

Manuel Mengis, 1972 in Visp geboren, Musiker/Bergführer, Ausbildung an der Hochschule Luzern, erhielt mehrere Preise und Auszeichnungen, spielt seit Jahren im In- und Ausland, hauptsächlich im Bereich der improvisierten Musik, daneben Projekte im Feld der E-Musik/ Theater. Kollaboration mit: Bruno Amstadt, Arthur Blythe, Pierre Audezat, Stefanie Amman, Christoph Coburger, Roberto Domeniconi, Achim Escher, Christoph Erb, Donat Fisch, Lionel Friedli, Roland von Flue, Andy Guhl, Flo Götte, Vincent Glanzmann, Hämami Hämmerli, Barbara Heynen, Franz Hellmüller, Harald Haerther, Gilbert Jossen, Jonas Imhof, Hans Koch, Valentin Kessler, Vera Kappeler, Peter Landis, Patrice Moret, Vincent Membrez, Christian Niederer, Jonathan Nott, Roman Novka, Bänz Oester, Adrian Pflugshaupt, Andre Pousaz, Hans-Peter Pfammatter, Marcel Papaux, Norbert Pfammatter, Luca Ramella, Samuel Röhrer, Bruno Spoerri, Co Streiff, Flo Stoffner, Fredy Studer, Irene Schweizer, Julian Sartorius, Luca Siserer, Marcel Stalder, Philipp Schaufelberger, Peter Schärli, Rafael Schilt, Reto Suhner, Tobias Schramm, Manuel Troller, Christian Weber und anderen. <http://manuelmengis.ch>

Pablo Maritano (director de escena). Nacido en Buenos Aires, es uno de los directores de escena argentinos más reconocidos de su generación. Egresó de la Escuela Superior de Bellas Artes Ernesto de la Cárcova y del Instituto Superior de Arte del Teatro Colón, donde actualmente dicta la carrera de dirección escénica. Es reconocido por sus montajes de clásicos de los siglos XVII y XVIII, tanto por su acercamiento al repertorio contemporáneo. En 2005 gana el concurso para dirigir La Zapatera Prodigiosa de Lorca para el Centro de Experimentación del Teatro Colón, obra que versiona junto a Marcelo Delgado. En Buenos Aires Lírica dirigió L'italiana in Algeri de Rossini, La Traviata, Serse, de Händel, todas destacadas por la asociación de cronistas del espectáculo; en 2010 dirigió Rigoletto, de Verdi, para el Teatro Argentino de la Plata, destacada la Asociación de Críticos Musicales de la Argentina. En 2011 dirigió La Ciudad Ausente de Gandini en el Teatro Argentino de La Plata, Il Mondo della Luna de Haydn en el Teatro Avenida, y el estreno sudamericano de Hippolyte et Aricie, de Rameau, ambas con el trabajo coreográfico de Carlos Trunsky. En 2012 dirigió una nueva producción de Die Entführung auf dem Serail en el Teatro Avenida, puesta que incluyó la revisión de la dramaturgia original encargada a Gonzalo Demaría, y que se constituyó en un notable éxito de público y crítica; la nueva producción escénica de La Casa sin Sosiego, de Gandini, por el encargo de la Secretaría de Cultura de la Nación, el estreno americano de Cachafaz, de Copi/Strasnoy, en el Teatro San Martín, la reposición de su producción del año 2010 de Così fan Tutte en el Teatro Argentino de La Plata. En el Teatro Municipal de Santiago de Chile dirigió Il Trovatore y Otello, de Verdi, ganadora del premio de la crítica chilena al mejor espectáculo del año. En 2014 dirigió Anna Bolena (producción documentada y vertida en forma de capítulos en la Televisión Argentina), y el estreno americano de Trust, de Falk Richter, coproducida por el Teatro Colón, Goethe Institut y la Bial de Arte Joven de Buenos Aires. Al año siguiente dirigió el estreno sudamericano de Platée, de Rameau, en el nuevo Teatro Regional de Rancagua y en Buenos Aires, Otello, de Verdi, en el Teatro Argentino de La Plata, I due Foscari en el municipal de Santiago y Faust, en Rosario. Entre sus próximos compromisos están las reposiciones de Trust en San Pablo y Santiago, y

dePlatée en Chile y México; el estreno The Human Emotions, en el Teatro Colón, Dixon Theatre en Nueva York y Basel, Le Malade Imaginaire, de Molière/Charpentier/Lully, una nueva producción de Il Barbiere di Siviglia para el Teatro Municipal de Rio de Janeiro y el estreno americano de Die Soldaten, de Zimmermann, en el Teatro Colón.

