

MEHRLICHT!MUSIK



**Ein Festival für
neue Kompositionen
von Studierenden**

**28. November
– 1. Dezember
2024**

Staying in exchange is the foundational tone of social cohesion – but how can we sustain it? This year's edition of MEHRLICHT!MUSIK is dedicated to this important question. The festival will be a meeting place for musicians – instrumentalists, composers and performers – from the two Berlin universities The Hanns Eisler School of Music Berlin and Berlin University of the Arts. The 2024 edition will be enriched by the exchange with the Karlsruhe University of Music and the collaboration with AuditivVokal Dresden. We would also like to give a voice to contributors who look at MEHRLICHT!MUSIK from very different perspectives. In four interviews, we meet protagonists backstage, on stage and from the outside.

What topics are today's composition students interested in? At MEHRLICHT!MUSIK 2024, works come to the (stage) light that were created at the intersection of music and other art forms, in dialogue between musicians and artists in training.

You can find short reflections on each composition as well as the artists' biographies in the catalogue. The programme and the names of all performers can be found in each concert programme.

Further information on MEHRLICHT!MUSIK and the video interviews can be found here:



We look forward to entering into (musical) dialogue with you over the next few pages! Have fun!

Joëlle Lucía Balan, Camilla Bork, Mia Hadžikadunić, Irene Kletschke, Garam Lee, Maebh Murphy, Max Tönshoff, Eli Vardzhiyska, Huiru Zhu

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MEHRLICHT!MUSIK
28.11. - 01.12.2024
Ein Festival für neue Kompositionen von Studierenden

Thursday, 28.11.24

7:00 PM

KRL/BLN

Concert of the Music Academies Karlsruhe and Berlin

HfM Hanns Eisler Berlin, Charlottenstraße 55, Studiosaal

Friday, 29.11.24

7:00 PM

Pierrot Revisited

Concert of the Ensemble ilinx, Studio für Neue Musik der UdK Berlin

UdK Berlin, Bundesallee 1-12, Joseph-Joachim-Saal

Saturday, 30.11.24

7:00 PM

Voices of Berlin

Concert of AuditivVokal Dresden

HfM Hanns Eisler Berlin, Charlottenstraße 55, Studiosaal

Sunday, 1.12.24

3:00 PM

Voices of Dresden

Concert of AuditivVokal Dresden

UdK Berlin, Bundesallee 1-12, Probensaal

5:00 PM

Installation

UdK Berlin, Bundesallee 1-12, Probensaal

6:00 PM

New Music Theatre

UdK Berlin, Bundesallee 1-12, Probensaal

Saturday, 7.12.24

4:00 PM

ML!M as Guest at R!SK

Hochschule für Musik Karlsruhe,
Schloss Gottesaue 7, 76131 Karlsruhe



Thursday, 28.11.24, 7:00 PM KRL/BLN
Concert of the music academies Karlsruhe and Berlin
HfM Hanns Eisler Berlin, Charlottenstraße 55, Studiosaal

Cercasi

Andrea Miazzon

for viola, drums and piano (ensemble Karlsruhe)

In the last few years, I have recognized two creative tendencies in myself: improvisation and structuring. Now I am looking for possibilities for their symbiotic coexistence in one piece, preferably with satisfying listening results. Perhaps you have a tip. [Cercasi = wanted (Ital.)]

(Never, ever) ring the Bell

René Kuwan

for viola, bass clarinet, bassoon, horn (ensemble Berlin)

"Bell" in the title refers to the bell of the horn as well as to the tonal and intonational changes generated by movements of the left hand inside the instrument's bell. This phenomenon is central to the piece and elicits responses from all instruments involved.

Stilleben

Saemi Jeong

for viola, piano, drums and megaphone (ensemble Karlsruhe)

Human voices were used in this music. We hear my mum and my aunts, who are in their 60s, talking about their childhood. But we don't know them. Their lives, played back harshly through the megaphone: can this noise, here on stage, become any real movement?

12 kleine Stücke in drei Bildern

Jonas Eckenfels

for viola and wind trio (ensemble Berlin)

When composing the pieces, I tried to discover new possibilities for shaping a familiar material. I paid particular attention to the alternation of repetitive elements and unique ones.

TRAUM-SCAPE

Yangkai Lin

for viola, clarinet, bassoon and horn (ensemble Berlin)

TRAUM-SCAPE is a combination of the German word 'Traumlandschaft' and the English word 'dreamscape'. This work describes the rare but extremely unusual dream sequences that I experience in which different places occur at the same time, and people speak a mixed language.

The wind blows wherever it pleases

Da Eun Jun

for viola, percussion and piano (ensemble Karlsruhe)

The wind blows wherever it pleases: the visible and the invisible, the audible and the inaudible come to us with the wind. Man knows nothing about the path this wind takes. However, I have seen how inconspicuous things sing and I wish that their sound would resemble the wind. This work is a small path created by this wind

IPNA (interplanetary phonetic nasal alphabet)

Nik Bohnenberger

for soprano, electronics, video

Choose a background story for why you learn the IPNA.

