

# INTERNATIONAL SYMPOSIUM

## MIKROTÖNE - MICROTONES SMALL IS BEAUTIFUL

International Ekmelic Music Society  
in partnership with EUROMicroFest 2015  
and the Huygens-Fokker Foundation

3 - 5 July, 2015  
Bösendorfersaal, Kleines Studio  
Mozarteum University Salzburg  
Mirabellplatz 1



**KULTUR**  
STADT : SALZBURG



*Republic  
of Croatia  
Ministry  
of Culture  
Republika  
Hrvatska  
Ministarstvo  
kulture*



# VORWORT - PREFACE

Innerhalb der Entwicklungen Zeitgenössischer Musik spielte die Auseinandersetzung mit Mikrotonalität seit den Anfängen der Musikalischen Moderne eine wichtige Rolle und setzte bedeutende Akzente. Eine spezielle Salzburger Tradition hat sich hier unter anderem hervorgetan, die unter dem Begriff „Ekmelische Musik“ ganz eigene kompositorische Wege verfolgte. Insofern ist es mehr als angemessen, dass diese Tradition an der Universität Mozarteum fortgeschrieben wird, weshalb ich mich besonders über die Organisation und Durchführung eines entsprechenden Symposiums freue.

*Prof. Dr. Siegfried Mauser*

*Rektor der Universität Mozarteum Salzburg*

## Microtonality in Salzburg

On behalf of the „Internationale Gesellschaft für Ekmelische Musik“ as well as on behalf of my University I am very pleased to welcome presenters, performers and participants from the Netherlands, the USA, Croatia, Slovenia, France, Turkey, Spain, Egypt, Germany, Italy and Austria.

The title „Mikrotöne“ 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, several lecture recitals and two concerts including a semi staged opera by Agustín Castilla-Ávila. We will also have the opportunity to see Mozart Autographs. And finally, all participants are invited to contribute to the plenary discussion: „Is there a future for harmonics“- does the subject „harmonic research“ have any chances of survival as a reputable scientific discipline in the present time?

Welcome in Salzburg!

*Mag. Art. Gertraud Steinkogler-Wurzinger*

*Internationale Gesellschaft für Ekmelische Musik*

*Universität Mozarteum Salzburg - Senat*

# PROGRAM

## Friday, 3 July, Bösendorfersaal

02.00 pm Arrival, Registration

03.00 pm Opening  
Welcoming speech  
Klaus Ager, Agustín Castilla-Ávila, Gertraud Steinkogler-Wurzinger

## PRESENTATIONS I

03.15 pm Gertraud Steinkogler-Wurzinger  
Small is Beautiful - Microtonality in Salzburg

03.30 pm Maria Richter Taborsky  
Mikrotöne: In Memoriam Franz Richter Herf 17.12.1920-4.7.1989

03.45 pm Tanja Brüggemann  
AOA - a cycle of compositions in progress based on sounds and acoustic phenomena of the antarctic ocean  
Sylvie Lacroix LECTURE RECITAL I

04.15 pm Kai Bachmann  
Listening and Learning: Feinstufenintonation

04.30 pm COFFEE BREAK

05.00 pm Sander Germanus  
31-Tone Music in Theory and Practice  
Stefan Gerritsen  
Meantone Music on 31-Tone Guitar LECTURE RECITAL II

05.45 pm Open discussions

06.15 pm Guided Tour through the Mozarteum University with Susanne Prucher  
Room 2015: Presentation of the Ekmelic Organ with Johannes Kotschy

07.30 pm CONCERT I  
Bösendorfersaal Klaus Ager, Tanja Brüggemann, Sofia Gubaidulina,  
Johannes Kotschy, Franz Richter Herf, Siegfried Steinkogler,  
Gertraud Steinkogler-Wurzinger, Tomaz Svete

## Saturday, 4 July, Bösendorfersaal

### PRESENTATIONS II

- 09.15 am Johannes Kotschy  
The Universe of Microtones
- 10.00 am William Dougherty  
Horatiu Radulescu's Fifth String Quartet
- 10.45 am COFFEE BREAK
- 11.15 am Thomas Richter  
Aspects of Microtonal Notation
- 11.30 am Hakan Ulus  
The Beauty of the small - Microtonal Works of Enno Poppe
- 12.15 am Amr Okba
- 12.45 am Open discussions
- 01.00 pm LUNCH BREAK
- ### PRESENTATIONS III
- 02.00 pm Navid Bargrizan  
Manfred Stahnke's Innovative Meloharmonic Structures  
in Orpheus Kristall
- 02.45 pm Christian Rainier  
The Use of the Guitar in the Works of Harry Partch
- 03.30 pm Siegfried Steinkogler  
Ways of Microtonal Composition - between Theory and Practice
- 04.00 pm COFFEE BREAK
- 04.30 pm Open discussions
- 05.15 pm GUIDED TOUR  
Bibliothek Mozartiana - Autographs  
Meeting point: Entrance of the Mozart Residence, Makartplatz 8

07.30 pm CONCERT II  
Kleines Studio Agustin Castilla-Ávila: „Adam of Eve“  
Chamber Opera

09.00 pm Reception

## Sunday, 5 July, Kleines Studio

### PRESENTATIONS IV

- 10.00 pm Nicolà Visalli  
Microtonality in Compositions of Nicolà Visalli
- 10.45 pm Zoran Sćekić  
Introduction to the Five Limit Harmony
- 11.30 pm Tolgahan Çoğulu  
Music for Adjustable Microtonal Guitar LECTURE RECITAL III
- 12.15 pm Dominik Šedivý  
Is there a Future for Harmonics?  
Plenary Session

## CONCERT I

Friday, 3 July, 7.30 pm, Bösendorfersaal

Klaus Ager (\* 1946) Silence Sabine Kraus, Harp

Tanja Brüggemann (\* 1970) Reglos Sylvie Lacroix, Flute

Franz Richter Herf (1920-1989) Vom Leben das Beste, op. 24 (1986)  
Gedicht von Paula Grogger Maria Hegele, Vocals  
Siegfried Steinkogler, Guitar

Gertraud Steinkogler-Wurzinger (\* 1958) Vocalise Mystique -  
Vom Leben das Beste (UA) Gertraud Steinkogler-Wurzinger, Vocals  
Sabine Kraus, Harp

Franz Richter Herf Ekmelischer Gesang, op. 5 (1975) Riana Heath, Violin

Franz Richter Herf Gesang der Sirenen  
aus der Oper „Odysseus“, op. 12 (1979) Cornelia Walter-Nußberger, Soprano 1  
Gertraud Steinkogler-Wurzinger, Soprano 2  
Lucia Hausladen, Laura Incko, Alto 1  
Lisa Kebinger, Alto 2