Teresa Floriach (actriz), ha trabajado bajo los órdenes de directores como Luis Tenewicki, Calixto Bieito o en estos últimos años con Michal Znaniecki. Con él ha hecho, Desconocidos, Anatomía del rey Lear (ambas en Villa Ocampo), Emigradas en Blue (obra que fue al festival InterMedios en México), o "Kronos, una calma erótica", basada en el diario íntimo de Witold Gombrowicz. Obra que ha sido presentada en la "presentación del festival ópera Tigre", en Villa Ocampo, en el Festival Internacional Gombrowicz en Buenos Aires, en el Teatro Colón de Buenos Aires (Die Soldaten y Giulio Cesare bajo la dirección de Pablo Maritano), en el teatro Solís de Montevideo y en Polonia y España durante el 2015 y 2016.

Chao-Ming Tung is a Taiwanese-born composer and gu-zheng player (Chinese zither) based in Cologne, Germany. His music encompasses stage, instrumental, vocal, and electro-acoustic works, and multimedia-performances with visual arts and dance. Since 2000 he has gradually incorporated Chinese instruments into his music, and improvises with gu-zheng and live electronics in concerts. Tung's work has been presented in concerts of numerous festivals throughout Europe, Asia, and the USA. He has collaborated with choreographers, dancers, painters, musicians, ensembles, sound-, media- and video artists, e.g. Annegret Heiln, René Pieters, Bernhard Gal, Klang Forum Wien, Ensemble Ictus, Ensemble Modern, ensemble 2e2m, Ensemble On-Line Vienna , ensemble DEDALO, and China Found Music Workshop Taipei. He was awarded the Bernd Alois Zimmermann Scholarship for Composers from the City of Cologne in 1999, the Scholarship of National Culture and Arts Foundation Taiwan in 2001 and Stipendium of Villa Aurora Los Angeles 2004. From 2006 - 2007 , he was composer in residence of China Found Music Workshop Taipei. Since 2007, he teaches composition at the Ciao Tung University in Taiwan.

UMS 'n JIP are one of the most experienced and distinguished contemporary music laboratories of our times, working within a global network of high profile researchers, programmers, composers, ensembles, visual artists, authors, stage directors, thinkers, festivals and organizers. UMS and JIP have been invited to prestigious contemporary music and theatre festivals (Avignon, Paris, Marseille, Zürich, Lausanne, Lucerne, Basel, Bern, Shanghai, Beijing, Hong Kong, Ulan Bator, Seoul, Tokyo, Buenos Aires, Adelaide, New York, Donaueschingen, Stuttgart, Karlsruhe, Berlin, Moscow, St. Petersburg, Riga, Barcelona, Valencia, Sevilla, Athens, Thessaloniki, Istanbul, Cairo) where they have premiered more than 200 works. They can look back on more than 900 concerts since 2007, have received >50 commissions and awards and have been invited to share their knowledge in >30 universities all over the world. <http://umsnjip.ch/umsnjip-whoare.htm>

10 YEARS UMS 'n JIP

3 SEP 2017, 18h00
Zeughaus Kultur Brig-Glis

UMS 'N JIP & GUESTS

Pablo Maritano, stage director
Teresa Floriach, actress
Chao-Ming Tung, erhu
Manuel Mengis, trumpet
Ulrike Mayer-Spohn, recorder & electronics
Javier Hagen, voice & electronics

<http://umsnjip.ch>
<http://zeughauskultur.ch>

PROGRAM

PART 1

JIP

modul 1.1 (Um Mitternacht, 2011)

Kotoka Suzuki
Reservoir (2014)

Beat Gysin
Der Spanier (2007)

Shintaro Imai
Subtle Oscillations (2017)

PART 2

Motoharu Kawashima
Das Lachenmann IV (2017)

Maria Porten
lebelight (2001)
with **Teresa Floriach (actress)**
staged by **Pablo Maritano (stage director)**

Improvisation
Chao-Ming Tung (erhu)
Manuel Mengis (trp)
JIP (voc)

