

DVD + CD

# STEFAN PRINS

Augmented

Nadar Ensemble  
Klangforum Wien . Bas Wiegers  
Stephane Ginsburgh  
Yaron Deutsch  
Hiatus

**KAIROS**  
1999 20 YEARS 2019



Stefan Prins

Photo:  
Laurent Orseau

- |   |  |       |   |   |           |
|---|--|-------|---|---|-----------|
| 1 | <b>Generation Kill</b> (2012)<br>Commissioned by SWR/Donaueschinger Musiktage  | 26:03 | 7 | <b>Third Space</b> (2016–2018)<br>Commissioned by the City of Munich for<br>the Münchener Biennale – Festival für Neues Musik-<br>theater, financed by the Ernst von Siemens<br>Musikstiftung | 80:55     |
| 2 | <b>Mirror Box Extensions</b> (2014/2015)<br>Commissioned by SWR/Donaueschinger Musiktage<br>Coproducted by Muziekcentrum De Bijloke  | 36:02 |   |   |           |
|   | <b>Piano Hero #1–4</b> (2011–2017)<br>Coproducted Muziekcentrum De Bijloke,<br>Ultima Festival Oslo, Internationale Ferienkurse für<br>neue Musik Darmstadt and Institute for Computer<br>Music and Sound Technology (ICST) Zürich |       |   |   | TT 202:57 |
| 3 | Piano Hero #1<br>Commissioned by Frederik Croene   | 08:16 |   |   |           |
| 4 | Piano Hero #2<br>Commissioned by Huddersfield Contemporary<br>Music Festival   | 16:21 |   |   |           |
| 5 | Piano Hero #3<br>Commissioned by BOZAR,<br>Muziekcentrum De Bijloke and Ultima Oslo  | 22:11 |   |   |           |
| 6 | Piano Hero #4<br>Commissioned by Muziekcentrum De Bijloke  | 13:09 |   |   |           |

**Nadar Ensemble**

1 2 Marieke Berendsen,  
 violin and scenography  
 1 2 Pieter Matthynssens, cello  
 1 2 Yves Goemaere, percussion  
 1 2 Kobe Van Cauwenberghe,  
 electric guitar, electric guitar avatar  
 1 2 Elisa Medinilla, piano and  
 keyboard, game controller  
 1 2 Thomas Moore, trombone,  
 game controller  
 1 2 Wannas Gonnissen, sound  
 1 Dries Tack, game controller  
 1 Katrien Gaelens, game controller  
 2 Bertel Schollaert, saxophone

3 4 5 6 Stephane Ginsburgh,  
 piano and keyboard  
 3 4 5 6 Florian Bogner, sound,  
 live-electronics  
 3 4 5 6 Stefan Prins, live-electronics  
 3 4 6 Frederik Croene, piano on  
 inside-piano videos

**7 Klangforum Wien**

Olivier Vivarès, clarinets  
 Gerald Preinfalk, saxophones  
 Anders Nyqvist, trumpet  
 Ivo Nilsson, trombone  
 Florian Müller, keyboard  
 Krassimir Sterev, accordion  
 Yaron Deutsch, electric guitar  
 Lukas Schiske, percussion  
 Dimitrios Polisoidis, viola  
 Uli Fussenegger, double bass  
 Florian Bogner, sound  
 Peter Böhm, sound  
 Bas Wiegner, conductor

**7 Dancers (Hiatus)**

Daniel Linehan, choreography  
 Gorka Gurratxaga Arruti  
 Renan Martins de Oliveira  
 Anne Pajunen  
 Victor Pérez Armero  
 Alexander Standard  
 Louise Tanoto  
 Katie Vickers

Recording dates:

- 1 2 June 2014
- 2 21–22 August 2018
- 3 4 5 6 28–29 August 2018
- 7 5 June 2018

Recording venues:

- 1 Theater Studio, deSingel International Arts Campus, Antwerp
- 2 3 4 5 6 Concert Hall, Muziekcentrum De Bijloke, Gent
- 7 Carl Orff Saal, Gasteig, Munich

Video recording and editing:

- 1 2 3 4 5 6 Kobe Wens
- 7 Lauran Kansy and Rebecca Meining (recording), Baltasar Thomas (editing)

Audio recording engineer:

- 1 2 Wannes Gonnissen
- 3 4 5 6 Florian Bogner
- 7 Florian Bogner, Peter Böhm

Audio mixing and editing:

- 1 2 3 4 5 6 Stefan Prins
- 7 Florian Bogner

Audio mixing and mastering:

- 1 2 3 4 5 6 Stefano Bechini/  
Green Brain Studio
- 7 Florian Bogner

Sound projection:

- 3 4 5 6 7 Florian Bogner

Additional programming:

- 3 4 5 6 Jan Schacher

**Track 7**

Concept & Music: Stefan Prins  
Concept & Choreography: Daniel Linehan  
Scenography: 88888  
Production: Hiatus, Klangforum Wien in collaboration with ICST Zürich  
Coproduction: Münchener Biennale für Neues Musiktheater, deSingel International Arts Campus Antwerp, Charleroi Danse  
Costume Design: Frédéric Denis  
Lighting Design: Ralf Nonn  
Sound design: Florian Bogner & Peter Böhm  
Dramaturgy: Alain Franco  
Outside eye: Michael Holland



