

2013

oto.3

c o m p o s i t i o n s i n s o u n d

introduction

OTO.3

oto.3 creates music that is based on ideas in sound.

Maarten Visser organizes the structures, ideas and developments in sound, and takes these open scores to the musicians, Holger Jetter and Robbert van Hulzen.

Together they create a music which offers ample space for the musicians to make their own musical plan, manipulate the score, improvise.

Music with a constant tension between sound and silence, notes and noise, between structure and freedom.

In January 2011 oto.3 performs in 9 galleries around India, with support from the Dutch embassy in India.

The shows are intimate, with select, very appreciative audiences.

In May 2011, 4 performances in Holland follow, again mostly in galleries.

Later 2011 more galleries in India, and in February 2012 a first festival - Fireflies Festival, Bangalore.

In December 2012 oto.3's first cd production is released by Rooh Music.

oto.3 january 2011 - india

7. apparao galleries - chennai
8. cholamandel artists' village gallery
10. aurodhan gallery - pondicherry
11. pitanga auroville
21. art summit -delhi
25. apparao galleries - bangalore
26. waves art gallery - pune
27. shisya café - pune
feb 5. amethyst - chennai

oto.3 may 2011 - holland

8. museumtuin - gouda
10. karnatic lab @ badcuyp - amsterdam
12. delicatessen zeeburg - amsterdam
13. glazen huis, amstelpark - amsterdam

oto.3 - india

nov 26. Plantation House - Bangalore
dec 20. Focus Art Gallery - Chennai
feb 19 (2012). Fireflies Festival - Bangalore



2013

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In 2013 oto.3 will come out with a completely new repertoire.

Musically, oto.3 will stay close to its experimental conviction - to take sound as a starting point for a composition, to develop sound over time. To question the pillars on which music is too comfortably resting.

In this new production oto.3 will work more with voices: sound of syllables, words, text.

Spoken, muttered, played.

As part of this new program oto.3 is developing ways to involve the audience into participating in a musical process, in a way that their participation shapes and influences the music.

- for examples see *appendix 1, 2*.

Audience members will receive a booklet with some scores and explanations, information on the group and their musical development.

Another change is that oto.3 will device music that can work for a larger audience, a festival or an auditorium as well as the intimate space of a gallery.



Maarten Visser

saxophones, composition

- Between 1994 and 1998 Maarten Visser studies saxophone at the 'Brabants Conservatorium' (Netherlands), plays in bands (Trinome, Moiré, Dudes Doo Dance) and composes for a number of groups he plays for.
- After finishing conservatory in 1998 he goes to Chennai (India) to study carnatic music. And gives up rather soon.
- He plays in bands such as: MadraZ, Funky Bodhi.
- In 2000 he starts to collaborate with choreographer Padmini Chettur. He composes music for 'Segment of a Solo' (2000), 'Fragility' (2001), '3 Solos' (2003), 'Paperdoll' (2005), PUSHED (2006), Beautiful Thing 1 (2009), Beautiful Thing 2 (2011), Wall dancing (2012). These contemporary dance productions are internationally successful.
- In 2008 he releases a cd with saxophone solos
- In 2008 Maarten Visser starts a contemporary improvised trio with Keith Peters and Jeoraj George, MV3. The repertoire has been composed for the trio exclusively.
- In 2010 the trio premieres a suite called 'The Diva'. This suite is apart from true to the band's musical approach - various ideas in sound, various musical styles – also surprisingly accessible.
- In December 2012 Maarten Visser and poet Vivek Narayanan premier a collaborative work for saxophone and words.
- Maarten Visser is part of Basement 21, an artist collective that is interested in the artistic process, -their activities include the organizing of performances, running an improvisation workshop.
- He curates music performances for Plantation House in Bangalore.
- Maarten Visser is active as a free-lance musician



