

## **Erdenklang**

Tuesday, September 28, 1982, Brucknerhaus, Main Hall, 8:00 p.m.

### **ERDENKLANG**

#### **Computer-Acoustic Dance Theatre (Premiere)**

Visualization of Hubert Bognermayr's and Harald Zuschrader's First Computer-Acoustic Sound Symphony by the TANZTHEATER 46

ERDENKLANG is a composition commissioned by LIVA—the Linz Special Events Planning Corporation

Edition: Erdenklang-Musikverlag Ulrich Rützel, Hamburg

#### **ERDENKLANG**

Computer-Acoustic Dance Theatre

Choreography and direction: Erika Gangl

Musical concept: Alfred Peschek

Computer-conductors: Hubert Bognermayr, Harald Zuschrader

Metal Sound: Betha Sarasin-Baumberger

Stage scenery: Buddy J. Podechtl, Johann Brenner

Picture direction: Peter C. Vogel

Music engineer: Alois Janetschko

Performed by music soloists: 5 music computers: Bob Moog, Sw. Gyan Nishabda, Klaus

Prünster, Bruno Spoerri

Violoncello: Alfred Peschek

#### **TANZTHEATER 46**

Allegories:

Water: Astrid Braun

Rocks: Elisabeth Bogner, Sigrid Hinum, Reinhold Sahl

Mineral: Michaela Auinger

Metal: Sieglinde Rothner

Sand: Hartmut Schönherr

Earth: Ruth Schalko

Wood: Jutta Maria Grueneis, Peter Sommerfeld

Earthen: Isabella Marian

Eden: Andrea Lang

#### **ERDENKLANG.**

Computer-acoustic dance theater, consisting of an introduction, 5 scenes, and 4 ritornelli by Hubert Bognermayr and Harald Zuschrader. Libretto (based on the First Computer-Acoustic Sound Symphony ERDENKLANG by Hubert Bognermayr and Harald Zuschrader) by Erika Gangl.

Ritornelli by Hubert Bognermayr, Bob Moog, Sw. Gyan Nishabda, Alfred Peschek, Klaus Prünster, and Bruno Spoerri.

The Cast:

Dancers: Allegories of Water, Rock, Mineral, Metal, Sand, Earth, and Wood; Earthen; Eden.  
Musicians: 5 computers with main and solo programs; ritornelli with violoncello, electro-acoustic guitar, sound antennas, and electroacoustic wind instruments (lyricon).

Place: On Earth. The Erdenklanguhr, the 5 music computers, and the sound antennas are integrated into a scenery consisting of water, rock, minerals, metal, sand, earth, and wood.

Time: The life of humankind.

Half an hour before the performance begins, the noises of the audience are picked up in the foyer by a highly sensitive microphone, are forwarded to one of the five computers and stored. Integrated into an existing composition program they are immediately played back into the foyer in its new sound. The concert-goer is included in the performance with the noises produced by him or her.

Introduction: It is 8 o'clock. Eight times the Erdenklanguhr calls the sounds of water from the computer. Nothing else stirs. Life is bound in primary matter, everything living is merged with its material. The spirit begins to separate life from the rigid mass, but it remains covered, still enveloped. Only slowly emerging consciousness succeeds in releasing the individual lives as allegories from their primary matter. One after the other, the allegories of water, rock, mineral, metal, sand, earth, and wood, and finally Earthen and Eden appear. It is the gradual process of a birth with a continuous increase in strength and tension until at its climax, movement by means of the computer releases sounds originating from water.

First scene: EARTH-LIGHT: The music is called from the main computer program. Life is gradually set free of its primary matter until as its allegory it experiences its own existence through consciousness. A lyricon solo rises over the choral sounds of the computer. Life asserts itself as a symbol of the dead, in the image of dead matter, it lives as an allegory of water, rock, sand, earth... Ritornello with a violoncello: Still during the first scene the violoncello is bowed. The sound is stored in the computer and immediately allocated in the programmed score of the scene's finale. We hear other music. But the natural sounds of the violoncello are gradually changed, varied by the computer until from the dialogue violoncello-computer the idea "machine" emerges.

Second scene: EARTH-DEEP: It is nine by the Erdenklanguhr. Nine times it calls a succession of machine noises from the computer. The guitar modulates the factory noises called from the computer and introduces the second main computer program. Man and his society emerge, the non-human becomes a characteristic of the living spirit. Life together under a social order turns into individual lives alongside each other.–Man is increasingly burdened, it gets crowded, the crowd looks for space. Soon no space is left for free movement, free breathing, free thinking, free living.–Change of scenes: An apparently intact world, an illusory world arises. The fugue is its musical form. But man is not guided by it, he is constrained by it.–Man, continuously changing his environment, becomes his own puppet. He fights. But he has trapped himself. Absorbed by his self-made environment, he himself becomes a machine ...

