

Biographies I - Q

William Ingle (tenor)

Texas-born William Ingle studied at the Princeton University in New Jersey (music and choir conducting) and should have liked to become a hornist, which he was during his military service. As a choir soloist he made a six month's tour through 22 countries in Asia and subsequently decided to become an opera singer. He won a singers' contest and studied opera (singing and acting), German, Italian and French at the Academy of Vocal Arts.

After a fixed engagement as tenor soloist in one of the largest churches of Philadelphia he went to Italy on a Fulbright scholarship and studied opera singing with professor Luigi Ricci at the Teatro dell'Opera in Rome.

First engagements for operas and concerts in Europe followed. Three years in Germany at opera houses like Kassel, Hannover, Frankfurt and finally concert tours to Denmark. In this period his repertoire was: Tamino in the "Magic Flute", Don Octavio in "Don Giovanni", Alfredo in the "Traviata" and Linkerton in "Madame Butterfly". For 15 years Ingle has been living in Austria and he has been heard at all of the greater Austrian theatres (Graz, Klagenfurt, Salzburg, Linz, Vienna Volksoper, Theater an der Wien).

TV and radio broadcasts. In Linz he sang in the past season the parts of Radames in "Aida", the helmsman in "Lohengrin" and Stolzig in "Parsifal".

Alois Janetschko, born on March 25th, 1951, in Linz. Final examination in Linz, studied painting and graphics in Vienna, Linz, Paris, Venice.

Since 1973 he occupied himself with electronic productions.

1973 Member of "Eela Craig" as integrated sound technician, responsible for the group's legendary sound (Symphonic Rock).

1974—80 tours through Europe, more than 250 concerts in the most important opera houses and concert halls of Germany.

1982 Member of the music computer team at the Electronic Forester's Lodge.

IMPORTANT CONCERTS:

1975 Vienna festival

1976 Hamburg State Opera

1977 Frankfurt Opera House, National Theatre Perugia, Italy, Open Air Theatre Bukarest

1978 Première of "Missa Universalis" at the International Bruckner Festival in Linz; Berlin Philharmonie, Vienna Festival

1980 first video synthesis of "Missa Universalis" in Vienna City Hall

1982 Ars Electronica: technical responsibility for the realization of the first computer-acoustical sound symphony "Erdenklang"

1984 responsible organizer of the Oratorio for computer and voices "The Sermon On The Mount"

LP publications:

1976 One Niter

1977 Hats Of Glass

1978 Missa Universalis

1980 Virgin Olland

1983 The Sermon On The Mountain

1983 Über 1000 Meter liegt noch Schmah (with Klaus Prünster)

At the moment he is studying theology at the theological college in Linz

Prof. Dr. Robert Jungk, born on May 11th, 1913 as an Austrian citizen in Berlin. After finishing his studies and emigration he was engaged in journalism in Europe and USA. Since 1952 author of books which have been translated into twenty languages. Co-founder of the new field of research "futuology". Since 1968 lectures and seminars concerning these themes at the Technical University of Berlin.

Prof. Dr. Peter Kampits, born on June 28th, 1942 in Vienna. Studies in philosophy, psychology, history and German philology at Vienna university. Graduation to Dr. phil, study at Paris (Sorbonne).

University-assistant at philosophical institute at Vienna, appointment as university lecturer 1974. Since 1977 university professor for philosophical studies at the philosophical institute of Vienna University.

Guest professor in the USA and in Turkey (Istanbul).

Walter Karlberger, born in Vienna on April 15th, 1925

1933—37 vocal training with the Wiener Sängerknaben (Vienna Boy Chorus)

1946—52 College Studies: Acoustics, Lighting Techniques

1952—57 Theological Studies

1952—57 Editorial business

1957-61 Head of Acoustics and music production dept., Philips Comp.

Since 1961 Head of Religion Department at the ORF/Austrian Broadcasting Company.

In this function producer of about 50,000 religious broadcasts. Working as author, art director and composer. Many years of experience with experimental ecclesiastical music. Specialist and designer of large-scale events with the use of multimedia electronics, e.g.:

1952 Opening of St. Stephen's Cathedral, Vienna

1955 State Treaty Ceremony at the Vienna Concert Hall

1960 Passion Play at St. Margarethen

1972 National Holiday Wiener Stadthalle (Vienna City Hall)

1974 Österreichischer Katholikentag, Vienna City Hall

1977 1200th Anniversary of Kremsmünster Abbey

1979 Vienna Festival—Vienna City Hall

1981 Jubilee of Joseph II's Patent of Tolerance, Vienna City Hall

1982 900th Anniversary of Klosterneuburg Abbey

Eight-time winner of the "Premio UNDA Sevilla" (1967, 1969, 1969, 1971, 1971, 1973, 1977, 1977), two 2nd places

1976 Knight of the Papal Order of St. Sylvester
1978 Text author of "Missa Universalis"
1983 Text author of "The Sermon On The Mount"

Roland Kayn, born in Reutlingen in 1933, studied in Stuttgart at the Staatliche Hochschule für Musik and at the Technische Hochschule with Max Bense (scientific theory), also at the Musikhochschule in West Berlin with Boris Blacher and Josef Rufer. From 1959 he worked in the electronic studios of Warsaw, Cologne, Munich, Milan, Brussels and Utrecht. In collaboration with Aldo Clementi and Franco Evangelisti, he formed, as an organist, the Gruppo Internazionale d'Improvvisazione Nuova Consonanza in 1964, one of the first European ensembles to devote itself to collective improvisation involving live electronics. He was the New Music editor at the Norddeutscher Rundfunk in Hamburg from 1964-69. He has been living in the Netherlands since 1970, working in the cultural department of Amsterdam Goethe Institute.

