



Press Release * Dated Material

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Unsound Festival New York April 1st to April 10th 2011

Celebrating the concepts, ideas and joy of creative music in its many forms - from lowbrow to high - **Unsound Festival** has built a reputation as one of Europe's most original events pushing boundaries. Through the evolution of a unique and visionary curatorial approach, Unsound Festival has inspired visitors and locals alike in their hometown of Krakow, Poland, since its inception in 2003. Having organized additional events in Prague, Warsaw, Bratislava, Kiev and Minsk, Unsound and their principal organizing group **Fundacja Tone** looked West for the first time and teamed up with the **Polish Cultural Institute in New York** and the **Goethe-Institute New York** to bring a surprise-packed eleven-day festival to New York in February of 2010.

In New York and across America, music fans and the press alike embraced **Unsound Festival New York** as a refreshing addition to the city calendar and quickly realized that Unsound provided a very different model even for New York, where every day can feel like a music festival. Enraptured by what they saw, Urb magazine described Unsound as "scene-shifting" and declared that the festival instantly "cemented its status as one of the most important cultural festivities in New York City." While Jon Pareles wrote in the New York Times that the Festival "claims a shrewdly amorphous domain: a zone in a virtual Europe (including Eastern Europe and Scandinavia) where electronics; arty, multimedia experiments; chamber-music meticulousness; punk impulses; and D.J. dance beats may all appear amid clouds of noise this festival's aesthetic: high-tech, allusive and not to be pinned down."

Unsound experienced perhaps their most successful Krakow event to date this past October which was praised by Fact Magazine as a festival to be lauded for "its commitment to affording artists of considerable cult and critical renown the opportunity to realize grand projects and perform in grand spaces; to instill a level of trust in these artists that most safety-first festivals are incapable of, or unwilling to, countenance." Now, with the same passion for the unusual that made them so noticeable, Unsound Festival New York is set to return to New York this coming April 2011.

Working once again with the Polish Cultural Institute in New York and the Goethe-Institut New York, as well as a host of other key partners and sponsors, Fundacja Tone and Unsound are preparing to continue their mission to bring underexposed East European artists to New York and to boldly show yet again the many faces of creative music. As the Village Voice noted in February 2010, "...the purpose of the Unsound Festival is to repel the baseless, spectacle-heavy notion that only a few states in the U.S. and a few countries in Western Europe are capable of making great, weird music that is riveting, outrageous, and thought-provoking." This year, underexposed artists from Poland, Lithuania, Russia, Croatia, Bulgaria, Hungary and Finland will all feature during Unsound Festival New York alongside artists from USA, Germany, Austria, England, Spain, Switzerland and Argentina.

Unsound Festival New York starts **Wednesday April 6th** with Unsound's largest event to date - the festival's official opening - at Lincoln Center for the Performing Arts **Alice Tully Hall**. Presented with Sacrum Profanum, Unsound's sister festival from Krakow, and organized by the Krakow Festival Office with support of the Krakow City Council, this official Unsound Festival opening night event will feature the USA debut of "We Don't Need Other Worlds. We Need Mirrors - Music for Solaris" a special Unsound commission from Ben Frost, Daniel Bjarnason and Sinfonietta Cracovia.

Unsound Festival New York will be preceded this year by a special series of events taking place **Friday April 1st to Tuesday April 5th**; **Unsound Festival New York Labs** will present a series of events, workshops and panel discussions under the banner "Labs" that explore the idea of a "Festival as a laboratory." The concept is that a festival environment is one in which artists can explore creativity in new ways. This theme was developed by European Cities of Advanced Sound (ECAS) and will also be presented this year at CTM – Club Transmediale (Berlin, February 2011), FutureEverything (Manchester, May 2011), Today's Art (The Hague, September 2011), CYNERTART (Dresden, November 2011) and others.

Artists appearing at Unsound Festival New York include APPLEBLIM (UK), A.R.P (USA), ATOM™ (Germany/ Chile), BADAWI (USA), JULIANNA BARWICK (USA), BETHANY BENZUR (USA), DANIEL BJARNASON (Iceland), BLONDES (USA), LIZZI BOUGOTSO (USA), KABIR CARTER (USA), CHRISTINA CHATFIELD (USA), COH (Russia), CHANCHA VIA CIRCUITO (Argentina), SINFONIETTA CRACOVIA (Poland), DAVE Q (USA), DEAF CENTER (Norway), DEMDIKE STARE (UK), DORIAN CONCEPT (Austria), PETAR DUNDOV (Croatia), TAYLOR DUPREE (USA), BRYAN JACOBS, DAMIAN VOLPE, MATT ROCKER, ROBERT EGGERS (USA), ELEVEN TIGERS (Lithuania), EMERALDS (USA), BRIAN ENO & NICK ROBERTSON (UK), JAMES FERRARO (USA), BEN FROST (Australia / Iceland), CARLOS GIFFONI (USA), GLITTERBUG (Germany), CLAY GOLD (Russia / China), HENRYK MIKOŁAJ GÓRECKI (Poland), HARALD GROSSKOPF (Germany), LAUREL HALO (USA), HATI (Poland), ALAN HOWARTH (USA), INSTANT COFFEE (Lisle Ellis / M.C. Schmidt / Jason Willett) (USA), KAMIL JANKOWIAK (Poland / USA), JASON KAHN (USA/ Switzerland), RICHARD KAMERMAN (USA), SAMULI KEMPPI (Finland), KINK (Bulgaria), KODE9 (UK), FELIX KUBIN / BORIS D HEGENBART-MATSUI (Germany), PETER KUTIN (Austria), LILLEVAN (Germany), LONE (UK), LUSTMORD (USA), MERCE (Shelly Burgon & Maria Chavez) (USA), MKM (Switzerland), MORDANT MUSIC (UK), NORBERT MÖSLANG (Switzerland), GÜNTER MÜLLER (Germany / Switzerland), OCTAVE ONE (USA), AKI ONDA (USA / Japan), ED OSBORN (USA), THE PANTHOM (Poland), KRZYSZTOF PENDERECKI (Poland), ROBERT PIOTROWICZ (Poland), JUREK PRZEZDZIECKI (Poland), PULSHAR (Spain), RAIME (UK), STEVE REICH (USA), RUNAWAY (USA), MARCUS SCHMICKLER (Germany), SEPALCURE (USA), ERIKA SHERMAN (USA), THE SKULL DEFEKTS featuring DANIEL HIGGS (Sweden / USA), PINK SKULL (USA), SPATIAL (UK), MORTON SUBOTNICK (USA), SVARTE GREINER (Norway), DAWID SZCZESNY (Poland), TIN MAN (Finland / USA), VOID OV VOICES (Hungary), PAUL WIRKUS (Germany), C. SPENCER YEH (USA), PAMELA Z (USA), ANNA ZARADNY (Poland), ZEPPY ZEP (Poland), Z'EV (UK), ZOMES (USA) and more. Please note: Not all these acts will be performing – please read full press releases for more exact information re: context for all artists mentioned.

Unsound Festival New York has something for everyone from brilliant contemporary classical music to death metal, from modern club sounds to long overlooked innovators. Unsound Festival New York and Unsound Festival New York Labs will surprise, delight and challenge. We hope to see you there.

Full detailed press releases for every Unsound Festival New York event can be found at <http://www.backspinpromo.com/unsound2011.html>

Unsound Festival New York is presented by **Fundacja Tone**, the **Polish Cultural Institute in New York** and the **Goethe-Institut New York**

In Cooperation With *The Trust For Mutual Understanding, The Adam Mickiewicz Institute, City of Krakow, Krakow Festival Office, 6 Senses, Austrian Cultural Forum in New York, Instituto Cervantes de New York, Consulate General of Finland in New York, Royal Consulate of Norway New York, Pro Helvetia*

BAMcinématek, Backspin Promotions, Bedroom Community, The Blackened Music Series, Beyond Booking, The Bunker, The David Rubenstein Atrium at Lincoln Center, Electronic Music Foundation, European Cities of Advanced Sound, International Cities of Advanced Sound, Film Comment Selects, ISSUE Project Room, Kiss&Tell, (le) Poisson Rouge, Littlefield, No Fun Productions, RVNG Intl /FRKWYS, Goethe-Institut Wyoming Building.

Fundacja Tone is a non-profit, non-governmental organization established in 2008, to promote new forms of art – sonic and visual, initiating intercultural dialogue by fostering international collaborations. Based in Krakow, Fundacja Tone organizes **Unsound Festival** in Krakow. Like Unsound, Fundacja Tone is committed to promoting music and artists from the eastern side of the EU and creating bonds between the East and West of Europe. Fundacja Tone has realized various cultural projects thanks to support of, and in collaboration with, major Polish and international public institutions and partners.

The Polish Cultural Institute in New York, established in 2000, is a diplomatic mission dedicated to nurturing and promoting cultural ties between the United States and Poland. The Institute initiates, organizes, promotes, and produces a broad range of cultural events in theater, music, film, literature, and the fine arts. It has collaborated with such cultural institutions as Lincoln Center Festival, BAM, Film Society of Lincoln Center, The Museum of Modern Art, Jewish Museum, PEN World Voices Festival, Yale University, and many more. For more information visit <http://www.PolishCulture-NYC.org>

The Goethe-Institut New York is a branch of the Federal Republic of Germany's global cultural institute, established to promote the study of German and German culture abroad, encourage international cultural exchange, and provide information on Germany's culture, society, and politics. For more information visit <http://www.goethe.de/newyork>

EVENT INFO

WHEN:

FRIDAY APRIL 1st 2011

WHAT:

UN SOUND FESTIVAL NEW YORK LABS: **COLLABORATIONS 1 PRESENTED BY:**

Unsound Festival New York LABS
ISSUE Project Room

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHO:

* **HATI (Poland) + Z'EV (UK)**
* **ANNA ZARADNY (Poland) + AKI ONDA (Japan/USA)**
* **DAWID SZCZESNY (Poland) + MERCE (USA)**

WHERE:

ISSUE Project Room at the Old American Can Factory
232 3rd St, Brooklyn, NY 11215

TIME:

20:00

PRICE:

\$12 / \$10 ISSUE Project Room members.

**UNSOOUND FESTIVAL NEW YORK LABS OPENING NIGHT
EVENT AT ISSUE PROJECT ROOM FRIDAY APRIL 1st
EXPLORES CONCEPT OF COLLABORATION**

UNSOOUND FESTIVAL NEW YORK returns **Friday April 1st** to **Sunday April 10th** with the first event in this ten-day long festival of cutting edge music serving as the launch of a sub-series of exceptional events, workshop and panels being presented under the banner **UNSOOUND FESTIVAL NEW YORK LABS**. Running **Friday April 1st** until **Tuesday April 5th**, the **LABS** events share one common goal – to explore the notion of “festival as laboratory.” For this intimate opening LABS event, Unsound is collaborating for a second year with the much-respected “Carnegie Hall of experimental music” Brooklyn’s **ISSUE PROJECT ROOM**, an organization created to explore the sonic boundaries of music and sound. This evening is based around a theme central to Unsound Festival both in New York and their native Krakow – namely to expose audiences to the wealth of talent in Eastern European countries that lies overlooked or underexposed. Billed as **Collaborations 1**, this evening will give us the opportunity to experience first-hand what happens when artists from Eastern Europe collaborate with artists from the West. This year, underexposed artists from Poland, Lithuania, Russia, Croatia, Bulgaria, Hungary and Finland will all feature during Unsound Festival New York alongside artists from USA, Germany, Austria, England, Spain, Switzerland and Argentina. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York** and the **Goethe-Institut New York**.

Billed as the first of two nights under the name “collaborations,” **COLLABORATIONS 1** on **Friday April 1st** brings together seven experimental musicians from Poland, England and USA. Opening the bill is Warsaw-based sound artist **Dawid Szczesny** who works with samples from tapes and vinyl, switching between turntables and his laptop to create sound. **Szczesny** will be performing in collaboration with duo **Merce** featuring Brooklyn-based multi-instrumentalist **Shelley Burgon** and avant-turntablist **Maria Chavez**. They are followed by Poland’s most well-known female experimental music sound artist, Warsaw-based **Anna Zaradny** who is also the co-founder of the Polish experimental music festival and label **Musica Genera**. **Zaradny** will be performing in collaboration with Japan-born, New York-based **Aki Onda**. Both of these duos will be performing together for the very first time in this exclusive to Unsound Festival New York Labs performance. Closing out the bill is a percussion-based collaboration between well-known sonic adventurer, UK-based **Z'EV** and Polish duo **HATI** aka Rafał Iwański & Dariusz Wojtaś from Torun. **Z'EV** and **HATI** recorded an album simply titled “#1” together in April 2006 for the underground Italian label **Ars Benevola Matter**.

Dawid Szczesny works with samples from tapes and vinyl,

switching between turntables and his laptop to create sound. His music is based on abstract ideas about the interaction of loops and other bits of sonic material. He released his first solo album “Unheard Treats” in 2005 on the Mille Plateaux side label **Supralinear**. He continued ambient-electronica experiments on two other releases “Snow Beetroot /Stapes I-III” for Canadian label (1.8)sec. records and “Drafts” for Polish label **Monotype Records**, then in 2008, Madison-based **Porter Records** released two recordings of his work as it started to become more experimental - “Luxated Symmetry” and “The In Between EP.” **Porter** also released his one-off collaboration with the rapper **NonGenetic** from LA group **Shadowhuntaz**. **Szczesny**’s most recent projects are both duos – the 80’s Cold-Wave / 90’s Hip-Hop inspired project **Niwea** with controversial visual artist, poet and vocalist **Wojciech Bąkowski** and a duo with Berlin-based multi-instrumentalist **Ignaz Schick**. A new album with **Schick** recorded “Live in Geneva” will be released shortly. **Niwea** will release their second album (following their 2010 debut “01”) in April on the Polish label **Qulturap**. **Szczesny** has not collaborated with **Burgon** before this evening but clearly his experiences in duos have given him much to draw on.

MERCE is the new duo project of **Shelley Burgon** and **Maria Chavez**. **Shelley Burgon** holds an MFA in Electronic Music from **Mills College** and is currently best known for her improvisational work using both harp and laptop. She is an active member of both the chamber group **Ne(x)tworks** and the band **Stars Like Fleas**. For the past decade, **Burgon** has performed consistently beguiling, volatile and genre-defying music at festivals like **MATA**, **Issue Project Room’s Points in a Circle**, **free103point9 Wave Farm**, **Summer Winds**, as well as venues like **The Stone and Dia:Beacon**, where she premiered a piece for the **Merce Cunningham Hudson Valley Project**. **Burgon** has performed alongside artists like **Anthony Braxton**, **Steve Beresford**, **Ellerey Eskelin** and **Trevor Dunn** and has been featured on recordings released by **Hometapes**, **Ipeccac**, **Skirl** and **Tzadik**. Inspired by the recently deceased sound innovator **Maryanne Amacher**, **Burgon** is currently producing her first solo electronic record. **Maria Chavez** is an avant-turntablist whose work focuses on solo electric-acoustic sound pieces using a collection of new and broken needles, which she calls “pencils of sound.” Many of her live sound installations explore the paradox of time and the present moment, with many influences stemming from improvisation in contemporary art. In 2008, the **Jerome foundation** awarded **Chavez** an **Emerging Artist Grant**, and in 2009 she received a **Van Lier Fellowship**. She was an artist in residence with the **Merce Cunningham Dance Company** and the **DIA:Beacon Museum** and recently performed for **Christian Marclay** and the **Whitney Museum of American Art** as part of **Christian Marclay: FESTIVAL**.

Anna Zaradny is one of Poland’s best-known experimental musicians. She also regularly extends her creative into the art field creating installations, videos and objects. **Anna** brings a much needed and appreciated sense of feminine grace and patience with her complex, slow-shifting laptop work. Along with **Robert Piotrowicz** (also appearing at **Unsound Festival New York**), **Anna** co-founded and co-curated Poland’s most important **Festival of Improvised and Experimental Music - Musica Genera**. On the label of the same name she has released two collaborative albums with trios - one with **Tony Buck & Cor Fuhler** and one with **Robert Piotrowicz & Burkhard Stangl**. Her debut solo album “**Mauve**

Cycles" was released in 2008 and was described by Modisti.com as featuring a "sensitivity rooted in the aesthetics of '60 sonoristic avant-garde (Pauline Oliveros, David Tudor, Gordon Mumma)." She also appeared at the No Fun House of Horror during Unsound Krakow 2010 alongside like-minded artist Carlos Giffoni (No Fun). Anna regularly participates in international festivals, performing in last the last ten years at festivals like Whatismusic? - Sydney/Melbourne, All Ears - Oslo, Club Transmediale - Berlin and taking parts in exhibitions of contemporary art at venues such as KW Institute for Contemporary Art Berlin, Museum of Modern Art in Warsaw and Silberkuppe, Berlin. This year she will be releasing two new albums - a solo record for her own Musica Genera label and a split LP with Burkhard Stangl for Bocianrecords. This evening is her first time collaborating with Aki Onda.

Aki Onda is an electronic musician, composer, and photographer. Born in Japan, Onda currently resides in New York. He is particularly known for his "Cassette Memories" project – works compiled from a "sound diary" of field-recordings collected by Onda over a span of two decades. Onda's musical instrument of choice is the cassette Walkman. Not only does he capture field recordings with the Walkman, he also physically manipulates multiple Walkmans with electronics in his performances. In another of his projects, "Cinimage," Onda produces slide projections of still photo images set to live guitar improvisation. Onda has collaborated with artists such as Michael Snow, Ken Jacobs, Alan Licht, Loren Connors, Oren Ambarchi, Noël Akchoté, Jac Berrocal, Linda Sharrock, and Shelley Hirsch.