Siegfried Steinkogler (\* 1968) Tres Alfombras Microtonales Siegfried Steinkogler, Guitar

Johannes Kotschy (\* 1949) Verwehendes Nichts, op. 29,1 Juanjo Guillem, Vibraphone

Sofia Gubaidulina (\* 1931) Aus den Visionen der Hildegard von Bingen Francesca Paratore, Vocals

Tomaž Svete (\* 1956) L'Après Midi d'un Grillon Riana Heath, Violin  
Unmi Han, Violoncello  
Siegfried Steinkogler, Guitar

Siegfried Steinkogler Driving Rondo Unmi Han, Violoncello

Gertraud Steinkogler-Wurzinger Ungewisses Licht Francesca Paratore, Soprano 1  
Gertraud Steinkogler-Wurzinger, Soprano 2  
Maria Hegele, Alto 1  
Olga Mikhaleva, Alto 2  
Sascha Zarrabi, Tenor  
Rupert Grössinger, Bass

Johannes Kotschy An Ra, op. 24,1 Sabine Kraus, Harp

## CONCERT II

Saturday, 4 July, 7.30 pm, Kleines Studio

Agustin Castilla-Ávila (\* 1974) „Adam of Eve“ Chamber Opera Katharina Schwarz, Soprano  
Daniel Weiler, Baritone  
Marina Iglesias Gonzalo, Flute  
Christina Schorn-Mancinelli, Guitar  
Juanjo Guillem, Percussion

*Adam is dreaming. As he wakes up, he finds himself inside Eve's dream. He wakes Eve up.  
But they are still dreaming; they are in Paradise.  
As they wake up in the universe, they know that they are still dreaming...  
They travel through a cycle of dreams till our life.  
As they will wake from life's dream, where will they go next?  
The next dream will be the death.*

„Adam of Eve“ („Adán de Eva“) is, through a circle-of-dreams trip, a bittersweet feministic version of the beginning of times and the beginning of languages.

# ABSTRACTS

**Tanja Brüggemann**

**AOA – a cycle of compositions in progress based on sounds and acoustic phenomena of the antarctic ocean for solo instruments, electronic music and large ensemble**

„The Southern Ocean hosts one of the most diverse underwater soundscapes of earth. The dynamics of the cryosphere i.e. sea ice, glaciers and icebergs provide unique acoustic conditions. During polar winter, the snow covered sea ice shields the ocean from atmospheric influences, suppresses the creation of waves and resembles an almost perfect acoustic absorber, thus creating one of the quietest environments of all oceans.

On the other hand, large table icebergs, calved from the enormous ice sheet of the Antarctic continent, are the largest moving objects on earth and can accumulate kinetic energy in the terajoule range when driven by circumpolar currents. This energy is eventually released when these giants collide – events that create some of the loudest sounds on earth which can be detected thousands of kilometres away. However, these are singular events. Typically, the acoustic environment is dominated by the vocalizations of about 10 species of seals and whales. From 2005 till 2014 the autonomous PALAOA observatory on the Eckström ice shelf, an acoustic hydrophone array deployed through bore holes into the ocean under a 100m thick ice sheet produced almost a decade of continuous underwater audio recordings. They are collected in the PANGAEA data centre of the Alfred Wegener Institute and are published under open access license.“ Lars Kindermann, AWI – Alfred Wegener Institute Bremerhaven. [www.reglos.de](http://www.reglos.de)

„AOA 1 and REGLOS are two compositions based on recordings of an iceberg and the vocalization of minke whales. Focusing on natural sounds as a model for the compositions for flute/bassflute solo, various interpretatoric, technical and recording aspects will be exposed.“ Sylvie Lacroix’s CD „flute extended“ will be released in July at ORF Edition. [www.sylvielacroix.com](http://www.sylvielacroix.com)

**Sander Germanus**

**31-Tone Music in Theory and Practice**

The Dutch physicist Christiaan Huygens described the 31-tone equal temperament in his *Lettre Touchant le cycle harmonique* of 1691. Earlier, it was the Italian composer Nicola Vicentino who already presented 31 tones per octave to the outside world in 1551. The writings of Christiaan Huygens came to the attention of the Dutch physicist Adriaan Fokker in 1942, who caused a true 31-tone wave during the following decades in the Netherlands and abroad. His enthusiasm led to the construction of the Fokker organ (Fokker-orgel) in

1950. Since that time many new 31-tone works were composed in different styles based on different theories. One of the main advantages is that the problem of enharmonic tones is solved, while the meantone temperament is maintained and modulating to all keys is made possible. In contemporary music, other possibilities (like for instance glissando) are mostly an inspiration to composers who want to work with the 31-tone temperament. During this presentation the history, the repertoire, the theory and the practice of the 31-tone system will be discussed.

**Stefan Gerritsen**

**Meantone Music on 31-Tone Guitar**

In this presentation I would like to tell about my experience as a guitarist in the microtonal ensemble Scala in which I play on various 31-tone guitars. Furthermore I would like to play guitar-music mainly from the Renaissance and Baroque period. Compositions by Sweelinck, Mudarra, Narvaez, Bach and Scarlatti, which sound very refreshing in the Huygens tuning. (One might say the 31-tone system is a member of the Mean-tone temperament family). Besides old music there will also be an example of a 31-tone composition of the 20th century written by Ivor Darreg (1970). So far there is hardly any solo repertoire written for the 31-tone guitar. Of course it is very unknown to composers and there are not many guitarists (if any) who can play the instrument. The amount of frets and the small distance between them make it hard to play and also effects the sound quality in terms of volume, sustain and clarity of the notes.

**Johannes Kotschy**

**The Universe of Microtones**

How many stars are there in the sky? How many pitches are there in music?

The universe of tones contains an endless number of pitches and scales. We ought to come to the realization that our common occidental tone system is only one of a multitude of systems all around the world, which has even increased since the use of microtones in Western music. How will it be possible to get any systematic structures into the universe of innumerable pitches? The answer to that question is obviously to be found in natural science, mathematics and basic research. Since the era of classical antiquity, musicians and scientists have prepared the way of the solution to this question; this lecture takes a further step in this direction by including the microtonal music of our days as well as new discoveries in astronomy, cosmology and neuroscience. In addition to that, the lecture will demonstrate how to handle microtonal pitches in composition on the basis of scientific research, showing the way to a new theory of harmony for microtonal music.

