

INTERNATIONAL SYMPOSIUM

MIKROTÖNE - MICROTONES SMALL IS BEAUTIFUL

Organisation
Gertraud Steinkogler-Wurzinger
Agustín Castilla-Ávila

International Ekmelic Music Society
in partnership with ConTempOhr and with EUROMicroFest 2017

30 June - 2 July, 2017
Mozarteum University Salzburg
Mirabellplatz 1
5020 Salzburg



KULTUR
STADT : SALZBURG



HRSM bmw
werkstattakademienueemusik



PREFACE

On behalf of the International Ekmelic Music Society as well as on behalf of the Mozarteum University Salzburg we are very pleased to welcome presenters, performers and participants from Egypt, Mexico, USA, Finland, Italy, Germany, Austria, Belgium, Iran, the Netherlands, Turkey, Greece, Canada, Portugal, United Kingdom, Spain and Croatia.

The title „Mikrotöne - Microtones“ as well as the subtitle „small is beautiful“ are strongly connected to Austria in general, in particular to Salzburg and the Mozarteum University Salzburg.

The Symposium offers a great variety of presentations, discussions, demonstrations of instruments, lecture recitals and two concerts. The thematic spectrum will include:

- Aesthetic revolution in the sound 13 theory of Julián Carrillo and his relation with the Mexican revolution
- Exposition in Memoriam Rolf Maedel
- Guitar and World Music Traditions
- Hybrid Harp Tuning
- Instruments: Quartertone Marimba, Microtonal Trumpet, Quartertone Piano
- Jam Session im Jazzit
- Lou Harrison National Reso-phonic Guitar
- Obertongesang
- A Technique from 15th Century Turkish Manuscripts:
Obtaining Microtones on „Open-String“ Instruments

The final concert is dedicated to Rolf Maedel on the occasion of his centenary, who was one of the pioneers of the Ekmelic Music in Salzburg. There will be an exposition about Rolf Maedel in the Foyer of the Mozarteum, which is arranged by Michael and Mathias Maedel.

Our special thanks go to all supporting institutions and cooperating societies and departments of the University Mozarteum.

Welcome in Salzburg!

Mag. Art. Gertraud Steinkogler-Wurzinger, Agustín Castilla-Ávila MA
International Ekmelic Music Society
Mozarteum University Salzburg

PROGRAM

FRIDAY, 30 JUNE

09:00 a.m., Foyer Arrival, Registration

09:40 a.m., Hörsaal Opening
Welcoming speech: Stefan David Hummel

PRESENTATIONS I

10:00 a.m. – 12:15 p.m., Hörsaal
Chair: Agustín Castilla-Ávila

10:00 a.m. Ivan Cancialosi (Italy)
An Introduction to Microtonality in Western Music Tradition

10:45 a.m. Ferhat Cayli (Turkey)
A Technique from 15th Century Turkish Manuscripts:
Obtaining Microtones on „Open-String“ Instruments

11:30 a.m. Navid Bargrizen (Iran/USA)
Challenging the Single and Rigid Microtonal Configurations
in the Contemporary Music

12:15 p.m. LUNCH BREAK

PRESENTATIONS II

13:45 p.m. – 04:00 p.m., Seminarraum 2049
Chair: Johannes Kotschy

01:45 p.m. Mariana Hajar (Mexico)
The idea of an aesthetic revolution in the sound 13 theory of
Julián Carrillo and his relation with the Mexican revolution

02:30 p.m. Hugo Vargas Olvera (Mexico)
Sonido 13 (Enrichment, Simplification and Purification of Music)

03:15 p.m. Eleni Ralli (Greece)
Understanding Partch's ideas through the pitch and sound world
of his instruments

04:00 p.m. COFFEE BREAK

PRESENTATIONS III

04:30 p.m. – 07:00 p.m., Seminarraum 2049
Chair: Gertraud Steinkogler-Wurzinger

04:30 p.m. Christian Klinkenberg (Belgium)
Microtonality in Christian Klinkenberg's Opera „Das Kreuz der Verlobten“

05:15 p.m. Benjamin Lang (Germany)
Microtonal Structures as Means of expression:
„Old Scatness“ (2016) for Saxophone quartet

06:00 p.m. Duo Dsilton (Austria)
31-Divisions Recital

Georg Vogel, Clarinet, Rhodes, MP4, Composition
David Dornig, 31-Ton-E-Gitarre, Composition

CONCERT I

08:00 p.m., Bösendorfersaal

ALEPH GUITAR QUARTET (Germany)
Andrés Hernández Alba
Tillmann Reinbeck
Wolfgang Sehringer
Christian Wernicke

PROGRAM

Alberto Hortigüela (*1969) Die Sprache ist die Strafe
Martin Smólka (*1959) Basho
Mauricio Sotelo (*1961) Y los arcos vacíos por el cielo
Agustín Castilla-Ávila (*1974) The noble truths
Georg Friedrich Haas (*1953) Quartett für 4 Gitarren



CONCERT II

11:00 p.m., Jazzit, Musik Club Salzburg, Elisabethstraße 11

MICROTONAL JAM SESSION

SATURDAY, 1 JULY

PRESENTATIONS IV

10:00 a.m. - 12:15 p.m., Kleines Studio

Chair: Agustín Castilla-Ávila

- 10:00 a.m. Ulf-Diether Soyka (Austria)
A sonic function model for microtone music
- 10:45 a.m. Todd Harrop (Canada)
Alternative Flattened Dimensions in Harmonic Space
- 11:30 a.m. Jaime Reis (Portugal)
Emmanuel Nunes, „counterpoint of parameters“ and ideas on „micro“
- 12:15 p.m. LUNCH BREAK

PRESENTATIONS V

01:45 p.m. - 04:00 p.m., Kleines Studio

Chair: Gertraud Steinkogler-Wurzinger

- 01:45 p.m. Johannes Kotschy (Austria)
Theory and Practice of Ekmelic Series – New Results of Musical Basic Research
- 02:30 p.m. Mario Zaunschirm (Austria)
Overview of the scope of microtonal possibilities
- 03:15 p.m. Anna-Maria Hefele (Germany)
Overtone singing
- 04:00 p.m. COFFEE BREAK

PRESENTATIONS VI

04:30 p.m. - 07:00 p.m., Kleines Studio

Chair: Johannes Kotschy

- 04:30 p.m. Iván Cipactli Hernández (Mexico)
Quartertone Marimba
- 05:15 p.m. Noah Jordan (Canada)
Relations between 15 equal tuning and 72 equal tuning, and others
- 06:00 p.m. Duo Donald Bousted - Stephen Altoft (UK)
The microtonal Trumpet

SUNDAY, 2 JULY

PRESENTATIONS VII

10:00 a.m. - 12:15 p.m., Kleines Studio

Chair: Johannes Kotschy

- 10:00 a.m. Nora-Louise Müller (Germany)
Bohlen-Pierce Klarinette
- 10:45 a.m. Julio Marco-Franco (Spain)
34-Tone Golden Scale Notation
- 11:30 a.m. Elisa Järvi (Finland)
Working on the new quarter-tone piano
- 12:15 p.m. LUNCH BREAK

PRESENTATIONS VIII

01:45 p.m. - 03:15 p.m., Kleines Studio

Chair: Agustín Castilla-Ávila

- 01:45 p.m. Jim Dalton (USA)
The Freedom of Control and the Control of Freedom: Lou Harrison's Free Style
- 02:30 p.m. Elliot Simpson (USA/Netherlands)
The Evolution of Repertoire for the Lou Harrison National Reso-phonic Guitar
- 03:15 p.m. COFFEE BREAK

PRESENTATIONS IX

03:45 p.m. - 06:00 p.m., Kleines Studio

Chair: Johannes Kotschy

- 03:45 p.m. Zoran Šćekić (Croatia)
Hybrid Harp Tuning
- 04:30 p.m. Nicolà Visali (Italy)
The music of Chakras and Soul
- 05:15 p.m. trans-Art (Austria)
Performance with Astrid Rieder and Agustín Castilla-Ávila.

