

Manteuffelstr. 57 • 10999 Berlin • Germany  
Phone: +49/163/4412306  
E-Mail: cd [at] christiandimpker.de  
Web: <http://christiandimpker.de> | <http://musicengraving.de>



# Dr Christian Dimpker

## PERSONAL DATA

**Date of birth** 29 August 1982

**Place of birth** Hamburg, Germany

**Citizenship** German

**Occupation** Composer – Music Engraver – Lecturer – Author

## ACADEMIC EDUCATION

**2010-2013 Doctoral dissertation in Musicology/Composition** – University of Plymouth. Supervised by Prof Eduardo Miranda and Dr David Bessell. Topic: extended instrumental playing techniques and their notation.

**2008-2010 Master of Arts in Sound Studies** – University of Arts Berlin. Supervised by Prof Dr Martin Supper and Prof Dr Holger Schulze. Practical work: Two compositions for string instruments and live-electronics. Oral exam: Wittgenstein's and Schönberg's aesthetics. Grade: 1.7. Guest auditor in Musicology and Composition, Humboldt University Berlin and University of Music Hanns Eisler Berlin.

**2003-2007 Bachelor of Arts in History and Philosophy** – University of Hamburg and Humboldt University Berlin. Topic: Nietzsche's Philosophy of Music and its impact on the music of Mahler and Strauss. Grade: 2.3. Certificates in North American Studies, University of Hamburg.

## ACADEMIC TEACHING

**Since 2010 Teaching assignments** – University of Plymouth, University of Hildesheim and Hochschule für Musik Detmold.

**09/2013-07/2014 Lecturer** – Education University of Hong Kong. Disciplines: Music Theory and Composition.

## WORKS AND PERFORMANCES

**Publisher** The scores 1-13 a) are released by vierdreiunddreissig publishers (4'33'').

**Revision** The scores 1-18 have been revised concerning their practicability in 2016.

**Realisations** Live-electronic: *Warenwirtschaft* (2017); electroacoustic: *Synthesis* (2017).

**N. 24 (2018) La naissance de la lumière à partir de l'esprit du feu:** Für Perkussion, Aerophone und Elektronik auf Festmedien | For percussion, aerophones and electronics on fixed media [27'].

**N. 23 (2018) Utopia IV:** Für 1-3 Trompeten und 1-3 Sprecher | For 1-3 trumpets and 1-3 speakers [~9']. Presentation in April 2018 with Laurent Bômont (Ensemble 2e2m) at the Festival Mixtur Barcelona.

**N. 22 (2017) 4 × 2 × 8 – Sakrale Interaktionen:** Für Flöte, Oboe, Klarinette in B, Fagott, 4 sakrale Räume, 2 Mikrofone, 8 Lautsprecher und Elektronik | For flute, Bb clarinet, oboe, bassoon, 4 sacred rooms, 2 microphones, 8 loudspeakers and electronics [16'].

**N. 21 (2017) Warenwirtschaft:** Für 2-3 Spieler, Informations- und Kommunikationstechnologie, Unterhaltungselektronik, Haushaltsgeräte, Haushaltsgegenstände, Mikrofone, Lautsprecher, Mundharmonikas und Tamtams | For 2-3 players, information and communication technology,

consumer electronics, home appliances, household items, microphones, loudspeakers, harmonicicas and tam-tams [22' + ∞]. Premiere in November 2017 at the Tokyo Arts and Space. Percussionist: Sayaka Nojiri, Sound director: Robert Schwarz.

**N. 13 b) (2017) Tractatus II:** Für Sprecher und Orchester | For speaker and orchestra [20/25'].

**N. 20 (2016) Streichquartett II „MikrosKopie“ | String quartet II “MicrosCopy”** [≤10'].

Premiere in September 2017 at the CMMR conference Porto. Ensemble: Quarteto de Matosinhos, Sound directors: Rui Penha et al.

**N. 19 (2016) Utopia III:** Für Frauenstimme | For female voice [5-8'].

**N. 18 (2016) Utopia II:** Für Harfe und Elektronik | For harp and electronics [≥10'].

**N. 17 (2016) Zum Anbeginn neuer Zeiten (Klavierstücke I-IV):** Für Klavier und FM-Instrumente | For piano and FM instruments [~15'].

**N. 16 (2015) 3 Miniaturen nach Nietzsche:** Für Sopran und Klavier | For soprano and piano [5'].

**N. 15 (2015) Ossia (A → ¬B & B → ¬A):** Für Klarinette in B oder Violine, Violoncello und Klavier | For Bb clarinet or violin, violoncello and piano [~10'].

**N. 14 (2014) Utopia (omaggio a Luciano Berio):** Für Flöte solo | For flute alone [~15'].

Premiere in October 2018 at the Twin Cities New Music Festival. Flautist: James DeVoll.

**N. 13 a) (2014) Tractatus I:** Für 48-stimmigen Chor SATB und Elektronik | For SATB chorus of 48 voices and electronics [~11'].

**N. 12 (2014) Kinderstück [Meta-Physik] | Children's piece [Meta-Physics]:** Für Klavier | For piano [4'33"'].

**N. 11 (2013) Streichquartett I | String quartet I** [~15']. Premiere in July 2015 at the State Philharmonic Sibiu (Romania). Ensemble: ConTempo String Quartet.

**N. 10 (2013) Sýnthesis:** Für ring- und amplitudenmodulierte Oszillatoren | For ring and amplitude modulated oscillators [~16']. Premiere in October 2017 in the Luther Church Cologne (Kunst im Turm).