Prof. Dr. Thomas Kenner, born in Vienna on September 29th, 1932
Graduation from Vienna University in 1956 (Dr. med. univ.)
Further training in Vienna (Internal Medicine, Experimental Pathology), in Munich, Erlangen (Physiology), Charlottesville, USA (biomedical technique)
Since 1972 Head of the Physiological Institute of the Graz University
Main AREAS OF WORK: Circulation, Systems Analysis

Anna Maria Kieffer, Mezzo-Soprano

Born in São Paulo, Brazil. Regular singing studies in São Paulo with Magdalena Lebeis and Eladio Perez Gonzalez. Specialized singing studies with Andrea von Ramm, Marcel Klass in São Paulo and Raoul Husson in Paris. Repertoire including Brazilian and Latin-American music since XVIIth century as well as contemporary music by American, European and Brazilian composers.

Participation in multimedia events, singing, acting and collaborating with composers in open and collective works such as:

"Supermercado Som Imagem"—São Paulo, 1971.

"Opera Alberta" by the Brazilian composer Gilberto Mendes-Santos, 1977.

"Maulwerke" by the German composer Dieter Schnebel—Itapira, 1980 (with the composer) and Montevideo, 1980 (with Conrado Silva).

"Juegos Grafico-Musicales" by the Spanish composer Jesus Villa Rojo—Montevideo, 1980.

"Foi numa note calmosa" by the Brazilian composer Luciano Gallet, directed by Rodolfo Nanni—São Paulo, 1981.

"Musica no Espago" by the Brazilian composer Jocy de Oliveira—São Paulo, 1981.

Creation, with Thais Veiga Borges, of the "Confraria"—early music consort whose goal is the divulging of the Brazilian and Latin-American early music—São Paulo, 1975.

Six multimedia productions and several tours with the group.

Since 1976, participation in "Nucleo Musica Nova de São Paulo", directed by Conrado Silva, developing improvisation with electronics.

Since beginning of 1982, engaged at the "Studio de Recherches Electroniques Auditives de Bruxelles", directed by Leo Küpper.

Composers who dedicated works to Anna Maria Kieffer: Gilberto Mendes, Rodolfo Coelho de Sousa, Mario Ficarelli, Jocy de Oliveira (Brazil), Conrado Silva (Uruguay), Jorge Peixinho (Portugal), Leo Küpper (Belgium).

Since 1971, 22 first performances in Latin America and Europe.

PARTICIPATION IN FESTIVALS AS SOLOIST

"Festival d'Automne"/Journées de Musique Contemporaine-SIMC, Paris, 1975.

"Festival Musica Brasileira Hoje", São Paulo, 1976 and 1977.

"Festival Musica Nova de Santos", 1977, 1978 and 1981.

"Bienal de Musica Brasileira, Contemporanea", Rio de Janeiro, 1979.

"Festival de Inverno de Campos do Jordao", 1979 and 1980.

"Cursos Latino-Americanos de Musica Contemporanea" since 1977, Argentina, Brazil and Dominican Republic.

"Nucleo Musica Nueva de Montevideo", Uruguay, 1980.

"Internationale Gesellschaft für Neue Musik", Vienna, 1981.

"Programs of the Brazilian-American Cultural Institute", Washington, 1981.

"Festival del LIM-Laboratorio de Interpretacion Musical", Madrid, 1981.

"Festival des Musiques Experimentales de Bourges", France, 1982.

"Concerts de Musique Contemporaine du Palais des Beaux-Arts", Brussels, 1982.

"Bienal Interamericana de Musica", Rio de Janeiro, 1982.

"Festival Nuova Consonanza"—La Vocalità Contemporanea—RAI, Rome, 1982.

"Fone—La Voce e La Traccia", Rondo di Bacco-Palazzo Pitti, Florence, 1982.

"Serie Musica Contemporanea dei Teatri di Ravenna", 1982.

RECORDING

Radio and TV:

Radio Televisao Cultura—RTC, São Paulo

Rede Globo de Televisao, Rio de Janeiro

Radio Nacional de España, Madrid

Bayerischer Rundfunk, München

Westdeutscher Rundfunk, Köln

RECORDS:

"Rodolfo Coelho de Sousa/Obras" (Estudo nº 1) para narrador e guitarra" e "Vou onde o vento me leva", voice and piano), 1982.

"Prazeres do Baile"—Secular Brazilian Music from the XVIIIth. century, with "Confraria", 1982.

"Cananeia"—Religious and Musical Tradition, 1982.

Urszula Koszut is born in Poland. She studied in Katowice and had her first engagement at the Warsaw Opera. In 1967 she came to the west, was engaged at the Stuttgart Opera and sang already a year later in Frankfurt, Munich and Hamburg. Guest appearances in Canada, the USA and at the Glyndebourne Festival followed. In 1970 she started a

three-year engagement at the Hamburg State Opera, and appeared as a guest in Amsterdam, Vienna, Chicago, Edinburgh etc. in the following years. Her great career is rounded off by concerts, TV appearances, and records.

Dr. Helmut Kramer, born in Bregenz 1939. After the final examinations in 1957 studies of jurisprudence at the Vienna University, educational stays abroad, 1963 joined the Austrian Institute for Economical Research. 1973 Member of the Board of the Institute and deputy for the Chairman. Since 1976 responsible for economic diagnosis and forecasting, 1974 lectureship at the Economic University Vienna for Financial Sciences and Conjunctural Policy. 1981 Head of the Institute for Economic Research.

