

spinet



an Experiment on
Gesamtkunstwerk

Totalartwork

Thursday–Friday
October 21–22, 2004

The Cooper Union
for the Advancement
of Science and Art

www.birgitramsauer.net/spinet

21 October

Panel Discussion 6–7 pm

Contemporary artists and an historical instrument

Moderator:

Christopher McIntyre
Associate Music Curator,
The Kitchen

Participants include:

Jens Barnieck, *pianist*
Enrico Cocco, *composer*
Gearoid Dolan, *artist*
Thea Herold, *word performer*
Charlie Morrow, *composer*
Wolf-Dieter Neupert, *company*
for historical instruments
Georg Nussbaumer, *composer*
Birgit Ramsauer, *artist*
Katharina Rosenberger,
composer

Concert 8 pm

Gloria Coates
Abraham Lincoln's
*Cooper Union Address**

Stefano Giannotti
L'Arte des Paesaggio

Horst Lohse, *Birgit's Toy**

Intermission

Heinrich Hartl, *Cembalissimo*
Katharina Rosenberger, *Echo**

pianist: Jens Barnieck
Actor, Kyle Gann
Performers: Thea Herold, Gerd
Stern, Katharina Rosenberger;
Dancers: Jeremy Nelson
and Luis Lara Malvacias

*World Premiere

22 October

Panel Discussion 6–7 pm

The Gesamtkunstwerk (Totalartwork)
in the 21st century

Moderator: Christopher McIntyre
Associate Music Curator, The Kitchen

Participants include:

Jens Barnieck, *pianist*
Enrico Cocco, *composer*
Gearoid Dolan, *artist*
Kyle Gann, *composer, critic*
Thea Herold, *word performer*
Charlie Morrow, *composer*
Aloisia Moser, *philosopher*
Wolf-Dieter Neupert, *company*
for historical instruments
Georg Nussbaumer, *composer*
Birgit Ramsauer, *artist*
Katharina Rosenberger, *composer*
David Grahame Shane,
architect, urbanist, author
Gerd Stern, *poet and artist*

Performance 8 pm

Frieder Butzmann
*Soirée pour double solitaires **

Charlie Morrow, *alive I was silent*
*and in death I do sing**

Enrico Cocco, *The Scene of Crime**

Aldo Brizzi, *The Rosa Shocking**

Gerd Stern, Charlie Morrow, *Spinett**

Intermission

Gloria Coates, Birgit Ramsauer
*Entering the Unknown**

Thea Herold, *non papers**

Georg Nussbaumer, *Birding Guide**

Jeremy Nelson, Luis Lara Malvacias
and Marc Nasdor, *Final Call**

▲ spinet

SPINETT

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Gerd Stern, NYC 2004

Jens Barnieck

Biography

German pianist Jens Barnieck has received a grant for the *Cité Internationale des Arts in Paris* from the German government/Federal State of Hessen for the season 2003/2004. He has performed in major concert halls and festivals, including the *Ravello Festival*, Italy, the *Kurt Weill Fest 2000* at the *Konzerthaus Berlin*, at *Steinway Hall* in New York City, the *European Festival Week* in Passau, Germany, the *North American New Music Festival*, Buffalo, *Almeida Theatre*, London, *June in Buffalo*, *Darmstädter Ferienkurse für Neue Musik*, Darmstadt, *Imagine*, Memphis, Tennessee, *Schwabinger Klavierwinter*, Munich, the *Heidelberger Klavierwoche* and a *Festival for Contemporary Chinese Music*, Buffalo, which has been broadcast worldwide by "The Voice of America." Most recently, he performed the Second Piano Concerto by Edward MacDowell with the *Philharmonisches Staatsorchester Halle*. He had appearance as avocal accompanist, with Sarah Leonard at the *Lincoln Centers' Bruno Walter Auditorium*, NY, with Gary Burgess, *Bratislava Music Festival*, with Kurt Ollmann *SWR* and at *Staatskanzlei Mainz*, with Julia Oesch, Jens he won the prize for Lied at the second international competition "*Debut in Merano*," Italy. In 1995 he became artistic director of a *Paul Hindemith*