CONCERT III

06:00 p.m., Kleines Studio

Fernando Pérez (Spain)
Guitar Et World Music Traditions

SUNDAY, 2 JULY
07:00 p.m., Kleines Studio

CONCERT IV
IN MEMORIAM ROLF MAEDEL (17.03.1917–09.01.2000)

PROGRAM

Rolf Maedel
(1917–2000)

Intrada
für drei Trompeten und drei Posaunen
In Memoriam Franz Richter Herf (1990)

Christian Oberleitner, Thomas Oberleitner, Christian Simeth, Trompete
Christian Winter, Boldizsar Kiraly, Antonio Brazalez, Posaune
Dirigentin: Melinda Hole

ANSPRACHE

Rolf Maedel

Vier Lieder
nach einem Gedicht von Christian Morgenstern
für Caterina

Durch manchen Herbst
Morgenlied
Bild aus Sehnsucht
Traumwald

Mona Akinola, Gesang
Emese Badi, Klavier

Rolf Maedel

Trio für Flöte, Englischhorn und Harfe
Langsam
Rasch und belebend
Breit

Marina Iglesias, Flöte
Gabriel Gramesc, Englischhorn
Katharina Teufel, Harfe

Agustín Castilla-Ávila
(* 1974)

5 Meditations

Marina Iglesias, Flöte
Yvonne Zehner, Gitarre

Johannes Kotschy
(* 1949)

Acumea

Gabriel Gramesc, Oboe
Johanna Kotschy, Violoncello

Martin Gut

Herzenswege

Martin Gut, one man band

Siegfried Steinkogler
(* 1968)

Das Beste vom Leben

Gertraud Steinkogler-Wurzinger, Gesang
Siegfried Steinkogler, Gitarre

Amr Okba

Vom Leben das Beste

Gertraud Steinkogler-Wurzinger, Gesang
Katharina Teufel, Harfe
Siegfried Steinkogler, Gitarre

Franz Richter Herf
(1920–1989)

Vom Leben das Beste, op. 24
Gedicht von Paula Grogger

Gertraud Steinkogler-Wurzinger, Gesang
Yvonne Zehner, Gitarre

Rolf Maedel

Sonate für Violoncello und Klavier in d
I. Andante sostenuto

Johanna Kotschy, Violoncello
Emese Badi, Klavier

Franz Richter Herf

Igonta, op. 25
für drei Trompeten und drei Posaunen

Christian Oberleitner, Thomas Oberleitner, Christian Simeth, Trompete
Christian Winter, Boldizsar Kiraly, Antonio Brazalez, Posaune
Dirigentin: Melinda Hole

ABSTRACTS

Ivan Cancialosi

An Introduction to Microtonality in Western Music Tradition

By Gardner Read three approaches to microtonalism of our time: logical evolution chromaticism, a purely acoustical science, mystical concept of pantonalism. Four ways in which microtonal inflection has been brought into contemporary western music: occasional ornaments, new equal-tempered systems, an extension of mean-tone principles, irrational pitch elements.

The history of microtonal speculation displays six names above all others in the first half of the twentieth century: Julián Carrillo (Mexico), Adriaan Fokker (Holland), Alois Hába (Czech Republic), Harry Partch (America), Ivan Wyschnegradsky (Russia) and Joseph Yasser (Russia-America).

Microtones have been also used by more recent influential 20th and 21st Century composers in their works as additional enrichment/expansion of their harmonic structure, or as a consequence of a particular compositional framework:

György Ligeti (1923-2006), he was on the search for an alternative to equal temperament and many ideas for the Violin Concerto he developed during and after his work for Horn Trio. It became clear to him that he was always on the search for an alternative to twelve-tone equal temperament, and particularly this idea he actually developed with his piece *Atmosphères* (1961).

Brian Ferneyhough (1943), he wants the listener to experience a gradual passage from this type of dissonance to the more familiar equal tempered one in *Kurze Schatten II* for solo guitar (1990). The resonance of the work is gradually transformed throughout its duration, he is using the 'scordatura' in order to achieve „microtonal sonorities“.

Salvatore Sciarrino (1947), „His peculiar use of microtonality, part of the development of an absolutely personal music syntax, which connects all his new sounds creation“. *Berceuse* for orchestra (1970).

Ferhat Cayli

A Technique from 15th Century Turkish Manuscripts: Obtaining Microtones on „Open-String“ Instruments

The aim of this study is to introduce an old playing technique that was called „girift“ in various Turkish and Persian music theory manuscripts written around the 15th century. „Girift“ is a virtuosity technique that was used to obtain some additional notes on „open-string“ instruments like Çeng (a type of harp) or Qanun (a type of zither).

In some 15th century Turkish music theory manuscripts there are several passages that demonstrate various tuning orders (düzen) for open string instruments. These orderings do not allow for out-of-scale notes because only eight strings were used for an octave in those instruments. Moreover, some Turkish microtonal scales at that time had nine notes in an octave.

So, if the performers needed extra notes or wanted to play a different scale, they had to change the tuning order. The only way to obtain the notes in question, without retuning the strings, was the „girift“ technique (using the fingernail of the thumb to achieve rapid intervallic alterations). The „girift“ technique has been forgotten since the 19th century. The reason for this is that the lever technology was applied to the Qanun at the end of the 18th century, not to mention the fact that the other instruments to which this technique was applied – like Çeng – were already out of use at that time. Furthermore, the name of this technique was not even completely recognized until my recent studies.

In this study, I will present the given technique with its historical references. Additionally, I will mention a text from a 15th century manuscript, which gives some detailed descriptions of how to transpose Turkish microtonal scales practically on an open string instrument with the help of the girift technique.

Navid Bargrizan

Challenging the Single and Rigid Microtonal Configurations in the Contemporary Music

Since 1900s, a plethora of nonconformist composers have rightfully attempted to liberate themselves from the imposed limitations of the long-lasting autocracy of the twelve-tone equal temperament, reinforced and established by piano as the dominant musical instrument since the seventeenth century. Their liberation, however, have often led to the trap of the ideological use of one specific tone-system throughout their whole oeuvre, as observable in the case of, for example, Harry Partch, who restricted himself to an eleven-limit, forty-three tone to octave just intonation, or Alois Hába and Ivan Wyschnegradsky, who did not move beyond twenty-four-tone, or thirty-six-tone, equal temperaments. Disputing adherence to a single, rigid microtonal system, I argue for a flexible, non-dogmatic, and free approach to broadening the limited breadth of the twelve-tone equal temperament, through emulating various sorts of microtonal techniques.

To avoid the veneration of a singular microtonal system ranging from the use of extensions of the twelve-tone equal temperament, or spectral compositional techniques, to just intonation, or non-Western equidistant scales, my own compositions feature diverse methods of implementing intonational ideas. In this presentation, I expound upon the techniques of constructing microtonal fabrics in three recent pieces of mine composed between 2014 and 2016: *Tuning Exercise Nr.1* for woodwind quintet, *10 Aphorisms* for saxophone duo, and *Se-Chahar-Gah (Trip-Four-Tych)* for microtonal adjustable guitar. While in *Tuning Exercise Nr.1* the de-tuned woodwind instruments – except Bassoon which presents the fundamental tone – conceive an approximate just intonation up to the thirteenth harmonic, in *10 Aphorisms* the psychoacoustical phenomenon of the difference-tones substantiate the sound structure of the piece. As opposed to the both works, *Se-Chahar-Gah*, however, employs the melodic and rhythmic characteristics of *Dastgāh Chahar-Gah*, an essential microtonal mode in the Persian classical music. All the afore-mentioned pieces showcase different facets of my flexible and non-dogmatic approach to microtonality.

Mariana Hajar

The idea of an aesthetic revolution in the sound 13 theory of Julián Carrillo and his relation with the Mexican revolution

How does the Mexican Revolution affect Mexican musical thought? How does Mexican musical thought adapt to the rhetoric about the Mexican Revolution?

Julián Carrillo (San Luis Potosí, Mexico, 1875–1965), was a composer who transit through three of the most effervescent stages of Mexican history: Porfirism, Revolution and Postrevolution. His role as one of the most important composers of the Porfiriato and as a defender of the policies of the dictatorship of Porfirio Díaz, demanded him to change his aesthetic and political discourse, once the Mexican Revolution broke out, and in favor of an adequate for the official Revolutionary ideology that prevailed since the decade of 1920 to 1940. It is thus that in 1922, Carrillo systematized the microtonal theory to which it called Sound 13, maintaining that the art, in times of the revolution, also have to be revolutionary.

The conference reflects on the relationship between official political ideas about the Mexican Revolution and the microtonal theory of Sound 13, which Carrillo called the „musical aesthetic revolution“. It investigates the relations between the aesthetic revolution and the political revolution through the question: Is the microtonic theory of sound 13 the aesthetic representation of the Mexican political revolution?

Here also analyze the avant-garde and conservative characteristics of the ideological support of Sound 13 Theory, through the study of scientific, technological, rhetorical, symbolic and mythological traits within the theory, trying to answer the question: how an avant-garde thought is configured, in the midst of a social revolution, and how it can carries some conservative notions of the history and sound? In the historical and political context of the Mexican Revolution, how is the relationship between avant-garde thought and traditionalism in the microtonal theory of Sound 13?

