Each language has it's own baggage and reacts also differently, to the meaning which you try to impose on it. In the same way the mediums react. The work I first considered good, were poems, which was around my 20ties.

#### Tell me something about Janet Smith, is it still active?

No, but there's a follow up, with which we do occassional concerts. I was in Cologne in the beginning of 80ties and met this theatre group. They want to start a band, and I just wrote some songs, do I said them 'let's do it then!'. And that was it.

#### To end this interview: how was studying under Mauricio Kagel?

He was a good teacher, although I didn't feel very related to his work. It's too didactic and now a bit outdated. We had little in common artistically, but that didn't matter. He gave us many chances to put on our own pieces.



### DAAN VANDEWALLE

Daan Vandewalle is Belgian's most renowned pianist in the field of American Avant-Garde. He studied at Mills College with Alvin Curran, and recorded a.o. Gordon Mumma's *Music for Solo Piano (1960-2001)* for New World Records (released in 2008). He is professor at KASK/School of Arts (Ghent) and collaborated with David Moss, Fred Frith, Han Bennick, Chris Cutler, Tom Cora and many more.

ized his open work concepts. He founded in 1977 the Maulwerker theatre group to expand ideas on music and break down limitations of the medium. The group distinguish itself in the areas of interdisciplinary music theatre and the performance arts. Particularly adept at isolating, deconstructing and extending the various aspects of the human voice, they are specialists at the intersection of music and theater and music and language. Maulwerker operate where music and space, sound and silence interpenetrate.

The name of the group was inspired by Schnebel's composition *Maulwerke* (1968-74), a groundbreaking work of modern vocal music. In other pieces, he further expanded the ideas on open work concept. *Körper-Sprache* (1980) became the equivalent for modern music theater. He went on to elaborate his approach, which views gestures and body movements as compositional material that can be treated the same way as sound material, in the cycles *Laut-Gesten-Laute* (1981-85), *Zeichen-Sprache* (1986-90) and *Schaustücke* (1995-99), in which he links the compositions for body with voice and sets both into contrapuntal relationships.

### ARIANE JESSULAT

Prof. PhD. Arianne Jessulat (b. 1968) is a Berlin based pianist and singer. She studied at the Berlin University of the Arts School Music and majored in music theory. She received her PhD in 1999 at Elmar Budde. Since 2004 she has been Professor of Music Theory at the University of Music Würzburg. Her research interests include the analytical examination of the character of the language of music. In the beginning of her studies she met Dieter Schnebel and in 1989 became part of Maulwerker.