Prof. Herbert Krejci, born 1922 in Vienna, after graduating from grammar school in March 1940 labour service and military service, released from British prisoner of war camp in March 1946. Upon return to Austria worked in the Information Services Branch of the American Forces in Austria, first as translator then as editor of the American News Service. From September 1946, foreign political editor of the daily newspaper WIENER KURIER, published by the American Forces in Austria, from 1952 chief editor for foreign politics. After the suspension of the newspaper, due to the State Treaty of 1955, special assistant for press and information affairs at the US Embassy in Vienna. Since April 1st 1956, member of the press department of the Federation of Austrian Industrialists, also editor of the weekly magazine "Industry". Since 1961, head of the press department and chief editor of "Industry". 1971 executive secretary, July 1977 deputy secretary general, July 1979 acting secretary general, May 1980 appointed as secretary general of the Federation of Austrian Industrialists. Ten years activity as university lecturer for public relations at the University of Economics, Vienna.

Franz Kreuzer, born 1929 in Vienna, school education in Vienna. After high school: journalist, first reporter of the Vienna "Arbeiter Zeitung", later local editor, chief of the internal affairs department, 1962 chief editor. From this moment on he participated at the regular discussion of the chief editors and got in contact with the TV public. Joined the ORF. 1967–1974 Chief editor of the News Department, 1974–78 manager of the 2nd TV channel, since 1978 again chief editor. In the last years he engaged himself in the sector of economic journalism, especially as interviewer for the "Night-Studio" TV program. 1981 he was awarded the "Golden Camera" by the TV magazine HÖRZU for his talks with the scientists of the Pre-World-War-One-Generation. 1983: Awarded the Golden Honour Medal of the Federal State of Salzburg, Kardinal-Innitzer-Honour-Award 1983.

Walter Kroy, Dr. rer. nat., Dipl.-Phys., was born on May 30th, 1940th, in Teplitz-Schönau (Teplice/CSSR). Holbein Grammar School in Augsburg, studied physics and mathematics at the Technical University Munich. Graduation 1968 under Prof. Dr. Heinz Mayer-Leibnitz. Since 1968 at Messerschmidt-Bölkow-Blohm (air- and space-craft industry) in Ottobrunn near Munich. Head of a research department in various areas of applied physics: optical metrology, optronics, magnetics, solids and semiconductors physical research, laser in medical therapy etc.

Leo Küpper, Born 1935 in Nidrum, Belgium. Studied musicology at the universities of Liège and Brussels. Founder and director of the "Studio de Recherches et de Structurations Electroniques Auditives" in Brussels, since 1967. Creator of sound automatons as well as of a music computer (analog and digital) since 1970. Specialist in automatic music.

IMPORTANT CONCERTS

- Museum of Modern Art, Vienna, December 1979
- Festival de Musique Electronique, Brussels, October 1980
- Great Hall of the "Radiodiffusion Television Belge", December 1980
- St. Michael's Cathedral, Brussels (4 concerts), June 1981
- Music tour through Latin America (August–September 1981)
- Festival International de Musique Electronique, Brussels (October–November 1982)
- Festival International des Musique Expérimentale in Bourges, France (1982)
- Concerts de Musique Contemporaine, Palais des Beaux-Arts, Brussels (1982)
- International Alternative Music, Tokyo, Japan, 1982
- Parque Laje, Rio de Janeiro, Brazil, 1982
- Centro Cultural de São Paulo, Brazil, 1982
- Festival Nuova Consonanza—La Vocalità Contemporanea—RAI, Rome 1982
- Fone—Teatro rondo di Bacco, Palazzo Pitti, Florence, 1982
- Serie Musica Contemporanea dei Teatri di Ravenna, Ravenna 1982
- Stedelijk Museum (Gaudemus Foundation), February 1983 – Music Gallery, Toronto, April 1983
- Musee d'Art Contemporain and Université de Montreal, Montreal, April 1983

With the aid of a special electro-acoustical diffusion system the Studio de Recherches Brussels organized international concerts with sound automatons and music automatons in Grenoble, Bourges, Paris, Brussels, Amsterdam, Bonn, Avignon, Vienna, Stockholm, Florence, Rome, Rio de Janeiro, São Paulo, La Paz, Montreal, etc.

PUBLIC CULTURAL ACTIVITIES

Experimental week of Electronic Music, August 1969, Free University Brussels.

Forum of New Music (computer music, electronic music), Stedelijk Museum, Amsterdam (Goethe-Institute), March 1971.

Walking Concert: Academie van Bouwkunst, Amsterdam (Goethe Institute), March 1971.

Computer Music, Automatic Music, Cybernetic Music, Phonetic Music: Free University of Brussels, March and April 1971.

