

MIKROTÖNE SMALL IS BEAUTIFUL

SYMPOSIUM 2019

INTERNATIONAL EKMEVIC MUSIC SOCIETY

A series of Papers and Concerts focusing on microtonal music to be presented
in Salzburg in collaboration with the University Mozarteum.

Organization:
Gertraud Steinkogler-Wurzinger
A. Castilla-Ávila

Friday, June 28th - Sunday, June 30th 2019
Universität Mozarteum
Mirabellplatz 1

PROGRAM

FRIDAY, JUNE 28TH 2019

9.00 a.m. Arrival – Registration

9.40 a.m. Opening – Welcoming speech (Lobby)

Prof. Elisabeth Gutjahr, (Chancellor of the University of Music and Dramatic Arts Mozarteum Salzburg)

Presentations I (Room 2018) (Moderation A. Castilla-Ávila)

10.00 a.m. Rūta Stanevičiūtė (LTU): *Rediscovering the Lithuanian Microtonal Music: Jeronimas Kačinskas and the Hāba School*

10.45 a.m. Hans-Gunter Lock (EST): *Organizing Microtonal Pitches. Tables of Pitch-Class Sets for 13 to 24 Equal Division of the Octave as a Tool for Composers*

11.30 a.m. Manuel Dominguez Salas (MEX): *Freedom and movement of microtones in ishini'ioni string quartet*

12.15 p.m. – LUNCH BREAK –

Presentations II (Room 2018) (Moderation S. Steinkogler)

1.45 p.m. Gunda Dietzel (D) in conversation with Gertraud Steinkogler-Wurzinger (AUT): *Use and effect of Shrutis and Gamakas in the „Nada-Brahma System“ of Dr Vemu Mukunda*

2.30 p.m. Georg Hajdu (D): *Syntactic Considerations in the Modulation between Microtonal Scales*

3.15 p.m. Jacob Elkin (USA): *Just intonation quarter-tone practice for trombone*

4.00 p.m. – COFFEE BREAK –

Presentations III (Room 2018) (Moderation J. Kotschy)

4.30 p.m. Tolgahan Çoğulu (TUR): *The Application of Al-Kindi's Oud Fret Values to the Guitar and Analysis of Enis Gümüş's piece „El-Kindi“*

5.30 p.m.

Concert I (Kleines Studio)

Iván Hernández Improvisation #1,
for quarter-tone marimba and vibraphone

Iván Hernández Improvisación #4
for marimba quarter-tone

Iván Hernández Amaneceres
for marimba quarter-tone

Nicola Visali Qidra
for marimba quarter-tone

Nicola Visali Niquitoa
for quarter-tone marimba, vibraphone and voice

A. Castilla-Ávila Canto de la Huida
for quarter-tone marimba

A. Castilla-Ávila Canto a Nezahualcoyotl
for quarter-tone guitar and quarter tone marimba

Iván Cipactli Hernández Espinosa, *quarter tone marimba*

6.30 p.m.

Concert II (Kleines Studio)

“Vom Leben das Beste”. Concert homage to Franz Richter Herf

F. Richter Herf Vom Leben das Beste (Voice and Guitar)

R. Cameron-Wolfe Kyrie (Mantra) (Flute Trio)

G. Steinkogler-Wurzinger Vocalise mystique

A. Castilla-Ávila Dos Sonetos

Zoran Ščekić Hybrid States

Amr Okba Vom Leben das Beste

S. Steinkogler Das Beste vom Leben

F. Richter Herf Vom Leben das Beste (Voice and Harp)

Lyriel Benameur Et Olga Levtscheva, *voice*
Vera Klug, Irmgard Messin Et Gundl Aggermann, *flute*
Katharina Teufel-Lieli Et Leonor Maia, *harp*
Yvonne Zehner Et Siegfried Steinkogler, *guitar*

Im Jahre 1986 vertonte Franz Richter-Herf das Gedicht „Vom Leben das Beste“, welches nun dieser Publikation den Titel gab. Den Text der österreichischen Dichterin Paula Grogger vertonte Franz Richter Herf für die Besetzung Gesang und Gitarre mit mikrotonaler Skordatur. Erst später wurde von den Mitgliedern des Ekmelos Ensemble auch eine Fassung mit Harfenbegleitung erstellt, wobei diese beiden Versionen nun Anfang und Ende der CD markieren. Der vorliegenden Auswahl an Kompositionen liegt die Idee zu Grunde, neue Werke rund um die Richter – Herf'sche Vertonung des Paula Grogger Textes zu beauftragen, die in mindestens einem Teilaspekt einen direkten Bezug zum Original aufweisen. So nehmen mehrere Beiträge Bezug auf die signifikante Skordatur der Gitarre.

DIE KOMPOSITIONEN

DOS SONETOS

When I first heard Francesco Petrarca (1304–1374) and Garcilaso de la Vega (1498–1536), I decided to write after Garcilaso's sonnets XXXIV, "Gracias al cielo" (Thanks heaven) and XXXVII, "A la entrada de un valle" (At the entrance of a valley). The guitar is tuned using a 36-Divisions scordatura system. (Agustin Castilla-Avila)

VOM LEBEN DAS BESTE

In this work I was mainly concerned with preserving the affective character of the Arabic maqām through expanding its main features such as the monophonic nature of Arabic music, the ambitus of the maqām, the modulation possibilities and finally the melodic formulas of Arabic music. That is achieved through non- Arabic instruments such as guitar and harp that cover a wide range of more than 3 octaves which is unfamiliar to Arabic instruments. The aim is to introduce music written in western style that preserves the character of the Arabic maqam including the 3/4 tones. (Amr Okba)

HYBRID STATES

This is an enharmonic study for harp in two different tunings at the same time. Strings of the harp are tuned in Just intonation with tone C flat as central tone, but the use of the pedals produces equal tempered minor seconds. The end result is a mixture of Just intonation and equal temperament where all enharmonic substitutions have different pitches. For example, D sharp is 18 cents higher than E flat; B sharp is 12 cents lower than C and so on. This kind of hybrid tuning divides an octave in 21 different pitches – seven pitches in C flat major, seven pitches in C major and seven pitches in C sharp major. The harmony of the composition "Hybrid states" changes every two bars, but the enharmonic changes are in each bar.

DAS BESTE VOM LEBEN

Siegfried Steinkogler formt aus dem Gedicht von Paula Grogger einen 5-teiligen Zyklus und benennt diesen – nahe am Original – "Das Beste vom Leben". Sein neuer Text behandelt die Thematik aus der Sicht eines nicht näher genannten Dichters dargestellt, dass nur mehr kaum merkliche Anspielungen auf den Originaltext zu finden sind. Dabei streift er diverse Sujets wie seine eigene Fantasie, seine Inspiration, die Verarbeitungstechnik seines dichterischen Materials: "Er jongliert mit den Ebenen ... er zieht es und quetscht es und knetet das Material zu Materie ganz immateriell." Nach Belieben schlüpft er dabei in fremde Rollen, fabuliert über das Vergnügen des kleinen Mannes und andere Stammtischgespräche, verschweigt auch die Schattenseiten seines Metiers nicht, wenn er "ohne Freud und ohne Freund" einsam seiner Berufung nachkommen will oder muss. Der Liederzyklus endet dort, wo er auch begonnen hat, im Reich der Poesie, die zwar mannigfaltige Einblicke gewähren lässt, sich jedoch letztendlich "der zuverlässigen Messung" entzieht und demzufolge "ein beklemmendes Raunen im Gefüge der Zeit" hinterlässt. Die Vertonung verwendet in Anspielung auf den Text drei verschiedene mikrotonale Ebenen, deren jede sich um einen Sechstelton von der vorhergehenden unterscheidet. Weiters erfüllt die Mikrotonalität die Funktion, die Chromatik zu unterteilen, wodurch eine neue Mikrochromatik entsteht. Die stilistischen Mittel in der Singstimme reichen von der monologisierenden Kantilene über diverse Formen des Sprechgesangs bis hin zum gesprochenen Text, der durch gesungene Einzelsilben unterbrochen wird.

DIE TEXTE

VOM LEBEN DAS BESTE

(Paula Grogger 1892–1984) mit Genehmigung des Styria Verlages

Vom Leben das Beste ist ein freundliches Maß. So wechseln die Feste, so fahren die Gäste wieder weiter die Straß Graue Alltagsgewänder Haben Gestern und Heut, doch die Feiertagsspender stehen rot im Kalender wie die Ewige Freud. Wo wir Zeit gezählt hatten, tickt noch stiller die Uhr; doch die Hände erraten In den nächtlichen Schatten noch immer die Spur. Meine finsternen Sorgen erlöschen kein Licht, und im Mondschein verborgen ruhet heute und morgen bei dir mein Gesicht.

DOS SONETOS

XXXIV GARCILASO DE LA VEGA (c. 1501–1536)

Gracias al cielo doy que ya del cuello del todo el grave yugo ha desasido, y que del viento el mar embravecido veré desde lo alto sin temello;
veré colgada de un sutil cabello la vida del amante embebecido en su error, en engaño adormecido, sordo a las voces que le avisan dello.

Alegrárame el mal de los mortales, y yo en aquesto no tan inhumano seré contra mi ser cuanto parece:

alegrárame, como hace el sano, no de ver a los otros en los males, sino de ver que dellos él carece.

XXXVII

A la entrada de un valle, en un desierto do nadie atravesaba ni se vía, vi que con estrañeza un can hacia extremos de dolor con desconcierto: ahora suelta el llanto al cielo abierto, ora va rastreando por la vía; camina, vuelve, para, y todavía quedaba desmayado como muerto. Y fue que se apartó de su presencia su amo, y no le hallaba, y esto siente: mirad hasta dó llega el mal de ausencia.

Movióme a compasión ver su accidente; dijele, lastimado: "Ten paciencia, que yo alcanzo razón, y estoy ausente."

DAS BESTE VOM LEBEN

(Text von Siegfried Steinkogler zur gleichnamigen Komposition für Mezzosopran und mikrotonal gestimmte Gitarre, inspiriert durch das Gedicht "Vom Leben das Beste" von Paula Grogger)

I Vom Leben das Beste nimmt sich der Dichter, pickt sich die Rosinen aus dem Kuchen, wenn auch aus dem Kleinen. Der kleine Kuchen, der Pfefferkuchen, der kleine Pfefferkuchen wird zum Sinnbild, zum Synonym des Lebens ihm.

II Das Beste vom Leben tönt ihm im Ohr. Er hebt es von oben herab auf die Ebene B und wieder auf die Ebene C, jongliert mit den Ebenen: Ebene B, Ebene C, Ebene A. Er zieht es und quetscht es und knetet das Material zu Materie - ganz immateriell.

