

Workshops

IMPROVISATION WORKSHOP with THEO NABICHT

Workshop 1

Improvising music is one of the easiest and also one of the most difficult forms of communicating. It has existed for many centuries with varying degrees of interest. All we need to be able to improvise is an instrument and the willingness to listen and be a part of the whole thing.

In my improvisation concept I work with simple ideas: making music, remembering, awareness, repetition and development. I like working in small groups as they are often more intense and result in a stronger sense of development.

The aim is for each participant is to feel that he/she is in a situation, in which he/she can improvise freely in any situation, whether an amateur, semi-professional or professional musician. This may sound like a cure for everything, which it certainly isn't, but it helps nevertheless. It means that together we can find a solution for a large range of improvisation skills.

The most important part of improvising for me though, is to be able to enjoy making music with other musicians. I am looking forward to it!

Participants will take part in two workshops culminating in a short performance in our concert on Saturday evening.

Maximum number of participants: 10

PLAYING PLACES with REBECCA LENTON

Workshop 2

This workshop begins with a blindfolded tour in and around our venue, Podewil, which is close to Alexanderplatz and the TV tower. Participants walk in pairs, one leading, the other being guided whilst blindfolded. The aim is to notice how differently one hears when our visual sense is "turned off" and to open our ears to a heightened level of perception. These sounds can be used in the second part of the workshop when we'll be creating our own composition. We will venture outside again to collect visual data, photos or pictures and sound samples for our graphic score. The second part of the workshop will be used to sort through our impressions, ideas, photos and sound recordings of the area around Podewil and decide what to include in our composition. There will be the opportunity to experiment with the score and try out instrumentation - our own, percussion instruments, or voice.

We will then rehearse the piece to be ready for the performance at the concert on Saturday evening.

Maximum number of participants: 12

Suitable for all levels of playing

Players wanting to take part in this workshop are encouraged to take part in one of the Hörspaziergang workshops at 9am

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THE COLLECTION by MICHAEL PISARO with SETH JOSEL

Workshop 3

Michael Pisaro's extraordinary work, „The Collection“ (1999-2000), will be the primary focus of this workshop session. Considered one of the leading American experimentalists of our day, Pisaro has created a set of 25 pieces to be played either individually or in various groups. In many respects, the pieces are tailor-made to a workshop setting: each deals with the essence of music-making, casting a spot light onto notions of perception, listening, and timing in compelling and sensitive ways. Through the process of careful study and rehearsal, players will be asked to consider the rudiments of performance - pitch, rhythm, dynamics (particularly ‚soft‘ sounds), and articulation - in a novel context. In addition, extra-musical objects may be introduced, for instance radios. All instrumentalists are welcome (including guitar!), in particular, though, woodwind players.

“The workshop will also explore the variety of ways that these solo pieces can be combined into larger ensemble works, whose expressive character can change depending on the context created for them.” – Michael Pisaro

Maximum number of participants: 10

Participants will take part in two workshops culminating in a performance in the concert on Saturday evening.

KLANGMASSAGEN/AUDIO MESSAGES with THEO FLINDELL and KIRSTIN MARIA PIENKA

Workshop 4i

Audio Messages

after Pascal Battus und Thierry Madiot

These sound massages open up an audio and interior space with an extraordinary closeness and intimacy. Very close to the ears, but without ever touching them, the tiniest sounds are produced with small, everyday objects. Noises and sounds surprise the listener with a fine, microscopic inner life. This experience intensifies our sense of hearing and each person experiences his/her own personal concert.

The “massage scores” were developed by the sound artists and improvisors Pascal Battus and Thierry Madiot. Both artists have refined and extended the concept over the last few years across the whole of Europe. (<http://soundmassage.free.fr/>). Participants will be treated to a 15-minute individual session by KNM musicians .

Maximum number of participants: 15

Workshops 4i and 4ii should be taken together

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Aventisfoundation



KNM campus ensemble is a division of the Ensemble KNM Berlin. It consists of amateur musicians, who regularly rehearse and perform contemporary music.

SOUNDPAINING with SABINE VOGEL

Workshop 4ii

Soundpainting

Soundpainting is the universal multidisciplinary live composing sign language for musicians, actors, dancers, and visual Artists. Presently (2016) the language comprises more than 1200 gestures that are signed by the Soundpainter (composer) to indicate the type of material desired of the performers. The creation of the composition is realized, by the Soundpainter, through the parameters of each set of signed gestures. The Soundpainting language was created by Walter Thompson in Woodstock, New York in 1974. Soundpainting is a form of realtime composition. www.soundpainting.com

In this workshop you'll learn between 15-20 signs and we will do a short presentation in the concert on Saturday evening.

