

New vocal chamber music from Europe (15)

Christine Simolka

soprano

René Wohlhauser

baritone and piano

A touring festival
with world premieres



Foto: Martin Spiess

Friday,	13 Sept. 2024,	08:00 pm:	Berlin, Bezirkszentralbibliothek, Marzahner Promenade 54/55
Sunday,	15 Sept. 2024,	07:30 pm:	Chemnitz, Archiv Morgner, Agricolastraße 25
Monday,	16 Sept. 2024,	07:30 pm:	Leipzig, Stadtbibliothek, Wilhelm-Leuschner-Platz 10-11
Saturday,	21 Sept. 2024,	07:00 pm:	Basel, Haus zur Musik, Schillerstraße 5
Friday,	04 Oct. 2024,	08:00 pm:	Paris, Le Temple de Port Royal, 18 Boulevard Arago
Tuesday,	08 Oct. 2024,	07:00 pm:	Rheda-Wiedenbrück, Kirche St. Clemens, Pixeler Straße 8
Sunday,	13 Oct. 2024,	07:00 pm:	Munich, Seidl Villa, Kulturzentrum, Nikolaiplatz 1B
Wednesday,	23 Oct. 2024,	01:00 pm:	Bucharest, National University of Music, Str. Știrbei Vodă 33
Friday,	25 Oct. 2024,	07:00 pm:	Iași, „Eduard Caudella“ Concert Hall, 29 Cuza Vodă Street
Sunday,	27 Oct. 2024,	04:00 pm:	Chișinău, Festival „Days of New Music“, Str. 31 Aug 1989, 115
Sunday,	03 Nov. 2024,	06:30 pm:	Oberlauterbach, Konzertreihe, Rue de l'Ecole 5

René Wohlhauser (*1954) from Basel

Uom Raswékje for soprano and baritone (2012)

gelsüraga for soprano and piano (2005)

Im Zentrum der Stille, for soprano and baritone (2024), wp

Gefrorene Gedanken, for soprano and piano (2024), wp

Susanne Stelzenbach (*1947) from Berlin

Aus der Zeit 2, for soprano, baritone and piano (2024), wp

Christian FP Kram (*1968) from Leipzig

Zwei Rilke-Lieder, for soprano and piano (2024), wp

Thomas Leppuhr (*1966) from Leipzig

Drei Sekunden habe ich vor dem Beton, four fragments for soprano and piano (2024), wp

Thorsten Gubatz (*1975) from Münster

Toamnă, for soprano and baritone (2023), wp

Yann Windeshausen (*2002) from Munich

von ferne prollmusik, for soprano and piano (2024), wp

Ghenadie Ciobanu (*1957) from Chișinău

Forgotten Words of Lost Songs, for soprano, baritone and piano (2024), wp

Vlad Răzvan Baci (*1986) from Iași

Golden Harp, for soprano, baritone and piano (2024), wp

Roman Vlad (*1982) from Bucharest

Burned Forest, for soprano and piano (2024), wp

Jean-Claude Wolff (*1946) from Paris

Souffle, for soprano and piano (2024), wp

Violeta Dinescu (*1953) from Oldenburg

Minnelied, for soprano and baritone (2024), wp

Further information:

www.renewohlhauser.com



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Project description

Duo Christine Simolka, soprano, and René Wohlhauser, piano and baritone

The Simolka-Wohlhauser Duo is specialized in the interpretation of current contemporary vocal music, and tours Switzerland and major cities in Europe (e.g. Basel, Bern, Zurich, Stuttgart, Munich, Hamburg, Berlin, London, Paris, Vienna, Salzburg) yearly. Their fundamental objective is to promote performance of current vocal music in the contemporary genre, creating new impulses for further developments in this area.

The programs include diverse vocal works of various styles from the current contemporary literature: from music-theatrical comedy to more contemplative or more sophisticated works, from onomatopoeic experiments through settings of poems to wordplay, offering a panoply of possible musical and linguistic styles. Staged performances, as well as improvisations, theatrics and electronics are also among the favorite highlights. A good portion of the program consists of world premieres of works written especially for the duo, emanating from intense collaboration with composers from various European countries (e.g. from Romania, Albania, Azerbaijan, Poland, Germany, France, England and Switzerland), and putting up a fascinating inventory of different tendencies in contemporary composition for discussion. With their enthusiastic performances of the program, the artists shine a novel light on modern musical creative work.

The duo has received invitations from “Neue Musik plus e.V., Berlin”, from the “Sächsischer Musikbund, Leipzig”, from “Traces d’aujourd’hui, Paris”, from the “Rhedaer Orgeltage”, from “Neue Musik in München”, from the “Heart-Core Cultural Association Romania” and from the Moldovan Composers Association.

Editing and translations, unless otherwise stated: René Wohlhauser

René Wohlhauser (*1954, from Basel): **Uom Raswékje**, for soprano and baritone (2012), on formant-generated phonemes by the composer, Ergon 45, No. 1, music work number 1637

Vocal lyrics

The lyrics consist of formant-generated phonemes by the composer from 2012.

<p>«Uom Raswékje» (German pronunciation) i ü o u m (/) i ü o ä e i ü m (/) u o ä ö u m (/) u uau o a ä e ü o m (/)</p> <p>sg pragtschi sg mako gtschiko au tsgo säg pörliam pa (/)</p> <p>m o ä e ö o (/) m o ua o m (/) o a e i o (/) mom (/)</p> <p>sch ss (/)</p> <p>Uo poua uo uo (/)</p> <p>uä (/)</p> <p>ja ua gia ua giu huü siu hua hiu hua huä tiu tua sua hua tua (/)</p> <p>ua (m) ss ua (n) sch (/)</p>	<p>Uo ma Uo mu Uo mu mo mu Uo ma Ua mo Ua mo (/) Ua mo Ua Ua ma mo mu U mo ma mo mu Ua mu Uo mu mo Uo mu (/)</p> <p>Raswékje nagaro kara Maragona mosaloma Aroma karo (/)</p> <p>Saramo karomano Matolo magano maroga rano Alaro nadagamobamo mora (/)</p> <p>Saro karomano Mato so maroga rano Alaro nadagamoba mora (/)</p>	<p>O uo</p> <p>s g d s s sch r ph z g h</p> <p>a o u o</p> <p>uo a o a o uo a u uo a u o uo u a a o u o</p> <p>uo o uo ja uadang ja hau uading a a saõ baning ga (/)</p> <p>a u ts ou p di a (/) a p tsi ou (/) po pä di ga (/) pa a tschi ou (/) a a pa di o u ue i o o o (/) uadiahu (/) niäo uei (/) ueniäuaho (/) uesinäumadiga (/) mu mo (/)</p> <p>m m m (/)</p>
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Work commentary

It is possible to set a text (or several texts) to music in the traditional way, with the music reflecting the mood of the text. It is also possible for the music to ironically question or contradict the text. Furthermore, it is possible for the music to be composed deliberately against the text. As a further variant, the music can be designed in such a way that it does not respond

to the text and follows its own path. Then there is the opposite possibility, which consists of composing the music first and then looking for texts that fit with it.