**N. 9 (2013) Struktur:** Für Ensemble | For ensemble [13-14'].

**N. 8 (2012) Drei Lieder | Three songs:** Für zwei Gitarristen und Elektronik | For two guitarists and electronics [~15'].

**N. 7 (2012) Filterspiel – Musik für Konferenzen | Filterspiel – Music for conferences:** Für 4 Perkussionisten, 4 Assistenten, 4 Dolmetscherkabinen und Elektronik | For 4 percussionists, 4 assistants, 4 interpreter's booths and electronics [~12'].

**N. 6 (2012) Klanggruppen:** Für Violoncello solo | For violoncello alone [~9']. Premiere in August 2012 at the Laeiszhalle Hamburg. Cellist: Saerom Park Foucher (Ensemble Resonanz).

**N. 5 (2011) Studien zur Notation elektroakustischer Musik | Studies on the notation of electroacoustic music:** Für Festmedien | For fixed media [4'06"']. Presentation in May 2016 at the Sound and Music Computing (SMC) conference Hamburg.

**N. 4 (2011) Ausführung über den Materialbegriff:** Für Klarinette in B, Mezzosopran, Kontrabass und Elektronik | For Bb clarinet, mezzo-soprano, contrabass and electronics [~13'].

**N. 3 (2010, rev. 2011-12) Zu vier Händen – Interventionen für Konzertflügel:** Für Klavier und Assistenz | For piano and assistance [10-11']. Premiere in June 2017 at the Seminarturnhalle Stade. Pianist: Hanni Liang, Assistent: Tae-Min Hyun. In 2016 accepted for the “Data Base New Music” of the Netzwerk Neue Musik and the State Academy Trossingen.

**N. 2 (2010, rev. 2011-12) Entgleisungen:** Für Flöte, Klarinette in B, Klavier, Perkussion, Violine und Violoncello | For flute, Bb clarinet, piano, percussion, violin and violoncello [10-11'].

**N. 1 (2010, rev. 2011-12) Tatsachen in zwei Sätzen:** Für Violine solo | For violin alone [8-9']. Premiere in August 2010 at the DESY institute Hamburg. Violinist: Eugene Nakamura.

## HONORS AND AWARDS (SELECTION)

**2018 Commission** for *Utopia IV* – Festival Mixtur Barcelona, **artist-in-residence** – gnration Braga (Portugal), **composer-in-residence** – Festival Dias de Música Electroacústica Lisbon, **selection for performance** of *Utopia* – 113 composers collective composition competition.

**2017 Grant** by the State of Berlin – cultural exchange GLOBAL (Tokyo), **project support** by the RWE/innogy Foundation for *Synthesis* and *Warenwirtschaft*, **grant** by the Deutsche Künstlerhilfe (German Artist Fund), **concert support** for *Warenwirtschaft* – JaDe Foundation, **concert support** for *String quartet II “MicrosCopy”* – University of Porto, **selection for performance** of *String quartet II “MicrosCopy”* – Computer Music Multidisciplinary Research (CMMR) conference Porto, **commission** for *Warenwirtschaft* – Tokyo Arts and Space/Tokyo Wonder Site (Tokyo Metropolitan Foundation for History and Culture), **artist-in-residence** – three-month grant from the Cultural Foundation Stade.

**2016 Finalist** of the **Falling Walls Lab** – Academy of Arts Berlin, **jury member** – Animated Notation Symposium Tallinn.

**2015 Composer-in-residence** – St John’s Smith Square London, **composer-in-residence** and **grant** – SWR (Southwest-German Radio) Experimentalstudio-academy matrix15, **composer-in-residence** – Icon Arts Academy (Romania), **selection** of *Zu vier Händen – Interventionen für Konzertflügel* as the repertory of the Carl von Ossietzky composition competition.

**2013 Artist-in-residence** – two-month grant from the Künstlerdorf Schöppingen Foundation.

**2012 Special award** *Klangradar 3000* for *Klanggruppen* – Tonali composition competition.

**2010 PhD studentship** – University of Plymouth, **selection for performance** of *Tatsachen in zwei Sätzen* – Tonali composition competition.

## OTHER WORKS

**Since 2017** Scientific writings in philosophy and art history for various clients and agencies (ACAD WRITE/acadoo/Hauck & Autoren/GWriters).

**2015-18** Engraving of **James Dashow: Soundings in pure duration n. 7/Soundings in pure duration n. 9**, of **Hannes Raffaseder: Wendepunkte** and for **Bohne & Schulz** music publishers.

**2015-18** Engraving of **Helmut Lachenmann: Schreiben**. Music for orchestra. Breitkopf & Härtel.

**2013** Publication of the treatise **Extended notation: The depiction of the unconventional** (notation system for extended playing/singing techniques and electroacoustic music). LIT Verlag publishers. ISBN 978-3-643-90302-0.

**2000-10** Works in the fields of Computer Music and Sound Art, inter alia **Konstrukte: Für Festmedien** | For fixed media, performances and installations inter alia at **Singuhr/Hörgalerie** and **Tuned City Festival**.

## LANGUAGE SKILLS AND COMPUTER LITERACY

**English** C2, **French** B1, **Portuguese** A2, **Spanish/Cantonese/Latin** A1.

**Software** Sibelius, Finale, Logic Pro, Ableton Live, Max/MSP, Adobe CS, Wordpress, Xcode.