HATI is the duo project of two mysterious musicians from Torun, Poland - **Rafał Iwański** and **Dariusz Wojtaś** obsessed with building their own hand-made percussion instruments and sound / non-sound objects. This duo is not merely focused on their own instruments though – they do also reach for electronic equipment to modulate their mainly acoustic sound as well. They see their work as connecting modern acoustic music with ritual and meditation music. Despite releasing a number of albums little else is known about this duo. They have appeared before with their collaborator this evening, London-Based Z'EV, in fact they even released an album together in 2006.

Z'EV, born in California in 1951, is a conceptual media artist now based in Peckham, England. He is both the oldest, and perhaps, the most well known name on the bill this evening. After studying world music at CalArts in the late 60's and early 70's, Z'EV began developing his own percussion sounds from raw industrial material. By the early 80's, he had mastered his own ensemble of self-developed instruments and took off to London where he opened for Bauhaus. In the UK, his name was often mentioned alongside Throbbing Gristle as one of the key founders of industrial music, and bands like Einstürzende Neubauten and Test Department clearly borrowed many of their ideas from him. Yet to label his music "industrial" is to miss something. Since the mid-1970's when he was featured in the exhibition "Second Generation" at the Museum of Conceptual art in San Francisco, his work has included sound poetry that has often been influenced by Jewish mysticism (aka Kabbalah) as well as African, Afro-Caribbean and Indonesian music and culture. He has also formerly studied Ewe music from Ghana, Balinese gamelan music and Indian tabla. His work also clearly involves ritual, and an exploration of physical

limits. He has released over forty-eight albums since his debut album in 1981. Tonight he will collaborate with the duo HATI.

EVENT INFO

WHEN:

SATURDAY APRIL 2nd 2011

WHAT:

*** TOUR: COLUMBIA-PRINCETON ELECTRONIC MUSIC CENTER**

*** CONVERSATION: AURALITY, MOTION, AND ARCHITECTURE: KABIR CARTER + ED OSBORN**

*** SCREENING: MISINFORMATION**

PRESENTED BY:

Unsound Festival New York

Goethe-Institut Wyoming Building

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHERE:

Goethe-Institut Wyoming Building

5 East 3rd St, New York, NY 10003

(212) 439-8700

TIMES:

13:00 / 15:30 / 17:00

PRICE:

FREE

UNSOUND FESTIVAL NEW YORK PRESENTS A SERIES OF MODERATED TALKS, PRESENTATIONS, TOURS AND FILM SCREENINGS DOWNTOWN AT THE GOETHE-INSTITUT WYOMING BUILDING

UNSOUND FESTIVAL NEW YORK presents a free series of events at the Goethe-Institut Wyoming Building **Saturday April 2nd, Sunday April 3rd, Saturday April 9th and Sunday April 10th**. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.**

SATURDAY APRIL 2nd 2011 - 13:00:

Tour: Columbia-Princeton Electronic Music Center, Computer Music Center at Columbia / FREE

See the site where the room-sized RCA Mark II Synthesizer has resided since 1959, when it helped establish a fabled electronic-music center run by Vladimir Ussachevsky, Otto Luening, and Milton Babbitt. Terry Pender, associate director of the current Columbia Computer Music Center, will talk about the historic Mark II (no longer operable, but still standing) and some of the center's storied archives, including working Serge and Buchla synthesizers.

This event is limited to 50 people to RSVP email rsvpnewyork@unsound.pl

SATURDAY APRIL 2nd 2011 - 15:30:

Conversation: Aurality, Motion and Architecture: Kabir Carter + Ed Osborn

Sound-artists Kabir Carter and Ed Osborn talk about what motivates their various explorations of sound-in-space, including accounts of flying speakers, selling a sound installation on Canal Street, fishing for feedback, using microphones to measure rooms, and where they see the role of sound in the arts heading in the future.

SATURDAY APRIL 2nd 2011 - 17:00:

Screening: MisinformaTion

A screening of the British Film Institute DVD project *MisinformaTion* for which the enigmatic enterprise **Mordant Music** re-scored old public-information films from the 1970s and '80s era of the UK's Central Office of Information. Subjects covered, to mesmerizing and strange effect, include interior design, rats in mazes, and solvent abuse.

EVENT INFO

WHEN:

SATURDAY APRIL 2ND 2011

WHAT:

UN SOUND FESTIVAL NEW YORK LABS: **COLLABORATIONS 2**

PRESENTED BY:

Unsound Festival New York LABS

ISSUE Project Room

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHO:

* **GÜNTER MÜLLER (Germany / Switzerland) meets TAYLOR DUPREE (USA)**

* **NORBERT MÖSLANG (Switzerland) meets LIZZI BOUGATSOS (USA)**

* **JASON KAHN (USA / Switzerland) meets RICHARD KAMERMAN (USA)**

* **MKM (Switzerland)**

WHERE:

ISSUE Project Room at the Old American Can Factory, 232 3rd St, Brooklyn, NY 11215

TIME:

20:00

PRICE:

\$15 / \$12 Members

UN SOUND FESTIVAL NEW YORK LABS and ISSUE PROJECT ROOM PRESENT COLLABORATIONS 2 – GANG GANG DANCE SINGER LIZZI BOUGATSOS MEETS EXPERIMENTAL MUSICIAN NORBERT MÖSLANG / AMBIENT INNOVATOR TAYLOR DEUPREE MEETS IMPROVISOR GÜNTER MÜLLER / JASON KAHN MEETS FELLOW IMPROVISOR RICHARD KAMERMAN / MÖSLANG, MÜLLER & KAHN COLLABORATE AS MKM

UN SOUND FESTIVAL NEW YORK returns **Friday April 1st to Sunday April 10th**, with **Friday April 1st**, until **Tuesday April 5th** featuring a sub-series of exceptional events, workshops and panels presented under the banner **UN SOUND FESTIVAL NEW YORK LABS**. This **Saturday April 2nd** second consecutive event presented together with Brooklyn's "Carnegie Hall of experimental music" **ISSUE PROJECT ROOM** further explores musical collaborations both old and new. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York**.

On Saturday April 2nd, **COLLABORATIONS 2** continues the theme started the night before at **ISSUE Project Room**. This time five musicians from Switzerland, Germany and USA come together to explore the notion of "collaboration." Opening the bill is Switzerland-based German **Günter Müller** who will perform for the first time in a duo with New York state resident – ambient innovator **Taylor Deupree**.

Following this, Switzerland-based **Norbert Möslang** collaborates for the first time with New Yorker **Lizzi Bougatsos** who is best known as Lza Bylza, singer and percussionist in the Warp-records-signed experimental band **Gang Gang Dance**. Americans **Jason Kahn** and **Richard Kamerman** continue the duo explorations, then Kahn returns to join Möslang and Müller, formerly partners in the band **Voice Crack**, to perform as the band **MKM**.

Günter Müller was born in Munich but has been based in Switzerland for most of his musical life. Müller was originally a drummer and percussionist. In the early 80's he mutated his drum set into a new instrument with customized mobile pick-ups and a microphone system of his own invention. That system allowed Müller to modify and modulate hand-generated sounds electronically. In the late 90's he added minidisks to his setup and then in the early 00's he added an iPod. Nowadays, more often than not he plays with just an iPod and electronics. As well as performing solo, Müller has collaborated with a large number of musicians, including Jim O'Rourke, Christian Marclay, Butch Morris and Otomo Yoshihide. He founded the respected label For 4 Ears in 1990 and has also recorded for Erstwhile, Cut, Grob, List, Audiosphere, Amoebic, Rossbin, Creative Sources and others. Tonight he will perform in a duo with Taylor Dupree for the first time, as well as in the band MKM.

Taylor Deupree is a sound artist, graphic designer, and photographer residing in New York. In 1997, he founded 12k, a record label that focuses on minimalism and contemporary hybrids of acoustic and electronic music. The label has released over 70 CDs by a roster of international sound artists. Since 1993, Deupree has created critically acclaimed recordings for labels worldwide including Spekk, Plop, Noble, Ritornell/Mille Plateaux, Raster-Noton, Disko B, Sub Rosa, Fällt, Audio.NL, Room40, Instinct Records, Caipirinha Music, Plastic City, Dum, and of course 12k and former sister label LINE. His solo works in recent years have explored a fusion of digital sound manipulation with organic and melodic textures that take influences from his interest in architecture, interior design, and photography. Themes of minimalism, stillness, atmosphere, nature and imperfection pervade his work. An intense passion for recording and studio technology creates a strong technological backdrop for all of his compositions. Deupree continues to evolve his sound and approaches each project with a new direction and different process. Continued shifting and sound exploration is vital to his work. His most recent album "Shoals" was released on 12K in 2010. Collaboration with other musicians is also a very important aspect of Deupree's work and in the past he has worked with Christopher Willits, Kenneth Kirschner, Eisi, Tetsu Inoue, Frank Bretschneider, Richard Chartier and Stephan Mathieu. Deupree feels the importance of collaborative work is to not layer two individual styles but to create a third fusion sound that incorporates the strengths of each collaborator yet sounds like a unique third identity. Tonight he will perform with Günter Müller for the first time.

Norbert Möslang is from St.Gallen, Switzerland. He plays cracked everyday electronics. Möslang was the member of the band Voice Crack (which also featured Günter Müller) until the end of 2002 and has also played also in Poire_z. Additionally he has collaborated with many musicians including Borbetomagus, Otomo Yoshihide, Günter Müller, ErikM, Jerome Noetinger, Lionel Marchetti, Jim O'Rourke,

Kevin Drumm, Jason Kahn, Oren Ambarchi, Tomas Korber, Keith Rowe, I-sound, Carlos Zingaro, Florian Hecker and others. Möslang, like his collaborator Lizzi Bougatsos, also works in the field of visual arts. This is the first time he'll be appearing in duet with the singer. He will also appear tonight in the band MKM.

Lizzi Bougatsos is the stylish singer and percussionist who also performs under the name LZA when performing with her decade-old psychedelic experimental New York-based band **Gang Gang Dance** who are signed to Warp Records. She has also had a duo project Sadie Laska from Growing since 2008. As if that wasn't enough, she has also created an extensive and diverse range of mixed media visual art since the late 90's, which has been described as poking holes in the stuffy art world. The James Fuentes LLC gallery in New York represents her visual work. Lizzi has performed all over the world and continues to do so – saying she sees touring as her way of spreading a message “of love and creation.” She says she likes to take risks and tonight for the first time she'll be appearing in duet with an artist equally as eclectic – **Norbert Möslang**.

Jason Kahn was born in New York in 1960 and grew up in Los Angeles. He moved to Europe in 1990, first living in Berlin until 1999 then moving to Switzerland. He is currently based in Zürich. Kahn came of musical age in the late 1970's, starting to play drums in punk bands and later making many records for the Los Angeles-based SST label. He turned more to improvised music in the late 1980's, culminating with his move to Berlin, where he spent many years working as a drummer and percussionist in different projects of improvised music, as well as playing in composer Arnold Dreyblatt's group The Orchestra of Excited Strings. In Berlin Kahn also began working with electronic instruments and composing pieces of concrete music. He began releasing CDs under his own name in 1998 on his own imprint Cut, which he started in 1997 and which ran until 2007. Kahn also began exhibiting sound installations in 2001 and has since shown work in museums, galleries, art spaces and public sites around the world. Kahn collaborates regularly with many musicians, both in improvised settings and in the context of graphical scores, which Kahn composes for specific groupings of musicians. He has performed throughout Europe, North and South America, Australia, Egypt, Hong Kong, India, Israel, Japan, Korea, Lebanon, Malaysia, Mexico, New Zealand, Russia, Singapore, Turkey and South Africa. Jason will appear tonight in a duo with Richard Kamerman and also in the band MKM.

Richard Kamerman says his artistic interest is aimed foremost on the task of magnification. Small sounds, small gestures made large. Inconsequential events made important. The vast difference made to a narrative by a small change in focus. Room acoustics, microphone/pickup placement, and amplification are often very important to his live construction of sound and he places great weight on the embracing of unintended consequences - e.g., errors in translation/format conversion, bursts of feedback, power supply failures. Although primarily a percussionist, he rarely sits behind a drum kit, preferring to explore the percussive behaviors of various re-purposed electronics, ranging from computer circuit boards to a system of found mechanical parts – fans, motors, etc. – that he has been developing since 2006. Frequent collaborators include Reed Evan Rosenberg (as the duo Tandem Electrics), Billy Gomberg &

Anne Guthrie (as Delicate Sen), Steven Flato & Corey Larkin (as Fyxziz), Jordan Topiel Paul, Eric Laska, and the quintet Frogwell. Richard will be appearing tonight in a duo with Jason Kahn.

MKM formed itself spontaneously when the individual members, Günter Müller, Jason Kahn and Norbert Möslang, were asked to give a talk during a tour of Japan in 2006. Since talking was not enough, the three musicians were asked to play for a short set. The results were so good that the three decided to go on working together. In 2007, the trio did an extensive tour of Mexico and South America. They have also toured in Germany, the Netherlands and Switzerland. The trio's sound hovers between the at-times harsh rhythmic noise of Norbert Möslang's cracked everyday electronics and the rich sonorities of Günter Müller's percussion-based samples and electronics. Jason Kahn's work on analog synthesizer bridges these two worlds, adding high frequency interference and processed piezo microphone and short wave radio input. MKM's music will appeal to enthusiasts of noise, experimental electronics and improvised music.

EVENT INFO

WHEN:

SUNDAY APRIL 3rd 2011

WHAT:

*** TALK: SOUND INSTALLATION: STEPHEN VITIELLO**

*** TALK: ((AUDIENCE)): THE CINEMA AS CONCERT HALL**

*** CONVERSATION: DEAF CENTER**

PRESENTED BY:

Unsound Festival New York

Goethe-Institut Wyoming Building

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHERE:

Goethe-Institut Wyoming Building

5 East 3rd St, New York, NY 10003

(212) 439-8700

TIMES:

13:00 / 14:30 / 16:00

PRICE:

FREE

UNSOUND FESTIVAL NEW YORK PRESENTS A SERIES OF MODERATED TALKS, PRESENTATIONS, TOURS AND FILM SCREENINGS DOWNTOWN AT THE GOETHE-INSTITUT WYOMING BUILDING

UNSOUND FESTIVAL NEW YORK presents a free series of events at the Goethe-Institut Wyoming Building **Saturday April 2nd, Sunday April 3rd, Saturday April 9th and Sunday April 10th**. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York**.

SUNDAY APRIL 3rd 2011 - 13:00:

Talk: Sound Installation: Stephen Vitiello

Celebrated sound-artist Stephen Vitiello presents a talk about the exchange between sound and public art, with a focus on *A Bell For Every Minute*, a long-term project currently active in New York's High Line Park. Talk includes a survey of Vitiello's found bell sounds, as well as other of his

public projects including *The Sound of Red Earth* in Sydney, Australia.

SUNDAY APRIL 3rd 2011 - 14:30:

Talk: ((audience)): The Cinema as Concert Hall

Surveying films like *The Jazz Singer*, *Fantasia*, *Tommy*, *Star Wars*, and *Wild at Heart*, the organizers of ((audience)) talk about the history of sound at the movies and propose the use of the cinema as a concert hall as a next evolutionary step. This lecture is a precursor to their program ((audience)): Cinema for the Ear to be presented at Film Society of Lincoln Center's Walter Reade Theater on Tuesday April 5th.

SUNDAY APRIL 3rd 2011 - 16:00:

Conversation: Deaf Center

The haunting Norwegian ambient duo Deaf Center sit down to discuss their work, including two forthcoming performances at Unsound: a side-project-related live soundtrack program for F.W. Murnau's 1922 film *Nosferatu* (by Svarte Greiner) on Monday April 4th at B.A.M and a Deaf Center set to precede a program of music by composer Henryck Gorecki on Thursday April 7th at Judson Memorial Church. In conversation with music journalist Christopher R. Weingarten (Village Voice, Spin, Revolver).

EVENT INFO

WHEN:

SUNDAY APRIL 3rd 2011

WHAT:

UN SOUND FESTIVAL NEW YORK LABS:

GOSPEL OF THE SKULL

PRESENTED BY:

Unsound Festival New York LABS

ISSUE Project Room

Littlefield

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHO:

*** THE SKULL DEFEKTS (Sweden) featuring DANIEL HIGGS (USA) – New York Debut**

*** ZOMES (USA)**

*** PAUL WIRKUS (Germany)**

WHERE:

Littlefield, 622 Degraw St, Brooklyn, NY 11217

hey@littlefieldnyc.com

TIME:

20:00

PRICE:

\$10 / 21+ only

UN SOUND FESTIVAL NEW YORK LABS and ISSUE PROJECT ROOM PRESENTS GOSPEL OF THE SKULL FEATURING THE NEW YORK DEBUT OF THE SKULL DEFEKTS WITH DANIEL HIGGS AT LITTLEFIELD

UN SOUND FESTIVAL NEW YORK returns **Friday, April 1st to Sunday, April 10th** with **Friday, April 1st until Tuesday, April 5th**, featuring a sub-series of exceptional events, workshop and panels presented under the banner **UN SOUND FESTIVAL NEW YORK LABS**. For this **Sunday, April 3rd**, third

consecutive LABS event presented in collaboration with Brooklyn's "Carnegie Hall of experimental music" **ISSUE PROJECT ROOM**, Unsound Festival explores the edge of rock music with the New York debut of Sweden's THE SKULL DEFEKTS featuring new band member Baltimore's DANIEL HIGGS alongside Baltimore band ZOMES and experimental musician Paul Wirkus. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York**.