Gogols Nose is performing now	First contact with extra-terrestrial nasolithians	NH-52: new mouth-and-eye-virus makes oral communication and sign language impossible
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when we begin to misunderstand the world

Beltrán González

Live & pre-recorded Paetzold contrabass recorder



Friday, 29.11.24, 7:00 PM Pierrot Revisited
Concert of the Ensemble ilinx Studio für Neue Musik der UdK Berlin

UdK Berlin, Bundesallee 1-12, Joseph-Joachim-Saal

One day the sun will explode

Sohui Jeong

for flute/piccolo, clarinet, violin, violoncello, piano, guitar, two percussionists

An explosion is a return to zero. / ... / After the explosion, the energy subsides. / And thus, we return again, / To the future that feared the sun's explosion. / One Day the Sun will Explode.

wo ich glaube zu sein

Mattia Aisemberg-Pham

for bass flute/piccolo, bass clarinet, violin, cello, piano, two percussionists

so wie ich bin sollten die möwen schwarz sein.. mein schiff hat matrosen als narben.. sie streichen mein bewusstsein wie segel.. ich bin nicht anders geworden.. meiner rose fehlt wind.. in diesem herbst welken abends die sterne.. ein rascheln ist dort wo ich glaube zu sein
(from „kapitän siebenstrophig“ by reinhard priessnitz)

Das Wasser

Dongyi Zhang

for guitar solo

The composition 'Das Wasser' (2024) for classical guitar is a study of the forms and perceptions of water.

TFW you think about your feed
for Pierrot Ensemble plus Drumkit

Luca Staffiere

All sorts of reels appear rapidly in your feed and have a hypnotic effect, making you forget the depressions of your life, while problems, much bigger than your own, find their way through these tools – designed to switch off your brain, like a crack in the system, a terrifying and grotesque contrast is created.

Wordgardens/Wörtergärten/Woordentuinen
for clarinet/bass clarinet, violoncello, piano

Eneko Lacalle

The piece is based on an attempt to apply various categorizations of language structures and grammar into music; for example, by incorporating phonological stress and rhythm systems found across different languages or by referring to a recurring question of mine: what could a word be in music?

..wie ein Hauch
for viola solo

Giovanni Michelini

“Wie ein Hauch” is a three-minute work characterized by the dynamic interplay between adagio-cantabile sections and fast, ostinato-like passages. This dialectical structure between meditative calm and tumultuous rhythmic energy creates a tension-filled sound.

Eclosión insospechada

Rafael García

for soprano, flute, clarinet, violin, violoncello, piano, percussion

„Eclosión insospechada“ is the meeting of musical intuitions, a spontaneous melting pot in which the musicality of the individual performers is transformed into an unexpected collective substance. The composition provides a series of impulses, while the active listening of the performers and the resulting surprises shapes the development of the piece.

Ever trance in a Frequency

Li He

for piccolo, bass clarinet, violin, cello, piano, two drummers

For a period of time, I was obsessed with drone doom metal, and I wanted to achieve that feeling in this piece. In the process I realized that in drone, it's not so much about the musicians' sensibility or emotional intent, but about the instruments, the room and the atmosphere. Releasing energy effectively requires careful control – it is a form of restraint, and this became the second element of the piece.

wohin mit...
for solo flute

Ádám Bajnok

where with old books with old glasses with old mobile phones where with children in Stuttgart where with garden waste with old CDs with broken clothes with children in Berlin where with electronic waste Styrofoam with the ashes of grandma where with the garbage when the bin is full



Saturday, 30.11.24, 7:00 PM *Voices of Berlin*
Concert of AuditivVokal Dresden
HfM Hanns Eisler Berlin, Charlottenstr. 55, Studiosaal

Bo çî?

Çîya Bazzaz

for soprano, alto, tenor, bass, electronics and projection

Why is one right and the other wrong? What, asks the Kurdish poet Hecî Qadirê Koyî (1816 Koye - 1897 Stenbol), is so bad about Kurdish? Why are certain languages not allowed to be spoken? Why are languages banned at all? Have you ever been banned from speaking your language?

das nichts

Jakob Böttcher

for soprano, alto, tenor, bass und conductor

in einer luftdichten kiste war einst das nichts.. dann drehte jemand am ventil.. zeit verstrich.. und das nichts / sah sich selbst / ungestört überall ausbreiten.. jetzt.. ist.. überall mehr nichts.. nichts mehr.. mehr: nicht.

Lālāyi kon لالی کن

Shadi Kassae

for vocal quartet with audio tape

"Lālāyi kon" is based on a traditional Persian lullaby and deals with the themes that accompany us in the quiet hours of the night – memory, fear and sadness. In the Persian musical tradition, complex melismas are often used to express emotions. The lyrical self finally wakes up and is struck by the painful realisation that reality is just as unbearable as the nightmare...

L'aur'amara

Vincent Koch

for 4-part vocal ensemble and handbells

The poetry of the troubadours often offers, at closer view, a very subtly thought through and highly differentiated structural disposition, whose inconsistency may invite a differentiated listening experience.