In recent years I have been working on another possibility. I composed music and then listened to the formant structure of this music in order to hear the vocal formants from the instrumental sounds in a transformation process. This resulted in various (sound-poetic) artificial languages derived from the respective music. In this way I achieved a closer connection between music and speech sound than if the texts came from outside. The focus of my research work in this piece was that I started with overtone resonance sounds and spoken sibilants as the starting material and composed the most rigorous development possible in order to then extract the formant-generated phonetic speech material from it. In this way I tried to achieve the closest possible connection between music and speech sound by interweaving the vocal and instrumental as closely as possible.

René Wohlhauser

René Wohlhauser: gelsüraga, for soprano and piano (2005), on an onomatopoetic poem by the composer, Ergon 31, No. 1, music work number 1183

Vocal lyrics

The text is a sound-poetic poem by the composer dated February 8, 2005. *Poem No. 111, Poem Collection 3, sound-poetic poem No. 1. (German pronunciation.)*

gelsüraga

gelsüraga promu kose
kuragara maru frabu

togeriso wira setu
lesamiro kuma fere

Work commentary

“gelsüraga” is the first piece of the seven-part cycle, or thirteen-part cycle with the double versions, “Sulawesian songs, chants and vocal pieces based on original sound-poetic texts for soprano, baritone, 1-2 musical speaking voices and extended piano (2-5 players)”. Each piece in the cycle deals with a different aspect: transparency, chords, punctuality, on the edge of singing, musical speaking, playing the keyboard surface, obscurity. Each sound-poetic text in the cycle has a self-contained language colouring and rhythm, and also something like the grammatical structure of an artificial language. However, they are only semantically charged through the gestures of the music. This makes them sound like a language that you sometimes think you understand, but then don’t quite understand. This movement at the border of comprehensibility and thus also at the border of controllability between the conscious and the unconscious, where one can perhaps sense the vision of another world of sound, is something that interests me very much.

René Wohlhauser

René Wohlhauser: Im Zentrum der Stille (In the Center of Silence), for soprano and baritone (2024), on three poems by the composer, Ergon 98, music work number 2252, world premiere

Vocal lyrics

<p><i>Gedicht Nr. 175</i> <i>Gedichtsammlung 3, Gedicht Nr. 65. Geschrieben am 1. März 2024.</i></p> <p>Im Zentrum der Stille Ich lebe im Zentrum der Stille und verlebe die Tage im Dunst.</p> <p>Ich verdränge die Zweifel mit Wille und gestalte das Dasein mit Kunst.</p> <p><i>Gedicht Nr. 136</i> <i>Gedichtsammlung 3, Gedicht Nr. 26.</i> <i>2. Fassung, geschrieben am 28. Mai 2024.</i></p> <p>Attola Gambrisch Attola Gambrisch ist ganz euphorisch, fast schon hysterisch, doch nicht polemisch.</p> <p>Mikore Basko liebt das Fiasko, geht ohne Kasko zu Friedrich Jasko.</p> <p>Noreda Milo wiegt noch zehn Kilo. Er wohnt im Silo bei Franz Odilo.</p> <p><i>Kombination der beiden vorangegangenen Gedichte, geschrieben am 31. Mai 2024.</i></p> <p>Ich, Attola, lebe euphorisch im Zentrum der hysterischen Stille. Ich, Mikore, verdränge das Fiasko und liebe die Zweifel. Ich, Noreda, gestalte das Dasein im Silo.</p>	<p><i>Poem No. 175</i> <i>Poem collection 3, poem No. 65. Written on March 1, 2024.</i></p> <p>In the center of silence I live in the center of silence and spend the days in the haze.</p> <p>I suppress doubts with will and shape existence with art.</p> <p><i>Poem No. 136</i> <i>Poem collection 3, poem No. 26.</i> <i>2nd version, written on May 28, 2024.</i></p> <p>Attola Gambrisch Attola Gambrisch is completely euphoric, almost hysterical, but not polemical.</p> <p>Mikore Basko loves the fiasco, goes to Friedrich Jasko without an insurance.</p> <p>Noreda Milo still weighs ten kilos. He lives in the silo with Franz Odilo.</p> <p><i>Combination of the two previous poems, written on May 31, 2024.</i></p> <p>I, Attola, live euphorically in the center of the hysterical silence. I, Mikore, suppress the fiasco and love the doubts. I, Noreda, shape existence in the silo.</p>
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<p><i>Gedicht Nr. 176</i> <i>Gedichtsammlung 3, Gedicht Nr. 66.</i> <i>Geschrieben am 14. und 28. Mai 2024.</i></p> <p>Links, rechts Links, rechts, knapp daneben, gerade aus, drunter und drüber, quer und durch.</p> <p>Ist der Mond quer oder groß? Quer im Blau und groß im Kleben.</p> <p>Links, rechts, schlapp umschweben. Brigade raus! Munter vorüber, mittendurch.</p> <p>... schwer oder böß? Schwer im Grau und böß im Beben.</p>	<p><i>Poem No. 176</i> <i>Poem collection 3, poem No. 66.</i> <i>Written on May 14th and 28th, 2024.</i></p> <p>Left, right Left, right, just next to it, straight ahead, upside down and over, across and through.</p> <p>Is the moon across or big? Across in the blue and big in the sticking.</p> <p>Left, right, floating around limply. Brigade out! Cheerfully past, right through.</p> <p>... heavy or evil? Heavy in the gray and evil in the quake.</p>
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Work commentary

I have already written many pieces for soprano and baritone. That is why I wanted to explore new paths in this composition that I had not explored before. I tried to achieve this by combining traditional and algorithmic composition techniques.

The first attempt in a traditional compositional approach produced music of despair, fragmentary, emotional and close. Several more attempts or versions followed until this cry of despair became a first part that was musically and qualitatively acceptable. (The different versions can be followed as always on my homepage for each piece under "Development".) In the next step, this source material was divided into different parts (4/4, 7/16, 13/16) and reassembled using algorithmically generated permutations. Traditionally composed parts were repeatedly placed between the algorithmically generated parts, so that a field of tension was built up in this regard. I proceeded in a similar way with the poems I used to the music, in that the first two poems were brought together in an almost algorithmic manner to form a new combination before they reach their lyrical resolution in the third poem.

René Wohlhauser

René Wohlhauser: Gefrorene Gedanken (Frozen Thoughts), for soprano and piano (2024), on a poem by the composer, Ergon 99, music work number 2253, world premiere

Vocal lyrics

Poem No. 152, Poem Collection 3, Poem No. 42, 3rd version, written on June 6 and 9, 2024.

Gefrorene Gedanken

1.) Gefrorene Gedanken,
die meinen Geist umranken,
sie liegen nachtblauschwer
auf aufgewühltem Felsenmeer,
durchziehen leidgequält
den volatilen Duft der Welt.

2.) Gefrorene Gedanken,
die nachts ins Nichts versanken,
durchflogen leicht verzückt
die hohen Wellen weltentrückt.
Auf glühendem Gestein
zerstoben sie wie kalter Wein.

3.) Gefrorene Gedanken,
die durch den Morgen wanken,
verfunkeln glatt im grellen Schein,
vernageln blank im Blut und rein,
halb zugeknöpft, doch nicht geköpft
im lichtdurchströmten hellen Schrein.

