

MUSIK PROSPEKTIV

BEITRAG

**KOMPOSITION,
PHANTASIE
UND
KÜNSTLERISCHE
WIRKLICHKEIT**

Yannis Kyriakides

– ENGLISCHER BEITRAG –

KOMPOSITION, PHANTASIE UND KÜNSTLERISCHE WIRKLICHKEIT

COMPOSITION, FANTASY AND REALITY OF MULTIMEDIA-BASED MUSIC THEATRE

Yannis Kyriakides

Hi everybody, guess you all know that I'm going to speak in English because my German is sort of, well I can more or less follow things, but if I start trying to speak German it will come out sort of Dutch, bad Dutch as well, so I'm going to talk about three paradigms of the multimedia work I do. I'm a composer, in the last ten years most of my work has involved some kind of other media. It more or less falls into three categories more or less music theatre, concerts incorporating another medium often video or „film text“. Finally I'm introducing sound installations, all together an overview of works, projects I have done during the last couple of years since 2004.

Till and Manuel have asked also to speak about my interrelation with institutional organizations. I'm going to introduce my favourite working situation within an institutional setting. Which is difficult to answer right away, in the course of the talk I may make some further comments.

A question I've jotted down on my train ride this morning: "How does an institutions structural method accommode the artists influence on the outcome of his work?"

I'm wondering about these work relationship because you're invited by an institution or another commissioning body, an ensemble or a theatre group. Mostly they all have very clear expectations. You have to understand why they have asked you, their artistic intention, how they're going to present and interpret your work. All these together does influence the outcome of the work. If that's a good or bad thing is another question.

My multimedia-based work does include music theatre, "text films", video and sound installations. So far I've written five pieces which I classify as "Music Theatre". They range from more multimedia-based pieces to opera, when I say "opera" it's only because it has been commissioned by an opera house. Touching an ongoing debate whether contemporary narrative vocal work can be classified as opera or not. I find this ongoing debate unnecessary and tiring.

So the first piece I did, in my mid-twenties, was this piece called "Conspiracy Cantata". My first music theatre piece has emerged from a fantastic opportunity. Korzo Theater Den Haag has offered some young composers an unique chance by simply offering "here are the keys to the theatre, just do what you like, we'll give you some money". The budget was

something like fifty thousand Euros, which has been a lot of money for us. Having all the freedom to invite people we wanted to collaborate with. A venue, an open space for experimentation, an artist-lab where you can only just talk, discuss and/or try things out. An established institutional infrastructure, lots of technical equipment, having a publicity machine to produce all these together was for young artists incredible great. I'm pointing this out as very often a composer is asked to write fairly specific commissions. You write a string quartet, or you are asked by a choir, or by an orchestra, but this opportunity to simply do whatever you like, receiving a budget that you can invite your own artists, that happens rarely, it should happen more often. In any case this was really a great springboard to explore the terrain that I wanted to, and I didn't know what to call it then. In the end this turned out to be a piece for two singers, a pianist and video. Finally we got rid of the video, but we took the piece, simply because it was a very compact "thing" and we performed it quite a lot, including in some very strange places, like an abandoned military base in England. That's also one of these ironies, that actually a production that is quite cost effective will of course be performed in more places and can be adapted to a wider variety of places. Which is a fairly important thing for me.



(The Debrief Centre at Bentwaters Military Base in Surrey, where a "conspiracy cantata" was performed as part of the Aldeburgh Festival)

Music Theatre

In 2004, when still studying in Den Haag, I got to work as sort of a "ghost composer" while being assistant of Dick Raaijmakers, a very influential Dutch electronic musician and artist. His radical ideas about music theatre, combining media for creating something that is more than a sum of its parts had been influencing me a lot. Also I worked with the director Paul Koek, who was then working with Theatergroep Hollandia, now Veenfabriek. Spinoza was one of these pieces that came out of having worked together for a while. It was my concept and I introduced the idea of doing a Spinoza piece. Spinoza was a Dutch Jewish philosopher who died in Den Haag, I used to live quite close to his house.



