

**UMS'nJIP —
discover one
of the most
fascinating
contemporary
music
ensembles
of our time!**

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UMS'nJIP
Swiss Contemporary Music Duo
Ulrike Mayer-Spohn — recorders, electronics
Javier Hagen — voice, electronics

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The Future Is Now

If we are interested in diversity, innovation and long term impact, it is now that we have to act. Since their first appearance UMS'nJIP have been passionately committed to all the above, as composers, performers and organizers. Aiming to encourage both curiosity and creativity, this brochure offers you details of UMS'nJIP's background, many facts about our ensemble as well as our visions in terms of contemporary music and culture.

Enjoy!

UMS'nJIP
Ulrike Mayer-Spohn
Javier Hagen

UMS'nJIP are a Swiss contemporary music duo, consisting of Ulrike Mayer-Spohn (UMS) on recorders & electronics and Javier Hagen (JIP), voice & electronics. One of the most experienced and distinguished contemporary music laboratories of our times, they work as composers, performers and organizers within a global network of composers, visual artists, stage directors, researchers, universities and festivals. Their special interest in long term collaboration, with its exchange of knowledge and awareness, brings context to new creations and results in an outstanding increase of artistic content. In this manner, UMS'nJIP explore new settings for voice, recorders and electronics, ranging from live to digital performance in concert, scenic or installative formats and often integrate European as well as non-European music. UMS'nJIP have been invited to perform at prestigious contemporary music festivals around the world including Zürich, Lucerne, Donaueschingen, Stuttgart, Berlin, Paris, Venice, Barcelona, Athens, Istanbul, Cairo, Moscow, Shanghai, Hong Kong, Seoul, Tongyeong, Tokyo, Buenos Aires, Mexico City, and New York. They have premiered hundreds of works, collaborating with both world famous and aspiring young composers such as Heiner Goebbels, Wolfgang Rihm, Mauricio Kagel, Jennifer Walshe, Wolfgang Mitterer, Erik Oña, Luis Codera Puzo, Chikashi Miyama, Du Yun, Huang Ruo and Guo Wenjing. They can look back on more than 1200 concerts since their debut in 2007 and are one of the most active contemporary music ensembles

worldwide, bringing both young and established works not only to famous venues but also to audiences who do not have easy access to live performances of top quality contemporary music. Both individually and as a duo UMS and JIP have received numerous commissions and awards and have been invited to share their knowledge in renowned universities in Europe, the Americas, Australia and Asia. JIP is also the director of the Swiss Contemporary Music Festival Forum Wallis and the current president of ISCM Switzerland, he also serves on the boards of the European Conference of Promoters of New Music, the Swiss Music Edition, and the UNESCO Commission for the Inventory of Intangible Cultural Heritage in the Canton of Valais. Since 2013 UMS has been pioneering two research projects: Recorder Map and Recorderology, and the duo has been invited to act as experts in the European Union's FP7 i-Treasures project.



UMS'nJIP

founded in 2007

active in
>40 countries

>300 commis-
sioned works, many
of them performed
up to 100 times

>10 fully staged
programs

>100 events/year

>1200 concerts
worldwide

>25 international
awards

global network
involving >1000
composers, per-
formers, ensem-
bles, conductors,
stage directors, vi-
sual artists, scien-
tists, audio design-
ers, organizers,
universities, music
societies

>20 collaborations
with prestigious
international con-
temporary music
ensembles

educational activi-
ties in >50 univer-
sities worldwide

founders and or-
ganizers of Forum
Wallis, an interna-
tional contempora-
ry music festival in
Valais, Switzerland

residencies
for composers

international
research projects

active in cultural
politics

A high performance small scale contemporary music laboratory and global network

Although UMS'nJIP do handle an impressive workload, their aim is not to premiere as much as possible but to perform new works as often as possible – since works basically grow by being performed.

At a time in which it is increasingly difficult to defend reflective, not primarily commercially-oriented music, UMS'nJIP maximize artistic adventurousness by reducing economic risk to a minimum: Strict adherence to a small cast, supported by exceptional and internationally recognized experience, expertise, versatility, agility and uniqueness means that UMS'nJIP can call themselves one of the most active contemporary music ensembles worldwide, alongside Ensemble Modern, Intercontemporain and Kronos Quartet. The large number of performances implies a remarkably high performance rate of new works (up to 100 performances per work, well above the global average for classical new music < 5), and, more important, this deeply benefits the performance quality and emotional impact of the performed works.

Thanks to the consistently small scale of their projects, UMS'nJIP can achieve their projects with both great flexibility and irregular financing, especially in countries where new music is in a politically and financially difficult position and the featuring of high quality new music is particularly important in concerts and teaching.

Fully aware that creativity cannot only be brought to society by performances but also by active participation in cultural politics, UMS'nJIP are also involved in different local, national and international structures. Within these structures, they have initiated more than 500 further projects and commissions since 2006.



JIP interviewed by Espacio Sonoro

Camilo Irizo — 10/2017

Camilo Irizo — Together with your partner Ulrike Mayer-Spohn, you founded the duo UMS'nJIP. Can you explain to us how this atypical formation was born and why?

JIP — UMS'nJIP was born in 2007 by chance, like many things in life. Although it is an atypical formation, in fact it meets most of our musical demands: the temperament is not fixed (which means that we can adapt to any intonation system), mobile instruments (we are not limited to the concert format, but we can carry out scenic, performative formats and sound installations). Thanks to voice and text, the semantic dimension is integrated (not only the purely instrumental), and thanks to electronics we can work with both the virtual / real and with soundscapes. The duo becomes highly versatile and its unusualness makes it probably unique in the world.

CI — Javier, you both have a solid training both at an instrumental and compositional level, and more specifically in your facet as a singer, it ranges from the most classic style to the most rabidly current. How do these two aspects interact in your way of interpreting music?

JIP — Our dream and our desire is to consider music as a global entity and therefore we try to understand it from different perspectives, that is, by composing and by performing: they are both complementary dimensions that nourish each other.

CI — In music, is there room for surprise?

JIP — Of course. Forever!

CI — You have developed projects with interpreters and composers from more than 15 countries. What is the philosophy of these and what are you achieving exactly?

JIP — We became active in more than fifty countries, either as composers, performers or organizers. Our most important goal is Long Term Work: durable, sustainable and differentiated. That is also one of the reasons why the

ensemble is a duo. It is the only formula that allows us to be sufficiently independent (at an artistic, political, cultural and economic level) to work with this agility, flexibility, continuity, with an adequate and personalized context. We achieved a lot like this: close to 1200 concerts, about three hundred commissions, twenty-five awards, and almost every work we commissioned has become the most often played by each composer. And even more: thanks to our work, the works go around the world, and the flow and transfer of our know-how have an important impact — many of the composers we worked with got residencies, scholarships or places to study through our work. Without forgetting that our passion and commitment are highly contagious!

CI — On some occasion I have been able to hear you live. The voice is undoubtedly a very powerful communication element, with a number of unique nuances and resources. Do you think it is the instrument par excellence?

JIP — The voice is surely one of the most archaic and personal instruments that one can imagine, but in the same way we see a lot of magic in any instrument that exists.

CI — Tell us about the Forum Wallis Contemporary Music Festival that you organize in the Swiss town of Leuk.

JIP — Forum Wallis is somehow complementary to the structure of UMS'nJIP: The duo is a small structure active in many parts of the world, the festival brings together many musicians and composers every year in one part of the world (Schloss Leuk, Wallis,

Switzerland, usually during Whitsun). The place is spectacular, in the middle of the highest mountains in the Alps, in a medieval castle where you can think, reflect, discover, investigate and listen to contemporary creation in the appropriate circumstances. We even managed to perform works such as the famous and spectacular Helikopter Streichquartett by Karlheinz Stockhausen, together with the Arditti Quartet, sound engineer André Richard, the four chief pilots of the legendary Air Glaciers and the wonderful technicians of Swiss television. The philosophy of the festival is the same as that of UMS'nJIP: production, documentation, cultural mediation and networking. In ten years we have presented more than three hundred premieres within Forum Wallis.

CI — Is contemporary music for everyone?

JIP — Contemporary music is for everyone. The important thing is that whoever composes and performs has something to say and that he also wants to express it. Given this, everyone can be touched by it.

JIP interviewed by ArtTourist

Kai Geiger — 5/2019

Art Tourist — How did you get into new music?

JIP — To be honest: We probably can't help it. Playing, writing or communicating new music – and doing so free of aesthetic conventions – seems to us to be the most natural way of dealing with sound, with sound in space and with my questions and tasks, both inside and outside of music. In the here and now and today. Personally, in concrete terms, the encounter and work with Aribert Reimann on his Eichendorff Nachtstück in the Tonhalle Zürich at the 1995 Zurich New Music Days was an incentive.

AT — Is new music closer to avant-garde and pop or to classical? You personally do research in both directions?

JIP — This cannot be clearly delineated and, to be precise, would have to be considered on a case-by-case

basis. But it seems to us that this question is not really urgent, because these demarcations have become obsolete in today's cultural intermixing. Each musical style and culture has its own particular sonic qualities, specific contexts and emotional power. Our priority is to capture these, to bring them into the right light and to develop them further. Respect and appreciation before judging, so to speak. Musicology is welcome to decide about this later.

AT — What fascinates you about new music?

JIP — First and foremost, a instinctive curiosity about new, unknown sounds and timbres and their unfolding in space and time (in this sense, New Music for us is, first and foremost, simply new, never-before-heard music). Then there is the confrontation with the living. In New Music we have the opportunity – today easier than ever thanks to the new media – to interact personally with the composers. This unique and extremely valuable opportu-

nity to experience the creation of music beyond written testimonies through personal exchange and shared experiences is denied to us with deceased composers.

AT — New music is still a niche in music. Is this and will this be your place? Or what opportunities and possibilities do you see in the age of digitalization and audiovisual techniques for new music?