III Oft ist ohne Freund und ohne Freud vom Leben das Beste. Oft ist ohne Freud und ohne Freund das Beste vom Leben. das Maß aller Dinge, ein erquickliches Unmaß, ein erkleckliches Unmaß, ein erquickliches Unmaß, zieht eine leise Spur von hier nach dort, bar jeder Sympathie. Er feiert die Feste wie sie fallen und deklamiert sein Sonett so nett

IV Vom Leben das Beste ist? Vom Leben das Beste ist? Vom Leben das Beste ist?

Ein imposantes Konto „abroad“ oder zumindest eine dicke Brieftasche, ein feistes Portemonnaie, egal ob es rechts sitzt oder links.

Ein Sonntag Nachmittag am Kanapee. Noch sind die Gehirnwindungen gelähmt vom gestrigen Gelage, den Blick fixiert auf unsichtbarer Reifen Spur.

Populäre Spruchdichtung bietet einen kleinen Halt, beliebig eingefärbt, für ein jedes aus der Ferne erkennbar. Der gesunde Menschenverstand: maskulin?

V Die hieb- und stichfeste Argumentationslitanei forsch vom Tische gefegt! Permanente Stichelei mit den eigenen Waffen geschlagen!

Das Gute im Menschen, aus sicherer Distanz betrachtet, entzieht sich der zuverlässigen Messung und erzeugt - durch konstante Unbekannte - ein beklemmendes Raunen im Gefüge der Zeit durch verqueren Gang eine nicht zu leugnende Spaßbremse

VOKALISE MYSTIQUE (Gertraud Steinkogler-Wurzinger)

Teresa de Avila (1515-1582) Alma, buscarte has en mí..... . Seele, suche Dich in Mir y a Mi buscar me has en ti.....Und Mich, suche Mich in Dir

9.30 p.m. Concert III (Shakespeare, Hubert-Sattler-Gasse 3)

"MAR": Performance with TRAK Dance Ensemble, live Video Painting (Irina Repey) and microtonal Guitars (A. Castilla-Avila)

10.30 p.m. Concert IV (Shakespeare, Hubert-Sattler-Gasse 3)

Microzonal Jam Session

SATURDAY, JUNE 29TH 2019

Presentations IV (Bösendorfer Saal) (Moderation A. Castilla-Avila)

9.15 a.m. William Anderson (USA): Eugene Lee's work in 18-tone combinatoriality

10.00 a.m. Jens Rossel (DNK): Gunnar Berg - Denmark's microtonal Pioneer

10.30 a.m. Johnny Reinhard (USA): 128 Tuning - or 8th Octave of the Overtone Series (Harmonic Tuning)

11.15 a.m. Johannes Kotschy (AUT): Microtonal Music - Just Imagination?

12.15 p.m. - LUNCH BREAK -

Presentations V (Bösendorfer Saal) (Moderation J. Kotschy)

1.45 p.m. Siegfried Steinkogler (AUT): Teaching Microtonality

2.15 p.m. Navid Bargrizan (USA): Microtonal Pentatonic Scales as the Source for „Pictures at the Micro-Exhibition“

3.00 p.m. Concert V (Bösendorfer Saal)

William Anderson J'entends le moulin (2019)*

Donald Bousted Four comedic studies (2001)

Maurizio Guerandi My Love is a Journey without End (2019)*

Aaron Bachelder Four miniatures (2019)*

Agustin Castilla-Avila Day out of Time (2019)*

Navid Bargrizan Pictures at the Micro-exhibition (2018)

William Anderson Ziguezon (2019)*

Laurent Estoppey, *alto saxophone*
William Anderson, *guitar*
Yvonne Zehner, *electric guitar*

11.30 a.m. Felipe Pinto-d'Aguiar (CHL): „A Horcadas en la Luz“ - *Harmonic and Textural Techniques*

12.15 a.m. Christian Klinkenberg (BEL): „The Glacier“, *a microtonal opera*

1.00 p.m. - LUNCH BREAK -

Presentations VI (Bösendorfer Saal) (Moderation S. Steinkogler)

4.30 p.m. Stefan Gerritsen (NLD): *31-tone guitar*

5.15 p.m. Ben Lunn (GBR): *The imaginary 128 stringed viol: an investigation of Horațiu Rădulescu's String Quartet No. 4*

6.30 p.m. Concert VI (Bösendorfer Saal)
Johnny Reinhard: "The microtonal Bassoon"

Dune (1990), *bassoon*

Kindergarden Blues (2018), *voice & soprano recorder*

Ballad (2016) by Anton Rovner in 128 tuning, *bassoon*

Zanzibar (1993), *bassoon & morphings*

Eye of Newt (1993), *alto recorder*

For Johnny Reinhard (2014) by Georg Friedrich Haas, *bassoon*

Toivo 128 (2017) by Juhani Nuorvala, *bassoon & pre-recorded material*

Presentations VIII (Bösendorfer Saal) (Moderation A. Castilla-Avila)

1.45 p.m. Richard Cameron-Wolfe (USA): *Microtones and the Human Psyche: the Legacy of Composer John Eaton*

2.30 p.m. Eleni Ralli (GRC): *Harry Partch's „The Letter“, a Comparison of the three existing versions (1943, 1955, 1972)*

3.15 p.m. Charles Corey (USA): *The Adapted Guitar Music of Harry Partch: A Microcosm of the Composer's Style and Ingenuity*

4.00 p.m. - COFFEE BREAK -

Presentations IX (Bösendorfer Saal) (S. Steinkogler)

4.30 p.m. Georg Vogel, David Dornig, Valentin Duit (AUT): *Presenting the instruments of the ensemble Dsilton, the 31-tone keyboard M-Claviton & an 8-string 31-tone guitar, the repertoire & techniques of improvisation in 31-EDO*

5.15 p.m. Katarzyna Bartos (POL): *Hidden mathematical processes? „Stimmung“ by Karlheinz Stockhausen*

6.00 p.m. Concert VII (Solitär)
Karlheinz Stockhausen: Stimmung

Lucia Hausladen, *Sopran 1*
Lisa Fornhammar, *Sopran 2*
Gertraud Steinkogler-Wurzinger, *Alt*
Roman Stalla, *Tenor 1*
Konstantin Riedl, *Tenor 2*
Jeffrey Herminghaus, *Bass*

SUNDAY, JUNE 30TH 2019

Presentations VII (Bösendorfer Saal) (Moderation J. Kotschy)

10.00 a.m. Iván Cipactli Hernández Espinosa (MEX): *Expansion of the microtonal marimba*

10.45 a.m. Elisa Järvi (FIN): *Performing on the Quarter-Tone Piano, Re-Discovering Repertoire*

Stimmung is a piece for six vocalists and six microphones, written in 1968 and commissioned by the City of Cologne for the Collegium Vocale Köln. Its average length is seventy minutes. The composition is based entirely on the production of vocal harmonics over a B Major Seven Nine Chord and uses overtones as a primary element. "By gradual transformation/assimilation of 51 rhythmic models the singers weave a rhythmic polyphonic sound texture. According to the 1986 Hyperion Singcircle liner notes: In each section a new overtone melody or 'model' is introduced and repeated several times. Each female voice leads a new section eight times, and each male voice, nine times. Some of the other singers gradually have to transform their own material until they have come into 'identity' with the lead singer of the section ... by adopting the same ... tempo, rhythm and dynamics. When the lead singer feels that 'identity' has been reached, he or she makes a gesture to another singer who leads the next section. Each model is a set of rhythmic phonetic patterns, often with actual words used as their basis, such as 'Hallelujah' or 'Saturday'. In 29 of the sections, 'magic names' are called out. These are the names of gods and goddesses from many cultures—Aztec, aboriginal and Ancient Greek, for instance—and have to be incorporated into the character of the model. The erotic and intimate love-poems that are recited were written by Stockhausen 'during amorous days' in 1967. (Rose and Ireland 1986)

Our ensemble consists of students, alumni and teachers of the Mozarteum University. We started to study „Stimmung“ in autumn 2018 and met quite regularly.

8.00 p.m. End of the Symposium

Thanks for the performance and overtone coaching: Angelika Luz, Natascha Nikeprlevic and Anna Maria Hefe.

For our performance tonight we thank:

Ruben Hawer, Klangregisseur

Jan Fredrich /Andi Greiml/Mathias Maedl, Bühnentechnik und Klang

Achim Bornhöft/Alexander Bauer, Institut für Neue Musik

ABSTRACTS

RŪTA STANEVIČIŪTĖ

Rediscovering the Lithuanian Microtonal Music: Jeronimas Kačinskas and the Hába School

By mid-1930s with the start of composers' massive emigration from Germany and Austria, the positions of the Prague school of microtonal music as a milieu of musical avant-garde in the international modern music scenes and especially in the environment of the ISCM became stronger. At the time, Alois Hába was especially concerned with the broader representation of his school, and simultaneously he managed to promote his own musical doctrine via activities of his pupils in the Central and Eastern Europe. In this paper I will discuss the efforts of the institutionalization of microtonality by Lithuanian composer Jeronimas Kačinskas (1907–2005), a pupil of Hába. During the study years Jeronimas Kačinskas became one of the most prominent adherents of the Hába 'school' and continued to deploy quarter-tone system consistently in his works throughout the 1930s. Having returned to Lithuania in 1931, he seized the opportunity to establish the class of quarter-tone music at the Klaipėda Music School and started promulgating ideas of microtonal music in his writings. To effectuate the dissemination of quarter-tone music in Lithuania he co-founded, in 1932, the Society of Progressive Musicians, which organised the first Lithuanian tour of the famous Czech Nonet the same year. These concerts featured the world premiere of Jeronimas Kačinskas's Nonet (1931–2/1936) written especially for this ensemble, which was later included in the programme of 1938 ISCM Festival in London. Hába regarded Jeronimas Kačinskas' Nonet among the most remarkable accomplishments in modern music of the 1930s and several times programmed this work in concerts that represented his school of composition. Relying on the newly discovered autographs of his microtonal works (for example, Concerto for trumpet and symphony orchestra, 1930–1; Trio No. 1 for trumpet, viola and piano, 1933) and scarcely researched archival documents, this paper deals with the originality of Jeronimas Kačinskas' microtonal compositions and their spread in the context of the Hába school.