Mathias Steinauer
7 letzte Mahlzeiten (2013)



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<http://umsnjip.ch>
<http://youtube.com/umsnjip>

Das Lachenmann (Motoharu Kawashima)

“Lachenmann” is the name of composer, but accompanied by “Das” turns to the meaning of “the laughing man”. The voice part of this work consistently laughs and the recorder imitates it. In my works exploring the relationship between utterance and music, it is the work dealing with only the aspect of “parole” which excluded “langue (written language)” the most. Since publishing the first version for soprano, tuba and piano in 2006, I have rewritten several different arrangement versions, but unlike those versions, in this version for UMS 'n JIP, “laughing” eventually turns into a “singing”. They specialize in extreme singing and playing techniques, but on the other hand, the beauty of the harmonious blending by their sound is so wonderful that I wanted to make effective use of it.

Motoharu Kawashima (b. 1972, Tokyo, Japan) studied composition with Isao Matsushita and Jo Kondo at the Tokyo National University of Fine Arts and Music. He received his masters degree from the same university in 1999. Among the awards he has received are the Akiyoshidai International Composition Prize (1992), Darmstadter Stipendiumpreis and the Best Notation Prize (1994), Darmstadter Kranichsteiner Musikpreis (1996), Second Prize at the Japan Music Competition (1996), Akutagawa Composition Prize (1997), and Encouragement Award of the Japan Choreographers' Society (1997). His music has been accepted at the ISCM World Music Days (Copenhagen, 1996), and the Asian Composers' League Conference and Festival (Yokohama, 2000). During the Tokyo Summer Festivals of 1996 and 1999, his works were given an exclusive showcase. Kawashima has received accolades and engendered the praise of new music critics and enthusiasts with his unconventional style and use of visual performance aspects. His entry to the 2003 Melbourne Festival, Fight with Violin, contained instructions such as "rub violin on top of head, end performance with an empty stage and a recording of a classical piece." 2000 accepted for the 21th Conference and Festival of the ACL in Yokohama. Since 2003 lecturer of the Shobi University. 2005 & 2006 portrait concert by Ensemble Bois (Tokyo). Since 2007 producer of contemporary music series "eX." with Akiko Yamane. 2007solo recital (Tokyo). Since 2008 director of the Japan Federation of Composers Inc. In 2009 he won the 27th Nakajima Kenzo Music Prize. Actually, Kawashima works as Professor at the Composition Dpt. of the Kunitachi College of Music, Tokyo. In Oct 2014 the Tokyo Philharmonic Orchestra will perform a portrait concert dedicated to his works.

Beat Gysin. Born 1968 in Basel/Switzerland. 1989 until 1995 - Studies chemistry at the University of Basel, receives his diploma (major subject analysis). 2001 until 2004 - Trains to become a teacher for chemistry at the University of Basel and at the 'Hochschule für Pädagogik', both in Basel. 1974 until 1987 - Takes piano lessons with Klaus Rupprecht and others. 1978 until 1984 - Member of the 'Knabenkantorei Basel', performs in Switzerland, Germany and England. 1985 until 1992 - Percussion lessons with Sylwia Zytynska and others. 1988 until 1989 - External studies in piano at Basel School of Music with Klaus Linder. 1990 until 1994 - Member of the internationally active percussion ensemble Metraxa with tours in Germany, Poland and the Czech Republic. Performances in Basel with works by

J. Cage, scenic performances. 1996 until 2001 - Studies composition at Basel School of Music with Thomas Kessler and Hanspeter Kyburz. 1996 until 2001 - Studies musical theory at Basel School of Music with Roland Moser and Detlev Müller-Siemens. 2004 - Darmstädter Ferienkurse. 2005 - Prize and participation at the Boswil Compositions Seminar. www.beatgysin.ch