(Spinoza performed in Kneuterdijk 1, Den Haag)

Hollandia was famous for working site-specific. They never would work in a theatre setting. We had the opportunity to perform in an old Dutch bank, maybe it was the Central Bank of Holland, located opposite of the Parliament House in Den Hague. Not in use I think they were going to renovate it for turning it into some other government building. It has been a fantastic opportunity just to have this huge building at our disposal even for few months only. This piece is kind of an example of getting a group of artists together and starting from scratch, letting a project grow by bubbling over with ideas.

In this particular case I had written

two half hour compositions that had some stage directions. The first part was based on Spinoza's definition of emotions from "The Ethics", another part was inspired by a letter on free will.

Based on his texts I wrote a composition for harpsichord, voice, percussion and live electronic. For a few months on site we worked with the musicians, two actors and a visual artist on making the Spinoza piece happen. The

outcome was a special experience as we managed utilising the whole vertical aspect of the space. For instance we had loudspeakers on every level with different functions of sound, we had the harpsichord suspended from the ceiling, the singer was in a kind of moving dress. Audience had been seated on cushions, so the whole experience of the piece was looking upwards. We did the performance also in Antwerp which was an important lesson about a piece for a specific location but not to worry about the other space until you actually get there, otherwise you've compromised in the first place.

In Antwerp we had a totally different setting, we had a basement which was in a new design area near the station which had glass panels on the ground floor overlooking the street. In that performance the actor, who was playing a kind of "Spinoza-like" figure, would actually be walking on the streets with a wireless microphone, the musicians were inside. The actor walking on the street was just talking with people passing by. There was an unexpected situation, in 2004/2005 there was an incident where a Moroccan kid was shot by the police, in the aftermath there were riots in that area. It was one of these situations we had been considering working with the street and its dramatic history. We figured out reality is far stronger than something you can create in this "box". That has been an influential transforming experience for my following projects.

Another touring music theatre piece is "The Buffer Zone". I'll play you a clip. I was asked by "The Festival aan de Werf" which was a kind of young person's theatre festival in Utrecht. Actually the request was to make something about Cyprus, my homeland. I wouldn't have necessarily come up with this focus myself. Having a few ideas, one was my consideration to do a piece about Henry Kissinger, simply to introduce his influence on the whole conflict in Cyprus, which wasn't well known by people outside of Cyprus. I wanted to make sort of documentary-style piece about these aspects. Soon I realised justifying such a piece I would need a one and a half hour documentary diving deep into the topic. We would have to know all the movers and shakers at the time, know about the political aspirations of America, Israel, Turkey, It was too complicated for a music theatre piece that I could deal with at that time. In the end I made a piece about an UN soldier in the buffer zone. We split the space into two, having a video projection on either side, it was actually the same projection only the actor/singer playing the soldier would go from side to side occasionally, doing different things on either side. As audience you had to decide which side you would experience the piece from. None didn't really know if you were seeing the same piece on either side. Musically of course you heard the same thing, but on one side was a piano player and on the other there was a Cello player, I had a kind of "double" of each piece of music, being played from speakers from the opposite side, if you were on the piano side you wouldn't know if the Cellist was playing live or not. So it was playing with this idea from my own experience in Cyprus, I

suppose in Germany you can relate to this due to the Berlin Wall situation, you have an idea about the other side but you don't know, and the reality lets say was different to how you would imagine, and you might project all your fears into it.



(The Buffer Zone)

It has also been a nice working process, although again it was low budget, meaning we didn't have a lot of time to rehearse, I think we only had one week all in all, meaning a lot of composition has been written beforehand, in these cases a score tends to be a money saver. Everything was very much predetermined, not in flux. It was a time when I was working with a kind of structure like using 70 small scenes. I had two creative collaborators, one was HC Gilje a Norwegian video artist who does fantastic live video, there had been a lot of surveillance cameras, a lot of live video processing of the performer, which I'll show you, and the other collaborator was the choreographer Andre Gingras.

