

A compilation of the 40 concepts for orientation

These texts are only intended to provide a quick overview of the content and information about the musicians.

The blue titles above the text are keywords set by us

The brief descriptions provide only rudimentary information about the contents

Annette Schmucki, Heinz Peter Geissler border and field

Changing meaning over time

Along the Swiss border, the overwriting, disappearance or reappearance of field names over the course of history is traced. Performances: People pronounce the names simultaneously at the respective locations; those of 2023 and those of 2123. One voice (person) is added every 100 years: 100 years = two people, 200 years = three people, 300 years = quartet, etc.

Heinz Peter Geissler, born in 1962 in Fischen/Allgäu, author. Studied philosophy in Munich. His most recent publications are "ich geh mir einen vogel fangen u.a." ["I'm going to go and catch me a bird etc."] and "grüne tiefe" ["green depth"], both published by Engeler Verlag, Schupfart/Switzerland. Lives in Munich and Cormoret/Switzerland.

www.literaturport.de/lexikon/heinz-peter-geissler

Annette Schmucki, born in Zurich in 1968, works with language as music. Studied composition with Cornelius Schwehr and Mathias Spahlinger. Member of the Akademie der Künste Berlin [Academy for the arts], Band: blablabor. Lives in Cormoret/Switzerland.

www.blablabor.ch/indexschmucki/

Balthasar Streit (TRAKTORKESTAR) Multigenerational waltz

Brass band music

We played almost every conceivable time signature with Traktorkestar: 4/4, 7/8, 9/8, 15/16, 25/16, etc. What we have not yet managed to do is write and perform a waltz. So it's high time to accept this challenge so that a Traktorkestar waltz can be heard in 100 years' time at the latest! The time signature, instrumentation and tempo (slow waltz, $q = 123$) are already set. The piece has already been composed.

Balthasar Streit, birth year 1987, born and raised in Bern. Trumpeter and bandleader (aka home leader) of Traktorkestar, the heart- and head-racing brass band from Berne. Studied at the jazz department of the Berne University of the Arts and at the Zurich University of the Arts, with master's degrees in music pedagogy trumpet and school music. Works as a school musician in Opfikon and Dielsdorf, is married and has lived in Dielsdorf with his family of four since 2021.

Barbara Lehnhoff FOLLOW ME

Choir and movement

Performed by ordinary people, with an instrument that does not change over time: the human body. Only one musician and a group of people take part here. The starting point is the performer's heartbeat, which is stomped with the feet. The group follows a set score, stomping their feet to the rhythm of the heartbeat, shouting or screaming and clapping.

Barbara Lehnhoff is a Swiss-Canadian musician and visual artist. She was born on 17 December, 1983 in Kenora, Ontario, Canada. At the age of 16, she moved to Switzerland where she studied visual design specialising in videoart. She is bass player and vocalist in the band Peter Kernel, one of Switzerland's most influential punk rock bands of the moment. And she has a solo project under the name Camilla Sparksss well known for her extremely energetic dark wave live performances and audio-visual albums working with animated vinyl. She is also co-founder of the independent record label On the Camper Records.

Catia Lafranchi

Always be an Observer

Voice and body

Instructions for a musical practice in which only the voice and the body are used. Small compositions to achieve heightened states of consciousness or expanded awareness, changes in physiology and psychology from known and unknown tensions to relaxations that gradually become permanent. I wonder how the human body will be developed in 100 years' time. Short compositions and instructions for breathing exercises.

Catia Lanfranchi, born on 17 June 1990 in Poschiavo (GR), is one of Switzerland's most multi-faceted musicians, combining classical songwriting with experimental sound design. Her signature style is characterised by an unmistakable sound character in the voice and the selected tunings- shaped by her upbringing with the organ and other keyboard instruments. Since studying performance & composition jazz voice at the Berne University of the Arts, she has been freelancing and touring with JUNGE EKO and Kush K. Last year (2023) in Switzerland, the UK, Germany, Italy, the Netherlands, Austria and France. With Kush K, she received a Label Indie Suisse Album of the Year Award and was invited for a KEXP Live Session (Radio Station Seattle, US).

Christoph Johannes Pfändler concept future of music

[Musical quotes from 2000 - 2023](#)

To give people in the future an insight into all the music that currently exists. Instruments that will still be played 100 years from now: Violin, viola, clarinet, oboe, bassoon. Atonal, free-form, bitonal, but also tonal: however, the instruments are always used in the traditional sense. Compositional quotes from music from 2000-2023. Result: An artistically interesting and entertaining piece.

Christoph Pfändler (born in 1992 in Rorschach (SG)) learnt to play the hammered dulcimer with Töbi Tobler and quickly made music his profession by studying folk music and composition. He produced various recordings with his own music and was part of the pop band led by singer Marco Kunz, which enjoyed great success throughout Switzerland at the beginning of the 21st century. Pfändler was a regular soloist for orchestral works and a much sought-after studio musician and arranger. As a teacher of hammered dulcimer at the Lucerne University of Applied Sciences and Arts, his playing technique and compositions have influenced the further development of hammered dulcimer performance.

Christophe Fellay cycles et transformations [cycles and transformations]

[see transcript](#)

[Current and future instruments](#)

The basic idea: 100 years = 100 annual cycles. Cyclic form with 100 combinations of rhythmic and harmonic motifs/cells. For all types of instruments (with a view to the integration of future instruments that are still unknown in 2023). The resulting music is time-orientated. It follows the principle of perpetual self-generation, the gradual transformation of sound. It is about the transition from a known world (2023) to an unknown world that tries to integrate the contemporary of the next 100 years. o Directional time, the irreversible time of biology, history, drama. o Undirected time, time of the unconscious, the imaginary, the eternal present.

Christophe Fellay was a sonorous artist, musician, composer, performer and improviser who worked on several continents in the fields of music, radio, theatre, cinema, video, choreography, installation and performance. Christophe Fellay's works and research are the result of an interest in transversal and interdisciplinary collaborations, improvisation, active listening, space, the ecology of the sonic landscape, digital art, participatory art and the relationship between gesture, sound and movement. He achieved a doctorate (PhD) in arts, music and performance at the Brunel University London in 2019.

