

e c h o r a u m

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Überblick Programm September-Oktober 2025

September 2025

Freitag, 12. September 2025 · 19:00 Uhr

Vernissage Stephanie Geiger / Vinzenz Schwab / FM Einheit: Feldspate

Konzerte: FM Einheit (Objekte, Elektronik) & Vinzenz Schwab (Elektronik) · Contagious: Sabine Ercklentz (Trompete, Elektronik) / Andrea Neumann (Inside Piano, Mixer) / Mieko Suzuki (Elektronik, Turntables)

Donnerstag, 18. September 2025 · 20:00 Uhr

Maria Bertel · Efsun / افسون

Maria Bertel solo (verstärkte Posaune) · Sakina Teyna (Stimme) & Stefan Fraunberger (erweitertes Hackbrett)

Dienstag, 23. September 2025 · 19:00 Uhr

das kleine 3 × 2

mit Camilo Ángeles solo (Flöten, Elektronik) · Marina Cyrino solo (verstärkte Altflöte, Piccoloflöte) · Audrey G. Perreault solo (Bass- und Kontrabassflöte)

Donnerstag, 25. September 2025 · 20:00 Uhr

Schallschatten · Roger and the Pacemaker

Birgit Ulher (Trompete, Radio, Lautsprecher, Objekte) & Petr Vrba (Trompete, Elektronik) · Seijiro Murayama (Perkussion, Stimme) & Roger Fähndrich (E-Gitarre, Stimme, Text)

Dienstag, 30. September 2025 · 20:00 Uhr

Kousteridou & Salmón · Käser & Peters

Dimitra Kousteridou (DIY circuits) & Miriam den Boer Salmón (Violine) · Sara Käser (Violoncello) & Natalie Peters (Stimme)

Oktober 2025

Samstag, 4. Oktober 2025 · 19:00 Uhr

Nachhall #15: Magnetbanduntergrund Ost

mit Susanne Binas-Preisendörfer (Der Expander des Fortschritts/ Berlin) & Alexander Pehlemann (Zonic/ Leipzig) · Konzert: Der Expander des Fortschritts feat. Safi

Dienstag, 7. Oktober 2025 · 20:00 Uhr

Berlinde Deman · Jorge Espinal

Berlinde Deman solo (Serpent & Elektronik) · Jorge Espinal (präparierte Gitarre, bass drum, Cowbell, Pedale und Laptop)

Donnerstag, 9. Oktober 2025 · 19:00 Uhr

Alister Spence & Tony Buck · Finissage Stephanie Geiger / Vinzenz Schwab / FM

Einheit: Feldspate

Alister Spence (Klavier, Perkussion) · Tony Buck (Schlagzeug, Perkussion)

Donnerstag, 16. bis Samstag, 18. Oktober 2025

shut up and listen! 2025: PAST_20 → NEXT_∞

Transdisziplinäres Festival für Musik und Klangkunst

Dienstag, 21. Oktober 2025 · 20:00 Uhr

XX Y X: Cordula Daus & Nina Bauer

Cordula Daus & Nina Bauer play the space (Live-Performance)

Freitag, 24. Oktober 2025 · 20:00 Uhr

Isidora Edwards & Vinicius Cajado · Duthoit / Sinkauz / Sinkauz

Isidora Edwards (Cello) & Vinicius Cajado (Kontrabass) · Isabelle Duthoit (Stimme & Klarinette) / Alen Sinkauz (E-Bass & Elektronik) / Nenad Sinkauz (E-Gitarre & Elektronik)

Dienstag, 28. Oktober 2025 · 20:00 Uhr

The Magic I.D.

Kai Fagaschinski (Klarinette) / Margareth Kammerer (Stimme, Gitarre) / Christof Kurzmann (Iloopp, Devices, Stimme) / Michael Thieke (Klarinette)

Freitag, 31. Oktober 2025 · 18:00 Uhr

noche de Werner 25

Agnes Hvizdalek solo (Stimme) · Billy Roisz & dieb13: echoes of the kornfields (Turntables, Fieldrecordings, Elektronik, Video-Score) · Sisters in Noise: Miriam Jochmann / Nina Jukić / Ellen Preuss (Kontrabass, Stimme, Elektronik)

Detail Programm September-Oktober 2025

September 2025

Freitag, 12. September 2025 · 19:00 Uhr

Vernissage Stephanie Geiger / Vinzenz Schwab / FM Einheit: Feldspate · Contagious

‘Feldspate’ ist eine gemeinsam von Stephanie Geiger, Vinzenz Schwab und FM Einheit entwickelte begehbare Klangskulptur. Aus schwebenden textilen Objekten erklingt bruchstückhaft eine Mehrkanalkomposition, entstanden aus elektronisch verfremdeten Geräuschen aus Küchen und Werkstätten. Die Klangquellen – bespielte Alltagsgegenstände wie Metallfedern, Bleche, Schrauben, Muttern, Holz, sowie Geräusche des Kochens einer Pasta Bolognese – sind durch die Bearbeitung nicht mehr ausmachbar, übrig bleibt Musik.

Konzert: FM Einheit (Objekte & Elektronik) & Vinzenz Schwab (Elektronik)

Stephanie Geiger ist Installationskünstlerin für interdisziplinäre Projekte im Bereich Theaterperformance und Ausstellung. Aus fragilen, textilen Fragmenten erstellt sie amorphe, raumgreifende Skulpturen. Ausgangspunkte sind meist dekonstruierte Sprach-Texte.

<https://stephanie-geiger-tumblr.tumblr.com>

In seiner Arbeit, die sich zwischen den Bereichen elektroakustische Komposition, Live-Elektronik, Filmmusik und Sounddesign bewegt, beschäftigt sich Vinzenz Schwab mit konkretem Klangmaterial und erforscht dessen Transformationsmöglichkeiten.

