

KONZERT, MITTWOCH, 6. NOVEMBER 2019: BIOGRAFISCHE ANGABEN

MICHAEL PARSONS (experimentalmusic.co.uk/wp/emc-composers/michael-parsons/)

(b. 1938, Bolton) studied at St John's College, Oxford and then the Royal College of Music with Peter Racine Fricker. As a music critic he wrote insightful reviews for the New Left Journal and the Financial Times. He met Cornelius Cardew in the mid-1960s and, with Cardew and Howard Skempton, founded the Scratch Orchestra (1969–73). Parsons taught at the Portsmouth College of Art, where he became part of the musical faction of the British Systems Art movement (other composers including John White and Christopher Hobbs), and Slade School of Art. He performed in percussion and other duos with Howard Skempton, and for years has run concert series and workshops for the London Musicians' Collective, Kettle's Yard, and elsewhere.

Parsons' compositional style reflects his interest in experimental music and systems, plus his early influences of Webern, Feldman, Cage, and Cardew. He has written a full experimental opera and a related choir piece, Expedition to the North Pole, and a series of piano pieces. Parsons has also written pieces with folk and popular influences, including ragtime and Macedonian pieces.

Profile One of the founding members of the Scratch Orchestra, Michael Parsons (b. 1938) has been not only an important composer, but also a writer, critic, and director of workshops and concerts of experimental and minimalist/systemic music in Britain since the 1960s. His music is often informed by the working out of all the possibilities of a single, unitary idea (which may have come from his admiration for the 'experimental' features of Webern), but other music is also warm and delightful. He is not averse to using local influences (such as his Macedonian pieces or rags); his association with the British Systems Art School has also brought an approach to music that is visual.

COMPOSITIONS

PIANO PIECES (1961-68)

WALK (1969) for any number of people walking in an open space

MINDFULNESS OF BREATHING for low male voices

MINDFULNESS OCCUPIED WITH THE BODY (1970) for untrained voices (at least 40) with percussion, and optional sustaining instruments

RHYTHM STUDIES (1970) for four drummers published by Frog Peak Music

RHYTHM STUDIES I & II (1970) for two pianos. In Piano Music 1971-74 (EMC: NM0013)

VARIATIONS (1971) for piano m published by Forward Music and, with their kind permission, in Piano Music 1971-74 (EMC: NM0013)

CANON (1973) for piano (four hands), In Piano Music 1971-74 (EMC: NM0013)

RHYTHM STUDIES 3 & 4 (1973) for piano (No. 4 revised 1976), In Piano Music 1971-74 (EMC: NM0013)

PIANO PIECE 5 (1973), In Piano Music 1971-74 (EMC: NM0013)

ARCTIC RAG (1974) for piano In Piano Music 1971-74 (EMC: NM0013)

PIECE FOR 4 WOODBLOCKS (1974) (two players) m published by Forward Music

COUNTERRHYTHM STUDIES 1-6 (1974) for two drummers m Michael Parsons: Compositions

(<http://www.experimentalmusic.co.uk/m>) published by Frog Peak Music

ECHO PIECE (1974, REV. 1976) for two performers with woodblocks in an open space with natural echo

HIGHLAND VARIATIONS (1972) for string quartet, published by Forward Music

FOURTHS AND FIFTHS (1977) for piano, published by Frog Peak Music

CANON IN PROPORTIONAL TEMPI (1978) for 3 melody instruments and 3 woodblock players, published by Frog Peak Music

THREE PIECES (1980) for trumpet, horn, trombone, published by Forward Music

CHANGES (1981) for Javanese gamelan instruments in slendro tuning

LUNA, SIRIAN AIR (1981, 82) for unaccompanied female voice

FOURTHS AND FIFTHS 2 (1982) for piano

OCTOBER DANCE (1983) for accordion (also version for piano)

EPILOGUE (1983) for accordion (also version for piano)

BAGATELLE (1983) for piano published by Forward Music

THREE ARCTIC SONGS (1984) for baritone and piano

TWO ARCTIC SONGS (1985) for soprano and piano

ARCTIC INSTRUMENTAL MUSIC (1987) for two clt., 2 vla. (or vln. + vla), marimba, piano

ARCTIC INSTRUMENTAL MUSIC 2 (1987) for piano duet

EXPEDITION TO THE NORTH POLE (1988) for mixed chorus and piano

LEVELS I & II (1988) for computer-controlled electronic sound

TWO MACEDONIAN SONGS (1989) arranged for clarinet and percussion (also flute and percussion) published by Forward Music