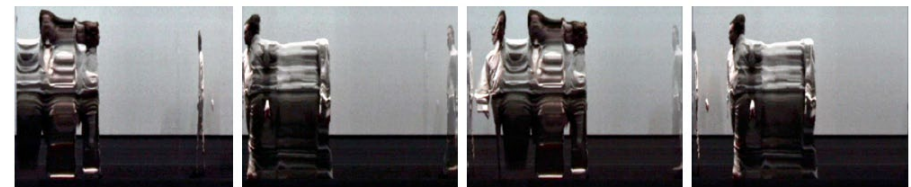
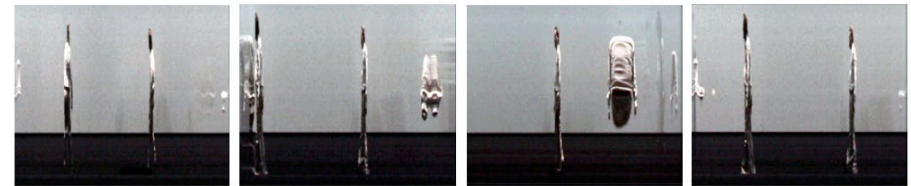
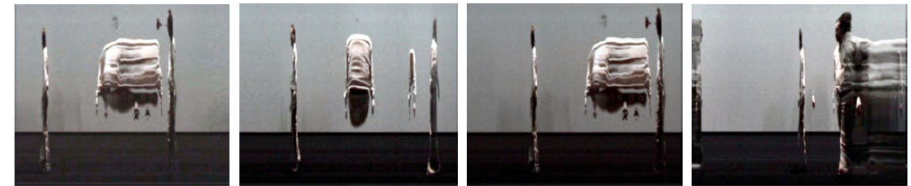
I've done a lot work with dance, I've got to know a lot of choreographers, and it was quite a nice situation to invite him to give the character, to give his body, some kind of visual identity. And he came up with some great ideas for that, and it was an interesting way of working because it was working with a choreographer who is not so interested in creating "dance" movement necessarily, but was looking more at visual form.

Anyway it was a very efficient work process, and we were all pleased with the result and again because it was a low budget production it was something we had been touring with quite a lot. In fact we are going to do it again in Florence this year.

I'll play you a clip: 'The Buffer Zone' 19min :57sec to 22min 10sec

Hans Christian's idea was to create a kind of landscape from the form of the performer, so his body would be scanned like this...

(stills from the video of the Buffer Zone)



In the end the screens go up like a kind of "Hollywood" ending. So in relation to the "opera music theatre" spectrum of this piece, this was actually a singer but mostly he was acting, mostly doing nothing which was the whole point, because he was a soldier in the buffer zone. I used a lot of texts from recordings I had made of UN soldiers serving in Cyprus, just talking about what they do. Lets say there had been many layers of different types of text. In general I tend to go for more "diagetic" kind of text, more like telling stories, rather than "mimetic" or en-acting sort of stories.

After that I did a piece at the "Forum Neues Musik Theater" Stuttgart, some of you may know that venue, it was an initiative of Andreas Breitscheid as a kind of annex to the Staatsoper, I think it was working for four or five years. He offered sort of a "carte blanche", space, this kind of box, an empty theatre, technical support, the promotion machine of the Staatsoper and all that functioned really well. They managed to be sold out for all performances. There was a certain amount of money mainly invested in the production for technical things and a budget for rehearsals.

Again I worked with Paul Koek, he had just created this new theatre group „Veenfabriek“ with young people and this was one of the first things we did. Again the music was basically more or less composed before we began rehearsals. This is not the paradigm you have in traditional opera situations here you create your score, as soon as rehearsals start you punch holes in it, rip it apart, you move it around, because somehow that score that concept has to come alive in a theatrical way and sometimes you have to be brutal with it.

In our case we had a score and we still needed to create the performance. Very much Paul Koek's approach, he rebels against something too pretentious too conceptual. I can probably be a bit too conceptual, so for me it was a good combination to work with someone who wants to make things "graspable". In fact a lot of comedy went into it which I very much appreciated. The main story is about a Magician's Troupe who whenever they try to perform a trick something goes wrong because Quantum Physics starts interfering with their tricks. Again, it was a rewarding experience. Sadly though, because of the practicalities involved, it wasn't an easy piece to tour, partly because of the set, and the actors also played music, and there was also myself and two other musicians, Marko Ciciliani and Anne Wellmer were doing live electronics - analogue synthesisers, tape machines, computers.