Bubble

Nina Perović

for vocal ensemble and tape electronics

"Bubble" (2024) for Auditiv Vocals Dresden explores the fluid, transformative nature of water, using bubbles as a metaphor for the fleeting nature of life and the dynamic, multidimensional forms they embody.

Wie es seit Anbeginn der Zeiten gewesen ist

Marina Lukashevic

D5*electronics solo**Avenar Banföldi*

A central theme of "D5" is discovery. The listeners are encouraged to reconsider their relationship with sound. To achieve this, space is used dynamically as a compositional tool.

Odd*electronics solo**Seong-Jin Hong*

Od Od Od Od Od Odd Odd Odd Odd Oddd Oddd Oddd Odddd Odddd Oddddd

Electro Solo I*electronics solo**Jacqueline Butzinger*


Sunday, 01.12.24, 3:00 PM *Voices of Dresden*

Concert of AuditivVokal Dresden

UdK Berlin, Bundesallee 1-12, Probensaal

AuditivVokal Dresden presents highlights from its artistic repertoire in a metamodern compilation. In the 'Voices of Dresden' programme, works composed especially for the ensemble by Friedrich Goldmann, Elo Hübner, Diana Rotaru, Richard Röbel and Amir Shpilman meet modern and postmodern masterpieces, including works by John Cage and Luciano Berio. The highlight of the evening will be the world premiere of the work *After Exhaustion* by Dresden composer Shen Hou.

Excerpts from **Song Books** and **Aria**

*John Cage***Mit-Be-Stimmung***Richard Röbel***Nein allein/Verleih uns Frieden**

Carola Bauckholt/Heinrich Schütz

Sequenza*for voice solo**Luciano Berio**Katharina Salden, soprano***Esh***Amir Shpilman***An sich***(Text: Paul Fleming)**Friedrich Goldmann*

Nach der Erschöpfung (premiere)

Shen Hou

Anne Stadler, soprano

“Nach der Erschöpfung” explores the various emotional states of human beings - from joy and fear to madness and exhaustion - and expresses them in a radical way through vocal sounds. The work combines vocal music and performance to create a piece that can be seen as both a musical composition and a theatrical event.

I Like

Diana Rotaru

Wiegenlied

(based on a folk song in the Upper Lusatian dialect)

Richard Röbel

Untitled

Eloain Lovis Hübner

E si fussi pisci

Sicilian folk song

Luciano Berio

The image shows a musical score for a piece titled "Lalayi kon". The score includes Persian lyrics and their German translations. Handwritten notes in blue ink are present, including "Eclosion" and "for Part 1 by Rafael". A large red date "Sunday, 01.12.24" is overlaid on the score. Below the date, the location "UdK Berlin, Bundesallee 1-12, Probensaal" is written in red. The score itself features a piano part with notes and rests, and a vocal line with lyrics in Persian and German. The Persian lyrics include "Lalayi kon to dar dastane sneytan =", "shodi par par, azize dokhte kordom = ... ver", "Lalayi kon,", "= Du bist ven", "Lalayi kon, komaret khone bashand = Lalayi ko", and "Lalayi kon to dar diare koshtar = Lalayi kon, in". The German lyrics include "Lalayi kon,", "= Du bist ven", "Lalayi kon, komaret khone bashand = Lalayi ko", and "Lalayi kon, in". The score is written on a white background with black ink. There are also some handwritten notes in blue ink, including "Eclosion" and "for Part 1 by Rafael". A large red date "Sunday, 01.12.24" is overlaid on the score. Below the date, the location "UdK Berlin, Bundesallee 1-12, Probensaal" is written in red. The score itself features a piano part with notes and rests, and a vocal line with lyrics in Persian and German. The Persian lyrics include "Lalayi kon to dar dastane sneytan =", "shodi par par, azize dokhte kordom = ... ver", "Lalayi kon,", "= Du bist ven", "Lalayi kon, komaret khone bashand = Lalayi ko", and "Lalayi kon to dar diare koshtar = Lalayi kon, in". The German lyrics include "Lalayi kon,", "= Du bist ven", "Lalayi kon, komaret khone bashand = Lalayi ko", and "Lalayi kon, in".

05:00 PM Installation

DualSense

Ghifar Aldebs

Using a controller, each visitor can create a dynamic game-like experience through exploration and experimentation.

06:00 PM New Music Theater

Sensory world

Ziteng Ye

„Sensory World“ stands out for its intuitively crafted sheet music. It integrates facial expressions, facial/body movements, emotional variances, and choral elements as equally vital components of the compositional material, thereby extending music into the realm of theater to some extent.

Innate wrongness

Hatem Hamdy

I like to explore banal situations that are, in fact, not as banal as they appear to be. This piece aims to explore simple everyday moments between people, but also simple everyday sounds and motifs, and expand upon those. I like to search for the beauty in the obvious, the *'taken for granted'*.

***The Church of Mad, love,
it's such a holy place to be***

Raimonda Žiūkaitė

Raimonda misheard the lyrics of David Bowie's *Moonage Daydream*: "The church of man, love, is such a holy place to be" became "The Church of Mad, love, it's such a holy place to be" – the show about longing for the extraordinary.

