

Boesch / Peter / Rosenberger

## “PORTFOLIO” 2012 land - material - people



Interpretations, transformations and responses these are procedures at the heart of the project “PORTFOLIO” by the Swiss musicians Christoph Boesch (flute, voice, electronics), Thomas Peter (programming, electronics) and Katharina Rosenberger (composition, electronics).

“PORTFOLIO” 2012 is dedicated to the concept of “origins” and to photography. As a point of departure serves the portfolio of three prominent Swiss photographers: Robert Frank (1924), Christian Lichtenberg (1953), and Sarah Girard (1978). Three generations of artists, well travelled, observant of culture and rituals, present in their artwork distinct perspectives of belonging and heritage.



The land described, materials exposed and people’s faces and gestures examined, these are the elements from which composer Katharina Rosenberger derives her musical framework. Proportions, shapes, lines, and contrasts inform the compositional structure, inspiration is drawn from patterns, rhythms, and surfaces for sonorous textures and motifs, and a mood or a disposition that a photograph reveals, is reflected in density or lightness, and the numerous shades that acoustic and electronic timbres may produce. Rosenberger’s adaptation of the photographs are captured in a series of mobile, semi-notated vignettes and interludes whose organization and spatial placement unfold “live” in the performance by flutist

Christoph Boesch and laptop artist Thomas Peter. While Boesch interprets and elaborates on the score, Peter processes in real-time the sound of the flute and voice and channels the music over a surround sound system.

In “PORTFOLIO” 2012, the audience is invited to absorb with their minds and bodies sonic translations of invisible photographs. To see with their ears landscapes and people, shapes and materials, and to take with them a snapshot of a unique musical moment that might spark new interpretations of the sound images remembered, when returning to the actual work of these photographers.

## Biographies

### Katharina Rosenberger\_ composition

Katharina Rosenberger holds a Doctor of Musical Arts in Composition from Columbia University, under the mentorship of Tristan Murail. Since Fall 2008, Katharina holds the position of Assistant Professor in Composition at the Department of Music, University of California, San Diego.

Much of her work manifests in an interdisciplinary context and is bound to confront traditional performance practice in terms of how sound is produced, heard and seen. Her compositions, installations and interdisciplinary operas have been featured at festivals such as the Weimarer Frühlingstage, Germany, Festival Archipel, Festival La Bâtie, Geneva, Zürcher Theaterspektakel, Switzerland, Festival Les Musiques, Marseille, EMF at the Chelsea Museum, New York, the Shanghai New Music Week/Shanghai International Electro-Acoustic Music Festival, China, and the October Contemporary in Hong Kong, among others.

Her music has been released on Altrisuono, Unit Records, Akenaton and Hat [now] ART.

Katharina is currently working on a larger installation project "Viva Voce" that investigates the themes of oral tradition, the voice and the body, and the identification patterns of three female vocal performers.

[www.krosenberger.ch](http://www.krosenberger.ch)

### Thomas Peter\_ programming, live electronics

Thomas Peter (\*1971) is a musician and composer, based in Zürich, Switzerland. His activities range from composing electro-acoustical music and theatre music, performing improvised music, and creating sound installations to the realization and interpretation of live electronics.

His main interests lie in the digital form of electronic music, in its adaption as an acoustical content in different spaces and in computer operated sound installations.

Since the 90s he has performed concerts as solo artist and as an interpreter of contemporary music in Europe, Asia, North- and South-America. He is a member of the Ensemble Phoenix Basel, as well as the Insub Meta Orchestra.

As an interpret of contemporary music he has performed pieces by Karlheinz Stockhausen (*solo*), Luigi Nono (*atmende Klarsein*), Gérard Grisey (*prologue*), Terry Riley (*dorian reed*), Kaija Saariaho, (*fall*), Alex Buess (*Y, Ghosts of Schizophrenia, Phyllum*) and has worked as a member of the Ensemble Phoenix with John Duncan, Z'ev, Knut Remond, Alex Buess and many more.

Thomas Peter studied audiodesign, composition and improvisation at the Hochschule für Musik in Basel, Switzerland.

[www.tpeter.ch](http://www.tpeter.ch)

### Christoph Bösch\_ flute, electronics

Flutist Christoph Bösch's activities as a performer and teacher have taken him throughout Europe, Asia, Australia, and Central and South America. In addition to his devotion to conventional fields, he is very interested in contemporary music. He is the solo flutist of the dynamic 15-member Ensemble Phoenix Basel, which he co-founded in 1998. The ensemble claims a great part of his time with its numerous projects, and regularly involves him, as interpreter and new-music specialist, with many of today's leading composers, including Harrison Birtwistle, Maurizio Kagel, Pierre Boulez, Beat Furrer, and Franz Furrer-Münch. In addition to performing a full season of concerts each year in both Basel and Bern, the ensemble makes frequent tours to such countries as Italy, France, Japan, Mexico, Estonia, and Rumania. Bösch is much in demand as a chamber musician and soloist – in duo B&B with percussionist Daniel Buess; with the Swiss Australian Collectables, a group involving flute, percussion and electronics. Collaborations in electronic/live electronic field: Alex Buess (CH), John Duncan (USA/I), Phil Niblock (USA), Myles Mumford (AUS), James Hullick (AUS), Kasper Toeplitz (F), Z'Ev (USA/GB), Antoine Chessex (CH), José Navarro (SP/CH), Thomas Kessler (CH), among others.

His recordings include a CD of works by Franz Furrer-Münch; numerous recordings - also with "Ensemble Phoenix Basel" - are available at United Phoenix Records.

Currently professor of flute at Lucerne, he has taught in various schools in Switzerland since 1987. He has given masterclasses and workshops in New York City; Tokyo; Beijing; Recife, Brazil; Melbourne, Australia; and Ulan Bator, Mongolia, where he launched a new pedagogical aid-project to nurture budding professional musicians.

Christoph Bösch was born in Tübingen, Germany in 1969 and is half Austrian, half Swiss. He grew up in Switzerland and studied at the Basel Musikakademie with Felix Manz. He received teaching, orchestral, and concert diplomas in 1993-95. Instruction from Aurèle Nicolet and masterclasses with William Bennett and Robert Winn complemented his training.

<http://www.ensemble-phoenix.ch/>