<https://vinzenz.klingt.org>

Der Musiker, Komponist und Klangforscher FM Einheit tritt seit 1979 in verschiedenen Gruppen und mit Soloprojekten in Erscheinung und zählt zu den bekanntesten Vertretern experimenteller Klangkunst. <http://fmeinheit.org>

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Konzert: Contagious

Sabine Ercklentz (Trompete, Elektronik)

Andrea Neumann (Inside Piano, Mixer)

Mieko Suzuki (Elektronik, Turntables)

Founded in 2018 by two innovative voices from the Berlin improvisation scene, Andrea Neumann and Sabine Ercklentz and the accomplished DJ Mieko Suzuki, Contagious is a mixture of avant-garde experimentation and electronic music.

Contagious aren't just a trio. They are a whole organism. The guts from the inside of a piano, the tonearms of turntables, the puffing of a trumpet, the pulse of various effect processors and the interaction of Andrea Neumann, Sabine Ercklentz and Mieko Suzuki grow together, forming an entity, which is continuously developing. Their drive is improvisation. Their ideal state is the constant tension between action and reaction, between electronics, acoustics and experiment. Not coincidentally, the tracks on the first Contagious album were named after hermaphrodites in the animal world. Neumann, Ercklentz and Suzuki play together like a living creature, which overcomes binary opposites and is ambivalent in the best sense of the word: as enigmatic as it is alive. (Arno Raffener)

Selected Concerts since 2018

Taktlos Festival, Zurich | Météo Festival, Mulhouse | Femal to Empower Festival, Sielent Green | Villa Concordia, DE-Bamberg | Xciting Festival, DE-Stuttgart | Zwingli Kirche, DE-Berlin | Exploratorium, DE-Berlin w/ Butoh dancer Yuko Kaseki | Zodiak Festival, DE-Berlin | A L'Arme Festival, DE-Berlin | Teatro Bairro Alto, PT-Lissabon | Contagious [De-Constructed] at Bergamo Stereo, Hamburger Bahnhof & CTM, DE-Berlin | Morphine Showcase at Berghain, DE-Berlin | "Heroines Editions" City of Women Festival, SI-Ljubljana | Contagious [De-Constructed] at Bergamo Stereo, Ruhr Triennale, DE- Bochum | SeaNaps Festival, DE-Leipzig | Hellerau Tanzkongress, DE-Dresden | Kiezsalon, DE-Berlin

Contagious Album, 2019 <https://contagious-contagious.bandcamp.com/album/contagious>

Filmed by Vincent Moon, 2024 www.youtube.com/watch?v=NmZfa14Xbk8

Filmed by BERTA Berlin, 2024 www.youtube.com/watch?v=okBKP-PhdFQ

À L'arme Festival, 2021 <https://www.alarmefestival.de/contagious-concert-film>

**Donnerstag, 18. September 2025 · 20:00 Uhr: Maria Bertel · Efsun / افسون
Maria Bertel solo (verstärkte Posaune) · Sakina Teyna (Stimme) & Stefan Fraunberger
(erweitertes Hackbrett)**

Maria Bertel (verstärkte Posaune)

Is a danish trombone player, improviser and composer. The acoustic sound of her instrument amplified creates an output that draws inspiration from drone and noise music. What is normally not hearable is presenting itself, movements, metal and breath becomes a swirling part of her compositions. Changing organic patterns are emerging, tiny sounds becomes brutally clear as well as the range of overtones of the instrument.

Apart from her work as a solo artist she performs and composes in groups like the notorious four piece noise rock band Selvhenter and improvised noise outfit duo Nina Garcia & Maria Bertel. She has also collaborated with artists like Chinese saxophone player Lao Dan, and Virginia Genta of Jooklo duo.

She has presented her music in various festivals like: Oct-Loft Festival Shenzhen (CHI), LUFF (CH) Summer Bummer (BE) Flow Festival (FL) Supersonic Festival (UK) Raw Power festival (UK) Sonic Protest (FR) Gong Tomorrow (DK) Roskilde Festival (DK) Borealis (NO) OFF festival B-sides festival (CH) Meteo festival (FR) . She is one of five cofounders of the Copenhagen based art collective eget værelse founded in 2010. <https://aethermusic.dk>

Maria Bertel, Tresor Linz, October 06 2024, canceled but not canceled:

<https://www.youtube.com/watch?v=YE37sAFvb-c>

Maria Bertel @ BERLIN SOLO IMPRO 2021:

https://youtu.be/KqT1o9uoRmM?si=UK6BYc_lp338zmSV

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Efsun / افسون

Sakina Teyna (Stimme) & Stefan Fraunberger (erweitertes Hackbrett)

Elastische Strukturen im Gewand von Liedern – Efsun sind Beschwörungen des Wohin. Teyna und Fraunberger begehen nach gemeinsamen Projekten (the glory of the millers doom, Ornamenttausch) als Duo den Horizont sonischer Möglichkeiten. Nicht das Traditionsmuseum sondern die daraus entstehenden Bewegungen und Spannungsfelder stehen im Raum. Sakina bewegt sich stimmlich zwischen Dengbej, der kurdischen Bardentradition, und der Sehnsucht nach Freiheit im Geiste entrückter Intonation auf dem Weg verbotener Sprachen. Stefan Fraunberger arbeitet an der Sprache der Dinge, für Efsun verwendet er eine erweiterte Santur als irdischen Synthetisierer, um entfremdete Ländler und spektrale Bewegungen neu zu strukturieren. Stefan verwendet das Hackbrett als transkulturelles Saiteninstrument, das in verschiedenen Formen und Stimmungen zwischen Himalaya und Alpen bespielt wird. Eine Form des Dialogs der Deeskalation im Ausnahmezustand. Klarer Wahnsinn und konkretes Material trällern nahe der Bewegung von Schubert-Liedern – letztlich geht es bei jeder Beschwörung um Schutz vor Bedrohung.

