

## **FIM Basel vom 29.01.2019**

### **PROGRAMM-INFORMATIONEN**

#### **INCOUNTERPOINT VOL.1**

Anastasios Tataroglou (Basel) – Trompete mit Elektronik

Konstantinos Tataroglou (Athen/GR) – Video

Das Duo "Incounterpoint vol.1" ist ein Audiovisuelles Improvisationsduo, dass im Januar 2016 in Basel von Tassos und Kostas Tataroglou kreiert ist. Es experimentiert mit der Begegnung zwischen Video und Klang und es sucht nach Momenten von Kontrapunkt zwischen Gehör und Gesichtssinn. Die zwei Medien haben eine besondere Präsenz und bleiben unabhängig voneinander aber der Dialog zwischen denen ist immer eine Möglichkeit. Das Begegnungspunkt zwischen Bild und Klang ist etwas, das vom Publikum erlebt – kreiert ist, weil die verschiedene Elemente von Bild ändern die Wahrnehmung des Klangs und vice versa. Das Duo hat in den letzten zwei Jahren in verschiedenen Festivals, Galerien und Konzertorten in der Schweiz, Spanien und Frankreich aufgetreten.

#### **Vita Tassos Tataroglou**

ist in Thessaloniki (GR) in 1985 geboren und hat Vorschulpädagogik, Musikwissenschaft/ Komposition und klassische Trompete studiert. In Juni 2017 hat er sein Masterstudium in der freien Improvisation in der Musikhochschule Basel absolviert. Während des Studiums hat er das Duo „Incounterpoint vol.1“ mit Kostas Tataroglou kreiert. Als Schwerpunkt seines Studiums war die Entwicklung der Microtone-Duplex-Trompete, damit er die verschiedene Klangmöglichkeiten der Trompete erweitert und neue Klänge ermöglicht hat. Die ganze Dokumentation ist in seiner Masterarbeit „The development and analysis of a Microtone-Duplex trumpet: An experiment towards extending the tonal and timbre possibilities of the trumpet“ aufgenommen. Er ist tätig als Musiker-Performer und Pädagoge.

#### **Vita Kostas Tataroglou**

ist in Thessaloniki (GR) in 1988 geboren und hat Audio-Visuelle Künste in Ionian Universität von Korfu (GR) studiert. Er ist tätig als Filmmacher, Fotograf und VideoPerformer. Er interessiert sich neben anderen fürs visuell rekonstruieren die Welt um sich und fürs experimentieren mit Licht, Zeit und Form.

#### **EXPERIMENTAL BAROQUE IMPROVISATION**

Brice Catherine (Genf) – Cello piccolo, clavichord

Jacques Demierre (Genf) – Spinett

Brice Catherin and Jacques Demierre are doing free improv on ancient instruments: cello piccolo, spinet, clavichord, etc. Sometimes they have guests also playing on ancient instruments.

#### **Vita Brice Catherine**

After his diploma of composition with Michael Jarrell in 2006, Brice Catherin willingly stepped away from the contemporary music institutions in order to develop very freely a few activities: multi-instrumental cellist, improviser, composer and art performer. These activities fed into each another, so that beyond his multidisciplinary shows and improvised concerts, Brice Catherin has never stopped composing and premiering written pieces.

Most of his recent projects explore the idea of democracy in art: the artists' individual responsibilities and their place in the social group as well as those of the members of the

audience are challenged and questioned.

In 2017, Brice Catherin received a Necah scholarship allowing him to start a PhD in music composition in Hull and Huddersfield universities. His pieces were premiered in many different places on this planet, and some of them are available on various labels (la Cafetière and Drone Sweet Drone, France) and a netlabel (Pan Y Rosas, USA).

### **Vita Jacques Demierre**

Jacques Demierre is a pianist, composer and improviser. Whether acoustic or electroacoustic, respectful of the frames of traditional writing or freely improvised, his experimentations can be music just as well as sound poetry and sound interventions in situ. They are nonetheless all moved by the same search for awareness of sound.

Author of numerous pieces for ensemble or voice, the composer Demierre also readily explores the evocative force of the most quotidian noises. While expanding the sound possibilities offered by the piano instrument, Jacques Demierre explores ways in which it approaches the field of language. His critical reflection develops a highly transversal and “interdisciplinary” conception of music, which has brought him to work with a number of musicians from very diverse backgrounds.

Solo or group projects – as composer, pianist or vocal performer -, in Europe, United States, South America, Russia, Japan, Canada, alternate between concerts and sound performances, audio pieces, collaborative performances, site-specific installations. Intense and continued activity for several years in duo with Vincent Barras in the field of sound poetry and frequent collaborations with Chris Mann, Caroline Bergvall, L’Encyclopédie de la parole, Christian Kesten.

Interdisciplinary projects with choreographers Noemi Lapzeson, Cindy van Acker, Foofwa d’Immobilité.

As a pianist, collaborations with Barre Philips, Urs Leimgruber, Thomas Lehn, Axel Dörner, Jonas Kocher, Christian Marclay, Martial Solal, Radu Malfatti, Joëlle Léandre, Fritz Hauser, Andrea Parkins, Sainkho Namtchylak, Lou Mallozzi, Urs Blöchliger, Irene Schweizer, Hans Koch, Isabelle Duthoit, John Butcher, Brandon Labelle, Jason Kahn, Charlotte Hug, Butch Morris, Roger Turner, Okkyung Lee, Peter Evans, Carlos Zingaro, Gunter Müller, Jaap Blonk, Barry Guy, Lucas Niggli, Sylvie Courvoisier, Hann Bennink, Rhodri Davis, Martin Schütz, Paul Lovens, Doro Schürch, Phil Minton, Elliott Sharp, ... - Co-founder with Philippe Albera and Vincent Barras of the Contrechamps Review and Editions, dedicated to the music of the XXth and XXIst centuries, Jacques Demierre is the 2007 laureate of the Ville de Genève Music Award and laureate of the Swiss Music Prize 2018.

His work is published by Tzadik, Héros-Limite, Psi, Victo, jazzwerkstatt, Leo, Plainisphere, Creative Sources, INSUB., Intakt, Bocian Records, bardem, Unit Record, stv/ams, and his scores are available from SME/EMS.