I'll just move on to my opera 'Ocean of Rain', I did two years ago for Aldeburgh Festival. 'Ocean of Rain' originally wasn't ment to be an opera. I received an invitation from Cathie Boyd who has this theatre group called "Theatre Cryptic" in Glasgow, an invite to brainstorm about working together. They are specialised in a kind of music theatre that is very much an immersive sensory sort of thing. She describes her work as "the theatre of sound". We had a libretto, this script by Daniel Danis a French Canadian writer based in Quebec, it was actually a beautiful script.

We had two or three workshops before we started seriously working in Montreal with the script with a few actors and singers in an open process not knowing what form the piece it would be. Would it be a multimedia installation or an opera, originally we weren't even talking about an opera, coincidentally someone approached Cathie "Would you like to do an opera?" and then it was "Oh, we know Janus why don't you do it with him?" So suddenly the whole thing got co-opted in an "operatic" situation. So I thought "Ok, lets take it into that sort of realm". I had a great experience with the singers, more than I thought I would because I was always somebody who was slightly wary of entering that operatic vocal world, because I tend to using microphones and live processing of voice. But I thought "Ok, I can work with that restriction - what am I saying "restriction of an operatic singer!" In fact we had fantastic singers, but the whole experience of working with the conventions of opera became problematic in many ways. Aldeburgh is famous for the Benjamin Britten Festival, partly the expectations of the Festival started to get in the way.

After Montreal, when I spoke to the artistic director of Aldeburgh I said "the script needs two to two and a half hours to tell the story." And you could feel that he was like "No, no, no longer than eighty minutes." Lots of issues came up, such as audience visiting the Festival, partly the expectations regarding a opera, partly the feeling as though "if it's bad for an hour, its not going to be bad as if it' bad for two hours." There already was the feeling that this was going to be compromised in some way. What I found was that the operatic conventions such as opera usually works with 'dead' composers, not that I felt my life was at risk! But I wasn't even scheduled or needed in the rehearsal process. The idea was that I finish the score, hand it over two months before rehearsals start, and yeah, that became a problem, as I'd never worked that way before. In fact, when I did "gate-crash" the rehearsals I am dramatising it a bit, it was actually my ensemble that was playing!

All the communication had to be done through a „translator“, „repetiteur“. It wasn't done to approach the singers directly, it had to be done through the executive/production director or someone, and this is when I understood the whole hierarchy that you have in an opera setting, even after the premier. As the main part was played by an actress, not a singer, which I realised was kind of a mistake of mine, not in a conceptual way, as I thought

the piece need that very real central person, and all the other characters to be less "real" in a way?

I gave up my control about defining who or what that character was, and it was created by the director and the actress without me. It was a good lesson when working with these more "staid" institutions. How it has to be clear from the outset. How you would like to develop your piece, because in the end the name on it is that of the composer, but in reality the responsibility for it is in the hands of the director.

The piece itself is about an orphanage in Haiti, and its about five women, three of whom volunteer in this orphanage one summer, and a tragedy happens right at the beginning. The script itself is very beautiful, and I could talk about this for hours, because its kind of left a scar on me.

Lets play a clip of 'Ocean of Rain' 36min:24sec to 38min:15sec



(image from Ocean of Rain)

There is quite a bit of material that we took in an orphanage in Haiti, and a lot of the chorus is the girls singing in Haiti... that 's what you're listening to... music continous to 39min 40sec

'Ocean of Rain' wasn't so well received by the critics in England, it was better received in Holland where there is more of a tradition of Modern Music Theatre. In England opera tends to be less experimental.

Music Text Films

Whenever I work in a concert situation I like to bring in these what I call "text films" a kind of narrative element, I like the idea like music and narration to happen side by side, and I've done about thirteen of these pieces up until now. I'll just play you an example, I've done a whole cycle of pieces based on dreams, in this account a dream from Georg Perec.

