Sound in Time and Space

with the

Ensemble Polysono

Christine Simolka, soprano
Ursula Seiler Kombaratov, flute
Igor Kombaratov, clarinet
Markus Stolz, violoncello
René Wohlhauser, piano, baritone, cond.

Sun, 08th Jan. 2012, 7.30 p.m.: **Basel,** Schmiedenhof, Rümelinsplatz 4
Sat, 14th Jan. 2012, 8.00 p.m: **Zürich,** Kulturhaus Helferei, Kirchgasse 13
Sat, 21th Jan. 2012, 7.00 p.m.: **Bern,** Konservatorium, Kramgasse 36
Sat, 28th Jan. 2012, 7.00 p.m.: **Wien,** Alte Schmiede, Schönlaterngasse 9
Sun, 05th Feb. 2012, 11.00 a.m.: **München,** Gasteig, Kleiner Konzertsaal, Rosenheimer Str. 5
Sat, 11th Feb. 2012, 7.00 p.m.: **Gelterkinden,** Musikschule, Rünenbergerstraße 35
Sat, 25th Feb. 2012, 7.30 p.m.: **London,** The Warehouse, 13 Theed Street
Fri, 09th Mar. 2012, 8.15 p.m.: **Stäfa,** Reformierte Kirche

Luigi Nono (1924-1990):	*«Djamila Boupachà» for soprano solo (1962), text by Jesus Lopez Pacheco*
Beat Furrer (*1954):	*«invocation III» for soprano and flute (2004), anonymous text from the 16th century*
René Wohlhauser (*1954):	*«Die Auflösung der Zeit in Raum», world première of the version for clarinet, violoncello and piano (2000-01/2011), Ergon 26f, music work number 1607*
Iannis Xenakis (1922-2001):	*«Kottos» for violoncello solo (1977)*
Ursula Seiler Kombaratov (*1973):	*«Les deux», duo for flute/piccolo and clarinet in B♭ (2010), world première*
René Wohlhauser:	*«Marakra Code Ø» for baritone solo and «Code 2» for soprano, baritone, flute, clarinet, violoncello and piano, with percussion, on own texts (2011), Erga 44/IV and 44/II, music work numbers 1606 and 1604, world première*

Further informations under www.renewohlhauser.com

The Ensemble Polysono, dedicated to the performance, both at home and abroad, of sophisticated contemporary music with a strong Swiss accent, presents a new program which deals with the existential theme of human existence in many different musical ways. Even the title of the tour program, „Sound in Time and Space", has philosophical connotations. Music as a means of shaping time in a soundscape. Music as a brief moment in which the transience of time seems to be suspended through the presence of sound.

Also, the title of René Wohlhauser's work, „Die Auflösung der Zeit in Raum" ("The Dissolution of Time in Space"), alludes to the audience's feeling of being removed from temporality in the best moments of musical interpretation, in which everything seems to dissolve into the soundscape. A piece that works deliberately with the temporal dimension of music.

„Djamila Boupachà" by Luigi Nono, taken from his large-scale work „Canti di Vita e d'Amore" with the subtitel „Sul ponte di Hiroshima", is an outcry against the horrors of war. Iannis Xenakis, a composer who himself experienced the horrors of the Second World War as a Greek resistance fighter (and lost an eye in the process), called his composition „Kottos", the name of one of the three hundred-handed giants whom Zeus fought and conquered, and thus alludes to „the fury and the virtuosity that its performance demands". The dark and unfathomable is also evoked in „Invocation III" by Beat Furrer, which refers to an anonymous 16th century text. Further relevant aspects of contemporary composition are addressed in the closing works by Ursula Seiler Kombaratov and René Wohlhauser, both of which are being performed as world premieres. The stylistically diverse program will be commented by short oral introductions of the works, which should make the program easily accessible, even to an audience unfamiliar with contemporary music.

This highly varied program is interpreted by the Ensemble Polysono Basel, which has been praised by the press with accolades such as "exqusite" (Der Bund, 15.01.08) and „subtle and unblemished" (Mittelland-Zeitung, 16.01.08) and whose concerts have been recorded by Swiss Radio DRS 2 and the Bayerischen Rundfunk.

The Ensemble Polysono is a variable chamber music ensemble, performing mainly contemporary music, also in combination with other artforms such as literature and painting. Of particular importance is the performance of music for smaller and less common ensembles, exploring their subtle possibilities. The variety in combinations - from solos to duos up to full ensemble - correlates to the structural contrasts and stilistic openness of the programs, which draws its tension from a dialectical dispute between different aesthetic positions.