Nadar Ensemble performing  
*Generation Kill*

Photo:  
Anna van Kooij

- |   |   |       |
|---|---|-------|
| 1 | <b>Not I (2007/2018)</b><br>Commissioned by De Nieuwe Reeks Leuven  | 17:53 |
| 2 | <b>Third Space (2016–2018)</b><br>Commissioned by the City of Munich for the<br>Münchener Biennale – Festival für Neues<br>Musiktheater, financed by the Ernst von<br>Siemens Musikstiftung | 42:15 |
| 3 | <b>Infiltrationen 3.0 (2009/2016)</b><br>Commissioned by Blindman Strings   | 20:10 |

TT 80:18

- 1 Yaron Deutsch, electric guitar
- 1 Stefan Prins, live-electronics

2 **Klangforum Wien**

Olivier Vivarès, clarinets  
 Gerald Preinfalk, saxophones  
 Anders Nyqvist, trumpet  
 Ivo Nilsson, trombone  
 Florian Müller, keyboard  
 Krassimir Sterev, accordion  
 Yaron Deutsch, electric guitar  
 Lukas Schiske, percussion  
 Dimitrios Polisoidis, viola  
 Uli Fussenegger, double bass  
 Florian Bogner, sound  
 Peter Böhm, sound  
 Bas Wiegers, conductor

3 **Nadar Ensemble**

Marieke Berendsen, violin  
 Diamanda La Berge-Dramm, violin  
 Vincent Hepp, viola  
 Peter Matthyssens, cello  
 Wannes Gonnissen, sound  
 Johannes Westendorp, FX pedals  
 Kris Delacourt, FX pedals  
 Stefan Prins, live-electronics

Recording dates:

- 1 22–23 November 2018
- 2 6 June 2018
- 3 3–4 September 2018

Recording venues:

- 1 Studio Entropya, Perugia
- 2 Carl Orff Saal/Gasteig, Munich
- 3 Studio Champdaction, Antwerp

Audio recording engineer:

- 1 Stefano Bechini/Green Brain Studio
- 2 Florian Bogner, Peter Böhm
- 3 Wannes Gonnissen

Audio mixing and editing:

- 1 Yaron Deutsch
- 2 3 Stefan Prins

Audio mixing and mastering:

- 1 2 3 Stefano Bechini/  
Green Brain Studio





At the start of Stefan Prins and Daniel Linehan's *Third Space*, a conductor is alone, the only physical presence on an otherwise empty stage. He stands, facing us, in front of a large black scrim. The musicians he conducts are invisible, while the movements of dancers, filmed individually and in close-up, are projected behind him. The music groans and hums, with occasional jagged sparks of noise. As the dancers stretch and move on camera we can make out every involuntary twitch of their muscles. The space is charged, like a giant electrical circuit.

In Samuel Beckett's *Not I* a mouth is alone, the only visible thing in an otherwise pitch black space. It belongs to a woman, who is re-telling her life story as a way to cling onto identity. She employs a kind of broken vir-

tuosity: narrative delivered at high speed, but in such a fragmentary way that meaning is almost erased. Details burst out, randomly, seemingly uncontrollably, each a single frame caught in the light, a point of a life. Narrative – that graceful arc of cause and effect – is replaced by a desperate accumulation of moments.

In Prins's *Not I* an electric guitar is attached to an amplifier, but between the instrument and the amp is an additional digital sound processor. Controlled by a second musician, this "black box" interrupts the direct amplification of the guitar so that what one hears is frequently not what one sees being played. The social contracts of western art music are made void: between player and audience (you will hear whatever I play); between composer and performer (my written instructions will enable you to perform my work to the best of your abilities). The guitarist is alone, constructing herself within an ever-changing sonic space.

Prins's music is made of codes. Not the digital codes of computers and signal processors – although it is also made of these – but the pacts and contracts of reciprocity and understanding that

hold individuals, societies, and ecosystems in dynamic equilibrium. Such codes are cracked, questioned, even made absurd. Instruments and voices act one sound but produce another; notation systems change at will; players appear in places they cannot be, doing things our ears tell us they can't be doing; stage becomes auditorium; private becomes public.

It begins with sounds that are displaced at least one step away from the norm. Clarinets have cigarette papers under their keys and a laminated card clipped to their bells; double basses have crushed drink cans between their strings; brass players use plastic party whistles instead of mouthpieces. Nothing is as it seems, or as it was originally meant to be. The soundworld is noisy, cut with sharp edges and unfamiliar spectra. Cage's prepared piano is a predecessor, but Prins takes Cage's alienating, distorting effect and applies it to every element of his music from sounds to staging.

