

...raumKLANGraum...entgrenzend...

A MetamorphingSpace for electroacoustic Spatial-sound art (2006)

By <sabine schäfer // joachim krebs>

with works by Luc Ferrari, Robin Minard, Hildegard Westerkamp, R. Murray Schafer, Johannes S. Sistermanns und <sabine schäfer // joachim krebs>

The enterable Space-sound lightBody „...raumKLANGraum...entgrenzend...“ is created especially for the Art Museum Stuttgart and is part of a project series with „listening sites with staged light“ that started in 2005 with the permanent enterable Space-soundBody „TopoSonic Tunnel“ we realized for the new Science Centre phaeno in Wolfsburg.

These „listening sites“ are meant as an intent to make „naturally produced“ and „artificially composed“ (here in the literal sense of “componere” (lat.): to arrange) as well as purely (space-)sound-based phenomena and the forms of spheres of nature, live animals and humans of „our“ earth experiencable as radically as possible in a listening experience as pure as it can be.

It is just the presentation of an “abstract”-reduced and visual elementarizing light installation along with discrete illumination of the proper listening space within the „space on location“ referring only to sound that offers the chance to realize an audio-imagined un-limitation of space exclusively through sound.

We have chosen two of the most important – surely undisputedly on an international level – representatives for electroacoustic sound art to tag the beginning and the end respectively of the ISCM World New Music Festival in a purely „acoustic“ manner. The French composer Luc Ferrari will lighten the „acoustic fire“ on a central site in Stuttgart, in the „innermost space“ of the newly built Art Museum quasi programmatically with his „acoustically imagined journey around the world“. The founding father of the Acoustic Ecology movement, R. Murray Schafer from Canada, makes us "see with our ears" and will dismiss the festival and museum audience only a few hours before the official final concert of the world music days in a „silence quasi rendered audible“ of a Canadian winter landscape.... In between ... acoustic species of becoming ...

<sabine schäfer // joachim krebs> May 2006

The PROGRAMME:

Friday, July 14th, 17:00: Opening of the MetamorphingSpace for electroacoustic Spatial-sound art

With a „concertant“ performance of electroacoustic compositions which will be presented during the two festival weeks in the shape of a installative and half-day alternation:

17:00	Luc Ferrari	„Les Anecdotes“ (2001-2002)
18:00	<sabine schäfer // joachim krebs>	„TopoSonic Tunnel“ (2005) („TopoSonic Spheres“ and „AquaAngelusVox“ see Sat, 29.7.2006)
18:20	Robin Minard	„The Book of Spaces“ (2004)
19:00	Hildegard Westerkamp	„Into India – a composer’s journey“ (1997 – 2002)
20:00	R. Murray Schafer	„Winter Diary 1997“ (1997)
Sat, 15.07.	Species of becoming SOUND	of SPACE: 10-14h „TopoSonic Tunnel“ 14-18h „Les Anecdotes“
Sun, 16.07.	Species of becoming SPACE	through TIME: 10-14h „TopoSonic Spheres“ 14-18h „The Book of Spaces“
Tue, 18.07.	Species of becoming TIME	to MOTION: 10-14h „AquaAngelusVox“ 14-18h „Into India“
Wed, 19.07.	Species of becoming MOTION	of SOUND: 10-14h „TopoSonic Tunnel“ 14-21h „Winter Diary 1997“
Thu, 20.07.	Species of becoming SOUND	through TIME: 10-14h „TopoSonic Spheres“ 14-18h „Les Anecdotes“
Fri, 21.07.	Species of becoming SPACE	to MOTION: 10-14h „AquaAngelusVox“ 14-21h „The Book of Spaces“
Sat, 22.07.	Species of becoming TIME	of SOUND: 10-14h „TopoSonic Tunnel“ 14-18h „Into India“
Sun, 23.07.		
11:00 – 18:00	– „on wide field“ – (2006)	Johannes S. Siermanns. Live-Performance for voice, monochord and 4 loudspeakers. To each full hour, starting from 11:00h, duration respectively: 16 min.
Tue, 25.07.	Species of becoming MOTION through SPACE:	10-14h „TopoSonic Spheres“ 14-18h „Winter Diary 1997“
Wed, 26.07.	Species of becoming SOUND to MOTION:	10-14h „AquaAngelusVox“ 14-21h „Les Anecdotes“
Thu, 27.07.	Species of becoming SPACE of SOUND:	10-14h „TopoSonic Tunnel“ 14-18h „The Book of Spaces“
Fri, 28.07.	Species of becoming TIME through SPACE:	10-14h „TopoSonic Spheres“ 14-21h „Into India“
Sat, 29.07.	Species of becoming MOTION to TIME:	10h <sabine schäfer // joachim krebs> „TopoSonic Tunnel“, 11h „TopoSonic Spheres“, 12h „AquaAngelusVox“, 13h Luc Ferrari „Les Anecdotes“, 14h Robin Minard „Das Buch der Räume“, 15h Hildegard Westerkamp „Into India“, 16-18h R. Murray Schafer „Winter Diary 1997“