Shintaro Imai (1974) was born in Nagano, Japan. He studied composition and computer music with Takayuki Rai, Erik Oña and Cort Lippe at Sonology Department of Kunitachi College of Music. After completing his post graduate study in Tokyo, he was invited to attend the Course of Composition and Computer Music at Ircam (Paris) where he studied composition with Philippe Hurel. Between 2002 and 2003 he was the recipient of a grant from the Japanese Agency for Cultural Affairs, and worked as a guest composer at ZKM Institute for Music and Acoustics in Karlsruhe, Germany. In 2004, he was artist-in-residence at the DAAD Berlin, and worked as a guest composer at the Electronic Music Studio TU Berlin. Since 2008, he has several times directed music of the Bauhaus Stage Projects and worked with Torsten Blume at Bauhaus Dessau Foundation. In 2012, he was a tutor at the Darmstadt Summer Courses for New Music. As well as composing purely instrumental pieces, he has developed a real-time algorithmic sound-generating system by means of extended granular sampling techniques, which he called "Sound Creature". His music is related to the organization of microscopic movements of noise inherent in any given natural sound. He was awarded a "Residence Prize" at the 26th International Electroacoustic Music Competition of Bourges in 1999, and invited to be composer-in-residence at the Swiss Center for Computer Music in Zurich in December 2000. His awards include the First Prize and "Special Prize for Young Composer" at MUSICA NOVA 2000 International Electroacoustic Music Competition in the Czech Republic, "EARPLAY Composers Prize" at EARPLAY 2001 Composers Competition in USA, the First Prize at ZKM International Competition for Electroacoustic Music »Short Cuts: Beauty« in Germany, the Special Prize at Yvar Mikhashoff Pianist/Composer Commissioning Project (with pianist Heather O'Donnell), and a working grant at the Künstlerhaus Lukas in Ahrenshoop, Germany. His works have also been selected and performed at numerous international festivals and conferences including International Computer Music Conference 1999 in Beijing and ISCM World Music Days 2002 in Hong-Kong. He is an Assistant Professor at Sonology Department of Kunitachi College of Music. <http://www.shintaroimai.com/>

Kotoka Suzuki, born in Tokyo, Japan, is a composer focusing on both multimedia and instrumental practices. She has produced several large-scale multimedia works, including spatial interactive audio-visual work for both concert and installation settings, often in collaboration with artists and scholars from other disciplines. Her work conceives of sounds as physical moving objects that are visible, constantly transforming into different forms, sizes, and colors, as they travel through the air at different speeds. These objects can be based on real life such as water or an entirely imaginary object. Suzuki's work is

often produced in relationship to a specific site. The placement of sounds and performers within the site is also a crucial element in her work. The roles of the performer and audience are often expanded so that they become active compositional partners, where they are invited to directly influence the music and visual elements as well as the narrative/musical structure of the work. Her work has been featured internationally by performers such as Arditti String Quartet, Continuum, Nouvel Ensemble Moderne (NEM), Pacifica String Quartet and Earplay Ensemble, at numerous festivals such as Ultraschall, ISCM World Music Days, Inventionen, Klangwerkstage, VideoEx, International Computer Music Conference (ICMC), and Music at the Anthology (MATA). Among the awards she has received include DAAD Artist in Resident Berlin (Germany), Bourges International Electroacoustic Music Competition Prize-Multimedia (France), Robert Fleming Prize from Canada Council for the Arts, George A and Eliza Gardner Howard Foundation, and Musica Nova International Electroacoustic Music Competition Honor Prize (Czech). She received a B.M. degree in composition from Indiana University and a D.M.A. degree in composition at Stanford University. <http://www.kotokasuzuki.com/>

Maria Porten. Geb.1939 in Neuss, Deutschland; Studium der Schulmusik, Germanistik und Philosophie in Köln; Musikwissenschaft und Dissertation bei Kurt von Fischer, Zürich (Zum Problem der Form bei Debussy, 1972); Lehraufträge an verschiedenen Schulen in Deutschland, USA, Zürich; seit 1985 Schweizerin. Ab 1995 eigene Kompositionen (privates Studium bei Daniel Mouthon und Werner Bärtschi). In ihren Konzertprojekten engagierte Maria Porten sich für aktuelle Problematik: z.B. Im Zeichen der Schildkröte, 2003, gegen den Irak-Krieg; in Advent der Tiere, 2004, gegen Massentierhaltungen; in 11.Juli 1995 protestierte sie gegen die ethnischen Säuberungen in Srebrenica; das Projekt Ferne Schritte. Nähe suchte und fand eine Begegnung mit fremden Kulturen, hier speziell Japan. In all diesen Unternehmungen war Javier Hagen ihr wichtiger Co-Komponist. 2006 wurde sie mit dem Preis der Vontobel Stiftung für Kreatives Alter ausgezeichnet. 2008 entstand die Porträt CD Es war einst ein Paradies. Maria Portens bisher erfolgreichstes Werk lebelight entstand auf Texte von Ivar Breitenmoser und verdankt seine Beliebtheit der musikalisch mitreißenden Interpretation des Duos ums n' jip. 2009 erhielt Maria Porten von der Gesellschaft Rezital einen Kompositionsauftrag. In der Zusammenarbeit mit dem Lyriker Walter Studer entstand Zauber-Frauen-Zauber, das 2010 im Rahmen des Konzertes Neueneuemusik zusammen mit pong-ping, der neuesten Arbeit von Werner Bärtschi, zur Aufführung gelangt. Ebenfalls zusammen mit Walter Studer komponierte sie & Männer, das nach seiner Uraufführung im privaten Rahmen 2011 zum ersten Mal öffentlich vorgeführt wird. Für März 2011 ist Stadtgespräch nach plattdeutschen Texten von Ludwig Soumagne und Gedichten aus Paresoles von Jacques Prévert zur Uraufführung bereit. Im Herbst 2010 wurde auf Anregung von Maria Porten in Zürich der Verein für inszenierte Konzerte gegründet. www.porten.ch