In *Piano Hero*, among other things a response to Cage's Sonatas and Interludes, reality itself is prepared by the overlay of real and virtual, authentic and processed, live and recorded. At first sound and video samples from the

inside of a piano (recorded by the Belgian pianist Frederik Croene) are triggered by a MIDI keyboard. It becomes clear that these derive from a series of continuous improvisations, but like Beckett's *Not I* we are only shown disordered fragments. Over the course of the work's four sections those dualities are folded over and over until even the reality of listening itself is implicated in the work's critique. The peculiar spatiality of this process, by which parallel worlds seem possible in every dimension, recalls Leibniz's image of matter in his *Pacidus* to Philalthes: "caverns endlessly contained in other caverns: no matter how small, each body contains a world pierced with irregular passages".

In *Infiltrationen 3.0* the score itself becomes the alternate-world generator. The third version of a piece originally written for electric guitar quartet, objects, and live electronics, *Infiltrationen 3.0* features not only the unpredictable interactions of live and electronic sound, but also a score that is generated in real time by the players themselves and distributed to the full ensemble through a series of networked laptops. At any given moment, no player can be completely sure of what they will need to do next. Any

possibility of flow, or of a shaped musical argument, is profoundly challenged. In *Generation Kill* the critique of reality is made explicitly political for the first time. Screens and projections in front of the four instrumentalists show them live and pre-recorded simultaneously and congruently. Over this is laid a sort of meta-performance, in which the actions of the instrumentalists are themselves transformed by four more players – facing the same way as us, towards the screens; complicit with us as receivers – who control the playback that we see and hear by means of PlayStation controllers that reverse, speed-up, or otherwise alter the projections. In his description of the piece, Prins draws on metaphors of social media (particularly in relation to the revolutions of the Arab Spring of 2011), CCTV surveillance, and drone warfare. The title is taken from the 2004 book and 2008 HBO miniseries by the American journalist Evan Wright and inspired by his observation that the 2003 Gulf War was fought by a "PlayStation generation" of soldiers brought up on warfare as an on-screen game, mediated by graphics, music, and cinematography. As Prins's piece progresses, a cyborg squelch of flesh and digital bits, the live footage is increasingly intercut with recorded footage,

live close-ups of the game controller performers, and US military footage taken from the on-board cameras of drones and guided missiles.

A mirror box is a quasi-medical device used in stroke or post-amputation therapy. The patient places their affected limb or stump inside the box, and their healthy limb alongside, but separated by a mirror. Viewed from the correct angle, the reflection of the unaffected limb substitutes for the appearance of the affected one. Using this artificial visual feedback, the patient is able to move (or “move”) their affected or phantom limb, either to alleviate pain or perform rehabilitative physiotherapy.

*Mirror Box Extensions* projects this idea into musical theatre. The stage is organized as a labyrinth of scrims, behind which the musicians may be seen and, alternatively or simultaneously, on which their images may be projected: a hall of split screens in which the same players may be seen in different places, from different angles, at different scales and resolutions, and in different time streams. At times, even the musicians’ own identities are made fluid, as the video effects overlay them and blend them into one another.

After 25 minutes of *Third Space* the scrim behind the conductor is drawn back to reveal the musicians and dancers who had been there all along. There are also seats and benches from which the performers stare back at the audience, as though astonished. One dancer walks up to an audience member. “We have some spaces on the other side. Would you like to change seats?” Then another: “Can two people follow me into the other space?” Eventually perhaps a quarter of the audience is seated among the players: exposed, nervous, possibly excited by the unique experience they are about to have.

In fact, the music and choreography of the second half of the piece repeats that of the first (with a long additional coda). Only now it looks completely different: the performers are exposed; they exist in the flesh; they brush past, touch, drape themselves over the musicians and audience. Hidden acts become visible and tactile; private spaces become public. The intimate actions of the musicians with their instruments become somehow magnified as choreography. “I began to understand Stefan’s music as essentially infusing the space of the theater with multiple levels of vibration”, says

Prins’s collaborator Daniel Linehan. “I essentially created a choreography in which vibration never ceases, in which vibrations are channeled and manifested in different ways through the bodies of the dancers. Something private in the dancers is being shaken to the surface.”

At the time of writing – weeks after the UN’s devastating report on climate change, days before the UK’s Brexit negotiations enter their final phase, and in the aftermath of the US mid-term elections – the codes that bind the world and shape its spaces appear threatened like never before. By dismantling such codes, Prins’s music offers more than a spectacle of chaos, the consolation of pandemonium. It turns inwards on itself, in intimate close-up. And it offers, in response, alternate forms of organization, identity, and connection.

Tim Rutherford-Johnson, 2018

Tim Rutherford-Johnson is author of *Music after the Fall: Modern Composition and Culture since 1989* (University of California Press).