The programs include world premieres as well as repeat performances of seldom-performed works. Composers of different origins are presented in comparison, showing the different structural aspects of each chosen individual scoring.

René Wohlhauser
Translation: Gail Makar

Table of contents:

«Die Auflösung der Zeit in Raum»
Fassung für Klarinette, Violoncello und Klavier

*) Der jet whistle wird produziert, indem die Lippen das Mundloch komplett umschließen und so in die Flöte geblasen wird. Die gezeichnete Glissando-Bewegung wird durch Schließen (hoch) und Öffnen (tief) der Mundhöhle produziert. Dies wird durch das stimmlos ins Mundloch geflüsterte "u-i-u" unterstützt.

Vocal lyrics

Luigi Nono: «Djamila Boupachà» for soprano solo (1962), Canto di Jesus Lopez Pacheco (1930-1997)

«Esta noche»	«This night»
Quitadme de los ojos esta niebla de siglos. Quero mirar las cosas como un nino. Es triste amanecer y ver todo lo mismo. Esta noche de sangre, este fango infinito. Ha de venír un déa, distinto. Ha de venír la luz, creedme lo ques os digo.	Take from my eyes this fog of centuries. I would see things as a child. It is sad to see by daybreak that everything has stayed the same. This night of blood, this unending morass. A day must come, another than today. Light must come, believe in that which I tell you. Translation: Gail Makar

Beat Furrer: «invocation III» for soprano and flute, (2004), on a anonymous text from the 16th century

no me mueve …
el cielo que me tienes prometido
Ni me mueve el infierno tan temido
…
Que aunque no hubiera cielo, yo te amara
y aunque no hubiera infierno, te temiera

What makes me tremble with love is not the Heaven you promised me,
the ghastly Hell does not make me tremble …
if there were no Heaven, I would love you,
and if there were no Hell, I would fear you.

Translation: Gail Makar

René Wohlhauser: «Marakra Code Ø» for baritone solo and **«Code 2»** for soprano, baritone, flute, clarinet, violoncello and piano, with percussion, on own texts (2011), Erga 44/IV and 44/II, music work numbers 1606 and 1604

«Marakra Code Ø»

(baritone)
Ma-ua lo-sa-o wa-r
na-ma-ch-kra
Ma na go-u-o-u
Mo-a lo-nu sch
Ru-ma-po wu-tu
Do-ju-ga u-i-u
O-ra-hu
Ma-ra-no
ga-scha so ra-ga-di-bo
rasch sass

«Code 2»

(baritone)
Ma-ra-kra i-mo-la
So-ra-la no-ma
Ma-ba-ra no-a
sa-o ro-a-o

(soprano)
Ma-ba-ra
Ra-o ro-a-o

(soprano and baritone)
sch ss k rr

(soprano)
sch t t t t t uh
(Bariton)
ss ss ss k p t
r k rr ss
k k k k k uh

(soprano)
f

(baritone)
ss sch ss
ss k r tsch k p
h h t

(soprano and baritone)
Ra

(baritone)
tsch k r z k

(soprano)
tss

(baritone)
phä k

(soprano)
Ma-ha-ra-kra-ha
So-ra Me-ka ro-bi-ta
Me-ta-ro-na Ma-ka
Lo-pa-ri-ta Sol.

Si-ko-ri-ma-ta Ma-ro
No-re-ma-la-so
So ge-ra-ma-to Lo.

Ko-la mo-ra
So-ra ma-ti
Po-ra-to.

Sa-ro po-ra-ma-tu-ba
La-ko-ba ma bo-ra.

O-ra-tu-ka-mo
ma-la ba-ta
A-so ra-ka
la-to lo-ra.

Ma-go-fi-to
Ma-ra ko-ra-ta
A-ro U-me
Lo-ke-ra-mo.

Ma-re-ko
Po-ko-te-ra-mo na-go
La mo-ge-po
A-re sa-ri.