Wörtergärten
 Wordgardens
 Woordentuinen
 Jardines de palabras
 Jardins de paraules
 Jardins des mots
 Hitz-lorategiak
 言葉の庭園
 文字花园
 단어 정원

Fractal jokes LUCA STAFFIERE
 TFW you think about your feed
 For Pierrot Ensemble plus live

Materials Page
BO
 Modifications: **Çiya Bazzaz** (60%)
 Slightly less Open
 Rhythmic focus
 Soprano, Alt, Tenor, Bass, Elektrik und Projektion
 ("a" → "ao")
 Articulation:
 - Tongue sliding on palate
 - Constant movement described by arrow
 - Pull tongue down and off the palate heavily

Bubble
 vocal ensemble and tape electronic

The people behind the music

= Läläyi kon,
 he sheytân =
 rdom = ... ver
 = Läläyi kon,
 1 = Du bist ven
 and = Läläyi kc

One Day the Sun will Explode
 Morning Praying

Läläyi kon to dar diäre koshtâr = Läläyi kon, in
 hezârân dalire sarzaminat = tausende mütiige Men
 wie ein Hauch... für Bratsche

das nichts

Das Wasser
 Für Guitar Solo
 = 63
 Dongyi Zhang
 schon khorfe bāshan
 Läläy Läläy, wo bist du
 Läläy Läläy, wo bist du
 = Läläyi kon, du Soh
 läyi kon, mein Lieber,
 töge in deiner Stadt
 et nabine = dass
 du weißt, dass
 Gott, wäre ut

The biographies of the composition students from all concerts appear below in alphabetical order.

Mattia Aisemberg

mund / – lage? / – nebel! /– leben? / – egal!
(reinhard priessnitz)

Hungarian composer ***Ádám Bajnok*** has an ongoing interest in composite sound-surfaces that are perceived as a unified image. He finished his master's studies at Universität der Künste Berlin in 2022, where he studied as a pupil of Tom Rojo Poller.

Avenar Banföldi's main field of interest is spatial audio and live improvisation. He is a proud member of the Berlin Loudspeaker Orchestra, which has taught him a lot about how to use different spaces to perform his compositions. Within this framework he had the opportunity to perform in many special venues.

Çiya Bazzaz is a Berlin composer and pianist with Kurdish roots. He composes orchestral, chamber and vocal music, which he often combines with textual-theatrical or even electronic-multimedia elements.

Nik Bohnenberger is co-founder of KOLLEKTIV UNRUHE, a Berlin collective for composers and instrumentalists. His compositional interests lie between his fascination for experimental instrumental and ensemble writing, the sometimes integrated, sometimes independent electro-acoustic works and the urge to find new theatrical and performative formats with experimental intermediality.

Jakob Böttcher composes, produces, performs and writes about music. As a scholarship holder of the German National Academic Foundation, he is currently studying composition and sound engineering at UdK Berlin, and studied at CalArts (Los Angeles) in 2021.

Jacqueline Julianna Butzinger is a composer and sound artist working in the fields of electroacoustic and experimental music. She explores the intersection of sound and technology, creating multi-channel sound pieces, installations and performances, often utilizing self-built electronics and hybrid electro-acoustic instrumental setups.

Rafael García is a bipedal animal born in Bogotá (Colombia) who has a particular fondness for the sounds that objects make when you dance around them.

Beltrán González's compositions combine contextual materials with purely instrumental elements, offering new perspectives on often overlooked aspects of contemporary life.

Jonas Eckenfels is studying composition with Markus Hechtle at the Karlsruhe University of Music and Performing Arts and also with Wolfgang Rihm until 2023. At

the same time, he is studying music theory. He has worked with the Trio Catch and the Badische Staatskapelle, among others.

Born and raised in Kairo, **Hatem Hamdy** has been studying composition at the UdK since 2017 with Daniel Ott, but also with Tom Rojo Poller, Matthias Hinke, Samir Odeh-Tamimi und Elena Mendoza. He has been experimenting with ways to refine his craft through explorations with text and sonic-text, and their interaction with sound and movement.

Li He, guitarist and composer, uses the body, cables and noise to perform. Sometimes she plays guitar all day. Sometimes she plugs herself into electric circuits and makes short circuits, "misdirected" error sounds, or some broken noises.

Seong-Jin Hong is a South Korean composer. He won first prize at the "Dong-A Music Concours" and "Discovering Young Composers of Europe". His pieces have been performed in Germany, Estonia, Spain, Norway, Italy and South Korea.

Saemi Jeong is a Berlin-based composer who works with instrumental and electro-acoustic means. She loves playing the piano and finds great pleasure in translating performative impulses into musical language.

Sohui Jeong was captivated by the enchanting sounds of the world which sparked her passion for composition. She began her studies at Juilliard Pre-College in 2019 and is currently pursuing a bachelor's degree in composition at the Universität der Künste Berlin.

Da Eun Jun was born in Seoul. She moved to Germany in 2018 and studied composition with Johannes Schöllhorn in Freiburg. Her works have been performed at festivals such as Sonic Matter in Zurich, LIMINA in Salzburg and the Vilnius Contemporary Music Festival. She has been studying with Markus Hechtle at the Karlsruhe University of Music since 2023.