JIP — A seed is not a tree. The New as a germ is hardly visible at first and for this also usually unknown (otherwise it wouldn't be new), new music therefore starts by definition in a niche. In order for this germ to become a tree, a social effort is required. This is usually carried out only when a benefit is recognized. The history of music in the Occident teaches us that new ideas have often needed several generations before they became majority-owned. This was the case even with Monteverdi, Bach and Schubert. Their masterpieces were premiered in private circles, slumbered unnoticed for a long time and only found their way out of the niche decades after their death. Conversely, this does not mean that New Music should shut itself off from the world and work hermetically. Especially the youngest generation with its multi-, inter- and transcultural background offers exemplary approaches for questioning, participative, interactive, multimedia or simply classically traditional works. In the age of digitalization, many opportunities open up: the scene has different and more possibilities to articulate itself and to form communities. Among other things, it has become more colorful and more feminine, and

the ideological and aesthetic divides have softened – an advantage, in our opinion. Three exemplary initiatives should be mentioned here: Babel Scores, a highly functional alternative online new music publisher and distributor launched by a Latin American composers collective in Paris, which is now one of the world's largest new music libraries; Score Follower, a high-quality curated American non-profit video channel on YouTube with several thousand subscribers for the popularization of new music, and the ISCM World Music Days (the World Music Days of the International Society for Contemporary Music), where – and this has been unique in the world for almost 100 years – a democratic panorama of new music from the nearly 60 national sections is presented. In the last live pre-corona edition 2019 in Tallinn, Estonia, Switzerland has been represented – and this speaks for itself – by Switzerland-based, Japan-born female Korean composer Junghae Lee ...with a piece for string orchestra.



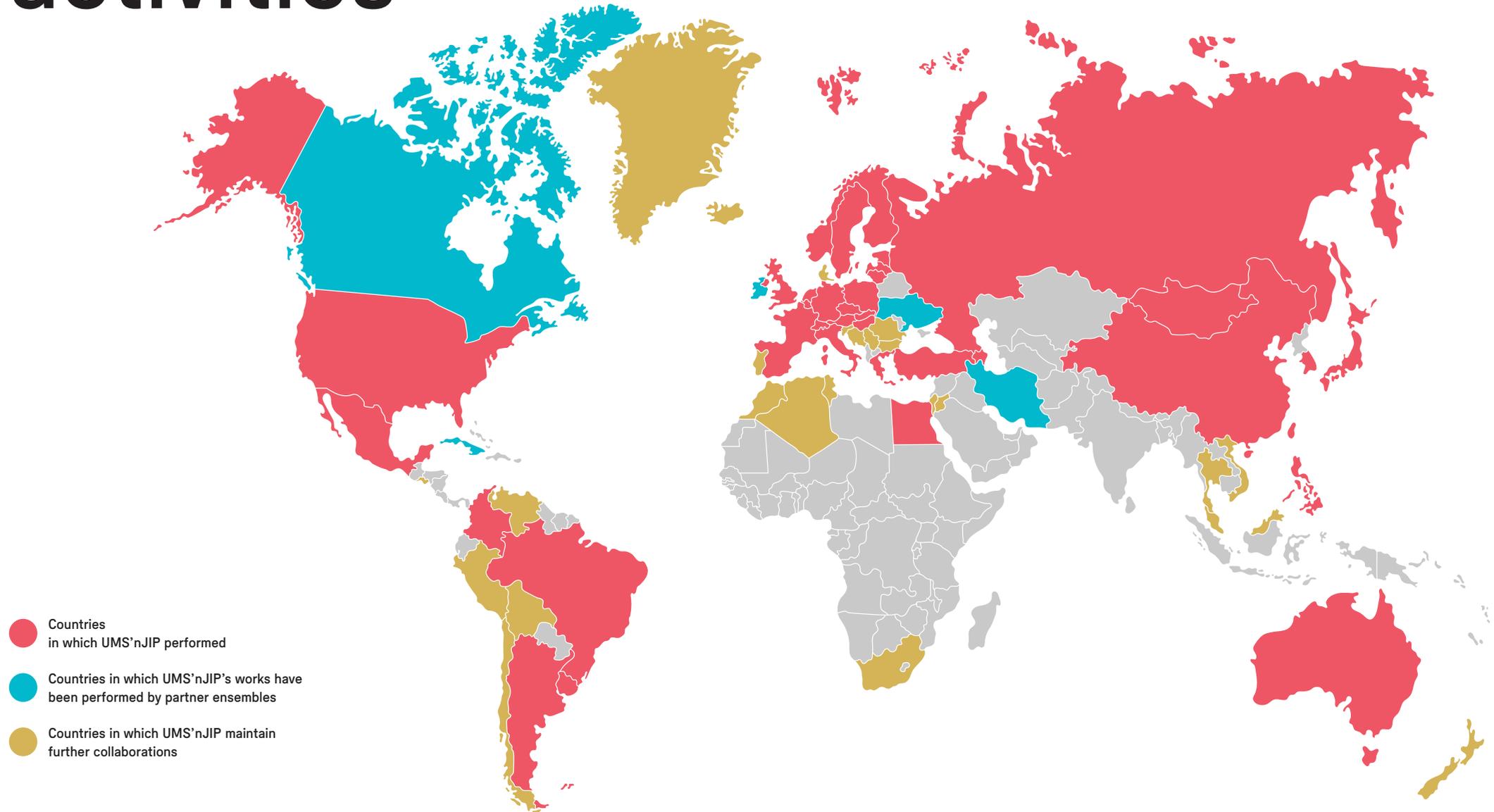
中国-东盟
China-ASEAN

2016.6.7-2016.6.13

音乐周
Music Week



International activities



One of the key
contemporary
music ensembles
on the international
scene

La Vanguardia
Spain — 8/2014

Performers of
global rank

Stuttgarter Zeitung
Germany — 8/2013



**Biennale
Musica
2020**

**INCONTRI
Venezia
25.09—4.10.2020**

World record. UMS'nJIP is the most active ensemble for new music of our time: The Valais New Music Ensemble UMS'nJIP scores well above all others for annual number of performances.

RRO
Switzerland — 01/2013

Superb scenic design, unusually rich in metaphors; masterly voice control and incredible instrumental work; a musical work superbly finished; touching on the eternal feminine, eroticism, violence, madness, humor, irony, tenderness, in short, a very original approach; absolutely not to be missed; simply magnificent.

Avignon Festival
France — 07/2009

The Swiss ensemble UMS'nJIP is gaining great critical and public recognition at all the festivals you visit. The execution of the works and their great originality in developing programs have earned them a place in the more important festivals on the international scene, performing hundreds of concerts on four continents.

12 Notas
Spain — 8/2013

Nothing short of sensational: Design, virtuosity and presence of the highest quality.

Schweizer Musikzeitung
Switzerland — 06/2012

With an enviable track record, the duo UMS'nJIP, stars of this last presentation, are greatly appreciated on the international scene. With numerous concerts behind them, the ensemble have received prestigious awards such as the MusiquePro grant.

Sul Ponticello
Spain — 8/2013

For me, perhaps the most interesting composition here is *oscillation ou interstice* (2013). If you can read French, the word painting is superb: the description of a household interior bestridden by a *porteuse de lance* (a female spear-carrier) is veritably stuttered out by the male vocalist in a way that vividly evokes a curtain being shunted back and forth and the *porteuse* pattering up and down the floor. The imaginative force at work in *oscillation ou interstice* transcends the recourse elsewhere to mathematical imagery. *Multiplicidad* is a striking album, the sound engineering is crisp and atmospheric, the performance by UMS'nJIP exemplary.

music&literature.org
USA — 4/2015

The constant blurring of the boundaries between recorder and voices in *oscillation ou interstice* is challenging perception and incessantly confronts the listener with sonic conundrums. UMS'nJIP performs an interpretative tour de force that impresses with its intensity.

klassik.com
Germany — 3/2015

TEMPORADA 2015

einer
ÓPERA ELECTROPOP



NOVIEMBRE

JUEVES 19
VIERNES 20
SÁBADO 21
MARTES 24
A LAS 20

 Gran Teatre del Liceu

OFF
LICEU
|
DIÀLEGS
MUSICALS

DIJOUS_16.2.17_20h
Presentador Jaume Radigales

RAMON HUMET
HOMENATGE A MARTHA GRAHAM
Poema de Mario Lucarda (Números I i VIII)
Intèrprets Marisa Martins (mezzo) i Rodrigo de Vera (piano)

JOAN BAGÉS
META-MORPHE
Intèrprets Ums'n Jip (Ulrike Mayer-Spohn (UMS),
recorder & electrònica; Javier Hagen (JIP),
tenor/contratenor & electrònica)

CLARA PEYA
OCEANES
Intèrprets Trio Clara Peya (Clara Peya, piano; Sandra
Sangiao, veu; i Panxii Baddi, slide guitar i live electronics)

Excellently produced New Music and highly charged emotion.

Dissonanz
Switzerland — 1/2009

It was at these concerts that I heard not only the best music at the festival, but witnessed some of the most dazzling performances I've ever experienced. UMS'nJIP managed to make Luis Codera Puzo's oscillation ou interstice so intimate, to the point that the duo were often so quiet it was as if they were playing privately to each other, oblivious to the presence of an audience. As such their joint articulation of the text – a setting of French poet Irène Gayraud's text la porteuse de lance – was made gripping and tantalising, sounding almost out of reach despite being performed barely a few feet in front of us. Most stunning of all, though, was the duo's rendition of Japanese composer Motoharu Kawashima's Das Lachenmann IV, a literally amazing essay in choreographed laughter. Mayer-Spohn's recorder was inextricably integrated with Hagen's vocalisations, the two combining to form a single voice not merely laughing but uttering a plethora of associated sounds, gestures, grunts, croaks, whines and wails. It was as absurd as it was utterly incredible.