Sabine Vogel has been working with the Soundpainting language since 2000, mainly in the context of project orientated pieces and education. She has a teaching position for Soundpainting at the Hochschule für Musik und Theater, Rostock and also teaches and gives numerous workshops at universities such as the Hochschule für Musik und Theater, Leipzig, Hochschule Osnabrück, Musikhochschule Münster

Some links:

Das unscharfe Schwanken in den Randgebieten

An education project by the Radio Symphony Orchestra Berlin (RSB) with students from the Sophie Scholl Schule, Berlin

Whole movie: https://www.youtube.com/watch?v=wf1Ly4Ut0_Y

Trailer: <https://www.youtube.com/watch?v=zwOeC2XcpE4>

Rhapsody of Berlin

An education project by the Radio Symphony Orchestra Berlin (RSB) with students of the Sophie Scholl Schule, Berlin

Whole movie: https://www.youtube.com/watch?v=_WsPV4e6gso

Trailer: <https://www.youtube.com/watch?v=XqYaaWaZpyM>

Maximum number of participants: 16

Workshops 4i and 4ii should be taken together

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HÖRSPAZIERGANG/AUDIO AMBLE with guides

Workshop A

This walkabout is designed to open our ears. Participants are taken on a blindfolded tour around our venue, Podewil, which is close to Alexanderplatz and the TV tower. Participants walk in pairs, one leading, the other being guided whilst blindfolded. The aim is to notice how differently one hears when our visual sense is "turned off" and to open our ears to a heightened level of perception.

This workshop can be taken in combination with Playing Places or on its own.

FELDENKRAIS® WORKSHOP with CORNELIA MICHALEK

Workshop B

„Movement is life. Life is a process.

Improve the quality of the process and you improve the quality of life itself.“

Moshe Feldenkrais (1904- 1984), physicist and founder of the FELDENKRAIS®

The FELDENKRAIS® method helps to improve posture, mobility, coordination and reduces pain and tension. It offers a way of becoming conscious about one's own motions, recognising habits in them and discovering different and new opportunities for better movement. Furthermore, it expands your range of thinking and feeling. Many people have found that doing FELDENKRAIS® feels relaxing and soothing.

Moshé Feldenkrais developed two connected ways to increase body awareness, which he called: Awareness through movement (group work) and Functional Integration (personal work).

Read more about this on the website of the UK Feldenkrais Guild: <http://www.feldenkrais.co.uk/what.html>

Cornelia Michalek (*1970) is an experienced violin teacher and Feldenkrais practitioner. She works in Berlin in her own studio, the Studio for Music and Feldenkrais: <http://www.MusikundFeldenkrais.de/> Her main interest is to work with artists of all walks of life, but especially with musicians. Experience has shown her that FELDENKRAIS® can be very helpful for those who suffer from tension and pain while practicing or performing. It can also be beneficial for musicians whose sound quality tends to be flat, fluttery or shaky, and for those who have to learn to deal with a (new) impairment. Generally and particularly creative people (musicians, dancers, actors and others) appreciate the FELDENKRAIS® method as it improves/ increases not only body control but also artistic essentials such as: Spontaneity, creativity, awareness, authentic expression, stage presence, personal thinking, self-confidence, uprightness, fine motor function, orientation, and spatial sense. The two workshops offered during the festival in Berlin will lead you through a first lesson in class. This gives you the opportunity of experiencing more awareness for and with your body and to compare playing on your instrument before and after the session.

Please wear comfortable, warm clothing and socks and bring your instrument with you. Depending on numbers the lesson will be held in sitting instead of lying on the floor. Mats are provided.

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KNM CAMPUS DAYS

new music for amateurs



LATEST MUSIC FROM BERLIN

www.kammerensemble.de

COMPOSITION WORKSHOP

Workshop C

6 short pieces will be chosen from our composition competition for open score works. Ensemble KNM Berlin's players Theo Nabicht bass clarinet, Rebecca Lenton flute, Theodor Flindell violin and Kirstin Maria Pientka viola will discuss and rehearse these quartets with the composers. The workshop will be recorded. 2 of the pieces will be performed at the evening concert on Saturday.

TUTTI PIECE

All participants are invited to join in this work by Hannah Kendall, rehearsed and conducted by Gregory Rose.

Ensemble KNM Berlin stands for the active, current music scene in Berlin's metropolis. Along with other students of former East Berlin's Hanns Eisler School of Music, Juliane Klein and Thomas Bruns founded the ensemble in 1988. It is now made up of ten musicians from all over Germany, Great Britain and Switzerland.

In close collaboration with international composers, authors, conductors, artists and producers, KNM has presented compositions, concert installations and projects worldwide. Programmes result from a fascination with the unknown and constant discussions about the most essential topics of our time. The ensemble has performed over a thousand concerts since its creation.

KNM is known internationally, not only for its frequent appearances at the major European music festivals such as ars musica Brussels, Donaueschinger Musiktagen, Festival d'Automne à Paris, MaerzMusik, Berlin, musica Strasbourg, settembre musica Torino, UltraSchall - Festival für neue Musik, Berlin, Wiener Festwochen and Wien Modern, but also for its own productions including "HouseMusik", "space+place" and "KNM New Music Spa".

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