

SUTURE SOVEN

MUSICFESTIVAL

17 – 19

AUGUST

2018

17
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G·BOP ORCHESTRA

Greta Eacott
Cornelia Nilsson
Lise Larsen
Hasse Bruun
Knut Kvitte Nesheim
Szymon Gasiorek
(six drummer formation)

SOFIA JERNBERG

(solo voice)

CHOPIN NOKTURNY MARCIN MASECKI

(solo piano)

Talks Open fire Campside Dance

Musically located in the field of Contemporary Classical & Improvisation & Jazz

18
AUGUST

MORTON FELDMAN

Patterns in a Chromatic Field

Lucy Railton (cello)
Joseph Houston (piano)

CATHERINE LAMB

Prisma Interius VIII

CHIYOKO SZLAVNIC

For Eva Hesse (with CN)

Catherine Lamb (viola)
Rebecca Lane (recorder)
Lucy Railton (cello)
Joseph Houston (synthesizer)

CHRISTIAN LILLINGER THOMAS LEHN

(drums / analogue synthesizer duo)

HEARTH

Kaja Draksler (piano)
Susana Santos Silva (trumpet)
Mette Rasmussen (alto sax)
Ada Rave (tenor sax)

NATALIA MATEO

Natalia Mateo (voice)
Dany Ahmad (guitar)
Simon Grote (piano)
Felix Barth (bass)
Christoph Hillmann (drums)

Curated by Lucy Railton Kaja Draksler Natalia Mateo Nacja Höhfeld
Workshops by Laraaji and Greta Eacott

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AUGUST

KAJA DRAKSLER

(solo piano)

HANNA SCHÖRKEN

(solo voice)

LARAAJI

(celestial music performance)

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gefördert durch:



Stiftung
Niedersachsen



Lüneburgischer
Landschaftsverband

Gefördert vom Musikfonds e.V.
mit Projektmitteln der Beauftragten
der Bundesregierung für Kultur
und Medien



SOVEN
29451 Dannenberg
WENDLAND

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PROGRAM

G·BOP ORCHESTRA – experimental percussive ensemble

An experimental percussive ensemble that emerged from South London in autumn in 2013. Led by percussionist and composer Greta Eacott, the band has gone on to release two e.p.s and their debut album, *Punctuations In Space* (recorded in various non-studio settings) and toured in UK and Scandinavia, with a flexible line-up featuring different combinations of players from across Europe. Their high tension acoustic live shows bring fresh and abstract musical ideas together with a clarity and direction, making the g.bop orchestra as at home touring with a pop band as they are in an art gallery.

https://m.youtube.com/watch?v=2Chob_Ocvq8

SOFA JERNBERG – voice

Sofa Jernberg is a Swedish experimental singer, composer, improviser and performer, born in Ethiopia 1983. She grew up in Ethiopia, Vietnam and Sweden. Since 2011 she lives in Oslo, Norway. One of her deepest interests as a singer is to explore the “instrumental” possibilities of the voice. Her singing vocabulary includes sounds and techniques that often contradict a conventional singing style. She has dug deep into non-verbal vocalizing, split tone singing, pitchless singing and distorted singing. She is also particularly involved in music theatre / contemporary opera. There she has performed several staged music theatre pieces like Arnold Schönberg’s “Pierrot Lunaire”, Salvatore Sciarrino’s “Lohengrin”. Composers have written roles especially with her in mind like in Emily Hall’s “Folie à Deux” and Anna Thorvaldsdóttir’s “UR”. Currently she is working with a new contemporary chamber opera work, premiering in 2019, together with Cia Rinne, Juliana Hodkinson and Louise Beck. Sofa will both compose and perform in this opera. The collaboration with visual artists is another focus of her artistic practice. She has performed together with visual artist Camille Norment and was part of her piece “Rapture” (Venice Biennale 2015) and “Lull” (Bergen International Festival 2016). She is featured as a singer in an 80 minute cinematic work, “Union of the North”, by Matthew Barney, Erna Ómarsdóttir and Valdimar Jóhannsson. And she is central, as the only singer/performer/human on screen, in a 20 minutes audio-visual work by visual artist Kristina Norman and composer Märt-Matis Lill that will be exhibited in Tallin art museum in February 2018. As a composer she has been commissioned by Barents Composer Orchestra, Swedish Radio P2, Stockholm Jazz Festival, Trondheim Jazz Orchestra, Oslo 14 Vocal Ensemble, Klang – Copenhagen Avantgarde Music Festival, BANFF – Centre for arts and creativity, The Gothenburg Combo and various chamber ensembles. As a teacher in singing and compositi-