Kindly supported by:

Deutschland Radio Kultur / SWR / WDR

WORK TEXTES and ARTIST’S BIOGRAPHIES

Luc Ferrari

Les Anecdotes

Exploitation des Concepts n° 7

(Juin 2001 à octobre 2002)

Version courte, Duration: 52:32

Commissioned by Deutschland Radio Kultur (DLR) 2003

The composer Luc Ferrari travels with his recording device.

He collected original sounds and atmospheres from almost of the world to interweave them into his numerous radiophonic sound plays and compositions.

For his piece „Les Anecdotes – Exploitation des Concepts No. 7“ he took recordings from Japan, Spain, France, Mexico, California and Berlin.

Luc Ferrari formed the term „anecdotal music“ during the 1960ies to indicate his “acoustic photographs”, his minimalist composed soundscapes and portraits of journeys.
Now „Les Anecdotes – Exploitation des Concepts No. 7“ closes the cycle of Ferraris early works of anecdotal music up to his maturely producing of his last period.

- 1 – Numero quatro
- 2 - Plaza de Toros
- 3 – Le ciel de Toscane
- 4 – Essayage
- 5 – Superstrada n° 2
- 6 – Mer d'Eze
- 7 – Les vendanges
- 8 – Le Ranch
- 9 – Chicago
- 10 – Harley Davidson
- 11 – Les chaussures rouges
- 12 – Trou de mer
- 13 – La Joliette
- 14 – Les Portes du Rove

Kindly supported by: Deutschland Radio Kultur Kultur

Luc Ferrari, geboren 1929 in Frankreich, Komponist, Hörspiel- und Filmemacher. Bedeutender Vertreter der französischen musique concrète. Er verband in vielen Arbeiten Elemente der Literatur mit elektroakustischer und instrumentaler Musik. Ferrari studierte in den 1940er-Jahren Klavier bei Alfred Cortot, Musikanalyse bei Olivier Messiaen und Komposition bei Arthur Honegger. Damals lernte er die Arbeit des Komponisten Pierre Schaeffer kennen, der bereits mit Naturklängen und Geräuschen experimentierte. 1954 ging Ferrari in die USA, wo er Edgar Varèse traf. Er gründete 1958 mit Pierre Schaeffer und François-Bernard Mâche die Groupe des Recherches Musicales (GRM). Unterschiedliche künstlerische Auffassungen führten jedoch zur Trennung. Ferrari gründete daraufhin das eigene Studio "La Muse en Circuit" und arbeitete dort am Konzept einer "anekdotischen Musik". Ferrari komponierte neben seinen elektroakustischen Werken ein umfangreiches Oeuvre der Instrumentalmusik. Er starb am 22. August 2005 in Arezzo.