Cod.act- André and Michel Décosterd

/

[see transcript](#)

Programme for the production of future music

The epoch-specific “sound” is defined by cultural and social trends as well as technological/compositional advances. You can then speak of a musical fingerprint. If you take the year 1930, for example, the musical fingerprint consists of swing, blues, folk song or music hall, while the fingerprint of 2010 consists of pop, electro, rap or sound art. Our idea is to build a kind of machine that can be used for any desired period of time. Even in the future.

Cod.Act

André Décosterd, born in 1967 in Locle (CH), 1984-1988: apprenticeship to become an organ builder, Neuchâtel (CH), 1995: diploma at the Ecole de Jazz et de Musique Actuelle (Ejma) de Lausanne (CH) [School of Jazz and Current Music], 1997: founded the band Cod.Act with Michel Décosterd, since 1997 singer-songwriter.

Specialises in computer music. Studied composition systems

specific to electroacoustic and contemporary music, in particular algorithmic composition.

Michel Décosterd, born in 1969, in Locle (CH), 1994: diploma in architecture, Ecole d'Ingénieurs, Bienne (CH) [Engineers' Higher Technical Academy], 1997: founded the Cod.Act group with André Décosterd, from 1997 visual artist. He began his career as a photographer. He built kinetic devices that produce images from translucent matter and light. He then left the field of image and perfects himself in material technology and mechanics. He concentrates his plastic research on the machine and on the study itself.

Cyrill Schläpfer

Cosy music in 100 years

Installation with folk music

A cubic, transparent resonance box made of old front windows from an original log house forms a square display case (approx. 150x150x150cm). The cube stands on a wooden plinth just like an altar. The cube as a whole vibrates. Music. The sounds come from the rattling small old glass panes. The quiet music we hear is played by Rees Gwerder - solo. The piece of music played: “Es Buurebüebli” [“The farmers’ boy”] from 1991, the last vinyl record pressed in Switzerland by Turicaphon. Inside the display case, four old, used, unwashed, green shepherd’s shirts are draped on hangers.

Cyrill Schläpfer, music and film producer, publisher, musician, composer; born on 21 October 1959 in Lucerne, citizen of

Wald AR, 1966-1981: Schools in Lucerne, Matura, School of Arts and Crafts. Musical education: Drums, percussion, hammered dulcimer, piano, Schwyzerörgeli and others with Rees Gwerder. 1982-1985: Berklee College of Music in Boston. 1989: Foundation of the production company CSR Records in Zurich, release of approx. 70 music productions

1993: Premiere of the film UR-Musig at the Locarno Festival. Stays in México and Cuba 2010: “El Arte de la Percusión Cubana”. ‘Werkjahrpreis’ [Award for the final year in the elementary school focussing on finding a suitable apprenticeship] of the City of Zurich and Lucerne, Swiss Music Awards.

Dimitri de Perrot

200 hands 100 minutes rubbing hands a musical everyday gesture by DdP

Collective hand rubbing

Hand rubbing as a concertante experience. Rubbing (your own) hands as a universal, archaic experience. Gradually, more and more people rub their hands together until there are 100 of

them. After 100 minutes, they stop for one minute. Everyone is united by the same gesture, in addition to their own thoughts, movements, posture, etc. Room with good acoustics. “The performance is intended to stimulate questions about one’s own presence and the collective connection with one another across time concepts.”

Dimitri de Perrot - musician, director and stage designer, (born in 1976 in Neuchâtel) began his artistic career in the 1990s as a DJ and turntablist in a phase of social and urban change in Zurich, which provided scope for artistic projects and experiments. His artistic work focuses on a narrative with sound and space at the interface between theatre, music and the visual arts. His most important works include theatre plays, scenic sculptures and room-filling sound installations. They have toured around the world and received international and national awards.

Domi Chansorn

Stone Age

Stone instrument

The search for an object that can be used to make “music” in an unknown world, because it is not certain whether today's musical instruments will still exist in 100 years’ time. Build a kind of stone flute that can also be used as a percussion instrument, or both. A new, simple musical notation is invented for this purpose.

Dominik Amorn Chansorn, born on 11 August 1988, embarked on his musical journey at the tender age of 2, discovering percussive tools in the heart of his mother’s kitchen. At 14, he earned his first scholarship in New York City, prompting him to dedicate himself entirely to his musical pursuits. He self-taught numerous instruments and made a living as a touring musician. His exceptional talent and dedication, always in pursuit of the unknown and the spiritual, has earned recognition and awards as an instrumentalist, composer, and producer across diverse musical genres, whether as a solo artist or collaborator.

Erika Stucky

Manchild

Song sung together

Neume-like notes on the page, chord symbols. You sit around a round table to read the notes. Sing/play the four parts repeatedly, in any order. Give the audience egg slicers and let them play slowly. Lots of breaks! Listen how the ice melts. Help the baby go to sleep. Human hair (from Stucky) for a DNA hologram are enclosed.

To whom it may concern. Erika Stucky (born in 1962 in San Francisco, California). Erika Stucky was a musician who toured throughout her life. She has given over 5,000 live concerts on the blue planet. On all continents and always in different musical formations. Here, you will find a condensed composition. A lullaby, a canon, a prayer. Stucky’s ashes are scattered in her birthplace San Francisco under the red bridge and on the large dry moraine of the former Aletschglacier. If you are very quiet, some nights you can still hear her yodelling with the wind.

Francesco Giudici senza titolo

see transcript [Cello and a choir](#)

The human voice is the first and last instrument of mankind, it is a communal experience. The choir consists of a minimum of 10 and a maximum of 100 professional and amateur voices. A cello plays along. The piece lasts about 5 minutes. The choir roughly represents the proportions of the current population of Switzerland in 2123. Detailed sequence of events, written on a typewriter in 1922.