5against4.com
Great Britain — 6/2019

A mix of social commentary, satirical symbolism and sheer unhinged entertainment.

5against4.com
Great Britain — 8/2020

Sensational, intelligent, powerful.

Neue Zürcher Zeitung
Switzerland — 10/2011

UMS'nJIP show what music can still be: unknown terrain that surprises, challenges, amuses and entertains. They call themselves UMS'nJIP and are somehow not a band, even if they sometimes sound like one, are not actors, even if they sometimes act like one, they are not crazy people, even if they make pretty crazy music. UMS is Ulrike Mayer-Spohn and JIP is Javier Hagen. Both studied classical music, composition and audio design. The two have given over 1200 concerts in the past fifteen years, in Europe, the USA, Australia, Russia and the Far East. Their compositions have won prizes at numerous festivals around the globe. Why they are still not as well known as Miley Cyrus or Justin Bieber, is because of their musical style: new music. This is more than just verse, chorus, verse, bridge, chorus, aaaa, fade-out. It's avant-garde, performative, installative, multimedia and when you hear and see it for the first time, it's actually a bit crazy shit. They are simply exciting, funny curious and definitely an enrichment for your musical horizon!

Basel Live
Switzerland — 9/2019





National Monograph Programs

As almost no original compositions previously existed for voice, recorder & electronics, UMS'nJIP's repertoire had (and still has) to be built up. UMS'nJIP's national monograph programs are long-term initiatives, i.e. the conceptual work, rehearsals, performances and recordings are intended to be tackled together with the composers, giving maximum importance to the works.

Organizing projects with composers from the same country is an efficient way for joint rehearsals and additional concert and university activities. The commissioned works are – after a significant number of performances – removed from their national context and put into a pure musical one.

GREECE 11 composers 11 works 141 concerts	MEXICO 13 composers 13 works 42 concerts
ITALY 7 composers 8 works 70 concerts	RUSSIA 11 composers 11 works 102 concerts
JAPAN 11 composers 17 works 210 concerts	SPAIN 9 composers 10 works 175 concerts
SWITZERLAND 20 composers 48 works 456 concerts	AUSTRIA 4 composers 4 works 15 concerts
AFRICA 4 composers 4 works 12 concerts	CHINA 12 composers 15 works 132 concerts
	GERMANY 11 composers 16 works 134 concerts
	LATINOAMERICA 10 composers 13 works 53 concerts
	LATVIA 13 composers 13 works 39 concerts
	KOREA 6 composers 10 works 34 concerts
	TAIWAN 3 composers 3 works 15 concerts
	TURKEY 10 composers 13 works 98 concerts
	USA 13 composers 13 works 64 concerts

Avantgarde Arranged

UMS'nJIP's repertoire consists almost exclusively of commissioned works. Since UMS'nJIP's instrumentation is unique, they cannot draw on existing historical repertoire or repertoire commissioned or created in another context, as, for example, a string quartet can. With their program pool Avantgarde Arranged UMS'nJIP rearrange reference works by contemporary composers. With the arrangements of the selected pieces, they integrate works that are relevant to them into their work and create an exciting alternative view to the abundance of these very works that were created in their own commission.

SOLO Karlheinz Stockhausen	AVANTGARDE ARRANGED John Cage	THREE VOICES Morton Feldman
GENEALOGIAS Kurt Schwitters, Marcel Duchamp, Dieter Schnebel, John Cage	SILENCE John Cage, Georges Aperghis, Mauricio Kagel, Luciano Berio	DECEMBER 1952 Earle Brown
VARIATIONS II John Cage	MÖRIKE GOES ELECTRONIC JIP	
45 MINUTES FOR A SPEAKER John Cage	PEREGRINA JIP	

Operas

Contemporary music is more than purely frontal chamber music performance. Thus, UMS'nJIP started to perform scenic programs to explore new formats and esthetics and to expand their know-how. Together with stage directors Pablo Maritano and Wolfgang Beuschel and sound engineer Simone Conforti, they form a long term working crew collaborating to solve artistic, technical and esthetic challenges step by step. As a side effect, UMS'nJIP have become fully autonomous, being able to provide fully staged high quality programs in venues with modest infrastructures as well as at fully equipped theatres.



Faux Amis

Duration 1h

Music is a language. A strange language. So much so that it may not really be a language but, more simply, a type of communication. So: if music is not a language, what if we try to make it one? That is to say: what if we want it to work as a language, but we know that it is not? That's what this program is about, composed of contemporary music pieces that share this idea: that of non-language, quasi-language, or the idea that there are limits to language. Music by Miguel Galperin, Motoharu Kawashima, Shintaro Imai, Georges Aperghis, UMS. Stage director & live drawings: Pablo Maritano. Sound design: UMS'nJIP.

Genealogias

Duration 1h

Is a commission of the Centro de Experimentación del Teatro Colón Buenos Aires (Argentina) within the Festival Nueva Opera de Buenos Aires FNOBA 2016, referring to the origins of modern music theatre. It represents pathbreaking works of the 20th century. Next to Kurt Schwitters' Ursonate and Marcel Duchamp's Erratum Musical you will find John Cage's famous Lecture on Nothing. In a Cagelike style, further pieces by Kagel, Schnebel, Aperghis und Berio are presented before, during and after the Lecture. The program was given its premiere in 2016 during Festival Nueva Opera de Buenos Aires in the spectacular Centro de Bellas Artes UNSAM Buenos Aires, Argentina. Staged by Marcelo Delgado.

Einer

Duration 1h15m

commissioned in 2015 for the 25th anniversary of the Centro de Experimentación del Teatro Colón Buenos Aires CETC. Little do we know about EINER: he has been left alone, maybe he has survived a loss and he is dealing with his grief. His days pass in the company of his ghosts. We accompany our tragicomic anti-hero to take a bath, watch TV, eat grissini with paté and coke for breakfast, try to commit suicide, call a prostitute; EINER denies reality as an intimate and private resource to face the pain of the world. He tries to survive by erasing the boundary between the real and the imaginary. Original version: German/French/Latin; French/English/Spanish/German subtitles. Music by Maria Porten, Georges Aperghis, UMS'nJIP. Staged by Pablo Maritano.

Sancho

Duration 1h20m

A mix of social commentary, satirical symbolism and sheer unhinged entertainment. The bizarre twists and turns of SANCHO's exploits were presented in a way that veered between high camp and surprising solemnity. The former erupted in abrupt arias coated in pop sugar which turned out to be strangely fitting for both the earnestness and downright silliness of some of SANCHO's outbursts. The latter were more telling and more memorable, manifesting most prominently in two lengthy sequences where the work almost came to a halt, entering a kind of suspended animation. They came as such a contrast to the surrounding high jinks that the effect was not only mesmerizing but also unexpectedly moving, revealing a deep seriousness in SANCHO just as important as the more apparent merriment (5AGAINST4.com, 8/2020). Original version: Spanish/German. French/English/German/Spanish subtitles. Music by UMS'nJIP, Shintaro Imai. Staged by Wolfgang Beuschel.



A Christmas Carol

Duration 1h20m

Based on the famous novel by Charles Dickens subversively mixes electropop with experimental sounds: Morton Feldman and Bronski Beat shake hands here, so to speak. UMS'nJIP, are interested in the ambivalence of a word between its sound and meaning, in the ambivalence of an image between its appearance and meaning, and in the simultaneity and interweaving of different media. As if by magic, video projections, music and staging interact: footage of Accra's waste mountains, Vietnamese war casualties and from industrial slaughterhouses flicker – one hardly notices it – backwards. The video projections appear fragmented, and always through different glasses. As soon as Scrooge's soul begins to take a turn for the better, the images – footage of dangerous school routes in Latin America – flow forward. In life, though not easy, it is never too late to learn and make things better. Original version: English; German/Spanish/French/English subtitles. Music by UMS'nJIP. Staged by Wolfgang Beuschel.

FIVE

Duration 1h10m

Grimm's fairy tales. In FIVE, UMS'nJIP give the fairy tales back their cracks and eeriness: they add search reports of missing children to the original Red Riding Hood text and literally have Cinderella's companions kicked away. The audience finds itself in a silent soundscape, in which the boundary between reality and fiction is blurred. Original version: German. Music by UMS'nJIP. Staged by Wolfgang Beuschel.

FOUR

Duration 1h10m

The Creation. FOUR reflects human inadequacy in the effort to understand the world and playfully nudges us to ask again how we might imagine the world or how we last asked ourselves these questions. Based on texts by Gisela-Ethaler Schelble, UMS'nJIP's 4th electropop opera mixes microtonality, classical avantgarde music with live electronics and experimental electropop. Original version: German. Music by UMS'nJIP. Staged by Wolfgang Beuschel.

THREE

Duration 1h10m

Esperanto. THREE is about Esperanto, if used as an European lingua franca, probably being the most efficient way to have a global European economic impact. It has been acclaimed globally by the Esperantist community (Universala Esperanto Asocio, Europa-Demokratie-Esperanto EDE) and has also been presented at the Esperantist Cultural Centers in both Chateau Grésillon and Plouézec (European Esperanto Academy). Original version: German/Esperanto; French/English/Esperanto subtitles. Music by UMS'nJIP. Staged by Wolfgang Beuschel.

TWO

Duration 1h

20minuten. TWO is a raw mixture of experimental electropop and contemporary music based on texts from the 20minuten newspaper. It tells about a man obsessed by a virtual world and a woman trying to get him out into a real relationship. Original version: German; French/English/Italian subtitles. Music by UMS'nJIP. Staged by Wolfgang Beuschel.

ONE

Duration 50m

Desire. A black and empty scene. A red circle. A woman inside the circle, a man standing outside the circle – and about 100 toy cars: ONE is a powerful play about loneliness and desire. Original version: German; English/French subtitles. Music by Maria Porten, Thorsten Töpp, UMS'nJIP. Staged by Wolfgang Beuschel.