Ritornello with a guitar: The guitar no longer has its natural sound ...

Third scene: EARTHING: Meanwhile it is ten by the Erdenklanguhr. Ten times it calls sounds from a transformer station from the computer. The computer executes its third main

program, it presents a world of concrete and power lines. What is still alive in man is whipped by electricity. Man appears to be doomed.

Ritornello using newly developed voltage and contact controlled instrumentation for music computers: Man's mind is at work, his movements turn to music, which he follows in improvised behaviour. In the environment he has made for himself he searches for paradise.

Fourth scene: EDEN: It is eleven by the Erdenklanguhr. Eleven times it calls traffic noise of a metropolis from the computer.–Unexpected energies are set free, man is at work. But what he considers Eden bears destruction.–The soul leaves the dancing puppets. Soul-less, the bodies stagger about till madness and chaos bring about the collapse. (The noises of the metropolis together with the noises of the audience stored in the beginning are a musical representation of chaos.) The bodies appear to be cast at, against, and over each other by a supernatural force; exhausted and limp, living creatures lie prostrate on the ground, close to earth. Man has lost his Eden, which he had wanted to make for himself as paradise in this world ... Ritornello for a lyricist: Nothing stirs. Only music can be heard, all other movement is extinct ...

Fifth scene: EARTHEN: Five minutes to twelve the Erdenklanguhr stops, soundless it strikes the finale of the living. Once more, living creature can rise with the help of earthen forces, it raises its hands, looking upwards, hoping to reach the helpful-divine. But man, symbol, allegory, image of his own earth, is doomed by his own guilt to return to the primary matter from which he has emerged.

The premiere of ERDENKLANG is the attempt at a new music-theatre: the attempt of a fusion of the visual and acoustic experience of our environment. The visualization of ERDENKLANG begins with dance. The movement releases sounds causing new forms of movement by the dancers which in turn release sounds again. The composed symphony is called in live via various synchronous computers, dance both controls and visualizes the music. Independent improvisations by renowned soloists lead—together with the dance-improvisations—to sound experiences going beyond the symphony. Thus, with the help of aleatoric moments, composition and improvisation blend into an inseparable entity, Erika Gangl, choreographer and director of this First Computer-Acoustic Dance Theatre presented at Ars Electronica, has been concerned with similar problems for years.

This first performance with the "Tanztheater 46", which she founded together with the composer Alfred Peschek, is a premiere combining her dance-theatrical images with the computer-acoustics of the music-computer team from the "Electronic Forester's House".

### **A new sound experience**

Hubert Bognermayr and Harald Zuschrader add a new dimension to electronic music: The synthetic sound pattern is enriched by the inclusion of natural sounds from our environment. The acoustic biosphere releases impulses for the composer.

Bognermayr and Zuschrader about ERDENKLANG: "Computer-acoustics realize the classical utopia of many composers, to have potential control over all sounds of the environment as well as any conceivable sound of their own imagination.

The sound of the future wants harmony. The two antipodes—translucent sound of nature and electronically-produced power sound—are overcome in the computer-acoustic world of

sounds. The sounds of earth may be tuned and thus used for tonal purposes. The warmth of natural sound is integrated into electronics—electronic music loses its COLDNESS."

ERDENKLANG—was realized with the following computer-acoustic sounds:

- sounds of water, the authors' voices, sounds of various steelstrings
- industrial sounds from the Linz Steel Works, steel plates, steam hammer, steel tubes, steel sheets
- drops of water, murmuring of a brook, humming of an electric transformer station, authors' voices on "A"
- environmental sounds, street noise, plastic cups, plastic buckets
- sounding materials: wood, glass, metal authors' voices on "U", bamboo, voices of birds

Characteristic of ERDENKLANG is its place of origin:

The "Electronic Forester's House" at the foot of the Pöstlingberg. In this romantic cottage Hubert Bognermayr, Harald Zuschrader and Klaus Prünster have developed their computer-acoustic music.

### **The record as reflected in the press**

The computer-acoustic composition by Bognermayr/Zuschrader presented on record has been commissioned by LIVA, the Linz Special Events Planning Corporation and has been produced by the Hamburg producer Ulrich Rützel on a label specializing in computer-acoustic music.

