

approximation

PIECES FOR SOLOPIANO



SALON DES AMATEURS
GRABBEPLATZ 4 40213 DÜSSELDORF

MITTWOCH 31.08.

SWOD

THILO SCHÜLPEN

EINLASS 21:00

SONNTAG 4.09.

SYLVAIN CHAVEAU

EINLASS 21:00

MITTWOCH 7.09.

MAX RICHTER

HAUSCHKA

EINLASS 21:00

DONNERSTAG 8.09.

ADAM BUTLER

GONZALES

EINLASS 21:00

EINTRITT PRO VERANSTALTUNG: 7 EURO

MIT FREUNDLICHER UNTERSTÜTZUNG VON


C. BECHSTEIN
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institute francais
düsseldorf

swod (Berlin)

Swod is the recording project of Oliver Doerell and Stephan Wührmann, two musicians who met in Berlin sometime in 1991. Oliver plays guitar, bass and all manner of electronics - he is also a long - time family member of city centre offices having recorded an album and an ep under the "Dictaphone" moniker in between composing and performing musical pieces for theatre, installations and film over the last few years. Stephan plays piano and drums, arranging an almost neo-classical structure within a recording that already sounds ghostly and cinematic.

gehen, translated as 'walk', "gehen" represents a labour of love from two musicians experience in the art of seductive and evocative music making. having first worked together producing live soundtracks to silent movies, Oliver and Stephan tread a delicate board of crystalline piano cascades and the sort of subtle electronic tinkering you can barely recognise or absorb in one sitting. It's fitting that the pair are so used to tailor-making their harmonious shards of sound to moving imagery, "gehen" evokes a plethora of half forgotten films and life experiences offered up in glimpses in the back of your mind.

if you can imagine a sitting specially programmed by film directors Theo Angelopoulos or Krzysztof Kieslowski, you'll have some idea of what to expect.

www.swod-music.de

Thilo Schülpen (Düsseldorf)

Kraftwerk für Klavier. Thilo Schülpen studierte Klavier in den Fächern Jazz, Klassik und Arrangement an der HdK Amsterdam. Seit 1992 lebt er als freischaffender Musiker in Düsseldorf. Er komponiert, produziert und veröffentlicht Musik und gibt Konzerte in unterschiedlichsten Bereichen von elektronischer Musik bis Jazz und Pop, sowohl solistisch als auch in diversen Gruppen. Ausschnitte aus der Arbeit in der letzten Zeit: Theatermusik für das Stck ULTIMO am Stadttheater Oberhausen, Komposition für das Theaterstück IM STURM am FFT in Düsseldorf, Sounddesign und Musik für den Film SOLANINE von Jojo Ensslin, Musik für den Dokumentarfilm BERLIN von Vincenzo Bugno, Veröffentlichungen mit seiner Band Perlön auf diversen Compilations, u.a. NEW JAZZ MOVES vol.1 und vol.2, AUFNAHMEZUSTAND CD und DVD von ZYX music. Eigene Veranstaltungen im Rahmen von Club-Konzerten in Zusammenarbeit mit Videokünstlern und DJs, Konzerte u.a. in Deutschland, Spanien, Benelux. Aktuell interpretiert er die Musik der Elektronikband KRAFTWERK auf dem Klavier.

Sylvain Chauveau (Toulouse/Paris)

label: FatCat

Although until now his profile has been low-key elsewhere (this is the first time his music has been released on a label outside of France), Chauveau is increasingly popular and highly regarded in his native country. After several years singing and playing guitar in neurasthenic rock bands in France, Chauveau decided to quit in 1998 and to start a solo project with three main ideas: to stay as close as possible to the abstract beauty of 'silence'; to make sure that each sound committed is absolutely necessary; and to find his own roots within his cultural and personal history.

The latter has led him to the quest for a truly modern French music – a music whose trajectory stretches from early 20th century chamber music composers (Claude Debussy, Maurice Ravel, Erik Satie, Gabriel Fauré, etc.), through the discoveries of mid-century "musique concrète" and the electro-acoustic school (Pierre Henry, Luc Ferrari, Bernard Parmegiani, etc.), and emerging through post-punk philosophy and a pop culture embracing short, simple and melodic works.

Before the release on 130701 of 'Un Autre Decembre', Chauveau had previously released two albums under his own name ('Le Livre Noir du Capitalisme' – 2000, and 'Nocturne Impalpable' – 2001), mostly recorded by his sound engineer and friend Joan Cambon. He composed and recorded the original music of Belgian cinematographer Thomas de Thier's "Des plumes dans la tête" ('Feathers in the head'), which was released in early 2004.

Sylvain is also a member of the ambient-rock duo Micro:omega (with Frederic Luneau) and the cinematic avant-rock band Arca (with Joan Cambon).

