

urban traces

song lines - noise tales - dream scapes



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a topographic listening experience of social ambiances musically interpreted and re-composed by
Lauren Newton and Frank Schulte

Sound Poetry - Vocal Performance - Electroacoustic Composition - Improvisation

American vocalist Lauren Newton, internationally known for her amazing vocal techniques and performances and German sound and media artist Frank Schulte, expert for intermedia projects, sound processing and multi channel room sound spatialisation have been performing together since years in the context of improvisation, new music theatre and radio-art.

In this Project the duo examines indigenous aspects of local sound ambience, its structure, quality, and interplay with the surrounding habitat interconnecting specific spaces with sound, noise, and language.

Soundspace - Collective Memory

Bruce Chatwin's classic book, **The Songlines**, was among other things, a reflection on a communicative genre that performed the function of map, history, social identity, and personal voice. In this project the artists research and reflect the traces of sounds in urban culture.

Social ambiances and local voices

Within this project's framework, local acoustic sites like buildings, parks and urban resident spaces have been acoustically researched and documented. These sound spaces provide the source for multi-channelled, electro-acoustic compositions providing a tableau on which both artists musically interact.

Newton's voice, at home in the genres of jazz and classic, traverses countless boundaries, calling to mind the music of far-off places, cultures past, present, lost or futuristic. In this project she will research the local language, its intonation within traditional song, pinpointing specific interpretations as well as unique vocal characteristics and transport them into a new sound/song perspective.



Sound mapping

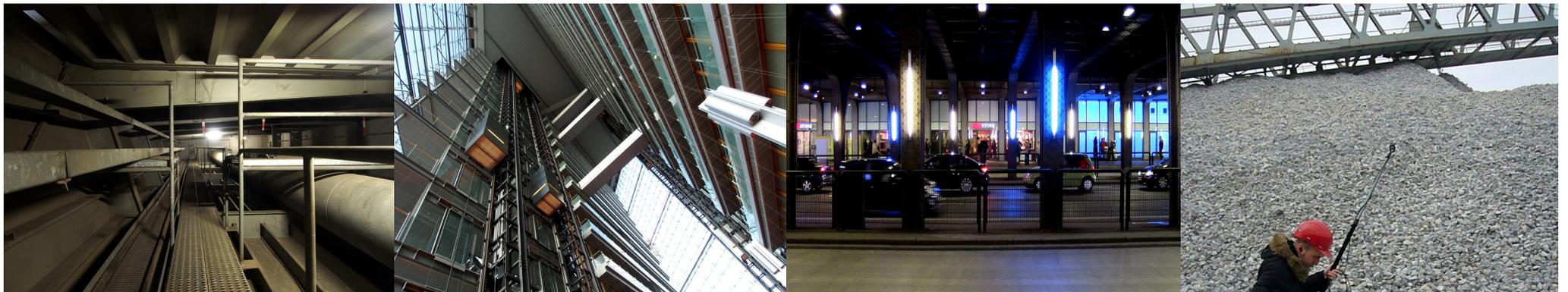
The layout of the project is modular and the concept can be adapted to each of the changing spaces. The basis of the concept is to do sound research over a period of several days in each topographical situation resulting in an acoustic documentation of each.

Each of the recordings generated from a particular space additionally becomes an acoustic „finger print“ within an open internet-based „mashup“ network, topographically organized and identified. The technical prerequisites and transformational concepts change in accordance with the research for each intrinsic space and will be presented by the artists. The voice as the connecting human element pervades each situation in ever changing forms of sound, song, speech, rhythm, breath, noise, etc.

Presentation methods

The performance exhibition within these acoustic and architectural spaces can be additionally enhanced by merging with light and sound components.

The performance framework, in consultation with the artists, can be extended to include genre related crossovers in collaboration with other artists and musicians in the fields of media art, dance and music.



LAUREN NEWTON

vocal instructor and vocalist

the press says

„When talking about contemporary vocalists, there is no way to avoid Lauren Newton.“... „Whoever has been following Lauren Newton’s progress has been able to observe how, within only a few years, a talented singer has become one of the most exciting, imaginative and bravest vocal experimentalists of today’s music scene.“ Basel News

„Even from today’s viewpoint, Lauren Newton is an outstanding frontier-breaker between controlled artful music and jazz-like emotionality.“... „One thing is clear: many will not be able to follow in the „voice“steps of Lauren Newton because they lack those vocal capabilities.“ Jazzthetik

Born in Coos Bay, Oregon, U.S.A. She received the Bachelor of Music degree in 1975 from the University of Oregon and in 1977 a degree in Vocal Performance from the School of Music in Stuttgart, Germany.