PUBLIC COMPUTER MUSIC

Automatic music induced or stimulated by the audience and automatically composed by the machine (Artificial Nature) with 100 loudspeakers:

- Beethovenhalle, Bonn, November 1975
- Museum Vincent van Gogh, Amsterdam, January 1976
- Galleria d'Art Moderna, Rome, March and April 1977
- Chapelle des Penitents Blancs, Avignon, October–November 1979
- Kulturhuset Kilén, Stockholm, March 1980
- Musée d'Art Contemporain, Montreal, Canada, April 1983

MUSICAL WORKS: ELECTRONICAL, ELECTRO-VOCAL AND COMPUTER MUSIC

- "Electro-poème", for 12 young girls and boys (recorded on DGG, 1967, electro-vocal music)
- "Automatismes Sonores", electronic music, recorded on DGG, January 1971
- "After follows Before", electro-vocal music, 1971
- Technical collaboration at the musical opus "Simultan" by R. Kayn (3 records on Colosseum label), 1972-73
- "L'Enclume des Forces", electro-vocal music, recorded on DGG, 1974
- "Innominé", electro-vocal music, honoured at the "Concours International de Bourges", May 1974, recorded on Igloo label
- "Saint François d'Assise parlant aux oiseaux", for soprano and sound-automation (E. Ross, soprano), Bourges, May 1975
- "Dodécagone", for soprano, 19 chorus-singers and micro-phonetic sounds commissioned by "Service de Recherche", RTB, February 1977
- "Le Rêveur au Sourire passager", electro-vocal music, commissioned by GMEB, Bourges, November 1977
- "Kouros et Korê" (J. Inchauste and J. C. Frison), phonetic music, Studio de Recherches, Brussels, November 1979, recorded on Igloo
- "Louanges d'Orient et d'Occident", commission by the Belgian Ministry of Culture (E. Ross, soprano, and Ch. de Moor, bass), 1980
- "La vague existence", electro-vocal music for soprano, two basses and magnetic tape (A. Marsilio, soprano, P. Gérumont and Ch. de Moor, bass), 1982
- "L'Enfeu", electro-vocal music (computer and synthetic speech), 1982
- "Inflexions Vocales", electro-vocal music (computer and synthetic speech), 1982
- "Abrosions", electro-vocal music (computer sounds and micro-phonetic speech-sounds), 1982

MUSICAL WRITINGS

- Micro-seminary about electronic music, in "Textes et Documents", No. 174, Ministry of Foreign Affairs, Brussels 1963
- Sinustone-timbres and attractivity to sinusoidal sounds, Research Studio Apelac, Brussels 1964
- From Sinustone to White Rustle, Duemila No. 6, Übersee-Verlag, Hamburg 1966
- Electro-Acoustical Music, Elaboration with a music computer and the tendency towards automatization in composing, in "Revue Faire", Bourges, France, 1973
- New Possibilities in Vocal Music (Phonemes, allophones, phonatomes, logatomes and microphonetic sounds), in "Revue Faire", Bourges 1976
- Lectures about sound automatisms (From sound automaton to computer), São Joao del Rey, Minas Gerais, Brazil, 1978
- The spiritual energy in electro-acoustical music, in "Revue Faire", Bourges, 1976
- The new vocal and phonetical music, Brussels 1981, Studio de Recherches (cover text on Igloo record)
- The new vocal and phonetic music, international courses at Buenos Aires, June 1984

Gyorgy Kurtag, born 1954 in Budapest, has been living in France since 1980. He was trained at the Bela-Bartok Conservatory in Budapest from 1969-1973, where he studied organ, piano and guitar. From 1974-79 he studied composition at the F. Liszt Conservatory, continuing his studies in the field of electronic music and studying informatics and electronical composition at the GERM (1977-80). From 1972-79 he was member of the Studio of New Music in Budapest, from 1974-76 of the Theatre Squat (Amsterdam/Paris/New York). He was one of the founders of the rock band "Spion" in Budapest (1978). He became member of the synthesizer ensemble Bonn (1979), technical-musical assistant at the IFICAM in Paris (since 1980). In 1982 he worked with the "ensemble itinéraire" (La Rochelle/Ferrara/Venice). In 1984 he founded the pedagogical research group "Yamaha DX7". Excerpt from his oeuvre: "Don't be cross with me" for trombone and piano (awarded the prize of the A.-Szimay Foundation), "Dohany Utca 20" for electric guitar, voice and unit (1979, prize for the best work of the year by AJC), Concerto for Tuba and Tape (1981) and, in 1983, "Interrogation" for tape recorder and saxophone (public commission).

o. Univ.-Prof. Dr. Hans Leopold (born 1937 in Graz) studied electronical engineering and physics at the Technical University of Graz and at the University of Graz (doctorate 1962). Habilitation in the field of applied physics 1970, thereafter guest professor at the University of Aarhus, Denmark.

Since 1974 professor and head of the Department of Electronics in the Institute for Physical Chemistry, University of Graz. Since 1980 Hans Leopold has been head of the Sensory Analysis Laboratory of the Research Association Joanneum. 1980 appointment as professor of electronics at the Technical University of Graz.

Hans Leopold specializes in electronic circuit techniques, sensors, actors and interfaces. He has developed many new devices which have been manufactured by Austrian firms (technology transfer) and exported and sold all over the world.

Pär Lindgren, born in Göteborg, 1952. Lindgren has come to occupy an increasingly prominent position in Swedish electronic music during the 1980s, not least as a result of his teaching work at the State College of Music in Stockholm, where he has developed a professional studio employing both analog and digital techniques.

To begin with, Lindgren composed instrumental music only, but since the end of the 1970s he has concentrated almost exclusively on electronic music. Instrumental works nonetheless materializing during this period include "Brutet ackord" (Broken Chord) for string orchestra.