Eleni Ralli

Understanding Partch's ideas through the pitch and sound world of his instruments

Harry Partch constructed his own instruments, which represent his musical ideas and express his music aesthetic and his music theory system based on overtone and undertone series. Partch's instruments are built to reproduce microtonality, which expresses pitches' different relations to the harmonical environment in which they each time exist (tonality flux).

Mainly himself and his own ensemble played his instruments, of which he created different versions during all his lifetime. After Partch's death there is an increasing interest of performing and analyzing (understanding) his music, nevertheless various problems came forth concerning the condition of the instruments, the technical conveniences, the tuning and the notation Partch uses.

This presentation will be held in 3 steps:

First, a presentation of the Harry Partch tuning System (Ratios, O-Tonality, U-Tonality).

Second, a presentation of Partch original Kitharas (I and II) and how his tuning applies to those instruments.

Third, a presentation of the reconstructed version of these instruments by Musik Fabrik in Köln – a work in process since 2013 – and which were the „innovations“ – „corrections“ made.

Finally, the discussion of the questions around the reasons to preserve those instruments, what further innovations should be made and why those innovations are useful not only for performing the music of Harry Partch, but also for using these instruments in „today's“ music.

Additionally the question how an improvement of the notation system (Partch is using tabulature) can help the performers and the composers deal with Partch instruments and his music.

Christian Klinkenberg

How to deal with infinity? Mikrotonalität in Christian Klinkenbergs Oper „Das Kreuz der Verlobten“

Die klassische westliche Musiktheorie basiert auf einer Einteilung der Oktave in 12 gleiche Halbtöne. Einem Komponisten könnten sich jedoch wesentlich mehr Möglichkeiten bieten, wenn die Oktave in kleinere Einheiten eingeteilt würde. Eventuell unendlich viele Möglichkeiten. Wie können wir mit dieser Unendlichkeit umgehen? Können uns die Ratios der Obertonreihe einen Rahmen bieten? Im Rahmen meines PhD-Projektes am Königlichen Konservatorium Brüssel und der Freien Universität Brüssel im Bereich Mikrotonalität komponierte ich eine Oper für 11 Musiker und 4 Sänger. Neben der „klassischen“ mikrotonalen Notation nutzte ich auch grafische Notation um den Umgang mit Mikrotonalität wie intuitiver für die Musiker zu gestalten. In einer Präsentation könnte ich mit Audio- und Videobeispielen aus der Oper von meinen unterschiedlichen Herangehensweisen berichten.

Als theoretischen Rahmen habe ich besonders mit den 7. und 11. Obertönen gearbeitet. Dabei wurden auch Kombinationsmöglichkeiten und Basisverschiebungen benutzt. So kann z.B. der 7. Oberton in seiner Funktion wechseln und zur neuen Basis oder jeder anderen Funktion mutieren. Auch ist die Parallelität von unterschiedlichen mikrotonalen Zellen ein Thema.

Die Oper wurde im Februar vier mal aufgeführt. Weitere Aufführungen sind Ende Juli in Aachen geplant. Das Libretto basiert auf einer wahren Begebenheit: Marie Solheid und François Reiff sind vermutlich die bekanntesten Opfer des Hohen Venns, einem großen Moorgebiet in den Ardennen. Ein Blick zurück, Sommer 1870: Beim Tanz auf der Kirmes in dem belgischen Dorf Jalhay lernen sich die jungen Menschen kennen. Es ist wahrlich Liebe auf den ersten Blick: Schon bald sollte die Hochzeit abgehalten werden. Im Januar 1871 machen sich Marie und François daher auf den Weg nach Xhoffraix, dem Geburtsort von Marie, um dort ihre Heiratspapiere zu beantragen. Doch dann bricht ein furchtbarer Schneesturm über das junge Liebespaar herein. Wenige Wochen später, am 22. März 1871, findet ein preußischer Zollbeamter nach der Schneeschmelze am Grenzstein 151 im Hohen Venn die Leiche der 24-jährigen Marie Solheid...

Benjamin Lang

Mikrotonale Strukturen als Ausdrucksmittel: Old Scatness (2016) für Saxophonquartett

Anhand dieses Werkes möchte ich über meine Arbeit mit einer besonderen Form von Mikrotonalität berichten. Der Titel „Old Scatness“ bezieht sich auf eine archäologische Ausgrabungsstätte auf den Shetlandinseln (Mainland), nahe beim Flughafen Sumburgh. Faszinierend ist, daß diese Siedlung über tausend Jahre lang bewohnt war - worüber Fundstücke aus Mittelalter, Wikingerzeit, piktischer Zeit und Bronzezeit Aufschluss geben. Schließlich wurde sie während der Bauarbeiten am Flughafen in den 1970er Jahren wieder entdeckt und ausgegraben.

Die Tonhöhenstruktur des Werkes ist inspiriert von der Stimmung schottischer Dudelsäcke vor 50 Jahren, die heute so nicht mehr im Gebrauch ist. Um diesen besonderen Schwingungsverhältnissen näher zu kommen, arbeitet die Komposition mit mikrotonal veränderten Skalen, die sowohl um $\frac{1}{4}$ wie auch um $\frac{1}{8}$ Töne von einer gleichschwebenden Temperatur abweichen. Durch die aus der historischen Dudelsackstimmung hervorgegangene mikrotonale Stimmung entstehen „weiche“ harmonische Felder, deren besondere Klanglichkeit zugleich auch auf die Fremdheit der alten Welt aus der Ausgrabung verweist. Auf diese Weise wird die verwendete Stimmung zum bewussten Ausdrucksmittel. Die unterschiedlichen Schichten der Ausgrabung spiegeln sich formal in jeweils unterschiedlichen Strukturen und Tonhöhen systemen wider, die aber alle auf den mikrotonal veränderten Skalen basieren. Auch „Scotland the Brave“, die inoffizielle Nationalhymne Schottlands, findet sich, in Fragmenten und zeitlich stark gedehnt, immer wieder in der Mikrotonalität der verschiedenen „Ausgrabungs-Formteile“ wieder. Diese Formteile werden getrennt durch rein geräuschhafte Intermezzi, die die Funktion auskomponierter Pausen haben und so auf einer weiteren Ebene auf ein Vergehen der Zeit hinweisen. Gerade auch durch diese bewusste Kontrastierung kann die mikrotonal geprägte Harmonik ihre volle Wirkung und Schönheit entfalten: obwohl sich ihre Klanglichkeit deutlich vom Klang einer temperierten Stimmung abhebt, erzeugt sie doch auf ganz eigene Weise einen Wohlklang, der neu und doch alt zugleich sowohl an die Neugier des Hörers appelliert wie auch an geschichtliche Traditionen und Aufführungsgewohnheiten anknüpft.

Ulf-Diether Soyka

A sonic function model for microtone music

Adjusting-listening (which tries to hear different pitches as „identical“, f.e. as „classical consonances“) contradicts the pitch differentiation in modern microtonal music as well as in non-European music - the ear is used differently: To locate the desired micro-intervals (e.g. as ekmelic desirable „deviation“). Content of the actual chapter is the presentation of a musictheoretical model, which was derived from Alban Berg's twelve-tone-cadence. This structure can work in „just intonation“, so that „automatically“ microtones appear. Thereby the countless micro-intervallic pitches can be located and intoned, and assigned to (relativized) „fundamental tones“ and functions (T, S, D).

The degree of sonance (f.e. consonance or dissonance) of the chord here is dependent on to which special microtone-pitch is used. As far as Berg's model enables a coherent switching between different musical cultures, new developments of composition-pedagogics can grow up by using it.

Todd Harrop

Alternative Flattened Dimensions in Harmonic Space

When situating pitches on a lattice rather than a scale, the octave is taken for granted as interval of equivalency, and typically not given its own axis on a harmonic plane or in harmonic space. For example, the conventional just chromatic scale is a set of 12 frequency ratios made from the combinations of three primes, 2, 3 and 5, but depicted in only two dimensions. Primes 3 and 5 are orthogonal to each other while prime 2 is flattened. But what of scale systems without octaves, or scales with alternative intervals of equivalency? Is the lattice still a useful harmonic model for unorthodox tunings?

I will briefly review non-octave scale examples from Stockhausen, Bohlen, Chowning and Carlos; then introduce a few recent works which are composed in various non-octave scales, including poly-microtonal works by Schwenk, Lemke, Fera and myself. Composers' individual approaches will be compared, e.g. in the mixing of the chromatic scale with Bohlen-Pierce tuning, or BP tuning with Carlos alpha, etc. Harmonic lattices will be revealed which either replace prime 2 with another prime as interval of equivalency, or lattices with non-integer values in place of primes, e.g. the golden mean. This may offer new harmonic insight, e.g., into Chowning's work Stria, forty years after its premiere.