HANS-GUNTER LOCK

Organizing Microtonal Pitches. Tables of Pitch-Class Sets for 13 to 24 Equal Division of the Octave as a Tool for Composers

Realizing equal divisions of the Octave (EDOs) different from the western traditional twelve-tone equal temperament often interest composers who use alternative pitch organization in their compositions. The composer can make a choice to use a specific EDO scale based on good approximations to certain just intonation intervals, but he can also prefer subjectively the "flavor" of a certain scale. Although some characteristic features of a chosen EDO scale may be obvious immediately, there remains the question of how to become aware of all possibilities (i.e. pitch collections) offered by the scale. In atonal music, the pitch-class set theory is one of the most effective and versatile methods, not only in analysis, but also in composition. Adapting this

theory for microtonal EDO scales the number of possible pitch-classes is different compared to the traditional set theory because of different number of pitch classes of a certain EDO scale (e.g. for 19-EDO pitch-classes from 0 to 18). I created specific tables of pitch-class set classes for every EDO system between 13 and 24 analogous to Allen Forte's theory (Forte 1973), using a computer-aided search algorithm realized with MaxMSP graphical programming language and Bachproject objects library. Unlike Forte, I considered also intervallic inversions using the labelling system of Larry Solomon (2003). In addition, transpositional symmetry, inversion invariance and Z-relations have been located, and the complementary sets added

MANUEL DOMINGUEZ SALAS

Freedom and movement of microtones in ishini'ioni string quartet

Since the year of 1983, within the first series of yuunohui (yuunohui'yei for cello solo), Julio Estrada's musical compositions for acoustic instruments are characterized by the constant use of microtonality as one of many resources for obtaining maximum resolution of the continuum within the density of sound. The functionality of microtonality in Estrada's music is not conceived as a manner to organized microtones in any particular scale, in contrast, the composer enrich the possibilities to explore any combinatory of microtones with complete freedom during the process of composition which is integrated by internal acoustical perception and intuition of movement of the sound, altogether within the macro-timbre. For that reason in Estrada's microtonality, there is no evidence of any strict organizational system of the microtones. What shows as a result of his microtonal combinatory provides more elastic and subtle transitions between the density of sound and change of color within topological variations of dynamical identities. In this presentation, I will discuss the microtonality employed in the string quartet ishini'ioni (1984-1990), which shows the mastery of its innovative technique where the freedom and movement of microtones offer the possibility of achieving a continuous transformation of the sound.

GEORG HAJDU

Syntactic Considerations in the Modulation between Microtonal Scales

41 EDO and 65 EDT (equal division of the tritave) are nearly identical scales, differing just by a tiny fraction of a cent. Yet, as they are derived from a substantially different interval set—65EDT being a Bohlen-Pierce microtonal scale in which the octave and thus all even numbers are absent—this fact has wide-ranging consequences on compositional and music-theoretical considerations. A model based on work by Clarence Barlow will be presented demonstrating how those different interval sets can be used in a probabilistic generative process, and how 65 EDT can thus be used as a pivot between worlds of the tritave-based Bohlen-Pierce scales and octave-based scales by interpolating between the probabilities of certain scale degrees to occur.

JOHANNES KOTSCHY

Microtonal Music – Just Imagination?

The perception of musical intervals is based on comparison of oscillation periods. This most significant discovery has recently been made by investigations in neural brain research and proves evidently the analogy of human pitch identification and the physical nature of tones. Results of brain research and physical acoustics raise the question, if microtone intervals really can be perceived by human hearing. In fact, tone systems all over the world coincide in the lack of microtone steps, though the singular steps in their scales often deviate considerably from ours. Nevertheless microtone steps occasionally had been in use in old Greek music, but nowadays they have to be regarded as artificial effects in contemporary music. This may be the reason for the confusing multitude of microtonal systems in the practice of composition up to the present. This lecture will look into the question, what kinds of intervals are audible and recognizable – and it tries to show, how microtonal music could be combined with the facts of scientific research.

JACOB ELKIN

Just intonation quarter-tone practice for trombone

While quarter-tone composition has a rich history of nearly 100 years, its performance practice is rarely taught in conservatories. Through the performance and study of microtonal works by Alois Haba, Harry Partch, Dary John Mizelle, Christopher Sahar, and others, I have created a series of exercises and readings to develop the musician's ears and technique toward the performance of microtonal works. These exercises are geared toward a classically trained musicians understanding of Just intonation through the use of whole number ratios and provide a guide toward tuning more complex intervals and chords. I propose a lecture recital which will include the performance of excerpts from solo microtonal trombone literature as well as electronic demonstrations of perfectly tuned Just microtonal intervals.

TOLGAHAN ÇOĞULU

The Application of Al-Kindi's Oud Fret Values to the Guitar and Analysis of Enis Gümüş's piece "El-Kindî"

The objective of this presentation is to apply Al-Kindi's oud fret values to the guitar and to analyze Enis Gümüş's piece "El-Kindî" which is based on Kindi's ratios. Arabian scientist and philosopher El-Kindî published the fret values in his book "Risâle fî Hubr Te'lîfu'l-Elhân" in the 9th century. Kindî calculated twelve tones by using Pythagoras's cycle of fifths. He applied these values to the oud and added the theoretical fifth string to complete two octaves. These frets are applied to the adjustable microtonal guitar which has movable frets and composer Enis Gümüş wrote a piece for this tuning system. In the presentation, the Pythagorean harmonic structure of the piece was analyzed in the context of microtonal polyphony and the deviations of the chords from the twelve tone equal temperament system and their distance from the intervals of harmonic series are examined.

WILLIAM ANDERSON

Eugene Lee's work in 18-tone combinatoriality

I propose a discussion of Eugene Lee's work in 18-tone combinatoriality. It is an example of an equal tempered system designed deliberately to explore a larger number of combinatorial sets than those that exist in the 12-tone space. I will outline parsing of the 12-tone space into aurally discrete musical sound worlds as they appear in the literature throughout history. I will then outline how smaller divisions of the octave might yield, potentially, a vastly larger range of discrete sound worlds. I will discuss the problems of usage, borrowing from linguistics, which sees usage taking centuries to take root collectively. This outline for microtonal music will be a 1000 year plan. Eugene Lee studied at Columbia at the time when combinatoriality was of great interest. He returned to his native Korea and founded Veritas Musicae, a vehicle for his explorations and the explorations of others.

GERTRAUD STEINKOGLER-WURZINGER AND GUNDA DIETZEL

Use and effect of Shrutis and Gamakas in the „Nada-Brahma System“ of Dr Vemu Mukunda

The „Nada-Brahma System“ in general deals with the effect of sound on body and mind emphasizing the sound and the importance of the human voice. Voice-frequencies and the „individual groundnote“ are reflecting tendencies, talents and behaviour of a person. Voice-frequencies are linked to emotions and body-consciousness. The 22 Shrutis of the Indian music-system are related to 22 Nadis being channels for the emotional energy-flow in our body. Shrutis, their definition and how they can be found. Shrutis and the structure of Ragascales. The importance of Gamakas touching the microtonal Shruti-level in singing and playing Ragas and their balancing effect on our emotional well-being and health. My workshop: Workshop „Nada-Brahma System“ Experiencing Shrutis, Gamakas and Ragas as well as some rhythmic exercises out of the „Nada-Brahma System“.

JENS ROSSEL

Gunnar Berg – Denmark's microtonal pioneer

Gunnar Berg (1909–1989) was the Danish pioneer in composing with microtones. A recent discovery* of fragments of a manuscript for his unfinished POSSESSION in an antiques shop in Madrid sheds new light on Gunnar Berg and his microtonal compositions. The life and work of Gunnar Berg can be seen as a unique but as yet not widely recognized Danish contribution to the development of avant-garde music in the postwar period. In 1948, Berg left Copenhagen and went to Paris to study with Arthur Honegger. Berg stayed in Paris for ten years, and his encounter with the New Music scene in Paris made a strong impression on him. In 1950, Berg composed his first 12-tone composition, SUITE POUR VIOLONCELLE SEUL, followed in 1952 and 1953 by the first fully implemented serial compositions by a Danish composer, COSMOGONIE for two pianos and FILANDRE for violin, flute and clarinet. In the circles around Olivier Messiaen Berg was introduced to the French composer Jean-Étienne Marie (1917-1989), whose meeting

with Mexican composer and microtonality pioneer Julián Carrillo (1875–1965) had turned out to be of crucial importance. Carrillo's first metamorphoser piano for third-tones was built in 1949, and Carrillo brought the instrument to the Conservatoire de Paris in 1950. In France, Carrillo met Jean-Étienne Marie, who subsequently diffused Carrillo's theories in Europe, and Berg's meeting with Marie in its turn became of great importance for the Dane (who actually spent his tender years in la Suisse romande, returning in 1980 to live there for the rest of his life). PROSTHESIS for saxophone and piano (1954) was Berg's first composition using microtones, whereas PETITE MUSIQUE I-II (1958–1960) for flute, string quartet and piano exists in two versions, that of 1960 making use of a 1/3-tone piano. Furthermore Berg composed two string quartets (1966 and 1979) and a number of guitar compositions (1976-1984) featuring quartertones. The unfinished POSSESSION (1955) is scored for flute, trumpet, guitar (1/4 tones), harp (1/16 tones), percussion, string quartet, vocal part and two pianos (1/3 and 1/2 tones, respectively).

JOHNNY REINHARD

128 TUNING – or 8th Octave of the Overtone Series (Harmonic Tuning)

For the past 8 years, American Festival of Microtonal Music in NYC and abroad has been performing in 128 tuning. Composers Haas, Eaton, Rovner, Thoenes, Golden, and others have brought 128 tuning to Finland, Ukraine, Mexico, Croatia, Germany, and Russia. The basic premise is that by using harmonic intervals exclusively (without a concurrent undertone system) up to the 255th harmonic of A, one is working within a single chord. Any pitch of the 128 notes played is correct as there are no wrong notes possible. Improvisation is a dream for this reason. There is no need for modulation. In 128, the tritone of 600 cents is the most successful harmonic sized musical interval in 12-tone equal temperament, as the 181st harmonic. 128 tuning is not just intonation, as will be explained. Recordings: Reinhard's Fretless Guitar Concerto and Vibra.

SIEGFRIED STEINKOGLER

Teaching Microtonality

Despite the wide range of its scientific topics and the constantly growing public interest in it, microtonality has remained a field for highly educated specialists and professionals. To change this fact and to open microtonality to a wider circle of people the International Ekmelic Society Salzburg has released two collections of easy-to-play-pieces to encourage beginners and teachers to deal with different ways of microtonal music. Although effects of microtonality can be produced by (nearly) any kind of instrument, string instruments seem to be predestined for this purpose. Furthermore, to create a new consciousness in music education, especially the subject „ear-training“ has to be renewed. Although it was hard to convince teachers at first - by now we have some presentable results. Recently two young guitar players have premiered „Jeu de language“ at the Austrian youth competition „Prima la music“ and cellist Clara Steinkogler was one of the first to play a microtonal concert piece in public.