Centennial Celebration Festival at the University Buffalo. Since 1997 he is artistic director of a biannual festival "*ARTlantische Tage*" in Kaiserslautern, Germany. He has also performed in different interdisciplinary multi media projects with American visual artist Jenni Lukac, sculptor Leah Jacobson. Jens Barnieck studied with Prof. Gregor Weichert at the *Staatliche Hochschule für Musik in Detmold*. During his time in Detmold, he participated in masterclasses given by Peter Feuchtwanger, London, and Assanetta Egesejian, Moscow. As well he studied with the American pianist and composer Yvar Mikhashoff at the *State Univerity of New York at Buffalo*, where he won the Cameron Baird Solo Competition and received a Masters degree in Musical Performance cum laude. Recordings with Jens Barnieck include television recordings for channel 2, NBC (National Broadcasting Corporation, USA), Südwest-RP, Germany, the national television company of the Republic of Slovakia, RAI, Italy and for Deutsche Welle, Cologne. Radio broadcasts include WNED-FM, Buffalo in their series "Opus Classics Live" and for Südwestrundfunk, Baden-Baden. A CD with "Das Marienleben" by Paul Hindemith with soprano Sarah Leonard is due to be released on the MODE label, New York.

Aldo Brizzi

Statement

The Rosa Shocking
World Premiere 2004

Biography

country Brasil, Italy bio student of Leonard Bernstein. His music is played among others, by the Strings of the Berlin Philharmonie, the European Union Youth Orchestra, Bamberger Symphoniker, Baden-Baden Radio Symphonieorchester, Orchestre Philharmonique de Radio France, Arditti String Quartett, etc. He opened the World Music Days in '93 with a concert on Teotihuacan Pyramids, Mexico. The multimedia concert "The Labyrinths Trial" (music, dance, video, lights design) was directed by the composer in Rom, Madrid, Aqui Terme, Bruxelles, Porto, Salvador Bahia, Sao Paulo among other places from 1998–2000. He composed stage music for "Le frigo" (Prix Moliere) and for "Les Bonnes" by Jean Genet at the

Theatre de L'Athenee, Paris in '01 (both directed by Alfredo Arias). In spring 2000 he co-produced the double album "cristal" of Alados Namorados (EMI), which recieved the "Golden Disc" in Portugal. He was the principal conductor of "Ensemble for Ferienkurse" in Darmstadt (1990–1994) and conducted the Santa Cecilia Chamber Orchestra of Rome, the strings of the Berliner Philharmoniker, the Bamberger Symphoniker, Ensemble Recherche of Freiburg, Ensemble Itineraire of Paris, etc. He has consulted and worked with Ennio Morricone, John Cage and Giacinto Scelsi. He was awarded the Prize of the "Venezia Opera Prima" in Venice 1981, the prize at the "European Year of the Music, 1985" in Paris, Cologne, Venice, the "Franco Evangeliste" in 1986 in Rome and the prize of the "Junge Komponisten Forum 1989" in Cologne.
www.aldobrizzi.net

Frieder Butzmann

Statement

Soirée pour double solitaire
(For Spinet and sewing machine with scissors), World Premiere 2004

1st movement (Boredom): The spinet player is bored. (May be frustrated). He plays slowly and concentratedly, look carefully to the score. He plays as if exercising. The sewing machine player's play. *2nd movement (Work):* Both are playing perfectly: like a (sewing) machine. At high speed. The spinet player need not sing in a belcanto manner. He's singing loud, with a thoughtful expression. He sings for himself. *3rd movement (Love):* variable speed, running after the sewing machine, as a male after a female pigeon. The movement stops immediately, when each spinet note has been played.

Biography

1954 born in Konstanz, Germany on Lake Constance

He collects sound and noise impressions.

For the most part he does not know whether he should create classical music or film music, lectures, radio plays or even operas. He spreads, sorts, and transposes analogue and digital sound recordings until they are unrecognizable. He presents them to the astonished audience, whenever they are willing to listen. He has exhibited in international festivals and museums as Musée National d'Art Moderne (Biennale), Paris; Kitchen, New York, Berlin; Museum of Modern Art, New York; Amsterdam Elektron Musik Festivalen; Kunsthalle Wien; Saale Polivalente, Ferrara; Kunstverein, Stuttgart; Ars Electronica, Linz; Haus de Stilj, Oslo; Kunsthalle, Nürnberg; etc.

www.friederbutzmann.de

Ulrich Clewing

The first art theorist who used the term *Gesamtkunstwerk* (total work of art) was Richard Wagner. In his essay "The Art Of The Future," published in 1871, he describes what he feels is the highest level of artistic creation: the combination of all arts—music, literature, painting, sculpture, architecture, and acting—making one complete work of art, the *Gesamtkunstwerk*. In his opinion this *Gesamtkunstwerk* could ideally only be an opera, not surprising for an opera composer. This also had the advantage that Wagners penchant for mythological material could easily be accommodated herein.