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on she has been part of faculty at BANFF Centre for arts and creativity contemporary music summer course 2017 and will continue in 2018. She has given lectures and workshops at several Universities around Europe. Selection of active bands she is involved with: Electric Daisy (Kim Myhr, David Stackenäs, Christian Wallumrød, Jernberg), Solo (voice solo, Jernberg), Fire! Orchestra, The End (Kjetil Møster, Mats Gustafsson, Anders Hana, Greg Saunier, Jernberg), Trondheim Jazz Orchester Sofa Jernberg and Olav Mjelva, Trondheim Jazz Orchestra Espen Reinertsen, Trondheim Jazz Orchestra Ole Morten Vågan, Mette Rasmussen / Sofa Jernberg duo, Lene Grenager / Sofa Jernberg duo, Alexander Hawkins / Sofa Jernberg duo, Peter Evans / Sofa Jernberg duo, PAAVO, The New Songs. <https://www.youtube.com/embed/pUP06eqiB3Q>

MARCIN MASECKI – piano

Marcin Masecki, born 1982, is a native of Warsaw, award winning pianist, conductor, composer and entrepreneur. He runs or is a member of a plethora of various projects within a wide range of styles, and he creatively crosses the borders of genres between the so called high art and entertainment. On the classical side he is currently performing music from the album "Chopin - Nocturnes", recorded on his faithful companion – a small and rather dinky upright piano of British make. This is his first classical album, his previous being "Beethoven's Last Piano Sonatas": recorded with noise-cancelling headphones, interpreting the music from the deaf composer's perspective, "Kunst der Fuge": Bach's grand fugue cycle recorded on an old tape dictaphone, introducing lo-f in classical music, "Bach: Rewrite": Bach's keyboard concertos played on vintage electric pianos, joined by Piotr Orzechowski and the Capella Cracoviensis on historical instruments, and "Scarlatti": a deconstruction of Scarlatti's Sonatas, embedded with improvisation. On the jazz side he co-leads a traditional jazz band focusing on Polish music from the 20s and 30s in his own idiosyncratic arrangements. He also performs sets of ragtimes with drummer Jerzy Rogiewicz. In the last decade he has led ensembles of various sizes and philosophies, among them a sextet "Profesjonalizm" and the nonet "Polonezy" which played his original variations on the Polonaise, Poland's national dance. As a composer he is regularly commissioned by modern ensembles and institutions. His recent premiere was "Lacrymae" a piece written especially for the next Jazztopad Festival in Wrocław, featuring a women's choir and a large brass band. Masecki also writes for film, among others he worked on "Cold War" by Paweł Pawlikowski, "Gareth Jones" by Agnieszka Holland and "Strange Heaven" by Dariusz Gajewski. He also performs with Candelaria Saenz Valiente's band Pictorial Candi (privately his wife). He currently lives in Berlin and Warsaw.