“But then I began to do what all novelists and some poets do: I began to describe the world around me.”<sup>1</sup>

Dear Stefan,

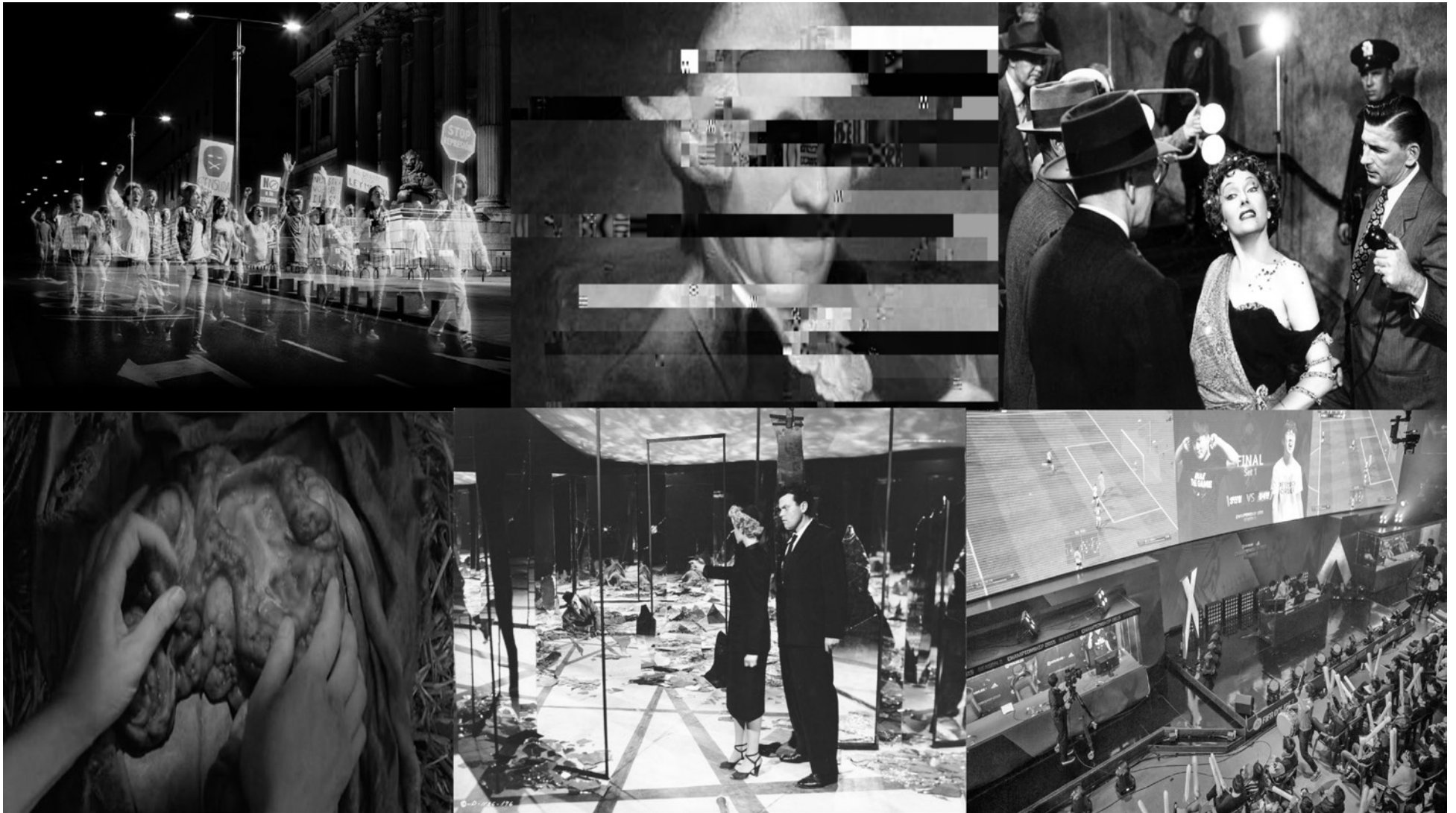
You asked me to write an essay-like piece on your work, to be included as liner notes to this monographic CD/DVD. A privilege, indeed, so I hope you will forgive my writing you a letter instead.

Contrary, perhaps, to what you thought, I am quite possibly the worst person to jot down thoughts on your work. As fellow co-artistic leader of Nadar and as my close friend, it is impossible for me to maintain an objective point of view needed for such considerations. Furthermore, numerous fine texts have already been devoted to your work and its relation to technology, to the world today, to avatars, etc. And they have all been made available through your online archives. So I am going to try my hand at something else by talking of your work from my own, personal experience.

Ever since your music broke through internationally, it has become hard for me to keep track of your whereabouts. In that sense, you are to me Wanderer 2.0, for you share with that figure its Romantic inner experiences. And yet you link these to the very best of technological progress, which, like Stanley Kubrick, you then submit to a fundamental critique. Whenever the Wanderer figure is mentioned, one of course thinks of Schubert's *Winterreise*, which we both prefer in a piano-forte performance (we do have that much of an ear for timbre) and sung without vibrato (influenced by contemporary German music?). Together – you on the piano and me on my cello –, we tried to catch a glimpse of this existential music, and during that performance I immediately recognized the same corporality with which you also manipulate the faders on your interface during improvisations. Keys or faders, it does not matter to your musical experience. I must say, however, that the rather suspicious ruba-

to with which you phrase each third count – and there is evidence of that on tape! – seems to me incompatible with your sometimes free, but in time rather strictly coordinated electronics, present in all of your compositions.