When asking about the historic roots of the concept of an integral interaction of all arts, one may come to the conclusion that such ideas and display formats already existed much earlier. During the Renaissance, ostentatious processions with music and dancing, with specially designed carriages, costumes and painted architectural vedutes were more frequent than commonly thought. Some of these temporary "decorations" found entrance into art history—one of the most famous examples being the fantastic decoration of a triumphal procession that Albrecht Dürer created 1512/13 for Emperor Maximilian I.

At that time, but also centuries later with Wagner, the *Gesamtkunstwerk* was subject to strict rules and, so to speak, characterized by stringent goal-orientation. The goal was always to express a certain content, to tell a certain predefined story, either to legitimate and glorify the regency of a potentate or to construct other, seemingly more depersonalised, but no less outdated mythological world views. This, of course, has changed considerably since then. It is only possible to still speak of a *Gesamtkunstwerk* today because the arts themselves have defied their boundaries and freed themselves from all strict rules—and this had consequences for the term, in the course of which its definition experienced a decisive modification.

The boundaries of the different genres have softened, become porous and permeable. The combination of the arts in a large work of art has, at least partly, been replaced by the combination of the arts in many small works of art. The development of the last years and decades has shown that things are coming together more and more: painting is still painting, but it may possibly have a good deal to do with dance, script or literature. The same can be said about sculpture, which, as an example, converges with architecture at first,

only to emphasize their differences more explicitly. The scores of contemporary composers sometimes look more like drawings or color signals than traditional sheets of music. They do not use traditional scales and notes, instead they build their compositions with elements that must correctly be called noises and sounds.

This list could be continued endlessly. What is important is: If the artistic form is in itself synaesthetic, it is possible and even necessary to direct attention to other, until then neglected features of the *Gesamtkunstwerk*. In the "new" *Gesamtkunstwerk*, the practical experience of the performance plays a more and more prominent role, especially on an immaterial, quasi abstract level.

First of all, there is the nowadays not at all trivial factor that a group of artists with very different origins and cultural imprints actually come together in one place. Secondly, the audience plays a more important role, in which effect and participation go into an interactive relationship. One of the great revitalizers of the idea of the *Gesamtkunstwerk*, Joseph Beuys, expressed it in the following terms in an interview with the art critic Georg Jappe shortly

after his discharge from the Düsseldorf art academy in 1972: A *Gesamtkunstwerk*, according to Beuys, is only possible in a societal space. Every person will be a necessary co-creator of it in a social architecture.

Beuys was obviously thinking of emancipatory, socio-political developments in society at large, in which art was supposed to be part of a general, enduring mission for education and training. "As long as the last person can't take part in the game, the ideal form of democracy has not been reached. No matter if artist, mechanical engineer or nurse: it's about all-over participation." Maybe the disposition toward social utopias has generally receded in the years since Beuys publicised his theses, but this only pertains to the pitch of the discussion. Its content is more topical than ever in the age of digitalisation.

Ulrich Clewing, Berlin 2004
(translation: Vanessa Krout)

Gloria Coates

Statement

Entering the Unknown

World Premiere 2004

Entering the Unknown is a total art piece consisting of a film from Birgit Ramsauer, and spinet music and music from a string quartet composed by Gloria Coates. It is a work expressing the frustrations of our time; seeing and being among crowds of people in a heavily populated world where there is no real communication or feelings for others. The people move as if on a treadmill, appearing like empty figures without faces and evoking feelings of anxiety and loneliness.