Sakina Teyna was born into a Kurdish Alevite family in the small town of Varto in Turkey. As a teenager she started singing with Turkish choirs and bands, but it wasn't until she entered university that she became acquainted with Kurdish musical traditions and set out to defy cultural assimilation. In 1991 she joined the Mesopotamian Cultural Centre in Istanbul, a proponent of Kurdish culture, as a vocalist. Like many other Kurdish musicians, she was forced to literally go underground to practise her music and soon she had to choose political activism over art. It wasn't until Sakina arrived to Austria as a political refugee in 2006 that she took to singing as a full-time pursuit again. The first fruit of her concentrated creative efforts were released in the form of her first solo album ROYÊ MI, globally distributed by ARC Music. Sakina joined forces with pianist Nazê Îşxan and violinist Nurê Dilovanî to form the all-female TRIO MARA, drawing on traditional Kurdish songs mainly sung by and handed down from woman to woman, enriching the material with Western classical and contemporary approaches. In 2013 the trio released their first album DERI / BEHIND THE DOORS, recorded live at the Rudolf Ötcher Hall in Bielefeld. The album was distributed by AHENK MÜZIK and earned the trio a wider acknowledgement. They were included in the portfolio of the Secretary of Culture of North-Rhine Westfalia and publicly commissioned to tour a number of venues in the region. Since 2013 Sakina works with another group, the ANADOLU QUARTETT, touring Austria and Germany. Their first tour is successfully documented in the form of the live album KÖPRÜ/THE BRIDGE (Ahenk Müzik), a recording that reached a large audience and garnered the group critical recognition. On top of all that, Sakina has established the Vienna-based ensemble "Sakina & Friends" featuring musicians from Iran, Spain, Austria and Turkey. They regularly perform throughout Austria, where Sakina appears on a lot of album projects and concert bills, never tired to support other artists. <https://www.sakinateyna.com/>

The music and art of Stefan Fraunberger draws on the language of things to focus the in-between. His work spans composition, installation, writing, solo and ensemble performance, as well as works for theatre and screen. Stefan Fraunberger engages with the possibilities of material compositions and liminality, the thin line between being Radical and Naive. Counterpointing the uncanny he relates various instruments, actors, techniques and sciences to generate future-oriented perspectives beyond nature and culture. Stefan creates, translates and investigates composted church-organs, electro-acoustic realms, augmented voices, strings, horns and structural recycles of pre-modern agencies: The drama of states becomes a response to present alienations. Fraunbergers long-term project „Quellgeister“ examines the unique character of derelict pipe-organs in abandoned Transylvanian fortress churches. This ongoing project of different sequences is investigating the various transformations that ritual machines undergo once left devoid of human presence. The organs are slowly changing their interior material composition, developing a climate beyond systemic demands. To date, he has published internationally critical acclaimed Quellgeister #1 – #3. Fraunberger consistently pursues the altered perception of space in his work „Wirbelsatz/Vortexmovement“, focusing on specific material qualities of conch-shells that

shift our perception of water and entropy, relating non-human resonances to human architecture. His latest sonic theatre work is a recycle regarding romantic period / Biedermaier literature. Interweaving Franz Schubert's „Maiden of the Mill“ with sonics from „Hearafter“ to create a liminal drama: „the glory of the millers doom“. Investigating the uncanny within earthly agencies describes Fraunbergers future-oriented perspective on overwriting beyond nature and culture. <https://stefan.fraunberger.at/>

**Dienstag, 23. September 2025 · 19:00 Uhr: das kleine 3 × 2
mit Camilo Ángeles solo (Flöten, Elektronik) · Marina Cyrino solo (verstärkte Altflöte, Piccoloflöte) · Audrey G. Perreault solo (Bass- und Kontrabassflöte)**

Marina Cyrino solo (verstärkte Altflöte, Piccoloflöte)

transmogrification #87 is an improvised set for solo flute based on a ‚hyper-amplification‘ system combined with a wide variety of DIY preparations, objects, and balloons attached to the instrument. Each one of the modified objects/toys that I play with is the result of a process of Othering. I investigate how the relationship between the musician's body and the body of the musical instrument can become a space for the practice of vulnerability, positioning both the flute's body and the flutist's body as sites of transformation. These extensions and preparations that I develop emerge from a relationship with my instrument that prioritizes joy, pleasure, and vulnerability as pathways to invoke an oppositional imagination—one that disobeys normativity and heteropatriarchy. Part chicken, part human, or monstrous, my „Frankenstein flutes“ are assemblages of entangled embodiments, guided by the unpredictable becoming of others in the body's memory. Sometimes fabrication, sometimes deconstruction, sometimes fabulation, they emerge from a search for a radical re-imagining of how a flute should sound—reclaiming my creative agency and sonic imagination, an embodied materiality that challenges the masculine constraints of a phallogocentric tradition in both flute playing and flute construction.

Marina Cyrino is a Brazilian flutist and sound artist based in Berlin, active in the fields of improvisation, composition and performative installations. Her flute playing is shaped by techniques developed through the use of internal amplification. Kaleidoscopic rhythmic patterns, the extensive use of objects and balloons attached to the instrument, and the use of disassembled flute parts are striking elements of her playing. She is a member of the Brazilian experimental music label Seminal Records. <https://marinacyrino.art.br/>
https://www.instagram.com/marina_cyrino/

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Audrey G. Perreault solo (Bass- und Kontrabassflöte)

Rebecca Saunders (1967). Bite (2016). Bass flute. 12'
Ivan Buffa (1979). Aria (2009) version for contrabass flute. 5'
Voro Garcia (1978). Drowned Scream (2024). Bass flute. 10' UA

Audrey G. Perreault is a Canadian new music flute player based in Vienna, Austria, with a special interest in combining the voice with the modern flute. She completed a Doctorate in flute performance in 2015 at the Université de Montréal (Canada) with Lise Daoust, and from 2019 to 2020, studied with the musicians of Klangforum Wien during postgraduate studies at the University of Music and Performing Arts Graz (Performance Practice in Contemporary Music). She is a founder of the Austrian quartet between feathers and a member of Quasars Ensemble (Slovakia) as well as Ensemble N. G. Perreault has worked with ensembles such

as Schallfeld Ensemble, Ensemble Reconsil, Ensemble XXI. Jahrhundert, and LaKT ensemble, and has performed at international festivals including La Semaine du Neuf in Montreal, Wien Modern in Vienna, Melos-Ethos in Bratislava, Mostra Sonora in Sprain, and the New Music Forum in Ljubljana.