(still from *The Arrest*)

music:
'The Arrest'
40 min:30 to
42min 55sec

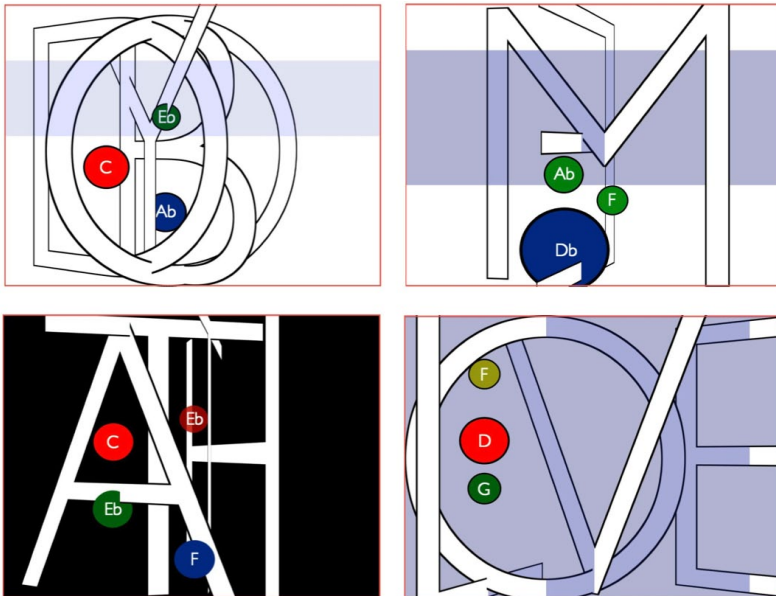
COPULATE

I have lots of work like this and it takes on different forms. With "text films" I started while I like how language affects. How we listen to

music. How other information affects our perception of the music on different layers. I realised I could influence it very much on a moment to moment basis, that is what video does. It tends to project you onto the moment. Using video in this basic way, I can manipulate the space, the temporal space of listening to music by the amount of information that is given, by commenting on, or by misleading the listener.

The last piece I finished a few weeks ago, is a piece for "Champ d'Action" an ensemble in Antwerp, Belgium. It was also kind of a difficult commission. In the beginning they wanted me to write something for them and forty participants in a workshop they were doing and they said "Could you write a piece that we can also perform it ourselves?" So it was a bit of a conundrum, I didn't know what should I do with that? So in the end I came up with a kind of "Karaoke" model. Taking a step further, in this piece I use texts of the songs, but also the video acts like a score. So there is a soloist who will play the solo part which is written out and the sort of "mass" with their instruments are sort of following the score on video. I call them studies because in fact I'm exploring aspects of a kind of "video score". There are rules for each piece about how the musicians will interact, some are obvious some are not.

I'm quite interested in that, on the safe side I wrote a score for the soloists, but I'm excited about developing that further, like doing without a paper score altogether, seeing how much you can actually describe on a video level. Also this idea of sharing the score with the audience, which is quite nice.



(still from Karaoke etudes)

a clip from 'Karaoke Studies' 45min 50sec to 46min:41sec

A special instance of this video idea is "Queen is the Supreme Power in the Realm" which is a piece that I wrote for musikFabrik for the Cologne Triennale a few years ago, and that was a co-commission from musikFabrik and ZKM. The idea was to write a piece that was largely improvised, to work with live electronics, again I invited video artist "HC Gilje".

We had two sessions at ZKM. ZKM is on the one hand a great resource for electronic music, but sometimes they may not have the exact technical equipment you want to use, they might not have it, because the space or institution was created for another idea about music than what you want to use it for. This is often the situation with studios that are created from an electroacoustic background.

I remember that going there we had an issue dealing with the visual side of things, more so than the sound, because its more of a space for music. Even for the sound part, there were conventions that we were sidestepping which were not so much an issue, but we were doing things that made

redundant some built-in aspects of the space. On the software side there were inhouse specialists in Max MSP, which is the standard software used in live electronic music practice, but I actually use different software, Supercollider and Kyma, but ZKM had no experts for that.

It's an example of what can happen if you invest too much money in a "vision" of technology, which is always shifting, first of all that technology might not be relevant anymore, ten years later. No doubt ZKM is a great place to work with, it is still top of the level in terms of equipment. Keep in mind continuously changing art practice is demanding its own technology, its own framework.

A new generation of artists might not be interested in the infrastructure of a space built on certain aesthetic grounds. Again ZKM is a useful place because it is a space in which you can just work, experiment with your fellow collaborators. The second session we had was with five musicians from musikFabrik a very useful experience to have a rehearsal situation. It was very liberating to be with musicians, seeing what is possible, getting musical input, feedback from the musicians, this is maybe like working in the model of a choreographer with dancers where you model a piece on what they do, on how their bodies move.