We have always made a point of watching the latest Michael Haneke films together – i.e., if I do not fall asleep. Or, longer ago, those of the recently deceased Abbas Kiarostami. Like you, they are directors who like to take their time. Time to tell the story and allow the viewer to reflect. Time also for the creative process, allowing for a story to appear in-between the works, allowing, in other words, for an oeuvre. In spite of clearly being so-called typical “director’s movies,” they still have something unpretentious, and I think you can find yourself in what Michael Haneke tries to achieve with his viewers: “The only thing I can do is to make my audience watch in a sharper way. Even if that hurts their eyes.” Which is exactly what happened ten years ago, when we were accused of “ruptured eardrums, chasing away the audience from the concert hall” and warnings for “Nadar’s hell.”



Collage:  
Pieter Matthyssens

From left to right and high to low:  
Hologram protest in Spain 2015  
Glitched Joseph Haydn,  
Still from Sunset Boulevard,  
Still from eXistenZ,  
Still from The Lady from Shanghai,  
FIFA Online 3 Championship 2015

“Don’t panic, it’s just a game.”<sup>2</sup>

Now that we are talking of images, it has struck me recently how the use of screens, of the medium onto which one projects, is time and again defining for the conceptual substructure of your work. As such, I would like to go back to a beautiful story from 5<sup>th</sup> B.C. classical Greece. In his *Naturalis Historia*, Pliny the Elder describes the ultimate paint-off in which Zeuxis paints grapes in such a realistic way that even the birds bought into his illusion. Parrhasios, however, tricked Zeuxis by having him attempt to draw back a curtain supposedly hiding his painting. While Zeuxis makes us forget that the curtain is present, thereby immersing us into the illusion of mimesis, Parrhasios takes it one step further and anticipates our expectation by performing a double magic trick.

To me your work is a continuation of Parrhasios’s: you want to outwit the viewer, while at the same time you disrupt technology, for instance by hacking a game controller in *Generation Kill*. I recently saw a picture of frenzied fans who paid to watch gamers play Fifa. In that sense, the same laws from the “real world” also hold for the world of big

business e-Sports. In 2017, Anderlecht, a Belgian Football club, thus gave a gamer, Zakario Bentato, for the first time ever a professional contract and an “office” in the actual players’ lounge, allowing him to enjoy physical workouts and psychological support. And things truly get out of hand when “real players” challenge the scores of their e-skills determined by game producers. To me, *Generation Kill* deals with these remarkable exchanges between the real and the virtual. As we can see in the picture, the playing field or, rather, the battlefield is clearly delineated in *Generation Kill*, and the interchangeability of the four game controllers is at best a minor glitch in the execution. The interchangeability of the musicians, however, leads to a fatal error and the end of the piece. The four semi-transparent screens, behind which the “real” musicians take place, mark the fluid border area onto which avatars with superhuman capacities are projected. Yet onto those same screens the flesh-and-blood musicians can also claim their place in the image via light switches. When both layers are simultaneously visible, a strangely hybrid digital-analogous image appears. This at once technological and physical world reminds me of David

Cronenberg’s incredible *eXistenZ*, in which a biotechnological game world is presented. The same questions and experiences the main characters are confronted with also hold for *Generation Kill*: “Where are our real bodies? I am worried about my body. I feel disembodied. I’m losing touch with the texture of it.” In combination with the immersive character of this piece, you might feel the need, like Ted in *eXistenZ*, to hit the game’s pause button.

“But as you grow older, the images don’t become clearer, on the contrary, they seem to superimpose.”<sup>3</sup>

In *Mirror Box Extensions*, you and Marieke Berendsen built an auditory and visual hall of mirrors in movement, which had to be demolished just as in Orson Welles’ *The Lady from Shanghai*. Welles’ “Magic Mirror Maze” is representative of the many layers of deceit, but also of the changing identities the characters have formed throughout the film. In the final scene, Arthur therefore asks Elsa whom she’s pointing her gun at: “... These mirrors – it’s difficult to tell – you are aiming at me, aren’t you?”. After a frenzied shootout that lasts for about a minute, the light

is turned on and the damage is ascertained. No more mirrors, only the cold reality of death.

In *Mirror Box Extensions*, too, you peel off all visual and auditory layers. In 2015, Spanish activists cleverly sidestepped a law against protesting in the vicinity of governmental buildings by organising a protest of holograms. “You will only be allowed to express yourself freely as a hologram,” their spokeswoman said. In your composition it is not protesting holograms, but musical avatars that take over the stage until their identities merge. Then we get extremely large close-ups of musicians that, together with images taken with tablets in the crowd, combine to show a fragmented image of the musicians, similar to the exploded views of the Mexican artist Damián Ortega. It is as though the avatar bursts apart into an infinite number of pieces, just like Narcissus’s face when he bent too deeply into the water of the pond. In the end, Narcissus’s lips were left to touch nothing else but the cold water itself. The work ends with the audience taking selfies, as the focus has shifted to the reality of the other side of the stage. It reminds me of the French novelist Michel Houelle-

becq, whose novels have no other or deeper meaning than drawing back the curtains, and showing life on earth in all its nakedness. For you, this nakedness is one in which music has disintegrated to fake camera sounds, and image to short, worthless reflections. The nearly physical reactions of the audience were clear enough, as it did not know whether the tablet players were part of the piece, or not: the narcissism of today’s selfie culture has no place in a classical theatre, the last stronghold warding off the barbarians.