**William Dougherty**  
**Horatiu Radulescu's Fifth String Quartet**

Horatiu Radulescu's Fifth String Quartet, „before the universe was born“, is a shining example of his radical compositional approach. With an intense interest in creating a rich, numinous sound-world constructed firmly on principles of nature, science and ancient philosophy, Radulescu developed a unique compositional language that breaks with traditional musical conventions. In hopes of illuminating the inner workings behind his often enigmatic compositional process, this article examines various aspects relating to Radulescu's Fifth Quartet: the work's formal construction, with a focus on its notation and overall large-scale harmonic development; the Quartet's rhythmic devices and their link to the philosophical underpinnings that drive the work; the extended instrumental string techniques employed throughout, the sounds they achieve, and how they are executed; and the work's spectral pitch organisation.

**Thomas Richter**  
**Aspects of Microtonal Notation**

The typesetting of microtonal music, in particular, the notation of accidentals in the Ekmelic system and other 72 equal temperament (72-EDO) systems raises some known issues: 1. There is still no standard notation; in particular, for the twelfth-tones degrees, several notations are in use. 2. The accidental symbols introduced by Franz Richter Herf and Rolf Maedel are not incorporated into the known music fonts like Sonata, Petrucci, Opus, or Bravura. 3. Musicians have to become familiar with different notations.

Looking for a music typesetting program that is suitable to cope with these problems, I came across the excellent open-source project LilyPond (<http://lilypond.org/>) which has two features of special interest:

- (a) It is extremely flexible and can be easily extended.
- (b) It is, at the same time, a language for the abstract representation of the music in a plain text form.

This features made it possible to develop an extensions for LilyPond, called „Ekmelily“. It does not give precedence to any specific notation, instead it eludes the problems with different notations by defining abstract note names (pitch names) for all twelfth-tone degrees and by implementing several „notation styles“. These styles enable LilyPond to produce a score with a particular notation desired by a composer or musician, without the need to rewrite the entire input file. As a part of the Ekmelily project, I also designed a corresponding font „Ekmelos“, especially to support the symbols of the Richter Herf / Maedel notation.

**Hakan Ulus**  
**The Beauty of the small – Microtonal Works of Enno Poppe**

The composer and musicologist Claus-Steffen Mahnkopf (\*1962) calls the 21st century the era of the microtonality. There are many examples for microtonality in art music in the second decade of the 21st century: especially Avantgarde composers of the youngest generation see the necessity of a microtonal harmony, thus have an affinity to microtonality in general. Negatively spoken, one could say, that the use of microtonality became a mannerism in new music. This assertion applies to many composers. However, to Enno Poppe (\*1969) - on whom my lecture focuses - it does not apply. He developed a highly innovative and personal way - influenced by Arab and Korean music - to deal with microtonality.

My lecture titled The Beauty of the small wants to give an introduction to the compositional thinking and process (algorithmic composition method) in Poppe's works in general and to the aspect of microtonality in particular, with the help of selected examples: Holz (1999/2000) for clarinet and small ensemble, Herz (2002) for violoncello solo, Rad (2003) for two keyboards, Interzone (2003/2004) for speaker, six vocalists, video and ensemble, Wespe (2005) for voice solo, Salz (2005) for ensemble, Keilschrift (2006) for orchestra and Schrank (1989-2009) for ensemble.

The element of the small pervades all parameters of Poppe's music: form, melody, harmony, rhythm, ornamentation, articulation, phrasing. It is a love and glorification, a compositional search for the beauty of the small.

**Navid Bargrizan**  
**Manfred Stahnke's Innovative Meloharmonic Structures in Orpheus Kristall**

In his 2001 opera Orpheus Kristall, Manfred Stahnke presents an Orpheus bewildered within the complexity of a multimedia environment. Stahnke borrowed the term Kristall from the Austrian physicist, Erwin Schrödinger's concept of "aperiodic crystal" in his influential book What Is Life? For Stahnke, the complicated, rigorous structure of a crystal is a metaphor of the opera's intricate microtonal system, comprising fifty-three tones per octave, which employs the partials up to the twenty-first harmonic in the overtone series. Furthermore, Stahnke's concept of "difference-tone harmony" is fundamental to opera's harmonic structure. This concept rests upon what happens naturally in our ears. As soon as we hear an interval, in our ears, its "summation tones" emerge as overtones, and its "quadratic"- as well as its "cubic" "difference-tones" emerge as undertones. Extending the scope of his microtonal system, throughout Orpheus Kristall, the composer builds just-tuned chords based on both sorts of the difference-tones. A third microtonal element in this opera is the slow "microglissandi," which grant the listener the chance of hearing a transforming world of the finely-tuned

tones as analogous to the mutating thoughts of the autistic Orpheus. Employing these three microtonal elements accompanied by Internet as a medium which allows the participation of the remote musicians in the performance, Stahnke creates a new opera concept, all the while basing his composition on an elaborated version of the Orpheus-myth.

As I argue in this paper, in Orpheus Kristall, Stahnke's comprehensive meloharmony rests upon his use of a fifty-tree tones-to-octave intonational system, his Difference-tone harmony, and his extensive use of microglissandi. Accordingly, I analyze the meloharmonic structure and the allegorical representation of key contemporary existential and psychological issues within Orpheus Kristall, made possible through composer's innovative approaches to microtonality, technology, myth, and philosophy.

**Christian Rainier**

### **The Use of the Guitar in the Works of Harry Partch**

This lecture-recital begins by providing a brief overview of the use of the guitar in the works of maverick microtonal American composer, theorist and instrument-builder Harry Partch [1901-1974].

The performance component focuses on Partch's rarely heard works for voice and Adapted Guitar no.1, which were inspired by and developed during his years spent as a hobo, riding the rails through 1930's America. These are all performed on a replica of the original instrument, developed between 1934 and 1942. Hitchhiker's inscriptions, snatches of inebriated dialogue, and letters from ex-convicts are all brought to life, using various scales including the infamous '43 notes to the octave'. Partch's use of microtonality to accurately map the nuances of human speech are also demonstrated in spoken excerpts from his Depression-era journal Bitter Music, which have been transcribed onto this instrument.

This first Adapted Guitar was both a practical and technical embodiment of his 'One Voice' process, and was used to compose and perform the first versions of some of his most seminal works such as Barstow, The Letter and U.S. Highball. To a far greater extent than his first 'built' instrument the Adapted Viola, Partch's introduction of the guitar into his growing ensemble allowed him to synthesize his intonation theories, performance aesthetic and iconoclastic self-image. In this way it provided the foundation for his later creative explorations of large-scale dramatic productions and corporeality. His use of various guitars, right up until his final work The Dreamer That Remains in 1973 - when he returned to a reconfigured version of this first guitar - further illustrates the profound importance of this instrument to his creative ideals over a period of more than four decades.