NAVID BARGRIZAN

Microtonal Pentatonic Scales as the Source for Pictures at the Micro-Exhibition

In October 2018, Swiss saxophonist Laurent Estoppey premiered and recorded Navid Bargrizan's suite for solo alto saxophone, *Pictures at the Micro-Exhibition*, dedicated to Estoppey. Harn Museum of Art (Gainesville, Florida) commissioned this piece from Bargrizan, Harn's summer-2018 composer-in-residence. Inspired by a miniature album of paintings by Japanese artist Watanabe Shōtei (1851–1918), on view in the "Show Me the Mini" exhibition at Harn, this composition transforms the visual elements in the paintings—such as line, form, color, impressions from nature—to musical elements (rhythm, meter, pitch, scale, melody). Four synthetic, microtonal, pentatonic scales, influenced by the Japanese counter-parts and just intonation, provide the pitch materials for the entire piece. Ranging from one-twelfth- to quarter and one-sixth-tones, these microtones approximate the odd-numbered harmonics that deviate significantly from twelve-tone equal-tempered scale. In line with Watanabe's minimalistic use of visual elements, the six movements of this suite employ only pitch-classes that these microtonal pentatonic scales consist of. In other words, solely, a single scale generates the pitch materials for each individual movement. To pay tribute to Mussorgsky, a contemporary of Watanabe, the piece juxtaposes the six microtonal movements with five interludes borrowed from Mussorgsky's *Pictures at an Exhibition* (1874), arranged for saxophone. On the other hand, various non-Western musical cultures, ranging from Southeast-Asian to Middle-Eastern, underpin the rhythmical and metrical aspects of the work. This presentation-performance analyzes the compositional ideas incorporated in *Pictures at the Micro-Exhibition* from a technical perspective, and the allegorical relationships of the compositional tools to Watanabe's depictions.

STEFAN GERRITSEN

31-tone guitar

In this presentation I would like to talk about the 31-tone equal temperament, with a strong emphasis on the practical and musical application of this tuning system and my experiences playing the 31-tone guitar in microtonal ensemble Scala and in solo recitals. My lecture-recital will be roughly divided into the following topics/parts: - An short explanation of the 31-tone system, invented by Christiaan Huygens and his motivation, the history and development from Huygens till Adriaan Fokker and the recent activities of the Huygens-Fokker Foundation. - The repertoire of ensemble Scala and the different guitars I use in this ensemble, with audio-fragments of different compositions played by ensemble Scala. - An explanation of the Terpstra guitar and a performance of one or two pieces from the Renaissance/early Baroque period. - The world-premiere of a new composition by the German composer Joachim Schneider. - Performing "Earth" for 31-tone guitar by Dutch composer Erik Verbugt. - Questions/discussions.

BEN LUNN

The imaginary 128 stringed viol: an investigation of Horațiu Rădulescu's String Quartet No. 4

The work of Horațiu Rădulescu (1942–2008) remains profoundly raw and potent. After his seminal *Credo* (1969) his work was fixated on the microscopic and the infinite. His fourth quartet remains one of the most daring and remarkable works of the 20th Century, with its nine string quartets encircling the audience immersing them into a landscape like no other. Rădulescu, in his essay *Brain and Sound Resonance*, describes how the quartet is built around a mass of scordatura producing an imaginary 128 stringed viol. This work will briefly analyse the work and demonstrate how the microtonal language is deeply infused within the gargantuan plasmatic landscape creating a music that is both minute and almost omnipresent.

IVÁN CIPACTLI HERNÁNDEZ ESPINOSA

Expansion of the microtonal marimba

An introduction to the quarter-tone marimba: an overview of different microtonal marimbas and the writing systems for the quarter-tone marimba of 2 and 5 octaves, including keyboard layout, technique and new difficulties in the chromatic keyboard with its differences in relation to the traditional keyboard. Presentation of the project: Expansion of the microtonal marimba, aiming to build microtonal marimbas in different microtonal systems.

ELISA JÄRVI

Performing on the Quarter-Tone Piano, Re-Discovering Repertoire

In the previous symposium *Mikrotöne: Small is beautiful*, in 2017, I introduced a new kind of quarter-tone keyboard, developed in Finland. I discussed some aspects of microtonal music in the 20th century, the need for the new instrument and the ideas behind the quarter-tone keyboard design. The keyboard is an approach to meet specific needs of contemporary music: producing quarter-tones on a full-range keyboard. The final instrument is an extended version of the traditional piano, consisting of a new quarter-tone keyboard connected to two Disklavier pianos, which are tuned one quarter-tone apart. The keyboard can also be attached to a computer and speakers, using the computer's internal sounds. My presentation in 2019 will focus on the latest experiences with the quarter-tone piano as performer. In November 2017 I premiered Sampo Haapamäki's *Quarter-Tone Piano Concerto* with orchestra. Also several young composers have written chamber music for MikroEnsemble – Finland-based contemporary music group specialized in microtonal music. As pianist have now commissioned new solo repertoire. I will discuss and demonstrate my forthcoming practicing process with Lauri Mäntysaari's etudes and Hannu Pohjannoro's preludes for the new quarter-tone piano. Besides the contemporary repertoire it is also worth approaching the historical aspect of the quarter-tone piano. It might be possible to now reawaken some quarter-tone piano repertoire from the 1920's, although it was written for another kind of keyboard. The pioneers of the first European quarter-tone piano were Russian-born composer Ivan Wyschnegradsky and his Czech colleague Alois Hába. Also a couple of their contemporary American colleagues made experiments with quarter-tone tuning.

FELIPE PINTO-D'AGUIAR

„A Horcajadas en la Luz“ – Harmonic and Textural Techniques

In the following paper, I discuss a number of harmonic techniques found in my work «A Horcajadas en la Luz», 1 written for e-accordion, arciorgano, harp, violin, cello, and trombone. The piece extracts its microtonal harmonies by combining the adaptive-just system with equal-temperament, and through quarter-tone approximations. The superposition of these conflicting tuning systems leads to blurry frequency-bands, which deviate slightly from harmonic spectra, creating tension within otherwise predictable textural patterns. Additionally, I show how crossfading between adjacent harmonic fields produces microtonal clusters, which work as inharmonic counterparts for the main hyper-consonant regions of the work. In the end, I focus on a smaller temporal frame to reveal how the superposition of almost identical chords generate rhythmic beatings that animate the overall texture.

CHRISTIAN KLINKENBERG

„The Glacier“, a microtonal opera

A peaceful coexistence of different microtonal scales and modes. The opera „Der Gletscher“ will be premiered on 25 October 2019. In the article „New Moods“ (Xenharmonic Bulletin No. 5), Ivor Darreg wrote that different tunings have different emotional effects. Thinking further: Can different scales and modes be used to complement the idea of the leitmotif? In this opera, different tuning systems, represented by musicians who specialize in one system, are used partly successively, partly side by side, partly together. What are the challenges, intersections or additions?

RICHARD CAMERON-WOLFE

Microtones and the Human Psyche: the Legacy of Composer John Eaton American composer-performer

John Eaton (1935–2015) studied at Princeton University with Milton Babbitt and Roger Sessions. He had a successful early career as a jazz pianist, to which he attributes his interest in microtonal music. During his expatriate years living and composing in Rome (1957–68), where he collaborated with engineer Paul Ketoff on the development of the SynKet performing synthesizer. Eaton thus entered the microtonal sound-world and became the leader SynKet performer. He also collaborated in the 1960s with Robert Moog on the development of an even more performer-friendly instrument. Eaton began to incorporate microtones in his composing during the Rome years – not only in chamber works, but also in orchestral and operatic compositions. His approach to the microtonal palette was limited to just two categories: (1) 1/4-tones [“which most musicians can readily hear and replicate” – Eaton] and the additional frequencies made available through “just intonation”. In addition to his commitment to the practical aspects of “live” microtonal performance, John Eaton aesthetically justified his microtonal sound-world thus: “The complexities of the human psyche, as we now perceive and [try to] understand them, cannot be addressed adequately in the limited sound-spectrum of the tempered 12-pitch palette.”

ELENI RALLI

Harry Partch's The Letter A Comparison of the three existing versions (1943, 1955, 1972)

Harry Partch, one of the greatest American pioneers of the music of the 20th century, was the first composer to invent, design and build all the instruments that are necessary for the performance of his works. He tuned his instruments in a 43 non-equidistant system and developed his own notation system, mainly based on tablature and ratios (fractions that show the overtone and undertone relationship of a central tone g), which – although easy from performers – is quite difficult to decode for music analysis. He reworked some of his pieces throughout his whole life. One of his first compositions Letter from Hobo Pablo – Excerpt from Bitter Music – 1943 raises a lot of questions, difficult to answer, as there are a lot of explicit information missing. Although it is not absolutely sure why some information – for example concerning the tuning of the instruments – are not given, someone should take into consideration, that Harry Partch performed his pieces on his own, playing his own instruments and working with a group of close friends and students. The fact, that he reworked the same piece later in his life (1955 and 1972) and the existing recordings (first of 1964) and interviews about his harmonical phenomena, facilitate the reconstruction of the piece and provide information to close some “gaps”. The later versions provide explicit information, as the production became commercial and notation systems are changing as well, as Partch himself understood – probably – the limitations of his own system. Could we make firm assumptions and comparison of the works using only the original Partch's scores? Did the transcription and the analysis help to gain understanding of the music? What should a researcher pay attention to when trying to analyse? Which information is essential for the analysis and which elements can be reconstructed? Do we need a reconstruction, a transcription or a recording at all to gain important information concerning the music, even when the composer didn't leave any explicit data?