THE SKULL DEFEKTS (Sweden/USA) aka Henrik Rylander (Drums / Electronics), Joachim Nordwall (Guitar / Vocals / Analog Synths), Daniel Fagerstroem (Guitar / Vocals / Electronics) and Jean-Louis Huhta (Percussion / Effects / Electronics) are joined by new member, former Lungfish member, Baltimore's DANIEL HIGGS (Vocals / Various Instruments) for their new Thrill Jockey released album "Peer Amid" and this their New York debut performance. Hard at work on their numerous individual projects, constantly collaborating, releasing their own records on their own imprints, and touring incessantly, The Skull Defekts are Sweden's answer to the America's Sonic Youth and the Netherlands' The Ex. Simply put, the band is one of the centerpieces of the Swedish experimental rock scene. Since their creation in 2005, The Skull Defekts have taken their base of classic rock with massive guitar riffing, and infused it with their interest in circular composition, drone, tribal music, Indian ragas, 60's minimalism, and experimental music from numerous ages.

ZOMES (USA) is the guitar/organ project of Asa Osborne, Baltimore based guitarist of acclaimed Dischord signed foursome Lungfish. Zomes' music is described by some as "heavy zone trance repetition." The band's debut self-titled album was released in 2008 on the Holy Mountain imprint, who said the record contained "a cinematic quality that recalls 'library music,' East German Indianerfilmen soundtracks, and even Blues Control at their most humid." Osbourne's performance gear consists of a series of pre-recorded percussion tapes and a keyboard run through several effects pedals that distort, fuzz, and sustain the phrases. Zomes has recently signed to Thrill Jockey for a new album due in 2011.

PAUL WIRKUS (Poland / Germany) is a Polish born musician who lives in Cologne. Since the late 90's Wirkus has emerged both as solo performer (electronics, drums) and a collaborator with several projects ranging from modern improv to minimal electronica. Apart from solo albums such as "Intelletto d'Amore" (Quecksilber/Staubgold 2004 – nominated as CD of the month in the Wire magazine) and "Déformation professionnelle" (Staubgold 2006), Wirkus has collaborated live and on CD with musicians of various musical backgrounds, including Barbara Morgenstern and Stefan Schneider (To Rococo Rot) with whom he performs as **September Collective**, Ekkehard Ehlers, and Johannes Frisch (Kammerflimmer Kollektief) who has joined Wirkus in the free jazz trio **Wirkus/Trzaska/Frisch**. Wirkus is also part of the drummer duo **Moretti/Wirkus**. Paul Wirkus has appeared at various renowned festivals such as SONAR, Barcelona; Musiques Volantes, Paris; c/o pop, Cologne; Les Urbaines, Lausanne; Wien Modern, Vienna. His recent collaboration with Ekkehard Ehlers (Berlin) resulted in the album "Ballads" that was released by Staubgold early 2009. Wirkus will also be performing with Svarte Greiner on percussion at B.A.M. the following night, creating a live

soundtrack to F.W. Murnau's "NOSFERATU, A SYMPHONY OF HORROR."

EVENT INFO

WHEN:

MONDAY, APRIL 4th 2011

WHAT:

UNSOUND FESTIVAL NEW YORK LABS: **NOSFERATU**

PRESENTED BY:

Unsound Festival New York LABS

BAMcinématek

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

FILM:

F.W. Murnau's **NOSFERATU** – color tinted restoration in 35mm

LIVE SCORE:

SVARTE GREINER (Norway)

+ PAUL WIRKUS (Poland / Germany)

WHERE:

BAM Rose Cinemas,

30 Lafayette Ave, Brooklyn, NY 11217

TIME:

19:30

PRICE:

\$15 / \$10 BAMcinématek members

UNSOUND FESTIVAL NEW YORK LABS AND BAMCINÉMATEK PRESENT A NEW TAKE ON F.W. MURNAU'S SEMINAL HORROR MASTERPIECE "NOSFERATU" WITH A SPECIALLY COMMISSIONED LIVE DARK SCORE BY SVARTE GREINER AND PAUL WIRKUS.

UNSOUND FESTIVAL NEW YORK returns **Friday, April 1st to Sunday, April 10th** with a sub-series of exceptional events, workshop and panels presented under the banner **UNSOUND FESTIVAL NEW YORK LABS** from **Friday, April 1st until Tuesday, April 5th** On **Monday, April 4th**, this film and music LABS event brings together F.W. Murnau's German Expressionist classic "Nosferatu" with a brand-new score by dark ambient Norwegian musician **Svarte Greiner** and Polish-German improvising percussionist **Paul Wirkus**. This horror classic will be shown in a color-tinted 35mm restoration by the Murnau Foundation. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York** and **the Goethe-Institut New York**.

Many diverse composers have been inspired to write music for the film "Nosferatu" – Hans Erdmann's original score, American classical composer Aaron Copland, German krautrock legends Faust, members of the British post-punk band The Stranglers, Boston's Alloy Orchestra, San Francisco's Club Foot Orchestra, New York silent film accompanists Ben Model and Donald Sosin, Russian electronic groups, Portuguese Rock bands, and many more. But for this special one-night only performance, **Unsound Festival New York** has commissioned a brand new live score from Norwegian **Svarte Greiner** and Polish-German percussionist **Paul Wirkus**.

SVARTE GREINER is the one-man project of Berlin-based Norwegian **Erik K. Skodvin**, who also records with friend

Otto Totland as **Deaf Center**. While Deaf Center creates dusty grey soundscapes in a surrealist world of sounds, Svarte Greiner is an intense exploration into a more dark, mysterious and disturbed universe. Drawing inspirations from artists such as Earth, Volcano the Bear, David Darling & Deathprod, the output of Svarte Greiner is draped in David Lynch-inspired mysticism. Since his release of his drone-laden 2006 debut album "Knife" for the label Type – a record called "a milestone in doom music" – Skodvin has released a well-received series of singles, cassettes and limited edition releases for a number of labels. One can easily understand why he was chosen to score "Nosferatu," since the influence of horror films has been a constant current in his music since the start – around the same time as his debut album he also produced a mixtape soundtrack to a fictional horror/mystery film book called "Skrekkfilm bok." His second album "Man Bird Dress" (SMTG Limited, 2008) explored more abstract ground than his debut, bringing to the fore the film score element that had been in his music since the start. His third album, "Penpals Forever (and Ever)" (digitalis recordings), released the same year, is another step toward the abyss. Musically sparse, Svarte Greiner finds new channels connecting desolate landscapes through ethereal nightmares. It is music best served cold: chattering, looping guitar lines that feel like muscle being separated from bone slowly build into aching piles of aural dissonance. It's painful – to a point. Recorded voices speak languages you can't understand underneath ominous, echoing single notes; distant metal fragments scrape the dirt from detuned strings while a nefarious feathered minstrel bows dying instruments in the background – no hope left, death is just around the corner. "Penpals" is the soundtrack of loss, the procession of fears gradually becoming so overbearing that you can't escape your own demons – themes readily present in "Nosferatu." Since his debut album, Skodvin also started to build up a distinctive live technique using an unusual collection of broken glove puppets and potion-filled medicine bottles. These experiments led to the death-rattle of chains, dense chattering cloud of torment and bleak stillness of his 2009 Type album "Kappe" and last year, a split album with Le Corbeau for Norwegian label Fysisk Format. His most recent release is Deaf Center's third album "Owl Splinters" (Type, 2011). Erik K. Skodvin is also the founder of the respected Miasmah record label and graphic design studio. Miasmah has released over sixty freely downloadable tracks and albums available through the creative commons license and archive.org. Since 2006, Miasmah has also pressed CDs and vinyl, releasing critically-acclaimed albums by both established and up-and-coming artists and developing cohesive aesthetic all its own. Erik will also be appearing with Deaf Center during Unsound Festival New York on Thursday, April 7th at Judson Church.

PAUL WIRKUS (Poland / Germany) is a Polish-born musician who lives in Cologne. Since the late 90's, Wirkus has emerged both as solo performer (electronics, drums) and a collaborator with several projects ranging from modern improvisation to minimal electronics. Apart from solo albums such as "Intelletto d'Amore" (Quecksilber/Staubgold 2004 – nominated as CD of the month in *The Wire* magazine) and "Déformation professionnelle" (Staubgold 2006), Wirkus has collaborated live and on CD with musicians of various musical backgrounds, including Barbara Morgenstern and Stefan Schneider (To Rococo Rot) with whom he performs as **September Collective**, Ekkehard Ehlers, and Johannes Frisch

(Kammerflimmer Kollektief) who has joined Wirkus in the free jazz trio **Wirkus/Trzaska/Frisch**. Wirkus is also part of the drummer duo **Moretti/Wirkus**. Paul Wirkus has appeared at various renowned festivals such as SONAR, Barcelona; Musiques Volantes, Paris; c/o pop, Cologne; Les Urbaines, Lausanne; Wien Modern, Vienna. His recent collaboration with Ekkehard Ehlers (Berlin) resulted in the album "Ballads," released by Staubgold early in 2009. Wirkus will perform on percussion with Svarte Greiner; he will also perform a solo set of electronic music on a bill with The Skull Defekts featuring Daniel Higgs and Zomes during Unsound Festival New York on Sunday, April 3rd at Littlefield, Brooklyn. Deaf Center will also be part of a panel discussion at the Goethe-Institut Wyoming Building during Unsound Festival New York.

ABOUT THE FILM

A million fancies strike you when you hear the name: Nosferatu! N O S F E R A T U does not die! What do you expect of the first showing of this great work? Aren't you afraid? Men must die. But legend has it that a vampire, Nosferatu, Öder Untote (the Undead), lives on men's blood! You want to see a symphony of horror? You may expect more. Be careful. Nosferatu is not just fun, not something to be taken lightly. Once more: beware.
- *Publicity for Nosferatu in the German magazine Buhne und Film, 1922*

Murnau's Expressionist masterpiece – the first and most poetic vampire film ever made – features one of cinema's creepiest performances in Max Schreck's otherworldly turn as the bloodsucking Count Orlok. An unauthorized adaptation of the Stoker novel, "Nosferatu" is remarkable for Murnau's mastery of atmosphere (the ethereal, haunting landscapes) and stylistic experimentation (time-lapse and negative photography), as well as the powerful sexual undercurrent that posits the vampire figure as both fearsome and desired. "A masterpiece of the German silent cinema and easily the most effective version of Dracula on record." —Dave Kehr, *Chicago Reader*

NOSFERATU, EINE SYMPHONIE DES GRAUENS or **NOSFERATU, A SYMPHONY OF HORROR** (1922) was filmed in the summer of 1921 by German director **Friedrich Wilhelm "F. W." Murnau** (December 28, 1888 – March 11, 1931). F.W. Murnau was one of the most influential German film directors of the silent era (1894-1929), directing his first film "Der Knabe in Blau (The Boy in Blue)" only two years earlier in 1919 and a film adaptation of Robert Lewis Stevenson's "Dr. Jekyll and Mr. Hyde" the year before "Nosferatu" in 1920. To this day, despite the fact that in 1926 he also directed a big budget adaptation of Goethe's "Faust" (German title: "Faust - Eine deutsche Volkssage"), "Nosferatu" remains his most popular and famous film. "Nosferatu, Eine Symphonie Des Grauens" is based on the eternally famous 1897 gothic novel "Dracula" by Irish Novelist and short story writer **Abraham "Bram" Stoker** (November 8, 1847 – April 20, 1912), which has proven to be the quintessential vampire novel, providing the basis for all others since.

When F.W. embarked on his adaptation of "Dracula" for **Prana Film Studio**, "Bram" Stoker was deceased, but his widow Florence Stoker was alive. Formed in January 1921, the eclectic Prana Film Studio was named for the Buddhist concept of prana, or breath-as-life. They had ambitious

plans to release a long roster of occult oriented films. One of the producers, Albin Grau got the idea for the film during World War I when a Serbian farmer told him that his father was a vampire and one of the undead. It's not clear, however, if this new company Prana approached Florence Soker for the rights to "Dracula" or not, but they didn't ever get permission for a film-adaptation of the book. In an attempt to overcome this lack of rights to the material, F.W. Murnau and screenplay writer Henrik Galeen made changes to the story. Firstly, he moved the setting from a remote castle in the Carpathian Mountains to the fictitious German city of Wisborgand. Then he changed the names of characters – in "Nosferatu," we encounter **Count Orlok** instead of Count Dracula, **Thomas Hutter** instead of Jonathan Harker, **Knock** instead of Renfield and so on. But this wasn't enough for Stoker's widow who fervently disliked the film. In 1924 and 1929, she won two lawsuits in which she demanded the destruction of all prints of the movie. Fortunately for F.W. Murnau, and us, prints of the film were already too widespread for the destruction of all to happen. Prana Film Studio, however, had to file bankruptcy and never made any other films. The survival of the film in its original form is credited largely to Henri Langlois and the Cinémathèque Française, who preserved a copy dated 1926 or 1927. A print of that version reached the New York Museum of Modern Art in 1947 and subsequent prints were spread from there.

The F. W. Murnau-Stiftung (Murnau Foundation) in Wiesbaden, Germany has continually restored "Nosferatu" as new material has become available. Unsound and BAMcinématek will be screening the film in a restored color-tinted 35mm print from 2005.

F.W. cast Berlin-born, German State trained **Friedrich Gustav Max Schreck** as the lead in the movie – Count Orlok. Schreck was a well-known and long-established actor who had previously appeared in Bertolt Brecht's debut "Trommeln in der Nacht (Drums in the Night)." Curiously his last name also had a meaning relevant to the project - *Schreck* is the German word for *fright* or *terror*. In the role of Hutter, F.W. cast **Gustav von Wangenheim** an experienced actor who had first started to appear in films in 1910.

The influence of "Nosferatu" continues to this day. Through the years it's also inspired many other works. In 1979, Werner Herzog filmed his own homage to "Nosferatu" with actor Klaus Kinski. A 1992 remake starred Keanu Reeves, Winona Ryder, Gary Oldman and Anthony Hopkins. In 2000, E. Elias Merhige made "Shadow of the Vampire" starring John Malkovich, Willem Dafoe and Udo Kier. Merhige's film explored a fictionalized account of the making of Murnau's film during which the crew of the film has disturbing suspicions about their lead actor, who turns out to be a real vampire. "Shadow..." only helped further the longevity of F.W. Murnau's timeless classic. Last year, Viper comics released a graphic novel retelling the original film's storyline.

EVENT INFO

WHEN:
TUESDAY, APRIL 5th 2011
WHAT:

UN SOUND FESTIVAL NEW YORK LABS:

((audience)) – Cinema for the Ear

PRESENTED BY:

Unsound Festival New York LABS

Walter Reade Theater – Film Society of Lincoln Center

((audience))

In cooperation with Electronic Music Foundation

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

SOUNDTRACK:

RAIME (UK), DEMDIKE STARE (UK), PETER KUTIN (Austria), FELIX KUBIN / BORIS D HEGENBART-MATSUI (Germany), CLAY GOLD (Russia / China), BRYAN JACOBS (USA) and DAMIAN VOLPE / MATT ROCKER / ROBERT EGGERS (USA) "Tell Tale Heart" / PAMELA Z (USA)

Please note:

This program will be "screened," not performed live.

WHERE:

Film Society of Lincoln Center, Walter Reade Theater,

165 West 65th St, New York, NY 10023

(212) 875-5610

TIME: 20:00

PRICE: \$12 / Discount for Film Society Members

UN SOUND FESTIVAL NEW YORK LABS, ((AUDIENCE)) AND FILM SOCIETY OF LINCOLN CENTER PRESENT ((AUDIENCE)): CINEMA FOR THE EAR AT WALTER READE THEATER - A SPECIAL 5.1 SURROUND-SOUND "CINEMA IN THE DARK" PROGRAM FEATURING "HORROR" THEMED MUSIC FROM DEMDIKE STARE, RAIME, FELIX KUBIN, PAMELA Z, CLAY GOLD, BRYAN JACOBS, PETER KUTIN AND A SOUND-ONLY SCREENING OF THE ROB EGGERS SHORT "TELL TALE HEART."

UN SOUND FESTIVAL NEW YORK returns **Friday, April 1st** to **Sunday, April 10th** with a sub-series of exceptional events, workshop and panels being presented under the banner **UN SOUND FESTIVAL NEW YORK LABS** from **Friday, April 1st** until **Tuesday, April 5th**. This special 5.1 surround-sound program "cinema in the dark" LABS event **((audience)): Cinema for the Ear** presents a series of evocative "Horror" inspired audio works by musicians and sound artists including **Felix Kubin, Demdike Stare, Raime, Clay Gold, Peter Kutin, Rob Eggers** and **Pamela Z**. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York** and the **Goethe-Institut New York**. This event presented with additional cooperation from the **Electronic Music Foundation**.

About ((Audience)): Cinema for the Ear

Conceived in 2006 by curators Alexis Bhagat and Lauren Rosati, **((audience)): Cinema for the Ear** is an unprecedented project that explores the notion of cinema as 21st century concert hall. The centerpiece of **((audience))** is a program of 5.1 surround sound works by international artists intended for presentation in movie theaters as "cinema in the dark" – audio only, without visual accompaniment. Tonight, selected works, all related to the theme of "Horror," will be presented in a completely dark cinema environment without visual accompaniment. Note: musicians will not be appearing live – this program will be "screened," not performed live.