Abraham Lincoln's Cooper Union Address

World Premiere 2004

On February 27, 1860, Abraham Lincoln stood on the platform of the Great Hall of Cooper Union and delivered a brilliant speech which not only gave him the nomination but nine months later the Presidency of the United States. He proved that the founding fathers and our Constitution opposed slavery and the expansion of slavery into the territories. I have distilled Lincoln's text to a fragment of its length and created a narrative, graphic poem. The spinet is used percussively and the string orchestra is that of the first movement of "Symphony No. 1" composed in 1973, The projection behind Lincoln is from a naive collage on wood (1976) by Dorothy Cole entitled *Abraham Lincoln*. The composer—musicologist Kyle Gann interprets Abraham Lincoln. This performance will be slides of paintings by Robert Gwathmey, one of the first painters to paint the African Americans with dignity and my drawing teacher while I was a student at Cooper Union.

Biography

Gloria Coates, born in Wausau, Wisconsin, based since 1969 in Munich has divided her time between the USA and Europe. She began composing at an early age, winning a National Composition contest when she was 14. Her main professors were Otto Luening and Alexander Tcherepnin. After her Masters Degree in Composition she did post graduate work at Columbia University. She is the recipient of numerous commissions, prizes, and honors. She also attended Cooper Union Art School. She continued painting throughout the years; her paintings are seen on numerous CD covers of her music. Her experiments with vocal multiphonics were demonstrated in Darmstadt in 1972, but her main contribution was her own particular use of microtones

which she began in 1962. She eventually developed her method to apply to orchestral works of which she has 14 symphonies. Although her music has been performed at leading festivals; Warsaw Autumn 1978, Berlin Festival 1981, 2004, New Music America 1989, Dresden Festival, and others; and by orchestras; Bavarian Radio Symphony Orchestra, Milwaukee Symphony, Brooklyn Philharmonic, Stuttgart Philharmonic, St. Paul Chamber Orchestra, and Kronos, Henschel, and Kreuzer Quartets to name a few, her music burst into international recognition since the 1990's through the CDs of CPO (orchestral music), Naxos (8 String Quartets,) and New World Records (vocal—symphonic music).

Enrico Cocco

Statement

The Scene of the Crime

World Premiere 2004

Dramaturgy of sound for spinet and digital sounds

The crime committed is about the language. Language that changing die, and revive in new forms. The language of a spinet and music today...language of solipsism and of collective artistic work. The scene is action of four characters there present that exhibit oneself, exorcizing the not linear nature of this music dramaturgy, as a story about the hybridation of the arts. They are Spinet, Audience, Teknè, Beauty. But crime require a victim, a guilty and a feeling of guilt: in this live sound set characters change in turn our role. Teknè love Audience, but Spinet, that from distant time fell in love for Beauty, now come under Audience's spell. Spinet promised to the sage Wandy that never had loved Audience, for any reason. But Audience turns one's look toward it, and her couldn't do without it. Teknè and Spinet was already met in New York, many times ago, between E 7th Street and Tompkins Square Park, when Teknè helped Spinet for some problems of its inner sound. But in that time Audience and Beauty was distant from their thought: even Audience was not still borned. Teknè and Spinet saw their and..."

Biography

Born in Rome in 1953. He is a composer, sonic researcher, teacher and festival organizer. His multimedia work *Visionari*, inspired by a collection of essays by theologin and philosopher Olivier Clément, was presented at the Cantiere Internazionale d'Arte di Montepulciano (1997). He was invited to present his work *Poetico Notturmo Silenzio* at the Ferienkurse fuer Neue Musik at Darmstadt. His dance work *Il Sogno di Chuang-Tzu* is based on the short stories of J.L. Borges. Since his early experiences with electronic music in the 1970s, he has moved away from pure post-serialist composition and embraced a more personal esthetic of sound dramatics. This has given his works a theatrical quality. His music is influenced by the relationship between sound, theatre and image. Today his interests lie in reseach into how music and drama have shaped the role of the performer.

Stefano Giannotti

Statement

L'Arte des Paesaggio, 2000
(The Art of Landscape)

L'Arte des Paesaggio was conceived as a sort of concert for harpsichord (spinet) and orchestra, in which the traditional orchestra is substituted by an orchestra of natural sounds. The structure is based on counterpoint and is reminiscent of J.S.Bach's "Die Kunst der Fuge."