CHARLES COREY

The Adapted Guitar Music of Harry Partch: A Microcosm of the Composer's Style and Ingenuity

Harry Partch's (1901–1974) three compositions for Adapted Guitar I and Intoning Voice mark a significant turning point in his compositional career. These pieces, explicitly designed to be executed by one performer, were composed between 1941 and 1943, and heralded the end of a lengthy artistic drought. Although Partch wrote these works in his early 40s, he had spent much time researching tuning systems to find something that would fit his compositional needs and suffered through significant hardships during and after the Great Depression; these pieces, therefore, constitute the tail end of a mature, sporadic, and self-aware early period. (It bears mentioning that, after writing the first of his Li Po settings, “The Long Departed Lover,” in 1930, Partch ceremoniously destroyed all of his earlier work.) In this lecture-recital, I will discuss some unique characteristics of Partch's Adapted Guitar I and his approach to using the natural inflections of speech in what he called Intoning Voice, demonstrate Partch's harmonic language and tendencies, and use his “One-Footed Bride” to illustrate his early approach to melodic writing. This will be accompanied by performances of Barstow – a work that reflects

on his earlier writings while also foreshadowing the style and harmonic background of his final compositions – and excerpts from December 1942 and U.S. Highball. I will then draw some parallels to my own just-intoned writing, specifically my compositions for Adapted Guitar I and Intoning Voice, to illustrate some of the innate strengths of Partch's system, and the capabilities inherent in the design of his early instruments. I perform on the original Adapted Guitar I, a 1928 koa wood instrument first modified by Harry Partch in 1934.

GEORG VOGEL, DAVID DORNIG, VALENTIN DUIT

Presenting the instruments of the ensemble Dsilton, the 31-tone keyboard M-Claviton & an 8-string 31-tone guitar, the repertoire & techniques of improvisation in 31-EDO

This lecture will give an overview on transposing tetrachords in 31EDO on an enharmonic keyboard with split sharps. By using the newly developed 31+5 tone keyboard M-Claviton various compositions and frames for improvisation are going to be explored. Compound tetrachord groupings will appear in different shapes by adding leading notes or altered intonations via the enharmonic change.

KATARZYNA BARTOS

Hidden mathematical processes? Stimmung by Karlheinz Stockhausen

In winter 1968 Karlheinz Stockhausen was working on a new piece. His children, however, needed peace and quiet so he could not sing loudly. He started humming the low B flat and something miraculous happened – his skull started to vibrate and overtones appeared. He wrote down the overtone melodies, which formed the base of the new piece entitled Stimmung, which can be translated into English as Tuning. There is only one chord used in the whole piece – the B flat major ninth chord. After the piece is heard, it can be described as a totally aleatorical one. But at the same time, as we reach to the deepest structures of it, we can draw a conclusion, that Stockhausen used mathematical processes here, such as: symmetry and numeric sequences. In my paper I would like to reveal processes that may have built Stimmung, showing logic of the piece and accuracy of Stockhausen's musical workshop – things that cannot be seen as we only hear the composition. My research will show my examination on the musical material, as well as will give the background of the compositional processes that had place in winter 1968.

CVs

GUNDL AGGERMANN lives and works in Salzburg. She studied at Mozarteum with Hertha Mergl and attended numerous master classes. She deepened her skills with Carin Levine, M.M.Kofler, Robert Aitken, Michel Debost and Susan Milan. She plays in different ensembles like the Sinfonietta da Camera, the Ensemble des Grossen Adventsingens etc. Gundl Aggermann works as a chamber musician and as a soloist in Germany and abroad.

Composer, guitarist **WILLIAM ANDERSON** is based in New York City. He began playing chamber music at the Tanglewood Festival at age 19, and later performed with the Metropolitan Opera Chamber Players, Chamber Music Society of Lincoln Center, NY Philharmonic, and many other NYC-based ensembles and organizations. He was a member of the Theater Chamber Players, the resident ensemble at the Kennedy Center in Washington DC. Anderson founded the Cygnus Ensemble in 1986. Cygnus is based in New York and has toured in Europe and Asia. Cygnus was in residence at the Library of Congress in 2012. Anderson has been Artistic Director of the Roger Shapiro Fund and Marysas Productions since 2011. His compositions have been presented in guitar festivals and new music festivals in the US, Asia, and Europe. Many of his works are recorded and can be found on iTunes and Spotify. Anderson teaches classical guitar at Sarah Lawrence College and Queens College.

Nearly all of **NAVID BARGRIZAN's** compositions explore intonational and tuning concepts. Since 2014, his experiments with microtonality have resulted in 13 premieres and more than 40 performances of his works in the USA, Canada, Germany, and Austria. Navid's research on the music of Harry Partch and Manfred Stahnke, as well as his secondary focus on sociopolitical implications of Roger Waters's protest music, have led to several published articles, book chapter, reviews, and proceeding papers. He has presented his research projects—supported by awards such as DAAD's Scholarships and Doctoral Fellowship of the Center for the Humanities and the Public Sphere of the University of Florida—at approximately 30 international conferences in the North America and Europe. Navid worked as Visiting Assistant Professor of Music Composition; Adjunct Lecturer of General Humanities; and Adjunct Lecturer of Languages, Literature, and Cultures at the University of Florida, where he taught courses in music composition and theory, general humanities, and German language. At this institution and Universität Hamburg, he earned a M.A. and Ph.D. degrees in Music History and Literature; Music Composition, Theory and Technology; Systematic Musicology; and Art History. Navid will join the music-theory faculty of Texas A&M University-Commerce, from August 2019.

KATARZYNA BARTOS, teaching assistant at Karol Lipiński Music Academy in Wrocław, Poland. PhD student of theory of music at Music Academy in Kraków, Poland. She was a scholar of Erasmus-programme (Universität für Musik und darstellende Kunst Wien). As a music theorist she gave lectures in Great Britain, Greece, Lithuania, Norway, Poland, Portugal, Serbia and Switzerland. Her musical interests are centered around contemporary music – its aesthetics, analysis and interpretation.

LYRIEL BENAMEUR is a young French soprano, studying Gesang at the Mozarteum Salzburg, in the studio of Dr. Michèle Crider. After her A-level, she chooses the city of Lyon for her Business and Management University studies, and starts studying music in parallel at the Regional Conservatory of Music of Lyon with Professor Pierre Ribémont. After her Bachelor in Management, she decides to focus on her vocal studies, starts performing in Europe and USA, takes part into master classes (Alain Garichot, Antoine Palloc, Olivier Fredj...), and won a second prize at NATS Minnesota Competition in 2017. In October 2018, she started her Bachelor Gesang in Salzburg and was chosen as recipient of the Gianna-Szel-Stipendium for next year.

RICHARD CAMERON-WOLFE was born in Cleveland, Ohio USA, and his early musical life was focused on the piano. He studied at Oberlin College and Indiana University, where his principal teachers were Joseph Battista and Menahem Pressler (piano), Bernhard Heiden, Iannis Xenakis, and microtonalist John Eaton (composition). In 1967, as a founding member of „Fiasco“, a very UN-academic multi-arts collective, he began to compose, inspired by dialogues with poets, dancers, and visual artists. He began formal (Masters Degree) composition study in 1968. In 1974, Cameron-Wolfe moved to New York City, where he worked as a freelance musician, particularly in the NYC dance community. He then taught at Purchase College, State University of New York from 1978 to 2002, resigning to devote more time to performing and composing. Since 2002, Cameron-Wolfe has been focused on creating small-ensemble psychologically interactive instrumental works as well as micro-operas – these often for a single musician: e.g., guitarist, percussionist, singer. Most of his compositions are published by the American Composers Alliance, and recordings of his compositions and piano performances (Dane Rudhyar, Erik Satie) appear on the Opus One, Innova, New Focus, Furious Artisans, and LTM labels.

AGUSTÍN CASTILLA-ÁVILA, president of the International Ekmelic Music Society and director of the symposium “Mikrotöne: Small is beautiful” in Salzburg, worked as a composer in Europe, Asia and America. His music was conducted by D. Russell-Davies, J. Kalitzke, T. Ceccherini, A. Soriano, H. Lintu and H. Schellenberger among others. He has written solo and chamber music, orchestral, theater plays, choreographies and five chamber operas. He has published for Doblinger Verlag, Joachin Trekel, Da Vinci Edition, Verlag Neue Musik and Bergmann Edition. His music has been recorded on 13 CDs and 2 DVDs. He has given nearly one hundred lectures about his musical ideas in Europe, Asia and America. These ideas are published in Austria, Poland, USA, Germany, France and Slovenia. In 2013 he receives the Music Price (Jahresstipendium) from the Region of Salzburg.

IVÁN CIPACTLI HERNÁNDEZ In 2002 Self-taught in the study of the marimba in quartet of tone. He has made several compositions for the marimba and other percussive instruments, promoting the traditional and contemporary marimba Works of Mexican and other composers. He is currently working on the Project Expansion de la marimba microtonal, which seeks to expand the repertoire of this instrument. This Project has the support of the National Fund for Culture and the Arts of Mexico. Fonca. He studied Sonido 13 with Jorge Echevarria and percussions at the School of The National Autonomous of Mexico with teacher Gabriela Jiménez Lara. Recently, he has participated at the Symposium Microtones Small is beautiful, at the Mozarteum University in Salzburg in 2017, Internationale Gesellschaft für Ekmelische Musik (IGEM festival 2018) in Salzburg,

New music touch points and DME in Lisbon during 2018 and International Festival of microtonal music miCROfest in Zagreb Croatia on October 2018.

TOLGAHAN ÇOĞULU The first prize winner at Georgia Tech Margaret Guthman Musical Instrument Competition in 2014, Tolgahan Çoğulu, designed his „Adjustable Microtonal Guitar“ in 2008. His first CD with microtonal guitar, Atlas, was published in 2012 by Kalan Music. His microtonal and fretless guitar duo and lecture recital, ‘Microtonal Guitar Music’, has taken him to many festivals and universities in 33 countries. Tolgahan is building a repertoire for microtonal guitar with more than forty composers involved at this point. In 2013, he became an Associate Professor in Guitar at Istanbul Technical University’s Turkish Music State Conservatory, where he had founded the classical guitar department in 2010 and the world’s first microtonal guitar department in 2014. His second CD ‘Microtonal Guitar Duo’ has been published by Kalan Music in June 2015. His recording of William Allaudin Mathieu’s three-movement ‘Lattice-İşi’ in just intonation was published in the US in 2016. He completed a research project entitled ‘Historical Tunings on Microtonal Guitar’ at the University of Bristol in 2016. Between 2015–2017 he collaborated with the University of Music Würzburg for the project ‘Creating and Presenting a Repertoire for the Microtonal Guitar’ supported by DAAD in which 12 composers wrote pieces for microtonal guitar and ensemble. His book ‘Microtonal Guitar’ was published in 2018 by Mojo Roots Music, co-authored by Fernando Perez. Currently he is teaching at Istanbul Technical University.