Robin Minard

The Book of Spaces (2004)

Multi-channel audio / Duration: 36'00"

The Book of Spaces is a collection of multi-track pieces in which the spatial representation of sounds plays a major role. The main parts of the work were composed in August/September 1998 (making up the work *4 Räume*) and in July 2001 (making up the work *Sutra*). In the spring of 2004 unifying elements – including an introduction, several bridge sections and some additions to the original pieces – were composed. This formed "The Book of Spaces".

The work is divided into eleven sections, each of which proposes a different type of “sound space”:

- i) Introduction
- ii) Sutra I (with recordings made in l'Église de la Trinité, Paris)
- iii) Bridge I
- iv) Circles
- v) Bridge II
- vi) Hommage to Schaeffer I
- vii) Bridge III
- viii) Sutra II (with recordings made in the Great Paris Mosque)
- ix) Bridge IV
- x) Hommage to Schaeffer II

xi) Conclusion

The Book of Spaces and all of its parts were realized at the Electronic Studio of the Berlin Technical University. Many of the sound objects used in the work were recorded together with Tonmeister Harms Achtergarde, Weimar. Thanks to Ludger Kisters for providing and playing the traditional Maori instruments - the *purerehua* and the *porotiti* - heard in the introduction and bridge sections. Spatial movements were composed with Sigma I (APB-Tools, Berlin).

Robin Minard

Robin Minard was born in Montreal in 1953. He studied music composition and electroacoustic music in Canada and Paris. Since the early 1980's his work has focused in the area of electroacoustic composition and sound installation in public spaces. Since 1997 he has been professor for electroacoustic composition and sound design at the Franz Liszt Academy and the Bauhaus University in Weimar, where he is also director of the Studio for Electroacoustic Music (SeaM). He has been artist-in-residence of the DAAD Berlin Artists Programme; the Canada Council Studio (Paris); the Banff Centre for the Arts (Canada); Künstlerhof Schreyahn and Schloss Wiepersdorf (Germany); the Institut für Elektronische Musik, Graz (Austria); the Het Apollohuis, Eindhoven (Holland); the Villa Serpentara, Olevano Romano (Italy); the Mattress Factory Museum of Contemporary Art, Pittsburgh (USA) and IRCAM / Centre Pompidou (Paris). His works have been presented in festivals, museums and public spaces worldwide. He has published several articles and books on the subject of sound installation. His books *Silent Music — Between Sound Art and Acoustic Design* and *4: Spaces / 4 Installations* are published by the Kehrer Verlag, Heidelberg, Germany.

Hildegard Westerkamp
Into India - a composer's journey
Duration: 55:31

With "**Gently Penetrating beneath the sounding surfaces of another place**" (1997),
"**Into the Labyrinth**" (2000) and "**Attending to Sacred Matters**" (2002)

All sounds for the three compositions were recorded during my travels in India in the 1990s. They form the language with which I "speak" of a relationship, of a love, that I developed for this initially very foreign place.

When I first arrived there, I felt confronted by complete and utter strangeness. And even though I got to know various parts of the country over the years, most of it remains unknown, mysterious. The compositions therefore, are merely tiny particles, extracted and created from a multitude of complex impressions and experiences, illuminating only certain aspects of India—a country which consists of many distinct cultures and languages, castes and classes, climates and landscapes.

The compositions were composed far away from India, in North American and European studio environments, where privacy is taken for granted by most and where electricity almost never fails. Memories transform all experience over time, especially when they are relived from a safe distance, with the luxury of time to reflect, where contradictions and extremes can be processed in peace. Despite fearful incidents during my travels, a strong glow, a renewed and different love for life, remains for me as the most significant impression. This is the gift I received from my travels in India. And of course, I am hoping that these compositions—small as they are in the face of all that has been said about this country—can somehow transmit this glow to you, the listener, no matter whether you live in India, have visited the country or whether you have never been there. I would like to thank Savinder Anand, Madhu Bajpai, Anu Gupta, Mona Madan, Arun Patak, Veena Sharma and her mother, the late Mrs. Goyal, Situ Singh-Bühler, Virinder Singh and Nalini Thakur for taking me to the places where the sounds and soundscapes for these compositions were recorded. Without their help and local knowledge I would have had a difficult time gathering them on tape.