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Camilo Ángeles solo (Flöten, Elektronik)

Los Mandatos del Aire

Peruvian flautist and composer presents his first solo album, Los Mandatos del Aire (The Mandates of the Air). The music featured on this work offers a deconstructed approach to the flute and a deep exploration of ways to expand its sound spectrum, alongside resonant, dark, and complex melodic discourses recorded in a reverberation chamber. Extended techniques and preparations on the flute, microtonalities, electronic processing, and hyper-amplification are some of the tools that shape this sonic re-exploration of the flute—a nontraditional approach crafted through his own history as a human being, as a peruvian immigrant, and as a Latin American artist.

Flautist, composer, sound artist, researcher, music curator and educator born in Arequipa, Perú, lived several years in Argentina, now based in México City. Works with interest on the hybridization of aesthetics, standing outside specific genres, the search for an own aesthetic vision through a deconstructed approach on his own instrument and musical language; the sonorous re-exploration of the flute, a non traditional approach crafted by his own history as a human being, as an immigrant and as Indigenous Andean artist. The core of sound in his music is the search for an identity. His music is built of explosive sounds created with different extended techniques, preparations on the flute, microtonal textures, electronic processing and hyper amplification of the flute, altering it sounds to make microscopic air gestures become big waves of sound. He is constantly focussed on the obsessive study of ways to expand the sound spectrum of the flute. In his music, improvisation, composition, building sound installations, creating new electroacoustic instruments and all creative processes on his practice are procedures used for the same purpose: the construction of a particular identity and space for expression. He co directs his record label TVL REC among Violeta García and Carlos Quebrada. And worked as the curator of the Lima Jazz Festival. He has presented his work in festivals, concert series, biennales and exhibitions around Europe, Africa and the Americas. <https://camiloangeles.com/>

Donnerstag, 25. September 2025 · 20:00 Uhr

Schallschatten: Birgit Ulher (Trompete, Radio, Lautsprecher, Objekte) & Petr Vrba (Trompete, Elektronik) · Roger and the Pacemaker: Seiji Murayama (Perkussion, Stimme) & Roger Fährdrich (E-Gitarre, Stimme, Text)

Schallschatten

Birgit Ulher (Trompete, Radio, Lautsprecher, Objekte) & Petr Vrba (Trompete, Elektronik)

A unique collaboration of two respected improvisers/composers who relentlessly seek beyond the instrument limitations. Extended techniques, preparations, usage of electronics, that's common base for Vrba and Ulher, a duo that came into being after a very successful concert at The NOW now festival in Sydney, whose organisers had the superb idea to make them play together. Carefully listening and inspiring each other for new trajectories during their instant compositions, exploring sonic possibilities of their instruments and common

environment, they create a joyful journey for the listeners. Their first album Schallschatten has been released in 2021 by the Slovenian label Inexhaustible Editions.

<https://inexhaustibleeditions.bandcamp.com/album/schallschatten>

,Two trumpets! And all the possible sound effects, imagined, found by chance or coveted after hundreds of hours of practice and research....A superb discovery!

We are amazed by the extraordinary sound bestiary, the almost limitless range of their palette of rare or untraceable timbres and always in constant mutation.' Jean-Michel van Schouwburg

Petr Vrba often works with extended techniques, preparation and bass clarinet mouthpiece on trumpet. Besides acoustic modulation of idiomatic usage of the trumpet he also uses electronic devices to modulate the sound, ring modulator for example. Besides playing trumpet he uses more and more electronic equipment, often body controlled and/or DIY electronics. <http://vrrrba.cz>

Birgit Ulher works mainly on extending the sounding possibilities of the trumpet by using splitting sounds, multiphonics and granular sounds and has developed her own extended techniques and preparations for producing these sounds. Besides this material research she is especially interested in the relation between sound and silence. Since 2006 she works with radios and uses extended speakers, fed with radio noise in her trumpet mutes.

<http://www.birgit-ulher.de>

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Roger and the Pacemaker
Punk Impro Duo

Seijiro Murayama (Perkussion, Stimme) & Roger Fähndrich (E-Gitarre, Stimme, Text)

Wir sind Seijiro Murayama und Roger Fähndrich.

Einer improvisierte mit Keiji Haino, als der andere Laufen improvisierte. Wir machen keine Musik, aber wir spielen Test Gigs. Wir gebrauchen dazu Stimme, Schlagzeug, E-Gitarre und Texte. Hier sind zwei Ausschnitte:

After the coming and going of countless waves of pain
There will be the unbuckling of the strain
a sigh of relieve at the end of the race
and the wiping of sweat from the face
The circle will melt in the heat of the sun
When the good people come undone

so vollgestopft mit bleichem Fleisch
so stolz, so besorgt, hinter der Schranke
ich mit mir, bye bye nein danke

<https://roger-f.com/pacemaker.html>

Seijiro Murayama (JP, 1957) arbeitet improvisierend seit 1980 mit Stimme und Perkussion. Auf ihrer US-Tournee '82 mit Keiji Haino wurde er in New York aktiv von der Musik John Zorns inspiriert. Zur Zeit improvisiert Murayama solo, im Duo oder Trio, u.a. mit Jean-Luc Guionnet, Axel Dörner, Eric La Casa, Klaus Filip, Hugo Abraham, Cyprien Busolini.

<https://urojiise.wixsite.com/seijiromurayama/home>

Roger Fähndrich (CH, 1982) schreibt paradoxe Protestsongs als Roger F. & The Structure und ist Gründer des „Center of Negativity“, einem Forschungsort für Gespräche über schwierige Emotionen. Er hat in Bern einen BA in Fine Arts und in Gent einen MA in Autonomous Design abgeschlossen. www.roger-f.com

**Dienstag, 30. September 2025 · 20:00 Uhr: Kousteridou & Salmón · Käser & Peters
Dimitra Kousteridou (DIY circuits) & Miriam den Boer Salmón (Violine) · Sara Käser
(Violoncello) & Natalie Peters (Stimme)**

Kousteridou/Salmón

Dimitra Kousteridou (DIY circuits) & Miriam den Boer Salmón (Violine)

Long time collaborators Dimitra and Miriam meet in an outward bound journey, always reaching for the next challenge with a shared love for the infinite world of sounds. Ever since their first collaboration on the project ‚6.8KOhm‘ in 2017, their work is in constant movement. Tapping into the moment, researching the physicality of music synthesis and questioning everyday shapes and structures. With both newly invented instruments and a centuries old violin the duo is inherently electroacoustic, often working with sculpture, paint or movement to amplify their reimagining of a space in time.