The piece develops on the borders between game and sound-mirage, between irony and the twisted irony of fate. The landscape becomes a language, sign and score; it becomes a mirror for the fragility of existence when the heart stops beating, and at the same time it takes the form of mother earth giving birth to a child's singing.

Esposition

1st Development

1st Cadenza

2nd Development

Reprise

Biography

(1963), composer, author, guitarist and performer.

He studied composition with Pietro Rigacci and he was the assistant of Alvin Curran in "Crystal Psalms" and "Tufo Muto." He performed in several European countries with the chamber music group "Trio Chitarristico Lucchese" and started a collaboration with the Italian coreographer Roberto Castello. Among several prizes he received were a scholarship for DAAD Berlin; Künstlerhaus Schloss Wiepersdorf; Künstlerhäuser Worpswede, the Karl-Sczuka-Preis (SWR, Baden-Baden)—International Prize of Radio Art Macrophon'91, Polskie Radio—Prix Ars Acustica International, WDR Cologne.

His repertoire ranges from performance, radio-art, dance theatre to chamber music, orchestral scores and songs. Landscape, memory, life cycles, voices of people, languages; these are some of the main themes developed in Giannotti's work.

Heinrich H. Hartl

Statement

Cembalissimo, 2003

My composition *Cembalissimo* is a rhythmic multilayered piece. Sound sequences emerge in a narrow ensemble within the space. Minimal rhythmic movements guide towards an emerging subject...The performer is encouraged to improvise. ...Widening the piece towards his own imagination makes the composition even more intense.

Biography

Heinrich Hartl was born in 1953 in Deggendorf (Germany). He studied organ, piano, Catholic church music, and composition at the Meistersingerkonservatorium in Nuremberg. Since 1985 he teaches at the University of Erlangen-Nuremberg. He received several prizes, among others: Kulturförderpreis Nuremberg, Bezirk Mittelfranken, international competition in compositions Czech Republic. Concert tours have taken him to various countries of Eastern Europe. Heinrich Hartl was born blind.

www.hartlmusik.de

Thea Herold

Statement

Daily Exercise (handwriting performance for a Spinnet), World Premiere 2004

The writer is doing daily exercises. Simply writing words and moving the body. While writing you will refresh and better remember the words—like while learning foreign vocabulary. So the performance has to create a written dialogue between words and Tai Chi movements—a close interaction between “eastern movements” and “western words.” The writer is working with a feather pen. The writing movements produce sound by touching the strings of the spinet. The words—keywords only—are extracted from the “Bill of Rights”—better known as Amendments to the US Constitution—the basic essence for our human rights. —T. H.

Biography

Thea Herold was born 1960 in Saxonia and studied journalism in Leipzig. From 1984 to 1988 she lived in Moscow and since the fall of the wall she has been working as a freelance author in Berlin. She writes journalistic texts for newspapers, magazines and published books. For ten years Thea Herold also has been doing projects in handwriting for exhibitions, performances and installations. Since 2003 she holds a teaching assignment at the University of Arts Berlin (UDK) in the post graduate program in cultural journalism.

Horst Lohse

Statement

Notes for *Birgit's Toy*

The composer's attempt is the experiment of transferring the basic idea of the installation of the artist Birgit Ramsauer into music. The ancient Virginal composition of Giles Farnaby's "Toy" (Fitzwilliam's Virginal compendium), played on CD, will be layered and the live music of the "new Toy's composition "painted over" until it disappears. At the very end a contemporary "Toy" appears from the ancient "Toy," dedicated to Birgit Ramsauer's installation: "Birgit's Toy" is born (spinnet player Egino Klepper, recording by Cavalli Records).

Biography

Horst Lohse, born 1943 in Bavaria, worked in such different fields as orchestra, ballet, vocal music, and chamber music. He studied with Helmut Eder (Mozartezum Salzburg) and Bertold Hummel (HfM Würzburg). His compositions were performed at many international festivals such as Montepulciano, lesi, Turin, Lissabon, Orléans, Zürich, Aarhus, Leiden, Heilbronn, Hannover, Lüneburg, Weimar, Erfurt, St. Petersburg, Bukarest, Timisoara, Istanbul. The music was awarded national and international prizes in Salzburg, Stuttgart, Leverkusen, Aarhus und Dresden. He is also the founder and director of the "Festival for Contemporary Music" in Bamberg.

