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Music of space and music spaces World, musical act and listening in Pierre Mariétan's work

Roberto Barbanti

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Exposing his main theoretical postulates, and retracing the creative process behind important pieces and installations in his trajectory, Roberto Barbanti gives the reader a first entry into Pierre Mariétan's oeuvre. One shall find there his technological (the instrument, the recording) as well as ecological (relationship to nature, to the world, and to sounds there to be found) questions, and their consequences for the form as well as the locations of the works, which invest other spaces than concert halls – natural sites, Japanese temples...

hören sollen

Proposal for a Reappraisal of Listening

Mara Genschel, Martin Schüttler

→ 9

There is an implicit agreement about listening as an essential factor when dealing with music. This apparent matter-of-

factness has a mostly affirmative effect on the conditions of production of music, so that certain kinds of music can be assigned to certain postures of listening. Composer Martin Schüttler and writer Mara Genschel sketch a small typology of listening to create the possibility to reverse in a positive way the polarity of the existing relationships to perception in the artistic practice.

In this new world

Ensemble Nikel, a New Music -Band?

Michelle Ziegler

→ 13

Counting among the most up-and-coming ensembles, Ensemble Nikel evolves and acts with a line-up composed of saxophone, e-guitar, piano and percussion in a productive and tense space between the chamber quartet and the band. In the past years the young collective (mostly musicians from Israel and Switzerland) has given impulsion to countless compositions, that adapt to this intermediary space in ever new ways. The result is already now an

astounding diversity of degrees of permeation of instrumental flair and sound-mechatronics. It is now the "Season Ensemble" in the Gare du Nord in Basel.

László Dubrovay: a traditionalist innovator Folkloric inspiration in the works of Stockhausen's Hungarian student

Emőke Solymosi Tari

→ 17

From the first decades of the 20th century onward, folkloric inspiration plays an important role in Hungarian art music. After the first, well-known generation of composers working directly on that material (Bartók, Kodály, Lajtha), the question of the relationship between folklore and modernity in today's Hungary remains very little documented: Emőke Solymosi Tari studies László Dubrovay's trajectory, his relationship to both the Western European avant-gardes and electroacoustic techniques, and his return to folklore later in life.

For abstracts in German, French and Italian: www.dissonance.ch