LEBELIGHT ist ein Fantasietitel, unter dem einige Gedichte von Ivar Breitenmoser zusammengefasst und von Maria Porten für Stimme, Blockflöten und Elektronik vertont werden. Wir hätten es gerne leicht im Leben: ein bisschen Sinn und ein paar Fantasien. Light heisst aber auch Licht und es kann plötzlich eindunkeln. Die Gedichte fangen oft ganz harmlos an, mit einer Bierbestellung z.B., und dann dämmert einem plötzlich etwas. Eine Einsicht? Oder tun wir einen Blick ins Absurde? Gibt es ein Gelächter oder albern wir nur etwas gescheit herum?Musikalisch stehen variierte Elemente neben ganz atonalen Passagen. Von den beiden Interpreten wird unkonventionelle gestalterischen Virtuosität verlangt, um bizarre Hektik, hintergründige Ironie und auch tieftraurige Enttäuschung zum Ausdruck zu bringen.

Mathias Steinauer was born in Basel and studied piano, composition (Robert Suter / Roland Moser) and music theory (Wolfgang Neiningner) at Basel Academy of Music. From 1986 until 1988 – composition studies under György Kurtág, Budapest. Since 1986 – teaches music theory and gives courses in new music and composition at Zurich University of the Arts. 2004 – artistic director of the ISCM New World Music Days "trans_it". He has performed and/or lectured at various schools of music, symposia and festivals in many European countries, and in Azerbaijan, China, Brazil, the USA and Japan. Mathias Steinauer lives in Ticino. <http://www.mathiassteinauer.com/>

Sieben letzte Mahlzeiten Op.28, Aufzeichnung 11 des königlich bayrischen Henkers Bartholomäus Ratzenhammer nach Herbert Rosendorfer, für Tenor, Blockflöten, Zupielband, Bluetooth- Keyboard, 2 Blockflötenfüsse, Super-8-Projektor, Live-Video, Licht und Klamotten. Alpenländische Volksmusik, seit Jahrzehnten massenmedial beschmutzt, eingeeignet und ihrer Lebendigkeit beraubt, müsste wiederentdeckt oder neu erfunden werden. Vermutlich ginge solch ein fundamentaler Wandel nicht ohne Opfer ab. Also wie immer: Abrechnung, Tabula rasa (vielleicht würde „Stecker raus“ bereits genügen) und dann der Versuch eines Neubeginns im begrenzten Kreis...

Um Mitternacht (1827)

*Gelassen stieg die Nacht ans Land,
Lehnt traueumend an der Berge Wand,
Ihr Auge sieht die goldne Waage nun
Der Zeit in gleichen Schalen stille ruhn;
Und kecker rauschen die Quellen hervor,
Sie singen der Mutter, der Nacht, ins Ohr
Vom Tage,
Vom heute gewesenem Tage.*

*Das uralte alte Schlummerlied,
Sie achtets nicht, sie ist es mued,
Ihr klinget des Himmels Bläue suessere noch,
Der fluechtigen Stunden gleichgeschwungnes Joch.
Doch immer behalten die Quellen das Wort,
Es singen die Wasser im Schlafe noch fort
Vom Tage,
Vom heute gewesenem Tage.*