Shadi Kassaee is already working as a freelance composer alongside her master's degree at the HfM Berlin and has written numerous works for renowned musicians. Her music integrates elements of traditional Persian music.

Born 1998 in Berlin, **Vincent Koch** studied saxophone in Cologne and Paris, before focusing on composing. Since 2023 Koch has been studying with Eun-Hwa Cho at the HfM Berlin Hanns Eisler, and dedicates his time to composing and interpreting his own and the music of others.

René Kuwan is a Berlin-based composer. From 2016 to 2024 Kuwan studied composition at the Hanns Eisler School of Music Berlin. Kuwan's works are regularly performed both domestically and internationally.

Born in the Basque Country, **Eneko Lacalle** graduated with a degree in Composition at ESMUC (Barcelona) with Mauricio Sotelo and Christophe Havel, and is now continuing his studies at the University of Arts in Berlin with Elena Mendoza.

Yangkai Lin composed his first work at the age of 16. Since 2019 he has been studying composition with Wolfgang Rihm and Markus Hechtle at the Karlsruhe University of Music.

Marina Lukashevich is a composer, sound engineer and musician from Belarus. In response to the 2020 political crisis in Belarus, she focused on documentary art. She has lived in Berlin since 2023 and writes music for the Berlin Loudspeaker Orchestra and various vocal and instrumental ensembles.

Andrea Miazzon studies composition at the HfM Hanns Eisler. He previously studied piano and composition in Vicenza and Padua. He enjoys playing and accompanying on the piano and is currently interested in composition and improvisation in various directions.

Giovanni Michelini studied piano, organ, harpsichord, historical performance practice, and music theory in Bologna, Munich, and Salzburg. He is currently pursuing a master's degree in Historical and Contemporary Composition in Berlin.

Nina Perović, composer and pianist, holds an MA in composition from Ljubljana and a PhD from Belgrade. She teaches at the Music Academy in Cetinje (Montenegro) and is pursuing a second MA in Music Theater at UdK Berlin.

Luca Staffiere is a composer, multi-instrumentalist and performer. His music is inspired by mechanical rhythms and sounds that resemble the workings of a machine, while exploring new harmonies through microtonality – never abandoning a certain playfulness.

Ziteng Ye is a composer, media artist, performance artist, and pianist from China who works in Berlin. He graduated from the Hochschule für Musik Carl Maria von Weber in Dresden, studying composition under Manos Tsangaris, Mark Andre, and Stefan Prins.

Raimonda Žiūkaitė studied composition in Vilnius, Vienna, Salzburg, Bern and UdK Berlin. In 2020 she completed her PhD in composition. Her compositions include a short opera, symphonic and chamber orchestra works, sound and movement performances and chamber music pieces with electronics.

Dongyi Zhang began studying composition with Eun-Hwa Cho at the Hanns Eisler School of Music Berlin in 2020.

LET'S TALK TO... JAKOB BÖTTCHER & SHADI KASSAEE

Can you talk about your musical beginnings? What made you choose the path of composition?

Shadi: I started playing the piano quite early on and realised quite quickly that I would rather just keep improvising the pieces I was learning instead of reading all the notes. And I actually started improvising for the piano first, so to speak, and at some point, that turned into composing. Then came the observation that, okay, you can also write for other instruments and not just for the piano.

Jakob: Of course, I also came via this classical route, as we all probably did, but I remember that I was interested in strange sounds at a very early age and wanted to explore this further – that's how I came to composition. Another one of my approaches is via theatre. Then these strange sounds and theatre came together in composition, where I am now.

How has your cultural background influenced your compositions? How do you see the relationship between culture and music creation?

Shadi: Because I grew up with Persian music, i.e. Persian pop music, but also Persian traditional art music, I have actually always tried to incorporate this into my music. Now I try to engage with it more consciously, for example by using melodies from Persian traditional music. Especially when I write a lot of vocal music, I also try to work with the Persian language and its melody. How exactly I incorporate it into the pieces is always different – I'm also trying to find out for myself what is possible.

Jakob: I believe that there is a huge potential to bring different cultures together in music and that we haven't really seen that here in the centre of Europe. When I had the privilege of studying in the USA for a semester, I saw a completely different approach to it, where I was able to learn a lot about music from very different cultures. And I believe that all of this subconsciously flows into my music.

How do you communicate your musical intentions to the performers during the creation of a work? How does this collaboration affect the final result?

Jakob: I really like working with the performers in a theatrical rehearsal, where we really try things out, develop things together and also work a lot on gestures and visuals. So, the score is somehow always the basis [...] and then comes the for me really exciting rehearsal work.

Shadi: Exactly, for me it always starts with the first rehearsal. That's when you hear for the first time how the piece works, whether anything needs to be adjusted [...].

Maybe you get a bit of feedback from the performers about what you should improve or what you should perhaps change.

Besides composing, do you also take part in performances? If so, how does your experience as a performer influence your compositional thought process? Do you think composers should have the ability to perform?