“Alright Mr DeMille, I’m ready for my close-up.”<sup>4</sup>

And then the curtain closes in your most recent piece, *Third Space*, which you realised with the choreographer Daniel Linehan. There is little information about who, or what happens on stage. Short projections of dancers in close-up do not allow us to mentally form the space behind the screen, and aurally we are also kept in the dark. We do not see any musicians, but we do hear electronics that blend with the sound of amplified acoustic instruments. This results in a musical universe that might seem typical of us, “xennials,” the last generation of peo-

ple who grew up without technology, and the first to embrace social media and online dating in their twenties. Bas Wieggers conducts a shadow orchestra, and looks us directly in the eye – an unusual and privileged perspective for the spectator.

Yet Daniel and you did not build a wall, on the contrary. We get clues that we are witnessing a live performance. A dancer subtly touches the screen that has a texture nearly as tender as the curved marble of Gian Lorenzo Bernini.

The entire screen is then lifted, and part of the audience is invited onto the stage. Such breaking of the fourth wall reminds me of Billy Wilder’s work, another American director. In the final scene of *Sunset Boulevard*, Norma Desmond thinks she is on set, while in reality she is surrounded by the media who want to cover her murder of a scriptwriter. By communicating directly with the audience – “those wonderful people out there in the dark” –, it is no longer clear whether we are being drawn into the film and Norma’s universe, or whether she is leaving behind the screen to join the spectator’s world.



In *Third Space*, the performance starts all over again when the curtain is drawn back, but this time, part of the audience smells and feels the performers while at the same time realizing they are part of the performance for which they bought tickets. The remainder of the audience is probably left behind in uncertainty. Should they have taken their chances and cross over, or was it safer, indeed, to watch everything from a distance?

“Nadar’s Hell.” I do want to come back to that before concluding this letter. That “hell” refers to the much bigger issue of, excusez le mot, “contemporary classical music” felt by more mainstream audiences. In his search for an aesthetic compass, the Dutch politician Thierry Baudet used the following metaphor, perfectly chosen from a strategic point of view, and coming close to Leonard Bernstein’s infamous closing of his Unanswered Question Lecture. Baudet: “Ice crystals form beautiful constellations upon hearing Haydn’s music, whereas they turn to chaos and decay in response to less melodious sounds.” Less melodious music thus fits a fragmented, or even

shattered worldview, whose pieces we are still picking up. Baudet wants to return to an era of melodious music, an era when everything neatly matched its label, backed by a single truth.

Bearing in mind certain recent events, to me your music gets its perhaps most important significance: it is music that exists in reordering all these broken pieces in a highly idiosyncratic manner. It is not music that mourns an undefined feeling of loss, but one that chooses resolutely to look into the future with confidence.

Pieter Matthyssens

translation by  
Peter Cockelbergh

- 1 M. Atwood
- 2 Allegra Geller, eXistenZ,  
Steven Soderbergh
- 3 Claire Goll, All is Vanity
- 4 Norma Desmond,  
Sunset Boulevard, Billy Wilder



Photo:  
Bas Wiegers

## STEFAN PRINS

In his compositional work Prins seeks to critique received convention, to break the framework of the usual, and dispose of aesthetic axioms. He envisions a musical art form beyond the safe confines of the “scene”, wherein the connection to the larger cultural discourse has gotten lost. A central precondition for the making of a new music with a future is the role of the aware, critical observer, one who is prepared to exploit the technologies and mechanisms of the prefabricated media with a view to their possibilities for new music. – Stefan Prins lives up to this calling.

Michael Rebhahn, 2012

After graduating as an engineer, Stefan Prins (Kortrijk, Belgium, 1979) studied piano and composition at the Royal Flemish Conservatory in Antwerp, Belgium. Concurrently, he studied “Technology in Music” at the Royal Conservatory of Brussels, “Sonology” at the Royal Conservatory of The Hague and “Philosophy of Culture” and “Philosophy of Technology” at the University of Antwerp. In 2011 he moved to Cambridge, Mass., USA, to start a PhD in composition at Harvard University under the guidance of Chaya Czernowin and Hans Tutschku, which he obtained in 2017.

As a composer he received several important awards in Belgium and abroad, such as the “Berliner Kunstpreis für Musik” (2016), “ISCM Young Composer Award” (2014), “Kranichsteiner Musikpreis für Komposition” (Darmstadt, 2010), a “Staubach Honorarium” (Darmstadt, 2009) and the “International Impuls Composition Award” (Graz, 2009). In 2014 he became laureate of the Royal Flemish Academy of Belgium for the Sciences and Arts in the Class of the Arts.