4.) Gefrorene Gedanken,
im weiten All ertranken,
die Glut im Blut, im Bett das Bein,
verschoben quer in warmem Wein,
schon ganz erschöpft, doch nicht geschröpft,
durchfluten licht all unser Sein.

5.) Gefrorene Gedanken
um meine Sinne wanken.
Sie liegen hohl und leer
auf frischem Gras, und sorgenschwer
durchzieh'n sie unbestellt
die volatile Gruft aus Geld.

6.) Gefrorene Gedanken,
die nachts im Nichts ertranken,
durchflogen leicht gebückt
die dunklen Tage eingedrückt.
Auf morschem Elfenbein
belogen sie das dreiste Sein.

7.) Gefrorene Gedanken,
die abgewrackt entsanken,
sie munkeln matt im sanften Hain,
verkabeln sich auf Pflasterstein,
halb abgeschöpft und zugeknöpft
im zugehörnten, krassen Sein.

Frozen thoughts

1.) Frozen thoughts,
that surround my mind,
they lie, heavy as night blue,
on the churning sea of rocks,
permeating, tormented by suffering,
the volatile scent of the world.

2.) Frozen thoughts,
that sank into nothingness at night,
flew, slightly ecstatic,
through the high waves, lost in dreams.
On glowing rocks,
they disintegrate like cold wine.

3.) Frozen thoughts,
that stagger through the morning,
sparkle smoothly in the bright light,
nail up bare in blood and pure,
half buttoned up, but not beheaded
in the light-filled bright shrine.

4.) Frozen thoughts,
drowned in the vast universe,
the glow in the blood, the leg in the bed,
spooked sideways in warm wine,
already completely exhausted, but not
fleeced,
flood light through all our being.

5.) Frozen thoughts
wave around my senses.
They lie hollow and empty
on fresh grass, and heavy with worry
they pass uncultivated
through the volatile tomb of money.

6.) Frozen thoughts
that drowned in nothingness at night,
flew slightly bent over
and pressed through the dark days.
On rotten ivory
they lied to the brazen existence.

7.) Frozen thoughts
that sank, wrecked,
they murmur feebly in the gentle grove,
wire themselves onto cobblestones,
half skimmed off and buttoned up
in the drugged, stark existence.

Work commentary

This piece is a journey into a sound adventure. It is an intuitive journey into the consciously unplanned. I want to surprise myself when composing and writing the poem. It is like a journey into unknown territory, where the unexpected appears behind every bend and behind every hill and amazes me. At every point I can decide which direction to take. To be more precise: I do not make a conscious decision, but rather I let myself be guided by what inspires me. Nevertheless, analyzed afterwards, all the expressive moments are structurally connected. It fluctuates in different tonal ranges, in different tonal centers. The different centers form the fictional map of the piece. The characters and turns of phrase are all related to one another. There is a unity of thought and intuition behind everything. One always flows from the other. All intuition channels, wherever they originate, flow together to form a great stream of creation.

René Wohlhauser

Biography of René Wohlhauser see under “Biographies of the performers”

Susanne Stelzenbach (*1947, from Berlin): **Aus der Zeit 2** (From the time 2), for soprano, baritone and piano (2024), with words and sentences by Richard Dehmel (1863-1920), world premiere

Vocal lyrics

<p>1. SIE <i>Der Mond, der Mond. Kein Wölkchen trübt das Himmelslicht. Sie, ihr Blick, ihr dunkler Blick ertrinkt in Licht.</i></p> <p>Ich geh, ich trag ein Kind und nit von dir. Ich geh, ich hab, ich glaubte, ich glaubte nicht mehr an ein Glück . Ich hab mich schwer an mir vergangen, hatte doch ein schwer Verlangen.</p> <p><i>Ihr dunkler Blick ertrinkt in Licht.</i></p> <p>Wie klar das Weltall schimmert, du treibst mit mir auf kaltem Meer.</p> <p>2. SCHLANGEN <i>Hitze schwingt, ein Raum voll Schlangen strömt durch Glas und Gitterstangen und zwei Menschen stehn davor. Tippt ihr Finger an die Scheibe. Ein Raum voll Schlangen. Ihre Augen stehn in Träumen. Während sich zwei Vipern bäumen, sagt ein Mann zu einem Weibe:</i></p> <p>Du mit deinem nächtigen Blick, bist du so, bist du so, wie die da drinnen?</p>	<p>1. SHE <i>The moon, the moon. Not a cloud obscures the light of the sky. She, her gaze, her dark gaze drowns in light.</i></p> <p>I go, I am carrying a child and not yours. I go, I have, I believed, I no longer believed in happiness. I have wronged myself badly, I did have a deep desire.</p> <p><i>Her dark gaze drowns in light.</i></p> <p>How clear the universe shimmers, you float with me on the cold sea.</p> <p>2. SNAKES <i>Heat swings, a room full of snakes streams through glass and bars and two people stand in front of it. Her finger taps the pane. A room full of snakes. Their eyes are in dreams. While two vipers rear up, a man says to a woman:</i></p> <p>You with your nightly look, are you like that, are you like those in there? Come,</p>
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<p>Komm, wir wollen uns besinnen, dasss esssss t t t t t t Tierrrrre in uns gibt. Psssst.</p> <p><i>Hitze schwingt. Zwei dunkle Augen wolln sich in zwei graue saugen.</i></p>	<p>let us remember that there are animals inside us. Psst.</p> <p><i>Heat vibrates. Two dark eyes want to suck into two gray ones.</i></p>
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Work commentary

The composer refrains from commenting on the work.

Biography

Susanne Stelzenbach, born in Reudnitz (Thuringia), lives as a freelance composer in Berlin. She studied at the Hanns Eisler Academy of Music in Berlin. As a composer, she is influenced by her many years of experience as a pianist of contemporary music. Her catalogue of works includes chamber music, electronic music, music theater, orchestral works and texts. Her compositions are performed by well-known performers worldwide and broadcast on the radio. She has received numerous composition grants, commissions and awards. Kreuzberg Records has released two portrait CDs: "KUNST" in 2012 and "treiben" in 2017. Many of her works are published by the edition Neue Musik Berlin. From 2002 to 2021, S. Stelzenbach was artistic director of the "pyramidale" festival in Berlin Marzahn-Hellersdorf.