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LUCY RAILTON – cello

JOSEPH HOUSTON – piano

London and Berlin based musician Lucy Railton has a broad output ranging from performance (as a cellist), writing for dance, film making, curating and composition. Original works have been made and presented at Institute of Contemporary Arts – London, Lulea Kulturhusen – Sweden, Electronic Music Studio, Stockholm, Aldeburgh Music – England, House of Electronic Arts – Basel, James Cohen Gallery – New York, the Royal Opera House – London, Wysing Arts Festival – Cambridge and Dean Clough – Halifax. Commissions include the OST for Phillipe Parreno's short film, Lin-Yen, PAF Festival of Film Animation, Czech Republic in collaboration with Rebecca Salvadori, Sonic Acts/Dark Ecology/Borealis Festival with artist Russell Haswell. Current and past collaborations include those with Peter Zinoviev, Kit Downes, Adrian Corker, Akram Khan, Aisha Orazbayeva and Sasha Milavic Davies. She is also co-artistic director and curator of the London Contemporary Music Festival, and founder and curator of the regular series Kammer Klang at Cafe Oto. <http://www.lucyrailton.com/> <https://soundcloud.com/lucyrailton>

Joseph Houston is a pianist based in London and Berlin. His wide-ranging curiosity has led to activity in a variety of fields, particularly in contemporary and experimental music. He has performed all over Europe and in China, and his playing has been broadcast on BBC Radio 3, BBC Radio 4, and Albanian national television. He has worked with a wide range of composers, including, among others, Christian Wolf, Simon Holt, Brian Ferneyhough, Colin Matthews, Charlotte Bray, Christian Mason, and Klaus Lang. In 2013 Joseph was selected for Making Music's Philip and Dorothy Green Award for young concert artists scheme, through which he performed all over the UK. Other awards include 2nd Prize in the British Contemporary Piano Competition, a Help Musicians UK 'Emerging Excellence' award, and a place on City Music Foundation's young artist scheme. He was also chosen as a Park Lane Group Young Artist in 2013, through which he gave his debut solo recitals at the South Bank Centre's Purcell Room and the Wigmore Hall. In May 2016, Joseph gave the world premiere of a new violin and piano work by American composer Christian Wolf (at Kammer Klang, Cafe Oto). Other recent projects include a solo recital closing the Pharos Contemporary Music Festival (Nicosia, Cyprus); the premiere of a new solo piano piece by Simon Holt at St John's Smith Square, London; and recitals and masterclasses in Beijing as part of the Beijing Normal University's Music Week Festival.

<https://www.josephhouston.co.uk/>

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CATHERINE LAMB – composer

LUCY RAILTON – cello

REBECCA LANE – flute

Catherine Lamb (b. 1982, Olympia, Wa, U.S.), is a composer exploring the interaction of elemental tonal material and the variations in presence between shades and beings in a room. She has been studying and composing music since a young age. In 2003 she turned away from the conservatory in an attempt to understand the structures and intonations within Hindustani Classical Music, later finding Mani Kaul in 2006 who was directly connected to Zia Mohiuddin Dagar and whose philosophical approach to sound became important to her. She studied (experimental) composition at the California Institute of the Arts (2004–2006) under James Tenney and Michael Pisaro, who were both integral influences. It was there also that she began her work into the area of Just Intonation, which became a clear way to investigate the interaction of tones and ever-fuctuating shades, where these interactions in and of them-selves became structural elements in her work. Since then she has written various ensemble pieces (at times with liminal electronic portions) and continues to go further into elemental territories, through various kinds of research, collaboration, and practice (herself as a violist). She received her MFA from the Milton Avery School of Fine Arts at Bard College in 2012 and is currently residing in Berlin, Germany.

<http://sacredrealism.org/catlamb/>

CHRISTIAN LILLINGER – drums

THOMAS LEHN – electronics

Christian Lillinger 1984 in Lübben im Spreewald geboren, ist einer der herausragenden deutschen Musiker der jungen Jazz- und Improvisationsmusik-Szene. Einen »vollkommen neuen Typus des Jazz- Schlagzeugers« nannte ihn die Berliner Zeitung, und der Spiegel sah in ihm einen »Drum-Revolutzer«, der »wie eine Lichtgestalt« erscheine. Doch Lillinger ist nicht allein Instrumentalist, sondern auch Komponist mit ganz eigenen Vorstellungen – ein Musiker, der seine fein ausdiferenzierte Spielweise auf seine Band überträgt, bei der er mit vielen Nuancen der Instrumentierung und der Klanggestaltung arbeitet. Dieser außerordentlich gefragte Schlagzeuger, der mit Größen und Legenden wie Rolf und Joachim Kühn, Alexander von Schlippenbach und John Tchicai gespielt hat sowie in Bands wie Hyperactive Kid und Starlight mit jungen Kollegen wie Ronny Grape und Wanja Slavin hervorgetreten ist, hat seit längerem nicht nur ein Profil als hochvirtuoser und einzigartiger Sideman, sondern eben auch als Bandleader. Von Grund – seit 2008 bestehend (und seit 2011 in der