Lindgren's earliest electronic compositions, such as "Electric Music", show traces of his interest in rock 'n' roll and a love-hate attitude towards mass culture generally. In later works, such as "Rummet" and "Det andra rummet", he embarked on an advanced exploration of spatial acoustics. In these works he has developed a strictly personal style characterized among other things by sudden musical changes and a systematic use of synchronizations. Lindgren is very interested in the structural element of music, and he has developed his own serial systems, partly in the form of structuring programs for computers. His biggest experiment in this field so far is the picture-game "Öppningar" (Openings), composed together with the pictorial artist Jörgen Lindgren. In this work they have tried to explore the analogies existing between pictures and music, e.g. frequency, density and intensity of lighting. "Öppningar" is based on a hermetic structure in which the individual parts have their exact counterpart in the overall form.

Until now Lindgren mostly worked with electronic material, but he is becoming more and more interested in the potentialities of concrete material. He has also composed a work for voice and tape, entitled "Den förstenade" (The

Petrified).

Prof. Dr. Johann Löhn. 48, studied physics at the University of Hamburg.
From 1967 to 1972 scientific assistant and industrial activities (computer science).
1972 Professor of computer science at the University of Furtwangen.
From 1973 to 1977 Vice-president of the University of Furtwangen.
1977–1983 President of the University of Furtwangen
Since 1st January 1983, Governmental Commissioner for Technology Transfer, Baden-Württemberg
Since 1st April 1983, Chairman of the Board of Directors, Steinbeis-Stiftung for the Promotion of Economic Development
Structural Change and Opportunities in the Middle Class Economy
Analysis of the Middle Class Economy
Which are the strengths and the weaknesses of the middle class industry, in particular with regards to the new technologies.

Riccardo Lombardi (baritone)

Born in Los Angeles, California. He studied history at the University of California and was a stock-broker afterwards. In 1968 he started to study singing as a hobby with his father, also a baritone. After one year he had already made his first appearances on American stages. In 1970 he moved to San Francisco, where he sang two years at the San Francisco Opera, the Western Opera and the Spring Opera Theatre. In 1972 he came to Austria and was contracted at the Salzburg State Theatre and participated also at the Salzburg Festival during those years. Since 1978 he is working at the Linz State Theatre.

Peter Lunden, born 1955/01/13 in Stockholm. Has worked some years as tele-engineer. Studied flute and pedagogy and has been playing in different jazz/rock groups, mainly of the experimental kind. Studied electro-acoustic music during 1983/84 at EMS Stockholm.

Sherry McKenna. Vice President/Executive Producer

After graduating cum laude from the University of Southern California, Sherry McKenna began working at ELIE Screen Gems in the Editorial Department. While there she had the opportunity to work on the world famous 7-Up Bubble Commercial directed by Robert Abel.
She then joined Abel and Associates as Executive Producer, producing such award-winning commercials as the highly lauded Levi "Walking the Dog" spot and a number of commercials in Europe. After traveling to Europe on behalf of Abel she had the opportunity to travel to Japan as the President of Mid Ocean Motion Pictures. While at MOMP she met Director Mario Kamberg and together they went on to form Silver Cloud Productions to more profitably produce commercials utilizing special effects.
In April of 1983, McKenna and Kamberg became associated with Digital Productions to create and manage the recently-formed commercial division.
Since that time, she has produced numerous commercials for DP, among them spots for PONTIAC, SONY, AT&T, CBS, MATTEL, with other work in progress for the commercial, theatrical and television divisions.
In November, 1983, she was appointed executive in charge of production for the entire company, while continuing to represent DP at various events and conferences domestically and abroad.

Peter Mechtler, born in Vienna in 1950.

Graduated from the University of Music and Acting where he had studied composition, piano, sound engineering, electro-acoustics, plus communications engineering at the Technical University. Lecturer for "Music Processing" at the Vienna University of Music.
In 1976 the project AKA 2000 was started at the Institute for Electro-acoustic Music at the Vienna University of Music. He has worked as a free-lance artist in the fields of interior decoration, painting, object art, and experimental photography.
In 1984 he presented two complex theatre-music projection works (L'histoire du soldat/Seebarn 7).
Numerous articles in various magazines on computer music and related areas. (Perception of music, computer and society.)

Dr. Peter Menke-Glückert, born 1929, Ministerial Director (retired), living in Bonn-Bad Godesberg.

Studied jurisprudence, psychology, national economy in Leipzig, Berlin, Göttingen, Berkeley/USA
First and second juristical state examinations
1955–60 Secretary for University Law and Central German Questions at the Conference of Western German Rectors
1960–1964 Deputy of the Administrative Director, University Tübingen
1964–67 Head of the Research Planning Department at the Federal Ministry of Science and Research (responsible for conception and the first three federal reports about research)
1967–70 Head of the Science Resource Department of the OECD Paris (responsible for research work about the technological gap between the USA and Western Europe, Science Statistics, Informations Technology)
1970–75 Head of the Sub-Department for Basic Environment Matters (responsible for environmental research programs of the FR Germany) at the Federal Ministry of the Interior
1975–76 Head of the Sports and Media Policy Department at the above ministry (co-author of the telecommunications report)
1976–78 Lead of the Civil Defense Department at the above ministry
March 1978 to October 15th, 1982, head of the Environmental Masters Department.
Since November 1982 director of the IPP Institute for Political Prognostics Ltd. Bonn.
Numerous publications about technological and environmental policy, future research, educational and media questions.

Thomas Mießgang. Instruction in classical guitar at the age of 10.