Christian FP Kram (*1968, from Leipzig): **Zwei Rilke-Lieder** (Two Rilke Lieder), for soprano and piano (2024), world premiere

Vocal lyrics

<p>Rainer Maria Rilke (1875-1926): aus dem Zyklus "Das Stundenbuch"</p> <p>Mein Leben ist nicht diese steile Stunde, darin du mich so eilen siehst. Ich bin ein Baum vor meinem Hintergrunde, ich bin nur einer meiner vielen Munde und jener, welcher sich am frühesten schließt.</p> <p>Ich bin die Ruhe zwischen zweien Tönen, die sich nur schlecht aneinander gewöh- nen: denn der Ton Tod will sich erhöhn –</p> <p>Aber im dunklen Intervall versöhnen sich beide zitternd. Und das Lied bleibt schön. --</p> <p>Ich lebe mein Leben in wachsenden Rin- gen, die sich über die Dinge ziehn. Ich werde den letzten vielleicht nicht voll- bringen,</p>	<p>Rainer Maria Rilke (1875-1926): from the cycle "The Book of Hours"</p> <p>My life is not this steep hour, in which you see me hurrying so quickly. I am a tree in front of my background, I am just one of my many mouths and the one that closes first.</p> <p>I am the peace between two tones, that have difficulty getting used to each other: for the tone of death wants to rise –</p> <p>But in the dark interval both tremblingly reconcile. And the song remains beautiful. --</p> <p>I live my life in growing circles, that stretch over things. I may not complete the last one,</p>
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<p>aber versuchen will ich ihn.</p> <p>Ich kreise um Gott, um den uralten Turm, und ich kreise jahrtausendelang; und ich weiß noch nicht: bin ich ein Falke, ein Sturm oder ein großer Gesang.</p>	<p>but I will try.</p> <p>I circle around God, around the ancient tower, and I circle for thousands of years; and I still don't know: am I a hawk, a storm or a great song.</p>
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Work commentary

The composer refrains from commenting on the work.

Biography

Christian FP Kram, born in the Würzburg area, first studied composition and piano at the Folkwang University in Essen, then composition with M. Trojahn in Düsseldorf and with P. Herrmann in Leipzig (concert and master class exams). This was followed by additional studies in electroacoustic composition, also at the HMT in Leipzig. Kram has received several scholarships and has won prizes in various composition competitions; he has attended various master classes in composition. His works have been broadcast repeatedly on various radio stations. As chairman of the Saxon Music Association and board member of the Music Project Saxony, he is closely rooted in the cultural scene in Leipzig and Saxony, and has been organizing concert series, festivals and music education projects with contemporary music for over 20 years. Since 2018 he has been doing his doctorate at the Dresden University of Music under J. P. Hiekel on the song work of Wolfgang Rihm „Es sind noch Lieder zu singen“ (There are still songs to be sung). The work was recently defended in May 2024. In November 2022, the portrait CD *Grenzschaten* with various song cycles by Kram was released on the Leipzig classical label Genuin. Another CD with piano works (... verso l'interno ...) was produced in cooperation with MDR and released in June 2024. In addition to music-theatrical works such as the opera *Leonce and Lena*, which premiered in 2000, Kram created orchestral compositions such as the cycle *Etudes*, numerous songs, ensemble and chamber music.

Thomas Leppuhr (*1966, from Leipzig): **Drei Sekunden habe ich vor dem Beton** (I have three seconds before the concrete), four fragments for soprano and piano (2024), on poetry fragments by Thomas Josef Wehlim (*1966), world premiere

Vocal lyrics

The piece processes four poetry fragments by the author Thomas Josef Wehlim (born 1966) from his volume of poetry »Die Minderheit des Ichs« (The minority of the self) (to be published in autumn 2024 by Edition Offenes Feld, Dortmund). The text fragments are:

<p>A) Bodensee</p> <p>I. Einen Fingerhut Rosenöl ausgeschüttet über dem See kann riechen der Aal.</p> <p>II. Alle Toten des Krieges passen hinein nimmst du die Aale heraus.</p>	<p>A) Lake Constance</p> <p>I. A thimbleful of rose oil poured over the lake the eel can smell.</p> <p>II. All the dead of the war fit in if you take the eels out.</p>
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<p>B) Sprungbrett Ein wippendes Brett und hinter mir drängeln die Knaben.</p> <p>Drei Sekunden habe ich vor dem Beton.</p> <p>C) Riddle tac ti wea cal ar nu cle pon ti cal nu cle ar pon tac wea nu cle pon wea tac cal ti ar cle ar pon wea ti cal tac nu</p> <p>D) Hospiz Jene Räume sind leer. Du wartest auf deinen Namen.</p> <p>Warnung vor dem Nachruf. An der ertrunkenen Mündung der Flüsse löscht sich das Herz.</p>	<p>B) Diving board A bouncing board and behind me are jostling the boys.</p> <p>I have three seconds before the concrete.</p> <p>C) Riddle Tactical Nuclear Weapons</p> <p>D) Hospice Those rooms are empty. You wait for your name.</p> <p>Warning of the obituary. At the drowned mouth of the rivers is extinguished the heart.</p>
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Work commentary

Fragment A («Bodensee»), in alla breve time and moderately traditional, is based on a series technique and free phrases. B («Sprungbrett») uses the series introduced in A and its inversion in a rhythmically and melodically much more dissociative form. In C («Riddle») a permutation technique is used that assigns fixed tones to the syllables of the character string »Tactical Nuclear Weapons«; the series of eight tones defined in this way is constantly permuted in terms of order by both the soprano voice and the piano. Fragment D («Hospiz») again works traditionally in a melodic-contrapuntal manner and intersperses motif quotations from A and B.

Thomas Leppuhr

Biography

Thomas Leppuhr, born April 26, 1966 in Witten (Ruhr) / Germany. Comprehensive piano training with the Koblenz concert pianist Ruperta Schaffganz-Egermann. Many years of work as an organist in his hometown of Boppard / Rhine. Studied mathematics and computer science in Mainz and since 2003 has been a professor of computer science at the Leipzig University of Applied Sciences. Private composition lessons with the Leipzig composer Christian FP Kram. As a composer, he combines traditional techniques such as counterpoint with modern computer-generated musical structures.

Thorsten Gubatz (*1975, from Münster): **Toamnă**, for soprano and baritone (2023), vocalise, world premiere

Vocal lyrics

Vocalise

Work commentary

"Toamnă" (Romanian for "autumn") is a textless elegiac chant for two singers. During the whole piece, it remains in question what exactly it means that they sing together. One voice may suggest something, but the other may not follow it and wait for a better suggestion; one voice may sing in discrete diatonic or chromatic steps, while the other sings glissandi; and so on. When everything is sufficiently played through, the coda gives the melody a Byzantine- and doina-tinted turn, and at the end both voices meet on the same note.
[Doina: traditional Romanian singing.]

Thorsten Gubatz

Biography

Thorsten Gubatz was born in Aalen (Germany) in 1975. He studied philosophy and German literature in Constance, Pittsburgh and Freiburg, did his PhD in Freiburg with a thesis on philosophers Heidegger and Gadamer, and then became a Benedictine monk. Leaving the monastery before the perpetual vows, he continued his studies in theology at the University of Münster, resulting in a book on Schönberg's opera "Moses und Aron". Currently he is about to do his theological PhD in Münster with a thesis on composer Bernd Alois Zimmermann as a religious artist. So far he has published three books, many essays, reviews and encyclopedia articles on philosophical, theological, literary and musical subjects. He plays the clarinet, and several composers have been dedicating compositions to him. Since 2016 he has been presenting Romanian and Moldovan and his own music on the YouTube channel which bears his name, "Thorsten Gubatz". In 2023 he has been elected as a honorary member of the Union of Composers and Musicologists of the Republic of Moldova, and he has received a diploma of merit by the Union of Composers and Musicologists of Romania. His compositions have been premiered at the "Days of New Music" in Chişinău and at the "International Week of New Music" in Bucharest.