Luis Lara Malvacías

Biography

Born in Venezuela Luis Lara Malvacías is a choreographer, dancer, designer and visual artist. He is a graduate of The Instituto Superior de Danza in Caracas, Venezuela. He holds a BFA in Visual Arts from the Universidad Central de Venezuela and completed the Certification in Painting from the Arts Students League of New York. He became a member of the company Espacio Alterno, dancing in the works of David Zambrano, Jeremy Nelson and Mark Tompkins among others. In New York he has danced for Marguerita Guergue, Yoshiko Chuma, Jeremy Nelson and in his own choreography and with John Jasperse, winning the Group Performance Award at the Rencontres Chorégraphiques Internationales de Bagnolet in Paris. His choreography has been shown in the Festival de Jóvenes Coreógrafos in Caracas, in New York at University Settlement, Context Studios and Mulberry Street Theater and as part of the repertory of the New York company Gotham Group. NoN was performed at the Joyce SoHo 1999. Two dances—Pescando Agujas (1993) and Buenaventura (1994) were performed by the Venezuelan company "Espacio Alterno. He has presented four shared evenings of work with Jeremy Nelson—*A Skeleton in the Closet*

(Danspace Project at St Mark's Church, 1995), *Beware of Dog*, (Danspace Project, 1996), *Di-Agnosis* (PS 122, May 1998, The First International Dance Festival at Connecticut College in June 1998), 2000 Pain-Stake at Danspace at Saint Mark's Church. His first collaborative choreography with Nelson, *Morphylactic*, was performed at the Painted Bride Arts Center in Philadelphia (1998), at Dance Theater Workshop (1999) and in Nuremberg, Germany (2001). He has taught at Movement Research, Dance Space Center, CSV Cultural & Educational Center and The Greenspan Center, New York, Universidad Nacional de Colombia, Centro Cultural Mistral in Chile, I.S.D., IUESAPAR, in the Grupo ThejaDanza in Venezuela, International Dance Summer Festival in Japan, The Northern School of Dance in Leeds, England, Connecticut College and in Nuremberg- Germany. In 2001 he curated Instalacion Sur 2001, a project that involved a tour of three countries in South America—Colombia, Chile y Venezuela—with a one week residency in each country, involving teaching and performing structured improvisations in an installation-environment created for the event.

Christopher McIntyre

Biography

Christopher McIntyre leads a multi-faceted career in the arts. He is active as a performer (on trombone) and composer in New York's experimental music scene. His credits as Associate Music Curator at The Kitchen include Artistic Directorship of Kitchen House Blend, a 10-piece commissioning chamber orchestra/big band, and lead curator of performances during *New Sound, New York*, a city-wide festival focusing on current trends in sound art in April '04.

Please visit www.cmcintyre.com.

Charlie Morrow

Statement

Two-Manual Concept Works
for Spinet

In Life/was Silent but in Death I do Sing, World Premiere 2004

A series of sound art works based on the physical materials of music instruments. In these works for Spinet, a second electronic keyboard (manual) is played in addition to the spinet keyboard. Manual two plays samples based on spinet sounds recorded by Egino Klepper and processed by Matt Stine with Morrow's direction. Other realizations are envisioned with live sound processing.

Spinett, World Premiere 2004

The companion work for the two keyboard (manual) performance is based on Stine's sampled phrases from poet Gerd Stern's reading of his sound poem.

Biography

Sound artist/composer/producer

Charlie Morrow is a conceptualist whose music and sound work explores many styles and forms, from events for media and public spaces to commercial soundtracks, new media productions, museum installations and programming for broadcast and festivals. He is president and creative director of Charles Morrow Associates, Inc. and of The New Wilderness Foundation, Inc.

Morrow sound installations have been presented in major museums such as the Louvre, Paris, Chicago Museum of Science and Industry, Whitney Museum, American Museum of Natural History. He has composed music for multimedia and orchestra with 3D such as a miniature Haydn "Clock Symphony" for Paik's Swatch Watch ZAPPING. He has created feature film soundtracks in the U.S. and Europe. *ScruTiny* in the Great Round (with Rice Dixon, and Jim Gasperini) won the MILIA D'OR 96 at Cannes. He created the audio tours for the Great Platte River Road Memorial Archway, NEB winner of a Thea Award 2001. In 2003 he invented the Morrow Sound Cube spatial sound delivery systems and the following year co-produced the *New Sound New York Sound Cube* show at The Kitchen. 2004 he participated in the Future of Sound, at the British Academy Awards.