Detailed programme notes for each composition can be found at: <http://www.sfu.ca/~westerka/compositions.html#comp>

Hildegard Westerkamp

Hildegard Westerkamp is a composer of soundscapes, soundwalks, film soundtracks, and radio art. A detailed discussion of her compositions can be read in Andra McCartney's dissertation *Sounding Places: Situated Conversations through the Soundscape Work of Hildegard Westerkamp*, York University, Toronto, 1999 (available at:

<http://www.emf.org/artists/mccartney00/text.html>). In her compositional work about India she explores the deeper implications of transferring environmental sounds from another culture into the North American and European context of contemporary music, electroacoustic composition, and audio art. A founding member of the World Forum for Acoustic Ecology, and co-editor of its journal *Soundscape*, Westerkamp was a researcher for R. Murray Schafer's World Soundscape Project in the 70s, and has taught acoustic communication at Simon Fraser University. Based in Vancouver, Canada, since 1968, Westerkamp travels widely, giving concerts and lectures, and conducting soundscape workshops. She was born and raised in Germany. For more details and information please visit <http://www.sfu.ca/~westerka>

R. Murray Schafer
Winter Diary 1997 (1997)

Soundscape

Duration: 59:20

Realisation: R. Murray Schafer with Claude Schryer

Production: WDR Studio Akustische Kunst 1997

Der Komponist zu seiner Soundscape: "Der Ursprung des *Winter Diary* ist eine Reise, die ich durch das ländliche Manitoba/Kanada im Winter 1997 machte. Zusammen mit Claude Schryer, der mich bei den Aufnahmen begleitete, fuhren wir die Straßen entlang, besuchten kleine Städte, Farmen, indianische Reservate und Nationalparks. Der Schnee war tief und die Temperatur schwankte zwischen minus 40 und minus 50 Grad.

Diese Verhältnisse haben auch die Form des „Winter Diary“ geprägt. Zeit, Raum und Temperatur sind die Themen des Stückes. Ja, auch die Temperatur, denn im kanadischen Winter erfährt man den starken Gegensatz zwischen der Wärme drinnen und der Kälte draußen ganz unmittelbar.

Der Raum ist grenzenlos und ein Klang, der ihn durchquert, scheint beinahe auf unbestimmte Zeit fortzudauern, besonders im Winter, wenn sich wenig Vögel oder anderer Tiere bemerkbar machen. Weit entfernt – in regelmäßigen Zeitabständen, wie bei den Glockenschlägen in Europa – sind in der Prärie die Pfeifen der großen Eisenbahnen zu hören, die Getreide transportieren.

Manche Tage sind stürmisch. Manche Tage sind ruhig. An beinahe jedem Tag scheint die Sonne. Jeder Tag ist kalt.

Der Gegensatz zwischen warmen und freundlichen Innenräumen von Wohnhäusern, Restaurants, Kirchen und rauhen und stillen Landschaften draußen, akustisch gezeichnet nur vom Wind, dem Vorbeifahren entfernter Züge oder dem Heulen der Präriehunde, ist eines der Hauptthemen dieses Stückes."

R. Murray Schafer

Kindly supported by: WDR Köln

Schafer, R. Murray (*1933). Canadian composer of interdisciplinary works that have been performed throughout the world. He studied in London and Toronto and taught at Simon Fraser University from 1965-75, where he also founded its Studio for Sonic Research and Electronic Music. He pioneered research in the field of acoustic ecology in 1972, on a grant from the Donner Foundation, and has since remained active as a researcher, notably with the World Forum for Acoustic Ecology (formerly the World Soundscape Project). As a writer, he has contributed articles to many publications and edited the collection *Ezra Pound and Music* (1977).