In 2024, Francesco Giudici (born in 1980) is a human being father of Iacopo and Marie, plays guitar, organizes concerts and works on sociological and statistical research. He believes that the capitalist and neo-liberal systems that permeate Western societies in the era in which he lives are the root cause of many problems, some difficult to solve, like the climate crisis and the difficulty to simply imagine a different world. With the electric guitar, he improvises slow and atmospheric passages and soundscapes, sometimes quiet and soft, other times massive and violent. In his work at the Office of Statistics of the Canton of Ticino, he describes the social and economic situation and health of individuals and households in Ticino through a series of publications. He also curates music programming within the Grande Velocità association based at Spazio Lampo in Chiasso, Ticino.

Fritz Hauser

100 years later

[Percussion with Morse code](#)

I imagine dance music with pieces of wood, stones and voices that can still be played after the apocalypse. The score for the music around the campfire consists of pure Morse code. When the people gathered then speak, sing, clap or produce these 1- to 3-part rhythms with whatever kind of noise or sound objects; whether fast, slow, loud, quiet, in threes or in large groups. Will the message (English) behind the rhythms be understood? Who knows. And who knows whether it will be important. Title line deciphered: 100 years later.

Fritz Hauser Born in 1953 in Basel/Switzerland develops solo programmes for drums and percussion, which he performs worldwide. Compositions for percussion ensembles and soloists, sound installations, radio plays, music for films and readings.

Interdisciplinary work in the fields of theatre, dance, architecture, visual arts, text, video and film. Numerous CDs as a soloist and with various ensembles. Fritz Hauser is the 2012 Cultural Prize Winner of the City of Basel and the 1996 Cultural Prize Winner for Music Basel-Landschaft. In the summer of 2018, Hauser was *Composer-in-Residence* at the Lucerne Festival. Swiss Music Awards 2022 www.fritzhauser.ch

Helena Winkelman The Council of Chiefs

[Social experiment with music](#)

It was launched in November 2023 to allow musicians of all backgrounds to practice a Native American approach to problem solving in a non-hierarchical collective. That's why it was right to use a Native American tradition that originated many thousands of years ago and was passed on orally. As it only provides a framework, each piece will be completely new - depending on the circumstances, instruments and players. The instrumentation is more or less open. The duration is open (ideal time frame 15 to 60 minutes).

Helena Winkelman, born in 1974 in Schaffhausen. Studied in Lucerne, Mannheim and New York. Worked in London, Berlin, Taos, Seoul. Learning and friendships with composer György Kurtag, percussionist Pierre Favre and chamber music teacher Eberhard Feltz; composition with Roland Moser and G.F. Haas. Her music searches for communion with nature and bridges cultures. Since 2010, artistic director of the chamber group *camerata variabile* in Basel, her homebase. Studies of native American and South Korean cultures, transpersonal psychology and hypnosis. Founded a festival in Müstair "In tschël sün terra".

Hyperduo (Grimaître, Mégroz)

3 406 699 560

[see transcript](#)

[Dynamic composition in the period](#)

This possibility of a work opens a window into the unknown and connects the present with the future in a utopian way. What remains of an experimental music group of the early 21st century like HYPER DUO today? What does the place sound like where HYPER DUO's rehearsal studio was located in 2023? The title of the composition is determined by the number of seconds that elapse from the present. The artists interpreting/co-creating the work should visit the location and record it using any sound recording technique. This new audio material would enter into dialogue with a written part of the composition.

HYPER DUO - consisting of pianist Gilles Grimaître and percussionist Julien Mégroz - is a Swiss experimental group dedicated to contemporary creation. Their artistic approach is rooted in a strong desire to transgress stylistic boundaries and broaden horizons. Between sophistication and incorrectness, the two musicians' seriously playful universe is deeply marked by intensive collaborations with outstanding composers and artists. Energetic and disconcerting, HYPER DUO is an exploration halfway between avant-garde compositions, rock energy and the poetry of the absurd.

Jannik Giger & Stefan Karrer the great century songbook

[100 years 100 songs](#)

Songbook with 100 pages and 100 compositions with instructions for a musical performance in the year 2123. The songbook is all about describing memories of music. 100 descriptions of pieces of music from the last 100 years (from 1924 to 2023) are transformed into 100 new compositions. The extracted material is transformed into musical instructions and finally interpreted from the future present of the year 2123. "We are interested in the productive discrepancy between the historical moment, its description from today's contemporary perspective and the future interpretation." A hypothetical, as yet non-existent musical performance. In a way, it is a new genre of notation.

Jannik Giger studied at the Berne University of the Arts, the University of Music in Lucerne and completed his Master of Arts in Specialised Music Performance (Composition) at the Basel Conservatory in 2015. His work consists of orchestral, chamber and sampling compositions, video works, sound and room installations as well as vinyl publications and film music. He is particularly interested in artistic staging rituals and relationships and interactions between actors and artefacts of the cultural sector. His work has been received internationally in music, film and art contexts, including at Ultraschall Berlin, the Venice Architecture

Biennale 2021 and the Swiss Art Biographies Awards. The soloist ensemble Kaleidoskop, the Arditti Quartet, Sarah Maria Sun, the Mondrian Ensemble and the Basel Chamber Orchestra have all performed works by him. Stefan Karrer (born in 1981 in Basel, CH) is a poet, artist and musician based in Vienna. His practice focuses on the poetics and politics of digital culture, spanning from appropriation of digital content in text- and browser-based publications to audiovisual performances and concerts. He completed a BA in Music and Media Art and MA in Contemporary Arts Practice at the Bern University of the Arts. In 2017 he was awarded the Basel Media Art

Prize. He has shown his works at Les Rencontres d'Arles, C/O Berlin, Centre Culturel Suisse (Paris), Kunstraum Niederösterreich (Vienna), Fotomuseum Winterthur, Kunsthalle Basel, HEK (Haus der Elektronischen Künste, Basel) and many other venues.

Joke Lanz

The human record player 2123

Human record player

One composition for 4 singers. In 2123, the record will be 175 years old. The touch of a vinyl record as a trigger point to dive into a past world of sound forms the basis of this composition. Each vocalist receives an edited vinyl record. In addition to the original grooves, the record also features hand-carved engravings, glue dots, bumps, paper strips, holes, etc. The players stand next to each other at a distance of approximately one metre. The record lies on the flat of your left hand. The players touch the record with the index finger of their right hand. The human body becomes a playback device, the index finger a needle, the mouth and vocal chords a loudspeaker.