The ERDENKLANG Label wants to promote artists specializing in computer-realization of natural sound material and understanding computer music as a synthesis of the treatment of synthetic and natural sounds.

DER SPIEGEL/ ... after the appearance of ERDENKLANG, the German feuilletons have named the loners from the Upper Austrian forest the Gurus of electronic music ...

DIE ZEIT/ ... In the beginning was water and many a living thing emerged from it, showed phantasy and trade ...

DIE WELT/ ... With ERDENKLANG and the computer-acoustics connected to it some decades of musical development have been opened.

FRANKFURTER RUNDSCHAU/ The ERDENKLANG symphony is important, both as a compendious demonstration of the sound possibilities realizable with the computer and as an imaginative product of Bognermayr's and Zuschrader's art of composing.

HAMBURGER ABENDBILATT/ The world of euphony is turned upside down—a new experience of sound is created

RHEINISCHE POST/ ERDENKLANG opens a new chapter in the history of music.

HOBBY (Technical Magazine)/ The computer team masters all the natural sounds of the world

DER KURIER/ The "Electronic Forester's House" has meanwhile become the mecca of electronic artists.

NEUE KRONENZEITUNG/ Austrians created a musical sensation ERDENKLANG, symphony with raindrops ...

OÖ. NACHRICHTEN/ ... The body—an instrument. The body, part of the natural materials like water or earth is to become an instrument.

RENNBAHNEXPRESS/ ... ERDENKLANG is the LP of the month!

### **Erika Gangl's Erdenklang Scenery**

Erika Gangl, protagonist of expressional dance, puts her visualization into a scenery filled with earth and sound. Movement is closely related to environment: sound is released by movement. Technology makes its contribution: the computer makes the movement audible. Buddy J. Podechtl and Johann Brenner, the producers of the stage scenery were asked to provide peat, sand, rock, water, wood, and crystalline structures.

This scenery is dominated by Drobar's clock, the Erdenklanguhr, striking a new hour with each of the five movements of Erdenklang. Five minutes to twelve, however, the Erdenklanguhr stops. Perhaps one day the music computer in the Electronic Forester's House and the presentation of Erika Gangl and her Tanztheater 46 will be the only reminders of the throbbing life of this world.

### **The Erdenklanguhr**

The largest glass-painted clock in the world will be the center of the ERDENKLANG scenery at the premiere of this First Computer-Acoustic Sound Symphony.

The artist, Joe Drobar, united traditional native craftsmanship with latest computer technology in the creation of the ERDENKLANGUHR. The oval face was painted in the traditional glass-painting technique with self-made natural paints.

A very old clock-work will control modern computer technology. Instead of the usual hourly strikes the ERDENKLANGUHR will play different compositions—created from genuine terrestrial sounds and called up via a computer system.

Details of the clock:

Height: 3.52 m

Dial: 72 kg

Frame: 54 kg

Clockwork: 127 kg

Base: 51 kg

Pendulum: 6 kg

Weights: 30 kg each

Resin varnish and paint: 1,5 kg

### **TANZTHEATER 46—Its road to ERDENKLANG**

In 1978 Erika Gangl and Alfred Peschek founded their TANZTHEATER 46 in Linz.

Erika Gangl had combined works by Webern, Valdambrini, Peschek, and Schönberg's "Verklärte Nacht" into a presentation that won international acclaim and was then expanded into the "Ballet total", a six-and-a-half-hour program. On the occasion of its participation at the "Bolzano estate 81", the TANZTHEATER 46 was called "famoso corpo di ballo austriaco" by the Italian daily "Alto Adige".

Erika Gangl's very own dancing technique indicates that contemporary direction of dance-theatre based on Alfred Peschek's new trend in music which is celebrating its European premiere. In addition, "Gangl-Peschek" have developed in the course of time a kind of elective affinity, originating in their mutual avant-garde approach and inducing a continuous reciprocity of the two forces of music and dance. The ground had been prepared for ERDENKLANG. The music of Hubert Bognermayr and Harald Zuschrader provokes this very interplay of forces and the computer expands the possibilities and provides a new dimension, that of the Computer-Acoustic Dance Theatre.

Erika Gangl:

"The body itself, part of the natural materials like water and earth, becomes an instrument. It writhes like a scream, like a final call to reason for all mankind. ERDENKLANG is not only to point towards the lateness of the hour for this our world of concrete and power lines, it is to lead the way towards a new revival of our environment. Everyone aware of the polarity of art and nature knows that only art can lead the way."

