

## **Doppelter Boden - Soli**

Bass Clarinet, Soprano Saxophone, Eb Clarinet, table with toy instruments

Expanding the presumed limits of an instrument with the help of a personal musical language is central to my approach to the instrument. The focal point is the playful method of improvising with this vocabulary. The performing techniques (circular breathing, simultaneous singing and playing, key tapping rhythms, extremely fast passages which evoke a quasi polyphony, enharmonic changes, multiphonics, double tonguing, overblowing...) permit the creation of acoustical phenomena which, as with an illusionist, suggest other levels.... This occurs here without the aid of electronic devices or overdubs.

## Michael Riessler

Clarinetist, saxophonist and composer

Michael Riessler was born in Ulm in 1957. His youthful fascination with music culminated with his diploma in clarinet from the Musikhochschulen of Cologne and Hannover (Prof. H. Deinzer). His first professional experiences occurred in 1978 with the Paris based Ensemble Musique Vivante thanks to which he owes his acquaintance with musicians such as Vinko Globokar, Diego Masson, Michel Portal and Jean-Pierre Drouet. His career continued with several chamber music concerts along side Siegfried Palm and Aloys Kontarsky (1982) and with numerous performances with various improvisational groups. In 1988 he toured central and western Africa along with the Kölner Saxophon Mafia for the Goethe-Institut. Thanks to the guitarist Claude Barthélémy he entered into contact with the Orchestre National de Jazz with which he collaborated from 1989 to 1991 both as performer and composer. In 1990 he undertook a solo tour of the Soviet Union with compositions by Karlheinz Stockhausen. Two years later he founded the group Le bucher des Silences (with Michel Godard, Gerard Siracusa, JL Matinier and others) as well as a trio together with Valentin Clastrier and Carlo Rizzo.

In 1992 Riessler composed "Héloïse" for the Donaueschinger Musiktage. The album of this work obtained the German Record Critics' Prize for best disc. In the same year he won the SWF Jazz Award. In 1993, for the "Momentum Mobile" project, he brought the barrel-organ performer, Pierre Charial, together with jazz musicians Howard Levy, Renaud Garcia-Fons, Robby Ameen, a string quartet and a brass quintet (Ensemble 13). In 1997 he composed "Honig und Asche" (musical settings of writings from Raymond Queneau to Oscar Pastior) for the Berlin Biennial. In 1998 he wrote the music for the ballet "Comédie" by Odile Duboc (performed at the Theatre du Châtelet, Paris). Following in 1999, he realized "Looseshoes" (text by Raymond Federman) for the Münich Biennial in collaboration with R. Federman, M. Portal, M. Stockhausen, M. Svoboda and others. Two years later, he conceived "EMAIL", a multimedia project about illusion, for the cultural series "Duisburger Akzente". The year 2001 also saw the first performance of "Aponivi" with Terry Bozzio and the Windkraft Tirol wind orchestra during the Klangspuren Schwarz (Austria) festival.

At the same time, from the beginning of the '90's, Riessler composed and realized music for radio dramas and films. These include, among others, "Der Herr der Ringe" (together with Peter Zwetköpf) 1990, "Champs magnétiques" 1996, "Der Zauberberg" 2000, "Pinocchio's Abenteuer" 2001, "Steppenwolf" 2002, (HörKules prize 2004), "Krupp oder..." 2002, "Madame Bovary" 2004. Also from the same period are the following radio dramas commissioned by the Akustische Kunst studio of WDR Radio: "Ji-Virus" (1995), "Chansons" (1997), "Fever" (1998), "Zwei Tische" (2000), "Berenice Tableau" (2003), "Aponivi" (Deutschlandradio, 2003). Riessler also wrote the film score for the silent film "Unheimliche Geschichten" (for the French-German radio ARTE) and "Heimat 3" by Edgar Reitz (2004).

In 2000 he received the Schneider Schott prize and released (through the record company ACT) the albums "Orange" (ACT 9274-2) and "Bach in 1 Hour" (EMI Classics 2000). The latter work witnessed his approach, along with clarinetist Sabine Meyer and the Trio di Clarone, to the works of Bach albeit through original arrangements and compositions. In 2003, along with the Trio di Clarone and Pierre Charial, he undertook a musical trip through Paris of the '20's: "Paris Mécanique". In the same year the CD "Ahi vita" (with the vocal ensemble SingerPur and Vincent Courtois) was issued.

Translation from Italian: Richard Trythall