Joke Lanz born in 1965 in Basel - lives and works in Berlin. Joke Lanz is a pioneer of the electronic independent scene and someone crossing borders between improvised and experimental music, between noise and turntablism, between performance art and musique concrète. In addition to theatre and film music, radio work, objects and installations, two constants run through his work: His avant-garde noise band "Sudden Infant" and his work as a turntablist and composer, in which he manipulates turntables and vinyl records to create his own personal musical language.

Joy Frempong & Marcel (OY)

Welcome To Our Future by OY

Futuristic-esoteric choral work

With the given time horizon, the mission tempts and demands us to think in larger forms and formats and to associate more wildly.

A chorus of many voices that come from nowhere, search for each other, find each other, remain diverse in the end and yet are harmoniously in tune. The text is an oracle that deals with utopian hope, the hope of what will or should become of our world in a hundred years. Fifty people in fifty languages. Performed in the form of positive mantras, fragmentedly flickering, canonically whirling, unisono in the finale. 1st movement: for mushrooms and choir. 2nd movement: The dogs. 3rd movement: for choir, telepathy and mushrooms.

Epilogue: It is scientifically proven that telepathic music-making will be possible in 100 years' time.

Joy Frempong (born in 1978 in Ghana) is a singer and composer who moves freely between the worlds of electronic, avant-pop, afrobeats and jazz. In her texts, she mainly deals with diasporic intermediate worlds and Afrofuturistic themes. With the duo OY, four album releases and over 300 performances at clubs and festivals in 20+ countries. She regularly collaborates with musicians from the jazz scene and with animated filmmaker Maja Gehrig (e.g. Solothurn Film Prize 2020). 2021: Solo performance at the Venice Music Biennale. Joy came to Switzerland in 1986 and has lived in Berlin since 2008

Marcel Blatti aka Melodydreamer (born in 1975 in Interlaken CH). Since his beginnings as a drummer in electronic club and pop music, he has released three albums as a singer & songwriter (Pola, Sun Of Moon). As a composer for theatre, dance and film, he has worked for productions by Stefan Pucher, Falk Richter, Nora Schlocker, the HR Symphony Orchestra and for Leander Haussmann at the Burgtheater Vienna, Schaubühne Berlin, Kammerspiele Munich and the SPH Zurich, among others. As a producer & part of the global pop duo OY, he tours internationally and will release his 3rd album in 2023. He has been living in Berlin since 2008.

Julian Sartorius

Hi there in 100 years. Hi there 100 years ago.

[Drumming on memorabilia](#)

The piece consists of a live percussionist and a video projection with sound. 30 minutes. The projected image shows a video recording of the composer, which was captured at the end of 2023: Objects that are used as percussion instruments: - 1 car door - 1 television - 3 chairs of your choice - 10 coffee cups - 5 pans - 1 kettle - 1 radiator. Mallets and wooden drumsticks.

The composer plays a piece for the video recording and deliberately leaves room for a (future) imaginary second person. The video and audio recording will be kept under lock and key for 100 years.

The task is for the musician to play a duet with the existing recording. The key is that the instruments consist of the same objects as the recording, but with contemporary counterparts. What will a car door sound like in 100 years? What will chairs sound like in 100 years? It is a duet from two different times. The same rules can be applied in the year 2223. The duo thus grows into a trio. ...and a 10-piece percussion ensemble in 1,000 years.

The drummer, percussionist and artist Julian Sartorius forms unheard bodies of sound with his playing. His multi-layered rhythmic patterns explore the possibilities of organic sound production. The sounds that Sartorius discovers in "Found Objects" and prepared instruments are reminiscent of the vocabulary of electronic music.

Sartorius has released numerous solo albums and realised audiovisual works. He works with musicians, writers and artists and performs live in intimate clubs and galleries as well as on festival stages.

Jürg Kienberger

Pause after the first bar

[Large ensemble with voices](#)

In 2124, the desire for breaks may be even more urgent than it is today. Composition with plenty of rest, breath and pauses. Instrumentation: 8 singers in all pitches (3 of them know how to 'Talerschwingen' [rolling a five-franc-piece around in a stoneware milk bowl]), hammered dulcimer, electric guitar, electric bass, keyboard, drums 3 wind instruments (trumpet, trombone, tuba) 4 strings (should they still be in fashion). All 20 musicians also play on glasses at the glass organ table.

Jürg Kienberger was born in 1958 and grew up in Sils-Maria, in his family's hotel, the legendary "Waldhaus" with live orchestra. After learning his profession, which was largely self-taught, the musician, who is married to Claudia Carigiet, (1 daughter, 1 granddaughter) worked mostly freelance at theatres and opera houses in German-speaking Europe at the time, in Paris and Greenland. Together with his wife, he invented evenings such as "Menschsein macht müde" ["being human tires you out"], "Ich Biene, ergo summ" ["I bee ergo hum"] and "AtemNoten" ["breath notes"]. DIE ZEIT, a newspaper made of paper that you could hold in your hands, wrote: "The best thing you can say about Mr Kienberger, about one of the great musical comedians in monologue times: When he plays, we're missing something. If he doesn't play, there's even more missing."

Karine Guignard (La Gale) Letter to humans

[see transcript](#)

[Rap as a letter to future generations](#)

In view of the current geopolitical situation, I was seized by a sense of urgency. My project is a letter to future generations. A kind of handrail, an inventory of today, with the unknown of what the future will look like in 20, 30, 50 ... 100 years. It will be written like a rap text: in octosyllables or alexandrines, the traditional and time-honoured formula of French poetry. I have decided to tell in rhyme what has been handed down to me from my youth to the present day about the history of my family and the region in which they lived. The melody is hummed by the voice with the mouth closed.

Letter to humans: "La Gale (Karine Guignard) was a Lebanese-Swiss author, rapper, singer and comedian. Born in 1983, she led a musical and film career from 2007 to 2045. After being killed by an enemy during the War of the Moons, she decided to stop acting at the age of 66 in order to devote herself mainly to writing science fiction scenarios. She passed away prematurely at the age of 112, when she tripped over the pinscher of her neighbour, but until then, she was still in full form.