Yann Windeshausen (*2002, from Munich): **von ferne prollmusik** (Proll music from afar), for soprano and piano (2024), on a poem by Helmut Krausser (*1964), world premiere

Vocal lyrics

<p>von ferne prollmusik. die schwüle hing am mond wie efeu fett herab. und speckig-übergoldet glomm das wasser des kanals, an dem ich saß, mit flachem bardolino von der tanke alle nervennester ruhig trank und gras ausrupfte, jeder halm sortiert in ›liebt mich‹, ›liebt mich nicht‹. am morgen war noch wiese übrig. und viel zu viele möglichkeiten.</p>	<p>From afar, proll music. The sultriness hung down on the moon like fat ivy. And the water of the canal glowed with a greasy gold coating, where I sat, with flat Bardolino from the gas station, calmly drinking all my nerves and pulling out grass, each blade sorted into 'she loves me', 'she don't love me'. In the morning there was still grass left. And far too many possibilities.</p>
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Work commentary

Helmut Krausser's poem "von ferne prollmusik" describes in a very unique way a sultry night of solitude, deep in thought. The atmosphere that Krausser creates can be immediately absorbed by the reader. With his setting of the text to music, Yann Windeshausen also tries to shape this night musically and give expression to the wine-clouded thoughts.

[Proll: vulgar person.]

Yann Windeshausen

Biography

Yann Windeshausen belongs to the youngest generation of Luxembourg composers. Born in 2002 in Wiltz, growing up in a musical family, his musical education began at the age of 6 in the music school of his hometown. At the age of 8, he began playing the piano with Paul Huvelle and later with Hana Robotkova at the Conservatoire de la Ville de Luxembourg. He has been playing the trumpet since the age of 11 as well, first with Nico Koch at the Conservatoire de Musique du Nord in Ettelbruck, then with Georges Soyka at the Conservatoire de la Ville de Luxembourg. Moreover, courses as solfège, choral singing and voice training, harmony, form theory and composition with Marcel Reuter, film composition with Jeannot Sannavia at the Conservatoire de Musique du Nord in Ettelbruck, orchestral conducting, score playing and orchestration with Carlo Jans and Ivan Boumans, Alexander Technique with Patrick Krysatis and singing with Marc Dostert at the Conservatoire de la Ville de Luxembourg completed his impressive general background. After graduating from high school in 2022, he began studying composition with Prof. Moritz Eggert at the Hochschule für Musik und Theater München. Yann Windeshausen's music has been performed regularly in Munich as well as in his home country.

Ghenadie Ciobanu (*1957, from Chişinău): **Forgotten Words of Lost Songs**, for soprano, baritone and piano (2024), on onomatopoeic texts by the composer, world premiere

Vocal lyrics

<p>Bar: Aetama, aetama akala adiya ava, tha alamataya yavada phayaniya Sop: aniya nayadata Bar: na ata, ata Sop: aruna nayatha Bar: na akila na Sop: nena nisara Bar&Sop together: darama-ra, dayra dahara nena pradiya-diya-di</p> <p>Sop: yala na mahaya, na mahaya anila-ra aneula akilanaya alama lamaviya</p>	<p>Bar: Aetama, aetama akala adiya ava, tha alamataya yavada phayaniya Sop: aniya nayadata Bar: na ata, ata Sop: aruna nayatha Bar: na akila na Sop: nena nisara Bar&Sop together: darama –ra, dayra dahara nena pradiya-diya-di</p> <p>Fine: Bar&Sop together: anesuma menedata sumaba aelama</p>
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Work commentary

The music of “Forgotten Words of Lost Songs” is a memory of something that no longer exists. This is the music of remembrance. I wanted this seemingly simple music to be at the same time a search for the beginning - the source of being, and at the same time an imagination, an idea of what this beginning could be. This music by its qualities reflects the fact that everything is changeable in time - everything appears and disappears. And we continue to search for the source of all things even when we are not aware of it.

The verbal text is a mystification: the words resemble some kind of proto-language. The closest in phonetics to the phonemes used are Sanskrit and the ancient Indo-European languages. There is no point in looking for the meaning of these words - they merge with sounds and become part of the music.

Ghenadie Ciobanu

Biography

Ghenadie Ciobanu was born on 6 April 1957 in Brătuşeni, Edineţ, Moldovan SSR. He graduated from the "Gnesin" Musical-Pedagogical Institute in Moscow (currently the Russian

Academy of Music), the piano faculty (1982) and the "Gavriil Muzicescu" Conservatory in Chisinau, composition department (1986). He is the author of more than one hundred musical works in the genres: opera, musical, symphonic, vocal-symphonic, choral, chamber, theater and film music. His creations have been performed in numerous concerts all over the world. His works are recorded on CDs and broadcast by many international radio stations. He is University professor, PhD at the Department of Musicology, Composition, Jazz of the Academy of Music, Theater and Fine Arts in Chisinau, guest professor at European universities and author of scientific communications on musicology. President of the Union of Composers and Musicologists of Moldova (1990 - 2012), Honorary President since 2012. He is the founder and Artistic Director of the "Days of New Music" International Festival in Chisinau. During 1997-2001 he was Minister of Culture of the Republic of Moldova. He holds many national and international awards.

Vlad Răzvan Baciu (*1986, from Iași): **Golden Harp**, for soprano, baritone and piano (2024), on texts by Rabindranath Tagore (1861–1941) and from the Song of Songs by Solomon (10th century BC), world premiere

Vocal lyrics

<p>Gitanjali 15 by Rabindranath Tagore (1861–1941)</p> <p>I am here to sing thee songs. In this hall of thine I have a corner seat.</p> <p>Songs of Songs - Solomon (10th century before christian era)</p> <p>How beautiful you are, my darling! Oh, how beautiful! Your eyes are doves. Your hair ... Your teeth ... Your lips ... Your neck ... Your breasts ...</p>	<p>How beautiful you are, my darling! Oh, how beautiful! Your eyes are doves.</p> <p>In thy world I have no work to do; my useless life can only break out in tunes without a purpose. When the hour strikes for thy silent worship at the dark temple of midnight, command me, my master, to stand before thee to sing. When in the morning air the golden harp is tuned, honor me, commanding my presence.</p>
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Work commentary

Golden Harp is a song written for soprano, baritone and piano and has a specific intrinsic, impulsive, constant, self-regenerative energy of evolution with a moment of culmination. Although written for piano as accompaniment, the composer imagined it performed on a harp. The text chosen for it is a mixture between a poem by Rabindranath Tagore and some extras from the Songs of Songs written by Solomon.

Vlad Răzvan Baciu

Biography

Vlad Răzvan Baciu (*1986) received his PhD in music, specializing in composition (2016) at the *National University of Music Bucharest (NUMB)*, under the supervision of Prof. Dr. DHC Dan Dediú. Also, at the *NUMB*, he has graduated the Master in Orchestral Conducting (2015) with maestro Horia Andreescu, and the Master in Classical Composition (2013), under the guidance of maestro Dan Dediú. At 15 he was admitted at the "*Katerina Maska*" Conservatory in Athens, where he studied piano interpretation, and graduated with the *arista pampsifi* (ἀριστα παμψηφεί) distinction. Throughout his studies, he has obtained multiple national, as well as international scholarships in Germany, Netherlands, Estonia, Greece, Bulgaria.