All examples will be accompanied by audio clips and 72 EDO transcriptions or other equal-division systems which accurately approximate the just intonation frameworks discussed.

Jaime Reis

Emmanuel Nunes „counterpoint of parameters“ and ideas on „micro“

Emmanuel Nunes has thought his music in terms of „space“, „microtemporality“, „microtonality“, and other parameters, in what he called „an interpretative dimension from“ his own compositional attitude, in what he called a „counterpoint of parameters“ (Nunes, 2003).

His piece „Einspielung I“, for violin (and electronics, ad lib.) and in other pieces, the electronics act has an extension of such „counterpoint“, adding new dimensions to the piece.

In this paper, I would like to make an introduction to Nunes' musical practice, followed by a brief description of the aspects that characterize his idea of „counterpoint of parameters“. Secondly, there is a description of his ideas of „micro“ applied to his music on different perspectives, parameters. The final section describes my personal relation to such ideas, also in my work as a composer.

Johannes Kotschy

Theory and Practice of Ekmelic Series – New Results of Musical Basic Research

The division of the octave into 72 equal steps, as proposed by Franz Richter Herf and Rolf Maedel, the founder of Ekmelic Music, has an undeniable advantage over all other equaltempered microtonal systems – it does not only enable to perform conventional third-, quarter- and sixth microtone systems, but also realizes the pitches of the partial-tone scale (nature-tone scale or harmonies) in an adequate exactitude to the hearing. To declare their „ekmelic series“, Franz Richter Herf and Rolf Maedel used the pitches of the partial-tone scale as a basis, relating to the tone-numbers. From these numbers arithmetic series can be formed, whose members, turned to pitches again, build „ekmelic series“ – a brilliant tool, used in compositions by Richter Herf and others.

These ekmelic series, regarded as an artificial construct at first, turn out to be reality now. In fact, they exist in the natural flageolets particularly of string instruments. This lecture will demonstrate how to perform the pitches of ekmelic series and compare them with the results of experimental investigations on multiphones, recently made at the Academy of Music in Bale. In addition to that, the lecture offers the profound theoretical basis of ekmelic series and, at least, their proof to be a natural phenomenon in music.

Mario Zaunschirm

Overview of the scope of microtonal possibilities

Das musikalische Material des Spielraums der Möglichkeiten setzt sich aus der kombinatorischen Harmonik, Klangschemen und den charakteristischen Mela, Feenkreisen zusammen. Dieses Material wird durch kombinatorische Überlegungen mithilfe der diskreten Mathematik aus dem 13-Ton-System abgeleitet und besteht aus Tonleitern, Akkorden und Melodien. Anmerkung: Es wird ebenfalls beschrieben wie sich das 13-Ton-System aus der Iteration von reinen Quinten ableiten lässt. Die kombinatorische Harmonik des Spielraums der Möglichkeiten besteht aus 33 Klangschemen welche aus den 33 Tonleitern und 16 Akkorden aufgebaut sind. Zu diesem musikalischen Material gibt es auch ein symbolisches Gebäude welches im wesentlichen auf dem abenländischen Verständnis der Welt aufbaut. Dieses musikalische Material wird mithilfe der Methode nach Martin Vogel in Bezug zur reinen Stimmung gebracht. Dadurch erhöht sich die Anzahl der Töne aus welcher eine Komposition besteht.

Durch das Anwenden dieser Methode auf eine Komposition ergeben sich aus dem 13-Ton-System unterschiedliche n-Tonsysteme welche eine Aproximation an die reine Stimmung darstellen. Das 144-Ton System stellt dabei eine natürliche Systemgrenze dar. Das Anwenden dieser Methode kann sich als ein Algorithmus vorgestellt werden welcher mit jedem Δt eine Aproximation einer Komposition an die reine Stimmung erzeugt. Beziehungsweise an das 3-5-7 Tonnetz welches aus reinen Intervallen der Obertonreihe besteht. Dabei gibt es ein Optimum der Aproximation, jedoch sind viele Modifikationen des musikalischen Materials ausgehend von diesem Optimum möglich.

Als Indikator für das Optimum dient die Berechnung des Spannungsgrades nach Martin Vogel. Das Optimum stellt diese Aproximation dar welche den geringsten Spannungsgrad aufweist.

In der Komposition kann das selbe musikalische Material aus den unterschiedlichsten Arten der Intervalle aufgebaut werden. Dadurch sind mannigfaltige Klänge des selben Ausgangsmaterials in der Zeit möglich.

Anna-Maria Hefele

Obertongesang

Obertongesang ist eine faszinierende Stimmtechnik, bei der der Eindruck erweckt wird, dass eine Person gleichzeitig zweistimmig singt. Dies geschieht über das gezielte Verstärken und Herausfiltern einzelner Obertöne, die im Stimmklang ohnehin enthalten sind. Im westlichen Obertongesang wird mit klassischem Einsatz der Grundstimme und ohne Druck auf den Kehlkopf gearbeitet, was einen flexiblen Umgang mit der Obertongesangstechnik ermöglicht. Die Obertöne in den Vokalübergängen hörbar zu machen ist relativ einfach zu erlernen, diese können schnell als Klangeffekte eingesetzt werden. Hierfür gibt es keine allgemeingültige Notation, meist wird es dargestellt über auf- und absteigende Linien, welche den freien, kontinuierlichen Vokalübergang zwischen „dunklen“ (u) und „hellen“ Vokalen (i) darstellen. Darüber hinaus gibt es ein interessantes, noch überschaubares Repertoire an Kompositionen mit konkret ausnotierten Obertonmelodien, teilweise über wechselnden Grundtönen (polyphoner Obertongesang), die eine intensive Beschäftigung mit der Obertongesangstechnik erfordern.

Noah Jordan

Relations between 15 equal tuning and 72 equal tuning, and others

This paper will investigate primarily to what limits the 72 tone equal system can replicate the harmonic and melodic movements made possible by 15-edo. Three main concepts of this will be discussed.

Firstly, we will consider the effect of 72's indivisibility by 5, and the properties of the 5 note equal scale that are present in 15-edo and not in 72-edo. This will be furthered by investigating the ways in which 72 can approximate these movements. The main focus of this will be in how the 240c interval in 15 can be approximated by either the 233c or the 250c intervals in 72edo. This becomes interesting when any of these intervals are used twice consecutively, as one of each of the 233c and 250c intervals must be used to maintain the approximation of two 240c intervals. Secondly, we will further this comparison by considering Porcupine Temperament, which designates that the P4 interval of a system will be divided into 3 equal parts, two of which will be the minor 3rd. It will be shown that although the two systems both support Porcupine Temperament, the ways in which they support it require a specific type of mapping from one to another.

Thirdly, we will investigate the mappings from 12-edo to 15-edo, 19-edo, and 72-edo, and compare and contrast these mappings with that of 15-edo to 72-edo. Throughout the paper, efforts will be made to discuss the qualitative aspects and colours of these tuning systems. The primary goal will be to illustrate the significance of the properties of small number divisions and their function in elucidating functional concepts in higher number divisions of the octave.

I would also like to present a demonstration of the 15-tone guitar music during this presentation to provide musical examples of the topics. I would also be happy to do a concert recital of 15-tone music in addition of instead of these demonstrations.

Nora-Louise Müller

Big is Beautiful: The Bohlen-Pierce Scale

The overwhelming effect of the Bohlen-Pierce scale can hardly be understood on the basis of descriptive words. It is the immediate aural impression that opens the doors to this alterate tonal world. Unlike the scales of our usual system, it is not the octave that forms the repeating frame but the perfect twelfth (octave plus fifth), dividing it into 13 steps, according to various mathematical considerations. The result is an alternative harmonic system that opens new possibilities to contemporary and future music.

Acoustically speaking, the octave's frequency ratio 1:2 is replaced by the ratio 1:3 in the Bohlen-Pierce scale, making the perfect twelfth an analogy to the octave. This interval is defined as the point of reference to which the scale aligns. The perfect twelfth is achieved with 13 tone steps. Accordingly, every single step is sized about a three-quarter tone, in equal temperament exactly 146.3 cents. Thus, an alternative harmonic system evolves in which - nota bene - the octave does not appear. Due to the step sizes that differ from the usual, the octave is simply stepped over. Consequently, chord structures evolve that are acoustically different from the ones we are used to. The Bohlen-Pierce scale was discovered in the 1970s and 1980s. The first one to investigate the scale was the German microwave and communications engineer Heinz Bohlen in Hamburg. Georg Hajdu, professor of multimedia composition at Hochschule für Musik und Theater Hamburg, recognized its overblowing of the twelfth and its odd-numbered spectra as ideal conditions. The keen woodwind maker Stephen Fox in Toronto agreed to develop a Bohlen-Pierce clarinet. He succeeded, and the first two exemplars were shipped to Hajdu in Hamburg in 2007. The repertoire for Bohlen-Pierce clarinet has been growing ever since.