CHARLES COREY is an American composer holding a Ph.D. in Music Composition and Theory from the University of Pittsburgh. His approach to composition exploits and subverts the relationships that exist between different tuning systems; the results of this process range from pieces that use standard tuning systems in unique ways to works that involve multiple tuning systems working in concert. Corey’s compositions, known for their unexpected, evocative harmonies and their strong dramatic arcs, have been played across Europe and the Americas by performers including Cikada Ensemble, Iktus Percussion, Kjell Tore Innervik, Ere Lievonen, Inverted Space, and entelechon, with recent premieres in Amsterdam, Kansas City, and Buenos Aires. Corey is Director and Curator of the Harry Partch Instrumentarium and Affiliate Assistant Professor of Composition at the University of Washington, Seattle, as well as Director of the Seattle Symphony Orchestra’s Merriman Family Young Composers Workshop. He was recently awarded a Jack Straw Foundation Artist Support Grant, received third prize in the 2018 Young Virtuosos International Marin Goleminov Composers Competition for his score Courtship Dance of the Jungftak, and will have his just-intoned string quartet, Syzygy, released on Navona later this year.

GUNDA DIETZEL, born 1944 in Stralsund/Germany, 1964 High School Degree, 1972 University Degree M.A. (Berlin) in Music and Latin, 1972–1992 teaching Music and Latin at High School (Berlin/Stuttgart). Additional since 1979–2005 teaching Ear-Training at University of Music and Performing Arts in Stuttgart. 1991–1993 participant in the training-courses „Nada-Brahma System“ with Dr Vemu Mukunda (Diploma), 1994–1998 assistant and interpreter in his lectures, workshops and training-courses besides own activities. Because of his upcoming illness Dr Mukunda authorized me to present „Nada-Brahma System“ in national and international symposiums and to write my book „The Individual Sound of the Voice – Its Message, Its Action“.

MANUEL DOMINGUEZ SALAS. Born in México City, composer, theoretic and percussionist. His interest in the analysis of contemporary musical creation is connected with the phenomenon of the continuous in music, which led him to focus his analysis on the methodology created by the Mexican artist Julio Estrada (*1943), the so-called macro timbre, which is a chrono-acoustic synthesis of the total set of rhythm and sound components. In regards to this methodology of creation he has been studying Estrada's compositions from the year 1984 beginning with the string quartet *ishini'ioni* (1984–1990). His observations and reflections under Estrada's methodology has been published in Poland, Georgia, and Lithuania. At the same time his musical activities are focused on the pedagogical. He has been working as a professor of music theory in Poland since the year of 2010 until today, where he currently fulfills the function of pedagogue in the department of Composition, Music Theory and Conducting at The Stanislaw Moniuszko Academy of Music in Gdansk, Poland.

GEORG VOGEL (*1988), keyboardist & composer. Member of the ensembles *Dsilton*, *Tree*, *Geogema*, *Elias Stemeseder & Georg Vogel*, *Flower*, a.o. Latest releases include the albums *Tree Between a Rock and a Hard Place* 2019, *Georg Vogel Solo Piano live at Moers festival* 2018, *Prinezone live at Jazzfestival Saalfelden* 2017 and *Flower Duft* 2015. Builder of enharmonic keyboard instruments based on split sharps, inter alia the 31+5 tone *M-Clavtones*. *David Dornig* (*1992), guitarist & composer. Member of the ensembles *Dsilton*, *Hexatona*. a.o. Conductor, composer and guitarist for the *Max Brandt Ensemble*.

VALENTIN DUIT (*1992), is the drummer of various ensembles, among them for example *Dsilton*, *Robert Unterköfler Quintett*, *Coastline Paradox*, *Duit & Gadermaier*, *Gnigler/Duit*. In 2018 he released his first solo drum set record *'Mashevene'* on *Freifeld Tontraeger*. His first EP with electronic music called *'Ese – Udu'* was released on *Rote Welt Records* in 2019. The repertoire of *Dsilton* is composed by *Georg Vogel & David Dornig*. All pieces have *n*-tuplet metric modulations, shifting rhythms, contrapunctual melodies, and tonalities with more than 12 notes per octave in common, mostly in 31edo as well as related just intonation.

JACOB ELKIN is a musician and composer based in Brooklyn, NYC. Through the integration of space, noise and microtonality, his compositions seek an abstract expression of contemporary concerns. His electronic works have been featured around the world in a variety of venues. Mr. Elkin is an advocate for new music and has premiered many pieces for trombone in solo and ensemble settings. He works as brass instructor for the *United Nations International School*.

Swiss saxophonist and composer **LAURENT ESTOPPEY** lives between Switzerland and the USA, and devotes himself mostly to music and arts of today. In 2016, he was nominated for the *Herb Alpert Music Awards*. Numerous collaborations with composers have led him to create at least two hundred works but also to open him to the composition world. Now his musical activity is divided between written music and improvisation, and it occurs throughout Switzerland, many European countries, but also in the Americas, Russia and South Africa. He works with many orchestras in Europe, conducted – among others – by *James Levine*, *Marek Janowski*, *Christian Zacharias*, *Kazuki Yamada*, *Neeme Järvi*, *Diego Matheuz* and *Heinz Holliger*. Beside having founded

and developed numerous chamber music groups, *Estoppey* is a member and artistic director of *Swiss ensemble baBel* and *COLLAPSS* (Music, dance, poetry, visual arts in Greensboro). His discography includes more than twenty recordings. His interest in all contemporary arts has led him to collaborate with many artists in interdisciplinary projects. As a composer, *Estoppey* works for various settings and contexts, including concerts, performances, as well as sound installation and video art works. As an educator, *Estoppey* is regularly invited to lead improvisation workshops for musicians of all levels and all instruments, as well as saxophone, improvisation and contemporary music masterclasses. *Estoppey* is a reference artist for Italian saxophone maker *Rampone-Cazzani*, is a *D'Addario* Performing artist and a *Rovner* ambassador.

LISA FORNHAMMAR is a Swedish soprano, music university teacher and researcher within the field of contemporary vocal music. As a singer she has been described as „a combination of Lulu and Queen of the Night“ (*Financial Times*) and was recently heard in *“au revoir euridice”* at *Oper Leipzig* and in *“Das neue Werk”* at *Elbphilharmonie Hamburg*. She is a member of the faculty at *Universität Mozarteum Salzburg* and at *Hochschule für Musik Leipzig*, teaching contemporary vocal music with singers and composers among her students, and conducts a doctoral research project as part of *CERADA*, *University of the Arts Helsinki*, about experimental vocal techniques together with *Heidi Westerlund*, *Michael Fuchs* and *Johan Sundberg*. Next upcoming premiere is *“Clara in Rückspiegel”* in *Leipzig* as part of the celebration of *Clara Schumann*.

STEFAN GERRITSEN is an established artist in the Netherlands. He was awarded various times in international music competitions, both as a soloist as with *Verso*: the duo he forms with *Panflutist Matthijs Koene*. In 2006 he won second prize in the international guitar competition of *Zwolle*. In 2006 *Verso* was Topwinner of the *IBla Grand Prize*. They received the highest mark of the jury (9.5) They were also winner of the *“Vriendenkrans”* and *Concertgebouwprijs* (*Amsterdam* 2003) and *Comradio Contemporary music prize* (*Barcelona* 2003) As a soloist with orchestra he performed the guitar concertos of *Villa-Lobos*, *Vivaldi* and *Tedesco*. Besides his solo engagements he has worked together with renowned ensembles for contemporary music, such as the *Nieuw Ensemble* and *Scala*. He also regularly performs with classical singers. *Stefan Gerritsen* played in many prestigious venues, like the *Carnegie hall* in *New York* and the *Concertgebouw* in *Amsterdam*. He performed in festivals in *South Africa*, *Greece*, *California* and *Germany*. In 2011 *Soundboard* magazine wrote: *Guitarist Gerritsen* is virtuosic and fluent in all of the techniques of modern guitar playing. Many composers wrote pieces for him, both for his duo and chamber-music groups, and more and more for the 31-tone guitar. Recently he is involved in establishing new repertoire for guitar and choir. Composers as *Roderik de Man* and *Gerard Beljon* dedicated their compositions to this project. *Stefan Gerritsen* graduated from the *Conservatory of Amsterdam* (Master cum laude), having studied with *Lex Eisenhardt*. He continued his studies with the Canadian guitar virtuoso *Laura Young* and received a scholarship to study with *Alex Garrobé* in *Barcelona*. Besides the classical guitar *Mr. Gerritsen* also plays on 31-tone guitar, which is very close to mean-tone tuning and for this reason very suitable for music written by composers such as *Dowland*, *Sweelinck* and *Weiss*. He has been invited to record a disc on this instrument for *Turtle records*. Leading Dutch newspaper wrote in 2016: *Stefan Gerritsen* is a “grandioze gitarist”.

GEORG HAJDU grew up in Cologne where he obtained diplomas in molecular biology and composition from the University of Cologne and the Cologne Musikhochschule. In 1994, he graduated with a Ph.D. from UC Berkeley. His teachers included Clarence Barlow and David Wessel. He also audited György Ligeti's seminar in Hamburg. In 1996, following residencies at IRCAM and ZKM, Karlsruhe, he co-founded the ensemble WireWorks. In 1999, he produced his opera *Der Sprung – Beschreibung einer Oper*. In May 2002, his Internet performance environment Quintet.net was employed in a Munich Biennale opera production and in the same year he became professor of multimedia composition at the Hamburg University of Music and Drama (HfMT). In 2004, he established Germany's first master's program in multimedia composition and, in 2012, the center for microtonal music and multi-media (ZM4). In 2010, he was artist in residence with the Goethe Institute in Boston as well as visiting professor at Northeastern University, and master-minded the first conference entirely devoted to the Bohlen-Pierce scale. In 2018 with the support of the German ministry of education and research, he initiated the "Stage_2.0" project dedicated to music innovation. He is also the author of numerous articles on the borderline of music, technology and science as well as software applications such MaxScore, Quintet.net, DJster and a real-time version of Stockhausen's Elektronische Studie II.

German soprano **LUCIA HAUSLADEN** was born in Cham (Bavaria). She began her vocal training at the age of fourteen and was a member of the Audi Youth Choir Academy from 2010 to 2013. During her time in the Academy, Lucia Hausladen had the opportunity to work with conductors such as Ulf Schirmer and Kent Nagano and perform with acclaimed orchestras such as the Bavarian State Orchestra and the Academy of Ancient Music, Berlin. Lucia Hausladen completed the Bachelors program voice and is currently a Masters student at the Mozarteum University in Salzburg, Austria, where she studies with Professor Bernd Valentin and Lied with Professor Wolfgang Holzmaier. The soprano is performing in numerous concerts in and around Salzburg and South Germany. The conception of exciting song programs and the creation of new cross connections within the well-known repertoire are just as important to her as the discovery and imparting of New Music. In addition to her passion for singing, Lucia Hausladen pursues her fascination for Romance culture and languages in a Romance studies Bachelors program at the University of Salzburg.