His honours include among others, the Fromm Foundation Award (1972), a Guggenheim Fellowship (1974), the Composer of the Year Award from the Canadian Music Council (1976). He has also received the Glenn Gould Prize for Music and Its Communication (1987), the Canadian Council Molson Prize (1993), and the Louis Applebaum Composer's Award (1999, for his entire oeuvre). Most recently, he received the Walter Carsen Prize for Excellence in the Performing Arts from the Canada Council for the Arts (2005, for his entire oeuvre).

Johannes S. Sistermanns

on wide field (2006)

for voice, monochord and 4 loudspeakers

Duration: 16:00

on wide field

nothing,
no descriptive sound
no lettered sound

something,
hearing only as this sounds

country far.
land, rimless sound

open room
in the possibility field
creating
swinging
observing
in a . . .

The room fascinates me inside and the sounding room which as far as possible goes beyond the installation of the loudspeakers. Loudspeakers do not serve me as instruments of sounds moving so much inside as rather eye of a needle/gateway moments of sounds lying far away. Sounds fetch in, go beyond this architectural room here . . .

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Johannes S. Sistermanns was born in 1955. He stages his composition as electro acoustic sound performances, sound plastic, radiophonic sound plays, new music theatre and soundimage cityspace. He was taught in „Tao of Voice method by Prof. Stephen Cheng, New York, as well as in Classical North Indian Singing at the Benares Hindu University and in Calcutta. From 1976-84 he studied at the Musikhochschule Köln Subjects as New Music Theatre with Mauricio Kagel. Performances, exhibitions, teaching and fellowships took him to Japan, China, Australia and the USA. Sistermanns is active as a performer and composer on the international scene. He has been a guest in many venues and international festivals, including Knitting Factory 1995, Melbourne Festival 1997, EXPO 2000 Hanover as well as the Adelaide Art Festival 2000, Deutschland in Japan Festival 2005 and the Donaueschinger Musiktage 1996, 1999 and 2005. Awards and more see: <http://www.sistermanns.eu>

<sabine schäfer // joachim krebs>

TopoSonic Tunnel – A enterable Space-soundBody (2005) duration: 16:08

TopoSonic Spheres – A Space-soundComposition (2004) duration: 50:51

AquaAngelusVox – A TopoSonic Mandala with Hildegard von Bingen (1998/2003) duration: 56:00

As in all our Space-sound compositions and installations realized since 1998, the selection of Space-sound materials for the three space-sound works „TopoSonic Tunnel“, „TopoSonic Spheres“ and „AquaAngelusVox“ respectively focuses on the normally inaudible and thus predominantly unknown intrinsic acoustic micro dimensions of sounds and noises of „natural“ origin, mostly taken from the animal kingdom, the natural environment and the human/everyday surroundings. Applying digital sound processors (samplers) and a computer supported analysis and production process of sound and „acoustic“ space microscopy – specially developed by Joachim Krebs in the context of his work „Artificial Soundscapes“ in the period from 1995 to 1998 (we call this process in brief „EndoSonoScopy“), the intrinsic wealth and vivid diversity of at first sight inaudible, „acoustic-molecular“ intrinsic structures of noises and sounds of natural origin are rendered

audible. This leads to an enormous increase in what may be called the literally „unheard-of“ space-sounds and acoustically imagined sound spaces – a statement which is true, above all, for those animal and natural sounds that have undergone this process of „audio-microscopy“. These “intrinsic intensities and desubjectivized expressive matters“ (G. Deleuze) quasi exteriorized acoustically and their naturally present acoustic consistencies now rendered audible – a material which is understandable and traceable right across all „imaginary“ human-cultural boundaries and far beyond, are later re-assembled artificially by the space-sound artist, leading to the creation of artificial space-soundscapes. These are designed – on the large-scale formal basis – as an infinite series/chain of individual Space-sound milieus, the character of which permanently oscillates between „concretely natural“ and „abstractly artificial“; they undergo continuous variation and may evoke in virtually-acoustic intermediate zones a purely auditive “becoming of transitions“ (G. Deleuze).

