

# Dietrich Eichmann Ensemble

- *This is another unexpexted gem!*

Bruce Lee Gallanter,  
Downtown Music Gallery

- *In various regions of this disc a sense of mystery pervades due to an abundance of unanticipated surprises constructed upon asymmetrical rhythms and evasive themes. Eichmann is also an instigator due*

*to his trickling piano voicings and zigzagging progressions. ... Overall, the music jumps out at you! Where others fail miserably, this lot injects uncanny elements of soul and heartening concepts into the grand scheme of avant-garde type matters.*

Glenn Astarita, All About Jazz

- *'The Hot Days' sees Eichmann's fast, detonating cluster work further fractured by a variety of instrumental set-ups that range from hypnotically aggressive duets with Gunnar Brandt-Sigurdsson, who plays a hearing aid and electronics, through to elongated quintet jams that cross periods of droning silence with doomy twin bass, contrabass clarinet and drums. The results are suitably monolithic.*

David Keenan, The Wire

- *Berlin-based composer and improvising pianist Dietrich Eichmann has been involved in creating an array of notated and instantly created sounds during his two-decade long creative career. But it's likely that this session is the first he – or perhaps any one else – has organized where one of the main musical voices is a hearing aid. ... The Hot Days is worth scrutinizing equally for Eichmann's talents as a composer and player; for Brandt-Sigurdsson's manipulation of a hitherto unexposed improvising tool; and for Griener's and Heenan's sympathetic and connective constructions.*

Ken Waxman, Jazzword

...international press reviewing the ensemble's debut CD "the hot days" released in 2007 on Leo Records (LR 486).

In this ensemble musicians meet who are equally experienced in the interpretation of contemporary composed music and improvisation. They succeed in creating relentlessly odd and beautiful sound worlds of detailed architectural complexity. Creating miniatures of compressed concentration, eruptive, (almost) theatrical actions unexpectedly projected into the room, always musically convincing and with intensity, structure, and humour – you'll have to be prepared for everything!

A basic element is the collaboration of composer Dietrich Eichmann with singer and sound engineer Gunnar Brandt-Sigurdsson who – for the first time in music history – employs hearing aids as musical instruments. This tiny microphone is attached to an external speaker and is used like a mouthpiece inside the mouth. The flexible shape of his mouth becomes a resonating chamber to modulate feedbacks, external sounds, the voice, and noise.

After their first tour in autumn 2007 the ensemble has now been booked for the Bremen Festival of PGNM – Projektgruppe Neue Musik – which will take place from November 7 to 9, 2008. A central date for this year's autumn tour.

A collaboration with London based nihilist art rock duo Walter & Sabrina will start already in May 2008. For those results one can be particularly curious!

**Dietrich Eichmann's** works as a composer have been performed on international festivals by renowned ensembles. As a pianist and improviser he is actively involved in many international collaborations and as an organizer he runs the *oaksmus* CD label and produced the associated concert series in Berlin.

His roots in jazz and improvised music combine with his radical aesthetic approach to musical composition resulting in the unmistakable language of an unusual spirit. Recent works include a concerto for Peter Brötzmann and the Ensemble Modern, "Prayer to the Unknown Gods of the People Without Rights". Currently, he works with Ensemble Modern's bassoonist, Johannes Schwarz, researching instrumental techniques and live electronics. Eichmann's work as an improvising pianist, especially his duet with New York-based percussionist Jeff Arnal, is increasingly taken note of and documented in several releases on *Leo Records* and *brokenresearch*. He has been commissioned by SWR Symphony Orchestra Baden-Baden and Freiburg, Lyon Opéra Ballet, MaerzMusik Berlin, and has received grants from Heinrich-Strobel-Stiftung, Cité Internationale des Arts Paris, and others. CD releases of his compositions can be found on *Wergo* and *oaksmus*.