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aktuellen Besetzung) – gibt es bereits zwei CDs, First Reason und Second Reason, beide bei dem Label Clean Feed Records erschienen. Nun also die spannende Fortsetzung bei PIROUET.

<https://www.christianlillinger.com/>

Since about 1990 Thomas Lehn's central artistic work is live-electronic music, created on the basis of analogue sound synthesis. After a period of working with the Robert Moog's minimoog synthesizer, since 1994 his main electronic equipment is the Synthi A modular analogue synthesizer combined with the DK-2keyboard, both developed and produced by the British company EMS in the late 1960ies. Thomas Lehn's electronic music is instrumentally live-performed. Musical material, process and structure are created and performed in real time. A wide spectrum of experiences in numerous musical and music contextual genres merge in his current musical creations: in the 1980ies he has been working as pianist widely in the fields of classical, classical modern and contemporary music, jazz, music theatre and mixed media performances. Throughout the 90ies up today the centre of his work became the contemporary forms of music, both as interpreting pianist and performer of analogue liveelectronic music. Rooted in this background, he has been developing an individual language of electronic music, which inner syntax often seem to be rather of an acoustic than electronic nature.

<http://www.thomaslehn.com/>

HEARTH

SUSANA SANTOS SILVA – trumpet

METTE RASMUSSEN – alto saxophone

ADA RAVE – tenor saxophone

KAJA DRAKSLER – piano

Hearth, who premiered during the re-launch of the legendary October Meetings in 2016 at the Bimhuis, Amsterdam, are part of the Dutch artists' collective DOEK, primarily devoted to improvised music in Amsterdam, along with Cactus Truck (16/03). The quartet brings alto saxophonist Mette Rasmussen, trumpeter Susana Santos Silva, tenor saxophonist Ada Rave and pianist Kaja Draksler – four of the currently most sought-after shooting stars of the young international improvisation scene – together on one stage. Susana Santos Silva is a trumpeter, improviser and composer from Porto, Portugal. In the last years she has been considered by the international press as one of the strongest emerging voices in contemporary jazz and improvised music. With a singular approach/voice that comes out of a comprehensive spectrum of influences, from classical and contemporary music to jazz and textural sound art, she is interested in

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stretching the boundaries of the instrument and in exploring new ways of expression within music. She leads her projects Impermanence and Life and Other Transient Storms (with Lotte Anker, Sten Sandell, Jon Fält and Torbjörn Zetterberg), and co-leads duos with Zetterberg (also in trio with Hampus Lindwall), Kaja Draksler, Jorge Queijo, Alexandra Nilsson, and a quartet with Christine Wodrascka, Christian Meaas Svendsen and Håkon Berre. She is also part of Mats Gustafsson's Nu Ensemble, Fire! Orchestra, LAMA, Torbjörn Zetterberg Och Den Stora Frågan and Coreto. She has been traveling, performing and recording with many amazing musicians for the five years around Portugal, Spain, France, Netherlands, Belgium, Luxembourg, Switzerland, Germany, Austria, Poland, Hungary, Romania, Slovenia, Croatia, Kosovo, Serbia, Italy, Greece, Egypt, Morocco, Ireland, UK, Sweden, Norway, Denmark, Finland, USA, Uruguay, Argentina, United Arab Emirates, Indonesia. Mette Rasmussen is a Danish saxophone player based in Trondheim, Norway. She works in the field of improvised music, drawing from a wide range of influences, spanning free jazz to textural soundwork. Rasmussen works on exploring the natural rawness of her instrument - experimenting on what the saxophone is capable of in sound and expression, with and without preparations. Much in demand, she has performed with the likes of Alan Silva, Chris Corsano, Ståle Liavik Solberg, and with her Trio Riot group with Sam Andreae and David Meier. ADA RAVE - saxophonist, improviser and composer, was born in Chubut (Argentina) in 1974. she began her musical development in 2000 in the Buenos Aires jazz scene. her musical interests are jazz, free improvisation and composition. she works on her own projects and also collaborates with other musicians - performing in several places around Argentina. since 2013 she has been based in Amsterdam where she performs with several musicians in the Netherlands and Europe. she continues researching her personal approach to the sound and interaction with other musicians as well as the environment, expanding her passion for the free improvisation.

