track release I took my chances and quit my study in biological psychology to pursue a career in music. During my study at the Utrecht School of Music and Technology I came to see how I could combine my interests in programming, drawing and musicmaking into a coherent multimedia discipline.

Robert Henke, born 1969 in Munich, is a composer, sound designer, software developer, installation artist and multimedia performer. His art is about carefully shaped details behind the surface and gradual changes of repeating structures in different time scales. Many of his works are defined as potentially endless and slowly evolving states, thus inviting the audience to immerse themselves completely for a freely defined amount of time. His sonic explorations are rooted in academic sound research as well as in club culture. With his collaborative musical project Monolake he became part of the legendary Chain Reaction record label in the early 1990s, and shaped what later became known as "the sound of Berlin techno music".

Locating himself more on the periphery of the dance music culture, he also started exploring interactive sound installations, and audiovisual performances beyond the dance floor. For Henke, the artistic result that is evident in his works and the creation of the instruments and tools to achieve these results are two sides of the same artistic process. He is one of the main developers of the Ableton Live software, which has become the current standard for electronic music production and performance. Robert Henke lives in Berlin and teaches sound design and computer music performance at the University of Arts in Berlin.

Henke's strong interest in the interaction between a given physical space and the imaginary space defended in his art can be best experienced in one of his multiple-loudspeaker-surround concerts. His performances and installations have been shown at the Tate Modern in London, Centre Pompidou in Paris, MUDAM in Luxembourg, PS-1 in New York, the Art Gallery of New South Wales, Sydney and others. His album *Layering Buddha* received an honorary mention at Ars Electronica in 2007.

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MONOLAKE LIVE

OCTOBER 3, 2010 | 7:00 PM

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MONOLAKE LIVE

Sunday, October 3, 2010 | 7:00pm

PROGRAM

Monolake Live

Audio engine design, composition and musical performance: Robert Henke

Video engine design and real-time operation: Tarik Barri

Funded with the assistance of Goethe-Institut Los Angeles

What makes me dance in a club is rhythm, but what makes me really happy while dancing is great sound. I like the experience of being surrounded by a massive wall of sound which at the same time is highly defined and structured.

Monolake Live Surround is an ongoing research project which began in early 2009.

It is a common notion that in (electronic) dance or club music, sound simply comes from all directions, and that even the concept of having a stereo signal is unnecessary luxury, since people who dance care only about the beat, a certain volume and maybe a bit about an acceptable frequency-response of the PA.

Extreme and static panning effects would distribute important parts of a groove to only some of the speakers in a club. This would not work well; in a typical club situation the audience is theoretically located everywhere in between the speakers and not only in a perfect "sweet spot" in the center.

However, club music evolved, and so did modern PA systems. If music production can deal with subtle yet noticeable details of space and depth, why should this amount of detail not be transmitted to the dance-floor? It is obviously true that what keeps the dancer moving is the beat, but what creates a sense of something big, what overwhelms people is also **the sound of the music**.

The idea of music in a club is to surround the dancer, to provide the dancer with the sensation of being located right at the center of the music. A DJ has to play back existing sound sources with pre-recorded club music. All those sources are stereo: vinyl, CD, mp3 files etc. Also, DJs are not in a good situation to shape sound in a careful manner, since their listening situation, with monitoring plus headphones, has nothing to do with what happens on the dance-floor, a known and not really addressed problem of DJ culture that leads often enough to bad sound in a club.

As a live performer one does not rely on stereo sources, but can construct a scenario where certain important elements are distributed to four or more individual channels if the PA supports it. This opens dramatic possibilities for creating a concert experience beyond the DJ setup, and beyond home listening, too.

Monolake Live Surround is about the exploration of those possibilities. There is not much history in multi-channel club-sound yet, no defined set of rules. Unlike in cinema, where the usage of 5.1 surround became a standard, and sound designers learned how to use it creatively, in club-music there is no "common practice". Monolake Live Surround tries to find out what works and what doesn't, and how to gain control over the artistic possibilities of surround in a club or in a concert situation. What kind of effects do work? What kind of gestures are too subtle or too simple and obvious? How to solve the technical issues of the control of much more parameters in real time? How to compose club-music with multiple channels in mind? How to deal with monitoring on stage?

Monolake Live Surround tries to find answers, answers to technical questions and, much more important answers to artistic questions.

As a nice coincidence, the beginning of the Monolake Live Surround concert series marks also the beginning of a collaboration with visual artist Tarik Barri. His real-time generative video is an integral aspect of Monolake Live Surround. The image generation is partly controlled by Tarik Barri as a live improvisation, and partly directly the result of transforming musical information into images. The technical and artistic aspects of this collaboration are also part of the Monolake Live Surround research project.

The spatial placement of sounds, and their interaction with the visual elements, has become more and more a central part of Monolake Live Surround. More recent shows explore the usage of Wave Field Synthesis and ambisonics: Monolake Live is an ongoing "research and result" project.

ABOUT THE PERFORMERS

Tarik Barri: I am an audiovisual composer based in Utrecht, The Netherlands. Through the use of self-made software I've developed methods for arranging images and sounds into audiovisual compositions. In doing this I aim to discover new synergies and aesthetics in the combination of music and visuals.

The main concept behind my works is that image and sound are connected in an inextricable way: the viewer hears images and sees sounds.

Living in Saudi Arabia when I was a child, isolated from my peers in the Netherlands and with a lack of peers in the area where I lived, I was very glad when my parents had purchased an MSX computer. The games were very cool and quite unlike anything I had ever known before but eventually I got bored with them. Luckily I then discovered that computers can be told what to do: I discovered the joy of programming and creating my own pixelated worlds.

When I came back to the Netherlands I started drawing and painting a lot. After high school I played in some bands and became more and more obsessed with making music. After my first