Leo Hofmann

[/ see transcript](#)

[Sound sculpture](#)

Paper is not my thing, so here's something to cut out and fold. This sheet shows a rhombicuboctahedron, or rather a construction plan for it. The programme code is printed on it. This can be a model for a large or smaller sound sculpture in which the triangular prongs act as openings for loudspeaker chassis. But the paper object alone will also produce sounds when it is moved. The code contains seven fields that must be filled in with a number or data. This data will only be available for your time, such as the difference in sea level in metres or the number of work registrations with SUISA since 2024.

Leo Hofmann (born in 1986, Zurich; pronoun: he/him) creates and performs music theatre, performances and radio plays. His artistic work explores music as a digitally imbued and simultaneously physical practice. Using voices, movements and devices, he developed expansive compositions and intimate listening situations. In doing so, he investigated music between fleetingness and media fixation, the visual in music-making and the physical in sound. His works have been performed at festivals, concert halls and theatres in Zurich, Basel, Hamburg, Berlin, Berne and many other places.

Louis Jucker jqweewr

[A record for the future](#)

The concept was written on a 100-year-old typewriter: He calls this “retrofuturism”. To bring music into the future, he uses a technology that is 100 years old, the gramophone. He plays a record that also contains background noises which help you experience the environment in which it was recorded. The music: “I recently managed to produce a new record, that can be played on old machines... hopefully happy-sad ballad that will make you feel safe and melancholic (bittersweet music is my dope)...

Louis Jucker, born in 1987 in La Chaux-de-Fonds - sings his own songs and screams in the punk band Coilguns - writes music for albums, movies and theatres - produces recordings of himself and other indie musicians & friends - performs in clubs, apartments, squats, museums and festivals - builds instruments, tools and spaces for lo-fi music - organise events, sessions and parties to promote cultural weirdness and heart music.

Ludwig Berger sound DNA morteratsch glacier

[Sounds stored in DNA](#)

A sound recording from inside the Morteratsch Glacier is preserved there in a rock. In 2123, the file is read out and played back on site. In order to preserve these sounds for the future, I will save the montage in the form of DNA. By combining science, nature and art, the project leaves behind a sonic monument to climate change in which the past of the glacial landscape is inscribed in its rock.

Ludwig Berger, born 1986 in Bad Bergzabern (Germany), grew up in Lobsann (France). Studied electroacoustic composition in Weimar and worked as an artistic assistant at the Institute of Landscape Architecture at ETH Zurich (2015-2022). Listened to the sounds of animals, plants, buildings and geological phenomena.

Manuel Troller NONSENSE / WARP

[Social composition](#)

A composition for an orchestra of 20 creative non-musicians, 20 flutes, Octaves divided into 20 sound steps, 40 clapping hands and 20 sounding human bodies, chance, silence, animal food, voices and percussion. Maybe one or more acoustic guitars with potential hunger...

My interest in a future-oriented society. Less loud, less intrusive voices should be heard and flat hierarchies seem desirable to me. Mixed gender, age and social and ethnic-cultural background, no more than 8 male ensemble members.

Manuel Troller (born in 1986 in Lucerne) was a guitarist, composer & improvising musician. He was particularly interested in the perception of time, unusual musical forms and processes of reduction.

With the Schnellertollermeier trio and with Solo, he travelled Europe, North and South America and Asia in the 2010s and 20s. He enjoyed a long-standing collaboration and friendship with the Bernese drummer Julian Sartorius. Troller published various recordings, composed music for film and theatre and his hobbies were cooking, literature and table tennis.

Marena Witcher

refracted voices

[see transcript](#) [Collective improvisation](#)

Singing voices awaken in the depths of darkness. Lights shine, moving rhythmically in patterns of circles and spirals. Mirrors capture images, refracting them until the boundary between reality and reflection, actual being and appearance, becomes blurred. The audience dives in, moves, hums and becomes a shining detail in the light of existence. In order to flood the fog in the future with the creative light of the now, I have decided on a collaborative improvisation with the musicians in 2123: A performance for 10 voices, 10 lights, 10 mirrors, as well as movement in space and audience interaction.

Marena Witcher, born in Lenzburg in 1990 as a dual US citizen, creates imaginative, profound and playful worlds of art. The multi-award-winning singer, multi-instrumentalist, performer, songwriter and all-round artist performs on renowned stages such as the Zurich Opera House and the Boomtown Festival (UK) and with such greats as the Ensemble Modern. Her work ranges from pop and avant-garde to dance and costume design. Marena enriches film and television productions from Disney to Arte with her voice and lectures on a project basis at Swiss music academies.

Martina Berther

Klangschatz [sound treasure] - escaping the zeitgeist

[Sound diary](#)

It is likely that Switzerland will sound completely different in 100 years' time than it does today. I want to find out more about what Switzerland sounds like today and preserve some of these sounds for posterity. That's why I've decided to launch a new sound diary in the coming months. The diary of a 39-year-old, white, lesbian musician who speaks Rhaeto-Romanic and German, who grew up in Graubünden and lives in Zurich. From my everyday life. Go to specific locations, assume that some of them will have disappeared in 100 years. Acoustic document of our time. Morteratsch glacier, talking to my parents (Rhaeto-Romanic), demonstrations, rallies, running in the snow, a walk in the woods, the sound of Zurich, personal messages to people 100 years from now. Photos and images. I will press the most influential sounds from my point of view (musically, politically, historically etc.) onto a vinyl disc. Building instructions for a record player. Detailed instructions for listening.

Martina Berther (born in 1984 in Chur) lives in Zurich and is a Swiss bassist and composer. Her sound spectrum ranges from pop to experimental music. She tours internationally both solo and with her bands Ester Poly and AUL, the author Simone Lappert and with the singer Sophie Hunger. She also writes music for films, theatre and installations and works as a curator. She has received numerous awards for her work: Recognition Award Canton of Graubünden 2022, Swiss Music Awards 2020, Werkjahr Stadt Zürich 2018. Master of Music Education and Performance Jazz, HSLU [Lucerne University] 2012.