DJ Poodlecannon (Marc Nasdor)

DJ Poodlecannon (Marc Nasdor) is a musician, DJ and writer living in New York City since 1980. He DJs an eclectic mix of worldbeat at several clubs in Brooklyn and Manhattan. He is also a solo musician, crooning cranky old country-western songs at waterfront dives in Red Hook. His poems were published in a collection in the late 1980s, and have been translated into German, Hungarian and Spanish.

Jeremy Nelson

Biography

Born in New Zealand he trained at The London School of Contemporary Dance and went on to dance for The Siobhan Davies and Second Stride Dance companies in London before coming to New York in 1984. He was a dancer with The Stephen Petronio Dance Company in New York from 1984-1992. In 1991, he won a New York Dance and Performance ("Bessie") Award for outstanding performance with that company. He now works as an independent choreographer, teacher and dancer. He has performed in the work of David Zambrano, Mia Lawrence and Luis Lara Malvacías, as well as in his own work. He also works with contact improviser, Kirstie Simpson in an improvisational group and performs in installation-improvisations organized by Luis Lara Malvacías.

He is a member of the teaching faculty at Movement Research in New York. In the United States, he has taught as part of the American Dance Festival, and at various universities including New York University Tisch School of the Arts and Bennington College. For the last seventeen years, he has been teaching classes and workshops all over the world at places including: International Summer Dance School, Tokyo;

Tilt Spazio Danza, Milan; Sasha Waltz Company and TanzFabrik, Berlin; PARTS and Rosas Company, Brussels; Siobhan Davies and Company, Ballet Rambert, School of Contemporary Dance, London; Northern School of Dance in Leeds, England; S.O.A.P. Dance, Frankfurt; Instituto de Bellas Artes, Havana; Angels Margarit, Mudanses, Barcelona; DanceForum, Lisbon; The State School of Dance, The International Dance Festival of Kalamata, Greece; DansensHus, Copenhagen; Tanzwerkstatt, Munich; TanzImpulse, Austria; CanalDanse, Paris; Companie Christiane Blaise, Grenoble; among others.

He presented a full evening of his own work in New York at Danspace Project at St. Mark's Church in October 2002 and created a new work for Phoenix Dance Company in Leeds, England for their spring 2003 season. In August 2003, he performed his work at Die Pratz Theater, in Tokyo.

Wolf Dieter Neupert

Statement

J.C.Neupert from Bamberg, Germany, founded in the year 1868, are the oldest manufacturers of cembali and spinets today. To defy the formaesthetic boundaries of tradition that had grown over four generations of building instruments, the current owner, Wolf-Dieter Neupert, asked the artist Birgit Ramsauer to develop a new design, according to her ideas, for the Neupert spinet "Zenti." He added: "If we like your design right away, you did something wrong."

Biography

Born 05/31/1937 in Bamberg, father Hanns Neupert, piano manufacturer, mother Emma Neupert, pianist. Student of the humanistic school in Bamberg, graduation 1956. Studying physics and mathematics at the university of Munich and Berlin, he received his diploma in physics at the technical faculty of the University of Berlin in 1957 and in 1958 he finished his studies at the University for music with a diploma for sound engineer, 1972–1974 he became an assistant professor for mathematics at the polytechnic for economics in Berlin. In fall 1973 he entered J.C.Neupert, his fathers workshops. Since 1975 he is managing director (in forth generation) of this worldwide oldest manufacturer for historical keyboard instruments. 1974–1991 Head of Musikverein Bamberg (managing classical concert events), now honorary chairman. 1983–2003 Cembalist in chamber orchestras of the Bamberg Symphonic Orchestra. Numerous publications on instrument building subjects.