Integrations

Integrating recorder and voice into the contemporary ensemble's format: Integrations is an artistic research project in collaboration with international ensembles and composers who have been associated with the duo for several years. Integrations presents and deploys the results of many years musical practice and research in a new and larger instrumental context, aiming to integrate both voice and recorder into the contemporary ensemble's format. The works featured within Integrations have been performed in Switzerland, Sweden, Russia, Germany, Greece and Mexico.

Following ensembles, musicians and conductors participated in UMS'nJIP's Integrations project:

Klangforum Wien
CEPROMUSIC Mexico
Moscow Contemporary Music Ensemble
dissonArt Ensemble
Taller Sonoro
Zafraan Berlin

Chaoming Tung (erhu, zheng)
Dimitry Smirnov (vln)
Manuel Mengjis (trp, el)
Hans-Peter Pfammatter (keys, el)
Julian Sartorius (perc)
Wolfgang Mitterer (org, el)
Jürg Henneberger (pno, keys, toys)
Fabián Panisello (dir)
Jose Luis Castillo (dir)



Sound spaces and non-linear music formats beyond the classical concert format

J(IP), U(MS) and S(imone Conforti) form a music & sound laboratory named JUS bringing together musicians, composers and researchers with a common purpose defined by specific projects. JUS designs a new listening and music exploration experience by extending the traditional audience and stage setting exhibiting music itself.

The most discombobulating were the two 45-minute experiences that were a cross between an installation, performance art and a concert, designed to open the composition process to public spaces. Conceived and performed by Javier Hagen, recorder player Ulrike Mayer-Spohn and Simone Conforti, and taking place in Leuk's large, derelict Burgerspittel. In roughly equal parts fascinating, inscrutable and absurd, it would be uncharitable to call it pre-tentious as the whole thing was clearly designed as a holistic sound and light

encounter in which inner connections or meanings (if any) were entirely one's own. The performed excerpts were all taken from works composed for Hagen and Mayer-Spohn (...), two of which in particular were breathtakingly memorable. A section from by Swiss-Armenian composer Varoujan Cheterian featured Hagen and Mayer-Spohn sitting in cupboards on either side of a connecting wall. Being in separate rooms, it wasn't at first obvious that a duet was taking place, but when the penny dropped it was if the wall between them became immaterial, the duo's soft dialogue – flitting to and from a unison F, like an embellished drone – intimately focused and poignant. At the opposite

Inner permeability

JUS rethinks and reshapes the music experience and exploration for both musicians and the audience: for a long time in human history, music has been exclusively related to a specific place where people have been performing live. Since the possibility to record and broadcast music, especially since the appearance of digital media, this has deeply changed. For this, extending the possibilities to access music and sound is an important issue: not only by both composing and performing differently, but also by considering space and time differently.

pole of behaviour, a burst of Pollapple Roes by Mehmet Ali Uzunselvi, the duo now at either end of a small room, was a dazzling demonstration of closely-coordinated chaos, so fiery in its raw emotional charge that the air seemed to crackle around them. These performances – and the others too, plus the way the duo wove them together in their movements through the space – prevented the Burgerspittel experience from being merely a superficial sequence of weird tableaux, grounding it in disorienting but thoroughly human interaction.

5against4.com
6/2019

Experienced researchers and musicians

JUS can look back on many research and artistic projects: Recorder Map and Recorderology (Musikforschung Basel), PRIME Research (HEMU Lausanne), common keynotes and publications at the International Computer Music Conference in Utrecht 2016, at the Web Audio Conference in Atlanta 2016, Musikakademie Basel 2014, Elektronisches Studio Basel 2015, RESET Museum Tinguely Basel, Forum Wallis 2018/2019, Archipel Geneva 2017, pluriannual work and research at highly specialized enterprises such as Musstdesign (high-end loudspeaker systems) and Musi-Co (algorhythmic composition).

<http://musstdesign.com>
<http://musi-co.com>

Composers

UMS'nJIP are also composers and have received numerous awards at international composition contests. In addition they have composed dozens of works for renowned ensembles and musicians among them Klangforum Wien, Neue Vocalsolisten Stuttgart, Zafraan Berlin, CeproMusic Ensemble Mexico, Ensemble dissonArt, Beat Furrer, Tsung Yeh, Jose Luis Castillo, Fabian Panisello and Titus Engel, and their works have been performed worldwide.



Musical score for a chamber ensemble with vocal soloist. The score includes parts for Flute (Fl.), Violin (Vl.), Viola (Vl.), Clarinet (Kl.), Bassoon (Bfl.), and Voice (Vc.). The music is in 3/4, 4/4, and 2/4 time signatures. It features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *ppp*, *pp*, and *MF*. Performance instructions include "Frull.", "Alt", "Sopran", "ord.", "Timbrefingerings", "slap", and "WT (instabil)". The vocal line includes the lyrics: "m a te n e t su m a que".

Yet more hypnotic was UMS's fKFW which, may well have been the quietest piece performed during the whole festival. To describe one part of it is to describe all of it: a network of incredibly gentle undulations, rising and falling

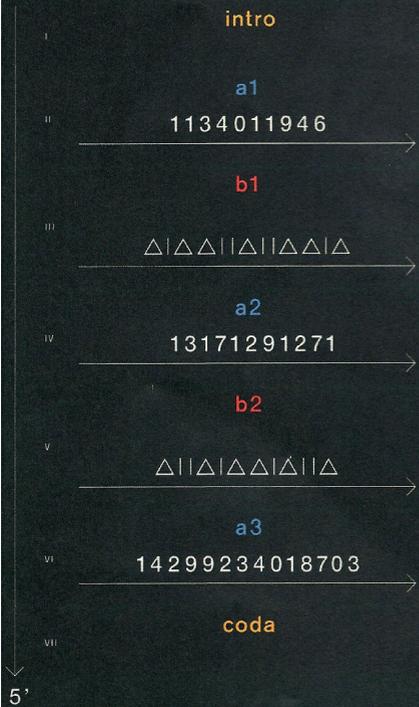
as an ensemble yet each player clearly unique and individual, as if following the contours of in- and exhalations, articulating a form of blissed out ecstasy, oblivious to everything except the self, the message and the feeling. The message was a passage from Ovid's *Metamorphoses*, speaking of the House of Rumour, being a place at the centre of the world, between the zones of

earth, sea, and sky. There is no peace within: no silence anywhere. Yet there is no clamour, only the subdued murmur of voices... In keeping with that description, Mayer-Spohn rendered Ovid's words as barely perceptible. At times, they seemed like a subliminal message at the cusp of consciousness; elsewhere they came across as a kind of sum total of a myriad superimposed

ideas, resulting in the occasional glimpse of a word or phrase caught up and/or mingled with the never-ending instrumental texture. Utterly gorgeous.

5against4.com
8/2020

kreise form



kreise intro/coda

♩ = 70 forte

3

poco

[da] [wo] [ha]

kreise a

kreise b

♩ = 70

p f (insp.) p

3/4

[hum] [fo] [ha]

p (insp.)

2/4

[hum] [h]

kreise by JIP was commissioned by photographic artist Rolf Schroeter as part his work entropie ist schön – das Gegenteil ist schön which he realized in collaboration with concrete poet Eugen Gomringer. Schroeter's idiosyncratically photographed landscapes

are reflected in a musical summoning ritual: Three groups of motives handle basic musical and vocal building blocks. The graphic score is optimised for the presentation of Schroeter's work and finalized by Schroeter himself. In 2012, the score of kreise was exhibited as part of the Schroeter solo retrospective Kontakt at Haus Konstruktiv Zürich.



Research

Aiming to provide composers with information required for integrating the recorder into mixed contemporary music ensembles, UMS launched Recorder Map as well as the web application Recorderology. In addition, UMS's nJIP are involved in the European Union's EU-FP-7 research project i-Treasures aiming for emotional control of musical processes by realtime brainwave analysis.

Recorder Map is a website with detailed, practical and up-to-date professional information about contemporary music for recorder. It focuses on general information about recorder instruments and their playing techniques.

<http://recordermap.com>

The screenshot shows the Recorderology web application interface. The top section displays a musical score for a Tenor in C recorder, with a circular fingering diagram overlaid. Below the score is a table of fingering patterns for seven notes. The bottom section displays five different Tenor in C recorder models with their specifications and the player 'UMS'.

Instrument	Player
Tenor in c Moeck - Hotteterre Boxwood stained 442 Hz	player: UMS
Tenor in c Ralf Ehlerl - Denner Boxwood 442 Hz	player: UMS
Tenor in c Moeck - Ehlerl Boxwood 442 Hz	player: UMS
Tenor in c Moeck - Hotteterre Boxwood 442 Hz	player: UMS
Tenor in c Yamaha Plastic 442 Hz	player: UMS

The web application Recorderology focusses on the sound result of a given playing technique, on a given instrument, and shows the possible variations available according to changes of single components. Sorting first by the playing technique and subsequently by the instrument, the user can compare the samples of the same playing technique focussing on slight changes of single components. Additionally the user can find score examples and playing instructions referring to the chosen playing technique.

<http://recorderology.com>



Folk Songs

Volkliädär leeru und schi deheimu in er Famili singu (Learn folk songs and sing them at home within the family circle) is about learning and practising Valais folk songs at home. It is a project launched by UMS'nJIP in spring 2020 during the coronavirus crisis to enhance social practice and to motivate to sing local folk songs within families and schools.

Singing folk songs at home and in schools used to be a widespread practice in Valais (UMS'nJIP is based in Valais/Switzerland) until the 1980s but has been gravely neglected since. Actually old prints are either out of stock and/or antiquated, and new printed folk song compilations do not exist, although these songs shaped the lives of several generations in Valais over the past century. UMS'nJIP's project consists on a webpage with a list of recent and older local folk songs available online, especially arranged for home use (functional format, full and easy legible texts, comfortable ranges,

recordings easy to sing along to), three different handy and functional booklets with local folk songs, especially arranged for school and home use, further an exclusive folk song postcard series and a bibliophile collector's edition. The folk song list is based on the research made by JIP serving the Valais board of the UNESCO Commission for the Safe guarding and Reappraisal of Intangible Cultural Heritage 2008-2018.