Played only rock and roll when 14 years old, switched to bass guitar, played with the legendary provincial rock band "Pluhd-Zuckr" for many years, then with "Klushund und Bluushund".
Moved to Vienna, concentrated on studies, reduced his musical activities.
1979 member of the classic-ethno-jazz-kitsch-group "Ivion", a LP was recorded in Frankfurt. 1980 belatedly, he joined the punk and new wave scene with "Radical Chic". For two years, he engaged in a bold struggle against a non-

interested audience, then produced the single "Wien ist in". Member of Noa Noa since autumn 83.

Other activities:

Graduate of German philology

Writes for the "Falter" magazine

Free lance contributions to ORF—Austrian Radio (Musicbox)

Robert Moog, born 1934. Since 1954 he has been engaged in producing and researching electronic instruments; he developed a synthesizer model from which the so-called "Mini-Moog" arised in 1970. Pop and rock groups all over the world (e.g. the Beatles, Rolling Stones, Joe Zawinul, Herbie Hancock) are playing the Mini-Moog.

Robert Moog received numerous awards from renowned technical journals and national academies.

"With his basic synthesizer model and its development Moog has substantially enriched contemporary music and he has really contributed to make electronic music better known to the public." (Quotation from Encyclopaedia of Electronic Music")

Anthony Morris, born 1956 in Romford, England

Trained as concert hornist. First encounters electronic music during his study at the Trinity College in London.

Studied composition under Richard Arnell (Trinity College). Further studies lead him to Vienna (Music College), Cologne (College for Music of the Rhineland) and to Munich (Richard Strauss Conservatory).

Since 1981 he is playing in the Bruckner Orchestra.

Since 1980 intense contacts with electronic music (composition and realization).

o. Univ.-Prof. Dr. Jörg H. Mühlbacher, born 1946 in Linz

1964–1969: Studied mathematics and physics, University of Vienna

1969: Graduated as Dr. phil. (mathematics)

1969–1973: Assistant professor and lecturer at the University of Linz, research in Bristol, England

1973: Habilitation for applied computer science

1973–1976: Professor of computer science (data structures) at the University of Dortmund, West Germany

1976: Visiting professor in Bristol, England

1976: Professor for systems programming at the Institute for Computer Science, University of Linz

1981: Visiting professor at the University of Liverpool, Computer Laboratory

1982: Visiting professor at the Mining University, Leoben

1982: Offered a professorship at the University of Zurich, Institute for Computer Science

1983: Visiting professor in Stanford, USA

Since 1984: Head of the Research Institute for Microprocessor Technology (FIM) at the University of Linz

Wolfgang Müller-Lorenz, born in Cologne 1946, studied singing (baritone) at the Music Universities of Cologne and Munich. After one-year engagements at Mainz, Munich/ Gärtneror Theatre, Nuremberg and Karlsruhe, where he sang all the common baritone parts, he was engaged at the Graz Opera house.

In autumn 1981 he changed from the baritone parts to the "tenore robusto" under the supervision of Prof. Josef Loibl and was already to be heard as Hermann in "Pique Dame" at the Graz Opera House.

An audition in spring 1983 lead to an engagement at the Vienna State Opera for the staging of "Lulu" under Lorin Maazel in autumn 1983.

After personal contacts with the singer, Herbert von Karajan, James Levine, Wolfgang Wagner as well as the managing directors of the Teatro alla Scala have assured him of their intentions to further his career.

Robert Nasveld, (1955) was a student at the Utrecht Conservatory. There he studied the piano and composition. He received the Certificate of Performing Musician and the Award for Composition. Robert Nasveld has frequently performed as a solo pianist. He also is a member of the Orgella Quartet which usually performs music for two four-handed pianos. He edited and presented a weekly program on electronic music on Belgian radio. Attacca Records edited a grammophone record with some of Nasveld's compositions.

Klaus Netzele, born in Munich in 1926.

Studied composition and voice at the Munich University of Music.

1958: foundation of a music publishing house

1959: production of records

1962: as a free-lance film producer he made a TV series for ARD (German TV) named "Outsider", this work took him to a number of countries, like Russia, England, France, Turkey and Morocco.

1970: commission for a new TV series "Musical Expedition", to be filmed in various African countries. For a year he travelled in practically all countries of the African east and west coast.

1971 : emigration to Cape Town (South Africa). Composition of sound tracks and recordings with various artists. It was in those that he started to be interested in electronic sounds which he has included in his own works since then.

1975: introduction of television to South Africa. Production of TV programs in Johannesburg.

1976: at the Cannes Film Festival he was awarded the gold medal for the best sound track for travel documentaries.

1977: he was on the move again to gather information about the development of electronic music, with his main interest being the use of computer technology. He travelled to Japan and the USA where he attended a summer course on techniques of computer-sound-synthesis at the MIT

1978: he started to set up his own studio for electronic music in Munich which he has been using since for making computer music.

1982: at Ars Electronica in Linz/Austria he took part in the live performance of the computer acoustic sound symphony "ERDENKLANG" in cooperation with the ERDENKLANG-LABEL. That same year he also produced the most beautiful and successful album "Sehnsucht und Einklang" with the group TRI ATMA, at that time he was using the name GYAN NISHABDA.

At present he is also concerned with the visualization of music, the production of audiovisual art by means of videography, usage of videosynthesizers, video-graffiti, etc.

Prof. Dr. Ewald Nowotny, born 1944 in Vienna. Studied at Vienna University and at the Institute of Advanced Research in Vienna. Educational stays in Strasbourg and Geneva.

Assistant at the Institute for National Economy (Prof. K. W. Rothschild), Linz University. 1971/72 ACLS-Scholar, Dept. of Economics, Harvard University, 1973 habilitation.