Or A-ma?
O-re ka-ma to-ta
O-ga-no
Mo-ri-po-ta-ga mo-pa

A-lo-ma
O-ma go-ra-ta ka.

h h h …

(baritone)
Mo-ra la-bo-ra
o-ma-la ro

(soprano)
Ma-ro lo-ba-ra mo

(soprano or baritone)
pch

(baritone)
Welt in Raum und …
Hast nicht …
wo auch …

(soprano)
… vielleicht doch …
mich hat …
Wo …

(baritone)
Nun als …
hier –
… nicht umsonst …

Hauch als …

(soprano and baritone)
Ro [u-a]

(baritone)
f ss-sch

(soprano)
gespielt vom Kreis

(both)
tu tu tu …

(The onomatopoetic texts follow the german pronunciation.)

Commentaries on the works

Luigi Nono: «Djamila Boupachà» for soprano solo (1962), text: Jesus Lopez Pacheco (1930-1997)

«Another day must come, light must come.» With these words, a possible path out of the agony of the brutally tortured Algerian Djamila Boupachà is perhaps shown for the first time. Man is cruel and inflicts immeasurable suffering upon others. Love is from the standpoint of the Venetian composer Luigi Nono not only a possibility, but a necessity, in order to break through this cycle and avow oneself: against violence, political indifference, stupidity. For him, music is not only an aesthetic artistic expression, but also contributes to shaping and determining the reality of people's lives.

The semantic level of the text continues structurally in Nono's work and transcends itself more or less therein. «An interplay between the intervallic structure and the different realms of sound on the one hand, and tempo and human expression on the other hand» is what Nono envisions for this piece. The soprano voice, as a purely solo voice, is the central focus of the composition. The sounds she produces, in part with her mouth closed, inspire associations of the hushed cries of Djamila Boupachà.

Yuri Isabella Kato
Translation: Gail Makar

Beat Furrer: «invocation III» for soprano and flute, (2004), on an anonymous text from the 16th century

This piece has its origins in the *Musiktheater* (opera) „invocation" in eight parts on texts by Marguerite Duras, Juan de la Cruz, Cesare Pavese and others. The composer writes the following about it:
«Thin Ice» separates the world of the educated middle-class – symbolised by the Diabelli Sonatina, repeated in the weekly piano lesson – from the abysmal depths of destructive sensuality – the cry, the scent of magnolias, the wine, the night, etc. The drama, originating in the „moderato cantabile" of the Diabelli Sonatina, played at the piano lesson and interrupted by a scream, is sketched in strong images and terse sentences. This murder, still anonymous at the beginning, seems to repeat itself, but on a different level. Sound is already a part of these strangely timeless Duras images: the roar of the sea, Diabelli's Sonatina, the cry, the noise of the anonymous masses of people on the streets, in the bars, etc. The form of the narrative, the anticipation of the cry that seems to be the anticipation of the end of the (linear) story, leaves this thematically virtually standing in space: the narrative time as the perspective of a room. The music should create these changing perspectives (camera angles) – this corresponds to my conceptions of temporal concentration (simultaneity) of linear courses (sequences of motion).

Beat Furrer
Translation: Gail Makar

René Wohlhauser: «Die Auflösung der Zeit in Raum», version for clarinet, violoncello and piano (2000-01/2011), Ergon 26f, music work number 1607

• How can the experience of musical time be experienced in a different state of consciousness?
• What are the possibilities of codifying free, hovering, improvisatory rhythms directly in precisely fixed musical notation?
• How can existential experiences be expressed with musical means?
In awareness of these questions, I have endeavoured to develop means of transforming intuition into musical expression, as far as possible without being reduced to the equivalent of a large-pixelled picture. There is an interdependency between the state of becoming conscious and the loss of consciousness, as Derrida describes deconstruction. A process of complex fragmentization, fragments of sound that do not fit together but that have to live together and create a music on the very edge of itself. A process of dissolution, a kind of deconstruction of time, in which familiar experience is lost in the unending.

What is meant here is not just a geographical/physical spatiality but also a sonic spatiality – the depth dimension of the sonic space that can only unfold in time, and in which space and time come together and melt into one another. A work about how our experience of time evaporates in the eternity of space.

This work was commissioned by the Music Credit Commission of the city of Basle.