FRANZ RICHTER HERF was born in 1920 in Vienna. As from 1941 he studied at the Viennese Academy of Music, and after World War II at the Mozarteum Salzburg with Johann Nepomuk David, Egon Kornauth and Bernhard Paumgartner. Additionally, he took private lessons in conducting with Clemens Krauss. 1948, he became musical director in Salzburg, and 1949, he was appointed lecturer at the Mozarteum. Beside it, he worked as freelancer at the Austrian broadcasting company. As from 1970, he devoted himself to research and systematization of microtones, together with Rolf Maedel. This led to the development of the Ekmelic Music. In 1974, he was co-founder of the Institute for Basic Musical Research and constructed the Ekmelic Organ after his own conception. In the same year, he was appointed full college professor. 1979 thru 1983, he was rector of the Mozarteum Academy Salzburg. In 1985, he established the Symposia „Microtones" in Salzburg and was in charge of them in 1985 and 1987. Between 1950 and 1970, he wrote about 50 compositions in the traditional tone system her with Rolf Maedel. ed under

the pseudonym Franz Herf; among others, two operas, one ballet, one symphony, five concerts for solo instruments and orchestra, music for string orchestra and wind band, as well as choral and piano music. They are written in a neo-classical free-tonal style, clear and transparent in their formal structure and their harmonics, where an extension of the tonality already adumbrated itself. The musical themes are impressive, the rhythm sticks out strongly. The works written after 1970 are in the ekmelic tone system – among others, the opera „Odysseus", the 2nd symphony, four „Ekmelic's" (these are short pieces of music in one movement for orchestra), choral and chamber music. These compositions as well as papers by Franz Richter Herf about ekmelic theory and practice are obtainable from the publisher „Helbling Verlag", Innsbruck. Franz Richter Herf died on July 4th 1989 in Salzburg.

Finnish pianist **ELISA JÄRVI** completed her artistic doctoral studies at the Sibelius Academy DocMus Department in Helsinki. Her written thesis and book discusses the rhythmic and metrical aspects of Piano Etude No. 8 by György Ligeti. Her artistic doctoral project focused on the oldest and the newest music written for the piano. She also studied in London and Cologne where she completed her 'Konzertexamen'. Ms. Järvi is currently working as a piano teacher and post doctoral researcher at the Sibelius Academy and studying musicology at the University of Helsinki. Together with Finnish composer Sampo Haapamäki she recently developed a new kind of quarter-tone piano. She is an active performer of contemporary music, and also combines contemporary music with performances of earlier works, including works written for the fortepiano. She has performed extensively throughout Europe as a chamber musician, and engagements have taken her to Japan and the United States. Her debut album 'Aufforderung zum Tanz' (Fuga-9370) features dances and compositions with dance influences by classical and contemporary composers.

Born in Eupen (B) in 1976, **CHRISTIAN KLINKENBERG** earned Master's degrees in Jazz (2006) and contemporary composition (2012). The music of Christian Klinkenberg is characterized by the combination of contemporary composition concepts and improvisation. Alongside his work as a composer and teacher, Klinkenberg has continued actively as a pianist, bandleader and improviser with different performers and ensembles. Last major projects: Christian Klinkenberg Orchestra "Geo2" (published by Neuklang), The ballet „The Bell Tower", The opera „Das Kreuz der Verlobten", The interactive musical narrative „The Leaves that Hung but Never Grew" (published by Neuklang), The music theatre play „How Trees Talk".

VERA KLUG was born in Innsbruck. Since her studies at the Mozarteum with Irena Grafenauer and the Grand Diploma 1991, she has been particularly interested in contemporary music and chamber music. She is a member of the Austrian Ensemble for New Music (OENM). Vera Klug has been a guest of numerous ensembles, such as Mozarteum Orchestra Salzburg, Camerata Salzburg Klangforum Heidelberg, Klangforum Wien and others. Concert tours led her to Indonesia, Egypt, Mexico and the Baltics among others.

JOHANNES KOTSCHY, composer, theorist, sound former. Born in 1949 in Bavaria. He studied pharmacy in Munich, Germany, as well as piano chamber music and composition at the Mozarteum Academy Salzburg. Since 1981, he is a self-employed composer. Freelancer at the Ins-

titute for Basic Musical Research at the Mozarteum University Salzburg. In 1986, he presented the naturetone system developed by himself at the Darmstädter Ferienkurse; he was initiator of the Heidelberger Naturetone Symposia and developed a New Keyboard which facilitates playing microtones in an easy manner (US- and European patent). He founded the Eigenverlegerverband österreichischer Komponisten together with other composers in Salzburg (Klaus Ager, Herbert Grassl, Boguslaw Schaeffer, Andor Losonczy et al.) and was president till 1994 of the IG Komponisten Salzburg which has been founded by him (together with Klaus Ager and Herbert Grassl). From 1998 thru 2009, he was president of the International Ekmelic Music Society (currently its vice president). Main focus of his musical work: chamber music, choral and orchestral works, opera, music-happenings, music for solo instruments and sound objects (Escalophon, Sound Cube). Since 1985, all works are exclusively in the naturetone system, based on the 72-step scale of the Ekmelic Music. Numerous publications about the theory of naturetone-music. The naturetone-music, as it is characteristic of the music by Johannes Kotschy, is based on the intervals of the naturetone series (overtone series) where the tones that are not part of the traditional tempered tone system (ekmelic tones) are included just as the micro-intervals from the higher ranges of the naturetone scale, and intervals which originate from the combination of such scales. Thereby, an infinite number of possibilities arise to develop novel and never heard sounds. Johannes Kotschy uses this material with caution, since interpreters and also the audience must be able to listen and perceive.

HANS-GUNTER LOCK (b. 1974, Halle, Germany) is composer and musicologist. Since 2000, he lives and works in Estonia. In 1994–2000, he studied music theory and composition at the Leipzig Academy of Music and Theatre, and in 2000–2002 musicology in the Estonian Academy of Music and Theatre. In the years 2004–2006, Hans-Gunter Lock supplemented himself in Hamburg Academy of Music and Theatre in multimedia composition with Georg Hajdú. Since 2008, he is a PhD student at the Estonian Academy of Music and Theatre. Hans-Gunter Lock's oeuvre comprises predominantly electroacoustic music and chamber works. He experiments with light, video, sensors, robotic instruments and other technologies connecting different forms of art. Additionally he is strongly interested in microtonal possibilities of organising pitches, using since around seven years mainly the Bohlen-Pierce scale. In 2002–2007 Hans-Gunter Lock worked as a consultant at the Electronic Music Studio of EAMT. Since 2002, he also has been a lecturer teaching amongst others sound synthesis, algorithmic composition, live-electronics, and Western microtonal music of the 20th century. Since 2007, Hans-Gunter Lock has been working as the head of the New Media Workshop in the Estonian Academy of Arts.

BEN LUNN is a Mackem composer who studied in the Royal Welsh College of Music and Drama under the guidance of Peter Reynolds, as well as studying in the Lithuanian Academy of Music and Theatre with Marius Baranauskas. He has also received guidance from Param Vir and Stuart MacRae. Since graduating from his Master's he now resides in Glasgow, working in various elements including conducting, musicology, teaching and composing. As musicologist, his specialities focus around Baltic Music, Horațiu Rădulescu and Composing and Disability. He has had the honour of lecturing in some of the world's leading academic institutions including Fordham University, Mozarteum, RWCMD, Royal Conservatoire of Scotland, Komitas Conservatory, and

Amsterdam Conservatoire. His articles have been published in Germany, UK, US, Russia, Lithuania, and collected by the Arvo Pärt Centre. He has also delivered written work for the Music Information Centre of Lithuania and Latvia.

IRMGARD MESSIN was born in Mondsee / Austria. She studied at Mozarteum with Irena Grafenauer and obtained in 1996 a Masters Diploma with honors. She played at the Gustav Mahler Orchestra, the Austrian Youth Philharmonic, the Bavarian Radio Symphony Orchestra, the Camerata Salzburg and the Mozarteum Orchestra among others. Since 1993 she has been a member of the Austrian Ensemble for New Music (OENM) and has performed at numerous festivals such as Sazburger Festspiele, Bregenz Festival, Wien Modern and others. Her first solo CD „flute“ with works of contemporary music was released in 2011.

AMR OKBA is an Egyptian Austrian composer born in 1972. He joined the Cairo Conservatoire (Department of Composition and Conducting), where he graduated with distinction. In 1998, Amr obtained his Bachelor in Composition, and short after he was awarded with the Rome Prize- State Prize for Artistic Creation (Composition), which allowed him to spend one year and a half in Italy. This award, which fosters the Egyptian-Italian cultural exchange, provided him the opportunity to get acquainted with European culture. There, he studied Composition with Professor Mauro Bortolotti. In 2006, Amr premiered his first Opera, „The book of going forth by day“, which was commissioned by „Musik der Jahrhunderte“, for the ISCM opening concert in Stuttgart. This brought him international recognition, followed by a series of engagements, projects, commissions and concerts with prestigious festivals and organizations, such as „Salzburg Biennale“, Ars Electronica Festival, „Bregenzer Festspiele“ and others. In 2008, Amr obtained the Austrian State Stipend for Composition, and in 2009, the Salzburg Annual Stipend for Music. Amr's music was performed by several prestigious Orchestras and Ensembles such as, Stuttgart Radio Symphony Orchestra (Conductor, Lukas Vis), Mozarteum University Orchestra (Conductor, Dennis Russell Davies), The BBC Symphony Orchestra, Cairo Symphony Orchestra, Bruckner Orchester-Linz (Conductor, Dennis Russell Davies), Wiener Collage Ensemble, OENM Ensemble (Conductors, Johannes Kalitzke, Arturo Tamayo, Titus Engle), the composer Ensemble, and London Sinfonietta (Conductor: Diego Masson - Queen Elizabeth Hall). Amr's music has also been broadcasted by several European Radio stations such as SWR (Germany), ORF/Ö1 (Austria), Radio Classica (Spain) and Radio Denmark.