Shadi: The experience you gain as a performer definitely helps you when composing. You pay more attention to the notation, for example, you try to notate it as accurately as possible [...]. And I think that you can actually incorporate quite a lot of the experience as a performer into the composition. And that it's also very important to have these two perspectives. To always be able to switch between the two, so that you don't just look at the pieces from a compositional point of view, but also from an interpreter's point of view.

Jakob: I totally agree with you. I agree that it's really important to somehow understand this from the performer's perspective. I myself am sometimes a performer and that clearly influences me too [...]. And I believe that as a composer, it's actually really valuable to keep this outside perspective and not perform pieces yourself, but rather to take on a kind of directorial role in order to really be able to look at your music from outside of it.

The entire interview is available via the QR code on the second page.

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 Jardins de paraules
 Jardins des mots
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 言葉の庭園
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Fractal jokes LUCA STAFFIERE
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Bubble
 vocal ensemble and tape electronic

The people on stage

Läläyi kon,
 sheytân =
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 Läläyi kon,
One Day the Sun will Explode

shodi par par, azize dokhte Irân = Du bist ven
 Läläyi kon, Kenâret khoftê bâshand = Läläyi kc
 Läläyi kon to dar diâre koshtâr = Läläyi kon, in
 hezârân dalire sarzaminat = tausende mütiqe Men
 wie ein Hauch...
 für Bratsche

das nichts
 für SATB + Dirigent*in
 für ALP...
 a-â
 äh äh

Das Wasser
 Für Guitar Solo
 Dongyi Zhang
 schon khoftê bâshan
 Läläy Läläy, wo bist du
 Läläy Läläy, wo bist du
 Läläyi kon, du Soh
 läyi kon, mein Lieber,
 töge in deiner Stadt
 et nabine = dass
 du weißt, dass
 Gott, wäre ut

Of course, there are many more people on stage than those presented in the following chapter. Instrumental students from the UdK Berlin and HfM Hanns Eisler Berlin, performers from various degree programs and the composition students themselves. Here you can get to know the ensembles and soloists better. The names of all participants can be found on the respective evening programmes.

for Pierrot Ensemble + Percussion
by Rafael Garcia

1205pechacla

Lālāyi kon to dar diāre koshtār = Lālāyi kon, in

Du bist ven
i = Lālāyi kc

One Day the Sun
ming Praying 1-66

Thursday, 28.11.24, 7:00 PM KRL/BLN

Ensembles Karlsruhe-Berlin

Following a joint online seminar on the topic of 'Narration' and the 'Futurological Congress', the two universities of music in Karlsruhe and Hanns Eisler Berlin are once again coming together as part of the two festivals MEHRLICHT!MUSIK and R!SK. An ensemble of instrumental students has been formed at each university to première a total of six new pieces by composition students from both universities.

Recorder player and composer **Sophie Renger** specialized in the fields of early and contemporary music, both as an interpreter as well as an improviser. Sophie is co-founder of the collective zone.2027 and is currently pursuing a master's degree in contemporary music at UdK Berlin with Susanne Fröhlich.

Olga Siemienczuk – voice (coloratura soprano) // performance // improvisation – specializes in new and experimental music, focusing on exploring the possibilities of the human voice.

for Pierrot Ensemble + Percussion
by Rafael Garcia

1205pechacla

Lālāyi kon to dar diāre koshtār = Lālāyi kon, in

bist ven
Lālāyi kc

One Day the Sun
ming Praying 1-66

Friday, 29.11.24, 7:00 PM Pierrot Revisited

The ensemble ilinx - Studio für Neue Musik at the Berlin University of the Arts was founded in 2016 by Elena Mendoza and Leah Muir and has been giving regular concerts ever since. The ensemble is open to all students interested in new music at Berlin University of the Arts and collaborates with the Künstlerisches Betriebsbüro / Orchesterbüro of the faculty of Music (KBB) and Harry Curtis from the conducting programme.

Meret Louisa Vogel is an award-winning flutist and has been studying at the UdK in Christina Fassbender's class since 2023. Her musical work is characterized by a

great passion for innovative sounds and new forms of expression, which is reflected, among other things, in her interest in new music.

Qi Liao began her guitar studies at the Zhejiang Conservatory of Music with Mr You Wu at the age of 18. She is currently studying guitar with Daniel Göritz at the HfM Hanns Eisler Berlin. Liao was awarded first prize at competitions in Shanghai and Qingdao.

Lucas Sanchez is a Spanish violist who attended the Carl Philipp Emanuel Bach Music High School in Berlin. In 2016, he was awarded first prize in the national Jugend musiziert competition in the viola solo category. Since 2018 he has been studying in the viola class of Wilfreid Strehle at the UdK Berlin.



Saturday, 30.11.24, 7:00 PM & Sunday, 01.12.24, 3:00 PM

Voices of Dresden & Voices of Berlin

AuditivVokal Dresden was founded in 2007 by conductor Olaf Katzer and quickly became one of the most distinguished vocal ensembles in contemporary music. At the core of its interdisciplinary artistic work is the *conditio humana* – the question of the meaning of humanity, empathy, responsibility, and dignity in the context of new technological, societal, and ecological developments.