<https://youtube.com/clip/Ugkxb7rOWnuZdwuCssJ8DM9w7TVTyxap2mHy?feature=shared>
<https://www.youtube.com/watch?v=9piinXKUqqA>

Dimitra Kousteridou is a composer, researcher, and sound artist. Her work is driven by a desire to invent a language in composition that examines tactile and sound aspects within site-specific installations and performances, originating from improvisation. Through multidisciplinary forms that include ephemeral situations and fractures of objects, she creates a space for research while using the sound and natural attributes of materials in time. Recently, she's been diving into improvised sound compositions using handmade instruments and no input mixing techniques. She has presented her research at conferences and festivals, solo and group exhibitions in Greece, Germany, the Netherlands, Portugal, Norway, Lebanon, Serbia, and the UK. She is a founding member of the experimental intermediate project "6.8KOhm Improvisation Series," an ongoing improvisation action, in collaboration with musicians and artists.

Miriam den Boer-Salmón is a violinist and creator based in Amsterdam. Her multicultural background reflects in a love for diversity, for ever-changing perspectives on society and reality which shows in her musical ventures. With improvisation at its core, she is constantly exploring musicking cultures, combining worlds together in her own unique language through both written and improvised music, including influences from folklore to new contemporary music and curious collaborations across disciplines, searching for the sounds physicality, shape and colour. Current projects are Mediterranean prog folk band Ell Sol&los Saturnos, improvisational strings duo FAUCES with Amanda Irarrazabal, and performances with Dimitra Kousteridou and dancer Maria Mavridou.

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Sara Käser & Natalie Peters

Sara Käser (Violoncello) & Natalie Peters (Stimme)

Sara Käser and Natalie Peters play their music uncompromisingly, unconventionally, and uniquely. They improvise and, through their spontaneous expression, create a flow between conscious and unconscious realities. Between dream and heightened alertness, they resonate with their immediate conditions and surroundings while also creating contrasts that highlight their clear positions and artistic solutions. Their musical language initially seems closely tied to their personalities, yet it dissolves in the interplay of influences and aesthetic visions, releasing entirely new dynamics. Their sound textures are wild and fragile, simple and complex at the same time, always permeated by an inner breath that carries and evolves the ephemeral nature of their music. It is a search for the wondrous, a sense of wonder that turns every moment into an intense experience while simultaneously encouraging the listener to let go of what has just been experienced.

Sara Käser is a freelance cellist and music educator based in Wiesenberg, Nidwalden. She specializes in contemporary and experimental music, both as an improviser and interpreter. Throughout her career, she has collaborated with various artists, ensembles, and bands, including Stimmenfeuer, Ensemble der Dinge (theater), Natalie Peters (voice duo), Ensemble Nachhall and Ensemble Sargo. Käser completed her Master degree at Arts in Music at the Lucerne University of Applied Sciences and Arts including attendance at the Darmstädter Ferienkurs für Neue Musik und Donaueschingen Musiktage. In collaboration with author Noëmi Lerch, Käser formed the duo Käser & Lerch, which was honored as Pro Argovia Artists. Their performances intertwine music and text, exploring themes of traditional craftsmanship, passion, and love. Käser's artistic journey is marked by her exploration of the cello's expressive possibilities, her interest in the healing and transformative power of music, and her commitment to blending genres and crossing artistic boundaries. www.saracello.ch

Natalie Peters (D/CH) / Locarno is an improvised music vocalist, performer and curator who explores the human voice in its simplest and most extravagant forms of expression. The spontaneous, unpredictable and playful nature of improvised music allows her to find a vivid artistic expression that brings to consciousness the surreal, intangible side of human existence. In her music, she seeks presence and a natural communication that allows for unconventional and surprising possibilities and explores boundaries. Listening to a human voice inevitably brings us into contact with it and allows us to reason within our own bodies, because every muscle has a memory of its biological function. Natalie tries to merge music and life into a story that is not there to be decoded, but to address deeper human mysteries. In her solo concerts, she creates a presence that plays with temporal notions through direct resonance with her environment, audience and herself. For her, remembering, forgetting, visions and conditions are states that she carefully touches and reintegrates into consciousness through the unusual but precise use of her voice. Her current projects are the duo Sara Käser / Natalie Peters, the duo Sebi Tramontana/ Natalie Peters, the quartet SYNC and the ensemble Sous-Sol, which she leads in Locarno. She has performed at festivals such as Archipel Festival Genève, La Fête a Bruit, Biel, Performance Festival Oerlikon, Zurich, Filmpodium Zurich, BangBang Social Elegance, Museum Tinguely Basel, etc. She works continuously in various projects with artists and collectives such as Sebastian Strinning, Sofia Borges, Klaus Janek, Jacek Chmiel, Yara Li Mennel, Sebi Tramontana, Sara Käser, Thomas Rohrer, Marina Tantanzi, Alfred Zimmerlin, Heike Fiedler, Amin Alavi, Caroline Tallone, PANCH, Collettivo Conserere, Casa Stanata and others. As a curator, she organises the music series 'Frequenze Libere' in Locarno. She is the initiator of the cultural association and artist network Carovana091.