<http://scnet.free.fr>

Max Richter (England)

Born in 1966, Max Richter trained in composition and piano at Edinburgh University, at the Royal Academy of Music, and with Luciano Berio in Florence. The Richter family moved to the UK from Germany when Max was a young child, leaving the wider part of his family distributed around Germany. This sense of a lack of roots had an effect on his musical formation. On completing his studies, Richter co-founded the immensely successful contemporary classical ensemble Piano Circus, where he stayed for ten years, commissioning and performing works by Arvo Pärt, Brian Eno, Philip Glass, Julia Wolfe and Steve Reich. Richter was also pro-active in developing the group's use of live sampling. In June 2002, Richter released his debut solo album, 'Memoryhouse' via the BBC classical label, Late Junction, this was followed in March 2004 by FatCat's release of 'The Blue Notebooks'. www.maxrichter.com

Hauschka (Düsseldorf)

Volker Bertelmann alias Hauschka begnügt sich mit einem preparierten Piano und doch scheint es auch bei ihm, als würde ein seltsames Orchester spielen. Ab und an lässt er andere Klänge zu, der Synthesizer kommt zum Einsatz, wie bereits auf seinem Debütalbum, dazu ein Drumcomputer und einmal ein elektrischer Bass. Doch deren Töne lassen sich deutlich von denen des präparierten Klangkörpers unterscheiden. Kleine rhythmische Vignetten oder stille Balladen die ihren Bezug allesamt in der ostasiatischen Harmonieästhetik, wie der Minimal-Musik zu haben scheinen, tanzen aus den Lautsprechern. Sounds, an denen man sich nicht satthören kann verleihen jedem Stück etwas unfassbares. Was ist es, das da ertönt? – Ideen, die um Satie und Ravel kreisen könnten, aber eigentlich nur Qualitäten des variierten Klanges nutzen. Hauschka, findet in den Techniken die Möglichkeiten. Dafür klemmt er Stimmkeile aus Leder, Filz und Gummi zwischen die Saiten, benutzt Aluminiumpapier oder spröde Plastikfolie an den Himmern, er legt Kronkorken auf die Saiten, flechtet Gitarrensaiten ein oder klebt sie mit Isolierband ab. Seine Resultate sind so ungewöhnlich wie einfach bezaubernd komponiert. Eigensinnige Stücke mit Eigenleben aus spielerischem Forscherdrang. Das Kind im Musiker? – Sicher – im Lichte des Akademikers.

www.hauschka-net.de

Adam Butler (Köln)

Adam Butler started playing the piano at age 6, and continued until the age of 14, when he ditched the piano for the electric guitar. At the age of 20, he then exchanged his guitar for a sampler, and finally completed the circle when he returned to the piano a couple of years later. His first major release was "The Köln Konzert", released under the moniker Vert (Sonig, 2000), a live recording (in Cologne, naturally) in which he deconstructed Keith Jarrett's classic, stealing musical nuggets, spinning them into new compositions for piano and laptop, and producing a classic in its own right. It was named by The Wire magazine as one of the albums of the year.

To distinguish his more piano-centric experimentations from his work as Vert, Butler started producing under his own name, experimenting with subversions of the traditional forms of public piano music: he wrote music for two dance pieces by the Pendulum dance company (London), and wrote and performed soundtracks for silent films (screened at Filmclub 813, Cologne). In 2003 he took some engagements as a cocktail pianist - but instead of the usual schmaltzy standards he used his own compositions as source material, reinterpreting them for a more intimate setting. As a result, he released another live recording, "Schmoozing with the Après Garde" (Whatness, 2003). Recently he has in fact turned to those schmaltzy standards, in particular "Fly me to the Moon", which has become the (admittedly often unrecognisable) basis for structured improvisations. Sounds and fragments from the piano are looped, processed, layered, swathed in luscious drones, and then suddenly removed to reveal simple plaintive melodies. <http://mooseic.org/>

Gonzales (France/Canada)

Over the last 5 years, Canadian born musical maestro Gonzales has transformed himself from Berlin-based underground entertainer to Broadway styled rap phenomenon to now Paris-based pianist and producer. From his collaboration with Daft Punk to his piano concert for David Bowie's Meltdown Festival in London at the Royal Festival Hall, Gonzo has and still straddles both the underground and the over-ground. Having retired on stage at the Mean Fiddler in London, Gonzales returned to Paris, where he arranged and played all the instruments for Jane Birkin's comeback duo album "Rendez Vous", before settling down to complete his album "Solo Piano", which sits before you now. His first album was Gonzales 'Über Alles' a melancholic trip hop classic voted in THE FACE's (RIP) Top Ten albums of 2000, featuring the hit UK single 'Lets Groove Again'. 2002's 'Presidential Suite' combined cabaret and hip hop, and gave us the summer radio single 'Take Me To Broadway', which was dramatically followed by 'Z', a magical collection of his previous output re-cast in bright lights and crescendo's that would have had musical guru Tim Rice knocking on his door...if only he knew where to look. Since 2003, Gonzales has been based in Paris, producing with Renaud Letang (Manu Chao's co-producer). His role is to arrange and play all the instruments, on albums by Jane Birkin, the highly acclaimed Canadian singer Feist and Charles Aznavour - until Mr Aznavour fired the Gonzo-Letang team late in the game and started over...

This gave Gonzales even more time to prepare "Solo Piano". 16 themes for left hand accompaniment and right hand melody; hear the influence of French piano style (Ravel, Satie) as filtered through Canadian folk and American jazz (Nina Simone, Keith Jarrett) in his-own unique creation. Throughout the album, Gonzales' former job as silent film accompanist shines through.

'Solo Piano' is a self-composed instrumental solo piano album to be released on Universal Jazz's 'No Format' series. Possibly as far away from the Vaudeville hip-hop styling we've come to love from the man they call Chilly Gonzales; but then again each of the four albums has the same melancholic melodic feel, only before it was hidden under layers of pink fabric!! Therein lies the beauty of Chilly Gonzales: something for the extrovert, the introvert and everything in between, in all of us. www.gonzalespiano.com