Miis Glet-scher-alp-hitt-ji ischt chlei und äng, di Wänd_sind schwarz und
 Miis Glet-scher-alp-hitt-ji het kei Wand-uir, mu gkeert kei Turm - uir
 Miis Glet-scher-alp-hitt-ji gseet nit vil Liit, äs ischt_halt schwarz und

brüü. Di Pfeisch-ter sind schmaal und öi d'Schii-be chlei, di
 schlaa. Der Gug - ger am Dach riäft äs zwenzg mal d'Schtund,i
 chlei. Dum Herr - gott macht's niit, äs ischt im - mer drin, und

Bänk_sind roo_ und rüü. Doch han i miis Hitt - ji so
 cha_ mi druif_ ver - laa. Doch
 laa_ mi nie_ al - lei. Drum

härz - li gärn, i tii - schus keim Chi - nig, keim Heer! Doch

han i miis Hitt - ji so härz - li gärn, i tii - schus keim Chi - nig, keim

Heer! Hol - jo - u, hol - jo - u, hol - jo - u - du - u, hol -

jo - u - du - u, hol - jo - u - o! Hol - jo - u, hol - jo - u, hol -

jo - u - du - u, hol - jo - u - du - u, hol - jo!



Forum Wallis

Founded in 2006, Forum Wallis is one of the major contemporary music festivals in Switzerland. It is organised by the newest local ISCM section in Switzerland, IGNM-VS, and administered by its founder JIP. Forum Wallis is dedicated to Contemporary Music in toto, but also focusses on the works of living Swiss and Valaisan composers and performing artists. The festival can look back on an exceptional history, with hundreds of premières, spectacular productions and numerous composers featured from across the globe. Among the highlights of its first decade have been Stockhausen's Helikopter Streichquartett, Heinz Holliger's Alpcheer and Cod.Act's Pendulum Choir. Exhibitions have presented the work of world renowned artists such as Valentin Carron and Günther Uecker.

It's impossible to be aware of everything that's going on in the world of contemporary music. But having now – finally, in its thirteenth year (!) – experienced Forum Wallis, I realise that it's too significant, too ambitious and too triumphant in its commitment to the most weird and wonderful new music to be ignored. The festival's home, Leuk, may be a small town, but each one of its concerts felt every bit as epic and momentous as the mountains surrounding it.

5against4.com
08/2019

Forum Wallis is an international contemporary music festival that takes place annually over Whitsun at Leuk Castle in Valais, Switzerland. The festival is, so to speak, some kind of an obstetrician: a breeding, research and reflection place for musical creation in all its diversity – hence the egg appearing on the festival poster, symbolic of the simultaneously existing and the not-yet-born and utopian. Forum Wallis produces, mediates, documents and networks new music of local, national and international provenance. To

date, it has presented the works of more than 70 local composers, who have shared stages with the greatest ensembles such as Ensemble Modern, recherche, Klangforum Wien and the Arditti Quartet. There have been over 300 world premieres since 2006 – in 2015 the four chief pilots of the legendary Air Glaciers probably flew the best and safest performance to date of Stockhausen's spectacular helicopter string quartet, as we were able to unite for the first time to date the most skilled experts for this piece not in Venice or Salzburg ...but in Leuk. Forum Wallis is a key catalyst for new music in this area and plays an important pioneering role, which has had a remarkably positive effect on the local funding policy and on adventurous concert programs in favor of the Création Musicale.

ArtTourist
5/2019



Educational Activities

Aiming to provide students, performers and composers with relevant, practical and useful information, UMS'nJIP have been invited by more than 50 universities from all over the world (among them Columbia NYC, UNT Denton, Hanyang Seoul, Kunitachi Tokyo, Shanghai Conservatory, Moscow Tchaikovsky Conservatoire, MIAM Istanbul, AUTH Thessaloniki, UNSAM Buenos Aires, CMMAS Morelia and CIEM Mexico) to share their experiences by giving lectures, workshops, masterclasses and conferences.

Check p. 85 for the full list of educational activities held by UMS'nJIP since 2007.





Bringing new music to new audiences a new perspective on contemporary music & participation of young children in contemporary music projects.

Contemporary composed music is often considered as too abstract or too complex for young children. As complexity is concerned, children are faced with all kinds of complexity from birth. Why then avoid complexity when dealing with music? Music that is being perceived or thought of as abstract, rather refers to the lack of experience with an idiom or its performance practice. In fact, the only abstract music that exists, is the music we can't imagine or remember, or the one that lacks contextual anchor points with one's own experience. Each year, UMS'nJIP take up this challenge with their educational projects.

Musimatrix (Eersteklasconcerten)

Is an interactive journey of experience confronting >4000 children in their first year of school with classical or contemporary composed music. These first class concerts break down the borders between listening, active experience and performing together. The format was awarded a European YEAH! Award in 2015. From the jury report: Musimatrix is a unique, immersive experience for first grade students to become familiar with the sounds and process of contemporary music. This is an ideal example of contemporary music mediation that relies on the motivation and activity of a young audience as well as the musicians – without reducing the artistic quality. Excellently done! Musimatrix 2020 is created within the project Sounds Now co-funded by the Creative Europe Programme of the European Union. The project Sounds Now has been selected as a large-scale European collaboration project for Creative Europe. Musica Impulse Centre for Music Belgium leads Sounds Now, as project leader, together with: Wilde Westen (BE), Festival van Vlaanderen (BE), SNYK National Centre for Contemporary Music and Sound Art in Denmark (DK), SPOR Festival (DK), Viitasaaren Kesäakateemiari (FI), Stichting November Music (NL), Stiftelsen Ultima Oslo Contemporary Music Festival (NO), Huddersfield Contemporary Music Festival (UK) and Ariona Hellas AE (GR). The Musimatrix 2020/21 Ensembles are Jasper & Jasper, Duobaan and UMS'nJIP.

La Noche de la Bestia

A participative contemporary opera commissioned by Festival Nueva Ópera de Buenos Aires FNOBA 2018 – arises from the first contact with the children of the Colegio Hermanos Latinoamericanos and children in the Villa 20 in Buenos Aires where a 4-minute work is created with the children, integrating contemporary music, with all the material that the children bring and are interested in (violence, terror, fear). The artistic, musical and theatrical objective of the project was to develop, using as a base the material that the children themselves propose, their own listening, both as individuals and a group. It is through the process of construction of a theatrical, corporal, musical and vocal score that the children can generate a work that implies the conjunction of several common codes. This directly results in them learning to listen to each other, to concentrate, to explore in certain times and contexts, as well as to experience silence, to respect it, and to create an unforgettable impact on them, turning them into actors, subjects that are seen, not mere spectators of art, but, protagonists. Our desire was to integrate all children in the creative process, to make them feel listened to, creators and that they will never forget this experience.



Commitment

UMS'nJIP work together with a global community of composers, musicians, visual artists, researchers and technologists to keep music creation alive and accessible, so people worldwide can be informed contributors and creators. UMS'nJIP believe this is essential to individual growth and our collective future, and that it is only when people step forward – either as local, national or global citizens – that sustainable change happens.

UMS'nJIP are actively involved in the following structures:

ISCM — International Society for Contemporary Music
ISCM WNMD Young Composers Award Jury (JIP), 2014
ISCM archives working group (JIP), 2015-
ISCM communication working group (JIP), 2016-

SGNM/SSMC — ISCM Switzerland
president (JIP), 2014-

IGNM-VS — ISCM Valais
president (JIP), 2011-
board (UMS), 2017-

ECPNM — European Conference of Promoters of New
Music, board (JIP), 2015-2018

EFA — European Festivals Association
Swiss depute (JIP), 2015 & 2017

UNESCO ICH — Intangible Cultural Heritage
board Canton of Valais (JIP), 2009-2018

SME — Swiss Music Edition
board (JIP), 2016-

Score Follower — New Music Resource
board of directors (UMS), 2020-
board of directors (JIP), 2020-

Swissfestivals
board (JIP), 2013-2019

Forum Wallis
festival director (JIP), 2006-
board (UMS), 2017-

As ISCM Switzerland's president, JIP was responsible for having New Music represented again in the Swiss Music Council thanks to a board expansion (2017). He participated in the preparations for the Sonart merger (2016/17), he ensured the liquidity of the Swiss Music Edition in the merger of SME and Musinfo (2016). He was able to push through the expansion of the official ISCM languages of communication (German, French, English) to include Spanish, Chinese, Arabic and Russian as Welcoming Languages (2018). New ISCM Sections such as Brazil (2017), China-Shanghai (2017) and Spain (2021) were co-initiated by ISCM Switzerland, and in 2018 – with a view to creating the complete online ISCM WMD festival documentation for its centenary in 2022 – he integrally located and digitally captured the ISCM World Music Days programs 1970-2005 missing from the ISCM archives. In 2014, JIP tracked down the founding correspondence of ISCM in the Winterthur City Libraries, ready for research.