Oktober 2025

Samstag, 4. Oktober 2025 · 19:00 Uhr: Nachhall #15: Magnetbanduntergrund Ost mit Susanne Binas-Preisendörfer (Der Expander des Fortschritts/ Berlin) & Alexander Pehlemann (Zonic/ Leipzig) · Konzert: Der Expander des Fortschritts feat. Safi

Magnetbanduntergrund Ost

Mit Susanne Binas-Preisendörfer (Der Expander des Fortschritts/ Berlin) und Alexander Pehlemann (Zonic/ Leipzig)

Live: Der Expander des Fortschritts feat. Safi (Berlin)

Die Geschichte des auf Kassetten zirkulierenden „Magnetbanduntergrund DDR“ wurde zuletzt mit dem Buch „Magnetizdat DDR“ im Verbrecher Verlag aufgegriffen, wo schon 2006 mit „Spannung. Leistung. Widerstand“ das erste Zonic-Spezial zum Thema der Szene zwischen Post-Punk, Poesie und Performance-Kunst erschien. Während jenes mit zwei CDs bewehrt war, wurde aber nunmehr eine gleichnamige Triple-LP bei Edition Iron Curtain Radio zum Audio-Abgleich geliefert.

Alexander Pehlemann, Herausgeber des Fanzines/Almanachs Zonic (Subtitel: Kulturelle Randstandsblicke und Involvierungs Momente) und Mitherausgeber beider Bücher sowie Kurator der Sublabel-Edition, stellt diesen Kontext vor und geht dabei auf die Sonderrolle von Der Expander des Fortschritts ein. Die 1987 begründete Ostberliner Band dehnte ihr Klangspektrum zwischen Akademie-Noise und Post-Punk-Pop-Song und erfuhr dabei sogar international Anerkennung: ihre erste LP erschien 1989 in UK bei Points East, dem Ost-Underground-Sublabel von Chris Cutler (Cassiber/Henry Cow). Diese wurde gerade in einer Box mit dem treffenden Titel „Kluge Köpfe rollen gut“ wieder erhältlich, kombiniert mit Material davor und danach sowie einem ausführlichen Booklet. Der Expander der Fortschritts 2.0, seit 2019 in einer spannenden Mixtur aus Alt- und Neu-Mitgliedern unterwegs und geführt von der expressiven Stimme der Sängerin Safi, präsentiert hochenergetische Versionen jener Ausgangssounds und unterstreicht dabei die zeitlose Relevanz in Musik wie Text.

Abschließend geht es in einer Art Live-Radio Show um die erweiterten Ost-Kontexte des Magnetizdat hinterm Eisernen Vorhang, wobei Susanne Binas-Preisendörfer, die als Prof. Dr. auch akademisch auf die Pops subkultur blickt, genauso ihre Aktiv-Innenansicht als Mitglied von Der Expander des Fortschritts einwerfen wird, wie lokale Überraschungsgäste ihre Zusatz-Expertise. Ein Abend des mehrfachen „Go Ost!“ also.

Der Expander des Fortschritts

Safi: vocal / synthesizer

Susanne Binas-Preisendörfer: soprano-sax / flute

Jascha Wonerow: guitar

Eckehard Binas: keyboard

Christoph Chudaska: bass
Leo Binas: drums

https://parocktikum.de/wiki/index.php/Der_Expander_des_Fortschritts
https://de.wikipedia.org/wiki/Der_Expander_des_Fortschritts
<https://soundcloud.com/derexpanderdesfortschritts/tracks>

Dienstag, 7. Oktober 2025 · 20:00 Uhr : Berlinde Deman · Jorge Espinal
Berlinde Deman solo (Serpent & Elektronik) · Jorge Espinal (präparierte Gitarre, bass drum, Cowbell, Pedale und Laptop)

Berlinde Deman (*1982) hat sich ihre Spuren in Jazz, zeitgenössischer und klassischer Musik verdient, als regelmäßige Tubistin im Flat Earth Society Orchestra und als vielseitige Musikerin in Projekten mit Dave Douglas, BaarsBuisDeman trio, Graindelavoix, Razen und Machinefabriek, unter anderem. Ihre Suche nach neuen Klangwelten führte sie zum Serpent, einem seltenen Blasinstrument aus dem 16. Jahrhundert – dem geheimnisvollen Vorläufer der Tuba.

In ihrem Soloprogramm verbindet sie den tiefen Atem dieses uralten Instruments mit der Überlagerung von Loops und Effekten. Sie dehnt die Zeit, verwebt Texturen und spielt mit Resonanzen, um ein Universum zu eröffnen, das der Alltagshektik entflieht. Hier, zwischen Atem und Elektrizität, zwischen Tradition und Experiment, entsteht eine immersive Klangwelt, die ebenso befremdlich wie vertraut wirkt.

Im Herbst 2025 wird ihr erstes Soloalbum auf dem New Yorker Label Relative Pitch Records erscheinen, das sich auf Serpent und Live-Elektronik in all ihrer Rohheit und Subtilität konzentriert. Lassen Sie sich von Berlinde Demans vielschichtigen Klangskulpturen mitreißen – wo Vergangenheit und Zukunft zu einer intimen und schwer fassbaren Erfahrung verschmelzen.

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Jorge Espinal (Peru, 1982) is an experimental guitarist and improviser based in Buenos Aires. His distinctive approach to the instrument is rooted in a deep interest in noise and expanding the possibilities of guitar performance.

His solo project explores the limits of generating multiple voices (guitar / bass drum / cowbell / pedals / laptop) through bodily rhythmic independence and the incorporation of digital media. In his sonic exploration, he triggers samples, loops, freezes sounds, percusses, and treats the guitar more as a rhythmic instrument than a harmonic one.

He is a member of Ricarda Cometa and Calato. His music has been released on labels such as HatHut (Switzerland), Buh Records (Peru), Nefarious Industries, Stereo-Neg, Geweih Ritual Documents, Vestibular Records, Pan y Rosas (USA), Jardinista!, PSH Edizioni, and Nendo Dango Records (Argentina).

He has toured across South America, North America, and Europe, showcasing his work at festivals such as Festival Integraciones (2013, 2018 – PE), FIME (2017 – BR), Festival Aural (2016 – MX), and Festival Tsonami (2011 – CH). In Buenos Aires, he has performed at venues and festivals including Colón Contemporáneo at Teatro Colón, Festival Ruido at Centro Cultural Kirchner, the Contemporary Music Concert Series at Teatro San Martín, Teatro Cervantes, and Centro Cultural Recoleta, among others.