In 2012 the “Union of Belgian Music Journalists” elected him “Young Belgian Musician of the Year”.

Stefan Prins is, together with Pieter Matthyssens, artistic co-director of the Nadar Ensemble, and was one of the founders of the long-standing trio for improvised music “collectief re-FLEXible” and the band “Ministry of Bad Decisions” (this last one together with percussionist Brian Archinal and e-guitarist Yaron Deutsch).

His music has been played by a.o. Klangforum Wien, Nadar Ensemble, Ictus Ensemble, Nickel Ensemble, Ensemble Mosaik, MusikFabrik, Trio Accanto, Ensemble Dal Niente, Ensemble Recherche, Athelas Sinfonietta, Ensemble Proton Bern, Zwerm Electric Guitar Quartet, Champ d’Action, Decoder Ensemble on festivals such as the Donaueschinger Musiktage, the Darmstadt Ferienkurse, Wittener Tage für Neue Musik, Eclat, Warsaw Autumn, Gaudeamus Festival, Musica Strasbourg, Ars Musica, Tzllil Meudcan, Impuls Festival, Huddersfield Contemporary Music Festival and Ultima Festival.

His preferred color is blood-red.

[stefanprins.be](http://stefanprins.be)  
[vimeo.com/stefanprins](https://vimeo.com/stefanprins)  
[youtube.com/klangklank](https://youtube.com/klangklank)  
[soundcloud.com/stefan-prins](https://soundcloud.com/stefan-prins)



Photo:  
Concertgebouw, Brugge David Samyn

## NADAR ENSEMBLE

Since its foundation in 2006, the Flemish new music ensemble Nadar has become a familiar presence in the national and international new music circuit. As often in this generation of new music ensembles, it started as a group of likeminded musicians, gathered around a shared passion for contemporary music, and more specifically for innovative current developments. Yet, Nadar is anything but an institutionalized ensemble ready to perform any contemporary work that an organizer might suggest, nor is it much concerned with the repertoire from the previous century. Taking their name from the pseudonym of author, caricaturist and photography pioneer Gaspard-Félix Tournachon (1820–1910), there is a deliberate maverick attitude, which they share with the artist whose name they borrowed. Their artistic mission firm-

ly highlights current musical directions and is very much directed towards specific aesthetic positions, involving alternative concert settings, electronics and particularly multimedia.

Nadar Ensemble is artist-in-residence at the Concertgebouw Brugge (2017 to 2022) and is structurally funded by the Flemish Government.

[nadarensemble.be](http://nadarensemble.be)

Whether theatrical, multimedia-based or otherwise, Nadar places performativity at the core of their artistic practice, developing their affinity with cutting-edge musical developments in combination with dramaturgically devised settings, strategies or concepts that maximize the potential for reconfiguring the audience experience. And preferably, this happens in collaboration with composers who are already exploring such strategies within their work, such as Steen-Andersen, Prins or Beil.

In a sense, Nadar presents a 21<sup>st</sup>-century model of what a new music ensemble can be: not a “miniature” orchestra at the service of whatever an organizer or composer desires, but an active artistic partner with an identifiable aesthetic vision, encapsulated in a shared collective identity of jointly taking responsibility for that artistic mission.

Maarten Beirens, 2018



Photo:  
Judith Schlosser

## KLANGFORUM WIEN

24 musicians from ten different countries represent an artistic idea and a personal approach that aims to restore to their art something that seems to have been lost, gradually, almost inadvertently, during the course of the 20<sup>th</sup> century: music which has a place in the present, in the community for which it was written and that wants to hear it. Ever since its first concert, which the ensemble played under its former name, the Société de l'Art Acoustique, at the Palais Liechtenstein under the baton of its founder Beat Furrer, Klangforum Wien has made musical history. The ensemble has premiered roughly 500 new pieces by composers from three continents, giving voice to their music for the first time. If given to introspec-

tion, Klangforum Wien could look back on a discography of over 70 CDs (to date, 67 on KAIROS alone), a series of honours and prizes and around 2,000 appearances at renowned festivals and in the premiere concert and opera venues in Europe, the Americas and Japan, as well as various youthful and original initiatives. Like art itself, Klangforum Wien is nothing but a force, barely disguised by its métier, to improve the world. The moment they step onto the podium, the musicians know that only one thing counts: everything. Love of their art and the absoluteness of this conviction are what makes their concerts unique. The members of Klangforum Wien come from Australia, Bulgaria, Germany, Finland, France, Greece, Italy, Austria, Sweden and Switzerland. Sylvain Cambreling, Friedrich Cerha and Beat Furrer are three outstanding musicians who have been awarded an honorary membership of Klangforum Wien through a unanimous decision by the ensemble. Starting with the 2018/2019 season, Bas Wiegers takes on the role of principal guest conductor from Sylvain Cambreling, who remains associated with the ensemble as principal guest conductor emeritus.