KAJA DRAKSLER (1987) is a Slovenian pianist and composer. After her studies in the Netherlands (BA in jazz piano and MA in classical composition), she decided to stay in Amsterdam, where she is an active member of the improvisers scene, performing extensively all over Europe. Besides her frequent solo concerts, she has been working regularly with Čudars-Draksler Duo, Feecho, BadBooshBand, and Draksler-Santos Silva duo. She is also one of the founding members of the interdisciplinary group I/O. She recently formed her Octet. As a composer she has been commissioned by various international groups, ranging from vocal and chamber ensembles to big bands and orchestras. Kaja is interested in finding ways to merge the composition and (free) improvisation by working with different

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structures and musical logics. She is drawn to the idea of erasing the stylistic and historical musical borders, and discovering personal expression and language through composition and improvisation.

<https://soundcloud.com/kajadraksler>

<http://www.kajadraksler.com/>

NATALIA MATEO – voice

“Jazz blossoms with deep roots” is how the Frankfurter Allgemeine newspaper summarised a concert appearance of Natalia Mateo. This 1983 born vocalist is a wanderer between the worlds – musically and in real life. Born in Poland, raised in Austria and now living in Germany, she has absorbed the most varied of impressions and cultures into her being: She draws from the Slavic ballad tradition, from American jazz and singer-songwriters ranging from Joni Mitchell to Amy MacDonald, and from contemporary pop and rock music. Her music is a highly personal declaration of love to tradition and modernity, to familiarity on the one hand and on the other to the wanderlust throbbing in her heart and head, to the beauty of emotional attachment, of deepest interpersonal relationships and the independence we live while in them. The “Jazzpodium” writes of the singer: “Mateo’s voice has something crystalline, something wistfully brittle. She sounds vulnerable, but not violated, selfconfident but without the slightest hint of elitist ambition.” And the “Jazzthetik” sees in her music “the mysterious other that casts a spell on you.”

<http://www.natalia-mateo.com/>

HANNA SCHÖRKEN – voice

Nach einem Komparatistik und Romanistik Studium an der Universität Bonn folgte ab 2008 ein Jazzgesangsstudium am ArtEZ Conservatorium in den Niederlanden. 2012 wechselte sie ans Institut für Musik der Hochschule Osnabrück. 2013 verbrachte sie sechs Monate in Frankreich, um ein Auslandssemester am Conservatoire de Lyon zu absolvieren. Hanna Schörken tritt mit verschiedensten Projekten in den Bereichen Jazz, frei improvisierte Musik, Neue Musik, Chanson und Electronica auf. Ihre Konzerttätigkeit führte sie bereits in viele europäische Städte und auf Festivals. Zusammenarbeit mit: Nicola Hein, Joscha Oetz, Etienne Nillesen, Nathan Bontrager, Brad Henkel, Paul Hubweber, Eve Risser, Paul Anquez, Sébastien Jarousse, Thibault Gomez, Constantin Krahrmer, Stefan Rey, Thomas Esch, Antoine Duijkers, Matthias Baldwin, Thomas Wörle, Frank Schulte, Dirk Rauf, Thorsten Töpp, Natalie Sandtorv, Korhan Erel, Kenneth Dahl Knudsen, Christian Pabst, Jasper Somsen, Clemens Orth u.a.