Holger Jetter

electric violin

- Holger Jetter lives and works as musician, composer, arranger and producer in Auroville, South India. He studied western classical music, principal instrument violin, at the Richard Strauss Conservatory in Munich, Germany and at the Mozarteum University in Salzburg, Austria with Prof. Jürgen Geise. Further studies with Lynn Blakeslee and Jean-Jacques Kantoroff in Nice, France, completed his violin education.
- At the age of 18 he already released a first recording with the German rock band “Gantenbein”. His broad musical interest subsequently moved him from the bluegrass band „Flying Spoon Acoustic Band“ via the Argentinean tango ensemble „Quartetto Tango“ and klezmer music at the “Theater der Jugend“ in Munich to the Clowns duo „Conelli”.
- Holger's strong affinity to improvised music led to formation of the „Modern String Quartet“. Fresh sounding string arrangements and many original compositions contributed to the wide success of the ensemble. In the following six years of collaboration involving more than 1000 concerts and two CD productions, the quartet toured several times with well known artists such as Constantin Wecker, Joan Baez and Mercedes Sosa. After the first America tour he left the Modern String Quartet and went to Kolkatta, India, to study Indian classical music with Ustad Imrat Khan.
- He then settled with his family in Auroville, South India. He built, together with his partner Tina Suchanek the project recording studio „Sunshine Music Studio”, Live shows and collaborations with international artists enrich the broadness of his artistic works.



Robbert van Hulzen

drums

- Robbert van Hulzen's fascination with colour extends from his hat collection to his work with sound, moving between improvised, contemporary composed, Indian and Indonesian, and electronic music. Besides leading world collision rock group Om Viloma with Greek/Bulgarian and (South) Indian musicians, he is half of abstract folk duo Rara Avis with recorder player Terri Hron (cd One Fell Swoop on Karnatic Lab Records, 2008), and works/worked with a variety of groups and projects including dancer/choreographer Michael Jahoda, composer/producer Nitin Sawhney, contemporary gamelan ensemble Gending, improvised dance & music collective Magpie, and composer Merlijn Twaalfhoven.
- In his work with artists from other disciplines, including theatre group De Maan and film maker Dave Zijlstra, he mixes his percussion with homemade electronics, to either produce the music live or create soundtracks or (interactive) installations.
- Van Hulzen studied South Indian rhythm in Bangalore with MT Rajakesari and BC Manjunath and with Rafael Reina in Amsterdam, drums with Steve Clover, and North Indian rhythm with Suresh Talwalkar. He holds MA degrees from the University of Amsterdam (part of his time there was spent at SOAS, London, England) and the Amsterdam Conservatory. His musicological work is based on and informed by his activities as a performing musician.
- In his latest project *elephant songs*, he is playing with musicians en route from South India to the Netherlands (on a classic Enfield motorcycle), creating music in which musical ideas, tastes, and preferences of the members-of-the-moment are combined into one music.



review

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...Even before the concert formally began, the group introduced itself by playing softly with a rattle, soprano sax and the violin as the audience came in to the darkened hall to take their seats. There was a sizeable audience showing the expectation many have for “contemporary” music.

...Each of the 7 pieces plus the encore were introduced with humour by Maarten, the saxophonist.

Basically, the compositions were minimalist, often monotonous. That is, there was little melody as such. Uniquely, the percussionist played as an instrument in the ensemble rather than as the traditional rhythmic support. On the other hand, within some of the compositions, each member played what seemed to be unrelated sounds.

Yet, throughout, one felt intelligent and meaningful music had been composed and was now being performed with great virtuosity.

...There were exceptions in that there were 2 simple, sometime cute melodies and the violin would even play in the baroque style. One could beat rhythmically. The audience's reaction was to give most enthusiastic applause. One could only imagine that we still most appreciate conventional melodic, rhythmic music, even while appreciating and realizing the importance of new music. Yet, the music that was clearly part of the performers became the same for us, the absorbed listeners.