With over 250 world premieres, exceptional in-house productions, international guest performances at numerous festivals, as well as CD, radio, and video recordings, the ensemble documents its artistic diversity and stylistic uniqueness. The vision of AuditivVokal Dresden is to explore the challenges of our time through its artistic programming. The ensemble aims to strengthen the intrinsic value of art, as well as the fragile values of democracy and empathy.

LET'S TALK TO... SOPHIE RENGER

How did you start working with this composer?

At our very first meeting, we went through the entire sound catalogue of the Paetzold contrabass recorder together and explored the ways in which sounds can be produced with this instrument

How was your collaboration during the composition process?

We met for a recording day in the studio and recorded all kinds of sounds there. And all the sounds that appear in the piece, both those played live and those played through loudspeakers, are actually mine. This means that all the sounds used by the composer are, of course, very personal sounds. And they come directly from the instrument.

How did the direct communication with the composer help you to understand and interpret the work?

The close collaboration in the creation process makes the piece feel like a part of me. It is customised, so to speak.

Can you describe your instrument?

This is a Paetzold contrabass recorder. This contrabass recorder was built in the 1970s and modelled on organ pipes, hence the rectangular shape. The keys and mouthpiece offer new sonic possibilities that are not available with other recorder models. For example, key noises, air noises on the labium. Or the combination of different sounds.

Are there passages in this work that can be improvised or arranged flexibly? If so, how did you solve these uncertainties together?

There are some elements in the piece that can be freely arranged. Many things cannot be notated too precisely. For me, however, the appeal of the piece lies in this apparent uncertainty and the opportunity to help shape things and interpret them individually.

The entire interview is available via the QR code on the second page.

Wörtergärten
 Wordgardens
 Woordentuinen
 Jardines de palabras
 Jardins de paraules
 Jardins des mots
 Hitz-lorategiak
 言葉の庭園
 文字花园
 단어 정원

Fractal jokes LUCA STAFFIERE
 TFW you think about your feed
 For Pierrot Ensemble plus live

Materials Page
BO
 Modifiers: **Çiya Bazzaz** (60%)
 Slightly less Open
 Rhythmic focus
 Soprano, Alt, Tenor, Bass, ElektroRik und Projektion
 (s' d - d. duntion per gestre)
 Articulation:
 - Tongue sliding on palate
 - Constant movement described by arrow
 - Pull tongue down and off the palate quickly

Bubble
 vocal ensemble and tape electronic

The Stage

das nichts
 für SATB + Dirigent*in
 für ALP...
 a-ä äh äh

Ecosia
 per Pierrot Ensemble + live
 by Rafael Garcia Jarama
 shodi par par, azize dokhte Irân = Du bist ven
 Lâlâyi kon, Kenâret khoftê bâshand = Lâlâyi kc
 Lâlâyi kon to dar diâre koshtâr = Lâlâyi kon, in
 hezârân dalire sarzaminat = tausende mütiige Men
 wie ein Hauch...
 für Bratsche

Das Wasser
 Für Guitar Solo
 Dongyi Zhang
 ischon khoftê bâshan
 Lâlây Lâlây, wo bist du
 Lâlây Lâlây, wo bist du
 Lâlây kon, du Sohn
 lây kon, mein Lieber,
 tûge in deiner Stadt
 et nabine = dass
 du weißt, dass
 Gott, wäre uf

One Day the Sun will Explode

The architecture has to look good, but more importantly, a concert hall has to sound good. Mehrlicht!Musik takes place in some of the most important venues for musical life in the city of Berlin.

The **Joseph Joachim Concert Hall** is the second biggest concert hall of the UdK after the Konzertsaal Hardenbergstraße. It is a beautiful space for small ensembles and chamber concerts. The concert hall is named after the great violinist, composer and conductor Joseph-Joachim (1831-1907), founder of the Berlin Academy of Music. Even back then, the intention was to establish this space through exemplary musical performances – which is exactly what happened. The physical spatial structure opens up a further dimension of the concert experience: the layered walls interspersed with various materials transform the hall itself into an acoustic (and material) work of art.

Studiosaal

The Studiosaal of the HfS Hanns Eisler Berlin is located in the historic centre of Berlin on Gendarmenmarkt, directly behind the Konzerthaus Berlin. The statue of the university's namesake, the composer Hanns Eisler, is enthroned in front of it. However, hardly anything in the concert hall itself is historical: the studio hall, which can be customised in a variety of ways, is equipped with state-of-the-art event technology and equipment. In addition to MEHRLICHT!MUSIK, the ZOOM+Focus concert series and performances by the Berlin Loudspeaker Orchestra, a variety of music theatre performances, auditions and competitions also takes place here.

Probensaal Bundesallee

The former Joachimsthal'sche Gymnasium was located on the Bundesallee site of the UdK Berlin. In 1955, the Städtisches Konservatorium (formerly Stern'sches Konservatorium), one of the predecessor institutions of the UdK Berlin, moved into the building. For a while, the building also housed the Berlin Musical Instrument Museum and the Charlottenburg-Wilmersdorf Music Library was in the Probensaal itself. Due to the very different requirements of the users, the space developed into a versatile event hall. At the same time, the hall also functions as a rehearsal stage and provides space for conferences and symposia.