FOURTHS AND FIFTHS (1990) for solo flute

SYZYGY (1991) for oboe, clarinet, two trombones (or horn and trombone)

SKOPELOS 1-4 (1992) four piano pieces based on trad. Greek melodies

THREE SONGS FROM SKOPELOS (1992) for soprano and hurdy-gurdy

FOUR TRADITIONAL SCOTTISH MELODIES (1992-93) arranged for piano

LEVELS III & IV (1992) for computer-controlled electronic sound

TRIPTYCH (1993) FOR PIANO TWO PURCELL FANTAZIAS (1994) arranged for flute, oboe, trumpet, bass-clarinet

TENEBRIO (1995) for computer-controlled electronic sound

FOUR OBLIQUE PIECES (1996) for piano

JIVE, JIVE 2 (1996) for piano published by Frog Peak Music

LEVELS IX-XII (1996) 4-channel sound installation, computer-controlled electronic sound

TALEA (1997) for solo cello published by Frog Peak Music

TWO CANONS (1997) for piano

LAMENTATIONS (1997) for 8 voices (SSAATTBB), oboe, clt, bsn, vln, vla, vc, db.

APARTMENT HOUSE SUITE (1998) for ensemble of 5-8 instruments (flexible, incl. perc.)

APARTMENT HOUSE SUITE NO. 2 (1999) for instrumental ensemble (5 or more instruments, partly indeterminate)

TWO CHORAL ODES (1997-99) from the Antigone of Sophocles, for mixed chorus

THAMESPIECE (2000) any ensemble of sustaining and percussion instruments (verbal score)

KRAPP MUSIC (1999) for piano and tape

PIANO PIECE December 2000; Page 3 Michael Parsons: contact EMC <http://www.experimentalmusic.co.uk/m>

CORNELIUS CARDEW <http://www.ubu.com/sound/cardew.html>

Cornelius Cardew's reputation is staked as much on his political beliefs as on his innovative compositions. His graphic scores were based on writings by the Chinese philosopher Confucius and on the views of Chinese Communist leader Mao Zedong. That, as well as his participatory approach to composition and performance, reflected a deep concern with pro-working class, Communist principles that, at one point in his career, led him to renounce his early work. Cardew's evolution as a composer, musician, and political thinker was cut short by his suspicious untimely death at the hands of a hit-and-run driver in 1981. He was 45.

Cardew was born in Winchcombe, England, on May 7, 1936. His father, Michael Cardew, was a highly regarded potter who worked at the renowned Winchcombe Pottery in the 1930s. Cornelius Cardew began his musical education as a member of the chorus at Canterbury Cathedral, joining in 1946 and continuing through 1950. In 1953, at the age of 17, he entered the Royal Academy of Music in London. There he studied composition with Howard Ferguson and piano with Percy Waller, and developed an interest in electronic music. After his graduation from the academy in 1957, Cardew studied in Cologne, Germany, with composer Karlheinz Stockhausen, known for his electronic compositions. He continued on as Stockhausen's assistant from 1958-60, and the two collaborated on Stockhausen's multi-orchestral composition, *Carré*.

While in Cologne, Cardew attended concerts given by American avant-garde composer/pianists John Cage and David Tudor. These spurred his interest in experimental composition techniques, and he began writing a series of "indeterminate" pieces, including *Autumn '60*, *Octet for Jasper Johns*, *Solo with Accompaniment*, and *Memories of You*. In these pieces Cardew, like Cage before him, disregarded traditional musical notation in favor of indicating rhythms and providing directions to performers on approximate pitch. The scores did not extend complete freedom to the performers, but rather served as guides that left room for their own interpretations. "Speaking as a performer in many of Cardew's early works, it must be said that the experience was totally rewarding," wrote composer David Bedford, as quoted on the website for the London-based Contemporary Music-making for Amateurs. "Our creativity was constantly being challenged, and the empathy of the performers, channelled into producing a coherent piece of music despite sometimes sketchy and sometimes paradoxical instructions, was often remarkable." During this time, Cardew also performed regularly, focusing on works by noted American avantgarde composers, including Cage and Christian Wolff. He also learned to play guitar, and performed on that instrument in a 1957 London concert featuring Pierre Boulez's *Le marteau sans maître*.