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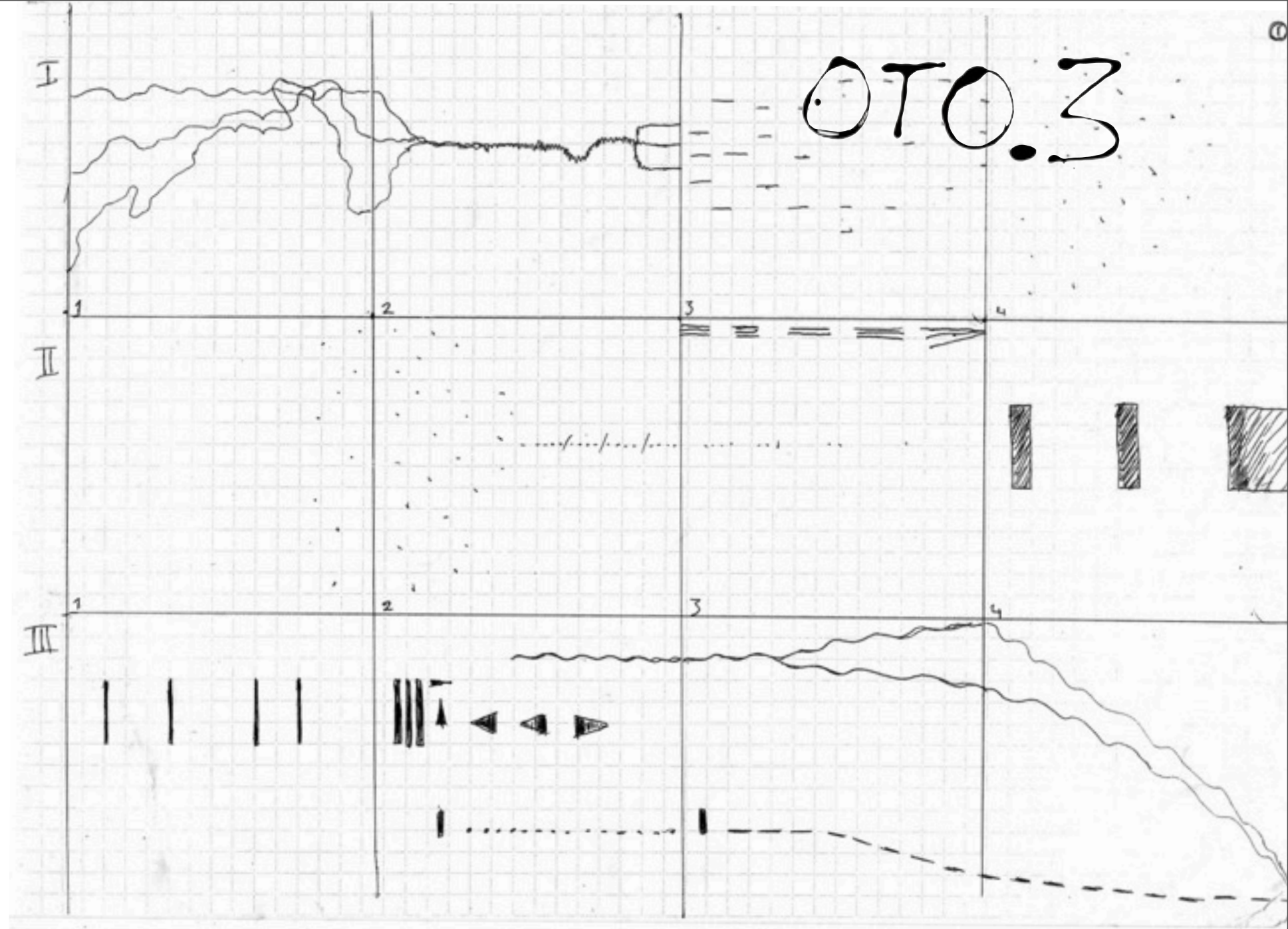
appendix I

This is the image of a graphic score called '.

The audience will be invited to join one of the 3 instrument groups (I, II or III), and play the score along with the musicians of oto.3

A short explanation and trial will precede the actual performance of the composition.