**MICHAELA AUINGER,**

Born on July 3, 1958, founding member of TANZTHEATER 46. First dance lessons in 1961, studied dance with Erika Gangl. Participation in seminars: José de Udaeta (Spanish), Eva Campianu (Historical).

**ELISABETH BOGNER,**

Born on May 12, 1966, founding member of TANZTHEATER 46. Studied dancing with Erika Gangl for 12 years, 8 years of piano lessons (at the Musikschule), as a high school student took classes in modern, classic, historical, and Spanish dance and castanets. Solo in "danse macabre".

**HUBERT BOGNERMAYR,**

"THE ELECTRONIC FORESTER", born in Linz, Austria on April 4, 1948

Piano lessons at the Bruckner Conservatory.

Studied pedagogics.

Since 1968 engaged in electronic music.

1969 Foundation of the group "Eela Craig". The "symphonic rock-electronics" developed by him and Zuschrader becomes the trademark of the group. More than 250 concerts with his group, many of them in opera houses and theatres. Production of three LP's with his manager and producer Ulrich RÜTZEL.

1978 First performance of "Missa Universalis" (electronic rock mass) at the International Bruckner Festival.

1979 Bognermayr leaves the group "Eela Craig".

Initiator of the Electronic, Music and Video Art Symposium, Linz. Co-founder of the resulting Ars Electronica-1979/80 together with Ulrich Rützel and Dr. Hannes Leopoldseder he developed the program of Ars Electronica.

1980 Bognermayr founded the Music Computer Team and specialized on computer

realization of sounds and compositions and digitalizing of natural sounds. In his house he installed the "Elektronisches Försterhaus–Studio für computerakustische Musik" (studio for computer-acoustic music).

1980/81 Easter Festival in Salzburg: He created a special computer bell-program for Herbert von Karajan's new production of "Parsifal".

1981 Composition and realization of the first Computer-Acoustic Sound Symphony ERDENKLANG. New terms like "MUSIC BY AUTHORS" and "COMPUTER-ACOUSTIC MUSIC" are coined. Live Computer Premiere of the MISSA ELECTRONICA on TV (Austrian Broadcasting Corporation) on the occasion of the Austrian Artists' Sunday.

#### IMPORTANT CONCERTS OF THE ARTIST'S CAREER

1973 First performance "Dimensions between Pop and Classics" in Zurich (composed by Alfred Peschek).

1975 Vienna Festival.

1976 State Opera of Hamburg.

1977 Frankfurt Opera, National Theatre Perugia, Italy, open-air theatre Bukarest.

1978 First performance of "Missa Universalis" at the International Bruckner Festival in Linz, Berliner Philharmonie, Vienna Festival.

1980 Easter Festival in Salzburg.

1981 Easter Festival in Salzburg, TV Live Computer Premiere of "Missa Electronica".

#### ASTRID BRAUN,

Born in Linz on June 17, 1966; with the TANZTHEATER 46 since 1982. Ballet lessons since early childhood, later rhythmic gymnastics and then lessons in modern dance with Erika Gangl.

#### JOHANN BRENNER,

Born in Apatin (Jugoslavia) on March 24, 1939, master joiner, in charge of apprentice instruction, member of the Guild Council for Upper Austria, has a company for individual furniture-making in Haid-Ansfelden.

#### ERIKA GANGL,

Born in Linz on October 19, 1939, dancer, choreographer, dance instructor, director of her LEHRANSTALT FÜR KONSTLERISCHEN TANZ UND TANZPÄDAGOGIK (School for Artistic Dance and Dance Instruction), main choreographer of the TANZTHEATER 46.

The all-round training that Erika Gangl had in Vienna, Munich, and Spain, resulted in her very own modern dancing technique which manifested itself in many choreographies. Alfred Peschek who introduced her to avant-garde music becomes her favourite composer.

She choreographed: 1969 Pieces for Piano (Schönberg), 1970 Piano Pieces (Cage), 1976 New Born Child (Bognermayr), 1980 Divertissement (Webern), 1980 Verklärte Nacht (Schönberg), 1980 Souvenir (Valdambrini), 1981 Cry (Bognermayr), 1981 Ballet á Entrées (Historical), 1981 Pavane (Ravel), 1981 Kaiserwalzer (Strauß, Bolzano estate), 1981 Alborada del gracioso (Ravel), 1982 Danse macabre (Saint-Saens), 1982 Ionisation (Varèse), 1982 Carnival of Animals (Saint-Saens/Peschek).