Cardew returned to London in 1961 and studied graphic design, a field in which he worked intermittently for the rest of his life. He studied with Goffredo Petrassi in Rome in 1964, supported by a scholarship from the Italian government. Beginning in 1963 Cardew began to compose graphic scores, which used visual representations in place of traditional notation. Often Cardew offered little or no explanation of these graphic elements, leaving interpretation of the pieces to the broad discretion of the performers. Between 1963 and 1968, he composed his monumental graphic score *Treatise*, a 193-page document inspired by the German philosopher Ludwig Wittgenstein's *Tractus*. Cardew was named a fellow of the Royal Academy of Music in 1966 and appointed a professor there the following year.

During this time he also joined the minimalist improvisational group AMM, which also featured drummer Eddie Prévost, saxophonist Lou Gare, and guitarist Keith Rowe, all jazz musicians. Cellist Rohan de Saram and pianist John Tilbury played with the group occasionally as well. Cardew helped form the Scratch Orchestra in 1969. The collective grew out of a composition class he taught at Morley College in London, and contained a large, rotating group of performers both professional and amateur, including members of AMM. "Anyone could join, provided they were enthusiastic," orchestra member Michael Parsons, a member of Cardew's Morley class, recalled in a 2002 interview with the Birmingham Post. "A lot were visual artists. The art schools were breaking down barriers, and they were often more receptive to new ideas." The group splintered in 1971 due to disparate political views, with a faction led by Cardew, Tilbury, and Rowe maintaining the name and following Marxist-Leninist political theories. Cardew's work began to show a growing political consciousness, based on Communist fundamentals, during this time. Between 1968 and 1970 he composed *The Great Learning*, a combined

traditional and graphic score containing blocks of text based on poet Ezra Pound's translation of writings by the Chinese philosopher Confucius.

By 1974, as his adherence to Marxist thought and its emphasis on the struggles and ultimate rise of the working class deepened, Cardew immersed himself in the writings of Karl Marx and Mao Zedong. He renounced his early indeterminate scores and outlined his views in a 1974 collection of essays, *Stockhausen Serves Imperialism*. He began to compose works that he believed spoke of the struggles of the working class. He continued to perform in elite venues such as concert halls, but often accompanied performances of early works with disclaimers. "I have discontinued composing music in an avant garde idiom for a number of reasons: the exclusiveness of the avant garde, its fragmentation, its indifference to the real situation of the world today, its individualistic outlook and not least its class character (the other characteristics are virtually products of this)," Cardew wrote in the program notes to the score of *Piano Album* in 1973, as quoted in a 1998 article by Timothy D. Taylor in *Music and Letters*. The notes went on to say, "At a time when the ruling class has become vicious and corrupt, as it must in its final decay, it becomes urgent for conscious artists to develop ways of opposing the ideas of the ruling class and reflecting in their art the vital struggles of the oppressed classes and peoples in their upsurge to seize political power."

Piano Album contained arrangements of music from China, whose socialist government Cardew admired, and Ireland, where revolutionaries fought for freedom from British rule. Inspired by Mao Zedong's belief that works of art not serving the masses can be changed to do so, Cardew revised the text, though not the music, of *The Great Learning* in 1974. Later, however, he criticized the revision, and accompanied any performances of the piece with his own commentary, which, as quoted by Taylor, asserted that it was "inflated rubbish." Some of Cardew's working class pieces drew criticism from a compositional standpoint, which Cardew refuted in a 1975 interview in *Music and Musicians*. "I acknowledge there are compositional shortcomings in these pieces and I don't make any claims for them. The advantage of them is that they draw the attention of the listeners to social issues. If you have a concert of arrangements of Irish songs, it does draw attention to the culture of the Irish and also to their fight," he said.

Cardew's influence waned in the last ten years of his life, as his political views grew more extreme. On December 13, 1981, he was killed by a hit-and-run driver near his home in East London. The driver was never found, and some have theorized that Cardew was murdered because of his political beliefs. Tilbury and numerous other musicians have carried Cardew's work into the 21st century and renewed his relevance. "He's a very difficult person to sum up in a few words, but also for that reason he's constantly surprising and stimulating," Parsons told the *Birmingham Post*, in an article assessing Cardew's lasting influence. "He was a complex character, and very much an explorer. If he were alive today he would certainly be doing something interesting, but we don't know what it would be."

CHRIS NEWMAN Jahrgang '57, lebt und arbeitet in Köln.