1974–80 Professor in Financial Science, Linz University, since 1978 scientific director of the Ludwig Boltzmann Institute

for Growth Research, Vienna, since 1980 professor in National Economy, Economical University Vienna. Member, finally Chairman of the Administration Counsel of the Austrian Postsparkasse (1972–1978), since 1978 Member of Parliament, member of the scientific counsel at the Ministry of Finance.

Publications:

10 Books as author resp. editor, among them: Regionalökonomie, Vienna 1971

Bestimmungsgründe der Lohnbewegung (together with K. Rothschild and G. Schwödiauer), Vienna 1972

Wirtschaftspolitik und Umweltschutz, Freiburg 1974

Umweltschutz und Kommunalwirtschaft, Linz 1975

Löhne, Preise, Beschäftigung, Frankfurt 1975

Öffentliche Verschuldung, Stuttgart 1979

(with P. Mooslechner) Gesamtwirtschaftliche Finanzierung und Öffentliche Verschuldung, Vienna 1980

(with H. Abele, St. Schleicher, G. Winckler) Handbuch der österreichischen Wirtschaftspolitik, Vienna 1982

Numerous articles in scientific magazines and compilations, e.g.:

Wirkung einer Besteuerung von Urhebern externer Effekte, Finanzarchiv 1973

Wirtschaftliche Krisenerscheinungen und öffentlicher Sektor, in: H. Markmann, D. Simmert, Krise der Wirtschaftspolitik, Köln 1978

Inflation and Taxation, Journal of Economic Literature, 1980

Tax Assignment and Revenue Sharing in: Ch. McLure, Tax Assignment in Federal Countries, Canberra 1983.

Bernard Parmegiani, born in Paris in 1927 under the sign of the scorpio.

Only after his meeting with Pierre Schaeffer and with concrete music in 1959, he started to create his works constituting a repertoire by 1984 reaching from VIOLOSTRIES to CREATION DU MONDE via L'ENFER of Dante.

In the course of his work he shows a preference for working with "the sound of matter" and the sound captured in nature which he uses as a model.

The ephemeral, the transitory, movements of air, the transparency or opacity of space in which he arranges the levels of profundity, repetition and "the mirror effect" are the elements he uses to render the notion of metamorphosis on which a large number of his works are based.

His interest in the image results in experiments manifesting his ideas transposed to sound.

DISCOGRAPHY:

DE NATURA SONORUM, INA/GRM, série collection, réf. AM 714.01

POUR EN FINIR AVEC LE POUVOIR D'ORPHEE—DEDANS DEHORS, INA/GRM, série gramme, ref. 9102 pa

STRIES, double disque Trio Instrumental Electroacoustique TM+, INA/GRM, série gramme, ref. 9115/116 tm

CASSETTE:

DE NATURA SONORUM, INA/GRM, ref. 4714.01

Åke Parmerud, born 1953. Composer, musician and photographer. Since 1975 he has mainly been active composing electronic music and multimedia. Parmerud has studied musicology at the University of Gothenburg and after that worked as a teacher of music theory and ear training and contemporary music at the institution. Parmerud made his debut in 1976 with the sound-text composition "Through Landscape of Glass" and somewhat later the multi-media work "Suburban Night". This piece is still in the making. Other pieces worth mentioning are "Näheter" (Proximities), a text-sound composition (1st prize in Bourges 1978), "Time's Imaginary Eye" for soprano and tape plus slides (2nd prize in Bourges 1980) as well as "Romain" for orchestra and tape.

Thomas Pernes, born 1956 in Vienna, studied at the Music College in Vienna: piano under Bruno Seidlhofer and Alexander Jenner, compositions under Alfred Uhl, Friedrich Cerha and Roman Haubenstock-Ramati. 1976 Honour Award of the Federal Ministry of Science and Research 1977 and 1981 State Scholarship for composition by the same ministry 1978 Work Scholarship by the City of Vienna.

Thomas Pernes is considered a rocket among Austria's young composers. Within the first years of his free-lance activities as a composer (since 1977) we find as the most important milestones of his career the première of his string quartet No. 1 (performed in the Mozart Hall of the Vienna Konzerthaus by the Franz-Schubert-Quartett), presented at the Diligentia Hall, Den Haag, in the following year and now released on a record in the "Pro viva" series.

Furthermore the first performance of this "Porträt II", dedicated to Roman Haubenstock-Ramati, in the course of the exhibition about Christo's "Running Fence" at the Vienna Secession, where Pernes was lately accepted as a corresponding member.

1980: Performance of the "Concerto" at the World Music Festival of the IGNM, Jerusalem, by the Jerusalem Symphony Orchestra under Juan Pablo Izquierdo.

The press wrote about it:

"...this music has very much quiet tension, touches, sounds 'unheard of'."

"...the only real success."

"...the performance of the 'Concerto' became the dominating artistic event of the World Music Festival."

MUSICAL AMERICA:

"...the piece was startling in its contained might and archaic grandeur."

The "Concerto" was since then broadcasted by more than fifty radio stations, was performed in April 1982 by Ernest Bour in the course of a concert of the European Broadcasting Union, was produced at the SFB-Berlin and presented as the Austrian contribution of the ORF at the Composers' Tribune in Prague.

In 1980, further, there was the first performance of "Con alcune licenze" at the Donaueschinger Musiktage.

1981: "Gleichsam eine Symphonie", Musikprotokoll ("Almost a symphony", musical minutes).

1982: Première of "Double Concerto for Harp and Double Bass"

Première of "For...At...With..."