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**LARAAJI – electric zither LaraaJi Venus Nadabrahmananda (LVN) has performed in USA and abroad since late 1970's with his innovative style of electric open tuned zither/harp. After studying piano, music theory & composition at Howard University School of Fine Arts in Washington, DC during the mid nineteen-sixties he became inspired to move to New York city to follow his passion for both musical sound composition and comedy acting. After mild success in theatre, film, TV commercials and night club performance he investigated eastern philosophy, meditation and metaphysics, an investigation which initiated his creative expression into cosmic themes and vibrant new musical tone language. From Busking in New York City during the late 1970's into early 1980's, to performing improvisational compositions on concert stage, to collaborations within interdisciplinary artist events, to Spirit Festivals, to Yoga Expos and to many recording sessions he has brought an inspiring non-traditional Zither musical sound that has captivated a peaceful global following.
<http://laraaji.blogspot.de/>**

THE STILL

Chris Abrahams – Piano

Canadian Derek Shirley – double bass

Rico Lee – Guitar

"The Still are a cast of international musicians who congregate in Berlin and create hypnotic, perfectly-tensioned instrumental music that has earned them a cool cult following on the underground gig scene there. Experimental drummer/percussionist Steve Heather and fellow Australian Chris Abrahams (The Necks) on piano, Canadian Derek Shirley on double bass, the wonderful German guitarist Rico Lee are the core members, with an occasional expanded version with horns. The mood is set for minimalist, unhurried grooves and soundscapes. Hypnotic and compelling, song-forms diluted by overtones and spellbinding resonance that melt together into a cyclical trance, promising no resolution. An immersive collision of captivating simplicity and fleeting subtle complexity, stretched over far-reaching trajectories and patterned other-worldly planes, the Still delves steadily and unremittingly deeper into arrested time. The Still is the 8th instalment from Serié Aphōnos, a music 'library' which focuses on cinematic splendour, soundtracks, and other beautifully strange treasures from hidden corners."

<https://soundcloud.com/the-still>

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GRETA EACOTT – Movement is Music

Greta Eacott is a percussionist and composer working primarily with live, acoustic music that combines elements of spatial aesthetics and improvisation into compositions. Across all her work is an exploration of her interest in ma, the Japanese aesthetic concept of space-time. As a percussionist she has performed across the UK, Europe and Japan and studied with a range of percussionists including marimba virtuoso and composer, Keiko Abe, at the Toho Gakuen School of Music, Tokyo. An ongoing project is composing for, and performing with the g-bop orchestra; and working with a new method of graphic musical notation, the four score; that uses movement in space to generate live music. In the past year she has received a number of commissions to develop this method of notation in performances of interactive public art piece GESTURES across the UK; as well as in month long exhibition, Penumbra, at APT gallery in May 2014. This autumn she spent seven weeks working as percussionist in residence on the island of Veddel, Hamburg, for German Deutsches Schauspielhaus production, New Hamburg. She is currently based in Scandinavia, studying for an MA Nordic Master: improvisation with specialisation in composition and performance. soundcloud.com/one-take-records

LARAAJI – laughter meditation workshop

Laraaji Venus Nadabrahmananda (LVN) has performed in USA and abroad since late 1970's with his innovative style of electric open tuned zither/harp. After studying piano, music theory & composition at Howard University School of Fine Arts in Washington, DC during the mid nineteen-sixties he became inspired to move to New York city to follow his passion for both musical sound composition and comedy acting. After mild success in theatre, film, TV commercials and night club performance he investigated eastern philosophy, meditation and meta-physics, an investigation which initiated his creative expression into cosmic themes and vibrant new musical tone language. From Busking in New York City during the late 1970's into early 1980's, to performing improvisational compositions on concert stage, to collaborations within interdisciplinary artist events, to Spirit Festivals, to Yoga Expos and to many recording sessions he has brought an inspiring non-traditional Zither musical sound that has captivated a peaceful global following.

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