[www.7hours.com/ Actual_Page/html/7hours_ArtistsSites/CHRIS%20NEWMAN_7hours.htm](http://www.7hours.com/Actual_Page/html/7hours_ArtistsSites/CHRIS%20NEWMAN_7hours.htm)

http://www.verlag-neue-musik.de/verlag/index.php?manufacturers_id=637

Please also check <http://chris-newman.org/chris-newman.html>

C. Newman was born in London in 1957, studied music at King's College London & at 21 moved to Cologne to study with Mauricio Kagel. This new situation triggered a new-found freedom to self, & it is from this time (the early 80's) that the first music pieces, videos & poems date, pieces which relate to each other in a transmedial manner through their similar choice & treatment of material – (the use of what's there, rather than inventing). In 1983 he cofounded rock group Janet Smith as singer – songwriter – stage performances proving to be an extension of the creative act. Pieces from this time were presented in (for example) KÖLNISCHER KUNSTVEREIN, TAT Frankfurt, WDR Cologne, HESSISCHER RUNDFUNK, PLANUM FESTIVAL BUDAPEST, COOPER UNION NEW YORK, BBC London.

In 1989 he started painting, in a similar vein, to ascertain how the new-for-him medium would react to his (artistic) concerns. Two-medium installations followed (as well as Single-medium presentations) – as live installations & installed concerts, whereby the 2 mediums were treated in a similar manner, presented at e.g. KUNSTVEREIN DÜSSELDORF, DONAUESCHINGER MUSIKTAGE, FLANDERS FESTIVAL, Burnett Miller Gallery L.A., Märkisches Museum (Turm)/7hours Berlin, Galerie Ute Parduhn, Düsseldorf, Galerie Gabi Kraushaar Düsseldorf, Guardini Stiftung Berlin, ULTIMA FESTIVAL Oslo, Konstmuseum Borås Sweden, Hamburger Bahnhof Berlin SPK. C.D.'s of music were issued by 'content', Sweden & 'Mode', New York. Books of own work published by Book Works, London & Salon Verlag Cologne. Lives in Berlin.

(C.N. 2008)

Die musikalischen Werke von Chris Newman werden vom VERLAG NEUE MUSIK BERLIN vertreten.

coming up: 6. Nov. 2019 CORNELIUS CARDEW, “ode machine 2” and “ode machine 3”, two videos and voice, with Seth Josel (E-guitar) and Mikhail Mordvinov (piano) | 2019 “C. Newman and H. Zerlett“ - Body Glue-LIVE KONZERT, 7hours HAUS 19, Berlin | 2019 CHRIS NEWMAN “Something already exists”, Alexander Ochs Private, Berlin | 2018 C. NEWMAN READING RECENT POEMS , book lounge “LIFE IS LEFT”, published by 7hours, 7hours HAUS 19, Berlin | 2017 “CIRCUMSTANCE” (UA), Barbara Hennevogl und Quartett, Ackerstadtpalast, Berlin | 2017 London Contemporary Music Festival, London, Aufzeichnung auf BBC | 2017 “New Paintings”, with Young-Jae Lee, cat. Text Florian Illies, Alexander Ochs Private, Berlin | 2017 C. Newman, “Things and Symphonic Thing“ (UA), Newman Perotinus Newman, Kammerorchester LKM, Dirigent Alexander Ramm, 7hours HAUS 19 Berlin | 2016-2017 ”Me in a no-time state - Über das Individuum” (with Jannis Kounellis, 'Tragedia civile'), KOLUMBA Museum Köln | 2016»Artists' Painters«, Groupshow, Leopold-Hoesch-Museum, Düren |

PRIVATE AND PUBLIC COLLECTIONS (selection)

Museum of Modern Art; New York, Museum Ludwig, Cologne; Hamburger Bahnhof Museum für Gegenwart, Staatliche Museen zu Berlin, Berlin; Kupferstichkabinett Berlin, Staatliche Museen zu Berlin, Berlin; Kolumba Museum, Cologne; Lenbachhaus, Munich; Arp Museum, Bahnhof Rolandseck, Remagen; Kunstmuseum Kloster Unserer Lieben Frauen, Magdeburg; Kunstverein Bamberg; Goethe Institut, Munich; Manfred Großmann, Frankfurt a.M.; Sammlung Hoffmann, Berlin; Sammlung Erich Marx, Berlin; Jürgen Meyer, Düsseldorf; Frank Preuss, Hamburg; Walter Schnepel, Bremen; Gaby und Wilhelm Schürmann, Berlin

SETH JOSEL

Seth Josel tritt als einer der führenden Pioniere instrumentaler Musik seiner Generation hervor. Nach dem Bachelor of Music-Abschluss an der Manhattan School of Music studierte Seth Josel an der Yale University, wo er den Master of Music – und den Doctor of Musical Arts – Abschluss erlangte. Zu seinen Lehrern zählen