He also reestablished contact between the Swiss Anton Haefeli, author of the reference book on ISCM history 1922-80, and the ISCM. In 2020, Anton Haefeli was appointed honorary member of the ISCM at the proposal of ISCM Switzerland. In 2018, JIP obtained the cooperation of the Paul Sacher Foundation in Basel for the musicological review of the ISCM history. In 2019, as part of the ISCM Collaborative Series, ISCM Switzerland launched its first call for the promotion of Swiss new music ensembles abroad. In 2020, JIP successfully lobbied the Swiss Fe-

deral Assembly for the adoption of the COVID-19 law adapted in favor of Swiss cultural life and initiated quota increases at national broadcasters abroad through the ISCM working groups in favor of higher royalties for local musicians. Every year, the ISCM Switzerland WMD Jury selects 6 works by Swiss composers to be proposed to the ISCM for performance at the World Music Days, and secures funding for the travel of the selected Swiss composers to the World Music Days. With Helena Winkelman in 2015, Iris Szeghy in 2016, Junghae Lee in 2019, Esther Flückiger in 2020/2022 and Karin Wetzel in 2021, Swiss women composers are also represented at the World Music Days for the first time in the history of the ISCM World Music Days. Besides, JIP also participated in the jury of the ISCM Young Composer Award on the occasion of the World Music Days 2014 in Wroclaw and participates in the ISCM working groups Archive, Sustainability and Communication.



M—E—B—U is the acronym of Münster Earport by UMS'nJIP and UMS'nJIP's permanent rehearsal and performance space. Choosing Münster (Goms, Valais) as their residence in the middle of the highest alpine peaks also means returning to their ancestral roots: Their family, with almost twenty-five bailiffs, was for centuries one of the most important and influential in the county.

M—E—B—U – the name refers with a wink to the Münster Airport – welcomes and hosts guest musicians, composers, stage directors, sound engineers, poets and artists working with UMS'nJIP. The results of their collaborations are usually shared on site in their M—E—B—U Concert Hall, where musical performances of the most diverse kind, from traditional folk music to avant-garde and experimental electronic formats, can be heard in exemplary fashion.



46°29'14.7"N –
8°15'47.7"E

1,388 m AMSL
4,553.806 ft AMSL

Rhonegletscher	13.94 km
Jungfrauoch	22.51 km
Matterhorn	68.21 km
Luzern	63.36 km
Zürich	121.49 km
Milano	134.43 km
Genève	165.36 km

UMS — Ulrike Mayer-Spohn

<http://ulrikems.info>

Extraordinary diversity describes the composer and multi-instrumentalist Ulrike Mayer-Spohn, who plays the recorder (with a focus on contemporary music), as well as historical string instruments (fiddle and baroque violin). She studied composition and audio design with Erik Oña at the Studio of Electronic Music, Academy of Music, Basel, beginning to compose in 2007, and receiving commissions from the festival Forum Valais and the international New Music Days, Shanghai. Her works have been performed by the Neue Vocalsolisten Stuttgart, Klangforum Wien, Ensemble Proton Bern, Ensemble Phoenix Basel, Arte Quartett, Inverspace, Ume Duo, Vertigo, dissonArt, l'Arsenale, cool a cappella and her own ensemble UMS'nJIP in Switzerland, France, Greece, Italy, Russia, Australia, the USA and China, premiered under the baton of Beat Furrer, Mark Foster, Tsung Yeh, Jürg Henneberger, Jose Luis Castillo and Filippo Perocco and broadcast by several TV and radio stations. She was awarded the 1st Prize in the Walter Ferrato composition contest in Savona 2017, the 1st Prize in the Weimarer Frühjahrstage für Zeitgenössische Musik composition contest 2017, the 1st Prize in the London Ear Festival composition contest 2016, the 2nd Prize in the composition competition Culturescapes 2010, 2nd Prize in the composition competition at the Bern music festival 2011, the Scholarship Award for 2011 at the Music Village Mount Pelion in Greece and the Call for Scores Award L'Arsenale Treviso, Italy 2011. She studied recorder with Ulrike Mauerhofer at the Musikhochschule Karlsruhe and at the Schola Cantorum Basel before specializing in contemporary music and studying with Dorothea

Winter at the Royal Conservatory in The Hague. From 2009-11 she studied for a specialized master's degree in contemporary performance at the HSM in Basel supervised by Jürg Henneberger, Marcus Weiss and Mike Svoboda and has taken masterclasses with Marion Verbruggen, Peter van Heyghen, Sebastien Marq and Gerd Lünenbürger. She studied baroque violin and viola with Martina Graulich and David Plantier and fiddle with Randal Cook in Basel. Ulrike Mayer-Spohn works with internationally leading composers and annually plays more than 20 world premieres dedicated to her, which she has recorded for the radio as well as VDE Gallo and col legno on CD. Together with the Swiss composer and singer Javier Hagen, she established the experimental new music duo UMS'nJIP for voice, recorder and electronics. Since 2014 she was running the research projects Recorder Map and Recorderology at Musikforschung Basel, focussing on playing methods of recorders and their subtle timbre differences on the different recorder instruments. Since 1999, Ulrike Mayer-Spohn has also performed as a recorder player, violinist, violist and fiddle player in specialized early music ensembles such as the Amsterdam Barok Compagnie, Freitagsakademie, Collegium Musicum Stuttgart, La Chapelle Ancienne, Musica Poetica, Muscadin and La Morra.



JIP — Javier Hagen

<http://javierhagen.ch>

Javier Hagen is one of the most astonishing classical singers of his generation: new music, performance art and Swiss folk music rank equally in his repertoire alongside opera and early music. Hagen was born as Javier-Ignacio Palau-Ribes (JIP) in 1971 in Barcelona and raised between six languages on the Mediterranean and in the Valais Alps. He studied classical singing (both tenor and countertenor) in Germany, Italy and Switzerland with Roland Hermann, Alain Billard and Nicolai Gedda, and composition with Heiner Goebbels and Wolfgang Rihm. He studied Lied with Irwin Gage, Hartmut Höll and Ernst Haefliger and early music with Karel van Steenhoven and Kees Boeke. He has a four-octave vocal range. Hagen has worked with world-class composers such as Reimann, Kagel, Rosenmann and Eötvös and leading artists from the worlds of concrete poetry and constructive art such as Eugen Gomringer, Uecker and Rolf Schroeter. Guest appearances have taken him to the modern music festivals in Donaueschingen, Zürich, Geneva, Lucerne, Karlsruhe, Amsterdam, Strasbourg, Bologna, Milan, Prague, New York, Hong Kong, Shanghai, Moscow, St. Petersburg, Adelaide, Riga, Avignon and Berlin. Alongside operatic roles such as Händel's Giulio Cesare, Zsupan (Kalman), Dardanus (Rameau), Stanislaus (Zeller), Bruno (Roesler), Toni (Kalman) and Pappacoda (Strauss), Javier Hagen has premiered more than 300 works, including operas à l'air en verre by Daniel Mouthon eismeer by Christoph Schiller, poem ohne held by Regina Irman, esther de racine by Boris Yoffe, The Madman's Diary by Guo Wenjing, Marienglas by Beat Gysin, Les Musiciens de Brème by Wen Deqing, Keyner nit by Mathias Steinauer, Ushba et Tetnuld by Nicolas Vérin and almost all vocal works by Maria Porten. He has made more than 50 recordings and broadcasts for Swiss, German, French, Czech, Chinese, Russian, Mongolian, Spanish, Egyptian, Italian and Latvian radio and television. He won prizes at international contemporary music and composition competitions in 2001, 2004 and 2008 in Basel, Lausanne and Düsseldorf. In 2003, his distorted

folk song arrangements s'sch mr alles 1 Ding were released on CD on the Swiss label musiques suisses. His compositions, in particular the vocal works, are performed throughout Europe, Israel, China, Korea, Russia, Australia, North and Central America, by ensembles and conductors including Titus Engel, Ensemble Phoenix, Basler Madrigalisten, Schweizer Jugendchor, Männerstimmen Basel, Philip Bride, Eliana Burki, Amar Quartet. In 2012, a selection of his graphic scores was shown at the prestigious Museum of Modern Art haus konstruktiv in Zürich. At the European Youth Choir Festival 2012, Javier Hagen represented German-speaking Switzerland in the context of Swiss Composers Meet Europe. With Ulrike Mayer-Spohn, Hagen formed the experimental new music duo UMS'nJIP, which, with over 100 concerts annually is one of the most active and prolific contemporary music ensembles around the world and winner of the prestigious scholarship MusiquePro. Javier Hagen also directs the international contemporary music festival Forum Wallis, hosting Stockhausen's Helicopter String Quartet with André Richard and the Arditti String Quartet in 2015. He is called as an expert on experimental music theater for the University of Arts in Bern, he is the President of the Swiss Section of the International Society for Contemporary Music (ISCM Switzerland), of IGNM-VS and serves the boards of the European Conference of Promoters of New Music ECPNM (2015-2018), of the Swiss Music Edition (2016-), Score Follower (2020-) and Swissfestivals (2013-2019). He presents guest lectures at universities in Shanghai, Hong Kong, Seoul, Taipei, Tokyo, Moscow, Istanbul, Cairo, Buenos Aires, Adelaide, New York, Thessaloniki, Barcelona, Riga and is member of the academic board of the Contemporary Opera Academy at the Festival de Nueva Opera de Buenos Aires (FNOBA) related to the Teatro Colón. He is a jury member at national and international composition and new music competitions (a.o. ISCM World Music Days Young Composers Award, Bohol Philippines Int. Choir Competition) and a member of various committees on behalf of the canton of Valais as well as for the inventory of the cultural heritage on behalf of UNESCO (2009-2018). In 2007 he was nominated for Walliser of the Year. In 2013 he was awarded the Prix Culturel de l'Etat du Valais.