Recently, Baciú was awarded with the prestigious Fulbright Scholarship at Indiana University, USA.

He has conducted various orchestras and choirs a.o. the *National Symphonic Orchestra of the Teleradio-Moldova Company of Kishinev* or the *Amadeus Chamber Choir*, and the concert was broadcasted by BBC. His works have been performed by renowned performers. He has received many awards, a.o. the first prize at the “Carl von Ossietzky” Competition in Germany. Since 2010, he is the president of the HEART-CORE Cultural Association, which is involved in various cultural projects, with a special focus on promoting contemporary music.

Roman Vlad (*1982, from Bucharest): **Burned Forest**, for soprano and piano (2024), on a poem by Nichita Stănescu (1933-1983), world premiere

Vocal lyrics

Burned forest, Poem by Nichita Stănescu (Romanian poet and essayist, 1933-1983), English translation: Thomas Carlson and Vasile Poenaru

<p>Black snow was falling. The tree line shone when I turned to see - I had wondered long and silent, alone, trailing memory behind me. And it seemed the stars, fixed as they were, ground their teeth, a stiffened nexus, an infernal machine, tolling the halted hours of consciousness. Then, a thick silence descends, and my every gesture leaves a comet tail in the heavens.</p>	<p>And I hear every glance I cast as it echoes against some tree. Child, what were you seeking there, with your gangly arms and pointed shoulders on which the wings were barely dry - black snow drifting in the evening sky. In distances of smoke the town afire, blazing beneath the planes, a frigid pyre. We two, forest, what did we do? Why did they burn you, forest, in a toga of ash - and the moon no longer passes over you?</p>
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Work commentary

Written at the request of the Swiss Duo Simolka–Wohlhauser, the work *Burned Forest* fits in a predominant cantabile register, asked by Nichita Stănescu’s poetic theme. The musical speech is made by a series of structures with various levels of differentiation which succeed and intertwine with one another like in a free construction, focused on similarities with classical forms. It is to be noticed the blending between the vocal and instrumental part, where the piano is mostly treated on one voice, with permanent melodic substrate, which blends and naturally completes the soprano part. Exception is in the virtuosity cadenza, which involves the performers in the compositional act, assuring the culmination of the work in a natural way, without the stress of an extremely difficult score, fact that highlights the qualities of the performers, technical and expressive, presented different with each new performance.

Roman Vlad

Biography

The Romanian composer and pianist Roman Vlad was born on 11 October 1982 in Bucharest, Romania. In 2006 he graduated the National University of Music in Bucharest, in 2011 he obtained his PhD in music and in 2013 he finished his post-doctoral research studies at MIDAS (Music Institute for Doctoral Advanced Studies), both at the same university. At present, he is a researcher at the Composition Department of the National University of Music in Bucharest. Member of the Union of Composers and Musicologists of Romania (since 2009) and of other artists organisations, pianist specialised in contemporary music, Roman Vlad is the author of many compositions of chamber music, electronic music, ballets, musicals and pop music, played in Romania and also abroad, and awarded with different prizes.

Jean-Claude Wolff (*1946, from Paris): **Souffle** (Breath), for soprano and piano (2024), on poems by Odile Lefranc, world premiere

Vocal lyrics

Souffle (a series of short poems without titles)

<p>Fleur d'eau s'évapore au matin Une larme de lait vert ruisselle sur la feuille L'élixir précieux Echoue sur un croissant de lune La feuille se retire et le regard s'étire Rieur du jour qui vient Il naît au clair soleil Ses longs bras enlacent l'Inconnue Qui gît dans son sommeil</p> <p>L'Inconnue s'éveille du long séjour des morts Les yeux bridés Par le soleil Découvrent un théâtre d'ombres millénaires D'or et de charbon Elle l'aperçoit Lui Dans la lumière blanche</p> <p>L'éclat de rose Illumine l'abysse de mille bijoux cachés D'immenses biches s'enfuient dans la forêt L'une percée au flanc abandonne sa course Son sang jaillit entre les remparts Attirant une colonie de vautours Tandis qu'elles courent Sauvent leurs âmes Biches virginales A la droite évanouie</p> <p>Il disperse les ennemis Arrache les ailes des affamés Assemble les membres épars de la biche défunte Sans prière l'enterre à mains nues Désir mais seul face aux traces du temps qui parle à l'écho du néant</p> <p>L'obscurité revient Et les murmures étranges de la forêt Hantent le jour de l'alliance Avancent Exigent les pulsations d'un coeur caché Torpeur d'avant l'ordre nuptial défroissé</p>	<p>Water flower evaporates in the morning A tear of green milk trickles down the leaf The precious elixir Falls on a crescent of moon The leaf withdraws and the gaze stretches Laughing at the coming day He is born in the bright sun His long arms embrace the Unknown Who lies in her sleep</p> <p>The Unknown awakens from the long abode of the dead Slit eyes By the sun Discover a theater of thousand-year-old shadows / Of gold and coal She sees him Him In the white light</p> <p>The burst of pink Illuminates the abyss with a thousand hidden jewels / Huge deer flee into the forest / One pierced in the side abandons its course Her blood spurts between the ramparts Attracting a colony of vultures While they run Save their souls Virgin deer To the right vanished</p> <p>He scatters the enemies Tears off the wings of the hungry Assembles the scattered limbs of the dead doe Without prayer buries her with bare hands Desire but alone facing the traces of time that speaks to the echo of nothingness</p> <p>Darkness returns And the strange murmurs of the forest Haunt the day of the alliance Advance Demand the pulsations of a hidden heart Torpor before the unwrinkled nuptial order</p>
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Work commentary

This is the third time that I have set Odile Lefranc's poems to music; I am thinking of composing a fourth and final work based on her texts next year. This author's poems (at least the ones I have chosen) are about desire, love, nature, with a nostalgic melancholy that is often carried away by a passion, an energy, a drive towards life and encounters. If the music in "Five Poems" and "Approcher Vénus", which I composed previously, was almost intimate, in any case internalized, in "Souffle" we discover a certain harshness of the music that follows quite faithfully the almost eruptive words of the poems. After a calm introduction, the need for desire is expressed abruptly, sometimes violently, in vocalises, repeated chords and chromaticism that seem like calls. Some chords in the chorus bring a certain calm, which will manifest itself in the last work of the cycle.

Jean-Claude Wolff

Biography

Born in 1946, Jean-Claude Wolff has a catalogue of around a hundred works, ranging from solo instruments to large orchestras. In recent years, he has devoted himself mainly to vocal music, a natural consequence of his friendship with poets such as Michel Passelergue, Odile Lefranc, François Szabo and his meeting with Andrée Chedid. These works could also be considered an opera that the composer wants to write based on a novel by Jean Rhys, "Quai des Grands-Augustins". Jean-Claude Wolff's music arises from a sensitive, even emotional, need for sound, but always within the framework of a sophisticated architecture of great writing independence.