**Nicolà Visalli**

### **Microtonality in Compositions of Nicolà Visalli**

First part music from solo violin: Ostap Shutko (UKR), second part: mp3 recordings of premiers with special microtonal instruments: Fokker organ (Amsterdam); chinese guzheng; microtonal liute.

Here some indications about my latest development in microtonal compositional technique, which have been partly applied in the pieces performed. In my continuous rethink, redefine the concept of microtonal music, thanks to collaborations with performers of Non-Western area instruments (India, China, Persia), I'm slowly moving from a concept of a „predetermined pitch“ to a „predetermined pitch, but continuously variable“. A scale, a predetermined sound set(of 12, 24, 31, 19 sounds) are the „limits“ that allow the composer to write. The experience of non-Western music (with the tuning variable with the expressive needs of the performercomposer-improviser), transposed in my music system, led me not to formalize on a single pitch-set, but to evolve in the piece the density of the fine-tuning area.

This methodology is the implementation, within the microtonal, of the tonal modulation: in this, the same structures are placed in different sound levels (tonalities), as if parallel universes. Within microtonal it is modulated by varying the density and shifting of fine tuning. Example 1 have a shift in another region of the overall sound space; Example 2 have a density variation in the same region. The appropriate image is that of multi-dimensional universes and then coexisting and non-parallel (and separate): our universe in three dimensions (Equal temperament) and other 4 and more dimensions, as the sound density becomes more structured.

**Zoran Sćekić**

### **Introduction to the Five Limit Harmony**

Content of the book „Five limit intervals - theory & praxis“ makes the base of this lecture. Some characteristics of the five limit lattice followed by the problem of chord inversions are resulting with arbitrary method of setting the tolerance of the second and seventh, which raises the question of the intervals borders. This is the condition for getting to the main theme of this lecture and that is the structure of five limit intervals harmony which is not linear anymore, but it's based on two dimensional divisions in to the six chord groups.

Syntonic shift, modulations and fragments are some of the rules that need to be considered in order to connect properly one or more chord groups.

## Tolgahan Çoğulu Music for Adjustable Microtonal Guitar

In the 20th and 21st centuries, microtonal guitar music has been developed in cooperation with the new guitar designs. 'Adjustable Microtonal Guitar' is one of these guitars that has been designed by Tolgahan Çoğulu in 2008. On this guitar's fretboard, all the frets are movable and any number of frets can be inserted or removed. These features enable to play all kinds of microtonal music on this guitar including maqam-based music of Middle Eastern cultures and tunings such as just intonation, meantone and Pythagorean.

In the 2009-2015 period, many composers composed and arranged for this guitar in various systems, creating a rich and new repertoire for the guitar. In the presentation, the main emphasis will be on the analysis of these pieces. For the maqam-based microtonal guitar music, the works of Çoğulu, Torun, Türkmen, Yarman, Yayalar and Durmuş will be discussed. The texture of these pieces -Maqam-based polyphony- is a new concept for the guitar repertoire due to the lack of microtonal guitars.

In addition to the maqam music, the pieces for the microtonal guitar in diverse microtonal tunings such as Pythagorean, just intonation, meantone temperament and equal-tempered microtonality will be examined.

## Dominik Šedivý Is there a Future for Harmonics?

Among the scientific community, the acceptance of harmonic research has disappeared almost completely. While there seems to be a legitimate refusal of its vast popular scientific literature, which for the purpose of esoteric ideology often turns out to be badly researched and even falsified, sophisticated academic research on this field is rarely committed and even more rarely adequately noticed.

Does the subject „harmonic research“ have any chances of survival as a reputable scientific discipline in the present time? If yes, how would it look like and what are its neighbored disciplines? What would its elementary literature be? Who would it be addressed to? Does it have any opportunities with regard to digital humanities?

## LECTURERS / COMPOSERS

**Klaus Ager** was born in Salzburg in 1946. He studied composition and conducting under Cesar Bresgen and Gerhard Wimberger at Mozarteum University Salzburg and musicology under Professor Croll at Salzburg University. He then spent a further two years studying at the Conservatoire National et Supérieur in Paris under Olivier Messiaen and Pierre Schaeffer as well as attending courses with Karlheinz Stockhausen and Luciano Berio (composition, electro-acoustics, computer music).

From autumn 1973 Ager was an assistant in the department of music theory. In 1997 he took over the chair of music analysis at the Mozarteum University in Salzburg. He has spent periods studying and working abroad in Stockholm (1974), San Diego, USA (1977), Hamilton, N.Y. (1979, 1981) etc.

Since 1977 Klaus Ager has built up the festival for contemporary music known as „Aspekte“ Salzburg, of which he is president and artistic director. The festival devotes its programmes primarily to new international chamber music as well as performances of opera and ballet. From 1975 to 1986 he undertook several tours in Austria and abroad as director of the ÖENM, the „Österreichisches Ensemble für Neue Musik“. In 1981 Klaus Ager was elected president of the European Conference of New Music Organisers, an association that brings together organisers of new music from seven European countries.

Klaus Ager's compositional Œuvre primarily comprises electro-acoustic and computer music as well as chamber, orchestral and vocal music. Performances of his works have taken place in North and South America, Europe, Australia, Japan and Korea.

Klaus Ager has belonged to the teaching staff of the Mozarteum University Salzburg since 1973. In the academic year 1991/92 he was deputy rector and from the academic year 1995/96 to 1999/2000 rector.

**Kai Bachmann** was born in 1965 in Ludwigshafen, Germany. From 1975 to 1985 he lived in Mexico City. He received musical Education since 1976 by private lessons and later at the National Music Conservatory in Mexico City.

He studied composition at the Mozarteum University Salzburg (Diploma 1990) and Musicology and Spanish at the Paris-Lodron-University Salzburg (Diploma 1993, Doctorate in Musicology 1999). Furthermore he studied at the Universidad Autónoma de Madrid (Doctorate in Music). He was assistant at the Richter Herf-Institute for Investigation into the Fundamentals of Music and at the Scientific Network Man and Music.

Currently Kai Bachmann is University Assistant in advanced listening and supervision of academic projects at the Mozarteum University Salzburg.

**Navid Bargrzan** is a Ph.D. fellow in historical musicology at University of Florida, pursuing a cognate in composition. Previously, he studied systematic musicology, historical musicology, art history, and composition, in Hamburg and Tehran.