She has performed 20th century music as well as works written especially for her by composers A. Hölszky, B.Konrad, W.Dauner,H.J.Hespos, H.Zerbe and others. She was singer with the „Vienna Art Orchestra“ from 1979 to 1990 (20 LP/CDs). Her first solo LP „Timbre“ received the annual German Critics Award in 1983 and was again released in ’98 as a CD under the title „Filigree“. Tours and CD recordings with Vocal Summit with B. McFerrin, J. Lee, J. Clayton and U. Dudziak. She composed music for the Freiburg Theater in Germany, and Burg Theater in Vienna, Austria, for radio-plays (german, swiss and austrian radios) and for film, acting and singing in all of these as well. She performed with austrian poet Ernst Jandl from 1983 until 1999. Since 1990 she performs with the vocal quartet „Timbre“, since 1995 with Joëlle Léandre (b), Fritz Hauser (dr), Urs Leimgruber (s), and Heiri Känzig (b). Diverse music projects, concerts, radio and cd recordings with Jon Rose (v/comp), Hannes Zerbe (p/comp), Patrick Scheyder (p), Vladimir Tarasov (dr), Joachim Kuehn (p), Aki Takase (p), Anthony Braxton (sax/fl/comp) and the European Chaos String Quintet as well as performances with artist, Koho Mori. She has done commissioned works, radio plays and has sung as soloist in performance art projects as well as in collaboration with various dancers.

Since 1974 she travels extensively with different groups performing at most of the reknowned music festivals in Europe, Russia, USA, Canada and parts of Africa. Since 1982 she continues to sing in Japan in concerts and recordings with different japanese artists. She lives in Germany since 1974.

Since 2002 professorship, for jazz vocals and free-improvised music at the University of Music in Lucerne, Switzerland. Her work has been documented and released on several recordings, CD and record releases and radio and television broadcasts.

www.laurennewton.com

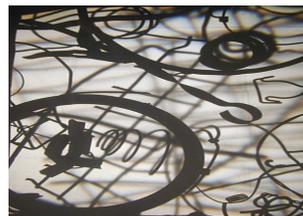


photo: Koho Mori

FRANK SCHULTE

sound and media artist

electronic instruments, room sound, light objects and composition

German sound creator Frank Schulte has played in various ensembles for improvised and composed sound art. He works with performance artists, dancer, actors and lyricists. He also composes music for plays, experiments with the application of new electronic sound generation techniques, multi-channel sound installations and network performances, creates sounds, tracks and atmospheres for film and television works. In cooperation with video artists he develops and presents conceptual expanded media projects.

F.S. combines his sound generating equipment into a musical household of electronic instruments. Out of the European musical tradition, sound installations, music for unknown films and in applications for New Dance Culture or musique concrète he has created noise stories, songlines and dreamscapes in a very specific personal language. He has conceptualised numerous intermedia events, such as SWITCHBOX and THE LISTENING ROOM, in which his selection of sound arts, ambient music and improvised music, as well as elements from the electronic dance music scene are locked together in dense friction.

creative collaborations with: David Moss, Jon Rose, David Shea, Yoshihide Otomo, Anna Homler, Thomas Heberer, Christian Marclay, Phil Minton, Sainkho Namchylak, Sussan Deyhim, Chris Cutler, Fred Frith, eRikm, Philip Jeck, Dirk Raulf, Matthias Mainz, Kalle Laar, Jörg Ritzenhoff und Andres Bosshard

performs since 1986 in various clubs, festivals and concert halls throughout Europe, for example: International New Jazz Festival Moers, Jazz Festival Leipzig, Jazz Festival Berlin, Festival International des Musiques Actuelles Nancy, GRAME Festival Lyon, ISEA 94 Helsinki, music unlimited Wels, the Sonambiente Festival Berlin and the Musik Triennale Cologne. Performances and projects on the documenta 8 and 9 in Kassel and on the XLV biennale in Venice Italy, Opera Leipzig and Dresden, Berliner Ensemble, IRCAM Paris, Musik Triennale Köln 1997, toured by order of the German Goethe Institut in Uruguay, Argentina, Chile, London and Rome

theatre plays, scenic music and opera at Bonn, Leipzig, Berlin, Dresden, Weimar, Essen, Oberhausen, Düsseldorf and St. Gallen plus several collaborations with free lanced theatre- and dance ensembles.

His work has also been presented and released on several CD productions radio and radio - and television broadcasts.

Installations and projects for sound in public space since 1998. project examples: Lippstadt, Hellweg ein Lichtweg, Halfisland Au , Civitella d'Agliano, Cluj- Napoca RO, Chisinau Moldova and plan-forum for architecture, Cologne



photo: helmut hergarten



installation pictures: frank schulte



www.soniq-ID.net

www.poise.de

www.klangraumgarten.de

set-up - technical requirements and contact

The project setup is modular and can be adapted for any kind of performance space. The presentation concept is based on a multichannel (6 - 8 channel) audio setup, with optional lighting and video projections, which are set up and operated by the artists.

Performance duration: approx. 70 minutes.

The following equipment should be provided on site:

Audio

- 4 to 6 loudspeakers (Nexo PS 10 or similar) active or with separate channel amping
- 1 or 2 subbass(es)- active or with separate power amplifier
- 12 channel mixing board with 6 subgroup outputs
- 2 Vocal Microphones on stands
- cable supply

Light

optional and depending on the stage setting
basic setting:
- 4 focused stage lights

Video*

*optional and depending on the stage setting
basic setting // if requested:
- 1 video beamer with a minimum of 4.500 ansi lumen and clamp to attach the beamer at a stage pipe
- BNC Cable long enough to connect the beamer from the stage

contact

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