Violeta Dinescu (*1953, from Bucharest / Oldenburg): **Minnelied** (Love Song), for soprano and baritone (2024), on a poem by Ulrich von Gutenberg (12th-13th century), world premiere

Vocal lyrics

<p>Lied Ich hörte ein merlikîn wol singen, daz mich dûhte der sumer wolte entstân.</p>	<p>Song I heard a blackbird singing, so that it seemed to me that summer was about to begin.</p>
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Work commentary

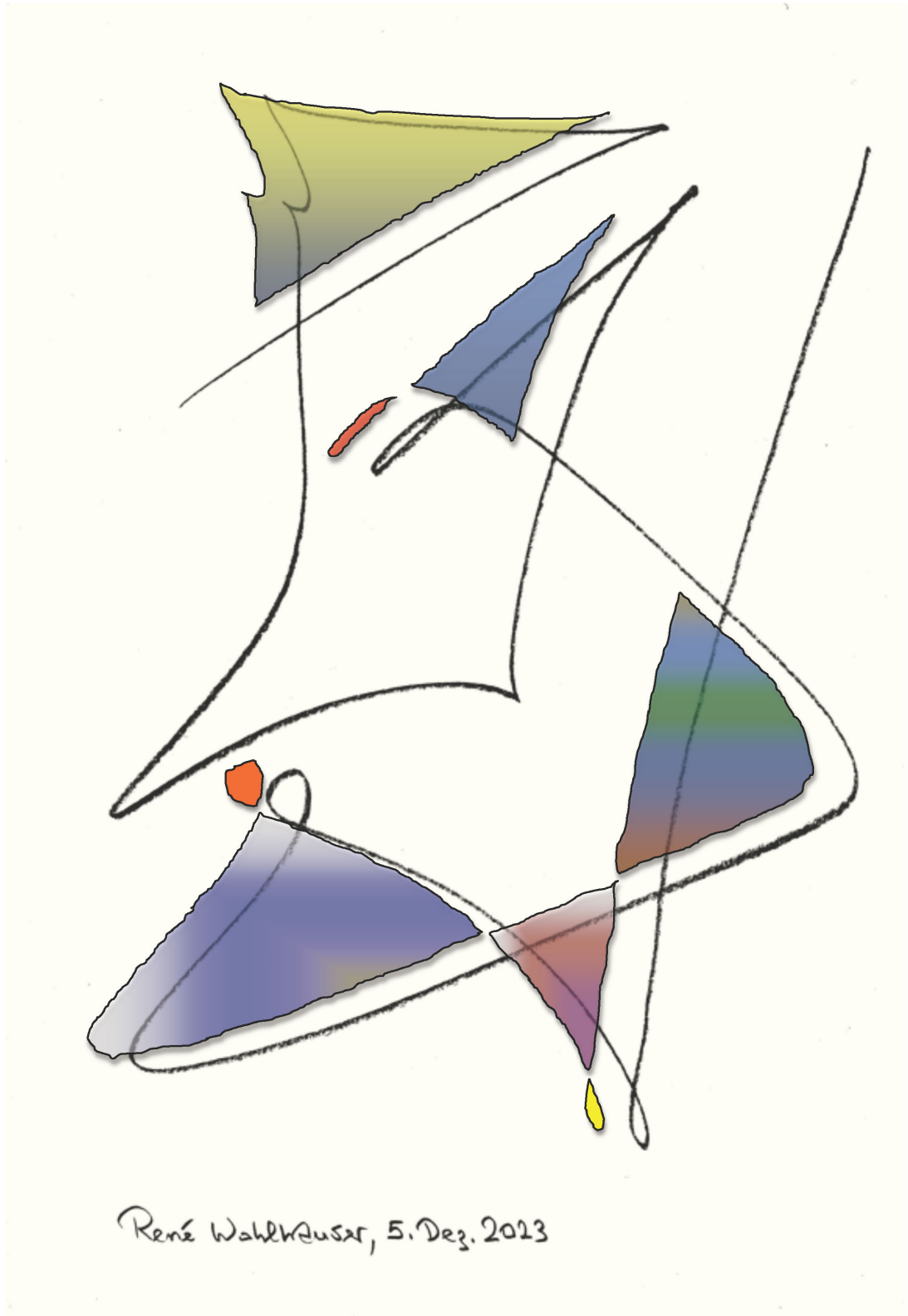
I wrote Minnelied, based on a text (love lament) by Ulrich von Gutenberg (last third of the 12th century, minnesinger), for Christine Simolka and René Wohlhauser. I tried to conjure up the hieratic (strict, rigid) atmosphere of the Middle Ages, an atmosphere in which one can build melodic contours and interval constellations that can also evoke another parallel world.

Violeta Dinescu

Biography

Violeta Dinescu (*1953, Bucharest) studied piano, composition and music education at the Bucharest Ciprian Porumbescu Conservatory between 1972 and 1976. She then studied with the Romanian composer Myriam Marbe for a year. In 1980 she became a member of the Romanian Composers Association, taught piano, music theory and aesthetics at the George Enescu Lyceum in Bucharest between 1978 and 1982, moved to Germany in 1982 and continued teaching there at the University of Protestant Church Music in Heidelberg (1986-1991), at the Frankfurt University of Music and Performing Arts (1989-1992) and at the University of Applied Sciences for Protestant Church Music Bayreuth (1990-1994). In 1996 Dinescu received a professorship for applied composition at the Carl von Ossietzky University in Oldenburg. There she initiated the series of events "Composers Colloquium" and regular symposia

entitled "Between Times". She founded the "Archive for Eastern European Music" with a collection focus on Romania as well as a series of publications of the same name. In addition, she regularly leads composition and improvisation courses and workshops in Europe and America. Dinescu's catalog raisonné includes scores of almost all genres. Dinescu has received numerous grants, awards and prizes for her work. (Kadja Grönke)





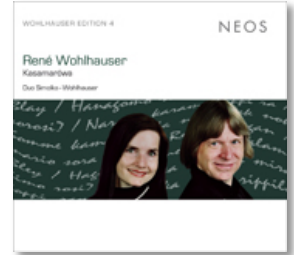
René Wohlhauser
The Marakra Cycle
NEOS 11308 (1 CD), 2013



René Wohlhauser
Quantenströmung
NEOS 11309 (1 CD), 2014



René Wohlhauser
Manía – Piano Works
NEOS 11416 (1 CD), 2015



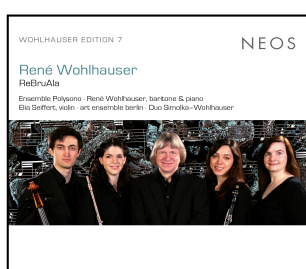
René Wohlhauser
Kasamarowa
NEOS 11605 (1 CD), 2016



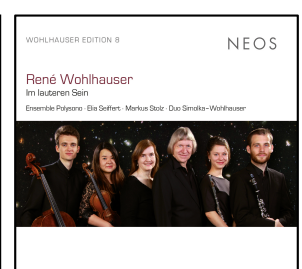
René Wohlhauser
vocis imago
NEOS 11719 (1 CD), 2017