Julio E. Marco-Franco

34-Tone Golden Scale Notation

The golden ratio (sectio aurea) can be found in plants, hurricanes, animals, credit cards, iPods and even in Sanskrit poetry. This proportion, seems to cause a positive aesthetic perception, and it has been widely used in artistic manifestations, architecture, and other designs, through the ages.

This quotient (1,618033987...) or the closely related Fibonacci number (-0.618033987...) have been occasionally used in music (Bartok, Debussy, Tool rock band, Mongoven, Bohlen-Pierce...) Musical pleasantness appears to be related to tonality, maintenance of Pythagorean proportions (octave/fifth), and maximization of harmonics.

Thus, Cartwright et al (2002) developed a 34-tone (unequal) scale model, combining all these elements. Until now, notation for this scale was lacking. ... This notation, and the corresponding pitch frequency changes, makes now possible to compose and reproduce golden music.

Elisa Järvi

Working on the new quarter-tone piano

The new quarter-tone piano, recently developed in Finland, is an example of an approach to meet some needs of contemporary music. The keyboard was designed by the author, pianist Elisa Järvi and by composer Sampo Haapamäki and the keyboard was built by Otso Haapamäki in 2015.

Our aim was to build an acoustic quarter-tone instrument which takes pianistic, ergonomic, and compositional needs into account. The final instrument is an extended piano, consisting of a new quarter-tone keyboard connected to two Disklavier pianos, which are tuned one quarter-tone apart. In this scenario the sound is produced acoustically, although it has a delay of approximately 200ms. The keyboard can also be attached to a computer and speakers, using the computer's internal sounds. This option has no delay.

There are already some compositions written for a microtonal ensemble using this type of quarter-tone piano in 2015. During the year 2017 the author will have possibility to work on some solo piano music: she has recently commissioned a couple of concert etudes. In the conference the author will discuss the history of the quarter-tone piano music and demonstrate some new compositions for the new quarter-tone piano. As a pianist she will discuss the challenges and practising methods that she has come across as a performer. Due to the heaviness of this instrument it will be practical to present the musical examples as a video recording. The instrument requires the performer to master new notations, new fingerings, and to adjust his or her ear to a keyboard with twice as many keys and pitches. When playing with delay, one has to think almost one beat ahead, depending on the actual tempo. Hopefully this instrument inspires composers to explore new possibilities of virtuosity and challenges both future performers and listeners.

Jim Dalton

The Freedom of Control and the Control of Freedom: Lou Harrison's Free Style

Lou Harrison's concept of Free Style just intonation is recognized as a major contribution to music theory. Harrison composed just a few pieces using this technique between 1955 and 1974. At that time practical matters of performance seemed almost insurmountable. Technological advances now facilitate both composition and performance of Free Style pieces.

This is still a poorly understood aspect of Harrison's career and oeuvre. This year, the centennial of Harrison's birth, is a good time for a re-examination of his Free Style pieces and a clarification of the meaning of the term. I examine his completed works of this type:

Simfony in Free Style, At the Tomb of Charles Ives, and A Phrase for Arion's Leap, as well as recitatives from other works. Harrison describes the technique of Free Style as composing „with whatever intervals one feels that he needs as he goes along" rather than arranging the intervals „into a fixed mode or gamut."

Analysis of the few completed works in Free Style helps us to see his meaning more clearly. It becomes clear that he was not just assembling intervals using his fecund melodic sense, but rather, in some places, very thoughtfully combining modal and tetrachordal types according to his musical needs; in other places, using an almost serial approach based on what he termed „interval controls."

Harrison makes clear connections to earlier music and theories, including tetrachords cited by Didymus, Ptolemy, and Avicenna; and a clear homage to Charles Ives' The Unanswered Question. Harrison's commitment to the Ptolemaic preference for superparticular or epimoric ratios is also evident. Though this body of Harrison's work is small, it displays a richness of ideas and expressivity.

Elliot Simpson

The Evolution of Repertoire for the Lou Harrison National Reso-phonic Guitar

In the centenary year of composer Lou Harrison, this lecture recital examines his legacy through the repertoire of an extraordinary guitar, designed by him and constructed by the historic National Reso-phonic Company in San Luis Obispo, California. Created for what turned out to be his final work, Scenes from Nek Chand, the guitar's striking tone color and intended 11-limit just intonation fretting (with pitches related by simple ratios and derived from the harmonic series of a hypothetical low G) has proven inspirational for a diverse group of composers, many of whom have set out to further explore and enhance the tuning possibilities of the fret-board through the addition of electronic processing, computer generated composition, and varying degrees of scordatura, leading to complex networks of intonation unique to this special instrument. The lecture portion of the recital will focus on the history and tuning system behind the instrument's development, and the surprising experimental tangents followed away from that by Polansky and Menalled.

Scenes from Nek Chand (2002) - Lou Harrison (1917-2003)

The Leaning Lady / The Rock Garden / The Sinuous Arcade With Swings in the Arches

Songs and Toods (2005) - Larry Polansky (b.1954)

Schneidertood / Dismission of Great I / Sweet Betsy from Pike / Eskimo Lullaby / 85 Chords

Forward (2014) - Ezequiel Menalled (b.1980)

Zoran Šćekić

Hybrid harp tuning

Modern harp is an instrument built in a such a manner that pitch shiftings achieved by changing the positions of the pedals are always producing 12 tone equal tempered minor second.

In this way, in order to achieve identical pitch for enharmonic substitutions, harpist is forced to tune the strings of the harp according to 12 tone equal tempered Ionian mode. However, if identical pitch for enharmonic substitutions is not required, the whole new aria of different micro-tonal tunings becomes available to work with. What is common for all this different types of tunings available on modern harp is dual nature of interval structure.

Since minor seconds produced by changing the positions of the pedals are always 12th root of 2, the pitch of the enharmonic substitutions will not be identical if we tune the strings of the harp in any other way except from 12 tone equal temperament Ionian mode. Lecture „Hybrid harp tuning" explores the melodic, harmonic and enharmonic possibilities of the harp tuned in Just intonation. This kind of tuning produces 21 different pitch per octave and structure of the intervals differ from equal temperament to Just intonation. Sum or difference between equal temperament and Just intonation intervals results in large number of hybrid intervals that are becoming available on harp tuned in the manner.

The lecture can be accompanied by examples and performance on harp tuned according to instructions below.

Nicola Visali

The music of Chakras and Soul

In the most common term chakra it is usually made even with the WORD „center", to indicate those elements of the subtle body in which it is deemed to reside latent the divine energy, the Kundalini. Kundalini which ascends from the first to the last chakra follows then, the level of the human microcosm, the opposite direction to that of cosmic emanation. It is the power of Shiva Paramašiva that rejoining in the same, you can break free of the limitations that have allowed what is manifest, the world mystical experiences and significant phenomena follow one another quickly as their corresponding centers are touched the chakras are seen as „wheels" ready to turn, or vibrate when the divine energies activate them.

So the project is to write music based around the FREQUENCY OF CHAKRA, SOUL, MIND, SPIRIT. Although this is a musical work, it will indeed be builded creatively on the basis of the previous assertion, and as reported in the initial premise, if possible We can write for any instrument, ensemble, synthetic sounds. Clearly the practical choices of composition and structure of the material will depend on the overall sound of the instrument / instruments chosen.

My choice for this symposium is PIANOFORTE SOLO (better using digital piano, easy to fine tune single keys).

COMPOSERS

Agustín Castilla-Ávila

studied guitar at Conservatorio Superior de Sevilla with J. Calero, at London College of Music with C. Bonell, at Guildhall School of Music with R. Brightmore, at Mozarteum University Salzburg with I. Siewers and at Arizona State University with F. Koonce. He studied composition at Mozarteum University Salzburg under A. Hölszky and R. Febel and at Luxemburg Conservatoire under A. Müllenbach.

Master classes from guitarists D. Russell, M. Barrueco, R. Dyens, etc. and from composers S. Sciarrino, D. Schnebel, C. Halffter, T. Marco, J. Kaipainen, J. Tiensuu, etc. He was teaching at Conservatorio Profesional de Ceuta and at Conservatorio Elemental de Lucena, both in Spain. He is an artistic advisor of the Microtonal Music Society in Austria, giving regular lectures at Reina Sofia in Madrid, St. Petersburg Conservatory, Guildhall School of Music in London, Yong Siew Toh Conservatory in Singapore, among others. His music has been conducted by D. Russell Davies, T. Ceccherini, J. Kalitzke, H. Lintu, A. Soriano, H. Schellenberger. He has written solo and chamber music, orchestral, theater plays, choreographies and four chamber operas. He publishes for Döblinger Verlag. He has been awarded with the Music Prize 2013 from the Region of Salzburg.

