

Ffft!

Sabine Vogel & Alex Nowitz

Concert and Lecture-Performances

Tuesday, May 24, 2022 - 5:00 p.m.

Conrad Prebys Concert Hall

Concert of Improvised Music for Voice, Flutes, and Objects

Lecture-Performances

Sabine Vogel: *Recorded Landscapes*

Alex Nowitz: *The Strophonion and I*

Q&A

Program Notes:

Sabine Vogel: *Recorded Landscapes*

This lecture-performance presents different works created outside in the natural environment and the development of pieces inside with material gathered from the explorations outside. Sabine Vogel will talk about her methodology “Tuning-in” and about her project “Recorded Landscapes”. This includes a small interaction with the audience.

<https://www.tandfonline.com/doi/full/10.1080/07494467.2016.1140475>

published: “Tuning-in” in *Landscape and Music: Perspectives from Practice*
Contemporary Music Review 34/4, 2015

Recorded Landscapes 2019

<https://vimeo.com/showcase/6843326>

Alex Nowitz: *The Strophonion and I*

Alex presents the custom live electronic instrument, the Strophonion that, from 2010 to 2012, he developed and built at STEIM in Amsterdam. Since then he uses it during his vocal performances to extend the voice by juxtaposing and merging the live voice with its aural double gained through the application of a variety of diverse live sampling techniques and gesture-controlled by the strophonion.

Artist Bios:



Sabine Vogel: flutist, composer/performer, sound artist

As a flute player Sabine Vogel focuses on sound and improvisation, using extended techniques, both acoustic as well as electronic, creating a very personal contemporary language for the flute.

Also, she creates site specific work in the natural environment as well as concert installations and performances relating to her work outside in the fields. This work often relates to sound, place, time, moment and memory.

Projects and concerts lead her around the whole Europe, America and Australia.

Current projects: Recorded Landscapes, a project, that relates to homelands, landscape and identity, Sonic Pilgrimage, walking old paths and record on different stations on the way, the PFIFF with voice artist Ute Wassermann, kopfüberwelle, a duo with pianist/organist Chris Abrahams, Ornis, an audio-visual duo with British artist Kathy Hinde. She is a member of the Splitter Orchester, an improvising orchestra, based in Berlin.

Sabine Vogel has played and worked a.o. with George Lewis, Anthony Braxton, Tony Buck, Jim Denley, Alex Nowitz, Magda Mayas, Emilio Gordoa, Marta Zapparoli, Andrea Neumann etc.

In 2022 she is a fellow at Villa Aurora in Los Angeles. She got also grants by INITIAL (Academy of the Arts /Berlin), Musikfonds, the state of Brandenburg, residence grants at Künstlerhaus Lukas (Ahrenshoop), at STEIM / Amsterdam, Bogong Center for Sound Culture, (AUS), AIR Lower Austria. She was several times guest-composer at EMS (Stockholm) and the project Landscape Quartet received an artistic research grant from AHRC.

She has a number of CDs released, solo as well as in different formations. Her article „tuning-in“ was published in the magazine „Contemporary Music Review: Music and Landscape“ in March 2015.

Sabine Vogel has a teaching position for flute at the University in Potsdam.

‘Sabine Vogel employed a complex language of extended techniques with amplified flutes, bending thin air into a sometimes percussive, sometimes sub-tonal arrangement of sounds, casting a spell over the audience.’ (Roslyn Helper, realtime magazine, issue 125)

www.sabvog.de

<https://sabinevogel.bandcamp.com/>

<https://vimeo.com/user5523081>

https://www.instagram.com/sabine_vogel_flute/



Alex Nowitz is a composer and vocal performance artist, furthermore improviser, sound artist and musician, artist-researcher and author from Germany. His compositions comprise vocal and instrumental chamber music, full-length operas, orchestral miniatures, electroacoustic music, multimedia concert formats as well as music for dance and spoken theatre. Both in his vocal performance art and in his compositions dedicated to others he explores the notion of multivocality.

While applying extended vocal techniques in experimental punk rock, noise, jazz and improvisation projects dating back to the early 1990s, Alex Nowitz studied the classical singing voice (tenor), composition, jazz and music education at various universities in Germany and USA until he graduated from the University of Potsdam (DE) in 2000. After defending the PhD thesis *Monsters I Love: On Multivocal Arts*, in April 2019 he earns a doctorate in 'Performative and Mediated Practices with Specialisation in Opera' from the Stockholm University of the Arts.

As soloist, but also collaborating with numerous musicians and vocal performers, he appears in different contexts, including festivals for composed new music, improvisation and jazz as well as stage productions, such as music and spoken theatre or dance. The range of his voice covers the tenor and countertenor, the whistling as well as the speaking voice, low-pitch singing practices and a variety of experimental voice types.

Expanding the field of vocal performance art, he also applies custom and gesture-controlled live electronics, such as the strophonion developed at the Studio for Electro-Instrumental Music (STEIM) in Amsterdam. During the annual festival of the International Society for Contemporary Music (ISCM) in Gothenburg 2009, he was awarded the first prize of the European Conference of Promoters for New Music (ECPNM) for performing his composition *Minotaurus* featuring voice and live electronics (*stimmflieger* [voice kite]).

As composer he receives commissions from opera and theatre houses, such as the Theater Osnabrueck, State Theatre Brunswick or Schaubuehne Berlin, as well as from new music ensemble ensembles, such as the Ensemble Mosaik Berlin, Curious Chamber Players Stockholm, Maulwerker Berlin, et al. The most recent work for orchestra and smartphones "*Vom Gluehen der Glut*" [On the glowing of the embers] has been commissioned by the Kammerakademie Potsdam in 2022.

Receiving numerous fellowships and grants, such as the half-year artist residency at the Cité Internationale des Arts, Paris in 2014 or the three-month residency at the Cultural Foundation Schloss Wiepersdorf (DE) in 2020, he is currently guest artist at the Villa Aurora, Los Angeles.

As artist-researcher and author Alex Nowitz composes essays and articles published in peer-reviewed online journals and books. In his writings and lecture-performances he focuses on the interaction and the mutual penetration between art and academia. One of the latest publications of that kind is the chapter 'Assemblages of Multivocal and Schizophonic Practices: Unleashing the Machined Voice' in the Orpheus Institute Series *Machinic Assemblages of Desire: Deleuze and Artistic Research 3* (Mar. 2021).

More information:

<https://nowitz.de/>

<https://nowitz.de/gesture-controlled-live-electronics>