RAIME is a London-based electronic duo whose music is dark, minimal and haunting. Inspired by 1980's cold wave,

new wave, no wave and obscure electronic bands, the duo released their debut single and a follow up on the new label Blackest Ever Black in 2010. They also made their European live debut at Unsound Festival Krakow in October 2010. Raime have produced a new piece of music for **((audience))**. For more information, visit <http://blackesteverblack.blogspot.com>.

DEMDIKE STARE is the distinctly British musical project of Manchester / Lancaster duo Miles Whittaker and Sean Canty. Whittaker and Canty took their musical moniker from the name of a 17th-century witch and also serves as an indication that their music reflects their interests in the occult, mysticism, and the unknown. Their recently released second album "Tryptych" (Modern Love, 2011) is an extensive three disc set full of soundscapes and rhythms that draw on vintage horror soundtracks, the work of Ennio Morricone, UK bass, 90's techno and their own special mix of analog gear and samples. Demdike Stare produced a new piece of music for **((audience))**. For more information, visit <http://www.myspace.com/pookawig>.

PETER KUTIN is a sound artist, musician, composer and producer based in Vienna. His latest release, for Film Archiv Austria, is a DVD of original music composed and arranged for silent films. His work "Lucidity," a composition for six channels, was commissioned for this program. For more information, visit <http://kutin.klingt.org>.

FELIX KUBIN is one of electronic music's most dynamic and versatile performers whose activities include futuristic pop, radio plays, electroacoustic music, and works for chamber orchestra. Kubin's music is saturated with enthusiasm for disharmonic pop, industrial noise, and 20th century avant-garde music. In the last 20 years, he has released a diverse array of albums and played over 70 electronic music festivals. Kubin was on the cover of the June 2010 issue of *Wire Magazine*. **((audience))** will present his work, "Nachtspeicher (Night storage)," a piece about night sounds – club noise, field recordings, whispering silence, encounters with strange people and drunken ghosts. Twilight talks on the edge of reality and illusion. Fading outlines. The piece premiered on WDR, Germany on December 27, 2003. For more information, visit <http://www.felixkubin.com>.

CLAY GOLD lives in Korolev, Russia and works in Macau, China. He is a recording engineer and a recording artist, contributing stereo, quadraphonic and 5.1 sound art works for SoundFjord Gallery in London, Sonic Art in Oxford and the Dragonfly Festival in Sweden. "Airtight Orange Plastic Coffin," which was commissioned for this program, is a response to the horrors of the 21st century - pollution, overcrowding and the arrogance of mankind. For more information, visit <http://soundcloud.com/clay-gold>.

BRYAN JACOBS lives in New York. His composition "Within Scenes of Hurt" was created from snippets of audio taken from movies that display various states of human, nonverbal emotional expression. Sounds of actors in scenes of extreme turmoil were captured, then stretched, frozen, and examined from many angles. This piece is part of the artist's investigations of innate understandings of the human voice.

The short film "Tell-Tale Heart," directed by **ROBERT EGGERS**, is inspired by the work of the same name by Edgar A. Poe and features the sound design of **DAMIAN VOLPE** and **MATT ROCKER**. Created as a short, it will be played as a sound-only movie for this occasion. Within the smoldering chambers of a desolate house, a solitary manservant tends to his invalid master. Tormented by constant silence and the banalities of his duties, the servant's fears gradually turn to violent obsession.

PAMELA Z is a San Francisco-based composer/performer and media artist. She has composed a large body of work, from solo voice and electronics to large-scale theatrical, multimedia and performance works that involve electro-acoustic music, projected video, and movement. Her work also includes installations, fixed media works (or "tape music"), and commissioned works for chamber ensembles. ((audience)) will present her work, "De-Star Spangled Banner" which features samples of Z's voice singing a bel canto rendition of "The Star Spangled Banner." The samples are processed to varied lengths and then densely layered. Pitch correction is consistently used whenever the time is expanded or compressed, resulting in a palate of sounds that remains completely within the pitch range of the original melody. Embedded in the texture are passages of the anthem stretched to as much as 35 times its original length; in other samples, the entire anthem is compressed to only five and half seconds.

EVENT INFO

WHEN:

WEDNESDAY APRIL 6th 2011

WHAT:

UN SOUND FESTIVAL NEW YORK: OPENING NIGHT

PRESENTED BY:

Unsound Festival New York

Sacrum Profanum

The Adam Mickiewicz Institute

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

ARTISTS:

* **KRZYSZTOF PENDERECKI (Poland)** performed by

SINFONIETTA CRACOVIA (Poland)

* **STEVE REICH (USA)** performed by **SINFONIETTA CRACOVIA (Poland)**

* **Music for SOLARIS (North American Debut)** performed by **BEN FROST (Iceland / Australia)**, **DANIÉL BJARNASON (Iceland)**, **SINFONIETTA CRACOVIA (Poland)** with film manipulations from **BRIAN ENO / NICK ROBERTSON (UK)**

WHERE:

Alice Tully Hall, Lincoln Center for the Performing Arts,
1941 Broadway, New York, NY / Box Office - 212.671.4050

TIME:

20:00

PRICE:

\$20-\$30

LINKS:

<http://www.unsound.pl/en>

<http://www.sacrumprofanum.com/en>

UN SOUND FESTIVAL NEW YORK JOINS FORCES WITH SACRUM PROFANUM FOR A STUNNING OPENING NIGHT WEDNESDAY, APRIL 6th, 2011, AT ALICE TULLY HALL, LINCOLN CENTER, NEW YORK

UN SOUND FESTIVAL NEW YORK returns to New York for a second year with its biggest concert to date - a stunning opening night at Lincoln Center's **Alice Tully Hall** presenting the North American debut of an Unsound commissioned piece "*We Don't Need Other Worlds – We need Mirrors*" – "*Music for SOLARIS*" featuring **BEN FROST**, **DANIÉL BJARNASON** and **SINFONIETTA CRACOVIA** with film manipulations from **BRIAN ENO / NICK ROBERTSON** alongside the music of **STEVE REICH** and **KRZYSZTOF PENDERECKI** performed by **SINFONIETTA CRACOVIA**.

This special event is presented with the acclaimed **SACRUM PROFANUM**, Unsound Festival's sister festival in Krakow, which regularly blurs the line between contemporary classical music and ambitious pop. The **Krakow Festival Office** is the co-organizer of the event while the **Adam Mickiewicz Institute** acts as an additional partner for this special large-scale opening night. **Unsound Festival New York** is presented by **Fundacja Tone**, the **Polish Cultural Institute in New York** and the **Goethe-Institut New York**.

ABOUT "We don't need other worlds. We need Mirrors" - Music for SOLARIS

This year marks the 50th anniversary of the publication of Krakow writer, **Stanislaw Lem's** novel *Solaris*. It's a book about people lost in the cosmos and obliged, whether they like it or not, to take one more step up the ladder of knowledge. Lem uses the novel to explore what happens when our unending quest for knowledge becomes a source of impossible tension. Reflecting on the time in which the novel was written, the characters in *Solaris* are dogged by disappointments, and the way out offered to them by Lem is illusory – through dreams. Unsurprisingly, given its universal themes, the novel continues to have a large following to this day, both on its own account and as a result of highly regarded film adaptations by Russian director **Andrei Tarkovsky** and American director Stephen Soderburgh.

The seed for *Music For Solaris* began simply enough during a casual conversation between Australian composer **Ben Frost**, who lives in Iceland, and Unsound Festival Director Mat Schulz about **Eduard Artemyev's** score for the Tarkovsky film. Ideas were planted and Schulz seized the moment and decided to commission a new work from Frost for **Unsound Festival 2010** – based in the very birthplace of Stanislaw Lem's novel – Krakow.

Within the last five years, Reykjavik-based **Ben Frost** has made a worldwide reputation for himself with two albums for the **Bedroom Community** label "Theory of Machines" (2007) – inspired in part by Soderburgh's *Solaris* and "By The Throat" (2009), as well as his work with artists such as Tim Hecker, Amiina, Björk and label mates Sam Amidon, Nico Muhly and Valgeir Sigurdsson. Following work for contemporary dance productions by Wayne McGregor/Random Dance, Chunky Move and the Icelandic Dance Company, Frost has also increasingly worked in film music. In 2009 he composed the score to "I Am You" and a series of short films by Gael Garcia Bernal and Marc Silver for Amnesty International called "The Invisibles". This year his music will also grace the Australian film "Sleeping Beauty." This work has led to Frost becoming more and more engaged with orchestral music, so it's fortunate that within a short time of receiving the *Solaris* commission from

Unsound, Frost was also presented with the opportunity to work with one of the most exciting orchestras in Europe – the Krakow-based **Sinfonietta Cracovia**.

This exceptional orchestra emerged from an initiative of young musicians at the Music Academy in Krakow. Thanks to the artistic leadership of violinist **Robert Kabara**, **Sinfonietta Cracovia** has grown and transformed into an ensemble renowned throughout Europe. Sinfonietta Cracovia is characterized by outstanding spontaneity and exceptional professionalism. Their artistic achievements have opened doors to collaboration with the most remarkable composers and conductors including Krzysztof Penderecki, Antoni Wit, Jerzy Maksymiuk, Christoph Eschenbach, Lorin Maazel, Valery Gergiev and American John Axelrod. Sinfonietta Cracovia have also appeared at Unsound Festival many times, performing music with artists like Stars of The Lid, Jóhann Jóhannsson and others.

Realizing the potential for this collaboration, Frost also smartly recruited Icelandic composer / conductor **Daniël Bjarnason** to join the mix. Bjarnason is also a member of the Bedroom Community collective. His debut album for the label "Processions" (2010) saw him work with the Iceland Symphony Orchestra and illustrated to a larger audience his skill with modern chamber music.

Composed for twenty-nine string players, two percussionists, prepared piano, guitars and electronics, ***We don't need other worlds. We need Mirrors - Music for SOLARIS*** is a re-imagined soundtrack for a film so still as to become almost absent, a story in sound, and an exploration of an interior cosmos. You could call it both strange and unique but you'd only be describing part of the picture. It is filled with ideas and borne of concepts, not the least of which is a series of "film manipulations" that are integral to the project. Brian Eno and Nick Robertson specially created these images. Brian Eno is currently mentoring Frost in the Rolex Mentor and Protégé Arts Initiative. The dialogue in that mentorship led to this collaboration, which sees Eno and Robertson drawing on moments from the original Tarkovsky film to create a visual parallel to the music of Frost, Bjarnason and Sinfonietta Cracovia.

A recording of "Music For Solaris" will be released on CD later this year by Iceland's Bedroom Community label. This project has received strong support from the Adam Mickiewicz Institute, as part of the Polish Presidency of the EU, which starts on July 1st 2011.

Music for SOLARIS will be preceded by a selection curated by the highly respected **SACRUM PROFANUM** festival in Krakow. Sacrum Profanum is devoted to acclaimed ensembles performing the music of the 20th and 21st centuries. Firstly **Sinfonietta Cracovia** will perform music from **Krzysztof Penderecki**, one of the most recognized Polish composers of our time. His 1960 composition "Threnody to the Victims of Hiroshima" has received acknowledgement far beyond the boundaries of contemporary classical music – even Johnny Greenwood from Radiohead has cited it as a key influence on his own writing for strings. To this day "Threondy..." clearly demonstrates a distinctly unique language for strings. Additionally, his work with Don Cherry brought him exposure in other fields. But Penderecki is held in the most high esteem within classical music circles and has received

many prestigious prizes including Classical music Grammy Awards in 1987, 1998 and 2001. **Sinfonietta Cracovia**, having collaborated and performed with Penderecki in person many times, will open this evening with the lush harmonies and emotional intensity of his **Serenade For String Orchestra** followed by **Sinfonietta per Archi** and **Chaconne in memoria del Giovanni Paolo II**.

Following these three pieces by Penderecki, **Sinfonietta Cracovia** will give the audience a taste of a New York composer whose music will be featured extensively later this year at the Sacrum Profanum Festival in Krakow - **Steve Reich**. In September 2011 Krakow celebrates Reich's 75th birthday by featuring five concerts of his work with the composer's participation. Steve Reich is perhaps the most well known modern composer in America. His own form of minimalist music, or at least the reverberations from it, have influenced almost everyone working in music today – whether they realize it or not. **Sinfonietta Cracovia** will perform the rarely heard 1995 Reich composition **Duet for Two Violins and String Orchestra**, which is dedicated to Yehudi Menuhin – an appropriate selection since Sinfonietta Cracovia's **Robert Kabara** has been building a reputation as one of Europe's great violin soloists. This will be followed by a performance of Reich's 1999 composition **Triple Quartet** for three string quartets and pre-recorded tape. Steve Reich will be in attendance.

Sinfonietta Cracovia will also be featured during Unsound Festival New York the following night Thursday, April 7th, performing the music of Polish composer **Henryk Mikolaj Górecki**.

EVENT INFO

WHEN:

THURSDAY APRIL 7th 2011

WHAT:

UN SOUND FESTIVAL NEW YORK: **MODULAR DREAMS**

PRESENTED BY:

Unsound Festival New York

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

ARTISTS:

* **ATOM™ (Germany / Chile) New York debut**

* **MORTON SUBOTNICK (USA) and LILLEVAN (Germany)**

present "Silver Apples of the Moon Revisited"

WHERE:

David Rubenstein Atrium at Lincoln Center

New York, NY

TIME:

19:30

PRICE:

FREE – *arrive early!*

UN SOUND FESTIVAL NEW YORK RETURNS TO DAVID RUBENSTEIN ATRIUM AT LINCOLN CENTER TARGET[®] FREE THURSDAYS WITH MODULAR DREAMS THURSDAY APRIL 7th 2011 - MORTON SUBOTNICK & LILLEVAN PRESENT "SILVER APPLES OF THE MOON REVISITED" PLUS ATOM™ MAKES DEBUT NYC APPEARANCE

Unsound Festival New York returns for a second year with a spectacular opening night at Lincoln Center's Alice Tully Hall

on Wednesday April 6th, trailed the next evening by this unique and free public event at the venue where Unsound Festival New York launched in 2010 - **The David Rubenstein Atrium at Lincoln Center**. Presented as part of the **Target Free Thursdays** series, this distinctive night of live electronic music and visuals features rare live performances by two of the boldest innovators of electronic music, New York based **Morton Subotnick** and Santiago, Chile based **Atom™**. Subotnick will be revisiting his classic, Library-of-Congress-recognized first album "Silver Apples of The Moon" in collaboration with innovative Berlin based video artist **Lillevan**, while **Atom™** makes his long overdue first-ever live appearance in New York with a set encompassing music and visuals. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York** and **the Goethe-Institut New York**.

Morton Subotnick is one of the true pioneers of electronic music. Born in 1933 in Los Angeles, he first came to prominence as a co-founder of the pivotally important San Francisco Tape Music Center, where he worked and appeared alongside musicians like Ramon Sender, Terry Riley, Steve Reich and Pauline Oliveros. **Silver Apples of the Moon** was his first album, released in 1967 by the then-fledgling Nonesuch imprint. Working with instrument designer **Don Buchla** in the early '60s, Subotnick conceived a sort of electronic-music easel. Buchla's actualized design is now considered to be one of the first analog synthesizers and it was with this unique modular voltage-controlled machine that Subotnick created his first masterwork - **Silver Apples of the Moon**. The recording saw Subotnick laying new ground in electronic music. He broke with academic avant-gardists by including entertaining and entrancing sections with regular rhythms all enabled by his "easels" built in sequencer (the first of its kind). It is here, in Subotnick's sequencer use, in his effective creating of repeated figures in the recording, that a new idea was born. Today sequencers and their impact is something we now take for granted in electronic music even if we don't all know quite what they do, but in 1967 Subotnick was one of the first to realize this vision. Unsurprisingly, the recording of **Silver Apples of the Moon** brought Subotnick worldwide acclaim and has remained a treasured icon of electronic music for over 40 years. Last year, a final sign of the works acceptance into the broader melee of music was realized when the Library of Congress added **Silver Apples of the Moon** to the National Recording Registry - high praise indeed.

Since that first recording in 1967, Subotnick has had a stellar career as a recording and performing musician, multimedia artist, and composer for dance, as well as a teacher - among his many students are such noted musicians as Ingram Marshall, Carl Stone and Rhys Chatham. Throughout his career Subotnick has received many awards and released a carefully selected number of recordings. He currently lives in New York with his wife, the avant-garde vocalist Joan La Barbara. Last year for the inaugural Unsound Festival New York, Subotnick appeared in a special one-on-one interview context. This year he is expanding on that concept and will be presenting a unique demonstration and lecture on the Buchla system at the Greenwich House Music School the following evening, Friday April 8th, 2011.

Collaborating with Subotnick is Berlin-based video artist **Lillevan**, who is returning to Unsound Festival New York for

his second year. Involved in film and animation since early childhood, **Lillevan** has been releasing work for over 15 years. His work is often described as an exploration of the history of cinema, searching for new relationships between viewer and screen, between reality and the projected image. His recent work explores the relationships between the history of light, evolution of the eye and cinematic development, and questions the archeology of media, studies of perception, and history of technical visualization. He has worked with musicians such as Fennesz, the Zeitkratzer Ensemble, the Redux Orchestra and others. He also co-founded the audio-visual performance group **Rechenzentrum**. You may also recall that last year he provided visuals for Vladislav Delay as well as making a series of Warhol-inspired Unsound Screen Tests throughout Unsound Festival New York 2010. This year he continues his ongoing long-term collaboration with Subotnick providing a completely live visual accompaniment to **Silver Apples of the Moon**. This is a finely tuned collaboration that has already graced festivals throughout Germany in 2010 and early 2011. Lillevan has also collaborated on a 2010 re-working of Subotnick's opera "Jacob's Room." This close relationship means we can expect to see a stunning rapport between these two visionary artists.