As a musicologist, he conducts research on intersections of science, philosophy, and music. He has presented papers on the music and aesthetics of Manfred Stahnke, Harry Partch, and Mozart in Berlin, Istanbul, Ottawa, New York, Sacramento, Boston, Dallas, and Gainesville in such venues as the Society for American Music and the Conference of the Canadian University Music Society. His papers are published in the proceedings of the 9<sup>th</sup> Conference of Interdisciplinary Musicology at the National Institute of Music Research Berlin and the MUSICULT '15 Music and Cultural Studies Conference hosted by Istanbul Technical University. One of his articles is forthcoming in *Müzik-Bilim Dergisi*, The Journal of Musicology in Turkey, in their spring 2015 issue.

As a composer, he experiments with microtones, tunings, tone systems, and intonations. His music is performed in USA, Germany, Italy, and Iran, in venues such as Midwest Graduate Music Consortium 2015 at Northwestern University, 3<sup>rd</sup> Florida Contemporary Music Festival, and the 2015 concert of the Society for Composers Inc. at University of Florida. Recently, DAAD has awarded Navid Bargrzan a German Studies scholarship which enables him to conduct his pre-dissertation research in Germany. He was awarded the University of Florida's College of Arts 2015 Best of College Creative Research Award for his composition „10 Aphorisms“ for Saxophone Duo.

**Tanja Brüggemann** was born in 1970 in Linz, Austria. She received degrees in piano music pedagogy, jazz, musictheory, analyses, and composition as a student of Horst Matthäus, Doug Hammond, Zygmunt Krauze, Krzysztof Knittel, Alexander Müllenbach, Adriana Hölszky, and Tristan Murail at Mozarteum University Salzburg and a postgraduate degree for film- and audiovisual studies from the Film School in cooperation with the Academy of Music in Lodz, Poland.

She lives and works in Linz as well as in the monastery of Sankt Florian. She has been a recipient of scholarships of the Austrian government, the Mozarteum University Salzburg, the Anton Bruckner scholarship and others. As chairwoman of the OÖKB (Upper Austrian Composers' Society) she founded a networking platform for filmmakers and composers/sounddesigners within the Crossing Europe Filmfestival 2014. The IGMN International society for Contemporary Music Upper Austria invited her to curate their concerts in 2015. Her compositions are based on recordings of natural soundscapes and adaptations for acoustic instruments. Her quest is to redefine the real and the artificial in acoustic phenomena. To this end she consults with researchers and institutions such as the ÖFAI-Austrian Institute for Artificial Intelligence, the ÖAW-Austrian Academy of Sciences and the AWI-Alfred Wegener

Institute, as well as the Helmholtz Centre for Polar and Marine Research with Lars Kindermann. Tanja Brüggemann's compositions have been performed at the Musikverein in Vienna, wien modern, the Brucknerhaus in Linz, the Kulturforum in Berlin, *musica contemporanea*, meetingpoint messiaen, the Crossing Europe Filmfestival, ORF and the SALT Festival in Victoria, Canada.

[www.tanja-brueggemann-stepien.com](http://www.tanja-brueggemann-stepien.com)

**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 Consevatoire 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, etc.

He has written solo and chamber music, orchestral, theater plays, choreographies and four chamber operas. He publishes for Doblinger Verlag.

He has been awarded with the Music Prize 2013 from the Region of Salzburg.

*„Castilla-Ávila has to be counted to the most excellent artistic figures of our days“.* Johannes Kotschy, former Chairman of the International Ekmelic Music Society in Austria.

*„A very high degree of originality, he is always in search for new horizons“.* Alexander Müllenbach, director of the Sommerakademie Mozarteum Salzburg.

**Tolgahan Çoğulu**, the first prize winner at the 2014 Margaret Guthman Musical Instrument Competition, designed his Adjustable Microtonal Guitar in 2008. His first CD with microtonal guitar, „Atlas“, was published in 2012 by Kalan Music. His microtonal and fretless guitar duo and lecture recital, „Microtonal Guitar Music“, has taken him to many festivals and universities in 28 countries. He is building a repertoire for microtonal guitar with more than thirty composers involved at this point.

In 2013, Tolgahan Çoğulu became an Associate Professor in Guitar at Istanbul Technical University's Turkish Music State Conservatory, where he had founded the classical guitar department in 2010. His latest CD „Microtonal Guitar Duo“ has been published by Kalan Music in June 2015.

**William Dougherty** is an American composer whose works have been performed by ensembles including the New York Philharmonic, Orchestre National de Lorraine, the Nemascae Lemanic Modern Ensemble, the Lontano Ensemble, the London Chorus, and the Ligeti String Quartet in venues such as the Southbank Centre in London, the Kimmel Center in Philadelphia, the Trinity Chapel in Fontainebleau, and at the „47<sup>th</sup> Internationale Ferienkurse für Neue Musik“ in Darmstadt. His music has been broadcast on BBC Radio 3 and the Financial Times podcast FT Science. He has received recognitions and awards from BMI, the PRS for Music Society, Sound and Music, the American Composers Forum, the Philadelphia Orchestra Association, Le Conservatoire Americain de Fontainebleau, the Institute for European Studies, and the UK Foreign Aid and Commonwealth Office.

As a scholar, William has written and presented research into the life and works of Romanian composer, Horatiu Radulescu, in the UK and Switzerland. His recent article on Radulescu's 5<sup>th</sup> String Quartet „before the universe was born“ can be found in the quarterly contemporary music journal, TEMPO.

William Dougherty earned his B.M. degree in composition summa cum laude from Temple University's Boyer College of Music and Dance in 2010. As a Marshall Scholar, he earned his MMus in composition from the Royal College of Music, London in 2012 working with Mark-Anthony Turnage and Kenneth Hesketh. That same year, he pursued complementary studies with Georg Friedrich Haas at the Music Academy in Basel. In the fall of 2014, he continued his studies with G.H. Haas as a doctoral student at Columbia University in New York City.

