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### **Expeditions into the uncertain** Research alternatives for music from the point of view of an artist

Maurice de Martin

→ 4

Maurice de Martin is an experimental musician (among others a percussionist in the ensemble zeitkratzer) and an artist working in a transdisciplinary way. He evolves in contexts of social controversy and through his projects jolts the dialog between arts, sciences, politics, business and the "experts of everyday life". In his text the author proposes research alternatives for music from a resolutely artistic point of view. He thus discusses the history, possibilities and limits of this alternative "research style" in a context both internal and external to academia. He also calls for an intensified involvement of music in this discipline, and gives insights into his own research work.

### **Music without bounds** An interview with Dragos Tara

Marc Haas

→ 10

Marc Haas interviews Dragos Tara about his training, his musical practice, his links with electroacoustic music and his engagement within the Rue du Nord collective. The composer reveals his preoccupations around space (within music itself as well as with concert halls) and calls for a return to the body.

### **Art in the Emetic** Nine derogatory cadences

Wanja Aloe

→ 15

Everything today has trash-potential. Despite this, a fair portion of New Music still draws its essential self-image from an elevation above the Low, the Cheap, the Simplistic, the Undifferentiated. Is this self-elevation sustainable? Wanja Aloe finds evidence that a waste-free society is an illusion also in the high-cultural sphere.

### **Sweet and sour** On Avant-garde and Kitsch around 1920

Andreas Baumgartner

→ 21

To compare early avant-garde currents with kitsch is something that seems far-fetched, since under kitsch are usually categorised artistic productions of lesser value, that use easy means to appeal directly to feelings, and thus create immediate effects. The expression "kitsch", created at the end of the 19<sup>th</sup> century, will nevertheless be directed at the Avant-garde, and, thanks to those "sour" elements, undergoes a fundamental conceptual expansion.

### **Twenty years of...?** An interview of Nathalie Dubois and Pierre-Alain Monot celebra- ting the birthday of the Nouvel Ensemble Contemporain

David Verdier

→ 28

David Verdier interviews Nathalie Dubois and Pierre-Alain Monot on the occasion of the twentieth birthday of Neuchâtel's Nouvel Ensemble Contemporain: the two musicians give the reader leads inviting to (re)discover the history of an ensemble both typically Swiss and very open to the world, the multiple activities and collaborations of which (with the stage, photography, film, literature among other things) make it one of the pillars of contemporary music in French-speaking Switzerland.

For abstracts in German, French and Italian: [www.dissonance.ch](http://www.dissonance.ch)