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**Gunnar Brandt-Sigurdsson** has studied and been certified as both a classical and contemporary teacher and singer, as a breath, voice, and speech teacher and therapist, and as a sound engineer. Intense collaboration with the pianist Johan Bossers, Brussels, on Stefan Wolpe's lieder. Concert and live broadcast in the Sendesaal of Radio Bremen in March 2006, CD released on NEOS Music and a tour through seven European cities in January 2008. Regular collaboration with composers of contemporary music and with improvising musicians and vocalists such as Lilian von Haußen, Alison Isadora, Nederlands Vocaal Laboratorium, Samir Odeh-Tamimi, and Christoph Ogiermann. Concerts in Germany, Europe, and San Francisco by invitation of the German consulate general and the Goethe Institute. He has also been active as a freelance audio engineer in a variety of live and recording projects.

**Chris Heenan** is an active performer/composer and organizer of experimental music, working on projects in which improvisation is often a major component. He performs on alto saxophone, bass clarinet, contrabass clarinet, and analog synthesizer in contexts ranging from solo to large ensembles. Current projects include *Team Up*, a trio Heenan founded with guitarist Jeremy Drake with a revolving third member percussionist, the sound and light performance duo *Widerstand* as well as *Half Cloud, Half Plain*, an acoustic duo of reeds and percussion both with Michael Vorfeld, and the four piece electro-acoustic ensemble *Phantom Limb & Bison* (with Jaime Fennelly, Chris Forsyth, and Shawn Hansen). He performs regularly in the U.S. and Europe, featured on such festivals as Stuttgarter Saxofonfestival, Improvised and Otherwise, Brooklyn, NY and Experimental Intermedia 2005. From 2004 to 2006 was a fellow-in-residence at Akademie Schloss Solitude in Stuttgart, Germany. His CD releases are available on the Evolving Ear, Leo, Esquilo, Moremars and Experimental Audio Research record labels.

**Alexander Frangenheim** studied Classical Double Bass and Sculpture in Stuttgart, Germany, and then worked with several orchestras, played „musical graphics“ in composer Klaus Feßmann's ensemble. He focusses on free improvisation. He organized the festival *concepts of doing – interaction dance and music* from 1992-2003, won residencies for Paris and the Composers Choreographers Exchange, London. 1995-2005 he taught Sound Performance at Kunstakademie Stuttgart. 1997-2004 he was a member of the *Zeitkratzer / timescraper* ensemble. In 2001 he founded the *Production Centre Dance and Performance*. He wrote music for the experimental film "Lupinen löschen" (Berlinale 2007). Numerous CD releases with leading international musicians; a solo CD is in preparation.

**Christian Weber** discovered the double bass at age 18, took private lessons in Zurich, then studied at the conservatories of Graz and Linz, with Adelhard Roidinger and Ernst Weissensteiner. He plays in many regular ensembles all over Europe of which be mentioned: *WAL* with Joke Lanz and Bruno Amstad, *WWW* with Michel Wintsch and Christian Wolfarth, and *Mersault* with Tomas Korber and Christian Wolfarth. In 2001 Weber was commissioned by Pro Helvetia and wrote *3 Suits & A Violin* for his ensemble with Hans Koch, Martin Siewert, Michael Moser and Christian Wolfarth. He collaborates with the Vienna-based composers' collective *Gegenklang*, and he was chief secretary of WIM (Workshop for Improvised Music) in Zurich from 2000-2006. He toured extensively all over the world and played with the major part of the (European) elite in improvised music.

**Michael Griener** began playing drums autodidactically at age 14. Impressed by the "Hohe-Ufer-Konzerte" which were initiated by Günter Christmann, he early became interested in the manifold forms of Jazz Tradition, Free Improvisation and New Music. A long-term collaboration with Günter Christmann followed in the latter's *Vario* projects, within others at C.I.M.-Festival Den Haag 1990, Moers-Festival 1992, Wittener Tage für Neue Kammermusik 1993, CD release *Interplay* on FMP in 2006. His duet KIMMO ELOMAA with live electronics musician Jayrope received a music award from the Berlin senate in 2001. In 2006 he received the award "most creative soloist" from *New German Jazz Award*, with his trio THEMROC 3. World-wide concert tours. Michael Griener teaches percussion at the Dresden Music Conservatory.