**Sander Germanus** was born in 1972 in Amsterdam. He studied classical saxophone with Ed Bogaard at the Conservatory of Amsterdam and composition with Peter-Jan Wagemans and Klaas de Vries at the Conservatory of Rotterdam. In addition he studied with Luc Van Hove at the Royal Flemish Music Conservatory at Antwerp and attended a master class with Pierre Boulez. In 1998 he won an incentive prize from the City of Amsterdam for his composition „Adamsarchipel“. At the Orpheus Institute in Ghent he acquired his laureate diploma with his thesis on microtonal music in 2005 and joined several seminaries from Helmut Lachenmann and Jonathan Harvey among others. In 2000 he was nominated for the NPS Culture Prize on television for his quarter-tone composition „Continental“ and reached the final. In 2001/02 he was offered a stipend at the Internationales Künstlerhaus Villa Concordia of Bamberg. Since his composition „Lunapark“ (2005-2006) his ‚microtonal‘ theory comes together with other inventions in terms of tempo and rhythm. From 2007 he is the artistic director of the Huygens-Fokker Foundation, Centre for Microtonal Music in Amsterdam. Since 2010, he is a lecturer in contemporary music at the master academy of the Lemmens Institute in Leuven (LUCA School of Arts). In 2012 his orchestral work „Fetus' Voyage“ was premiered during the ZaterdagMatinee in the Main Hall of the Concertgebouw in Amsterdam.

Sander Germanus composed music for several ensembles. His music has been performed in various countries and has been regularly broadcasted by radio and television. His composition for piano „Beetje Precies“ and his „Capriccio voor genoeg vioolsnaren“ for violin were both recorded on CD.

As a saxophone player, he performed with several orchestras and ensembles since 1990, including the Radio Philharmonic Orchestra Holland, the Schleswig-Holstein Festival Orchester, and the Radio Symphony Orchestra Holland. From 1991 he played the soprano- and sopranino saxophone in the World Saxophone Orchestra and several other ensembles. He participated in saxophone master classes of Jean-Marie Londeix, Claude Delangle (France), Ryo Noda (Japan) and Krzysztof Herder (Poland).

**Stefan Gerritsen** is an established artist in the Netherlands. He was awarded various times in international music competitions, both as a soloist as with „Verso“, the duo he forms with Panflutist Matthijs Koene.

In 2006 he won second prize at the international guitar competition of Zwolle. In 2006 „Verso“ was Topwinner of the IBla Grand Prize, they received the highest mark of the jury. They were also winner of the „Vriendenkrans“ and Concertgebouwprijs (Amsterdam 2003) and Comradio Contemporary music prize (Barcelona 2003).

As a soloist with orchestra he performed the guitar concertos of Villa-Lobos, Vivaldi and Tedesco. Besides his solo engagements he has worked together with renowned ensembles for contemporary music, such as the Nieuw Ensemble and Scala. He also regularly performs with classical singers as Marijke van Stralen and Judith van Wanroij.

He played in many prestigious venues, like the Carnegie Hall in New York and the Concertgebouw in Amsterdam. He performed in festivals in South Africa, Greece, California and Germany. In 2011 Soundboard magazine wrote: „*Guitarist Gerritsen is virtuosic and fluent in all of the techniques of modern guitar playing*“.

Stefan Gerritsen graduated from the Conservatory of Amsterdam, first and second phase cum laude, having studied with Lex Eisenhardt. He continued his studies with the Canadian guitar virtuoso Laura Young and received a scholarship to study with Alex Garrobé in Barcelona. Beside the classical guitar he also plays on 31-tone guitar, which is very close to mean-tone tuning and for this reason very suitable for music written by composers such as Dowland, Sweelinck and Weiss. He has been invited to record a disc on this instrument in 2015.

**Sofia Gubaidulina** was born in 1931 in Chistopol, Russia. She studied composition and piano at the Kazan Conservatory and at the Moscow Conservatory with Nikolay Peyko and Vissarion Shebalin. Her music was deemed „irresponsible“ during her studies in Soviet Russia, due to its exploration of alternative tunings. She was supported, however, by Dmitri

Shostakovich, who encouraged her to continue down her „mistaken path“. However, she was allowed to express her modernism in various scores she composed for documentary films. In the mid-1970s she founded „Astreja“, a folk-instrument improvisation group with fellow composers Viktor Suslin and Vyacheslav Artyomov. In 1979, she was blacklisted as one of the „Khrennikov's Seven“ at the Sixth Congress of the Union of Soviet Composers for unapproved participation in some festivals of Soviet music in the West.

Sofia Gubaidulina became better known abroad during the early 1980s through Gidon Kremer's championing of her violin concerto „Offertorium“. Invited by Walter Fink, she was the 13th composer featured in the annual *Komponistenporträt* of the Rheingau Musik Festival in 2003, the first female composer of the series. In 2007 her second violin concerto „In Tempus Praesens“ was performed at the Lucerne Festival by Anne-Sophie Mutter.

Since 1992, Sofia Gubaidulina has lived in Hamburg, Germany. She is a member of the musical academies in Frankfurt, Hamburg and the Royal Swedish Academy of Music.

*(from: [https://en.wikipedia.org/wiki/Sofia\\_Gubaidulina](https://en.wikipedia.org/wiki/Sofia_Gubaidulina))*

**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.

**Sylvie Lacroix** was born 1959 in Lyon. She lives in Vienna as a freelance flautist, performing principally as a soloist and chamber musician. The focus of her work lies in contemporary music; in this context, she regularly cooperates with composers, frequently giving premieres of their new pieces. She was a founding member of Klangforum Wien and played in this ensemble until 1997. Currently she is member of Trio Amos and ensemble PHACE. Several years ago, she began to work on compositions of her own, writing a number of chamber music for several instrumental combinations, some of them with electronics.

An accomplished traverse flute player as well, she was playing with Concentus Musicus under Nikolaus Harnoncourt (1985-1991), at the Salzburg Festival 2005 in Mozart's „Mitridate“ with Marc Minkovski's „les musiciens du louvre“, and at the Wiener Festwochen 2009 with „Ensemble Mattäus“. She is member of „il concerto viennese“ and „les roses sauvages“.

**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 Burtolotti.

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.

**Christian Rainier** is a multi-instrumentalist, performer, composer/improviser and visual artist from Melbourne, Australia, now based in London. For the last decade he has focused on extending the sonic possibilities of the lap steel guitar beyond its historic use and context. Drawing on traditional techniques and repertoires, he has explored new musical territories within an improvisational framework, that embrace a disparate range of musical influences - 20th century classical music, tape looping, just intonation, drone, Exotica, Futurist noise and pre-war Hawaiian steel guitar. To this end he employs a combination of acoustic techniques, mechanical devices and preparations, as well as a selection of electronic effects pedals.

Parallel to this, he completed a Masters degree at the Sydney Conservatorium of Music, researching microtonality and new instrument designs. Influenced by the work of composer Harry Partch, he constructed a 66-key metallophone (the „xenophone“) which derived its ratios from a 53-key-to-the-octave pitch matrix. He has performed the Australasian premiere of Partch's work „Barstow“ (1941 version) on ABC Radio National, as well as in concert with acclaimed Australian contemporary music group Ensemble „Offspring“.