Matthias Klenota

100 variations of change 2123

[see transcript](#)

[Instrumental music, variations on a theme](#)

A given theme is transformed into 100 variations. The instrumentation can be selected ad libitum. The

theme and its variations are performed in a changing procession in which the ensemble and audience move together. Two possibilities: either from a starting point to an end point with optional intermediate stops (Fig. 1) or the alternative as described in III. This can take place in different environments, whether urban, rural in nature or in mixed forms. The duration is limited to a maximum of one day. The theme is in two voices. It begins and ends in octave intervals. In contrast to the diversity and complexity of its variation, it is simple.

Matthias Klenota is a violinist, composer, graphic artist and author of interdisciplinary works. Studied violin with Amandine Beyer in Basel and history at the University of Tübingen. He circles around and explores the music of past centuries, especially the period around 1600, with unrelenting fascination; however, it provides him with the impetus for his present-day work, which has its centre in performative formats. His music is heavily influenced by an intensive examination of the processes of nature, whose chaotic and ordered self-organisation is reflected in his love of improvisation.

Mio Chareteau DATA

[see transcript](#)

[Performance](#)

A data set as a starting point for an argument to find a solution to a problem. DATA is a visual and acoustic performance for four performers. The performers each receive 100 sheets. They throw the leaves one after the other, simultaneously and at a steady pace. The resulting trajectories create a random four-part polyphony. The floor gradually covers itself, a painting that builds up over the course of the performance. An intuitive collection of markings that spread across the surface. What remains is a black and gold landscape whose form and colours tell a story of the moment in which the piece took place.

In a time that is permeated and changed by digital data, I create pieces in which the data is analogue and organic. The resulting compositions question the relativity of our perceptions and reveal the human presence in all its mystery and complexity.

Mio Chareteau is a Franco-Japanese artist born in Switzerland. She takes concrete materials as her starting point and composes works that straddle the line between still life, minimalist music and meticulous performance. Installative and performative, solo or in collaboration with musicians, her work is presented at the MCBA Lausanne (2019), Wittener Tage für neue Kammermusik (2019), Pavillon Le Corbusier Paris (2023), Festival No Convencional Buenos Aires (2023). She was awarded the Neumann Prize of the City of Geneva (2010), the FCAC Prize (2011) and a Swiss Arts Award (2011).

Nik Bärtsch

Civil Society 23

Piano Piece for 6 hands of 3 generations

Extend to a large democratically organised ensemble

[A piece of music with a social impulse](#)

The piece emphasises the significance of a civil, democratic society and is intended (in 100 years) to be played in such an environment. The three parts should be played by three generations; they do, however, not have to be related to each other. It should be played on a modern (post-1823) grand piano. The duration and arrangement should be determined by the performers in dialogue with each other. The piece can also be played by more musicians or an orchestra; also with electronic instruments.

8 bars fully composed. Played once, several times or for 100 years, or until 2223 with changing teams.

Nik Bärtsch, born on 3 August 1971 in Zurich. Pianist, composer, producer & author. Graduation from the 'Musikhochschule ZH' & studies in philosophy, linguistics & musicology at the University of ZH. 2003/04 stay in Japan. Lifelong work on his RITUAL GROOVE MUSIC, solo & as leader of MOBILE & the quartet RONIN. Founder of the label Ronin Rhythm Records & co-founder of the Music club EXIL & the music Festival ZH Apples and Olives. Interest in the combination of music & movement, especially Aikido. In 2021 the book "Listening" was published. Several recordings for the label ECM. CH Music Prize, Art Award of the city of ZH, winner "rising stars piano" (Downbeat, USA).

Noémi Büchi

EXHALATION

FROM THE FUTURE

[Dialogue with the future with voices](#)

It is a composition for four [gender-free] voices (soprano, alto, tenor and bass) with a traditional score and lyrics that pose questions about the future but deliberately contain no answers. The answers feature only as a graphic score. It is therefore a kind of collaboration with the people of the future, a dialogue between two centuries. The human voice is a central element in answering questions from the past in the context of the future zeitgeist. Music and art are thus seen as means of a lively dialogue with the future. The entire score, including the graphic elements, will be computerised.

Noémi Büchi (born in 1991 in Zurich) is a Swiss/French composer and sound artist who creates an electronic, symphonic maximalism. Her music is characterised by a delicate synthesis of textural rhythms and electro-acoustic-orchestral abstraction. Her musical work ranges from electro-acoustic composition, live performances, audio-visual shows, music for film, music for contemporary dance, music for installations, music for theatre and for orchestral works. She holds a Master's degree in electroacoustic composition from the ZHdK (Zurich) and a Bachelor's degree in musicology and German studies/linguistics from the University of Zurich. She has already performed at various renowned and international festivals (e.g. Ars Electronica (AUT), Mutek Festival (ESP), Maintenant Festival de Rennes (FR), Linecheck in Milan (IT) and received a cultural award (Werkjahr) from the city of Zurich in 2021.

Olga Kokcharova

Ensounded phonophorous bodies

Free interpretation of characters

“I wouldn't like to write anything on the pages. I like the way the drawings leave room for free interpretation. The title will be: “Ensounded phonophorous bodies” Maybe I'll write it on the score, I don't know yet. Concerning the score, it's not that I don't want to write a text, but not to use language was part of the esthetic and philosophical concept. Since I'm quite concerned about ecological issues, I sincerely don't know what kind of “people” will live on the planet in 100 years. I'm quite fond of several manuscripts that have reached us from the past and transmit information through symbolic and abstract thinking. I was also inspired by some research scientist did about how to communicate with future generations of living beings to pass on important messages (e.g. the presence of nuclear waste) without using language. So, that's my point of view.

Olga Kokcharova, of Siberian origin and an immigrant to Switzerland, is a composer, sound artist and musician. She is interested in everything that is audible, regardless of the medium. She works with analogue synthesisers and field recordings, taking a minutely precise approach but also experimenting in circumstances where the recording material is put to the test. She considers that the process of listening is in line with the principles of all compositional work and explores sound as a tool that allows us to constantly reinvent the cartography of reality.