Atom™ is but one alias for the ever-inventive German electronic musician Uwe Schmidt. Schmidt has recorded under a dazzling array of aliases including Atom Heart, Lisa Carbon, Coeur Atomique Datacide, Flanger, Flextone, and perhaps his most notorious moniker Señor Coconut. It would take the rest of this page to list more of his aliases, and the same goes for his discography - it simply makes the word "prolific" seem insufficient. Last year alone he released three new albums of original work, "Music is Better Than Pu*y" and "1i3835tra3um3", for his own long-running Rather Interesting label, and "Alien Symphony," a Japan-only collaboration with Masaki Sakamoto. Schmidt has collaborated with an endless array of musicians, including Haruomi Hosono (YMO), Ryuichi Sakamoto (YMO), Yukihiro Takahashi (YMO), Pete Namlook, tetsu inuoe, Bill Laswell, Pink Elln and Martin Gore.

Schmidt first came to prominence in the early '90s with a series of acid house and Techno 12"s under many different aliases, but he soon went beyond club music and started to record ambient music for Pete Namlook's Fax imprint and others. Then he moved from Germany, setting up shop in Santiago, Chile. There he continued to expand his styles and also inspired a whole generation of Chilean producers including Luciano and Ricardo Villalobos. In recent years his musical adventures have shown no sign of becoming less diverse, incorporating classical, glitch, Latin, lounge and experimental music elements. The fact is, one hardly ever knows what to expect from Schmidt next - only that it will undoubtedly be music of high quality.

Schmidt has performed live throughout his career but after large-scale shows as Señor Coconut he stopped, returning to perform solo again following his 2009 album "Liedgut" for Raster Norton. These shows saw him on stage with one machine - not a computer - playing, improvising music and video in real time, at the same time. Oh yes, we should add Schmidt has been a graphic and visual artist for as long as he has been a musician. Schmidt's appearances live in the US have been exceptionally few, so this long overdue debut solo show in New York should provide a very rare insight

into the current musical mind of one of the most treasured cult heroes of electronic music.

EVENT INFO

WHEN:

THURSDAY APRIL 7th 2011

WHAT:

UNBOUND FESTIVAL NEW YORK: **BEYOND THE DARK**

PRESENTED BY:

Unsound Festival New York
Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

ARTISTS:

* **HENRYK MIKOŁAJ GÓRECKI (Poland) performed by SINFONIETTA CRACOVIA (Poland)**
* **DEAF CENTER (Norway)**

WHERE:

Judson Memorial Church
55 Washington Square South, New York, NY 10012

TIME:

Doors 22:00 / Show 22:15

PRICE:

\$12 advance / \$15 at door

UNBOUND FESTIVAL NEW YORK PRESENTS "BEYOND THE DARK" AT JUDSON MEMORIAL CHURCH, AN EVENING FEATURING THE MUSIC OF HENRYK GÓRECKI AND DEAF CENTER

UNBOUND FESTIVAL NEW YORK returns **Friday, April 1st to Sunday, April 10th**. Exploring themes "Beyond The Dark," this first-ever Unsound Festival event at Judson Memorial Church will feature acclaimed Polish chamber orchestra **Sinfonietta Cracovia** performing a program of music by the recently departed Polish composer **Henryk Mikołaj Górecki**, as well as dark ambient Norwegian duo **Deaf Center**, who have just released their third album "Owl Splinters."

Unsound Festival New York is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York**.

Sinfonietta Cracovia originally emerged from an initiative of young musicians at the Music Academy in Krakow. Thanks to artistic leadership of **Robert Kabara**, the orchestra has grown into an ensemble renowned throughout Europe. The orchestra is characterized by its outstanding spontaneity and exceptional professionalism. Their artistic achievements have also opened doors to collaboration with the most remarkable composers and conductors including Krzysztof Penderecki, Antoni Wit, Jerzy Maksymiuk, Christoph Eschenbach, Lorin Maazel, Valery Gergiev and American John Axelrod. Sinfonietta Cracovia have also appeared at Unsound Festival Krakow many times, performing music with artists like Stars of The Lid, Jóhann Jóhannsson and others. Sinfonietta Cracovia is also appearing at Unsound Festival New York's official opening event at Alice Tully Hall, Wednesday, April 6th performing "Music for SOLARIS" alongside Ben Frost and Daniel Bjarnason.

Henryk Mikołaj Górecki (pronounced goo-RETZ-kee) is one of the most influential "spiritualist" composers of modern times. Górecki first made a mark in the mid-1950s when he found himself at the forefront of the Polish avant-garde,

alongside composers like Krzysztof Penderecki during the time of the post-Stalin cultural thaw. His early works show inspiration from both the folk-influenced worlds of Szymanowski and Bartók and the modernist techniques of Webern and Boulez. His first symphony premiered in Warsaw in 1959. Throughout the 1960s, Górecki continued to develop his own radical direction in cycles of works that saw him both paring down his compositions and exploring the folk music traditions of his beloved Tatra region. By the early 1970s, the simple yet monumental style for which Górecki is today renowned became fully established with works as **Symphony No.2 "Copernican"** (1972), and the composition that would make him world-famous, **Symphony No.3 "Symphony of Sorrowful Songs"** (1976). Composed in Katowice, Poland, the ethereal splendor of this symphony in three movements took quite some time to earn the reputation it now has today. Firstly in 1985, the French filmmaker Maurice Pialat featured a section of the third movement in the ending credits of his movie "Police." Around the same time, British industrial music group Test Dept used the symphony as a backdrop for video collages during their concerts, recasting the symphony as a vehicle for the band's sympathy with the Polish Solidarity movement. During the late 1980s, the symphony received increasing airplay on U.S. and British classical radio stations which, combined with the growing popularity of Polish music after the fall of communism, helped to spread the symphony further afield. By 1990 Symphony No.3 was being performed in major cities across the world including New York, London and Sydney. A 1991 recording with the London Sinfonietta conducted by David Zinman was released in 1992 by Nonesuch Records, bringing Górecki new fans, including Icelandic singer Björk. Björk talked about the work many times, including in a BBC documentary where she met the composer and to her then-boyfriend drum 'n' bass producer Goldie who took inspiration from the work for his own classical music composition "Mother." Nonesuch's recording went on to climb to number 6 on the mainstream UK album charts. He also became the first living composer to the top of the American classical charts for 38 weeks. The recording has long since sold over a million copies.

After Symphony No.3 Górecki continued to compose, but by the early '80s he withdrew from public life due to political and health pressures. In the '80s he mostly concentrated on choral settings and chamber music. Following the early '90s buzz of Symphony No.3, he discovered a renewed interest in string quartets and received commissions for three quartets - *Already it is Dusk* (1988), *Quasi una fantasia* (1991) and *...songs are sung* (1995). For the rest of the 1990s he wrote many works including *Concerto-Cantata* (1992) for flute and orchestra and *Kleines Requiem für eine Polka* (1993), two new choral works, *Salve, Sidus Polonorum* (1997-2000) for chorus, percussion and keyboards, and *Lobgesang* (2000) for chorus and glockenspiel. Górecki's music has been called "more evidently Polish than his well-known compatriots." Henryk Mikołaj Górecki completed work of his fourth symphony shortly before his death on the 12th of November 2010, aged 76. Tonight Sinfonietta Cracovia will perform his "Concerto for Harpsichord," "Three Pieces in the Old Style" and Górecki's first String Quartet "Already It is Dusk," which was originally written for the Kronos Quartet.

Deaf Center is the musical project of two Norwegian friends **Erik Skodvin** and **Otto Totland**. After a six year break the duo have just released their dark textured orchestral third

album "Owl Splinters" on respected independent imprint Type. In contrast to their previous two albums – "Pale Ravine (2005) and "Levende" (2006), "Owl Splinters" (2011) sees the duo leaving behind the lo-fidelity, haphazard techniques of their early murky compositions for highly engineered glorious widescreen spectacles. The blackened, scraping tone of Skodvin's strings ring out before seismic bass drones push up from beneath with a cacophonous, earthy clarity. This is the same Deaf Center fans fell in love with all those years ago, but bigger and more powerful than ever before. On "Owl Splinters" the two musicians also take time to give their solo instruments the time to breathe – Totland with the piano and Skodvin on the cello. These small vignettes bookend more epic pieces and present yet another dimension to the new sound of Deaf Center. "Owl Splinters" is already being called the duo's "most defining moment to date" and a "truly accomplished collection of timeless cinematic music" – tonight's rare New York appearance will give fans a chance to see the duo present their new sound live. Skodvin is also appearing under his alias Svarte Greiner during Unsound Festival New York performing a live soundtrack to the film "Nosferatu", alongside Polish-German percussionist Paul Wirkus on Monday April 4th at BAMcinémathèque. Deaf Center will also be part of a panel discussion at the Goethe-Institut Wyoming Building during Unsound Festival New York.

EVENT INFO

WHEN:

FRIDAY APRIL 8th 2011

WHAT:

UN SOUND FESTIVAL NEW YORK:

FRKWYS Live: Unsound Edition

PRESENTED BY:

Unsound Festival New York

RVNG INTL

(le) Poisson Rouge

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York. This night has additional support from Roland and Transition Earth.

WHO:

* **ALAN HOWARTH (USA)**

* **HARALD GROSSKOPF (Germany) & FRIENDS perform Synthesist**

* **EMERALDS (USA)**

* **EMERALDS & JOHN HOWARTH (USA) WORLD DEBUT**

Note: Grosskopf's "friends" include A.R.P, BLONDES, LAUREL HALO, PINK SKULL, JULIANNA BARWICK & JAMES FERRARO

WHERE:
(le) Poisson Rouge, 158 Bleecker St, New York, NY 10012
212.505.3474

TIME:

Doors 18:00 / Show 19:00

PRICE:

\$12 advance / \$15 at the door

UN SOUND FESTIVAL NEW YORK PRESENT FRKWYS LIVE - AN EVENING OF SYNTHESIZER LEGENDS OLD AND NEW WITH JOHN CARPENTER'S COLLABORATOR ALAN HOWARTH (FRESH FROM AN APPEARANCE AT UNSOUND FESTIVAL KRAKOW), AND ASHRA MEMBER AND GERMAN SYNTH HERO HARALD GROSSKOPF MAKING HIS USA DEBUT REVISITING HIS JUST-REISSUED ALBUM SYNTHESIST, WHILE

CLEVELAND TRIO EMERALDS SHOWS HOW THE NEW GENERATION DOES IT. CLOSING OUT THIS FRIDAY, APRIL 8th BILL AT (LE) POISSON ROUGE, EMERALDS AND ALAN HOWARTH APPEAR ON STAGE TOGETHER IN THEIR FIRST EVER LIVE COLLABORATION.

UN SOUND FESTIVAL NEW YORK returns **Friday, April 1st to Sunday, April 10th**. For **this Friday, April 2nd**, **FRKWYS Live: Unsound Edition** event presented in collaboration with respected independent imprint RVNG INTL and (le) Poisson Rouge, two pioneers of synthesizer music ALAN HOWARTH and HARALD GROSSKOPF are joined by Cleveland trio EMERALDS showing the parallels between synthesizer music old and new. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.**

The word "legendary" is bandied around a lot nowadays, but we can think of no other fitting description for **Alan Howarth**. Not only has he composed countless prodigious electronic movie scores with the filmmaker John Carpenter, starting with the classic "Escape From New York," Howarth has also pioneered cinematic sound effects for decades. From Halloween stalkers to "Star Trek", Alan Howarth's electronic imagination has contributed to some of the biggest genre films ever made. He's provided sound design and effects for "Poltergeist," "Raiders of The Lost Arc," all the "Star Trek" movies, "The Hunt For Red October," Coppola's "Dracula," "Total Recall" and "Stargate". As a composer, he's scored all or part of all the "Halloween" films, "They Live!," "Prince of Darkness," and composed music for "Retribution," "The Dentist" and others. Alan also co-founded Pi Corp, a Cleveland-based quartet that pushed some heavy Hawkwind vibes in their studio pursuits, recently compiled as *Let Them Eat Pi (Alma Records)*. Alan opens the night performing pieces from his vast repertoire and then joins fellow Emeralds at the end for a special collaboration based around RA Music (<http://www.ramusic.com>), a form of tuning designed to allow natural listener stimulation and unprecedented spiritual and mental awakening. Howarth will also be presenting a sound design workshop during Unsound Festival New York, sponsored by Transition Earth (<http://www.transitionearth.com>).

Harald Grosskopf, the percussionist behind **Ash Ra Tempel**, **Klaus Schulze**, and **Cosmic Jokers**, will make his North American debut performing his landmark debut 1980 solo album *Synthesist* in its entirety. Unavailable for almost three decades, *Synthesist* has been recently reissued (Feb 2011) for it's 30th anniversary in a newly remastered edition by the respected New York-based RVNG Intl imprint. *Synthesist* is a melodically rich symbiosis of Krautrock, Kosmische and prog rock that signaled sonic qualities embedded in electronic and techno music for years to follow. The album was recorded in the summer of 1979. Grosskopf, then 30 years old, was at a personal and creative crossroads. His girlfriend had just left him, and Ashra was on temporary hiatus. Harald always considered himself a rhythmic accomplice to his numerous collaborators' lead, until prompted by some fellow musician friends to pursue a singular creative vision. Armed with a MiniMoog and Revox reel-to-reel, Grosskopf set off for the West German countryside that fall and isolated himself in a home studio for almost two months to record the album. The temperamental analog synthesizer and sequencing

technology at his disposal meant that only through a harmonious union of man and machine could he achieve the results he wanted. Grosskopf's human response to his machines undeniably colors the eight songs of *Synthesist* and aligns the album with some of the more melodic output of the Berlin School of Electronic Music. It's not hard not to consider *Synthesist* the nexus of Krautrock, Kosmische, and New Age. Aiming to bring *Synthesist* to a new audience RVNG Intl also commissioned a special album of remixes called *Re-Synthesist*. For Harald's live performance of *Synthesist* tonight he will be joined by many of the artists that contributed to the *Re-Synthesist* compilation including **A.R.P, Blondes, Laurel Halo, Pink Skull, Julianna Barwick, James Ferraro** and more.

Emeralds are **John Elliott, Steve Hauschildt, and Mark McGuire**. They started playing music together in 2005 in the suburbs of Cleveland. After a year playing under another name, they decided to focus more on live improvisation and adopted the new band name Emeralds. Their most successful album to date, *Does It Look Like I'm Here?* was released last year on respected European imprint Editions Mego (home to acts like COH and Marcus Schmickler, who will appear at Unsound Festival New York the following day). *Does It Look Like I'm Here?* is the band's third official album following *Solar Bridge* (Hanson), and their self-titled debut on their own Wagon and Gneiss Things imprint. They are an exceptionally prolific trio and have also released an uncountable number of small edition tapes and CDRs on a host of labels. Mark McGuire and Steve Hauschildt also perform and record under their own names, while John Elliott performs as Outer Space and records under the aliases Imaginary Softwoods, Colored Mushroom and the Medicine Rocks. The trio has opened for acts like Caribou, Throbbing Gristle, Goblin and many others.

Does It Look Like I'm Here? took the trio's experimental brand of Kosmische music into a radical new direction - moving their sound away from longer jams towards shorter material with an almost (for them at least) "pop" like focus. It also saw the group moving from playing single oscillator analog synthesizers to an analog/digital hybrid setup that also includes a great deal of guitar synthesizer. Having spent all their lives in the relative isolation of Cleveland means their music has developed into a vital, stunningly unique sound all their own. However, their music clearly shows the influence of early synthesizer pioneers like Grosskopf and Howarth who they share the bill with tonight. Tonight Emeralds will perform two sets, one of their own material, and the second, closing out the evening, will be their first ever live collaboration with the legendary Alan Howarth.

EVENT INFO

WHEN:

FRIDAY APRIL 8th

WHAT:

*** LECTURE / DEMONSTRATION -**

MORTON SUBOTNICK & BUCHLA SYNTHESIZER

PRESENTED BY:

Greenwich House Music School

Unsound Festival New York

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHERE:

Greenwich House Music School

45 Barrow St, New York, NY

(212) 242-4770

TIME:

20:00

PRICE:

\$15 / \$10 for students and seniors

Tickets Available at the door

GREENWHICH HOUSE MUSIC SCHOOL AND UNSOUND FESTIVAL NEW YORK PRESENT A LECTURE / DEMONSTRATION FROM ELECTRONIC MUSIC LEGEND MORTON SUBOTNICK

An intimate talk by pioneer **Morton Subotnick** on the evolution of early electronic music and the Buchla voltage-controlled modular synthesizer, which he helped develop with Don Buchla in the early 1960s. Subjects to be covered include the conceptual basis and building of the synthesizer, original modules of which Subotnick will demonstrate, plus a focus on themes embedded in the title "The Transistor, the Tape Recorder, and the Credit Card: The Technological Big Bang."

This event is part of the 25th season of North River Music.