Georg Nussbaumer

Statement

Birding Guide

World Premiere 2004

The instrument spinet with its flung-open top is, in my mind, always connected with the connotation of an odd mating bird. This happens even more intensely with Birgit Ramsauer's extremely colorful installation. The technique of this precursor of today's grand piano (German: Flügel = wing) tearing at the strings with feather keels to create sound is even more connected to the connotation of a bird. My composition "birding guide" searches on and within the instrument. It creates bird-related sound by using body parts of the bird (feathers, beak, eggs) as well as the movement of birds arranging their feathers. Instead of imitating the bird's sounds my piece is going to listen to the song of this bird-like object "spinet."

Biography

Composer/Gesamtkunstartist Born 1964 in Linz (Austria) works using musical instruments various organic and anorganic materials, machines, appliances and ideas. Video, Insinuations and Suppositions. Works published by Ariadne, Vienna *Symphoid* (an ensemble for music and its derivatives)

Birgit Ramsauer

Artist's statement

Dialogue and exchange have always been very important for my installations, photography, performances, videos and poems. As/myself went through different professions/am deeply convinced that the different kinds of knowledge and experiences in the arts and science should be in an ongoing dialogue. In 1997, during the ART: HOME—LESS project, started to work with collaborators. Since the beginning of 2003/have asked different international artists to take part in the project "spinet" and become collaborators. The idea is an experiment on the Gesamtkunstwerk, to find a team of collaborators who will work together in a free exchange. And to grow into new dimensions within your own art by crossing borders and widening horizons within this concept in all different aspects of form, structure, age, concept, media, types of arts and nationalities.

Biography

1982-1989 studies at the Universities of Erlangen-Nuremberg and Bamberg for teaching and Magister Artium in German Literature, Art History

1990-1995 studies at the Academy of Fine Arts, Nuremberg

1997-2000 project ART: HOME-LESS in NYC, Moscow, Marseille, Berlin (scholarship of DAAD, Kolodzei Foundation USA, Triangle France, Museum der Verbotenen Kunst, Kunstfabrik). Assistant professor, Academy of Fine Arts, Nuremberg

2001 artist in residency, Atlanta

2002 artist in residency at Worpswede, "JWD," Worpswede Künstlerhäuser, Gallery of the City of Bremen, Kunsthalle Bremen, scholarship of the Adenauer-Foundation, Berlin

2003 Guest Professor, The Cooper Union, NYC

2004 Guest professor at School of Art, Atlanta

Katharina Rosenberger

Statement

Echo, World Premiere 2004

Echo is a performance art piece dedicated to the German artist Birgit Ramsauer and her installation "spinet—an experiment on Total-artwork." It is a multidisciplinary event with the "spinet" as its centerpiece, a vibrant reconstruction of a 16th century keyboard instrument. "The past meets the present in color and form." *Echo* intends to investigate this idea. Twofold in structure, it envisions a mirror effect: *Part I—listen: the past lives in the present*, *Part II—question: the past "re-invented."* Departing from William Byrd's *The Bells*, composed in the early 17th century, the audience is asked to engage in the significance of old music in the present. In contrast stands the second part of the piece, where the function of the historical instrument in the context of new media art is questioned and considered. *Echo* is not meant to denote a judgement. Rather it should evoke a critical outlook on existing notions of authenticity, genuineness and traditional values.

Many thanks to Egino Klepper for introducing to me *The Bells*.

Biography

Born 1971 in Zurich, Rosenberger's slight tendency to "nomadism" has brought her to collaborations all around Europe and the USA. Her work—acoustic and electro-acoustic music, installations and performance art—is often inspired and linked with the visual arts and inquiries into perceptual and phenomenological issues. She is currently studying composition with Tristan Murail and completing her PhD with a Faculty Fellowship at Columbia University in NYC.

Gerd Stern

Statement

Spinett, World Premiere 2004

Gerd Stern is a poet and visual artist. He has collaborated with sounds creator Charlie Morrow before this presentation of " Separate & Unequal." Speedy and irreverent the piece is vocalization breaking "in the beginning was the word" mind processors into syllabic frag. References, humor, consanguinity become meaningful. Listening is not the same as hearing if overstanding's a goal.

Biography

Stern, a founder of the 60's multimedia commune USCO and the group's electronicist Michael Callahan are working toward a three night late March event at Anthology Film Archives in New York and the recreation of installations for the Tate Museum's "Summer of Love" exhibition opening May in Liverpool. Stern is the author of three volumes of poetry. His oral history was published by the University of California, Berkeley in 2001.

spinet