Patrick Frank

Remember the future

[see transcript](#)

[Composition that will be added to for 100 years This composition will be added to every 10 years at the SUIA AGM](#)

Background to the project: Belief in a future, the fight for a dignified life for all living things. Overture at the end of March 2024. Every 10 years, a reminder (musical, visual) is presented at a SUIA AGM. 2123: First performance of the concert with the collected memories + epilogue. Process: 1. Presentation of SUIA project (always the same), 2. each time supplemented by partial composition by PF and composers joining the project with max . 2 minutes per memory. 3. the 4 other composers (selected by us) will be invited to participate with max. 1-minute compositions. After 89 years, all the memories add up to 100 minutes at the last performance. The compositions are to be digitally archived each time (every 10 years) and then retrieved and added to. PK will take care of everything if the project is awarded the contract.

(The management of SUIA has already decided that the piece should be realised in the spirit of the composer).

Patrick Frank, born in 1975 in Rio de Janeiro/Brazil. Swiss-Brazilian dual citizen.

Frank studied piano, music theory and composition at the Zurich University of the Arts. Studied cultural studies, philosophy and sociology at the University of Lucerne. Currently studying for a doctorate at the Collegium Helveticum and the University of Lucerne. He develops a new theory of social polarisation. Works as a freelance composer, project designer, cultural theorist and photo booth installer in Zurich. His analogue photo booths are the only functioning ones in Switzerland. (Correct as at: 2023).

Patrick Kessler

The tree: Da Capo al Fine

[A tree is accompanied for 100 years and then cut down](#)

EXPOSITION: The Chuchchepati Orchestra is installed in the garden of the National Sound Archives. Four musicians will be playing while a tree is planted. All four are recorded digitally.

CLOSING THEME: the final applause from the audience is also recorded. The planting gardeners are also recorded at work (breathing, working noise). All recordings are stored separately on vinyl. The applause can be heard on the B-side of the record. DEVELOPMENT

2124: While the tree is being cut down by gardeners, DJs play the music on CH'pati speakers.

CADENCE: Break, the wood is used sustainably. Play the B-side. CODA, FINE: Applause

What they play and which instruments are involved is not specified. (On the drawing: Guitar, saxophone, double bass, drums; after 100 years 4 DJs).

Patrick Kessler (born in 1967) - double bass player, composer, curator - Lives in Gais, AR. With his double bass, Patrick Kessler works at the intersection of performative art and improvisation, between installation and composition.

Chuchchepati Orchestra "Chuchchepati" (pronounced djudjepati) means horizon in Nepali and is a district of Kathmandu. The name of the orchestra refers to the origin of the 32 large loudspeakers, which are part of the artistic happenings as a multi-channelled sound installation. Further information: The cantonal library in Trogen AR continuously documents the musical work of Patrick Kessler. C o l o p h o n: Composition/Concept: Patrick Kessler; Illustrations: Naomi Erlich; Translation: Nicholas Schärer; Layout: Markus Wicki

Ramon Landolt

'100 years are music'

Rhone Glacier 46.581210, 8.383139

[Instrumental music on the glacier](#)

Since 2019, RL has visited numerous glaciers and recorded the melting. But RL also wants to bring something back, the melting is embedded in a poetic piece of music. This is about the Rhone Glacier. The piece must be performed at this exact location in 100 years' time. Part I: Performance of the original field recordings 1-10, 2023, Part II: Silence, Part III: Cello 1 along the field recordings, cello 2. plays composed music "for Rhone", Part IV: Silence, Part V: recordings are played with improvisation (cello 2), Part VI: convolution of recordings, with silence, cello players 1 and 2 fade away.

As of 2024, Ramon Landolt (born 1985 in Flawil SG) is a composer and improviser who works in the fields of electronic-, electroacoustic music and field recordings. As early as 1990, improvisation started to be a companionship to his daily discovery - and persists until now. "I am interested in the 'unheard' and love to bend genres." Performances with e.g. the collective Trio Heinz Herbert have brought him to festivals such as Berlin Jazzfest,

Unerhört Zurich, London Jazzfestival, Pavilion Le Corbusier, Taktlos Festival, Wels Unlimited and many more. Publications include music with various ensembles, sound installations and music for film. Landolt is also Head of [the course for] Bachelor of Music at Winterthur Institute for Contemporary Music.

REA & Ramon Kimmig

/

Sounds from everyday life from all

I want to interweave AI and the analogue/organic music world, open source-based creation holds hope for me. The present concept is intended to show a music practice away from the ego of authorship towards a constantly flowing practice of art and cultural self-understanding. The idea of a male or female 'composer' is outdated. Culture should expand into a freely accessible network. The offer contains a very specific sound world for me and a specific music that I have in mind, which I would work out and concretise if I were to pursue the basic idea further. Anyone can connect with the 'score'. It's not supposed to be music for Central European musicians. To ensure that everyone is able to read the soundscape I offer, I have opted for a graphic symbolism borrowed from nature.

Material for timbres/instrumentarium (haptics); wood, skin, stone, flowers, bark, leaves, bones, water, wind, fire, hair, shells, chitinous armour of beetles etc.

Rea Dubach, (born in 1992 in Biel/Bienne, Switzerland) graduated in Bachelor and Master at HKB Berne vocals, composition and arranging. On top of collaborating with a diverse spread of musicians and artists, she's the singer and guitar player of Omni Selassi and works as a solo artist called REA. She also works as a producer and composer for film, dance, theatre and album productions at Studio SUZE in Biel/Bienne and at Centraldubs in Berne. REA was one of the associated artists of Dampfzentrale Berne (2020 - 2022). From 2021 to 2022, she was part of the two year support programme of the city of Biel/Bienne.

Réka Csiszér

In search of time

Scenically choreographed vocal composition

When the child was... Handke/Wenders. "Buried", only to be performed in 100 years' time, gave me the idea of timelessness. Which instrument has the potential to survive, even if the world were on the brink of collapse? ... the human voice. A sound space of infinity. Scenically choreographed vocal composition for three voices. Performing under a tree at the blue hour. The abstract archaic work is intended as an impulse to dissolve the ever-increasing speed of our perception of time, to expand space, to engage with the original form of simplicity and freedom and, above all, to connect with the earth. Work with choreographic instructions, with specific and graphic notations. Performers have the freedom of interpretation. The composition never sounds the same, the performers make it their own work. Something alive for the present in the future. The voices, breathing noises, rattling, melodies. This composition is to be performed under a tree at the blue hour.