#### JUTTA MARIA GRÜNEIS,

Born on April 2, 1965, founding member of TANZTHEATER 46. Pupil of Erika Gangl since 1975. Solos: Pavane, "4617", Atman.

SIGRID HINUM,

Born in Linz on May 12, 1965, with the TANZTHEATER 46 since 1981. Pupil of Erika Gangl.

ALOIS JANETSCHKO,

Born in Linz on March 25, 1951. Studied arts in Linz, Vienna, Paris, Venice. Electronic and live productions since 1975.

ANDREA LANG,

Born in Linz on December 17, 1959, with the TANZTHEATER 46 since 1981. Studied Yoga (England).

ISABELLA MARIAN,

Born in Vienna on May 16, 1960, founding member of TANZTHEATER 46, Dance instruction since 1964, Spanish dance since 1973 (José de Udaeta, Barcelona), Flamenco (Mercedes y Albano, Madrid), Historical dance (Eva Campianu, Vienna).

ROBERT A. MOOG

Born in Flushing (USA) in 1934.

Graduated in three different fields of physics, honorary doctorate for Fine Arts.

Since 1954 development and production of electronic music instruments, developed the Moog-synthesizer, in 1964 completion of MOOG III, consisting of voltage-controlled components only.

With the first fully capable synthesizer, Wendy Carlos realized her "Switched-on-Bach", in 1970 development of the famous mini-MOOG-synthesizer used by rock and popstars like the "Beatles", the "Rolling Stones", and jazz stars like Herbie Hancock and Joe Zawinul.

Since 1977 Robert A. Moog has been in charge of the company BIG BRIAR. Since then he has developed new, electronic and computer controlled instruments. At the first performance of the first Computer-Acoustic Sound Symphony ERDENKLANG (Ars Electronica 82)

Robert A. Moog will be soloist on his latest developments.

Numerous awards, from "Billboard" and other national academies. "With the basic synthesizer developed by him and his numerous technological developments, Moog has considerably enriched contemporary music and made a major contribution towards the promotion of electronic music" (quoted from the "Lexikon der elektronischen Musik").

SW. GYAN NISHABDA

Born in Munich in 1926, graduated from the Academy of Music in Munich (composition and singing), has worked as artist and composer for many years. Since 1962 television and music series like "Outsider" for ARID (German Broadcasting corp.).

1969 music films in Kenya, Ghana, Congo, and South Africa; he studied the musical traditions of these countries.

1970-1977 director of music with the film society of CAPE TOWN.

1977 gold medal for the best music for touristic films at the International Film Festival in Cannes.

1972 started to work with electronics, studies in the USA, Japan, and Australia.

Since 1972 production of numerous LP's.

Since 1978 head of the ELMULAB studio in Munich, experiments with digital control systems for synthesizer and music-computer.

1981 member of the Sannyas-movement, thorough studies of meditative music. As an expert on meditation, Sw. Gyan Nishabda has cooperated with the ERDENKLANG Label since the

beginning of 1982 and will participate in the premiere of the First Computer-Acoustic Sound Symphony ERDENKLANG as a soloist on the music computer.

ALFRED PESCHEK,

Born on May 14, 1929, composer, music teacher, musical director of TANZSTUDIO ERIKA GANGL-LKT and TANZTHEATER 46. Since 1969 cooperation with Erika Gangl, subsequent interest in ballet-music. He composed: 1969 A Kiré, 1969 poésies lyriques (graphic scores), 1978 Atman (Music to be Read, later on choreographed by Erika Gangl), 2 scenes for ballet: "Life is suspended on the hook of need", "...I write your name, liberty!", 1979 Triptychon, Play for a Dancer with Wind-bells, Recorder, Stick, and Violin. 1980 Synthesis, and many meditative works based on chamber-music.

Reports on his works and career in several publications (as Riemann, Musiklexikon, Suppl.; Frank-Altman, Tonkünstlerlexikon).

J. BUDDY PODECHTL,

Born in Brunnwald (Leonfelden) on October 10, 1949. Studied at the College of Arts and Industrial Design in Linz. Teacher of art and handicraft.

KLAUS PRÜNSTER,

Born in Feldkirch /Vorarlberg in 1957. State exam for teaching instrumental music-guitar, state exam for teaching music, free-lance artist and composer for several years.

Since 1972 devoted to electronic guitar-music. 1978-1979 guitarist and arranger of the electronic rock production "Control Company".