Appendix

COMPOSERS whose works have been premiered by UMS'nJIP	Hadjileontiadis, Leontios Han, Dongsun Heiniger, Wolfgang Herlins, Oskars Hoche, Hubert Hofer, Markus Hong, Sungji Huang, Ruo Imai, Shintaro Jang, Jingyu Kadisa, Anastasija Käser, Mischa Kawashima, Motoharu Kaya, Erçin Keller, Max E. Kenshiro, Matsuo Kim, Hyuna Khrust, Nikolay Kittos, Haris Klingenberg, Ieva Kokoras, Panagiotis Kronlaks, Rolands Lapidakis, Michalis de Lautour, Reuben La Rosa, Steve Eugene Lee, Jungghae Lee, Phoebus Leimane, Linda Li, Kar Yee Liu, Jian Lehmann, Hans-Ulrich Lemus, Angel Lluch, Carmen Loza, Bernardo Makrygiannakis, Kostas Malondra, Mateu Maronidis, Dimitris Martínez, Jose Manuel Mence, Selga Michon, Alain Miyama, Chikashi Nadzharov, Aleksander Newland, Paul Newski, Sergej Ng, Kelvin Oliver, Jaime Oña, Erik Onishi, Yoshiaki Özer, Mehmet Can Pala i Nosas, Xavier Papageorgiou, Dimitris Pareyon, Gabriel Pellini, Franco Pohlit, Stefan Porten, Maria Pousson, Jachin Prat, Francesc Rai, Takayuki Ralli, Eleni Rannev, Vladimir Rappoport, Oliver Rhee, Kyungmee Riehm, Rolf Rise, Indra Robello, Cameron Roberts, Adam Rouvelas, Antonis Rubbert, Rainer Rubio, Tania	Rumbau Masgrau, Octavi Rykova, Elena Sanchez, Elena Schiess, Christophe Schnebel, Dieter Schuler, Denis Schwamborn, Florian Seglias, Zesses Sistermanns, Johannes S. Smite, Gundega Smith, Jacob Soto, Michel Steinauer, Mathias Streich, Stefan Suzuki, Kotoka Svetlichny, Anton Underriner, Charles Van Steenhoven, Karel Takahashi, Keitaro Tally, Mirjam Tam, Chin Fai Tanaka, Shugo Tao, Yu Taylor, Alan Tedde, Giorgio Thomas, Zach Töpp, Thorsten Underriner, Chaz Uzunselvi, Mehmet Ali Vassena, Nadir Vérin, Nicolas Villanueva, Mariana Vitkova, Lucie Walter, Caspar Johannes Wen, Bihe Wen, Deqing Wicomb, Pierre-Henri Wu, Chris Yakin, Murat Yip, Viola Yoffe, Boris Zapf, Helmut Zurbriggen, Andreas	Castillo, Jose Luis Dobrzelewski, Jan Engel, Titus Felber, Andreas Foster, Mark Furrer, Beat Gohl, Michael Henneberger, Jürg Huh, Cool-Jae Immoos, Raphael Kuhn, Matthias Monot, Jean-François Panisello, Fabian Perocco, Filippo Rossel, David Taylor, Paul W. Tung, Yeh Utz, Markus Rudin, Oliver Welti, Franziska	ENSEMBLES having collaborated with/ performed/premiered works by UMS'nJIP Amar Quartett Arte Quartett CEPROMusic Ensemble Eliana Burki Ensemble dissonArt Ensemble für Neue Musik Zürich Ensemble Good Mori Ensemble Infinity à5 Ensemble InverSpace Ensemble l'Arsenale Ensemble Nuove Musiche Ensemble Phoenix Basel Ensemble Spazio Musica Ensemble Via Nova Orchestra HEMU Klangforum Wien Le Pli Moscow Contemporary Music Ensemble Paul Taylor Orchestra Taller Sonoro UmeDuo Uroboros Zafraan	FESTIVALS having hosted UMS'nJIP ACA Mallorca AckerstadtPalast Berlin Adelaide Festival Aleksandrinsky Theatre St Petersburg Archipel Geneve Arena Festival Riga ArteScienza Roma Avignon Festival Babylon Istanbul Beijing Modern Music Festival Biennale Musica Venezia Cairo Contemporary Music Days Centro de las Artes UNSAM Buenos Aires Centro Morenense de las Artes CePIA Cordoba Argentina Circulo Colombiano de Musica Contemporanea CCMC China ASEAN Music Week Concertgebouw Brugge Dampfzentrale Bern DeciBels Riga Do Audible Galicia Encuentros Revueltas Sonoras Cuernavaca Mexico Encuentros Sonoros Sevilla Erarta Museum of Modern Art St Petersburg Es Baluard Mallorca Espacio Sirvent Vigo Espacio Turina Sevilla Festival Los Colores de la Voz Mexico City Festival Nueva Opera de Buenos Aires Festival Sirga Flix Fishfabrique St Petersburg FIMNME Forum Wallis Fusion Festival Musica Nova Weimar Gare du Nord Basel Gran Teatre del Liceu Barcelona Herberger Institute ASU ICFC Bohol Philippines ICMC 2014 Athens ICMC 2016 Utrecht ICT Vilnius Impuls Akademie Graz ISCM World Music Days 2013-2021 Landcommanderij Alden Biesen L'art pour l'Aar Latvian New Music Days Levande Göteborg London Ear Festival Madona Contemporary Music Festival ME_MMIX Palma de Mallorca MEIT UNT Denton Texas Mixtur Barcelona Musée des Beaux Arts La Chaux-de-Fonds Museum Jean Tinguely Basel Musica Impulse Centre for Music Belgium MUAC UNAM Mexico City musica aperta Musikpodium Zürich Music Village Mount Pelion Noble Cost Vienna Nuit de la Photo La Chaux-de-Fonds Nyms Live! Onassis Cultural Center Athens Palacio de las Bellas Artes Mexico Projecte Rafel Valencia RandSpiele Berlin	Radiophonies Basel Rhonefestival für Liedkunst Roaring Hooves Gobi Desert Mongolia Savona International Music Festival Primavera Sacra Shanghai New Music Days Shit & Schein Bern Sounds of Stockholm Schloss Solitude Schweizerisches Tonkünstlerfest Lausanne Schweizerisches Tonkünstlerfest Zürich Ses Voltes Palma de Mallorca Swiss Embassy Athens Unternehmen Mitte Basel Taipei International Contemporary Music Festival Teheran New Music Days Theatre de Valère Sion Tonhalle Zürich Tongyeong Music Festival Vertice Festival White Cube Hamburg Bergedorf Wilde Westen Kortrijk World Audio Conference Georgia Weimarer Frühjahrsstage für Zeitgenössische Musik
				ENSEMBLES having collaborated with/ performed/premiered works by UMS'nJIP		
					PARTNER VENUES having hosted staged programs by UMS'nJIP Ackermannshof Basel Auditori Rafelbunyo Avgo Thessaloniki Cairo Contemporary Music Days CETC Teatro Colón Centro de las Artes UNSAM Chateau Grésillon Esperanto Kulturdomo European Esperanto Academy Plouézec Ex Teresa Arte Actual Festival Oggvi Musica Lugano Festival Revueltas Sonoras Morelos Fish Fabrique St. Petersburg Fondation Joan Miró Palma de Mallorca Foro Internacional de Música Nueva Manuel Enriquez Forum Neue Musik Luzern Gertrudes Ielas Teatris Riga Kellertheater Brig Kunitachi Tokyo Concert Hall Kunsthalle Erfurt Kunstraum Walcheturm Zürich Pantographe Moutier Schloss Leuk Taiwan Contemporary Music Days Teatro 25 de Mayo BsAs Theaterhaus Gessnerallee Zürich Theater La Poste Visp Theater Rigiblick Zürich Theater STOK Zürich Theatre des Vents Avignon Theatre Dunois Paris Theatre Gilgamesh Avignon Theatre Interface Sion Theatre Les Halles Sierre Theatre Notre Dame Avignon Theatre Palais Royal Avignon Theatre Reine Blanche Paris Zeughaus Kultur Brig	