A kind of abstract cumbia with dengue.

**Donnerstag, 9. Oktober 2025 · 19:00 Uhr: Alister Spence & Tony Buck ·
Finissage Stephanie Geiger / Vinzenz Schwab / FM Einheit: Feldspate**

Alister Spence and Tony Buck are two endlessly curious, deeply committed distinctive, improvisers. They share a fascination with submerged rhythm, oblique extended forms, entwined interplay, and sound for its own sake. As contemporaries their musical histories have run in parallel—and occasionally intersecting—for the last thirty years.

The duo's debut release, *Mythographer* (ASM013) was listed in the 'Best Albums of 2023' by the New York City Jazz Record (January 2024 edition).

<https://alisterspence.bandcamp.com/album/mythographer>

Both musicians bring a wealth of musical experience, offering each other the opportunity to dig deep into their vocabularies in order to engage in genuine, interactive dialogue. Whether playing wide-ranging abstract improvisations, swinging driving pieces, or more reflective soundscapes the pair manage to find focus and form wherever the music takes them.

Over more than 30 years Alister Spence has established a reputation as a pre-eminent creative force as pianist and composer in jazz and improvised music in Australia and internationally. He has recorded and toured numerous times with the Alister Spence Trio featuring Lloyd Swanton (the Necks), and Toby Hall. In 2020 the trio joined with rock electric guitarist Ed Kuepper (The Saints, The Laughing Clowns) to form Asteroid Ekosystem. Spence also tours and records regularly with Satoko Fujii (Japan), Raymond MacDonald (Scotland), and Joe Williamson and Christopher Cantillo (Sweden). Past recordings and tours include with Myra Melford (US), The Australian Art Orchestra, and Clarion Fracture Zone. Albums released with these collaborators have received numerous awards and are frequently reviewed and mentioned in 'Best Of' lists in magazines and blogs such as The Wire (UK), New York City Jazz Record (US), Jazzwise (UK), Jazz Forum (Poland), Music Magazine (Japan).

Tony Buck, regarded as one of Australia's most creative and adventurous exports, with vast experience across the globe, he is involved in a highly diverse array of projects but is probably best known as a member of the trio The Necks. Past collaborations include: Brian Eno; Ilan Volkov, David Sylvian, John Surman, Lee Renaldo, Underworld, Swans, and The Ex, to name a few. Current projects include: THE NECKS; UNEARTH (solo music and installation); SPILL with Magda Mayas; Das B with Mazen Kerbaj, Magda Mayas, Mike Majkowski; GLACIAL with David Watson and Lee Renaldo (Sonic Youth) and VELUM with John Butcher and Magda Mayas. He has received numerous ARIA and APRA awards and, as a member of The Necks, was awarded the 2019 APRA award for Distinguished Contribution to Australian Music.

**Donnerstag, 16. bis Samstag, 18. Oktober 2025
shut up and listen! 2025: PAST_20 → NEXT_∞**

Transdisziplinäres Festival für Musik und Klangkunst

16. bis 18. Oktober 2025
echoraum (1150 Wien) sowie Livestreaming

19. bis 25 Oktober 2025
SP•CE (1190 Wien)

Programmdetails: <https://sp-ce.net/>

**Dienstag, 21. Oktober 2025 · 20:00 Uhr: XX Y X: Cordula Daus & Nina Bauer
Cordula Daus & Nina Bauer play the space (Live-Performance)**

cordula daus & nina bauer play the space.

Cordula Daus ist Schriftstellerin und Künstlerin im Feld der sprachbasierten künstlerischen Forschung und Performance. Derzeit forscht sie mit einem Elise-Richter-Stipendium an der Universität für angewandte Kunst Wien. Ihr Projekt *outerwoman* (FWF 10.55V797) sucht nach neuen Formen der Elternschaft, Schwangerschaft und Familie. Cordula ist Mitbegründerin der Special Interest Group for Language-based Artistic Research (SAR). Ihr Roman *Sehr* erschien 2024 im Ritter Verlag.

Nina Bauer ist Klang- und Medienkünstlerin aus Wien. Derzeit arbeitet sie an einer Schallplatte (Album Arbeitstitel: *natural hybrid*), die im Herbst 2025 erscheinen wird. Vergangene musikalische / künstlerische Formationen sind u.a.: *lentsi* *biografie* und *bauer/stritter*.

Cordula Daus is a writer-artist working across theory, fiction and performance. Her work is concerned with questions of place, sexuality, body and language. Often it takes the shape of semifictional institutions and experimental publications which unfold over several years and in collaboration with others. From 2010-2016 she published the journal series *Toponymisches Heft* (Fantôme Verlag Berlin). Her novel *SEHR* was published by Ritter Verlag in 2024. Cordula Daus has presented artist books, expanded text works, live installations and lecture performances in venues such as brut Vienna, Wiener Festwochen, the Research Pavilion #3/Venice, Centre d'Art Santa Mónica/Barcelona, Conceptual Poetics Day, Akademie der Künste/Berlin, rumbalotte Berlin, among others. She holds a PhD in Art from the University of Applied Arts Vienna, a Master in Digital Arts from University Pompeu Fabra Barcelona and a Master in Cultural Studies (major), Art History, Theater Sciences and Cultural Communication from Humboldt-University Berlin. Furthermore, she has been a researcher at the Jan van Eyck Academie in Maastricht. Cordula has been teaching at the University for Applied Arts Vienna, Muthesius Kunsthochschule Kiel and Literaturinstitut Hildesheim and has given lectures, workshops and conference talks internationally. Together with Alexander Damianisch, Emma Cocker and Lena Séraphin she co-founded the Special Interest Group for Language-based Artistic Research (SIG/SAR). Since 2019 Cocker, Daus and Séraphin have conceived and facilitated several gatherings and events for artists and researchers that have taken place both on- and offline, at the Research Pavilion in Venice and at Angewandte Vienna. Together with the choreographer Charlotta Ruth she initiated the ongoing art project *Questionology* which premiered in 2021 with brut Vienna. Currently, Cordula is an Elise Richter PEEK fellow at the University of Applied Arts Vienna where she leads the artistic research *outerwoman*. <https://corduladaus.com>