Recently, he presented an evening of Partch's rarely heard works for voice and microtonal guitar as part of Melbourne Music Week 2013. This performance included readings and musical extracts from his Depression-era journal „Bitter Music“, and showcased a specially commissioned replica of Partch's Adapted Guitar I from the early 1940's.

Chris Rainier has performed nationally and internationally at various festivals, art galleries and non-traditional performance spaces, often improvising live soundtracks to film. His most recent release „man and the echo“ was released on vinyl last year, to many positive reviews in leading experimental music publications including „The Wire“.

**Thomas Richter** was born in 1966 in Salzburg. Besides the grammar school, he took percussion lessons at the Carl Orff Institute of the Mozarteum Academy Salzburg with Rudolf Schingerlin. After school he studied physics at the Technical University in Vienna, and later computer science also at the TU. He lives in Vienna where he works in the field of software engineering for measurement and control systems. As a member of the International Ekmelic Music Society, he administrates and maintains its Website.

**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 „Ekmelie'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 on July 4th 1989 in Salzburg.

**Zoran Sćekić** received his BFA in jazz guitar at University of Music and Performing Arts Graz, Austria. As a recipient of Bruxelles Stipendium 1998 he went to Helsinki to continue post-graduate studies in Composition and Arrangement and to participate in the International Summit of Music Academies as a representative of Sibelius Music Academia. His works as composer, arranger and guitarist in the field of improvised and written music is available on studio and live 6 CD's compilation „Selected works in equal temperament“.

Compilation is a kind of summary of the longer period of playing jazz guitar in duo, trio and quartet, collaborating with light and stage designers, choreographers and visual artists in the creation of theatre and film music, participating in Jazz and Free Jazz festivals, music Biennial and writing numbers of works for Croatian national TV Big Band, chamber orchestra and big orchestra consisting of a plucked string orchestra and Big Band.

Within his microtonal work he had compositions premiers in European capitals, seminars on microtonal harmony and presentation of microtonal keyboard prototype (Z-board) built in San Diego after his construction. He is the author of multimedia project „Panmonism“ that consist of original compositions for piano in five limit Just intonation, animated movie about the connection between mathematics and music, exhibition of harmonograph prototype (Lira Spectrum) built in Bari, Italy after his construction and seminar based on his book „Five limit intervals - Theory & Praxis“.

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

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. Orchestral works like „Die Ebene am See“, Concerto for Harmonica and Orchestra, „Inconcertamiento“ for Harp and Ensemble and his full-length music-theatre „Blodeuwedd“ have been performed in cities like Siena, Arezzo, Firenze, Sofia, Madrid, Prague, Oslo, Vienna and Salzburg. 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.

**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](http://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 Gertaud 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](http://www.moz.ac.at)).

**Tomaz Svete** was born in 1956 and studied at the Academy of Music in Ljubljana, Slovenia, composition (diploma 1980) and conducting (diploma 1981), later at the Academy of Music and dramatical arts in Vienna composition with Friedrich Cerha (diploma with distinction 1986; master of arts 1989) and conducting with Karl Österreicher and Otmar Suitner (diploma 1988).

He worked as correpetitor at the National Theatre (Opera) in Ljubljana and as professor for composition at the Karl-Prayner-Conservatory in Vienna. 1995 assistant professor for composition at the Faculty of education in Maribor, Slovenia, 2006 full professor for composition. At the same institution department chief, since 2007 Vice-Dean for artistical matters. In Fall semester 1999 he was Fulbright professor at the University of Hartford, USA. His works for orchestra, vocal-instrumental works, chamber music, operas and oratorios were performed in Europe, USA and Taiwan. For his opus he has got many distinctions and prices, as well as the 1<sup>st</sup> Price for his opera „Kriton“ at the „Johann-Joseph-Fux“ competition for opera composition, Graz 2000.

**Nicolà Visali** was born in 1968, he took first music lessons at his father, who was clarinetist. At the year of 18 he started his composition studies by himself. He attended summer courses in Accademia Chigiana in Siena with Franco Donatoni (1996) and attended „progetto toys“ in Modena with Adriano Guarnieri and Alvisé Vidolin.

Since 2004 he has close relations with Ukrainian musical establishment, particularly with one of the best violinist, Ostap Shutko, who performed most of his works at Ukraine contemporary musical festivals in Kiev, Odessa and Uzgorod. Also he met the two famous Ukrainian composers Stankovich and Sherbakov. His musical research is focused on microtonal music, firstly addressed to western instruments but now also towards new instruments created for microtonal music and towards eastern instruments. This is also why he grows a lot of collaborations with performers of non-Western instruments. Regarding western instruments, properly modified, he has important musical collaboration with the cellist Nicola Deletaille, who is one of the few musicians, that plays a special Arpeggione.

More recently he had a collaboration with the Istanbul based guitarist Tolgahan Çoğulu, who has invented a special guitar with movable frets.

In particular to be cited Alison Jin-guzheng, Siddhart (teacher at Codart of Rotterdam) - sitar, Lingling yu al Pipa ([www.linglingyu.com](http://www.linglingyu.com)) and Paul Grant, santur/tabla ([www.paulgrant.net](http://www.paulgrant.net)). Nicolà Visali also has important collaboration with painters and poets from Italy and Switzerland. He is a transdisciplinary artist, in the sense that his aim is to compose works where more forms of arts are represented, each one with its part in the composition. During the International Festival of Contemporary Music in 2011 at the National Music Academy of Ukraine in Kiev he presented „Delta“, a work for poetry, music and painting, with live painting performing and music and the paintress Rosanna Pressato. He had lectures on his microtonal technique at the University in Lviv and the Uzgorod Conservatory (Ukraine). He organizes concerts and cultural events in many theatres and musical centres in Milan area. He graduated in Economics and Marketing and is in charge of the cultural department in the municipality of Baranzate.

**Hakan Ulus** is a German-Turkish composer born in 1991 in Germany. He has studied composition with Ernst Helmuth Flammer, Adriana Hölszky, Claus-Steffen Mahnkopf and Tristan Murail at the Mozarteum University Salzburg and at the HMT Leipzig. In 2013, he completed his BA in composition with distinction at Mozarteum University Salzburg, where he is currently completing his Master's degree under Tristan Murail. In addition, studies in musicology (MA) at the LMU Munich. From October 2015 on, he will be stipendiary of the International Ensemble Modern Academy 2015/16.