Manuel Barrueco und Eliot Fisk. Er wurde mit zahlreichen Ehrungen und Preisen einschließlich ein Fulbright-Hays Stipendium der amerikanischen Regierung und ein Stipendium der Akademie Schloß Solitude in Stuttgart bedacht. Als Mitglied in Ensembles und als Solist war er an Uraufführungen von mehr als hundert Werken beteiligt. Er beriet und arbeitete mit zahlreichen Komponisten zusammen, darunter Mauricio Kagel, Helmut Lachenmann, Tristan Murail, Phill Niblock und James Tenney. Zudem engagiert er sich sehr in Kollaborationen mit einigen der führenden jungen Komponisten unserer Zeit wie etwa Peter Ablinger, Richard Barrett, Sidney Corbett, Chaya Czernowin, und Manfred Stahnke, die für ihn und sein Talent Werke geschrieben haben.

Er konzertierte in ganz Europa, den Vereinigten Staaten, Kanada, Israel und Japan. Er hatte Gastauftritte bei führenden Orchestern wie etwa beim New York Philharmonic, Berliner Philharmoniker, BBC Symphony Orchestra, Helsinki Philharmonic Orchestra, beim Rundfunksinfonie-Orchester Berlin, und beim DSO Berlin. Von 1991 bis 2000 war er ein festes Mitglied der musikFabrik. In den letzten Spielzeiten war er häufig Gast bei Spezialisten Ensembles für neue Musik wie dem KNM Berlin, Ensemble Mosaik, Ensemble Adapter wie auch bei der Basel Sinfonietta. Josel trat als Solist bei mehreren bedeutenden europäischen Festivals in Erscheinung. Hierzu zählen die Salzburger Festspiele, Donaueschingen, Huddersfield sowie MaerzMusik, Holland Festival und musikprotokoll Graz. Darüber hinaus spielte er drei Solo-CDs mit amerikanischer Musik ein (New World Records, CRI, O.O. Discs), nahm Musik in Zusammenarbeit mit der musikFabrik, Rundfunksinfonie-Orchester Berlin, dem DSO Berlin, Radio Symphonie Hilversum, Schönberg Ensemble und Champ d'Action von Antwerpen auf. Er nahm auch Berios Sequenza XI für die Gesamteinspielung des Sequenza-Zyklus auf, die Mode Records 2006 herausbrachte. Auch bei Mode erschien sowohl ein Portrait von Gavin Bryars in Zusammenarbeit mit Ulrich Krieger; und in 2009 erschien ein Solo-Portrait von Peter Ablinger. Er ist der Mitbegründer von www.sheerpluck.de, eine Internet-Datenbank, die sich zeitgenössischem Repertoire für Gitarre widmet. Sein Buch „The Techniques of Guitar Playing“ ist 2014 bei Bärenreiter Verlag erschienen.

Seit Oktober 2016 ist Josel Research Fellow des Orpheus Institute in Gent.

MIKHAIL MORDVINOV [HTTP://WWW.MORDVINOV.ORG/](http://www.mordvinov.org/)

1977 in Moskau geboren – zählt zu den bedeutendsten russischen Pianisten seiner Generation. Nach zahlreichen Erfolgen bei internationalen Wettbewerben konzertiert er heute weltweit als Solist, Kammermusiker und Liedpianist. Mordvinov begann mit sechs Jahren Klavier zu spielen und wurde an der Moskauer GNESSIN-MUSIKSCHULE in der Klavierklasse von Tatjana Zelikman unterrichtet. 1994 nahm er sein Studium an der Russischen GNESSIN-AKADEMIE unter Vladimir Tropp auf. Aufbaustudium HOCHSCHULE FÜR MUSIK UND THEATER Hannover bei Bernd Goetzke. Seit er 1994 das Skrjabin-Stipendium des Moskauer SKRJABIN MUSEUMS erhielt, ist er ständiger Gast der SKRJABIN-MUSIKFESTSPIELE. 1997/98 Heinrich-Neuhaus-Stipendiat. 2004 - 2006 Keyboard Charitable Trust London. Mikhail Mordvinov ist Preisträger zahlreicher Wettbewerbe und gewann u.a. den Ersten Preis des XII. INTERNATIONALEN ROBERT-SCHUMANN-WETTBEWERBES in Zwickau (1996), den Ersten Preis und Sonderpreis des VI. INTERNATIONALEN SCHUBERT-WETTBEWERB in Dortmund (1997), den Ersten Preis und Sonderpreis des XII. INTERNATIONALEN WETTBEWERB IN ANDORRA (2006). Internationale Verpflichtungen als Solopianist und Kammermusiker sowie Teilnahme an Festspielen. Rundfunk- und CD-Produktionen.