Martin Gut

studied classical guitar, electroacoustics and harmonic basic research in Vienna. Currently he is guitar teacher and simple member of music.

Johannes Kotschy

was born in 1949 in Bavaria, Germany, and studied pharmacy (Munich, 1970-1973), piano (diploma 1977) and composition (diploma 1981) at Mozarteum University Salzburg. Free-lance composer (since 1981) and free-lance collaborator of Richter Herf Institute of Basic Research on Music at Mozarteum Salzburg (1984-2004). He initiated the Heidelberg Nature-tone Symposia (1989, 1991) and the international symposium „Oriental-Occidental Accord“, Salzburg 2007. Owner of U.S.- and European patent for the nature-tone keyboard. From 1998 to 2009 he was chairman of the International Ekmelic Music Society, actually he is its vice president. In addition to that, he is chairman of the chamber-music festival „Musiktage Mondsee“ (since 2013) and author of the chapter „Microtonal Music“ in the Austrian Encyclopaedia of Music.

Rolf Maedel

was born on March 17th 1917 in Berlin/Germany and died on January 9th 2000 in Salzburg, Austria. He studied at the Staatliche Akademische Hochschule für Musik in Berlin with W. Wolf (piano), K. Thomas (Choir conductorship), W. Gmeindel (conducting) und E. Pepping (composition). During World War II, he participated in so-called „Wehrmacht“-tours; one of them led through Salzburg. Due to its success, he got the chance for two study visits at the Mozarteum in Salzburg, taught by C. Krauss, W. Lampe, F. Frischenschlager, and M. Zallinger.

After World War II, first Rolf Maedel was a self-employed artist. Under the impression of Johann Nepomuk David, he wrote in this time numerous compositions for piano, chamber music, and songs. He went on tours and made concert trips across Europe, among others, as a member of the Salzburger Kammertrio, as a conductor and as an assistant of Bernhard Paumgartner. Since 1947, he was teaching at the Mozarteum Academy Salzburg, and in 1976, he was appointed full college professor.

As from 1970, he devoted himself to research and systematization of microtones, together with Franz Richter Herf. This led to the development of the Ekmelic Music. In 1974, he was co-founder of the Institute for Basic Musical Research. His works were issued in several publications and presented repeatedly in the ORF and ZDF (Germany).

Amr Okba

is an Egyptian-Austrian composer born in 1972. He started his musical education with piano and music theory lessons at the Institute of Arabic Music and Faculty of Music Education. Afterwards he studied Composition at the Cairo Conservatoire. He was awarded with the Rome Prize-State Prize for Artistic Creation, which allowed him to spend one year and a half in Italy and provided him the opportunity to get acquainted with European culture. He studied Composition with Mauro Bortolotti. In 2003, through the Egyptian-Austrian Cultural Exchange Programme, he obtained a scholarship that allowed him to continue with his musical career in Austria. He studied Composition at the Mozarteum University Salzburg and the „Universität für Musik und Darstellende Kunst“ in Vienna with Reinhard Febel (Composition) and with Dieter Kaufmann (Electronic and Experimental Composition). In 2006, he premiered his first Opera, „The book of going forth by day“, which was commissioned by „Musik der Jahrhunderte“, for the ISCM opening concert in Stuttgart. This brought him international recognition, followed by a series of engagements, projects, commissions and concerts with prestigious festivals and organizations, such as Salzburg Biennale, Ars Electronica Festival, and Bregenzer Festspiele.

In 2008, Amr Okba obtained the Austrian State Stipend for Composition, and in 2009, the Salzburg Annual Stipend for Music. His music was performed by several prestigious Orchestras and Ensembles such as, Stuttgart Radio Symphony Orchestra, Mozarteum University Orchestra, The BBC Symphony Orchestra, Cairo Symphony Orchestra, Bruckner Orchester Linz, Wiener Collage Ensemble, OENM Ensemble, the composer Ensemble, and London Sinfonietta. His music has also been broadcasted by several European Radio stations such as SWR (Germany), ORF/Ö1 (Austria), Radio Classica (Spain) and Radio Denmark.

Franz Richter Herf

was born in 1920 in Vienna. As from 1941 he studied at the Viennese Academy of Music, and after World War II at the Mozarteum Salzburg with Johann Nepomuk David, Egon Kornauth and Bernhard Paumgartner. 1949, he was appointed lecturer and 1974 full college professor at the Mozarteum Academy Salzburg. From 1979 until 1983 he was rector of the Mozarteum Academy Salzburg.

As from 1970, he devoted himself to research and systematization of microtones, together with Rolf Maedel. This led to the development of the Ekmelic Music. In 1974, he was co-founder of the Institute for Basic Musical Research and constructed the Ekmelic Organ after his own conception. In 1985, he established the Symposia „Microtones“ in Salzburg and was in charge of them in 1985 and 1987.

Between 1950 and 1970, he wrote about 50 compositions in the traditional tone system: among others, two operas, one ballet, one symphony, five concerts for solo instruments and orchestra, music for string orchestra and wind band, as well as choral and piano music. They are written in a neo-classical free-tonal style, clear and transparent in their formal structure and their harmonics, where an extension of the tonality already adumbrated itself. The musical themes are impressive, the rhythm sticks out strongly.

The works written after 1970 are in the ekmelic tone system – among others, the opera „Odysseus“, the 2nd symphony, four „Ekmelic's“ (these are short pieces of music in one movement for orchestra), choral and chamber music. These compositions as well as papers by Franz Richter Herf about ekmelic theory and practice are obtainable from the publisher „Helbling Verlag“, Innsbruck. Franz Richter Herf died 1989 in Salzburg.

Siegfried Steinkogler

was born in 1968 in Bad Ischl, Austria, and studied composition and guitar at the Mozarteum University Salzburg. After his studies he toured through many European countries performing numerous contemporary pieces for the guitar.

As a composer he is not only dedicated to the guitar. Especially his orchestral works „Die Ebene am See“, Concerto for harmonica and orchestra, „Inconcertamiento“ for harp and Ensemble, „Liebele!“ for chamber orchestra and his full-length music-theatre „Blodeuwedd“ have already been performed in Siena, Arezzo, Firenze, Sofia, Madrid, Prague, Oslo, Salzburg and Vienna. Works like these plus his chamber music and solo pieces for various instruments have culminated in prizes.

The public interest on his microtonal compositions is constantly growing. Mainly his guitar works have been published by Universal Edition, edition modern, Munich and Trekel-Verlag, Hamburg. During the recent years Siegfried Steinkogler was more and more focusing on educational composition. He is taking on the challenge of writing easy-to-play microtonal pieces for learners.

PERFORMERS

Duo Dsilton

Georg Vogel (1988), Vienna based keyboardist, composer & instrument maker. Author of musical treatises, esp. about rhythm and tuning. Inventor of the Claviton, an enharmonic keyboard instrument. Cofounder of the ensembles Flower and Dsilton, music in just intonation, 12 & 31 equal temperament.

David Dornig, born 1992 in Vienna, is a composer, guitarist, conductor and musical instrument maker. Cofounder of the ensemble Dsilton, which specialises in just-intonation tuning systems, 31-et and complex rhythms. Conductor, composer and guitarist for the Max Brandt Ensemble, broadcasted during the Tage der Neuen Musik. Diploma in composition and guitar.

Aleph Guitar Quartet

The four musicians of the Aleph Guitar Quartet are enthusiastically committed to the music of our time. Since it was founded in 1994, the Quartet's mission has been to present, promote, and make headway with the musical language and playing techniques of the 20th and 21st centuries, fueled by intensive collaboration with composers, sound engineers, and acousticians.

In the meantime, the Aleph Guitar Quartet has helped to create a new, extensive and future-orientated repertoire for the classical guitar which is being constantly expanded by a large number of both renowned and younger composers.

ANDRÉS HERNÁNDEZ ALBA, TILLMANN REINBECK, WOLFGANG SEHRINGER and CHRISTIAN WERNICKE perform regularly at such international music festivals as MaerzMusik (Berlin), Guitar Foundation of America (USA), Eclat (Stuttgart), Styrian Autumn (Graz), Warsaw Autumn, Archipel (Geneva), MusicadHoy (Madrid),

One Month Festival (South Korea), Klangspuren Schwaz (Austria) and Time of Music (Viitasaari).

The Quartet is sponsored by the Ernst von Siemens Music Foundation, the Goethe Institute, the Spanish Ministry of Culture, the Province of Baden-Württemberg and the ZKM | Institute for Music and Acoustics.