EVENT INFO

WHEN: FRIDAY, APRIL 8th 2011

WHAT: UNSOUND FESTIVAL NEW YORK: BASS MUTATIONS

PRESENTED BY: Unsound Festival New York and The Bunker
Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

ARTISTS: KODE9 (UK) DJ Set / **APPLEBLIM** (UK) DJ Set

/ **BADAWI** (USA) Live / **LONE** (UK) Live (US debut) /

SPATIAL (UK) Live & DJ Set / **SEPALCURE** (USA) Live /

DORIAN CONCEPT (Austria) Live (US debut) / **DAVE Q**

(USA) DJ Set / **CHANCHA VIA CIRCUITO** (Argentina) DJ

Set/ **ELEVEN TIGERS** (Lithuania) Live (US debut) / **THE**

PANTHOM & ZEPPEY ZEP (Poland) DJ Set (US debut)

WHERE:

Public Assembly, 70 North 6th St, Brooklyn, NY 11211

TIME:

20:00 - 06:00

PRICE:

\$30

UN SOUND FESTIVAL NEW YORK AND THE BUNKER PRESENT A CLUB NIGHT OF "BASS MUTATIONS" WITH LIVE PERFORMERS AND DJs FROM ARGENTINA, AUSTRIA, LITHUANIA, POLAND, RUSSIA, USA AND UK.

UN SOUND FESTIVAL NEW YORK returns **Friday, April 1st** to

Sunday, April 10th. "Bass Mutations" nights have been a

feature at Unsound Krakow for a few years now. They

explore the notion of "Bass music" in our contemporary

music scene – and by that we don't just mean "dubstep" –

this is a look at music of our time in many forms. Last year's

edition of "Bass Mutations" at the inaugural Unsound

Festival New York was one of the most popular events of the

entire festival. Featuring talent known and unknown, this

years return is also sure to be a roadblock with thirteen

groundbreaking artists from around the globe playing both

Live and DJing together under one roof, over two rooms.

Unsound Festival New York is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.**

London-based DJ, producer, writer, label owner, teacher and visual artist are all hats worn by **KODE9** (aka Steve Goodman), one of the most respected figures in today's bass music scene. His sophomore album, with regular partner poet / MC Spaceape, "Black Sun," will be released in April 2011 and is already receiving major buzz. Kode9 also owns and runs the popular Hyperdub imprint which is home to artists such as Ikonika, Terror Danjah, King Midas Sound, Morgan Zarate, Burial, DVA, Funkystepz and many more. For more information visit <http://www.backspinpromo.com/kode9spaceape.html>.

Bristol-based DJ / producer **APPLEBLIM** first came to prominence alongside Shackleton with his work for the Skull Disco label. In 2008 he launched his own Apple Pips label, releasing material from Martyn, Peverlist, Jus Wan, T++, Brackles, Instra:mental, Greena, Joe and more. Recently he has been making waves with his collaborative project with producer Ramadanman that sees the duo bringing in a Detroit and Berlin Techno influence into their own special brand of bass music. His DJ gigs Stateside are rare. For more information visit <http://www.myspace.com/appleblim>.

Brooklyn-based Producer **BADAWI** has been on the bass scene in New York for well over a decade, often cited as one of the sources for the illbient music scene of the mid 90's. Raz Mesinai has, in fact, gone far beyond the narrow confines of that scene and is today one of the most unsung but respected producers of bass music in the U.S. Not to be pigeonholed, he has also been a fixture on the downtown improv scene playing with artists like John Zorn, Elliott Sharp and others. He is also a visual artist. Tonight he will play live. His live set at Unsound Krakow in October was cited by many as a festival highlight, so expect the same tonight. For more information visit <http://www.razmesinai.com>.

Manchester-based **LONE** (aka Matt Cutler) has been releasing music since 2007. His first album "Lemurian" was released in 2008 on Nottingham label Dealmaker. In 2009, he caught more buzz with his "Ecstasy & Friends" album for Werk. However, it was last year that things started to really pop for LONE. After starting his own Magic Wire Recordings imprint, Lone released the club smash single "Pineapple Crush," then followed it in December with the album "Emerald Fantasy Tracks," one of the most exciting releases of 2010. Both releases saw Lone exploring a distinctly British kind of rave inspired Techno sound. Tonight he will perform live for the first time in New York. Matt also records in the duos Kids in Tracksuits and Kona Triangle. For more information visit <http://www.magicwirerecordings.com>.

London-based producer **SPATIAL** first came on the scene in 2008 with a 10" for his own Infrasonics imprint that instantly became Boomkat's single of the week. Since then he has released three more singles for his own label and appeared at festivals such as Club Transmediale, Freerotation and Unsound Krakow. His music displays a meticulous attention to detail and a strong tendency towards experimentation. Tonight's performance will blur the lines between a DJ and live set. For more information visit <http://infrasonics.net>.

Brooklyn-based producer duo **SEPALCURE** aka Travis Stewart (Machinedrum) and Praveen Sharma (Praveen & Benoît) were also featured on the Bass Mutations bill last year at Unsound Festival New York, and what a year they've had since! Their music has been featured in the movie "Black Swan," they've also released two well-received EPs for Hotflush as well as took part in a Hotflush label tour of Europe, and appeared at Decibel in Seattle. Tonight the duo will be playing live. For more information visit <http://www.sepalcure.com>.

Vienna-based producer **DORIAN CONCEPT** is part of the post "Beat Dimensions" generation of beat makers that includes artists such as Nosaj Thing, Mike Slott, and Hudson Mohawke. His music is influenced by Hip-Hop but is not Hip-Hop. He has made a reputation via his live show and has released a string of releases on labels including Affine Records and Kindred Sprits, who released his debut album "When Planets Explode" in 2009. Ninja Tune will release his EP "Her Tears Taste Like Pears" in late March. For more information visit myspace.com/dorianconcept.

New York-based DJ **DAVE Q** founded the seminal New York club night Dub War in 2005 and has continued to lead the charge for bass music in New York City ever since. Dub War was the first event to bring artists like Kode 9, Digital Mystikz, Loefah, Skream, Actress, Darkstar, Shackleton, and Ramadanman to the U.S. He recently started a new monthly event in Brooklyn called Twisup and runs the label The Index with Badawi. The label has released music from Badawi, Shackleton, Spatial, Headhunter, and Vladislav Delay.

Buenos Aires-based producer **CHANCHA VIA CIRCUITO** (aka Pedro Canale) will be a relatively new name to most. DJ Rupture wrote about him in The Fader saying "You wouldn't guess that the guy selling CDs in the back of Buenos Aires's Zizek club is one of the scene's most respected producers. Other Zizek producers craft new school cumbia beats for dance floor whomp; Chancha takes the mystical / tropical route, emulating both Martin Denny and hip-hop's pursuit of the perfect loop." He released his debut album "Rodante" in 2008 on ZZK records. For more information visit <http://chanchaviacircuito.com>.

London-based Lithuanian producer **ELEVEN TIGERS** started out self-distributing his tracks via the Internet. After being "discovered" by then BBC Radio DJ Mary Anne Hobbs, he started performing live. His first LP "Clouds Are Mountains" was released in June 2010, a detailed and boundary-blurring work that draws on both bass music and shoegaze post-rock. The Quietus called it one of the albums of the year, writing on that it "answers, in full, the question as to what happens after Burial." Eleven Tigers will be performing live. For more information visit <http://eleventigers.net>.

Warsaw-based producer / DJ **THE PHANTOM** and Krakow-based producer / DJ **ZEPHY ZEP** are two of the most talented up and coming bass music producers from Poland. Both have been earning credit throughout Europe. **The Phantom** is inspired by the British sounds of funk and grime, African house music and early club classics. His debut track "Cambodia" was released on the Top Billin's 'PL Funky' compilation and supported by Ikonika, Bok Bok, BBC Radio, Kiss FM and more. He's also remixed fellow Krakow-based producer Supra1 and Jack Dixon. His latest release "The

Phantom EP" dropped on Senseless Records in early December 2010. At the moment he is working on remixes for Voltron (Discobelle Records) and French Fries (Young Gunz) and producing new music both together with Zeppy Zep and solo. 21-year-old **Zeppy Zep** first made his mark with a track entitled "Quality" and is best known for his dark and dynamic "Sierra" contribution to the "PL Funky" compilation EP on Top Billin Records. In 2010, his unreleased tracks "Menace" and "Rebis" gained attention from FACT and Sinden. For more information visit <http://www.myspace.com/phantomghostwhowalks> and <http://www.myspace.com/zeppyzep>.

EVENT INFO

WHEN:

SATURDAY APRIL 9th 2011

WHAT:

* TALK: **MARCUS SCHMICKLER + COH**

* TALK: **LUSTMORD**

* PANEL: **RESYNTHESIS: SYNTHETIC MUSIC EXPLORATION, THEN AND NOW.**

PRESENTED BY:

Unsound Festival New York
Goethe-Institut Wyoming Building
Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHERE:

Goethe-Institut Wyoming Building
5 East 3rd St, New York, NY 10003
(212) 439-8700

TIMES:

13:00 / 14:30 / 16:00

PRICE:

FREE

UN SOUND FESTIVAL NEW YORK PRESENTS A SERIES OF MODERATED TALKS, PRESENTATIONS, TOURS AND FILM SCREENINGS DOWNTOWN AT THE GOETHE-INSTITUT WYOMING BUILDING

UN SOUND FESTIVAL NEW YORK presents a free series of events at the Goethe-Institut Wyoming Building **Saturday April 2nd, Sunday April 3rd, Saturday April 9th and Sunday April 10th.** **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.**

SATURDAY APRIL 9th 2011 - 13:00:

Talk: Marcus Schmickler + CoH

Like-minded experimental musicians and label mates on the Austrian imprint Editions Mego, Marcus Schmickler and CoH talk about their similarly refined approaches to extreme sounds. Dialogue to include talk of process, conceptual grounding, and how their work comes out of their respective home countries of Germany and Russia.

SATURDAY APRIL 9th 2011 - 14:30:

Talk: Lustmord

In advance of his first-ever performance in New York, dark-ambient pioneer Lustmord talks about his life and work, including exploratory and highly influential music dating back to the 1980s as well as his accomplished sound-design work for movies in Los Angeles.

SATURDAY APRIL 9th 2011 - 16:00:

Resynthesis: Synthetic Music Exploration, Then and Now.

A panel discussion on the recent reissue and recontextualization of Harald Grosskopf's classic kosmiche album *Synthesist* from 1980. Speakers include Grosskopf himself as well as John Elliot (Emeralds), Laurel Halo, Alexis Georgopoulos (ARP), Axel Manrico, and Matt Werth (RVNG Intl.). Moderator: Jordan Redaelli (Electric Independence).

EVENT INFO

WHEN: **SATURDAY APRIL 9th 2011**

WHAT:

UN SOUND FESTIVAL NEW YORK: **OCEANS OF NOISE**

PRESENTED BY:

Unsound Festival New York LABS
ISSUE Project Room
Littlefield

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHO:

* **CoH** (Russia)

* **CARLOS GIFFONI** (USA)

* **ROBERT PIOTROWICZ** (Poland) + **C. SPENCER YEH** (USA)

* **MARCUS SCHMICKLER** (Germany)

* **INSTANT COFFEE** (Lisle Ellis /M.C. Scmidt /Jason Willett) (USA)

WHERE:

Littlefield, 622 Degraw St, Brooklyn, NY 11217
hey@littlefieldnyc.com

TIME: 20:00

PRICE: \$10 / 21+ only

UN SOUND FESTIVAL NEW YORK, NO FUN PRODUCTIONS AND ISSUE PROJECT ROOM PRESENTS OCEANS OF NOISE - AN EVENING OF CUTTING EDGE ELECTRONIC MUSIC AT LITTLEFIELD BROOKLYN.

UN SOUND FESTIVAL NEW YORK returns **Friday April 1st to Sunday April 10th** with **Friday April 1st** until **Tuesday April 5th** featuring a sub-series of exceptional events, workshop and panels being presented under the banner **UN SOUND FESTIVAL NEW YORK LABS**. For this **Saturday April 9th**, fourth collaboration with Brooklyn's "Carnegie Hall of experimental music" **ISSUE PROJECT ROOM**, Unsound Festival has invited New York's **CARLOS GIFFONI** – the man behind **NO FUN PRODUCTIONS** and the **NO FUN FESTIVAL** to co-curate an evening that explores the edges of electronic music with Russian **CoH**, experimental Polish artist **ROBERT PIOTROWICZ** in a duo with **C SPENCER YEH**, German **MARCUS SCHMICKLER** and experimental band **INSTANT COFFEE** featuring one half of the duo **Matmos**. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York**.

Russian-born COH is an electronic music producer, sound artist and engineer. **COH** has lived in Sweden since 1995. He has worked with singer **Annie Anxiety**, American musician and artist **Richard Chartier** (under names **Chessmachine** and **Nice Box**), cult band **Coil**, singer and musician **Cosey** and together with the late **Peter Christopherson** he formed the band **Soisong** in 2007. Despite his Swedish home, **CoH** remains close to his cultural roots and the Russian avant-

garde. He has recorded for many labels including the much-respected raster-noton and his own label wavetrap. His latest album, just released by Editions Mego is "IRON," recorded in the Music Research Centre at the University of York in England revisits sounds first made in the Soviet-era USSR 11 years ago for his album "IRON." The record sees revisiting his early 80's underground music activities – a time when he was making and consuming "forbidden" metal music. IRON is a powerful, well-executed electronic rock record, with just a dash a humor to keep it from becoming pompous, as so much of that kind of music can be sometimes. Like Schmickler, CoH's appearances Stateside are extremely rare – another reason not to miss this show.

Brooklyn-based **Carlos Giffoni** is a Venezuelan noise and sound artist. Often cited as a central point in the experimental music scene in America, Giffoni is known for both his own music and his work as a curator and label owner. Giffoni is the curator of the renowned No Fun Fest in New York City and also founder of the labels No Fun Productions and Not No Fun. He has released a large body of music, much of it made in collaboration with other artists including Lee Ranaldo, Nels Cline, Alan Licht, Jorge Castro, Smegma, Ryfylke, Merzbow, Jim O'Rourke, Marcia Bassett, Aaron Dilloway, Keith Fullerton Whitman, Hive Mind, The Rita, Lasse Marhaug and others. Giffoni's music involves various types of synthesis, extreme modular manipulation, rewired instruments, improvisation and live re-sampling. His latest solo album "Severence" was released on Hospital Productions last year. The album took the melding analog drone colliding tonality of his past expressions and introduced minimalist sequencer details to create a pure electronic landscape cultivated and informed by influences from both experimental and 20th century synthesizer music. At Unsound Festival 2010 in Krakow, Carlos not only performed but also curated a No Fun-related event. Tonight he returns to Unsound for a special solo set.

Warsaw-based, **Robert Piotrowicz** is one of the most prolific artists in the Polish experimental and improvised music scene. As an instrumentalist, he works mainly with his own live performance setup, developed around his electric guitar and an analogue modular synthesizer. He is both an accomplished performer of his own music and experienced improviser in different instrumental configurations with other artists. His other activities include electro-acoustic studio compositions, music for theatre and sound installations and participation in interdisciplinary art projects. Piotrowicz has developed his trademark sound of intense dynamics seized in dramatic and balanced form over several solo albums the last of which "Lasting Clinamen" was released in 2008. Piotrowicz has also collaborated and/or recorded with Anna Zaradny, Burkhard Stangl, Valerio Tricoli, Oren Ambarchi, Jerome Noetinger, Martin Klapper, XavierCharles, Lasse Marhaug, John Hegre, Tony Buck, Kevin Drumm, and others. He has appeared at numerous festivals including - In Between Chicago 2001, Jazz in E Germany, Copenhagen Jazz Festival 2001, Audio Art Festival 2000/2004/2010, Muzyka z Mozgu 2000, Artgenda 2002, Horbar Festival Hamburg 2002, ALTF4, SKIFF, NPAl Pathenay, AuxPole'n, Densities 2005/2009, Ultra Hang 2007, Hapzura 2007 Club Transmediale 2008, Stimul 08, Whatismusic?2009, All Ears 2010, LUUF 2010 and others. He also co-founded and co-curated the respected Polish experimental music Festival and label Musica Genera.

Robert will be appearing tonight in a duo with American C. Spencer Yeh.

C. Spencer Yeh is a Taiwanese-born classically trained violinist and improviser based in Cincinnati. He has released many cassettes, CD-Rs and other limited outbursts on his own imprint DroneDisco over the past 10 years, both under his own name and with the band project Burning Star Core. Yeh is concerned not only with the sensual aspects of sound, but the gestural qualities as well. Yeh has performed alongside and collaborated with artists like Tony Conrad, Evan Parker, Thurston Moore, The New Humans with Vito Acconci, Paul Flaherty and Chris Corsano, John Wiese, Aaron Dilloway, John Olson and the Graveyards, Amy Granat, Jutta Koether, LaDonna Smith, Carlos Giffoni, Okkyung Lee, Atsuhiko Ito, Lasse Marhaug, Audrey Chen, Nate Wooley, JP Feliciano, Rafael Toral, Rhys Chatham's Guitar Trio All-Stars, Damo Suzuki's Network, and many others. He has performed across the U.S.A. and Europe in a variety of settings and festivals. He has also presented visual art and video works internationally. Tonight he performs with Robert Piotrowicz.