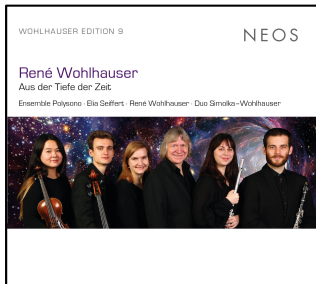
René Wohlhauser
L'amour est une duperie
NEOS 11824 (1 CD), 2019



René Wohlhauser
ReBruAla
NEOS 12016 (1 CD), 2020



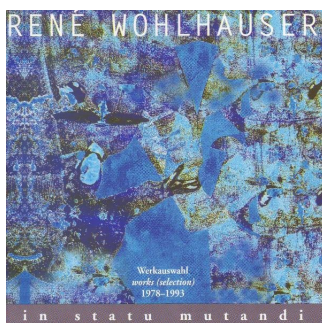
René Wohlhauser
Im lauterem Sein
NEOS 12127 (1 CD), 2021



René Wohlhauser
Aus der Tiefe der Zeit
NEOS 12227 (1 CD), 2022



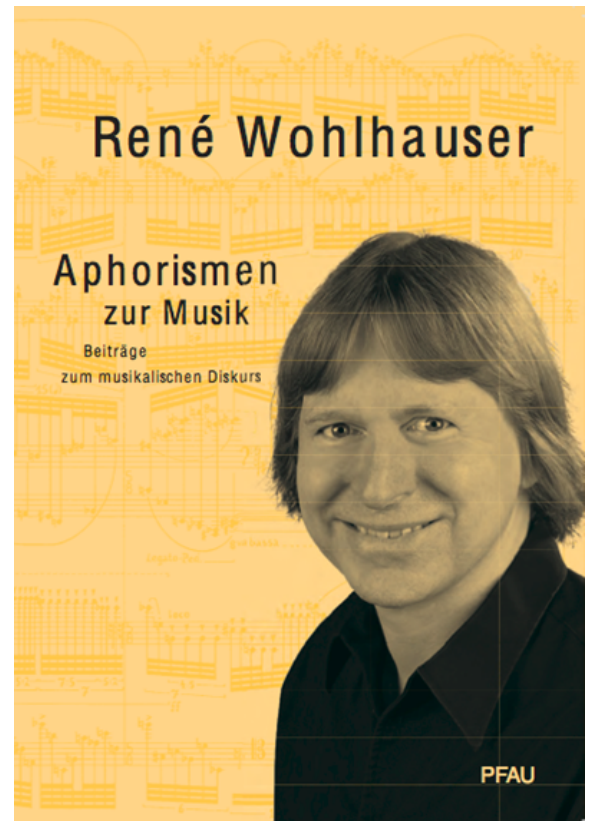
René Wohlhauser Die
fragmentierte Wahrnehmung
Neos 12329 (1 CD), 2023



René Wohlhauser
in statu mutandi
Creative Works 1026
(1 CD), 1996



René Wohlhauser
Grammont-Porträt
Musiques Suisses 117
(1 CD), 2009



The book "Aphorisms on Music", published by Pfauf-Verlag, Saarbrücken

Biographies of the performers

Christine Simolka, soprano

Born in Lörrach (Germany), Christine Simolka completed eight years of private vocal training with Nicole Andrich and Raymond Henn in Basel. In addition, she attended numerous courses, among others with Kurt Widmer, Andreas Scholl, Hanno Müller-Brachmann and Bobby McFerrin, as well as opera courses at the Basel Music Academy. Further studies with Marianne Schuppe and Robert Koller. Regular international concert activity, especially with the duo “Christine Simolka, soprano, and René Wohlhauser, piano and baritone” and the “Ensemble Polysono”. With both ensembles she tours Switzerland and several larger cities in Europe (including Basel, Bern, Zurich, Stuttgart, Karlsruhe, Weimar, Erfurt, Cologne, Munich, Hamburg, Berlin, Paris, Vienna, Salzburg, London, Bucharest) every year. Christine Simolka maintains a broad repertoire together with the accompanist René Wohlhauser. In addition to Lieder and opera arias from the Baroque, Classical and Romantic periods, she mainly sings contemporary music (including Berio, Henze, Holliger, Rihm, Ferneyhough, Wohlhauser). She has already staged over a hundred world premieres and many national premieres. Many compositions have been dedicated to her. Her work has been documented on ten CDs and through many radio recordings by Swiss Radio SRF 2 Kultur, Südwestrundfunk and Bayerischer Rundfunk. She can be heard in over 250 recordings on YouTube.

René Wohlhauser, composition, baritone, piano

Born in 1954 and raised in Brienz (Switzerland), he is a very versatile musician and one of the most productive, important and most frequently performed composers of his generation, who has created a very extensive compositional oeuvre of work with a stylistic broad spectrum in various genres, which now includes over 2200 works and which receives over 100 well-attended performances every year. Experience as a rock and jazz musician. Mainly composer of contemporary art music (including chamber music, orchestral and stage works). Studied at the Basel University of Music (Robert Suter, Thomas Kessler, Jürg Wyttenbach, composition with Jacques Wildberger). Then composition studies with Klaus Huber and Brian Ferneyhough. Composition courses with Kazimierz Serocki, Mauricio Kagel, Herbert Brün and Heinz Holliger. Further piano studies with Stéphane Reymond and vocal studies with David Wohnlich and Robert Koller. Numerous performances at home and abroad, including Schauspielhaus Berlin, Nôtre-Dame-de-Paris, Tokyo, Rome, St. Petersburg and at festivals in Darmstadt, Odessa, Zurich, Sofia and Cardiff. Numerous international composition prizes, including Valentino Bucchi, Rome (1978), Cathedral Chapter Salzburg (1987), Kranichsteiner Scholarship Prize of the International Summer Courses for New Music Darmstadt (1988), Eastern Swiss Foundation for Music and Theater (1990), Lucerne Advancement Award (1991), Society for Music-Pedagogical Research, Zurich (1992), Swiss Radio International (1996), Basel-Landschaft Award 1998. 2004 World premiere of the opera “Gantenbein” at the Lucerne Theater. On tour in Europe as a pianist, singer and conductor with the “Duo Simolka-Wohlhauser” and the “Ensemble Polysono”. 2013 start of the “Wohlhauser Edition” CD series on the NEOS label (a total of 13 portrait CDs already). Over 400 videos and over 520 different compositions on YouTube. Guest lecturer for composition at the international summer courses for New Music in Darmstadt (1988-94), at the festival in Odessa (1996-98) and at the international composer's studio in Lugano (2000). Publications in: “MusikTexte” (Cologne), “Neue Zürcher Zeitung”, “Darmstädter Contributions to New Music”, “New Music and Aesthetics in the 21st Century”, as well as his book “Aphorisms on Music”. Cultural engagement. Taught composition, music theory and improvisation at the Basel Music Academy until 2019 (and at the Lucerne Academy until 1991) and continues as a professor at the Kalaidos Music Academy. His works are published by the Swiss Music Edition. Further information: www.renewohlhauser.com