René Wohlhauser
Translation: Chris Walton

Iannis Xenakis: «Kottos» for violoncello solo (1977)

Kottos, title of Xenakis' second large solo cello piece, is the name of one of the three hundred-armed giants that Zeus fought and vanquished, an „allusion to all the rage and virtuosity required to perform this piece".
Xenakis recommendation „to abstain from «beautiful» sounds" is in fact superfluous. The first of the two halves of the piece immediately overwhelms the listener with the violence of its fortissimo attacks on the bridge, harsh, opaque sounds, with a prodigiously rich spectrum, transforming itself gradually into *tremolo sul ponticello,* then into tremolo harmonics. After a short return to the starting sounds there comes an episode on two strings in the lower range, superimposing rapid glissandi and repeated notes. The glissandi climb to the high register, then a rapid run introduces the second part, a lengthy and relentless toccata, *in staccato at the heel,* as athletic and heavy as the title's giant. Later, the music returns to extremely high registers, the toccata proceeds with double stops, but after a short recall of the opening sounds, the piece unexpectedly ends by dissolving into gossamer glissandi in the highest register.

Harry Halbreich

Ursula Seiler Kombaratov: „Les deux" for flute/piccolo and clarinet in B♭ (2010)

The composer prefers not to comment on her work.

René Wohlhauser: «Marakra Code Ø» for baritone solo and **«Code 2»** for soprano, baritone, flute, clarinet, violoncello and piano, with percussion, on own texts (2011), Erga 44/IV and 44/II, music work numbers 1606 and 1604

A *Code* is, among other things, a key for translating encrypted texts into plain text and vice-versa. So for example in Morse code, a dot represents a *function* or *image* of the letter „e". Or in physics, velocity is a *function* of distance and time.

In mathematics, a *function* or *image* is a relationship between two sets (A and B), which relates elements of one set (the argument, independent variable, x-value) to elements of the other set (value, dependent variable, y-values). There are i.a. injective functions (every element of A is related to at most one element in B (this yields the so-called image set), whereas in B, further undefined elements may exist), surjective functions (several elements of A can be related to the same element in B) or bijective functions (every element of A is related to exactly one element of B without any additional elements).

Is there a code which could make unfamiliar sound sequences comprehensible? This is a question which could apply equally to language as well as to music. We have e.g. the familiar question of whether there is a code for hearing, or rather understanding, contemporary music. A much more interesting question for me would be whether there is a code with which we could throw open the gates to yet undiscovered musical worlds.

Sometimes we experience a kind of inspiration, as if a code were revealed to us, and by sudden insight, something which we hadn't understood before becomes immediately clear. In this piece there is a sudden distinctive tipping point. Afterwards, the sequences of onomatopoetic syllables from the beginning appear as semi-semantic text fragments, embedded in an atmospherically and structurally modified musical context.

<div align="right">

René Wohlhauser
Translation: Gail Makar

</div>

Biographies of the composers

Luigi Nono
Nono (1924-1990) was a member of a wealthy artistic family. He began music lessons with Gian Francesco Malipiero in 1941 at the Venice Conservatory. Then he was given encouragement in composition by Bruno Maderna. Through Maderna, he became acquainted with Hermann Scherchen – Maderna's conducting teacher – who was an early mentor and advocate of his music.
It was Scherchen who presented Nono's first acknowledged work, the *Variazioni canoniche sulla serie dell'op. 41 di A. Schönberg* in 1950, at the Internationale Ferienkurse für Neue Musik Darmstadt. With Boulez and Stockhausen Nono became one of the leaders of the New Music during the 1950s. A number of Nono's early works were first performed at Darmstadt.
He met Nuria Schoenberg (daughter of Arnold Schoenberg) at the 1953 world première of *Moses und Aron* in Hamburg. They married in 1955.
The world première of *Il canto sospeso* (1955–56) for solo voices, chorus, and orchestra brought Nono international recognition and acknowledgment.
During the 1960s, Nono's musical activities became increasingly explicit and polemical in their subject, whether that be the warning against nuclear catastrophe (*Canti di vita e d'amore: sul ponte di Hiroshima* of 1962), the denunciation of capitalist exploitation (*La Fabbrica Illuminata*, 1964), or of American imperialism in the war against Vietnam (*A floresta é jovem e cheia de vida*, 1966).
One of Nono's most demanding works (both for performers and listeners), *Fragmente-Stille* is music on the threshold of silence. The score is interspersed with 53 quotations from the poetry of Hölderlin addressed to his "lover" Diotima, which are to be "sung" silently by the players during performance.
Musically, Nono began to experiment with the new sound possibilities and production at the Experimentalstudio der Heinrich-Strobel-Stiftung des SWF in Freiburg.
Nono died in Venice in 1990. (Wikipedia)