Marcus Schmickler is Cologne based composer, musician and producer whose work lies between and in modern classical, electronic and post-rock genres. He is also known for his work under the pseudonym Pluramon. He first came to prominence as a member of the well-known Cologne experimental music collective Kontakta. He released his first solo album in 1992 on French label Odd Size. In 1995, he was co-founded the much respected A-Musik record store and label. He also started a DJ collective with Georg Odijk and Jan St. Werner (Mouse on Mars). Since 1995, he has also produced music for advertising, television, film, theater and radio. In 1996 he released one of the first fully digital post-rock albums (as Pluramon) for Mille Plateaux. In 1998, he joined the electro-acoustic ensemble MIMEO. In 1999, he completed his studies in electronic music with the legendary Hans Ulrich Humpert and composition with Johannes Fritsch. In the 00's he released many albums including; three albums as Pluramon - "Bit Sand Riders" (2000), "Dreams Top Rock" (featuring Julee Cruise - 2003) and "The Monstrous Surplus" (2007), an album of house music under the alias Marc Ushmi (2002), an album of "Demos For Choir, Chamber Quintet And Electronic Music" (2006), collaborative albums with British improviser John Tilbury (AMM), multi-instrumentalist Hayden Chisholm (2006 and 2007), improviser Thomas Lehn (2000 and 2008), Clarinetist Frank Gratkowski and Russian pianist Simon Nabatov (2010), and two solo albums "Param" (2001) and "Altars Of Science" (2007). Schmickler has received many prizes and scholarships, including the Ars Electronica. He has curated festival programs in the Berliner Akademie der Künste and ZKM. He has also written and published many articles on topics relating to electronic music. Marcus Schmickler's latest album "Palace Of Marvels [Queered Pitch]" is just out on Editions Mego and is considered an essential release for those interested in contemporary Computer Music. "Palace..." explores Schmickler's interest in the liaison of sound, phenomenology and cognitive sciences. Schmickler utilizes a new interpretation of the Shepard-tone, a 1960's discovery by Roger Shepard, which creates the auditory illusion of a tone that continually rises or descends in pitch yet ultimately seems to get no higher or lower. Composer James Tenney first presented this unusual phenomenon to the music world

in his piece "For Ann Rising". Similarly, Schmickler has a musical take on the subject by creating short sequences of tones creating a related effect. Schmickler was also informed by Ernst Gombrich's essays on "Art and Illusion," French intellectual Jacques Attali's book, "Noise: The Political Economy of Music" and the philosophy of Leibniz. Through their influence Schmickler conceptualizes the existence of an absolute form of power that grows through eavesdropping, censorship, recording and surveillance through visual means. Listening in on, ordering, transmitting, and recording noise are at the heart of the modern state and it is this that informs "Palace..." Schmickler's live performances in the US are rare so don't miss this opportunity.

The American trio **Instant Coffee** was formed as the result of a pleasant evening's pastime: playing music together. Lisle Ellis was visiting M.C. Schmidt in Baltimore, and M.C. invited Jason Willett over to play. It went unnaturally well. An ensemble was formed, and the trio hopes they can create a pleasant evening's pastime for you, as well. **Lisle Ellis** is a composer and improviser/bassist whose oeuvre spans three decades and two countries (Canada and the U.S.) and has brought him international recognition as an artist with an exceptional vision. He has shared the stage with august company, including Paul Bley, Peter Brötzmann, Andrew Cyrille, Joe McPhee and Cecil Taylor; leading contemporary players Marilyn Crispell, Dave Douglas, Fred Frith, and John Zorn, and has made more than 40 recordings for international labels such as Black Saint, DIW, and Hat Art, and New World. **M.C. Schmidt** is, with partner in crime Dr. Drew Daniel, a member of the musique concrète pop/new music group Matmos. Mr. Schmidt has shared the stage with Terry Riley, the Kronos Quartet, Björk, Marshall Allen, David Serotte, So Percussion, Kid 606, 25 laptops, Pita Rehborg, 12 live snails, a lemon, and probably hundreds of other people and things. **Jason Willett** is an American musician, known largely for his work with experimental rock groups including Half Japanese, Can Openers, Pleasant Livers, X-Ray Eyes, The Dramatics, The Jaunties, The Attitude Robots, Leprechaun Catering and many more. He has also made records with Ruins, Jac Berrocal, James Chance, Jon Rose, Michael Evans, Ron Anderson, Benb Gallaher, Mick Hobbs, Chris Cutler, Little Howlin Wolf, Yamatsuka Eye and his various pet ducks.

EVENT INFO

WHEN: SATURDAY APRIL 9th 2011

WHAT: UNSOUND FESTIVAL NEW YORK: BUNKER

UNSOUND EDITION

PRESENTED BY: Unsound Festival New York and The Bunker
Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

ARTISTS: **OCTAVE ONE** (USA) Live / **KiNK** (Bulgaria) Live (New York debut) / **TIN MAN** (Finland / USA) Live (New York debut) / **PETAR DUNDOV** (Croatia) DJ Set / **PULSHAR** (Spain) Live (US debut) / **SAMULI KEMPPI** (Finland) Live / **GLITTERBUG** (Germany) Live / **JUREK PRZEZDZIECKI** (Poland) Live / **CHRISTINA CHATFIELD** (USA) Live (New York debut) / **KAMIL JANKOWIAK** (Poland / USA) DJ Set

WHERE:

Public Assembly, 70 North 6th St, Brooklyn, NY 11211

TIME:

20:00 - 06:00

PRICE:

\$30

UNSOUND FESTIVAL NEW YORK AND THE BUNKER PRESENT A CLUB NIGHT OF TECHNO, HOUSE AND ELECTRONIC MUSIC WITH LIVE PERFORMERS AND DJs FROM AMERICA, BULGARIA, CROATIA, FINLAND, GERMANY, POLAND AND SPAIN.

UNSOUND FESTIVAL NEW YORK returns **Friday, April 1st to Sunday, April 10th**. The Bunker is one of the most respected electronic music events in North America. This special Unsound Edition of The Bunker will feature ten groundbreaking artists from around the globe playing both Live and DJing together under one roof, over two rooms. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.**

Detroit-based producers Lenny and Lawrence Burden have been recording as **OCTAVE ONE** since their debut alongside Carl Craig, Marc Kinchen and Jay Denham in 1990 on the infamous 10 Records compilation "Techno 2." In 1990, they started their own imprint 430 West that continues to this day. Octave One has always been a family affair and the band has also often included Lynell, Lorne and Lance Burden. Lenny and Lawrence also record under the moniker Random Noise Generation. Their hits include "I Believe," "Falling in Dub," "Empower," "Nicolette," "The X-files", "Meridian", and "Siege." Their biggest track "Blackwater" has been an anthem in clubs for many years. This is only their second appearance ever in New York, so tonight's live show should be a special treat. Octave One will be releasing a new retrospective album "Here, There, and Beyond," soon on 430 West Records. For more information visit <http://www.octaveone.com>

Sofia, Bulgaria-based **KiNK** is an innovative, uncompromising producer and captivating live performer who incorporates the best examples of forward thinking house music in his production. He made his first appearance on vinyl in 2005, but it was his series of releases with UK based producer Neville Watson for Rush Hour that finally opened up the wider world to his sound. Everyone from Hercules & Love to Steve Bug played their 2008 collaboration "Inside Out." They have since released a number of additional EPs and continue to do so. KiNK is also heavily in demand as a remixer and has released numerous solo productions on a number of labels including Josh Wink's label. KiNK has been doing live shows on rare occasions since 2007, and tonight is his New York debut. He is looking forward to releasing his debut album on Kolour recordings this year. For more information visit <http://www.myspace.com/kinkpbpm>.

Now Austria-based, **TIN MAN** was born in Los Angeles to Finnish parents and now holds citizenship to both Finland and USA. He made a reputation for himself over the last five years via a series of classic house-influenced, 909-driven releases for Keys of Life, a sub label of famous Finnish imprint Sähkö recordings. His work started to take a darker, more cold wave influenced shape in 2008 with his mini album "Wasteland" for Global A Records. Last year, he moved from LA to Europe and released the album "Scared" on Philadelphia indie avant-garde noise punk label White

Denim. "Scared" reached to an even darker zone, drenched in despair, brining his voice more to the fore whilst keeping and expanding on his techno, house and cold wave influences in his own unique way. This March, he will release another album "Perfume" on Salon Records, which promises an even deeper exploration of his current direction. This is his debut New York live show. For more information visit <http://www.tinmanmusic.com>.

Zagreb- based producer / DJ **PETAR DUNDOV** has been making techno for the best part of twenty years, releasing music under the Brothers Yard alias for labels like Jeff Mills' Tomorrow, but it's only in the new millennium that he's produced under his own name. The word "techno" doesn't give enough detail about his style and he is keen to expand the horizons of what people know and expect of the genre. In the last few years he's started to come close to that ambition. His 2008 singles "Waterfall," "Oasis," and "Sparkling Stars" as well the related album "Escapements" (all released by Music Man Records) brought him global support from by everyone from Dubfire to Sasha to Ben Klock to Prins Thomas to Timo Maas. His most recent release "Distant Shores" came out in November 2010 and an album will follow this year. For more information visit <http://www.petardundov.com>.

Barcelona-based duo **PULSHAR** is the project of two producers, Sergio "Aphro" Sainz and Pablo Bolivar, who are both known for their soulful blend of pop, dub and minimal house. They first made a splash in Europe with their 2008 debut album Brotherhood, and followed it up last October with their sophomore album "Inside" for Loco Dice's Desolat imprint. Their music is clearly influenced by Basic Channel and Rhythm & Sound, but also takes inspiration from other unusual sources including classic cinema and California pop. Some people have compared "Inside" to the days of classic Mo'Wax releases. This is their US debut appearance. For more information visit <http://www.myspace.com/pulshar>.

Helsinki-based producer / DJ **SAMULI KEMPPI** is one of the key figures in the Finnish techno scene. His influences range from Kraftwerk and Depeche Mode to Sähkö Records and Sleeparchive. He has been releasing singles on labels like Ostgut Ton, Prologue and Time To Express since 2002. His most recent release is the "Cyclic Model EP" for M_REC. Tonight he will be performing live. For more information visit <http://www.samulikemppi.com>.

Cologne-based **GLITTERBUG** has been called "Germany's best kept techno secret," but that seems to be changing. Producer Till Rohmann has been active since the late 80's through early illegal acid parties, and the famous 90's Cologne experimental techno scene. These experiences coupled with his deep love for gay house music, as well as the early Chicago and the later Detroit sound led him to start the project Glitterbug. He released his well-received debut album "Supershelter" in late 2008, following it up last year with an even stronger sophomore album "Privilege" which was compared to The Orb and Underworld. This is his debut live show in New York. For more information visit <http://www.glitterbug.de>.

Warsaw-based producer **JUREK PRZEZDZIECKI** has been producing dance music since 1996. He's a prolific producer who has released music on a wide variety of labels including Synewave, Affin, Definition, Boshke Beats, Doppelganger,

Recognition, Model, Living, Trapez and Cocoon, yet he remains largely unknown Stateside. For more information visit <http://jurekprzezdziecki.net>.

San Francisco-based **CHRISTINA CHATFIELD** is a techno and house producer whose live shows have been garnering attention on the West Coast. Working under her own name and the pseudonym Anitserk, she has released music on Detroit label Beretta Grey, Klectik Records and Racecar Productions. This is her New York debut. For more information visit <http://www.christinachatfield.com>.

New York based DJ / producer **KAMIL JANKOWIAK** aka aciddog, is a DJ/producer who recently moved from Rzeszów, Poland to New York City. He is a lifelong music addict raised by a father who was a DJ in 80's communist Poland. He has been DJing more and more around the city, and will likely present his own material in some form of live set on this night.

EVENT INFO

WHEN:

SUNDAY APRIL 10th 2011

WHAT:

*** TALK: ALAN HOWARTH ON MOVIE MUSIC AND SOUND**

*** SCREENING: DECONSTRUCTING DAD: THE MUSIC, MACHINES, AND MYSTERY OF RAYMOND SCOTT**

PRESENTED BY:

Unsound Festival New York

Goethe-Institut Wyoming Building

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHERE:

Goethe-Institut Wyoming Building

5 East 3rd St, New York, NY 10003

(212) 439-8700

TIMES:

13:30 / 15:30

PRICE:

FREE

UN SOUND FESTIVAL NEW YORK PRESENTS A SERIES OF MODERATED TALKS, PRESENTATIONS, TOURS AND FILM SCREENINGS DOWNTOWN AT THE GOETHE-INSTITUT WYOMING BUILDING

UN SOUND FESTIVAL NEW YORK presents a free series of events at the Goethe-Institut Wyoming Building **Saturday April 2nd, Sunday April 3rd, Saturday April 9th and Sunday April 10th**. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.**

SUNDAY APRIL 10th 2011 - 13:30:

Talk: Alan Howarth on Movie Music and Sound

Composer and sound-designer Alan Howarth, close collaborator with John Carpenter and numerous other Hollywood heavyweights, talks about his sound design work on such notable films as Poltergeist, Raiders of the Lost Ark, Star Trek, The Hunt for Red October, Bram Stoker's Dracula, and many more. Presentation to cover how certain unforgettable sound effects were forged and how they played into movies as big as any ever made. Sponsored by

www.TransitionEarth.com

SUNDAY APRIL 10th 2011 - 15:30:

Screening: *Deconstructing Dad: The Music, Machines, and Mystery of Raymond Scott*

A singular figure in the origins of electronic music starting in the 1950s, Raymond Scott developed an array of prescient music-making machines, including the Electronium, and used them to startling effect in work that varied from TV ad jingles to the three-album set *Soothing Sounds for Baby*. He also sired Stan Warnow, who made this documentary about searching for his father in the midst of old archival sounds and codes. Director Warnow will be present for Q&A.

EVENT INFO

WHEN:

SUNDAY APRIL 10th 2011

WHAT:

UN SOUND FESTIVAL NEW YORK: IMMERSION

PRESENTED BY:

Unsound Festival New York

Blackened Music Series

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHO:

*** LUSTMORD (UK) New York debut**

*** VOID OV VOICES (Hungary) New York debut**

*** ROBERT PIOTROWICZ (Poland)**

WHERE:

**Abrons Arts Center, 466 Grand St, New York, NY
212.598-0400**

TIME:

20:00

PRICE: \$20 / 21+ only

PLEASE NOTE: Due to venue size press comps to this event will be extremely limited.

UN SOUND FESTIVAL NEW YORK AND THE BLACKENED MUSIC SERIES PRESENTS AN EVENING OF DARK MUSIC FEATURING THE NEW YORK DEBUT OF LUSTMORD PLUS VOID OV VOICES AND ROBERT PIOTROWICZ AT ABRONS ARTS CENTER

UN SOUND FESTIVAL NEW YORK returns **Friday April 1st** to **Sunday April 10th** with **Friday April 1st** until **Tuesday April 5th** featuring a sub-series of exceptional events, workshop and panels being presented under the banner **UN SOUND FESTIVAL NEW YORK LABS**. For this event on the festival's closing day **Sunday April 10th**, Unsound Festival New York joins forces with the **BLACKENED MUSIC SERIES** to present an evening of dark music from legendary dark ambient / industrial musician **LUSTMORD** (his first ever show in NYC, Sunn O))), Mayhem vocalist Attila Csihar brings his **VOID OV VOICES** project and Polish experimental musician **ROBERT PIOTROWICZ** rounds out the bill. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York** and the **Goethe-Institut New York**.

Lustmord is the dark ambient / industrial musical project of Los Angeles-based musician and sound designer Brian Williams. He has been known to utilize ultra-low frequencies – infrasound (i.e. below 20Hz, known to cause feelings of

awe or fear). Lustmord has also frequently extracted field recordings (made in crypts, caves & slaughterhouses), and occasionally combined these with ritual incantations, Tibetan horns & other acoustic phenomena treatments – often encased in expanded bass rumbles. This year marks the 30th anniversary of the Lustmord project and to celebrate Williams will be performing his second-ever live performance in North America. His previous show was in Los Angeles in 2006 at a private event. Note - that first show was for the Church of Satan, done, says Lustmord “for the ‘Spinal Tap’ aspect of it all” not because he actually believed in their beliefs – “but some seem to think I’m actually into that nonsense and the press always ask about it so much so it’s gotten rather boring.” This special New York show follows his second-ever live performance (worldwide) as Lustmord last October at Unsound Festival in Krakow.

Williams started the Lustmord project in January 1980 following encouragement and support to do so from members of Throbbing Gristle and SPK. Surprisingly for a project that has seen Williams only perform live twice in the past thirty years, the project actually started with a series of now-legendary live performances conducted in 1980-81 as unofficial and unannounced “support” for various name headline acts. Williams recalls that these unbilled California events usually ended “with chaotic and/or violent conclusions (Happy days).” He also recalls using “diverse recording sources such as caves, crypts, catacombs, car crashes and cosmological activity” as the roots of his music. Williams released the first of his many solo albums “Lustmord” on Sterile Records in 1981. Since then he has released over 17 albums.

In the 1980’s, Williams was a member of SPK, one of the most influential groups of the original industrial genre. From 1985 until 1999, he owned and managed the label, Side Effects releasing albums from SPK, Laibach and others. In the late 1980’s he also acted as a consultant for Mute Records, assisting in the establishment of their subsidiary label The Grey Area and overseeing releases by Throbbing Gristle, SPK and Monte Cazazza. Williams has worked as a freelance Sound Designer since 1993 and his credits include numerous films, games and commercials including “The Crow,” “Underworld,” and sound design on games like “Unreal Tournament III” and “Assassin’s Creed.” The Lustmord album Heresy gave birth to the genre known as “Dark Ambient”. Lustmord has collaborated with Tool, The Melvins, Clock DVA, Robert Rich and Chris & Cosey. This is his first-ever solo show in New York. This performance will double as a state-of-the-art sound installation with HD visuals created especially for the performance. A video teaser for Lustmord’s set can be viewed at <http://vimeo.com/19721273>.

