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| Mitterer, Wolfgang (1958--) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Wolfgang Mitterer(1958--) is an Austrian composer and organist noted for his work with live electronics and improvisation. Born on 6 June, 1958 in Lienz, East Tyrol, Mitterer studied organ and composition at the University of Music and the Performing Arts Vienna, followed by a year-long residency at the studio for electroacoustic music (EMS) in Stockholm. An exceptionally prolific composer, Mitterer’s output spans a staggeringly broad range of approaches to music-making, including works for tape, chamber music of various formations, experimental pop songs (Sopop), works for large orchestra, music for theatre and opera, music for film, and sprawling site-specific installations and [performance events](http://www.youtube.com/watch?v=VNATs59XlNA) (turmbau zu babel, for example, is scored for 4200 singers, 22 drums, 48 brass players and 8-channel-tape). His [works list](http://www.wolfgangmitterer.com/en/compositions) includes over 200 entries and demonstrates a particularly catholic, pluralistic, non-dogmatic approach to instrumentation, duration, venue, scale, and function.  Despite this diversity, Mitterer’s work maintains several important central tendencies: stylistically, the music is often characterised by layers of crackles, twitches, clicks, and pops (both electronic and acoustic), with a rustling, flickering, chirping, gestural energy. These more fragmented, granular layers are quite often combined with gradual, elongated, atmospheric, and lyrical material, though generally a sense of instability and unpredictability remains. |
| File: <http://www.wolfgangmitterer.at/pics_db/portrait_1.jpg>  Wolfgang Mitterer(1958--) is an Austrian composer and organist noted for his work with live electronics and improvisation. Born on 6 June, 1958 in Lienz, East Tyrol, Mitterer studied organ and composition at the University of Music and the Performing Arts Vienna, followed by a year-long residency at the studio for electroacoustic music (EMS) in Stockholm. An exceptionally prolific composer, Mitterer’s output spans a staggeringly broad range of approaches to music-making, including works for tape, chamber music of various formations, experimental pop songs (Sopop), works for large orchestra, music for theatre and opera, music for film, and sprawling site-specific installations and [performance events](http://www.youtube.com/watch?v=VNATs59XlNA) (turmbau zu babel, for example, is scored for 4200 singers, 22 drums, 48 brass players and 8-channel-tape). His [works list](http://www.wolfgangmitterer.com/en/compositions) includes over 200 entries and demonstrates a particularly catholic, pluralistic, non-dogmatic approach to instrumentation, duration, venue, scale, and function.  Despite this diversity, Mitterer’s work maintains several important central tendencies: stylistically, the music is often characterised by layers of crackles, twitches, clicks, and pops (both electronic and acoustic), with a rustling, flickering, chirping, gestural energy. These more fragmented, granular layers are quite often combined with gradual, elongated, atmospheric, and lyrical material, though generally a sense of instability and unpredictability remains. Mitterer’s works for larger forces often explore the regularity of pulsation and repetition, as in *Konzert für Klavier*, *Orchester und Electronics* (2001) or *Mobile Beats* (2011).    Reference pervades Mitterer’s work through quotation, modelling, or implication. Works such as the *organ solo bwv.org* (2000) or *inwendig losgelöst* (2006) for Baroque orchestra, ensemble, and electronics, include direct, historical quotations of Bach and Telemann, respectively. *Im Sturm* (2004) for baritone, prepared piano, and electronics, acts as a Schubertian song cycle in which the line between real and imagined Schubert is unclear. The lines between deconstruction and mimicry and myth are constantly smudged, erased, covered up, and redrawn. More general stylistic references are also common, and include hints of pop electronica and various forms of jazz.  Much of Mitterer’s work, both as a composer and as a performer, focuses on improvisation. His notated works frequently integrate improvisational passages and often use electronic and recorded material gathered in free improvisation sessions. *Coloured Noise* (2005), for example, includes several layers of improvisation: the members of the ensemble are given improvisation windows in their scores (indicated with dashed lines), with only instrumentation and relative duration indicated; the taped portion is comprised entirely of recordings compiled from free improvisation projects with other musicians; and Mitterer’s own overlaid organ solo is almost entirely improvised, with only loose, notated mnemonic triggers. As an organist, Mitterer is widely active as an improviser, both as a [soloist](http://www.youtube.com/watch?v=o4il1anF2t8) and in free improvisation collectives. His improvisational work typically combines acoustic and electronic materials.  File: Coloured Noise.pdf Selected List of Recordings: *coloured noise* (2006), Wolfgang Mitterer, organ; Klangforum Wien; Peter Rundel. Kairos 0012592KAI  *42nd Internationale Ferienkurse für Neue Musik Darmstadt 2004 – Wolfgang Mitterer* (2006)  Wolfgang Mitterer, organ and electronics (live recording). col legno WWE 1SACD 20615  *Im Sturm “dein! Dein ist mein herz!”* (2008) Georg Nigl, baritone; Wolfgang Mitterer, prepared piano and electronics. col legno WWE 1CD 20278  *Donaueschinger Musiktage 2006, vol. 3 – Martin Smolka, Wolfgang Mitterer* (2007), Wolfgang Mitterer, turntables; Freiburger Barockorchester; ensemble recherche; Lucas Vis, conductor; EXPERIMENTALSTUDIO für akustische Kunst, Freiburg. NEOS 10726 |
| Further reading:  (Wolfgang Mitterer)  (Wolfgang Mitterer)  (Weidringer) |