[klangforum.at](http://klangforum.at)



Photo:  
Marie-Clémence David

## STEPHANE GINSBURGH

Stephane Ginsburgh has been praised for his daring piano playing and appears regularly in recitals and chamber music worldwide. He has performed at numerous international festivals such as Ars Musica, Quincena Musical, ZKM Imatronic, Agora Ircam, Bach Academie Brugge, Moscow Autumn Festival, Ultima Oslo, Darmstadt Ferienkurse, Warsaw Autumn and Gaida.

He is a tireless surveyor of the repertoire but also explores new combinations including voice, percussion, performance or electronics, and dedicates much of his energy to contemporary music. He plays with the Ictus Ensemble. He collaborated with many composers – Frederic Rzewski, James Tenney, Philippe Boesmans,

Jean-Luc Fafchamps, Stefan Prins and Matthew Shlomowitz whose works he premiered – as well as with choreographers and visual artists.

Stephane Ginsburgh has recorded Sergey Prokofiev's complete piano sonatas for Cypres Records, Morton Feldman, Erik Satie and Marcel Duchamp for Sub Rosa, and Anthony Burgess for Naxos Grand Piano. He studied with Paul Badura-Skoda, Claude Helffer, Jerome Lowenthal and Vitaly Margulis.

[ginsburgh.net](http://ginsburgh.net)



Photo:  
Markus Sepperer

## YARON DEUTSCH

Yaron Deutsch (Tel Aviv, 1978) is an electric guitar player mostly known for his work in the field of contemporary (classical) music. He is the founder and artistic director of the chamber quartet NIKEL and is a frequent guest at the Vienna based Klangforum Wien Ensemble.

With composer Stefan Prins he has been collaborating closely since 2010. This collaboration resulted so far in the premiere of four new works: *Fremdkörper #2* (2010), *Flesh & Prosteshis #0-2* (2013-14), *I'm your Body* (2015) and *Third Space* (2018) which makes *Not I* for electric guitar solo and electronics (also featured on this cd) to be the first time the two work on an earlier piece from Prins' catalogue.

Deutsch is also an active improviser playing in the groups "Synthetic Skin" and "Ministry of Bad Decisions" (the latter also includes Stefan Prins on electronics). Recordings featuring his playing are available on Kairos, Col Legno, Neos, Sub Rosa and Wergo music labels.

Apart from his performative activities, he taught at the IMPULS Academy, Graz (2015) and since 2016 he leads the guitar class at the International Summer Courses for New Music in Darmstadt. Since 2010 he is the curator of "Tzlil Meudcan" (In Hebrew: "Updated Tone") – The International Festival for Contemporary Music, Tel Aviv, Israel.



Photo:  
Bart Grietens

## DANIEL LINEHAN

Hiatus is the production company of choreographer and dancer Daniel Linehan.

Linehan's choreographic work is intent on softly obscuring the line that separates dance from everything else. He approaches performance-making from the point of view of a curious amateur, testing various interactions between dance and non-dance forms, searching for unlikely conjunctions, juxtapositions, and parallels between texts, movements, images, songs, videos, and rhythms.

Linehan first studied dance in Seattle and then moved to New York in 2004. As a performer, Linehan worked with Miguel Gutierrez and Big Art Group,

among other artists. In 2007, he premiered the solo *Not About Everything*, which has since been presented in over 75 venues internationally. In 2008, Linehan moved to Brussels where he completed the Research Cycle at P.A.R.T.S. His works created in Belgium include *Montage for Three* (2009), *Zombie Aporia* (2011), *Gaze is a Gap is a Ghost* (2012), *The Karaoke Dialogues* (2014), *Un Sacre du Printemps* (2015), *dbddb* (2015), and *Flood* (2017). In 2018, Linehan collaborated with composer Stefan Prins to create *Third Space*, a work for 7 dancers, conductor Bas Wiegers, and 10 musicians from the music ensemble Klangforum Wien. Linehan is regularly invited as a guest teacher and mentor at dance institutions worldwide.

Since 2015 Hiatus is supported by the Flemish authorities.

Daniel Linehan is a Creative Associate at deSingel International Arts Campus 2017–2021.



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hiatus

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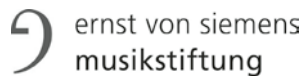
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F-STIVAL FÜR  
N-U-S MUSIKTH-AT-R



klangforum Wien

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# STEFAN PRINS (\*1979)

## DVD

- |     |                                      |       |
|-----|--------------------------------------|-------|
| 1   | Generation Kill<br>(2012)            | 26:03 |
| 2   | Mirror Box Extensions<br>(2014/2015) | 36:02 |
| 3–6 | Piano Hero #1–4<br>(2011–2017)       | 59:57 |
| 7   | Third Space<br>(2016–2018)           | 80:55 |

TT 202:57

## CD

- |   |                                   |       |
|---|-----------------------------------|-------|
| 1 | Not I<br>(2007/2018)              | 17:53 |
| 2 | Third Space<br>(2016–2018)        | 42:15 |
| 3 | Infiltrationen 3.0<br>(2009/2016) | 20:10 |

TT 80:18

Yaron Deutsch, electric guitar  
Stefan Prins, live-electronics  
Klangforum Wien . Bas Wieggers  
Nadar Ensemble  
Stephane Ginsburgh



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