Ulus has attended various masterclasses with composers such as Brian Ferneyhough, Chaya Czernowin, Dieter Schnebel, Steven Kazuo Takasugi and Dieter Mack. He has won fellowships (e.g. Harvard Composition Institute Residency 2014, DRK International Composers Residency Singapore 2015, I-Park Foundation Residency 2015, TCF 2014, Arbeitsstipendium Salzburg 2014, IEMA 2015/16), prizes, call-for-scores (e.g. Donaueschinger Musiktage Next Generation 2011) and commissions (e.g. City of Munich 2014, Ensemblia Festival 2013). His works are performed by renowned ensembles such as Ensemble Recherche (Freiburg), Ensemble SurPlus (Freiburg), Ensemble Aventure (Freiburg), Talea Ensemble (New York) and Ensemble mise-en (New York) at international festivals of contemporary music (e.g. Salzburg Biennale, KlangNetz Dresden, Beethovenfest Bonn, Ensemblia Festival, Donaueschinger Musiktage Next Generation, KunstKulturKirche Frankfurt, Aventure Konzertreihe Freiburg) in various cities: e.g. Frankfurt, Freiburg, Berlin, Munich, Leipzig, Dresden, Düsseldorf, Bonn, Karlsruhe, Salzburg, Vienna, Singapore, Boston and New York. Publications in Musik & Ästhetik and Wolke Verlag. He is a founding member and artistic director of Tempus Konnex, a Leipzig-based Ensemble and association of composers, interpreters, musicologists and philosophers.

## PERFORMERS

**Un Mi Han** was born in Munich. She studied with Walter Nothas, Clemens Hagen, Heidi Litschauer and Enrico Bronzi in Munich and Salzburg.

She played in Münchner Rundfunk Orchester and was a member of Luzern Festival Orchester Academy, JSB-Ensemble, Ensemble Modern Academy and Moritzburg Festival.

Currently she plays in Bruckner Orchester Linz.

**Riana Heath** was born in 1998 in America and started to play the violin at the age of 6 with Pavel Feldman in Montreal, Canada. She has won numerous prizes at the „QMEA Festival“ both as a soloist and a chamber musician. In 2015 she won first prize in „Prima la Musica“ competition with her violin duo.

Since 2011 she has been studying with Wonji Kim-Ozim in the pre-college division of the Mozarteum University Salzburg, 2014 she became part of the Leopold Mozart Institute for encouragement of highly talented students.

**Maria Hegele** was born 1994 in Tettng am Bodensee, Germany. She began to sing at the age of 15. Since 2009 she sang several masses (Mozart, Kempter, Schubert) in her hometown, furthermore she is multiple awardee of the competition „Jugend musiziert“. After finishing school in 2012 she started to study at Mozarteum University Salzburg with Barbara Bonney. Since then she sang several Masterclasses, charity concerts and other projects of Mozarteum University. 2014 she received a grant of her university and in June 2015 she became awardee of the „Walter und Charlotte Hamel Stiftung Hannover“.

**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.

**Sabine Kraus** was accepted into the Mozarteum University Salzburg at the age of thirteen where she studied with Marianne Oberascher and Edward Witsenburg, graduating with high honours in 2001. She has attended master classes with Alice Giles, Jürgen Hübscher and Therese Reichling, among others. Sabine Kraus has taught at the Berufsfachschule für Musik in Altötting since 2003.

She is a member of several ensembles including Salzburger Saitenklang, Duo Salisburgensis and Ekmelos-Ensemble. Tours took her to Germany, Slovenia, Switzerland, Chile, Madeira and India, among others. Cesar Bresgen dedicated his Concerto Sabina to Sabine Kraus, which she debuted at the international harp congress in Vienna.

**Francesca Paratore** was born in 1993 in Munich, Germany. She started playing the Violin at the age of 8 years and was often awardee of the competition „Jugend Musiziert“. She joined the choir „Bayerischer Landesjugendchor“ at the age of 15 where she gained her first singing experience. After finishing school in 2012 she began to study voice at the Mozarteum University Salzburg with Horiana Branisteanu and since 2013 with Christoph Strehl. She sang in many masterclasses and charity concerts and was part of many projects of the Mozarteum University. At last she sang in the production „L'incoronazione di Poppea“ from C. Monteverdi the role of Valletto.

**Christina Schorn-Mancinelli** began her study of the guitar at the age of eight with Renate Sölva and continued her training at the Mozarteum University Salzburg under Eliot Fisk and Joaquin Clerch. She furthermore studied at the Guildhall School of Music and Drama London under the guidance of Robert Brightmore.

She performs regularly in recitals while maintaining her passion for chamber & contemporary music. Numerous tours took her throughout Europe, as well as to USA and to Latin America. She collaborates very frequently with composers such as S.E. Panzer, Luca Lombardi, Balz Trümpy, Stefan Hakenberg, Stefano Taglietti, Vito Palumbo, Jack Fortner, Gabriele Proy, Gianluca Podio, Virginia Guastella, Brad Hufft, Agustín Castilla-Ávila, and Helmut Jasbar, who all have dedicated pieces to her.

She is a founding member of the El Cimarrón Ensemble, which after a long and intense collaboration with Hans Werner Henze has been able to build up a great reputation all over Europe and the USA for their excellent and authentic performance of contemporary compositions. The reputation becomes evident by performances at the Salzburg Festival, the Norddeutscher Rundfunk, the Semperoper Dresden, the Ruhr 2010, the Aspekte Festival, the Theater Konstanz, the Theater Nürnberg, the Gaida Festival in Vilnius, the Teatr Scena STU in Cracow and at the California State University. CDs have been released by labels such as Stradivarius, Wergo, VDM und Bongiovanni.

# UPCOMING IN SALZBURG

*ConTempOhr - Mediating Contemporary Music* the cooperative „Schwerpunkt Wissenschaft und Kunst“ (University of Salzburg and Mozarteum University Salzburg) promotes:  
[www.w-k.sbg.ac.at/en/vermittlung-zeitgenoessischer-kunst/overview.html](http://www.w-k.sbg.ac.at/en/vermittlung-zeitgenoessischer-kunst/overview.html)

## „Schimmern...“

### **Workshop**

19.10./20.10.2015

on Microtonality with the composer Larisa Vrhunc

### **Concert and talk**

21.10.2015, Solitär

Compositions by Larisa Vrhunc, Marina Khorkova, Sergej Newski and Sampo Haapamäki

Musicians: Kairos Quartett (Berlin) [www.kairosquartett.de/en](http://www.kairosquartett.de/en)

in cooperation with:

Campus Musick

Department of Conducting/Composition and Music Theory (Mozarteum University)

Internationale Gesellschaft für Ekmelische Musik