Born on 1 February 1985 / Halberstadt (DE) Rekacsisz.com. Réka Csiszér is a Hungarian singer, musician, composer and performer from Transylvania, currently living in Zurich, Switzerland. As an artist active in numerous multidisciplinary projects (VÍZ, Bitter Moon, Space Age Sunset), Csiszér's practice focuses on conceptual, audiovisual works characterised by avant-garde experimentation and exploration of the in-between states of being. Her compositions mix elements of soundtracks, musique concrete, neoclassical, drone, noise and field recordings to create pulsating, hypnotic sound constructs.

For the IOIC (Institute of Incoherent Cinematography), Csiszér composes and performs live soundtracks for silent films. Since 2016, Csiszér has also been engaged as a performer, musician and composer for several theatre productions, including performances at the Volksbühne Berlin, Schauspielhaus Zürich, etc. Her artistic activities (performances and concerts) have taken her all over Europe, South America and Japan.

Simone Felber & Adrian Würsch GRÜESS AS GROSSE NÜT [HELLO TO THE BIG NOTHING]

[Experiment with a new folk song that survives the test of time?](#)

A folk song: Song sketch is made available to two individuals in 2123. They learn it and perform it from memory. Notes are stored, but may not be circulated. Sound recordings, however, may be circulated. The song must be passed on orally from P1 to P2. As soon as 4 pairs know the song by heart, they should write an arrangement independently of each other. The 2nd song verse of which only the lyrics are available, is to be updated. In addition, a 3rd part is to be added. Instrumentation is free. The 4 versions are to be performed in a concert.

In addition to our submitted concept, we would also like to send the piece on its journey beforehand - not in the form of sheet music, but as audio.

As a partner organisation, we would like to ask the University of Lucerne- Music Department, which every 25 years has to commission 2 students from the Folk Music Department to learn the piece faithfully from the 25-year-old audio file.

The question would be something like this: Can the oral tradition of a play be simulated over 100 years in a short period of time in the year 2123, or is it time, actually, that shows us how change and tradition “happen”?

Adrian Würsch (born in 1991) grew up in Emmetten NW and came into contact with Swiss folk music and other musical styles at a young age. He completed his Bachelor's and Master's degrees at the Lucerne University of Applied Sciences and Arts - Music, majoring in Schwyzerörgeli. A further Master's degree in Sound Design finally led him to the Zurich University of the Arts. As a freelance musician, Adrian works as a sound designer, composer, studio/band musician and teacher. He devotes himself in particular to the versatile tonal possibilities of the Schwyzerörgeli in various musical styles.

Simone Felber (born in 1992 in Lucerne) is a singer and yodeller. From 2012 to 2018, she studied singing at the Lucerne School of Music. Her current musical work is within the border area of folk music, both in the performative and in the pedagogical field. With her bands “Simone Felbers iheimisch” [Simone Felbers indigenous] and “hedi drescht”, she composes new yodelling melodies that are intended to adapt to today's society in words and music. And as musical director and conductor of the feminist yodelling choir “Echo vom Eierstock” [echo from the ovary], she questions role models in Swiss yodelling and folk songs.

Valérie Niederoest

/

[see transcript](#)

[Environmental sounds with musical instruments](#)

The Musiques du Bois du Jorat will be a musical piece on the theme of “listening”, soundscapes and the preservation of ecosystems. The instruments will imitate the animals of winter, the wind in the trees, the rain and also the aeroplanes in the sky and the roads that you can always hear a little bit in the distance. Bois du Jorat is in the elevated ranges of Lausanne. The recording is made at a specific location that has yet to be searched in the forest. A place that offers a variety of sound sources. I will record the

sounds in musical scores, as far as bird calls, the rhythms of rainfall, the complaints of [...] are concerned. These scores are extensively annotated to [...] : the choice of possible instruments, sound colours, filters to be used, spatial playing intentions, etc. These instruments and effects have been around for a long time and it can be assumed that they will still be used in more or less the same form in 100 years' time.

Valérie Niederoest (born in 1979 in Morges/VD), is a musician from Lausanne, sound activist and cultural manager. With the Echappées organisation, she accompanies groups on sound walks. Through an eco-feminist approach, she trains people to develop their ability to recognise the mountain ecosystems as a base of resistance to the destruction of the living environment and systemic violence. She has taken part in musical projects such as Toboggan and Meril Wubslin, and performs solo under the name Heyval. Her specialities are singing, vocal drones and guitar.

Vi Weinmann

/

Vocal music against capitalism

I want to show people a piece of their musical history in a century. Since the natural copyright of material produced today should no longer be an obstacle by then, I will make free use of existing material. Large mixed a cappella choir (at least 30 singers), positioned around and in the audience, 8-12 minutes, one piece in 5 sections that build on each other. Content: A mixture of fragments of demonstration slogans and shouts, manifestos, party programmes, field reports, cynical remarks by reactionary politicians and figures, struggle songs and music of international resistance against capitalism, with the inclusion of various languages. Sound: Dynamics / mood, individually uncoordinated whispering. Choir moves freely around the audience. Solos of mostly spoken text, partly reduced accompaniment of an a cappella choir. Regularly distributed around the audience and some singers also among the audience. Mostly no movement. Solos begin to overlap, interrupt and accumulate. Each choir member with an individual voice, 4-6 groups with similarities. Movement instructions in the room, group formations, etc.

Vi Weinmann (born in 1994, Frauenfeld) is a composer and communist from Winterthur who lives in Barcelona. From the very beginning, his work was characterised by a strong desire to express himself politically. He studied composition with Michel Roth in Basel from 2015 to 2019. During this time, pieces such as "Der Grosse Misthaufen" [the big dung heap], which consists of quotes from contemporary politicians, and "Nachtregen" [night rain], which contains a text from John Reed's report on the Russian Revolution, were created. From year to year, he works on different commissions and attaches great importance to constantly learning new things.