LET'S TALK TO... JOHANNES HELLMANN

What exactly are your tasks as the person responsible for the concert hall?

I represent the HfM event team, which is made up of a number of colleagues who are in charge of the events. And we all make sure that the concert runs smoothly at the end so that everyone on stage and in the audience is happy.

Can you describe the Studiosaal and the special acoustic features in this room?

We are in the Studiosaal of the HfM and the hall is very popular simply because of its very good acoustics. Both singing recitals and opera productions take place here. But of course, also new music, which is linked to the very good sound system. The many possibilities are actually what makes the Studiosaal so popular.

It's certainly not easy to bring artists, technical teams and the location together. How do you manage to ensure that everything works well and is ready on time?

Our challenge is to engage in intensive dialogue with everyone at an early stage, to communicate a lot so that everyone knows what is planned, what is feasible and where we still need to find solutions together. And that is always an exciting process that comes to an end – when the lights go out in the hall and the lights on stage go on – and the event begins.

What problems or requirements often arise when you are working with students and using the space?

Firstly, there is the issue of communication. How do we reach each other? How do we reach each other on site? It's always important to meet on site, to look for solutions to problems or to find solutions. And that doesn't always go smoothly, but we all have a common goal, which is to finish the job and finish it successfully. And then we work on it together until it's ready.

In future music festivals there could be more different forms of performance, such as VR or AR technologies. Would the use of these new technologies bring new challenges for venue management?

Yes, it will certainly be an exciting challenge because we haven't had that experience here in the hall yet. I suspect that we will have to completely rethink the auditorium, but also perhaps the relationship with the audience.

The entire interview is available via the QR code on the second page.

Behind the scenes of MEHRLICHT!MUSIK many people are involved in the success of the festival and, above all, in the education of the students. We would like to take this opportunity to thank all composers, instrumentalists, fellow students, supervising lecturers and contributors from administration, the press office and public relations for their support.

Olaf Katzer, Artistic Director of AuditivVokal Dresden, has a special experience collaborating with composition students at MEHRLICHT!MUSIK. In the following interview, he shares his perspective as guest and contributor to this year's festival edition.

LET'S TALK TO... OLAF KATZER

Olaf Katzer is a versatile conductor and the founder and artistic director of the AuditivVokal Dresden ensemble. He teaches choral conducting as a guest professor at the Dresden University of Music. Katzer's artistic work centers around questions concerning a new *conditio humana* – the meaning of humanity, empathy, community, responsibility, and dignity in light of new technological, societal, scientific, and ecological developments. Motivated by these considerations, Olaf Katzer is developing a new choral aesthetic.

How do you experience the collaboration with students, especially with regard to their still-developing musical ideas?

Working with students at the HfM Hanns Eisler Berlin and the Berlin University of the Arts is always inspiring and enriching. The young composers bring fresh perspectives and a strong curiosity, especially for the potential of the human voice. [...] The challenge often lies in combining their artistic visions with the practical aspects of performance practice, but this is also what makes this collaboration so appealing.

What are the differences between working with professional musicians and working with students? How do you approach these different working processes?

I deliberately don't differentiate between professionals and students, but see the potential for in-depth artistic collaboration in both groups. In both cases, it's about promoting the genuinely artistic, which is characterised by empathy, openness and a desire for expression. It doesn't matter whether someone is at the beginning of their artistic development or has already gained a lot of experience. What matters is the willingness to get involved and discover new things together.

Are there moments when the students surprise your ensemble with new musical or creative impulses?

Yes, there are often moments like that. The students often surprise us with completely new compositional approaches or performative-theatrical concepts that expand our Western European perspectives. Dealing with other cultural contexts, such as Kurdish or Persian influences, opens up new creative paths for us.

What motivates you as a professional ensemble to work with up-and-coming composers?

Given the imbalance in contemporary music between instrumental and vocal music, every new work for vocal ensembles is a valuable contribution that advances the development of the genre. Through this collaboration, we as an ensemble can actively contribute to the promotion of vocal music and encourage the next generation of composers to break new ground.

Do ensembles like yours have a cultural-political responsibility when working with up-and-coming composers?

Yes, we see a clear responsibility, especially as we receive public funding. Taxpayers' money should be used sensibly to offer young artists a platform to develop and realise their ideas. The promotion of new compositions is not only a goal, but also an expression of our cultural-political mission to shape the musical landscape in a lively and future-orientated way.

Do you see collaboration with young composers as an important part of the ensemble's long-term development, particularly with regard to cooperation with universities and educational institutions?

Absolutely. By working with the youngest generation of composers, we create the opportunity for our ensemble to constantly develop. While many established ensembles often find it difficult to engage with new compositions, it is essential 'mental nourishment' for us to continuously familiarise ourselves with new music, new languages and new creative personalities. These collaborations enable us to further develop vocal music with regard to new tonal and structural ideas and to broaden our own artistic perspectives.

The complete interview is available via the QR code on page one.

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