Since it was founded in 1994, the Quartet's (mission/undertaking/passion/goal) has been to present, promote, and make headway with the musical language and playing techniques of the 20th and 21st centuries, fueled by intensive collaboration with composers, sound engineers, and acousticians.

Duo Donald Bousted – Stephen Altoft

Stephen Altoft

is dedicated to the creation of new repertoire for the trumpet. As a solo artist he has given concerts throughout Asia, Europe, the United States and Canada. In 2014 he appeared at the American Festival of Microtonal Music in New York, the „Bending Brass“ event at the New England Conservatory, Boston, USA, organised by the Boston Microtonal Society and at the Daegu International Contemporary Music Festival, in South Korea.

He studied at the University of Huddersfield, followed by periods of private study with Markus Stockhausen and with William Forman. Between 2001-2, Stephen was a consultant for the Centre for New Musical Instruments, London, where he tested a prototype microtonal trumpet. During this time he began working on a microtonal trumpet manual with composer, Donald Bousted. After further research, he developed, in collaboration with Johannes Radeke and Siegmund Fischer (Musik Gillhaus) in Freiburg, Germany, a fourth (rotary) valve mechanism to enable the conversion of his existing trumpets into microtonal instruments (a 19-division B flat trumpet and quarter-tone C trumpet). In 2013, Stephen began formulating concept pieces for performance on the 4-valve trumpets he developed as part of his microtonal work. This led to the development of graphic scores, which are re-interpreted with each performance, using improvisational techniques. The series of studies explore the possibilities offered and limitations imposed by the converted microtonal trumpets, in combination with contemporary playing techniques.

Donald Bousted

is a composer and mixed media artist working in London and Norfolk, UK. He is Artistic Director of Microtonal Projects and joint author, with Stephen Altoft, of The Microtonal Trumpet. He is Musical Director of Forgotten Spaces and EUROMicroFest. He is a curator of mixed media events including 5 Wild Dog events in London's Docklands and a Late at Tate (Microtonal), at Tate Britain. His most recent work has sought to integrate elements of film, performance, live art and pre-recorded elements.

A number of works, including the installation with Gary O'Connor „broader than Broadway“ and the mixed media pieces in your dreams, touch and the black hole utilise „home-made“ speakers made by attaching exciters to musical instruments, glass, floorboards and walls.

In 2014, Donald completed the 50 minute 19.5, a work in 19 divisions of the octave (19-div), commissioned by duo Contour (Stephen Altoft, trumpet and Lee Ferguson, percussion). The 12 movement work, written for a specially designed trumpet and a MalletKat (MIDI mallet instrument) is one of a number of works written for acoustic instruments using non-standard tunings.

Donald has a PhD in musical composition from the University of Huddersfield where he worked for 8 years as a lecturer in composition. Now freelance, he has presented his music and projects at many UK music departments including the Royal College of Music and the Royal Academy of Music; in America at LA MicroFest; in South Korea and at the Akademie der Tonkunst, Darmstadt and the Hochschule für Musik Freiburg in Germany. He gives joint presentations, with Stephen Altoft, on the microtonal trumpet.

Astrid Rieder

was born in the Weinviertel in Lower Austria, has been living and working in Salzburg since 1987, and is working nowadays in a studio in the „Kunstverein Salzburg“ as well as in a studio in Vienna. The aim of a trans-Art performance is to leave traditional forms of presentation behind and to arrive at a freely associative performance through reciprocal inspiration and reaction. This leads to a deepened aesthetic understanding by the performers as well as the audience.

The name „Composition graphique“ („Zeichenkomposition“) implies that the graphical work is a free transcription of the ongoing performance. Let us remind ourselves: contemporary music is an integral component of this trans-Art performance – meaning that abstract drawing interacts with abstract sound and vice versa.

Studio Concerts: Since the 90's exclusive focus on contemporary music, and presentations of books, images and videos.

From 2014 to 2016 the concert turned into a new structure: in a 40 minutes trans-Art Performance there is an interplay between music and drawing. The audience, which results in an intensified overall experience for the audience.

Fernando Perez

was born in Ejea de los Caballeros, Zaragoza. At the age of seven he began music studies at the Conservatory of Zaragoza and Navarra, Spain. These were followed by L'Aula de Musica, Barcelona, Escuela de Musica Creativa, Madrid, Musicians Institute, Hollywood, USA, Maharaja S. M. Sangeet Mahavidyalaya in Jaipur, India, Conservatoire de Musique d'Alexandrie, Egypt, Shanghai Music Conservatory in China and Labyrinth Music Center in Greece. He has studied with great masters such as Roland Dyens (Classical), Scott Henderson (Jazz), Bob Brozman (Blues, Hawaiian), Yurdal Tokcan (Turkish), Ross Daly (Middle East), Hooshang Farahani (Persian), Daud Khan (Afghan), Vishwa M. Bhatt (Indian), Guo Mei (Chinese), Mohammed Antar (Arabic), Ivan Varimezov (Bulgarian). But curiosity takes him to learn directly from artists and their cultures, traveling to different places to experience the spirit of music. Living in such exotic places as Hawaii, Africa, China, South, Central and North America, Spain, India and Egypt.

The guitar is his passion, exploring its many forms; classical and flamenco, Dobros-resophonic, or other interesting ones like African, Hawaiian ki Ho'alu (Slack Key) and Kika Kila (Steel Guitar), the „Slide“ style from Mississippi, guitar-Veena from India and fretless middle-eastern. He also explores new horizons reflected in his arrangements and compositions based on instruments from other cultures, examples are: Japanese Koto, Chinese Pipa, or African Ngoni and Kora.

Fernando Perez has performed at Festival Expo Zaragoza 2008 Spain, Sacred Arts Festival 2011 India, Arequipa Guitar Festival Peru, Alexandria International Festival 2010 Egypt among others. He has collaborated with artists such as Shye Bent-Zur (Middle East-India), Fathy Salama (Jazz/ Arabic, Egypt), G. Kahumoku (Hawaiian) and Wendell Peters.

He has been the musical director of Escuela Arabe-Flamenco in Casa Arabe, Cordoba (Spain). And has published works about guitar and world music with Stefan Grossman Guitar Workshop, Universal, Mel Bay, Hal Leonard from USA and Fingerpicking from Italy.

Mona Akinola

Mezzo-Soprano, born 1988, is a native of Salzburg, Austria, where she studies at the Mozarteum University Salzburg with Michele Crider. She has previously worked with Gudrun Volkert, Christine Augustin-Goellert and Margarita Nosal Strasser.

She began her artistic training at a young age and had opportunities to demonstrate both her vocal and dancing abilities and talent in various productions.

In 2007, she began her music and dance studies at the Orff Institute at the Mozarteum University Salzburg and received her master's degree in 2014. During this period, she participated in various musical productions. At the Eggenfeldner Theater, she performed as a soloist in the production *Bods de sangre*. She has also been heard as a chorus soloist in various performances with the Salzburger Bachchor, including *Chorfantasie op. 80* (Beethoven) at the Golden Hall at the Musikverein in Vienna. She has also performed in various operatic productions with the Salzburger Bachchor, including *Orfeo ed Euridice* (Gluck), *West Side Story* (Bernstein), *Acis und Galatea* (Handel), *Il Templario* (Nicolai) and, most recently, in *Ariodante* (Handel).

Emese Badi

The Hungarian pianist began her studies in 2009 at the Mozarteum University Salzburg in the class of Cordelia Höfer-Teutsch. Emese also gained a wide variety of concert experiences: she performed in famous concert halls, such as the Großer Saal of Stiftung Mozarteum in Salzburg, Europahaus in Vienna, Schloss Eszterházy in Eisenstadt and the Auditorium in Palma de Mallorca. Emese is also a permanent guest artist in the cultural events of Atrium Bad Birnbach in Germany. In November 2016 Emese played the Mozart Piano Concerto in C Major KV 246 as a soloist on the opening ceremony of the exhibition, "Rembrandt. Unter der Farbe" in the Richtersaal of the old Residency Salzburg.

She has received her master degree in June 2016 at the Mozarteum University Salzburg. Her mentors, Imre Rohmann, Cordelia Höfer-Teutsch and Jean-Pierre Faber have shown her the path and directed her to chamber music and lied accompaniment, therefore she devoted her musical work and focus to these two essential elements of piano music. During her studies she got the chance to work with world famous pianists such as Paul Gulda, Paul Badura-Skoda, Olivier Gardon, Dénes Várjon, Balázs Szokolay, Prisca Benoit and Peter Takacs.