Void Ov Voices is the solo project of Budapest, Hungary based vocalist Attila Csihar. Csihar has been making music since 1986 when he started the Hungarian metal band Tormentor. In 1992, he joined the influential Norwegian black metal band Mayhem and in 2004 he joined the doom/drone metal band Sunn O))). He remains active in both projects. He has also collaborated with Ulver, Merzbow, Martin Eder/Ruin, Nader Sadek and others. Csihar says the concept behind Void Ov Voice is to use “only my voice as an instrument via a loop machine and some effects” – through this process Csihar creates his own musical rites. He started this solo project at the end of 2008 in

Moscow opening for Bohren Und Der Club Of Gore, a modern jazz band from Germany. He says his main goal with Void Ov Voices is to play live shows and so he has not released any recordings of the project yet. This is the projects debut in New York.

Warsaw-based, **Robert Piotrowicz** is one of the most prolific artists in the Polish experimental and improvised music scene. As an instrumentalist, he works mainly with his own live performance setup, developed around his electric guitar and an analogue modular synthesizer. He is both an accomplished performer of his own music and experienced improviser in different instrumental configurations with other artists. His other activities include electro-acoustic studio compositions, music for theatre and sound installations and participation in interdisciplinary art projects. Piotrowicz has developed his trademark sound of intense dynamics seized in dramatic and balanced form over several solo albums the last of which "Lasting Clinamen" was released in 2008. Piotrowicz has also collaborated and/or recorded with Anna Zaradny, Burkhard Stangl, Valerio Tricoli, Oren Ambarchi, Jerome Noetinger, Martin Klapper, XavierCharles, Lasse Marhaug, John Hegre, Tony Buck, Kevin Drumm, and others. He has appeared at numerous festivals including - In Between Chicago 2001, Jazz in E Germany, Copenhagen Jazz Festival 2001, Audio Art Festival 2000/2004/2010, Muzyka z Mozgu 2000, Artgenda 2002, Horbar Festival Hamburg 2002, ALTF4, SKIFF, NPAI Pathenay, AuxPole'n, Densities 2005/2009, Ultra Hang 2007, Hapzura 2007 Club Transmediale 2008, Stimul 08, Whatismusic?2009, All Ears 2010, LUUF 2010 and others. He also co-founded and co-curated the respected Polish experimental music Festival and label Musica Genera.

EVENT INFO

WHEN:

SUNDAY APRIL 10th 2011

WHAT:

UN SOUND FESTIVAL NEW YORK: **CLOSING PARTY –**

VIOLET DISCOTHÈQUE

PRESENTED BY:

Unsound Festival New York

Kiss&Tell

Unsound Festival New York is presented by Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York.

WHO:

* **RUNAWAY** (USA)

* **ERIKA SHERMAN** (USA)

* **BETHANY BENZUR** (USA)

WHERE:

Hotel Chantelle, 92 Ludlow St, New York

TIME:

20:00

PRICE:

FREE

UN SOUND FESTIVAL NEW YORK AND KISS&TELL PRESENT AN INTIMATE CLOSING PARTY FOR UN SOUND FESTIVAL NEW YORK 2011

UN SOUND FESTIVAL NEW YORK closes **Sunday April 10th** with **Friday April 1st** with this intimate " Violet

Discothèque" Kiss&Tell party featuring DJs - **Runaway** (On The Prowl / DFA) aka Marcos Cabral and Jacques Renault), **Erika Sherman** (Ectomorph, Interdimensional Transmissions), and Kiss&Tell resident **Bethany Benzur**. **Unsound Festival New York** is presented by **Fundacja Tone, the Polish Cultural Institute in New York and the Goethe-Institut New York**.

Runaway: What do you get when you mix a classically trained, post-punk, disco-head; a Latin freestyle, Chicago house freak turned minimal-techno auteur; and thousands of records? You get Brooklyn's anything but inbred child: Runaway. The duo have been informing each other's tastes since meeting at the Sonic Groove record store in early 2000, but Jacques Renault and Marcos Cabral didn't start producing their sound together until 2006. Due to the dirty disco edit release 'Shadows' backed with 'Ain't Afraid to Beg' on Wurst Edits that gained them coveted spots on the Glimmers' Eskimo V Mix and the Lindstrom and Prins Thomas' Essential Mix on BBC Radio 1, Runaway has set a noticeable pace amongst NYC's finest. Collaborating with the likes of James Murphy (LCD Soundsystem) and Brennan Green (Chinatown), Runaway is also exporting their New York style abroad. Their releases on Cosmo Vitelli's I'm A Cliche imprint started the trend and with the dual label release of 'Brooklyn Club Jam' linking New York dons DFA with Berlin/London lords Rekids. The release of the track was complete with remixes from a slew of dance music's currently most celebrated producers including L.S.B., Brennan Green, Toby Tobias, Tedd Patterson, and Ame. Since then, the duo has graced Mule Musiq, Permanent Vacation, Aus Music and Japan's legendary Crue-L Records as well as founding their own platform On The Prowl. For more information check - ontheprowlrecords.com

Erika Sherman: A sci-fi extra, geek music freak, one-half of Ectomorph and co-conspirator of Detroit's Interdimensional Transmissions, Erika is also a DJ and runs the freeform radio Internet radio station, erika.net. From 1993 through 1999, Erika was very involved in WCBN in Ann Arbor, working her way up from enthusiastic young DJ to general manager. In 1996 she was handed a TR-606 and asked to join Ectomorph. She's since become an electronic musician of the highest order, focusing on synthesis over sampling. Needless to say, Erika is a music geek of the highest order, and we're thrilled to have her play a special set at Kiss & Tell. For more information check – erika.net

Bethany Benzur is Kiss&Tell's beautiful disco encyclopedia resident DJ and vinyl purist from Georgia. Ever since she immigrated to Brooklyn in 2007, Bethany has been ruling the dancefloor at Kiss & Tell parties with her Southern charm and excellent taste. Even the deepest crate digging record nerds are regularly awed by her rare records and can be seen trainspotting her selections. Each month she delights us with her mix of raunchy electro, glamorous dark disco, and soulful street funk. Bethany has recently been moonlighting at The Bunker party with some very memorable opening sets of space disco and house. Kiss & Tell will be presenting the closing night festivities at the Communikey Festival in Boulder, Colorado in April 2011, where Bethany will be playing alongside Kiss & Tell favorite Mike Huckaby. Check mixes by Bethany at www.rawkawn.com and www.robotdj.net and her monthly podcast with Dang & Tal: www.sowrongsonright.com

Kiss&Tell ask that you help make this "Violet Discothèque" special - dress to impress in your favorite shade of purple: violet, amethyst, heliotrope, lavender, lilac, magenta, mulberry, orchid, periwinkle, aubergine, cyclamen, fuchsia, mauve, plum...

Press contact for

Unsound Festival New York 2011

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Re: Press Guest list requests:

Please send your request by email and clearly mark in the subject line "Unsound Festival guest list request."

If you are a freelance writer please provide editorial confirmation that you have been assigned.

Additionally please note there is no overall festival pass.

Each event has it's own guest lists and due to venue sizes some guest lists may be limited.

All guest lists will close ONE WEEK ahead of the festival.

Some may close sooner.

Single URL to find all the press releases -

backspinpromo.com/unsound2011.html

Unsound Festival New York – official site

<http://www.unsound.pl/en>

Sacrum Profanum is co-presenter of the Unsound Festival New York's opening night – Wednesday April 6th. Sacrum Profanum is a unique festival of contemporary music that invites the world's leading ensembles to perform in unique post-industrial spaces across Krakow, Poland. Having worked with acclaimed contemporary music ensembles like Ensemble Modern, Ensemble Intercontemporain, London Sinfonietta, Klangforum Wien as well as figures such as Aphex Twin, Chris Cunningham, Kraftwerk, Jonsi and Mum, Sacrum Profanum has earned a position as one of the most sought-after musical events in Europe. This special concert in New York with Unsound Festival New York is their first ever event in North America. It celebrates the theme of Sacrum Profanum's 2011 festival in Krakow, which will focus on the music of Steve Reich and American Minimalists. The artistic director of the festival is Filip Berkowicz. The Krakow Festival Office, also a partner of both Unsound Krakow and Unsound Festival New York, organizes Sacrum Profanum. For more information visit <http://www.sacrumprofanum.com/en>

Krakow Festival Office is a leading Polish promoter of the most renowned cultural events of national and international significance. The number of the cultural undertakings organised by Krakow Festival Office includes prestigious musical festivals and huge open-air spectacles that attract hundreds of thousands spectators (WOW!Night, Selector), as well as innovative projects in the field of the contemporary arts (Art Boom), theatre (Divine Comedy), and literature (Conrad Festival). Many of their events have been highly praised by international critics throughout Poland and across the world. Their music festivals include the Misteria

Paschalia Festival that emphasises the atmosphere of Easter Week and the avant-garde spirit of Sacrum Profanum.

Additionally, the Office coordinates the programme Six Senses (6 Zmysłów), which brings together major events in Krakow. Six Senses was established in 1997 when Krakow was awarded of the title of European City of Culture of the Year 2000. For more information visit

<http://www.biurofestiwalowe.pl>

ISSUE Project Room was founded in 2003. ISSUE Project Room is a nonprofit arts organization providing hundreds of artists each year with a dynamic environment in which to create, exhibit, and perform innovative, site-specific, and interdisciplinary experimental work.

The Bunker is in it's ninth year of producing events in New York City, has grown into the premier electronic music event in North America. For more information visit

<http://www.beyondbooking.com>

((audience)) is dedicated to the advancement of aural arts by providing wide distribution and new contexts for works by emerging and established sound artists and composers. It is an unprecedented project that explores the cinema as a 21st century concert hall. Currently, sound artists must "perform" what are essentially multi-track recordings, interpreting the playback of their compositions to account for technical and acoustic variations in different sites. ((audience)) bypasses this problem by considering the cinema-hall as a standard technical and acoustic platform and site. The centerpiece of ((audience)) is its biennial festival, a program of 5.1 surround sound works by international artists presented in movie theaters in the dark. This "cinema for the ear" travels to partnering organizations worldwide accompanied by curatorial lectures, performances, exhibitions and screenings on a city-by-city basis. ((audience)) is a sponsored project of Harvestworks, a non-profit organization founded in 1977 that supports the creation and presentation of art works achieved through the use of new and evolving technologies. For more information visit <http://au.dience.org>.

Film Society of Lincoln Center is an independent constituent of the world's foremost performing arts center, the Film Society of Lincoln Center presents a 363-day season that includes premieres of new films from an international roster of established and emerging directors; major retrospectives; in-depth symposia and high profile events. The Film Society is one of those rare institutions whose stature is matched by its popularity, each year welcoming an aggregate audience of more than 200,000 film aficionados, filmmakers and industry leaders of every nationality, age, economic and ethnic group. The organization has been a pioneer among film institutions and one of the film world's most respected and influential arbiters of cinematic trends and discoveries. The Film Society is best known for two world-class international festivals – the New York Film Festival (the most famous and prestigious in the country), and New Directors/New Films (celebrating new cinematic artists). It runs a state-of-the-art year-round cinema, the Walter Reade Theater (capacity: 268), and publishes the country's most respected cinematic journal, *Film Comment*.

The Blackened Music Series showcases the most innovative bands in heavy music. More info at <http://www.blackenedmusic.com>

FRKWYS (pronounced Freakways) is an **RVNG Intl** imprint that pairs contemporary artists and their progenitors by way of various forms of collaboration. Past collaborations include Excepter with Chris & Cosey, Alexis Georgopoulos (aka A.R.P) with Anthony Moore (Slapp Happy, Henry Cow), and Psychic Ills with Juan Atkins.

The Goethe-Institut Wyoming Building, the Goethe-Institut's event space designed by Berlin architectural firm ifau + Jesko Fezer, presents a full slate of cultural programming in this vibrant downtown space. Corresponding to – and sometimes in dialog with – the exhibitions at the Institut's Ludlow 38 gallery space, the Wyoming Building presents films, talks, performances, readings and theatrical installations, earning it a reputation as one of the most respected venues for innovative work in the East Village. The Goethe-Institut Wyoming Building also functions as a gathering place and reading room in the tradition of European cafes and East Village artist hangouts.

BAMcinématek opened the four-screen BAM Rose Cinemas (BRC) in 1998 to offer Brooklyn audiences alternative and independent films that might not play in the borough otherwise, making BAM the only performing arts center in the country with two main stage theaters and a multiplex cinema. In July of 1999, beginning with a series celebrating the work of Spike Lee, BAMcinématek was born as Brooklyn's only daily year-round repertory film program. BAMcinématek presents new and rarely seen contemporary films, classics from cinema history, work by local artists, and festivals of films from around the world, often with special appearances by directors, actors, and other guests. Seze Devres started **Kiss & Tell** as an extension of her raunchy knitting circle at Trash Bar on December 7, 2005. At first only a few people showed up to her new cocktail party. However with a lot of help, support, and encouragement from her friends the party has become its own little monster. When she is not dreaming up crazy themes and guests for Kiss & Tell she is a full time artist and designer. Seze's images and designs have graced dozens of galleries, record covers, posters, flyers, magazines, galleries, and web sites. She also co-hosts and photographs the guests of The Bunker, a world-renowned weekly techno party in Brooklyn. For more information check - www.sdphotography.net

The **David Rubenstein Atrium at Lincoln Center**, the new community, visitors and ticketing facility, is home to an array of programs, services and amenities designed for area residents, out-of-towners and visitors to Lincoln Center. Serving as a gateway to Lincoln Center and the entire Upper West Side community, the Atrium offers—for the first time in Lincoln Center history—day-of discount tickets to available performances across the campus at the Donald and Barbara Zucker Box Office, in addition to access to full-price tickets via onsite kiosks and telephone services. Along with free performances, including **Target® Free Thursdays** every Thursday night of the year, and **Meet the Artist Saturdays**—free, family-friendly participatory programs at 11 a.m. on the first Saturday of every month—other attractions and amenities in the Atrium include: a 'wichcraft café, a departure point for expanded Lincoln Center tours, a staffed Information Desk, free Wi-Fi, and restrooms. The Atrium is open: Monday—Friday 8 am-10 pm; Saturday/Sunday 9 am-10 p.m. Visit <http://www.LincolnCenter.org/atrium> for more information.

About Lincoln Center - Lincoln Center is the world's leading performing arts complex, representing the highest standards of excellence in opera, symphonic and chamber music, theater, dance, film, and arts education. Its 12 resident organizations – The Chamber Music Society, The Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center for the Performing Arts, Inc., Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York City Opera, New York Philharmonic, New York Public Library for the Performing Arts, and School of American Ballet – welcome 5 million visitors each year. After five decades of artistic excellence and service to its community, the nation and the world, Lincoln Center is nearing completion on a major transformation initiative to fully modernize its concert halls and public spaces, renew its 16-acre campus, and reinforce its vitality for decades to come.

Judson Memorial Church presents a diverse array of arts programs and music that spans many styles. For more information visit <http://www.judson.org/>

Greenwich House Music School (GHMS) has been providing high-quality, affordable music education to the people of New York City since 1905. The school has occupied its current location at 44-46 Barrow Street in historic Greenwich Village since 1914 and has played an important part in the careers and lives of tens of thousands of students including John Cage, Harry Chapin, Henry Cowell, Edgar Varèse and many others. Today, the school continues to serve the musical needs of students of all ages with private lessons, group classes, ensembles and regular student and faculty recitals. In addition to educating its students, GHMS serves the community with a wide spectrum of venerable concerts and readings in its Renee Weiler Concert Hall, hosts education workshops and meetings for local civic and cultural organizations, and provides affordable rehearsal and performance space for local musicians. The School's Arts-in-Education Outreach program, now in its 22nd year, expands its reach by providing much needed music instruction to New York City public schools including the High School for Art and Design and Public School #2 in Chinatown. The school is a member of the New York City Coalition of Community Schools of the Arts and The National Guild of Community Schools of the Arts. For more information visit http://www.greenwichhouse.org/music_school/index

Greenwich Music House School - North River Music Season 25. Founded by composer Frank Wigglesworth in 1985, North River Music continues its commitment to presenting excellence in the field of contemporary music with a stellar list of performers and composers. Curated by Greenwich Music House School new music director, Menon Dworkin, this 25th season pays homage to the past seasons with works from the classical avant-garde, as well as showcasing young musicians from various improvised music traditions. Opera, chamber music, solo piano, art song, free jazz and live electronics will all be part of this 25th season. For more information visit http://www.greenwichhouse.org/music_school/north_river

Launched in November 2009, **Target® Free Thursdays** offers free public performances every Thursday night throughout the year at the new David Rubenstein Atrium at Lincoln Center, a vibrant new public facility on Manhattan's Upper West Side. Lincoln Center for the Performing Arts is

partnering with Target® to sponsor the series. It is curated by Lincoln Center and features international, national and local artists across a wide range of musical genres, as well as spoken word, multi-media and dance performances. The series also features artists from Lincoln Center’s resident organizations including The Juilliard School, Jazz at Lincoln Center, Film Society of Lincoln Center, The Chamber Music

Society, and New York City Ballet, along with artists curated by community-based partners.

Deaf Center’s appearance is made possible by the support of the **Royal Norwegian Consulate General in New York**.



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