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Dr Christian Dimpker

PERSONAL DATA

Date of birth 29 August 1982

Place of birth Hamburg, Germany

Occupation Composer – Music Engraver – Lecturer – Author

Citizenship German

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, Germany. 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

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

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

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. 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, harmonicas 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’].

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. 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.

2017 Grant by the State of Berlin, cultural exchange GLOBAL (Tokyo), **project support** by the RWE/innogy Foundation, for *Sýnthesis* 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, 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, 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 for various clients.

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.