It was a very liberating experience, but also frightening in a sense that when you are so used putting every detail on a score possible, to be in a situation where you had to create the space where musicians could take their own creative decisions. It was a big learning experience, even so we had this session for two or three days. Afterwards we had a general rehearsal in Köln with the whole ensemble. The first thing we realized was that it was too expensive to take all the musicians there, but it was also not really useful to do that because you had to make some sort of hierarchy like who is going to do more of the improvisation and so on...



still from Queen is The Supreme Power in the Realm)

Installation



(from the installation Disco Debris)

Just to briefly talk about the Installation work, this is a recent piece I did this year, which is a kind of interactive space with a video tracking system. The person walks in the space, and literally "tracks" through voices, somebody described it as if a person becomes a "tapehead" tracking through voices. It was a piece I did in at Maison de la Culture, Amiens, France, at Centre Pompidou, Paris and at Muhka in Antwerp. As a composer I got curious about also working on the idea of installation work. The expectation of music installation was radically different from what you can do in a score. The first time I did the piece, I kept it totally open, so that there was nothing in the space. As soon as someone enters the space it changes. You are entering a more abstract world where you are totally directing the sounds. People were interacting in totally different ways, and I hadn't expected that. The piece is based on "Varosha" a ghost town in Cyprus, and here I blow torched some records for the samples:

I'll just play some here...



So the second time I did it, I made a score of the piece, a half an hour score, in which I had a lot of layers that were created by the person moving in the space, so again there was a clear narrative, voices, but there was also some kind of interaction, so people like to be interactive but they also like to be spectators, so it was about trying to find a balance. And this is the issue one has to deal with when working outside the concert or theatre space. This is especially relevant when dealing with architectures for performance art. How spaces are designed with the role of the audience already prescribed. We are probably moving away from the classical stage oriented form of performance practice, and the spaces we create for future work should accommodate this.

QUESTIONS AND ANSWER SESSION

KOMPOSITION, PHANTASIE UND KÜNSTLERISCHE WIRKLICHKEIT

Yannis Kyriakides

Thomas Gläßer, Zentrum für Aktuelle Musik, Köln: By ending your lecture by going back to the question given by this conference, you were hinting at different things that pre-determine your productions, in terms of funding and spaces that you get offered, and time frames and so on. Was there any experience where this pre-determining turned out to be productive or helpful in terms of framing your work in a way that was interesting to yourself?

Yannis Kyriakides: Yeah, I would say that with the last piece, there was a clear agenda with that group of artists put together to deal with this subject matter, and the organisation - it was also the first time that I experienced working with mostly visual artists, and I was the kind of "token" sound artist. And it was a piece I would never have considered making if it hadn't been in that context, there was a whole discourse that went along with it. Even the infrastructure, not so much the creation of the piece, but the infrastructure dialogue framed it very clearly, and in a positive way. Another example might be the musikFabrik piece, I've done a few pieces with them and let's say the specificity of "The Queen is the Supreme Power in the Realm" - you know often you might experience that as a restriction, and I wouldn't say in general that having restrictions is good or bad.

Sometimes it works out well, sometimes it doesn't and I think where it works out well is where the organisation or the institution might suggest to you "Why don't we do something like this?" and you would say "Ok, but can I do this? Because I like the idea but I want to go here with it." If the organisation is flexible enough and go "ok, sure let's do it." that generally is a helpful situation. On the other hand if the organisation says "It has to be like this, or we have our public to think of, or we have all this gear, we have to use it..." you know, it depends on how fluid and flexible both partners tend to be.

Sometimes it doesn't even come out of an idea or need to control the situation, it can simply come from not having the imagination that things can be different, also for a composer. Sometimes you need the nudge to tell you that you can also do this. I do rely on that, another example: there was a commission that I did in Brussels, for a festival there, it was in the Staats-Oper which doesn't have a very good acoustic, especially for electronic music. That's a problem with a lot of halls which have a big acoustic sound, that tends to be problematic for electronic music. The curator there, the commission was to work with these text archives, and the curator said "I have

an idea, I know somebody who has this 'silent disco' company with these headphones - would you be interested in the audience wearing these headphones?" and I thought that was a brilliant idea let's use the headphones, and we used the P.A. so we had a kind of double system. It turned out to be a great idea coming from him, which came from the limitations of the situation we were in. Another example coming from an institutional situation where there is somebody who has some kind of artistic vision, and who doesn't try to push himself in too much, is sometimes helpful.