ELENI RALLI was born in 1984 in Thessaloniki, Greece. In 2013, she got her Master and Bachelor degree in Composition from the „Aristotle University of Thessaloniki - Department of Music Studies“, in June 2016 her Master's degree in „Composition and Music Theory“ from Basel Music Academy and in 2018 in „Master in Research on the Arts“ at Bern University. Since September 2018, she is a PhD Candidate in Musicology at Bern University under the supervision of Prof. Dr. Christina Urchueguia and Prof. Dr. Brotbeck Roman as member of the group NÄMM. She has presented her ongoing research about Harry Partch in Festivals like Fermentationstage Basel (January 2015), International Society for Ekmelic Music „Small is Beautiful“ (July 2017) and IGMN Basel (Mai 2018). As a composer, she attended many workshops, seminars, master classes for contemporary music and was commissioned many of her pieces by professional ensembles like Ensemble Phoenix Basel, Ensemble Asamisimasa Denmark, Meitar Ensemble Tel Aviv, Ensemble

Platypus, Delirium Ensemble, Ensemble Recherche Freiburg, Ensemble Nostri Temporis Kiev, Ensemble Il Suono Giallo Italy, Zone Experimentale Basel and her music has been performed in festivals like like Zeiträume Basel, Biennale für Musik und Architektur, Symposium Studio 31, Basel, Leicht über Linz, Crossroads, Bludenzner Tage zeitgemässer Musik and Impuls, Austria, 1st and 2nd Tehran International Electronic Musik Festival and TACEC Festival, Argentina. Her works have been performed in Germany, the Ukraine, Switzerland, Greece, Poland, Holland, Israel, Austria, Iran, Argentina, Russia, England and Italy.

JOHNNY REINHARD is a composer, bassoon soloist, conductor, recorderist, founder and director of the American Festival of Microtonal Music (AFMM) in New York City since 1981. His book, "Bach and Tuning," is published by Peter Lang Verlag (Frankfurt 2016). Reinhard realized, and then produced the Charles Ives "Universe Symphony" in 1996 in Lincoln Centre, conducting the American Festival of Microtonal Music Orchestra. Reinhard's original compositions include "Dune" and "Zanzibar" for bassoon, "Cosmic Rays" for string quartet, "Zelig Mood Ring" for bass trombone, and "Odysseus" for 45 musicians. Reinhard has inspired many works composed for him: Haas, Stahnke, Johnston, Bukvich, Nuorvala, Thøgersen, Rovner, Vessikala, and Eaton. Recitals given in Odessa, Moscow, St. Petersburg, Amsterdam, Helsinki; and has lead ensembles in London, Bergen, Venice, Zurich, Knin, Nice, Winston-Salem, Boston, Berlin, and elsewhere. Numerous compositions by Harry Partch were introduced with Reinhard as vocalist, and he conducted premieres by Varese, Sandberg, and Young. Reinhard has introduced a tuning system called "128 tuning," based on the 8th octave of the overtone series, with a book written on the topic. The AFMM Archive and the Johnny Reinhard Archive of Microtonal Music has been acquired by Furman University in Greenville, South Carolina (2019). Sound archive at johnnyreinhard.bandcamp.com

IRA REPEY (Artist name) Born in Belarus. Lives in Austria since 2004. Education: general school, Mogilev. higher art school, Bobruisk, Belarus. Craft school, Witebsk, Belarus. Exhibitions: 1990 to 2004: exhibitions in Belarus and Russia, since 2004: several exhibitions in Salzburg, 2013: Karl-Weiser-award-winner, 2015: exhibition in „Berchtoldvilla" together with professional association of visual artists in Salzburg, 2016: exhibition on Hohensalzburg Fortress curated by the Cultural Office of Land Salzburg, 2019: participation in the art fair Munich artMUC. Jens Rossel, chairman of Working Group Gunnar Berg. As Publicity Director for the Aarhus Symphony Orchestra during the years 1974–1994, Jens Rossel has considerable experience in music promotion. He was educated in music from Aarhus University with a thesis on Gunnar Berg. 1994–2005 he was project coordinator at the Danish Music Information Centre (MIC) / Arts Agency Music Centre in Copenhagen for the international music exchange with special reference to Carl Nielsen and contemporary Danish music. 2005–08 he was Secretary of the Franz Schubert Society Denmark and culture consultant for the Region Zealand 2009–2010.

SIEGFRIED STEINKOGLER, born 1968 in Ebensee, Austria Siegfried Steinkogler studied composition and guitar at the University Mozarteum in Salzburg. After his studies Steinkogler toured through many European countries performing numerous contemporary pieces for the guitar. The public interest on Steinkogler's compositions is constantly growing. Mainly his guitar works have been published by Universal Edition, edition modern, Munich and Trekel-Verlag, Hamburg.

Orchestral works like Die Ebene am See, Concerto for Harmonica and Orchestra, Inconcertamien-to for Harp and Ensemble and his full-length music-theatre Blodeuwedd have been performed in cities like Siena, Arezzo, Firenze, Sofia, Madrid, Prague, Oslo, Vienna and Salzburg. During the recent years Steinkogler was more and more focusing on educational composition. He is taking on the challenge of writing easy-to-play pieces for learners. As a lecturer Siegfried Steinkogler is dealing with a wide range of contemporary music-related subjects. Among his favorite topics you can find The Graphical Notation of A. Logothetis and R. Haubenstock-Ramati, The Microtonal String Quartets of Alois Hába, The Art of Miniature as well as more guitar-related ones like Barna Kováts - new ways of composing for the guitar in the twentieth century.

RŪTA STANEVIČIŪTĖ is a full professor at the Lithuanian Academy of Music and Theatre. Her current field of interest are modernism and nationalism in 20–21-c. music, philosophical and cultural issues in the analysis of contemporary music, and the studies of music reception. She has conducted research at the universities of Warsaw, Cambridge, King's College London, CUNY, Berlin University of Arts and other institutions. She is the author of the book The Figures of Modernity. The International Society for Contemporary Music and the Spread of Musical Modernism in Lithuania (in Lithuanian, 2015) and co-author of the book Nylon Curtain. Cold War, International Exchange and Lithuanian Music (in Lithuanian, 2018). She also edited and co-edited 12 collections of articles on twentieth- and twenty-first-century musical culture, music philosophy and history of music reception. Currently she co-edited the collections of musicological articles, Of Essence and Context (Springer 2019) and Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices (Ljubljana University Press 2019, forthcoming). In 2005–2010, she was a chair of the Musicological section at the Lithuanian Composers' Union and in 2003–2008, a chair of the Lithuanian section of the International Society for Contemporary Music.

GERTRAUD STEINKOGLER-WURZINGER was born in Austria. She studied Sacred Music, Voice and Musicology in Salzburg and London. 1989 she founded the Belcanto Choir Salzburg. Since 1990 she teaches Solfeggio and Ear Training at the Mozarteum University Salzburg. From 1998 to 2013 she organized the "Women" Concert Series in the Residenzgalerie Salzburg. She was Vice Chancellor, the chair woman of the Senate and currently she is the Head of the Institute of Gender and Diversity at the Mozarteum University Salzburg. 2005 she was winner of the Bolezny Prize, for organizing conferences, performing concerts and producing a CD at the 200 years anniversary of Fanny Hensel-Mendelssohn. Since 2009 Gertraud Steinkogler-Wurzinger is the President of the Ekmelic Music Society. <http://www.ekmelic-music.org> So far she composed about 40 works, mainly vocal, amongst these also commissioned works. Her main interest as a singer and performer lies in early as well as contemporary music. Concerts as a soloist, in chambermusic as well as with her choir took her to Italy, France, Austria, Germany, Switzerland, the UK, Tchechoslowakia, Slovenia, Spain, France, Wales, China, Hongkong, Taiwan, Korea, Singapur, Indonesia, Thailand, the Philippines und Kasachstan.

KATHARINA TEUFEL, the Austrian harpist was born in Linz and attended the local Musical High School. She studied at the University Mozarteum Salzburg with Prof. Edward Witsenburg and participated at the master class in Würzburg with Prof. Giselle Herbert. Already in her training years she was working as a substitute in many ensembles, e.g. the Bruckner Orchester, Klangforum Wien and the Orchestra of the Wiener Volksoper. Since 1996 she has been working as a principal harpist in the Salzburg Mozarteum Orchestra and the Salzburg Philharmonic Chamber Orchestra. Performances as a soloist accompanied by orchestra followed in Austria, Germany, the Czech Republic, Italy, Japan and Switzerland; in addition numerous chamber concerts in Linz and Vienna, modern CD productions, among others with the Viennese Choirboys and film music recordings with Sony-Movie Hollywood. Katharina Teufel is a steady soloist of the Salzburg Fortress Concerts and member of the "Österreichisches Ensemble für Neue Musik" (OENM). Since 2009 she teaches at Mozarteum University Salzburg.

YVONNE ZEHNER, studied with Matthias Seidel, Eliot Fisk and Joaquin Clerch at the University Mozarteum Salzburg, with Oscar Ghiglia at the Accademia Musicale Chigiana in Siena and Basel and with Nicolas de Souza Barros at the „UNIRIO" in Rio de Janeiro. In October 2001 she finished her musical studies at the Mozarteum achieving a Masters degree „with distinction". She has taught guitar at the University of Passau since 2001 and is together with Christina Schorn artistic director of the Hallein International Guitar Festival. In 2009 she co-founded and became co-director of the Passauer Saiten Festival with Jürgen Schwenkglens. Chamber Music is a special passion – she performs regularly with the Gunnar Berg Ensemble Salzburg (contemporary music), with the Ensemble Mobile and with Trio Collage. She also was a member of the Yehudin Menuhin foundation „Live Music Now". Yvonne Zehner's close collaboration with contemporary composers has led to the dedication of several works to her; these include Agustín Castilla-Ávila's „Strings – A play" for guitarist and actor, and Julia Deppe's solo work „Sand". In 2011 she premiered the piece „Don't flinch" by Michael Edwards for Computer and Guitar. She has worked with Sofia Gubaidulina, Konstantia Gourzi, Benjamin Lang, Louis Aguirre, Greg Caffrey, Siegfried Steinkogler, Niels Rasmussen, Eirik Moland, Klaus Ager and Andor Losconzy on premieres of their works. In 2010 she released her first solo album „passages" at the „Neo-Loop Department (Sony Music)" label. In 2013 she released her second solo album „vals total" at the „ZAYrecords" label. Yvonne Zehner has performed at a variety of international festivals and concert series including the ASPEKTE Festival of Contemporary Music in Salzburg, Summer in Stuttgart – Music of the Centuries, the Passau European Festival, Incontri Chitarristici di Gargnano and the Edinburgh University Concert Series. During her career she has appeared in concerts in South America, China, Taiwan and various European countries such as the Czech Republic, Italy, France, Bulgaria, Switzerland, Denmark, Germany and Austria.