Mordvinov tritt in Konzerthäusern und Philharmonien weltweit und natürlich in den Philharmonien der meisten Großstädte Russlands auf. Das Repertoire reicht von Barockmusik bis in die Musik des 20. Jahrhunderts. Er hat mehrere Werke des in Berlin lebenden Komponisten Chris Newman uraufgeführt und aufgenommen. 2013 wurde er Mitglied des ENSEMBLES ARTEUNITA in Valencia und 2014 des WEINBERG TRIO in Berlin. 2014 /2015 Aufführung sämtlicher Werke für Violine und Klavier von Bach und Mozart mit Kirill Kravtsov. Einspielungen von Schubert, Rachmaninow, Rameau, Mozart, Beethoven, Chopin, Skrjabin und Mussorgsky für THOROFON, OCLASSICA, GENUIN, TOCCATA CLASSICS und SONY CLASSICAL. Mordvinov unterrichtete 2004 bis 2010 an der Russischen GNESSIN-AKADEMIE FÜR MUSIK und lehrt zurzeit an der HOCHSCHULE FÜR MUSIK HANNS EISLER und an der INTERNATIONALEN RUBINSTEIN AKADEMIE in Berlin.

DAS KAMMERORCHESTER der LEO KESTENBERG MUSIKSCHULE unter ALEXANDER RAMM und 7hours kommen seit 2017 immer wieder zusammen. –2018 gab es zwei Uraufführungen mit dem Ensemble – Christian Wolff und Chris Newman – zusammen mit einer Reihe ausgewählter OriginalTranskripte ungarischer Volkstänze aus dem Bartok Archiv in Budapest. – Unsere Partnerin dort schrieb:

Thank you very much for sending me the recording of your concert with Romanian folk melodies! You've offered me some really happy moments! The musicians are doing an absolutely fantastic job, they learned this style in an amazingly short time almost perfectly. It sounds as it were at a dance event in a far-away village somewhere in Transylvania! It was very touching for me to hear these pieces – thank you for sharing with me these precious moments.

So etwas können nur Musiker, die – mit ihrem Freund und Dirigenten Alexander Ramm – seit den Jahren ihrer Kindheit zusammen aufwachsen, sich untereinander erziehen und – stören – durch immer neu hinzukommende, unbeleckte Scholaren, deren Aufnahme volle Konzentration auf das gegenwärtige musikalische Geschehen forciert. – Nie zu sicher sein, nie wissen, „wer man ist“! – Keine Kultur! Keine Historie! – Das bringt uns in unseren programmatischen Entwürfen zusammen: Chris Newman & Perotin, Christian Wolff & Transsilvanische OriginalTranskripte aus dem Bartok-Archiv , Howard Skempton & John Cage – hier mit dem 1. Geiger Jonathan Calmet als Solisten und jetzt mit Parsons & Cardew.

ALEXANDER RAMM studierte an der Hochschule für Musik „Franz Liszt“ in Weimar. Seit 1994 lebt und arbeitet er in Berlin.

Alexander Ramm gründete mit Gleichgesinnten 1998 die Instrumental-und Kammermusik GbR und baute gemeinsam mit Christian Raudszus das Jugendorchester Prenzlauer Berg auf. 2014 wurde er künstlerischer Leiter und Dirigent des Sinfonischen Musikschulorchesters Sachsen-Anhalt. Er ist Dozent an der Leo Kestenberg Musikschule. Seit 2014 leitet er dort die Orchesterschule. Als Dirigent des langjährigen und erfolgreichen Orchesteraustauschprojektes der LKMS mit dem Givatayim Conservatory of Music, konzertiert er regelmäßig in Israel und Berlin. Im Rahmen der Städtepartnerschaft Berlin- Buenos Aires leitete er Orchesterprojekte in Argentinien. 2015 betreute er musikalisch eine Inszenierung am Berliner Ensemble unter der Regie von Claus Peymann. Alexander Ramm ist regelmäßig in verschiedenen Berliner Kammerorchestern tätig z.B. bei der Lautten Compagny, Concertino Berlin und Aris et Auris. Mit seinem **KAMMERORCHESTER** der Leo Kestenberg Musikschule konzertierte er in Israel, Argentinien und Uruguay.