Gabriel Gramesc

started studying the oboe at the age of 10 in his hometown of Suceava, Romania. Later on he went to study in Cluj-Napoca, Romania, obtaining his Bachelor's degree at the „Gh.Dima“ Music Academy (class of Aurel Marc) and further more his Master's degree at the Mozarteum University Salzburg (Günther Passin and Ralf Ebner). During his studies he gathered consistent orchestra experience as a freelancing modern oboe player, with ensembles and orchestras from all over Romania, Austria and Germany. Since 2015 he has been studying baroque oboe with Alfredo Bernardini at the Mozarteum in Salzburg and is specializing in the historically informed performance of music and historical oboes.

Melinda Hole

is an Australian conductor and musician with a wealth of musical training and experience. She holds a Bachelor of Music degree, majoring in Performance and Composition which she received with First Class Honours, and a Graduate Diploma in Music Education. Currently, she is completing a Masters degree in Wind Orchestra Conducting at the Mozarteum University Salzburg, and will graduate in October, 2017.

She is also an accomplished conductor who has been fortunate throughout her career to tour internationally to the U.S.A, Asia, Europe and Australia, as chief conductor of symphonic wind ensembles. As a professional freelance musician, Melinda specialises in woodwind instruments with high levels of musical proficiency on Flute, Clarinet and Alto Saxophone.

She has been involved in many professional and independent music theatre productions and recording projects within Australia, and has performed in tours to China and Singapore. She has also worked extensively as a Musical Director for many Music Theatre companies across the Sydney region.

Marina Iglesias Gonzalo

was born in 1989 in Madrid, Spain. In 2011, she obtained her flute Bachelor with Miguel Ángel Angulo, Alvaro Octavio and Clara Andrada in the Musikene, the Basque Superior Music University of San Sebastián.

In 2008 she was finalist in the VII Premio Nacional Andalucía Flauta Competition in Jaén. She benefited of master courses with M. Kofler, F. Renggli, D. Formisano and J. Martín. She plays regularly in festivals like the Quincena Musical de San Sebastián or the Salzburg Biennale.

Since October 2012 she studies with Irena Grafenauer und Henrik Wiese at the Mozarteum University Salzburg (Concert Master). She is a founding member of the contemporary music ensemble NAMES New Art and Music Ensemble Salzburg.

Johanna Kotschy

completed her studies (Violoncello and Instrumental education) at the Mozarteum University Salzburg with Heidi Litschauer and at the University of Music and Performing Arts Graz with Rudolf Leopold. She got additional motivations by attending masterclasses with Gustav Rivinius, Guido Schiefen and Martin Hornstein.

From the beginning of her education she concerned herself passionately with chamber music and performed successfully in various formations at chamber music competitions. Important impulses for chamber music were given by studies with Rainer Schmidt and Lukas Hagen (Hagen Quartett), Jürgen Geise (Wiener Solisten), Chia Chou (Trio Parnassus) and Stephan Görner (Carmina Quartett). She gave concerts in Germany, Japan, Italy, Croatia, Slovenia, France and Switzerland and was a member of the following Ensembles: Stringquartet ad libitum, Ensemble CIS (Collegium Iuvenale Salisburgense), piano trio Varga and string quartet Itinere, where she was heard in many concerts and recordings.

Until 2015 she studied chamber music at the University of Music and Performing Arts Vienna with Johannes Meissl (Artis-Quartett). Since 2011 she plays cello in the Alliance Quartett Wien. Furthermore she is working with the pianist Adina Mornell on several projects that concern works of Jewish composers in exile.

Besides giving concerts Johanna Kotschy is teaching Violoncello and elementary music education at „Musikschule Ebereichsdorf“ and „Zentrum für Musikvermittlung Wien 14“.

Gertraud Steinkogler-Wurzinger

was born in Austria, in Saalfelden, near Salzburg. She studied Sacred Music, Voice and Musicology in Salzburg and London. 1989 she founded the Belcanto Choir Salzburg (www.belcantochoir.at). Since 1990 she teaches Solfeggio and Ear Training at the Mozarteum University Salzburg. From 1998 to 2013 she organized the „Women“ Concert Series in the Residenzgalerie Salzburg. From 2000 to 2003 she was Vice Chancellor of the Mozarteum University Salzburg. 2005 she was winner of the Bolezny Prize, for organizing conferences, performing concerts and producing a CD at the 200 years anniversary of Fanny Hensel-Mendelssohn.

Since 2009 Gertraud Steinkogler-Wurzinger is President of the Ekmelic Music Society (<http://www.ekmelic-music.org>). Since October 2013 she is Chairwoman of the Senate of the Mozarteum University Salzburg and since June 2015 Head of the Institute for Gender Equality and Gender Studies. She composed so far about 30 works, mainly vocal. Her main interest as a singer and performer lies in early as well as contemporary music.

(www.moz.ac.at).

Siegfried Steinkogler

was born in 1968 in Bad Ischl and lives in Oberndorf near Salzburg.

At the Mozarteum University Salzburg he studied guitar with B. Kováts, E. Fisk and J. Clerch, composition with G. Wimberger and R. Febel as well as with G. Waldek at the Bruckner University in Linz/Austria, where he completed his master studies (Magisterstudium) with distinction.

In 2002/03 he moved to Madrid where he studied Spanish contemporary guitar works (e.g. A. García Abril), which he has performed quite often in his concerts and tours through Austria, Germany, Italy, Norway, Spain and the Czech Republic. One of Steinkogler's recent works was his treatise about his teacher „The guitar works of Barna Kováts or the art of miniature“, which he has already presented in Salzburg as well as at the prestigious International Guitar Festival of Rust/Austria together with his own elementary work called „Guitar-Album, part 1-3“.

Since 2003 Siegfried Steinkogler has been acting as the Artistic Director of Salzburg String Festival and Salzkammergut String Festival, both of them especially dedicated to Contemporary Music.

Katharina Teufel

was born in Linz and attended the local Musical High School. Before 1995 specializing in the field of concert at the Mozarteum University Salzburg with Edward Witsenburg and rounding up her musical education at the master class in Würzburg with Giselle Herbert.

Already in her training years she was working as a substitute in many ensembles, e.g. the Bruckner Orchestra, Klangforum Vienna and the Orchestra of the Viennese Volksoper. Since 1996 she has been working as a principal harpist in the Salzburg Mozarteum Orchestra and the Salzburg Philharmonic Chamber Orchestra. Performances as a soloist accompanied by orchestra followed in Austria, Germany, the Czech Republic, Italy, Japan and Switzerland; in addition numerous chamber concerts in Linz and Vienna, modern CD productions, among others with the Viennese Choirboys and film music recordings with Sony-Movie Hollywood.

Katharina Teufel is a steady soloist of the Salzburg Fortress Concerts and member of the „Österreichisches Ensemble für Neue Musik“ (ÖENM). Since 2009 Lecture at Mozarteum University Salzburg.

Yvonne Zehner

studied with Matthias Seidel, Eliot Fisk and Joaquin Clerch at the University Mozarteum Salzburg, with Oscar Ghiglia at the Accademia Musicale Chigiana in Siena and Basel and with Nicolas de Souza Barros at the „UNIRIO“ in Rio de Janeiro. In October 2001 she finished her musical studies at the Mozarteum achieving a Masters degree „with distinction“.

She has taught guitar at the University of Passau since 2001 and is together with Christina Schorn artistic director of the Hallein International Guitar Festival. In 2009 she co-founded and became co-director of the Passauer Saiten Festival with Jürgen Schwenkglens.

Chamber Music is a special passion – she performs regularly with the Gunnar Berg Ensemble Salzburg (contemporarian music), with the Ensemble Mobile and with Trio Collage. She also was a member of the Yehudin Menuhin foundation „Live Music Now“.

Yvonne Zehner's close collaboration with contemporary composers has led to the dedication of several works to her; these include Agustín Castilla-Ávila's „Strings – A play“ for guitarist and actor, and Julia Deppert's solo work „Sand“. In 2011 she premiered the piece „Don't flinch“ by Michael Edwards for Computer and Guitar. She has worked with Sofia Gubaidulina, Konstantia Gourzi, Benjamin Lang, Louis Aguirre, Greg Caffrey, Siegfried Steinkogler, Niels Rasmussen, Eirik Moland, Klaus Ager and Andor Losconzy on premieres of their works.

In 2010 she released her first solo album „passages“ at the „Neo-Loop Department (Sony Music)“ label. In 2013 she released her second solo album „vals total“ at the „ZAYrecords“ label.

Yvonne Zehner has performed at a variety of international festivals and concert series including the ASPEKTE Festival of Contemporary Music in Salzburg, Summer in Stuttgart – Music of the Centuries, the Passau European Festival, Incontri Chitarristici di Gargnano and the Edinburgh University Concert Series. During her career she has appeared in concerts in South America, China, Taiwan and various European countries such as the Czech Republic, Italy, France, Bulgaria, Switzerland, Denmark, Germany and Austria.

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