Beat Furrer
Beat Furrer was born in Schaffhausen (Switzerland) in 1954 and received his first musical training on piano at the Music School there. After moving to Vienna in 1975, he studied conducting with Otmar Suitner and composition with Roman Haubenstock Ramati at the Hochschule für Musik und Darstellende Kunst. In 1985 he founded the Klangforum Wien, which he directed until 1992, and with which he is still associated as conductor. Commissioned by the Vienna State Opera, he composed his first opera *Die Blinden*. *Narcissus* was premiered in 1994 as part of the Festival "Steirischer Herbst" at the Graz Opera. In 1996 he was composer-in-residence at the Lucerne Festival. His music theatre work *Begehren* was premiered in Graz in 2001, the opera *invocation* in Zürich in 2003 and the sound theatre piece *Fama* in Donaueschingen in 2005. In autumn 1991 Furrer became a full professor of composition at the Hochschule für Musik und Darstellende Kunst in Graz. He has been guest professor in composition at the Hochschule für Musik und Darstellende Kunst in Frankfurt 2006–2009. In 2004 he was awarded the Music Prize of the City of Vienna, and in 2005 became a member of the Academy of Arts in Berlin. He was awarded the Golden Lion at the Venice Biennale in 2006 for his work *Fama*. In 2010 his music theatre *Wüstenbuch* was premiered in Basel. (Bärenreiter)

Iannis Xenakis

Iannis Xenakis (1922-2001) was an ethnic Greek, naturalized French composer, music theorist, and architect-engineer. He is commonly recognized as one of the most important post-war avant-garde composers. Xenakis pioneered the use of mathematical models such as applications of set theory, varied use of stochastic processes, game theory, etc., in music, and was also an important influence on the development of electronic music.Nadia Boulanger was the first person Xenakis approached about lessons. Studying with Arthur Honegger and Darius Milhaud was fruitless. In 1951–53 Xenakis attended Messiaen's classes. After leaving Le Corbusier's studio in 1959, Xenakis was able to support himself by composition and teaching, and quickly became recognized as one of the most important European composers of his time. (Wiki)
From the beginning, Xenakis has always proceeded from graphic sketches (a technique developed during his time as an architect) to the writing of a musical score. From the 1970's onwards, these sketches have increasingly taken the form of „arborescences", or tree-like, branching curves drawn on calibrated graph paper. Each of the branches of these tree-like structures then blossoms, as it were, into a melodic line, once translated into musical notation. 1979 saw the development of Xenakis' remarkable UPIC computer, which is able to take curves drawn on the screen and convert them, in real time, into sounds. (Harry Halbreich)

For Ursula Seiler Kombaratov and René Wohlhauser please see below.

Biographies Ensemble Polysono

Christine Simolka, soprano
Born in Lörrach, she completed an eight-year course of vocal training in Basel with Nicole Andrich and Raymond Henn. During this time she also attended numerous courses with Kurt Widmer, Andreas Scholl, Hanno Müller-Brachmann and Bobby McFerrin, as well as opera classes at the Music Academy Basel. Further studies with Marianne Schuppe and Robert Koller. Regular international concert performance. Christine Simolka's repertoire includes a wide range of musical styles. Besides Lieder of the baroque, classical and romantic periods, she is mainly specialised in contemporary music (e. g. Berio, Holliger, Henze, Rihm, Ferneyhough, Wohlhauser). In addition, she improvises in diverse styles (jazz, klezmer, blues, free improvisiation). She is a member of the Lied duo „Christine Simolka, soprano, and René Wohlhauser, piano" and of the „Ensemble Polysono".

Ursula Seiler Kombaratov, composer, flutist
The flutist, composer, conductor and music teacher Ursula Seiler Kombaratov grew up in Burgdorf and began to take lessons for flute at the music school of Burgdorf at the age of 11. She studied at the colleges of music in Basel and La Chaux-de-Fonds and completed her education with master classes in Switzerland as well as in England.
She gives concerts several times a year, mostly in the duo „duo verlenti", sometimes by herself, several times as a member of the contemporary „Ensemble Polysono", and finally in diverse chamber-musical ensembles.
Together with Igor Kombaratov she founded the publishing company „verlenti", where own compositions and art cards, as well as creations of other composers are edited, especially notes for transverse flute and clarinet.
So far, compositions of Ursula Seiler Kombaratov have been performed in Switzerland, Germany, Austria and England.
Her music resembles musical pictures, which always carries a title that mostly refers to the content, the idea or possibly to the structure of her creation.