The real challenge and joy with a composition like this lies in the listening and being with another person's sound and ideas of instant composing. The moment this becomes clear to an audience, very interesting music can happen.



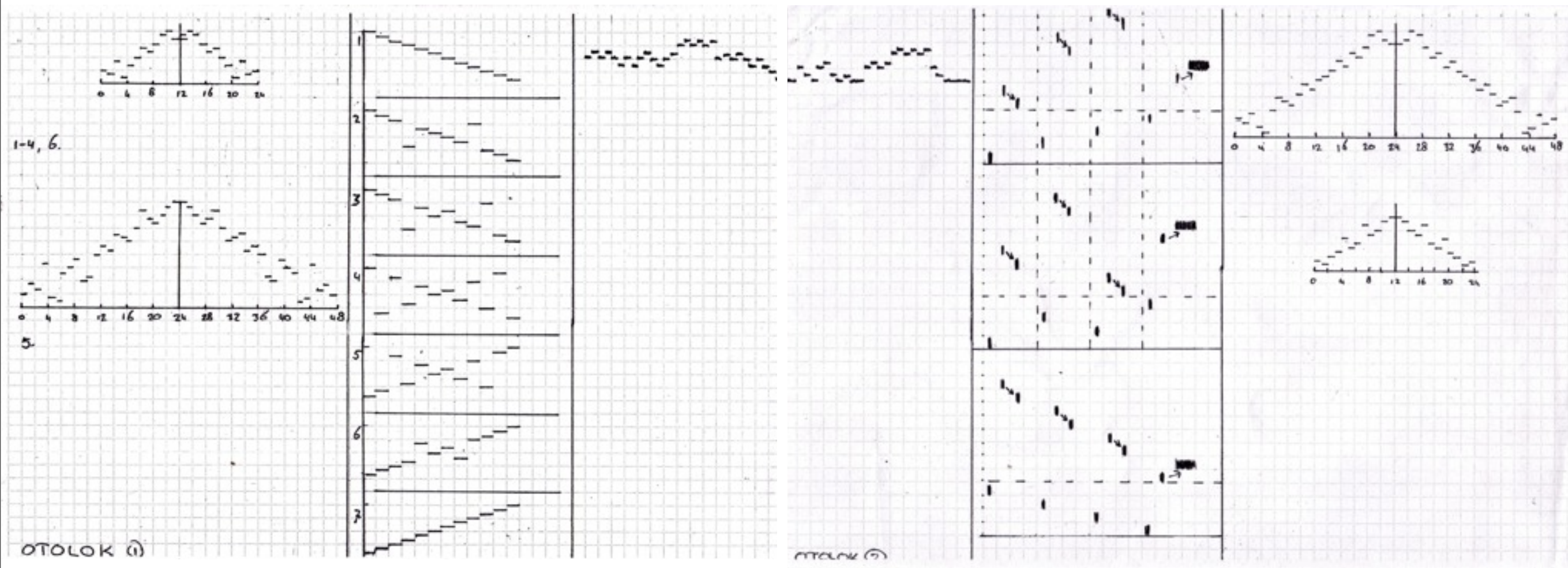
there are 3 instrument groups - I, II, III. The composition is played from left to right through box 1, 2, 3, 4. Within each box time (horizontal) is set against pitch (vertical). The darker the writing, the stronger it is played. fx. A light dot is a light (soft), short accent with a certain pitch.

A line high up in a box means a long high pitched note.

.../.../ means groups of 4 - this can be in rhythm, pitch, phrasing, intent.

appendix 2

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this image is a graphic representation of a composition called 'otolok'.

Structurally it is based on various musical mirrors. For example in the opening there are lines with 12 different pitches in a particular order. These 12 pitches are then repeated in reverse order - mirrored.

Half way into the composition the whole work is mirrored, so that the last part resembles the first.

Musically, otolok is based on 12 tone principles, which means that a pitch, once played, cannot be repeated until the other 11 pitched in an octave have been played. The musicians have learnt to improvise with this material as well.