Nina Bauer is a media- and sound artist based in Vienna, background / studies: digital art at the university of applied arts (Vienna) and experimental and electroacoustic music at the university of performing arts (Vienna). Collective works, ensembles in sound art: lentsi biografie, bauer/stritter, Weltweit Erstes Stimmgabel Ensemble Collective art projects as trabichler/bauer (1999-2005). Part of the organisation team of kunstkanal (a.D.), velak (a.D.), IG Bildende Kunst, AKM. <https://www.studio-nb.at>

Various projects Soundart Foto-Videoarchiv Zum Nachmachen (bauer/spring/trabichler) found objects (social design) For Eritrea (NGO Hamburg) Fotoreportage F.A.Q. (Reise) T.Häfele / Schütte-Lihotzky (Mitarbeit) Ray / W.Herzog to be continued ...

Research Catalogue Elak – Archive in Progress (2020/21) A.Z.O.O.O. – music in coop. with TU WIEN (2021) Artistic research / Arts based Philosophy India (2019).

Freitag, 24. Oktober 2025 · 20:00 Uhr

Isidora Edwards & Vinicius Cajado · Duthoit / Sinkauz / Sinkauz

Isidora Edwards (Cello) & Vinicius Cajado (Kontrabass) · Isabelle Duthoit (Stimme & Klarinette) / Alen Sinkauz (E-Bass & Elektronik) / Nenad Sinkauz (E-Gitarre & Elektronik)

Isidora Edwards is a London-based cellist, improviser and PhD researcher from Chile. Moving between thresholds that include the acoustic, amplified, and processed cello and electronics, her musical language questions epistemologies of time, listening, freedom, and pleasure. Her solo and collaborative performances with fellow improvisers have been presented in a vast number of festivals and venues around Europe, Latin America and the US. She was trained as a classical cellist at the Universidad Católica de Chile, and was awarded scholarships by the National Research and Development Agency of Chile (ANID) to pursue an MMus in Creative Practice (2019-2020) and a Practice-Based PhD in Music (2020-2024) both at Goldsmiths University of London. <https://www.isidoraedwards.com/home>

Vinicius Cajado is a musician from São Paulo, Brazil. His music makes use of silence at the same volume and pace that makes the use of harsh noise. He blends storytelling, minimalism, maximalism, spectral music, avant-garde and contemporary Brazilian music concepts into a super fast reactive playing. Using improvisation and deep listening also as a form of empathy, exchanging views, ideas, and reinventing himself from the first till the last note played on stage. Vinicius has received different accolades across the globe such as "debut record of the year" by the New York City Jazz Record for his first solo recording Monu, and also has been prized with additional honors for most unique and creative playing at the international society of bassists in Europe. His recent release Storm Dance (Not Two Records) with the legendary bassist Joëlle Léandre is described as "a stunning, powerful and meaningful addition to the lineage of improvised duo bass recordings."

<https://www.vinicajado.com>

Dienstag, 28. Oktober 2025 · 20:00 Uhr
The Magic I.D.

Kai Fagaschinski (Klarinette) / Margareth Kammerer (Stimme, Gitarre) / Christof Kurzmann (Iloopp, Devices, Stimme) / Michael Thieke (Klarinette)

The Berlin-Viennese experimental pop outfit The Magic I.D. reconciles the abstract with the song. The sonic foundation of the quartet is built delicately by the psycho-acoustic clarinets of Kai and Michael, who you might know as The International Nothing. Maggie's stripped down guitar patterns and Christof's rough, subtly set in motion computer projections provide the porous walls, while their voices of inward bent beauty deliver the gorgeous ceiling of this fragile construction. The Magic I.D. released two albums of high praise and little sales a longer while ago and kept things quiet lately. In this concert at echoraum they present mostly new songs from their forthcoming third album.

Discography:

Till My Breath gives Out (Erstwhile 2008)

I'm So Awake/Sleepless I Feel (Staubgold 2011)

<https://erstwhilerecords.bandcamp.com/album/till-my-breath-gives-out-2>

Freitag, 31. Oktober 2025 · 18:00 Uhr
noche de Werner 25

Agnes Hvizdalek solo (Stimme)

Billy Roisz & dieb13 | echoes of the kornfields
turntables, fieldrecordings, electronics, video score

Billy Roisz und dieb13 haben in den Archiven von Werner Korn und dem echoraum nach Bildern und Tönen gestöbert. Dabei sind sie unter anderem auf frühe Zeichnungen von Werner Korn gestoßen. Mit diesen Bildern hat Billy einen Video-Score komponiert, den sie zusammen mit dieb13 live vertont.

<https://billyroisz.klingt.org>

<https://dieb13.klingt.org>

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Sisters in Noise

Miriam Jochmann (Stimme, Elektronik) / Nina Jukić (Stimme, Elektronik) / Ellen Preuss (Kontrabass, Stimme, Elektronik)

Miriam Jochmann, Nina Jukić und Ellen Preuss sind in Wien lebende Klangkünstlerinnen, die sich während ihres Studiums am Universitätslehrgang für Elektroakustische und Experimentelle Musik (ELAK) an der Wiener Universität für Musik und darstellende Kunst (mdw) kennengelernt haben. Während eines von Jukić geleiteten Deep Listening-Workshops im Jahr 2024 entdeckten sie, dass sie ihre reichen inneren Welten und Träume als Inspirationsquellen teilen. Es entstand die Idee, als Gruppe aufzutreten – Sisters in Noise war geboren. In ihrem Live-Set verflochten sie Komposition mit Improvisation, sowie ihre Stimmen mit Kontrabass, Live- und Fixed Media Elektronik. Ihre Performance evoziert surreale Erzählungen von traumähnlichen Zuständen und schafft eine Atmosphäre, die zwischen Spannung und Meditation fließt.