1983: "For...At...With..." in the Daiichiseimei Hall, Tokyo at the "Exhibition of Contemporary Music, Japan, 1983".

"Songs for nine instruments" in Stuttgart, Vienna, Brasilia, New York and at the IRCAM in Paris.

Première of the "Violin Concerto", a musical minute of the "steirischer herbst" ("styrian autumn") by Thomas Christian and the Katowice Philharmony under Karol Stryja.

About the Violin Concerto:

Neue Zürcher Zeitung: "...a young fiery spirit, devoting himself unlimitedly to the parameter 'emotion'..."

Die Welt: "...with his violin concerto Thomas Pernes delivered a highly musical proof of thoughts, feelings and energies,

marching together, serving each other..."

1984: Première of the second version of "Gleichsam eine Symphonie" ("almost a symphony") at the Great Hall of the Vienna Music Association by the ORF Symphony Orchestra under Hiroyuki Iwaki.

In the same year Ferries was given a commission for the ballet "Alpenglühn" by the Vienna State Opera, which had its first performance on June 17th, and will be taken into the repertoire of the State Opera for the next season.

As the last focus of this year:

A concert with a completely new program at the Kennedy Center, Washington DC., in the course of "Arts Dialogue".

For 1985: Invitation and commission for the IRCAM Institute in Paris.

Première "Raschèr Saxophone-Quartet", Constitution Hall, Washington DC.

Sonata for Violoncello solo commissioned by Siegfried Palm

Felix Perrotin is architect by profession (DESA 1978) and made his experiences with "soft architecture" at the centre of experimental neuro-psychiatry at Le Chauvais.

Plastical research work on the movement in space followed: He designed and constructed a machine entitled "The Return of the Lost Palace" and built furniture for individual customers as well as for industrial production (contemporary furniture, 1983). Among his works rank also the "Video Sculptures" (1983) and performances under the title of "Spaces as Machines" (1981).

He has often participated in the development and production of decorations and special systems for the stage as well as for commercial movies, especially in collaboration with Klein (1980–84).

Marco Polo Markus Pillhofer: Born in Vienna in 1952. First piano lessons when 5 years old (among others the wife of the composer Harms Eisler was his teacher). Studied mathematics and logistics at the University of Vienna, architecture at the University of Technology. Actively interested in electro-acoustics and computers during his school years. Registered programmer.

At 17 he was finally fed up with piano lessons and playing in the classical way. After a recovery period of two years he bought an antique tenor saxophone in 1970. Together with his sax and H. G. Barabbas he made a new musical beginning. Numerous concerts in clubs and galleries, over the radio (Ö 1) and television (Kultur Aktuell) with the quintet "Barabbas 9" "Rhythm & Breath", "Starlight" and with other groups, together with J. Mitterbauer, F. Novotny, W. M. Malli, J. Treindl, Surabaia and other jazz and avant-garde musicians.

Performances with various rock bands on the tenor sax and at the electric piano.

Since 1978 member of the experimental art group WEMCO. Numerous actions and concerts, videos, wind-machines and frequent police raids (Wotruba-Kirche, Linz, Vienna Festival etc.). Perfected his knowledge of sound engineering. Recordings for Clifford Thornton, "Athanor", East-West Trio. Since 1980 he has travelled with Giselher Smekal and been responsible for lighting, sound, electronics, tape-animation. Toured Austria with "Higashiyama".

Documentation and performance at the Festival "Grenzzeichen" in Litschau.

Concerts in Vienna.

Small series of the electronic meditative instrument shakr-phon. Since autumn 1983 with Peter Weibel & Noa Noa in all capacities listed above.

Wolfgang Poor. Started with free jazz

Wemco

various jazz groups

Underwear

since 1980 in rock groups

Radical Chic, Außer Atem, Waterloo etc. Standart Oil, Vibra-Snax, Die Nerven with Pas Paravant, Töne-Gegentöne, videos, sound tracks

Noa Noa

still going strong

Klaus Prünster, born on May 26th, 1957 in Feldkirch/Vorarlberg, Austria

Graduation Instrumental Music/Guitar at the Bregenz Conservatory

Graduation Music Pedagogy at the State Conservatory Vorarlberg

Occupation with electronic music since 1975

Since 1979 with computer-acoustical music

1972–77 Concerts as guitarist (classical), leader and singer of various rock bands, studio musician

1978–80 Cooperation in the LP-project CONTROL COMPANY (FOR YEARS BEFORE 1984—Bognermayr/Rützel) as guitarist and arranger

1980–81 Becomes member of the Music Computer Team at the Electronic Forester's Cottage in Linz and engages more and more in computer acoustic pop music. Writes music for advertizing and movie industries

1982 Publication of his first LP "Zweisamkeit (ist die schönere Zeit)" ("Twosomeness [is the nicer time]") on the "Erdenklang" label

The single "Wunderwelt" released from the LP becomes the top hit in Austria. He is the most successful Austrian interpreter in the year's charts of Ö3

The "Wiener" magazine (Austria) names him Pop Singer of the Year

Guitar soloist together with Bob Moog and other musicians of the electronics scene in the première of "Erdenklang" at the Ars Electronica '82 in Linz

1982–83 Many disco-appearances in Austria

1983 Co-initiator and focusing point of the Austrian music animation project "Austroklang" in cooperation with Ö3 and the Electronic Forester's Cottage

Publication of the 2nd LP "Über 1000 Meter liegt noch Schmääh" ("Beyond 1000 metres there's still joking") on the "Erdenklang" label.