AWARDS	2012 IvS-E-12,7,22, Jürg Henneberger/Ensemble Phoenix fk-SZ, Kammersolisten Zug 3xpg, Jürg Henneberger/Ensemble Phoenix cdnnns-aiou, Titus Engel/Orchestre HEMU constellations, Paul Taylor/PTO/Eliana Burki baxacpekte, S. Goll/Basler Vokalsolisten/UBS Kulturstiftung sonette, Raphael Immoos/Basler Madrigalisten 3-log-Y, Klangbox Ensemble	EDUCATIONAL ACTIVITIES	University of Columbia UNT Denton (4) WAC Web Audio Conference Atlanta	JURIES
2008 VDE Gallo/Porten, Es war einst ein Paradies, CD		2009 Shanghai Conservatory of Music (3)	2017 Col.legi Oficial dels Arquitectes Illes Balears FNOBA Buenos Aires (4) Institut für Musikwissenschaft Uni Basel Liceu Barcelona Prix Giuseppe Englert Théâtre des Vents Avignon (4) UNSAM Buenos Aires Young Art Brig	2009/10 Schweizer Jugendmusikwettbewerb
2010 Culturescapes Schweiz-China, 2. Prize		2010 CUHK Hong Kong HKAPA Hong Kong (3)	2018 ASAB Bogotá AUTH Aristotle University CMMAS Morelia Conservatori Municipal de Palma Conservatorio F. T. Garzón Córdoba (3) Conservatorio Superior M. de Falla CPMDT Genève ENES Morelia Fundacion Williams Buenos Aires (4) Goldsmiths University of London H. Latinoamericanos Buenos Aires (2) Kulturfunken Wallis (5) LEIM Córdoba Musikschule J. N. Hummel Weimar Ramon Carrillo Buenos Aires (2) UNAM Facultad de Musica Mexico City UNAM Morelia UNC Córdoba UPC Córdoba Villa 20 Buenos Aires (2) Weimarer Frühjahrstage	2014 Concours Bach Sion ISCM World Music Days Young Composers Award
2011 MusiquePRO Grant Kanton Wallis 2011-2013 Kompositionswettbewerb Musikfestival Bern, 2. Prize l'Arsenale/Neue Vocalsolisten, Treviso, Commission Award Music Village Mount Pelion Greece, Commission Award	2013 constellations II, Jan Dobrzewski/Orchestre HEMU M, Ensemble dissonArt collapse, Ensemble dissonArt fEP-zD, Jürg Henneberger/Ensemble Phoenix fFUS, Ensemble Inverspace	2011 HEMU Sion Moscow Tchaikowsky Conservatoire (2) Rostov Rachmaninov Conservatoire (2)	2015 BICFC Bohol International Choir Festival & Competition	2014/15/16/17/18/19/20/21 ISCM World Music Days Swiss Selection
2012 1. Zuger Kompositionswettbewerb, Förderpreis MATA Festival Composition Contest New York City, Finalist Haus Konstruktiv Zürich, Kontakte, score exhibition EJCF Swiss Composers meet Europe, Composer in Residence UBS Kulturstiftung, composition award	2014 F/V-TzzG, Jürg Henneberger/Ensemble Phoenix ad mortem festinamus, Männerstimmen Basel/Pro Helvetia fCuV, UmeDuo	2012 Adelaide University Bataysk Music School Jazeps Vitols Academy of Music (4) Rostov Rachmaninov Conservatoire (3) Taganrog University Ulan Bator National Museum Ventspils Academy of Music	2016/17 Prix Giuseppe Englert	
2013 Prix Culturel de l'Etat du Valais Zytglogge/Singfrauen Winterthur, CD	2015 Der römische Brunnen, molto cantabile fDMR-T, Ensemble SpazioMusica Cagliari eff-inE, HEMU/Conservatoire Royal de Liège FPW, Ensemble Proton Bern EINER, CETC/Teatro Colon Buenos Aires	2013 AUTH Aristotle University (3) ESB Studio für Elektronische Musik ICT Vilnius (2) ITŪ MIAM Istanbul (5) LMU München ME_MMIX Festival & Academy Mixtur Festival Barcelona Pfiffikus Brig (2) ZHdK Zürcher Hochschule der Künste	2018/19 FNOBA CETC Teatro Colón Buenos Aires	
2014 AC/E Acción Cultural Española, project grant col legno/Siemens Musikstiftung, Multiplicidad, CD Trabant Phoenix Basel, Special Award Pro Helvetia, composition award	2016 Galgenlieder, Ensemble Infinity ä5 fLEC-UE, London Ear Festival/Uroboros Ensemble Unspunnenlied, Swiss Trachtenvereinigung Genealogias, CETC/Teatro Colon Buenos Aires	2014 Conservatorio Superior M. Castillo EFA CMM Luzern HEMU Sion ICMC Athens ISCM World Music Days Jazeps Vitols Academy of Music (6) Kunitachi College of Music (6) Mallorca Summer Academy (6) Music Village Volos (6) Musikakademie Basel Musikforschung Basel	2019/20 ISCM Switzerland Call for Ensembles	
2015 United Phoenix Records/Ensemble Phoenix Basel, CD Protonwerk Nr. 6, Ensemble Proton Bern, Commission Award Pro Helvetia, project grant Integrations Nestlé Fondation pour l'Art, project grant Integrations UBS Kulturstiftung, project grant Integrations	2017 GM-Is, Musikpodium der Stadt Zürich m, Musikpodium der Stadt Zürich La Chèvre de M. Séguin, Jan Dobrzewski/Orchestre HEMU fWSF, Weimarer Frühlingstage für Zeitgenössische Musik au-dnsth, Jan Dobrzewski fEdA+_2017, Ensemble dissonArt fTS+_2017, Taller Sonoro fCWF, Ensemble Nuove Musiche/Primavera Sacra Savona studie, Ensemble dissonArt/Taller Sonoro cfhln-eä, Ensemble dissonArt/Taller Sonoro fEdA_2017, Ensemble dissonArt fZE, Ensemble Zone Expérimentale	2015 American University Cairo (2) BICFC Bohol CREAMA Seoul (3) EFA Ostrava Hanyang University Seoul (2) IEMA Athens (2) ISCM World Music Days Jana Ivanova Music Academy (2) Jazeps Vitols Academy of Music (2) Kulturfunken Wallis (4) Kunitachi College of Music (3) Tbilisi State Conservatoire (3)	2018/19/20/21 Villa Ruffieux Artist Residence Program	2021 ISCM International Choir Composition Contest ISCM Collaborative Events Kyoto Music Prize, appointed to nominate candidates
2016 London Ear Festival Int. Composition Competition, 1st Prize	2018 fEWI, Arte Quartett/kulturelles.bl fEA, Ensemble Aventure fEdA+_2018, Ensemble dissonArt eaeiio-dklmrr, Ensemble dissonArt aeiio-cdllrr (Lorcalieder), Ensemble dissonArt fTS+_2018, Taller Sonoro eaeiio-dhlnr (Heineliieder), Taller Sonoro Einer en Barrios Informales, FNOBA/CETC SKJU, Forum Wallis	2014 Conservatorio Superior M. de Falla CPMDT Genève (6) HEMU Lausanne Herberger Institute Phoenix (3) SNU Seoul National University TIMF Tongyeong UNT Denton (4)	2019/20 ISCM Switzerland Call for Ensembles	TEACHERS UMS'nJIP have been studying with
2017 Weimarer Frühlingstage für Zeitgenössische Musik, 1st Prize streiffzug/Keller Wider-Wege, CD Walter Ferrato Composition Competition Savona, Italy, 1st Prize	2019 SJU, Forum Wallis les cloches, CPMDT Geneva HH-4L, Musikpodium der Stadt Zürich peregrina, Musikpodium der Stadt Zürich a-nsw, zafrana ensemble Berlin	2015 American University Cairo (2) BICFC Bohol CREAMA Seoul (3) EFA Ostrava Hanyang University Seoul (2) IEMA Athens (2) ISCM World Music Days Jana Ivanova Music Academy (2) Jazeps Vitols Academy of Music (2) Kulturfunken Wallis (4) Kunitachi College of Music (3) Tbilisi State Conservatoire (3)	2019/20 ISCM Switzerland Call for Ensembles	Billard, Alain Eötvös, Peter Furrer, Beat Gage, Irwin Gedda, Nicolai Goebbels, Heiner Haefliger, Ernst Hermann, Roland Höll, Hartmut Kagel, Mauricio Lineburger, Gerd Oña, Erik Reimann, Aribert Rihm, Wolfgang Verbruggen, Marion Winter, Dorothea
2017/18 FNOBA/CETC BsAs, elected to Academic Board	2020 eeiiüü-bccghhknrrtz, Klangforum Wien fKFW, Klangforum Wien aeiilou-cjlmprssstsv, Madona Festival felP, Ensemble le Pli	2015 American University Cairo (2) BICFC Bohol CREAMA Seoul (3) EFA Ostrava Hanyang University Seoul (2) IEMA Athens (2) ISCM World Music Days Jana Ivanova Music Academy (2) Jazeps Vitols Academy of Music (2) Kulturfunken Wallis (4) Kunitachi College of Music (3) Tbilisi State Conservatoire (3)	2020 Concertgebouw Brugge (2) Madona Festival & Academy (4)	
2021 appointed to nominate candidates for the Kyoto Music Prize Lucerne Festival Forward Call for Commissions, Finalist	2021 ämicha und ämüsa, Zermatt Festival & Academy	2015 American University Cairo (2) BICFC Bohol CREAMA Seoul (3) EFA Ostrava Hanyang University Seoul (2) IEMA Athens (2) ISCM World Music Days Jana Ivanova Music Academy (2) Jazeps Vitols Academy of Music (2) Kulturfunken Wallis (4) Kunitachi College of Music (3) Tbilisi State Conservatoire (3)	2021 Nemonon Pontevedra (2)	
COMMISSIONS		2016 ASU Phoenix (2) FNOBA Buenos Aires Forum Wallis Guangxi University of Arts HEMU Lausanne Herberger Institute Phoenix (3) ICMC Utrecht ISCM World Music Days NCTU Hsinchu NYU New York University Prix Giuseppe Englert Taipei National Concert Hall (2) Taipei National University of the Arts Teatro Colón Buenos Aires (2)		
2009 Quest' anima gentil, Markus Utz/Vocalensemble ZHdK		2016 ASU Phoenix (2) FNOBA Buenos Aires Forum Wallis Guangxi University of Arts HEMU Lausanne Herberger Institute Phoenix (3) ICMC Utrecht ISCM World Music Days NCTU Hsinchu NYU New York University Prix Giuseppe Englert Taipei National Concert Hall (2) Taipei National University of the Arts Teatro Colón Buenos Aires (2)		
2010 SJ-LaC-Etf, Tsung Yeh/Ensemble Boswil enigma, J.-F. Monot/Orchestre HEMU		2016 ASU Phoenix (2) FNOBA Buenos Aires Forum Wallis Guangxi University of Arts HEMU Lausanne Herberger Institute Phoenix (3) ICMC Utrecht ISCM World Music Days NCTU Hsinchu NYU New York University Prix Giuseppe Englert Taipei National Concert Hall (2) Taipei National University of the Arts Teatro Colón Buenos Aires (2)		
2011 Art.20-FW, Mark Foster/Ensemble Vertigo fEP, Jürg Henneberger/Ensemble Phoenix fEdA, Beat Furrer/Ensemble DissonArt YWC, Philip Bride/Orchestre HEMU fl'a&NVs, F. Perocco/Neue Vocalsolisten Stuttgart		2016 ASU Phoenix (2) FNOBA Buenos Aires Forum Wallis Guangxi University of Arts HEMU Lausanne Herberger Institute Phoenix (3) ICMC Utrecht ISCM World Music Days NCTU Hsinchu NYU New York University Prix Giuseppe Englert Taipei National Concert Hall (2) Taipei National University of the Arts Teatro Colón Buenos Aires (2)		



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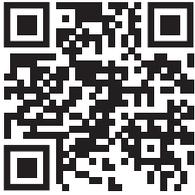
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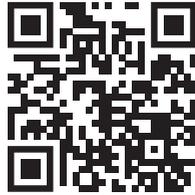
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Recorderology



Recorder Map



Integrations



M—E—B—U



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