Thomas Gläßer: We are thinking about establishing a new centre for contemporary music, whatever that will be, or whether that will be where we are now, it's interesting how strong to make the different parts of any project budget for example. So how does that balance out in your work?

Yannis Kyriakides: That's a good question, I don't know if I can answer it. As a composer, you don't tend to deal so much with budgets. Obviously you do if you have to create your own production. There are the choices that you make like should we put half the budget into redesigning the physical space, or should we put half the budget into getting some special performers? Those kinds of things are artistic decision. They are affected by the limitations of budgets, but I don't really have an overview on that, or how that could work better. In most of the situations I am involved with, the space itself often doesn't provide the full budget. Often it may only be providing the space it has, so the question is, are those facilities useful, and if you have to bring extra money to override those issues, then maybe the balance isn't right, and maybe you shouldn't be there in the first place. That's why when in situations that are more open, like when the space is completely open, like maybe there aren't even speakers there. In a way that's kind of an easier situation to deal with. I'm not sure if I'm answering your question?

Thomas Gläßer: One thing I was wondering about is that I've found a lot of foundations and a lot of spaces want to produce work, they want to have clear ideas, you know? It's very hard to re-sell existing productions, it's often expensive to stage things for a second time somewhere else, you touched on that a little bit in your lecture.

Yannis Kyriakides: Ok, that's a good point I get it now. The difference is that often when a place produces something like that, it is so busy dealing with the next project coming there, that it doesn't really tend to worry about "Ok, we're going to get this production touring, because it will be good for us to get this happening." Generally, these production houses are only interested in what they are doing. In situations where the initiative is being taken by let's say the artist or a producer who is part of the artist's organisation, for

instance it could be an Ensemble which goes into an institution, let's say ZKM. Now ZKM aren't going to be interested in selling it on afterwards, it doesn't have the money or maybe doesn't have the interest, but maybe the artist or the ensemble does. That is often the difference, whether the initial drive to do something has come from a fixed place, or a sort of artist's space. My experience with pieces I initiate myself I have more control over spreading it around, if something is too fixed or specific to a big institution, then it's a question of persuading them to invest in it, usually they are not because they are usually only interested in the next piece.

Hermann-Christoph Müller, Musikreferent, Kulturstadt Köln: Would you prefer a kind of "black box" which gives you the facility you need for your work? Because as far as I understand your work, you are reacting to spaces, and making the work for special spaces, and interacting with them. What about a situation where you have something like a laboratory and you have the possibility to get some facilities, like loudspeakers, whatever, so you were saying if something is pre-fixed you don't like it, so do you prefer a "black box" which is empty and you can organise how to set it up?

Yannis Kyriakides: My view point equipment is over-rated. I think equipment shouldn't have such a high priority, because equipment you can get anywhere, and most people have the equipment already at home to create. So it's the kind of radio studio kind of system where we need to go there to create something. It's handy if they have something there so you don't have to hire things all the time. Space itself is obviously an issue, if it's a performance space then it is more interesting if it is totally re-designable most times. I think the actual idea of space with people who engage with you is what matters. Often these places are defined more by the people who work there more often than not. The artists who are connected to it, the producers and managers who have a vision, people interested in the future of the work, people who are well connected to other places like this, so the network is important. so the idea of network, expertise and artistic vision combined with flexible space that can cater for everything from performances, installations, concerts, anything, but technical investment in the infrastructure is not such a high priority, even in terms of having a fancy studio, I think those days are finished.