The enterable Space-soundBody „**TopoSonicTunnel**“ has been conceived for the Science Centre „phaeno“ (architecture by Zaha Hadid) which has been opened in Wolfsburg in late 2005; since then, the permanent Space-sound installation can be visited as a part of an „experimenting site“ which is unique in Europe. The 4-channel Space-sound composition „**TopoSonicSpheres**“ is a work commissioned by the SWR/Radiophonous Sonic Art (2004). The TopoSonic Mandala „**AquaAngelusVox**“ was realized on the occasion Hildegard von Bingen's 900th anniversary and will be played here in a DVD 5.1 version produced in 2003 and presented in Paris in 2005 on the occasion of the CCMIX festival for the first time as a "listening site with staged light". For more detailed information on the three Space-sound works see our homepage: www.sabineschaeferjoachimkrebs.de

<sabine schäfer // joachim krebs>

Kindly supported by SWR („TopoSonic Spheres“)

Sabine Schäfer, born 1957 in Germany, composer and media artist, since 1991 multi-channel Space-sound compositions staged as enterable Space-soundBodies, concert installations and Space-soundObjects. Since 1998 productions by the artist duo <sabine schäfer // joachim krebs>. She studied at the University of Music Karlsruhe with Wolfgang Rihm and Mathias Spahlinger. 1982-91 Composer-performer in the field of interdisciplinary performance art. 1989-92 Development of a 24-channel spatial sound control system at the Centre for Art and Media - ZKM with Sukandar Kartadinata / „TopoPhonien“ – an art project about the spazialisation of sound. Performances at international festivals (a.o. Berlin Festival Weeks 1995, Warsaw Autumn '96, MusikTriennale Cologne '97, Nuova Consonanza Rome '98, Donaueschinger Musiktage 1995/1999, Limited Noise Festival London 2001, Munich Biennale 2002, CCMIX Festival Paris 2005), permanent exhibitions at ZKM Karlsruhe (since 2001) and at Science Centre “phaeno” Wolfsburg (since 2005) as well as radiophonic productions and soundscapes for DLR Kultur, SWR, WDR, SR, HR, RBB Berlin. Grants (a.o. grant of the German Academic Exchange Service - DAAD / USA und NL, Heinrich-Strobel-Stiftung Freiburg) und awards (a.o. Siemens Media Art Prize, Prize of the Ars Acustica International WDR Cologne) <http://www.sabineschaefer.de>

Joachim Krebs (*1952, Germany), composer. Comprehensive catalogue of works for instrumental music as well as electroacoustic sonic art. Since 1994 Space-sound compositions staged as enterable Space-soundBodies, concert installations and Space-soundObjects. Since 1998 productions by the artist duo <sabine schäfer // joachim krebs>. 1968-78 Composer and member of the German polit-rock band „Checkpoint Charlie“. He studied piano and composition at the University of Karlsruhe. Study visits and fellowships took him to India and the USA. 1995-98 Development of the project „Artificial Soundscapes“ for spatial sound microscopy of natural sounds and noises („EndoSonoScopy“). Performances at international festivals (a.o. Berlin Festival Weeks, Audio Art Festival Warsaw, Nuova Consonanza Rome, Donaueschinger Musiktage (1983/1999), International Vacation Courses for Contemporary Music Darmstadt (1984/86/88), Limited Noise Festival London, Munich Biennale, CCMIX Festival Paris). Permanent exhibitions at ZKM Karlsruhe (since 2001) and at Science Centre “phaeno” Wolfsburg (since 2005) as well as radiophonic productions for France Musique (F), NOS (NL), ORF (A), DLR Kultur, SWR, HR, SR, a.o. Grants (among others Villa Massimo Rome, German Marshal Fund of the United States, Heinrich Strobel Stiftung Freiburg) und Awards (a.o. Beethoven-Prize Bonn, International Gaudeamus Music Week/NL, International Viola-Research Society Salzburg/A). The complete instrumental works between 1978 and 1989 are published by Peermusic Hamburg/New York. <http://www.joachimkrebs.de>