Since 1979 member of the music computer team in the "Electronic Forester's House" in Linz, since then actively engaged with the computer-acoustic presentation of rock music.

1982: first solo-LP "Zweisamkeit (ist die schön're Zeit)" which was realized as pure computer-acoustic rock music with nature sounds.

In the first performance of the First Computer-Acoustic Sound Symphony ERDENKLANG Klaus Prünster by means of a new computer system will control nature sounds with his electronic guitar.

SIEGLINDE ROTHNER,

Born in Linz on May 3, 1957, founding member of TANZTHEATER 46. Studied with Erika Gangl (modern dance) and José de Udaeta (Flamenco, castanets), teaches castanets at TANZSTUDIO ERIKA GANGL since 1980.

REINHOLD SAHL,

Born in Haid-Ansfelden on November 27, 1961, pupil of Erika Gangl, with the TANZTHEATER 46 since 1982.

RUTH SCHALKO,

Born in Leonding on December 31, 1965, founding member of TANZTHEATER 46. Dance instruction since 1974.

HARTMUT SCHÖNHERR,

Born in Staffort (Germany) on November 7, 1952. Joined the TANZTHEATER 46 in 1982.

Influenced by the dancing of the Sufis (visited Asia in 1973), by the Grotowski-group

(Göttingen 1975/76), by the performance ARGE Juennagrad (Carinthia 1976). Solo performances: 1978 Freiburg, 1980 Venice, 1980 Cologne, 1981 Siena, 1981 and 1982 Salzburg.

PETER SOMMERFELD,

Born in Scheibbs (Lower Austria) on August 26, 1960. Joined the TANZTHEATER 46 in 1982. Has studied musicology, harpsicord, dancing since 1979. Founder of group for historical dance in Salzburg. Traces and presents historical dance.

BRUNO SPOERRI,

Born in Zurich in 1935, founded his own jazz orchestra in 1952, first prize at the Zurich Jazz Festival for saxophone and orchestra in 1954, a number of awards in the subsequent years, like prizes from the Jazz Festival in Dusseldorf and Zurich. Completed his studies of psychology in 1960, worked as a psychologist for some years, since 1970 free-lance composer, arranger and specialist of electronic music, composed and realized a number of soundtracks for movies and TV spots in his own electronics studio. 1979: musical "Robinson", lyrics by Cesar Keiser. Special interest in wind instruments and electronics, 1979: "Grand Prize" of Ars Electronica '79. Joined the music computer team "Elektronisches Försterhaus" (Linz), worked on computer-acoustic music with this team and will be soloist in the premiere of the First Computer-Acoustic Sound Symphony ERDENKLANG. Bruno Spoerri has initiated the Swiss Society into Computer-Acoustics. Has produced 11 LP's since 1970.

PETER CHRISTIAN VOGEL,

Born in Linz on June 18, 1949. Studied industrial management. 1975 establishment of VOGEL-AUDIOVISION in Linz, since then production of film, multi-vision, and video for industry and advertising.

HARALD ZUSCHRADER,

Born in Linz/Austria on March 5, 1944. Received guitar instruction at the Bruckner Conservatory. Studied pedagogics, since 1970 involved in electronic music.

1963–1969 member of various rock bands

1969 Co-founder of the group "Eela Craig", as multi-instrumentalist responsible for the "symphonic rock electronics", the trademark of this group. More than 250 concerts, many of them in opera houses and theatres, produced four LP's with the group.

1978 First performance of the "Missa Universalis" (electronic rock mass) at the International Bruckner Festival.

1980 Leaves the group and becomes a member of the Music Computer Team, learns the computer language and programming of computer-acoustic music.

1981 Composition and realization of the "Computer-Acoustic Sound Symphony ERDENKLANG".

1982 Recording of LP ERDENKLANG on the Label ERDENKLANG, distributed by TELDEC. Special field of interest: developing rhythm programs by using digitalized natural percussion sound.

#### IMPORTANT CONCERTS OF THE ARTIST'S CAREER

1973 First performance "Dimensions between Pop and Classics" in Zurich (composed by Alfred Peschek)

1975 Vienna Festival

1976 State Opera of Hamburg

1977 Frankfurt Opera, National Theatre Perugia, Italy, open-air theatre Bukarest.

1978 First performance of the "Missa Universalis" at the International Bruckner Festival in Linz, Berliner Philharmonie, Vienna Festival.

1979 Vienna Festival, Lugano.

1980 Theatre in Cologne.