Igor Kombaratov, clarinet
Born in Nischni Novgorod, Russia. Clarinet lessons from age 9, also at the music school for gifted children in Nischni Novgorod with Prof. Mark Rovner. Début at age 10 as soloist with the Academic Philharmonic Orchestra M. Rostropovich, Nischni Novgorod. Prize winner at various Youth Music Competitions and in the national promotion program „New Names". He began his studies in 2000 at the Musik-Akademie Basel under Prof. François Benda and graduated in 2006 with the comprehensive grade "very good". Then he studied with Ernesto Molinari at the Hochschule der Künste in Bern, he has received scholarships from the Regio Basel, the Kiwanis Clubs Basel and the Georg Wagner Foundation. In 2002 he was awarded Second Prize at the International Clarinet Competition in Turin.
He performed in the Russian National Orchestra. Along with activities in various chamber music formations, he performs regularly in concerts with the flutist Ursula Seiler Kombaratov and the clarinetist and pianist Raof Mamedov. He is a member as well as a soloist in various ensembles, including the Youth Symphony Orchestra of the Regio Basiliensis and the „Ensemble Polysono". He teaches in Germany and in Basel.

Markus Stolz, violoncello
Born 1958 in Gelterkinden (Baselland), he studied cello at the Conservatory in Basel with Reine Flachot and barock violoncello at the Schola Cantorum Basiliensis with Hannelore Müller. Further training as a "Musik-Mentaltrainer" with Tatjana Orloff. At present, he combines multifaceted music-pedagogical activities with diverse concert performances. As a soloist, chamber- and orchestra musician, (e.g. „Linde Consort" and „Ensemble Polysono"), choir director, "Musik-Mentaltrainer" and bass player in the „Les Asonsörs„ band, he covers the whole musical spectrum. His repertoire reflects an interest in little-known works from the barock to the romantic periods and historical performance practice. Through personal contact with composers, he aims to bring the current trends in new music closer to the public. His training in Franklin movement pedagogy provided the inspiration for improvisatory experiments.

René Wohlhauser, composer, pianist, baritone, conductor
Born in 1954, he grew up in Brienz. Many years' experience as a rock- and jazz musician, improvisor, Lied accompanist, founder and artistic director of the „Ensemble Polysono" have accompanied his main profession as composer of contemporary music.
He studied at the Basle Conservatory (with Robert Suter, Jacques Wildberger and Thomas Kessler). Composition courses with Kazimierz Serocki, Mauricio Kagel, Herbert Brün and Heinz Holliger. Composition studies with Klaus Huber and Brian Ferneyhough. Further studies in piano with Stéphane Reymond. Voice studies with David Wohnlich and Robert Koller.
Many performances in Switzerland and abroad, e.g. Schauspielhaus Berlin, Nôtre-Dame-de-Paris, Tokyo, Rome, St. Petersburg, and also often at festivals such as Darmstadt, Odessa, Zürich, Sofia, Cardiff.
Many composition prices, e.g. Valentino Bucchi in Rome in 1978, the prize of the Domkapitel Salzburg in 1987, the Kranichsteiner Stipendienpreis at the Internationalen Ferienkurse für Neue Musik Darmstadt in 1988, the 1st prize of the Eastern Swiss Foundation for Music and Theatre in 1990, the Lucerne Furtherance Prize in 1991, the prize of the Society for Music-Pedagogical Research in Zurich in 1992, the prize of Swiss Radio International in 1996 and the Furtherance Prize of the Canton of Basel-Landschaft in 1998. In 2004, his opera *Gantenbein* was given its world premiere at the Lucerne Theatre. Since 2008 he tours Europe as a pianist and conductor with his own „Ensemble Polysono". He has been a guest lecturer in composition at the Internationale Darmstädter Ferienkurse für Neue Musik (1988-94), at the Odessa Festival (1996-98) and at the International Composer's Course in Lugano (2000). He has published on compositional, aesthetic and philosophical aspects of new music, in among others „MusikTexte" Cologne, „Neue Zürcher Zeitung", „Darmstädter Beiträge zur Neuen Musik" and in „New Music and Aesthetics in the 21st Century". He has been active in musico-political matters (with the Basle Composer's Forum, the Schweizerisches Komponisten-Kollegium, and in the worldwide score distribution system 'Adesso'). He teaches composition, music theory and improvisation at the Basle Music Academy (and 1979-91 at the Lucerne Academy) and at the SAMP/Kalaidos Musikhochschule Zürich.