Yannis Kyriakides www.kyriakides.com

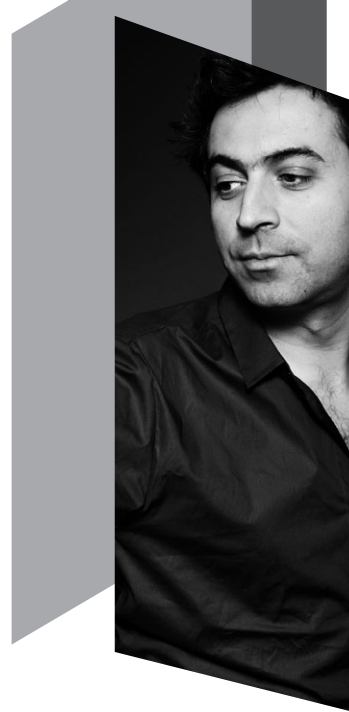
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*Yannis Kyriakides was born in Limassol, Cyprus in 1969, emigrated to Britain 1975 and has been living in the Netherlands since 1992. He studied musicology at York University, and later composition with Louis Andriessen. He currently lives in Amsterdam with his wife and two sons. As a composer he strives to create new forms and hybrids of media, synthesizing disparate sound sources and exploring spatial and temporal experience. He has focused in the majority of his work on ways of combining traditional performance practices with digital media. The sensory space where music happens is a particular preoccupation, and for this end a way of bypassing the conventional structures of how music is presented is sought. The question as to what music is actually communicating is also a recurring theme in his work and he is often drawn to the relation between emotion and language and how that defines our experience of music. His has written around one hundred compositions, of which recent large scale works include the multimedia operas such as, 'The Buffer Zone', 'Spinoza (or The Thing Like Us)', 'Escamotage' (FNM Staatsoper Stuttgart) 'An Ocean of Rain' (Cryptic), multimedia concert works such as 'The Queen is the Supreme Power in the Realm' (musikFabrik, ZKM, MusikTriennaleKöln), 'Mnemonist S' (ASKO) and 'Dreams of the Blind' (Ensemble MAE). Prizes have included the Gaudeamus prize in 2000 for 'a conSPiracy cantata', and an honorary mention at the Prix Ars Electronica 2006 for 'Wordless' (12 sound portraits). In 2007 he was composer in residence at the Huddersfield Contemporary Music Festival. He runs a label for experimental electronic music with Andy Moor, UNSOUNDS, and teaches composition at the Netherlands Royal Conservatory in Den Haag.
www.kyriakides.com*

Tagungsort Moderation

Belgisches Haus Dr. Hermann-Christoph Müller
Cäcilienstraße 46 Musikreferent, Stadt Köln
50667 Köln

Referenten

11. Februar 2011 09:15 Uhr
Prof. Dr. Martin Tröndle *Neue Aufführungspraxis:
Das Konzert der Zukunft*
Zeppelin Universität, Friedrichshafen
11. Februar 2011 10:45 Uhr
Peter van Bergen *Wunschraum-Klangtraum*
LOOS Foundation, Den Haag
11. Februar 2011 12:00 Uhr
Arjan Dingste *Architektur: Ansprüche,
Hindernisse, Konzeption*
UNStudio, Amsterdam
11. Februar 2011 14:45 Uhr
Prof. Johannes Goebel *EMPAC – Planen und Bauen
am Beispiel des Empac*
EMPAC, Troy, NY
11. Februar 2011 16:30 Uhr
Prof. Dr. Georg Schulz *MUMUTH: Integration von
Institution, Kunst und Wissenschaft*
Kunsthochschule Graz
12. Februar 2011 09:30 Uhr
Prof. Dr. Volker Kirchberg *Aufführungsorte für Musik: gewöhnlich
- ungewöhnlich - außergewöhnlich*
Leuphana Universität Lüneburg
12. Februar 2011 10:45 Uhr
Folkert Uhde *Radialsystem V:
Erfahrungen, Meinungen*
Radialsystem V, Berlin
12. Februar 2011 13:30 Uhr
Yannis Kyriakides *Komposition, Phantasie und künstle-
rische Wirklichkeit*
Komponist/Sound Artist, Amsterdam
12. Februar 2011 14:45 Uhr
Dr. Stahl Stenslie *Impulse zum Performativen der
Medienkunst*
Künstler, Kurator und Wissenschaftler, Oslo
12. Februar 2011 16:30 Uhr
Angela Plohman *Kunst, Technik, Medien, Crossover*
Baltan Laboratories, Eindhoven