

Werner Durand, geb.1954 in Karlsruhe, lebt in Berlin.

Er studierte Saxophon mit ARIEL KALMA in Paris; indische Musik mit TUBLU BANERJEE und KAMALESH MAITRA in Indien und Berlin sowie Iranische Flöte (Ney) mit ALIREZA ASHGARIA.

1976 Mitglied der Originalbesetzung von Urban Sax , einer 16-köpfigen Saxophongruppe in Paris.

In den frühen 80er Jahren begann er, Blasinstrumente aus Plexiglas und PVC zu entwickeln, die er mit einem minimalistischen Gestus, inspiriert durch verschiedene ethnische Traditionen, spielt.

Werner Durand führt seit 1977 eigene Werke für Saxophone und selbstgebaute Blasinstrumente auf und hat darüberhinaus mit zahlreichen Komponisten und Musikern wie ARNOLD DREYBLATT, SAMM BENNETT, FAST FORWARD, DAVID BEHRMAN, JOHN DRISCOLL, FATIMA MIRANDA, DAVID MOSS, ROBERTO PACI DALO, BOB RUTMAN, MUSLIMGAUZE, DAVID MARANHA, DAVID TOOP und ELLEN FULLMAN sowie mit bildenden Künstlern wie ANDREAS OLDÖRP, MICHAELA KÖLMEL, VICTOR MEERTENS u.a. in ganz Europa und den USA zusammengearbeitet.

1989 erhielt er ein Stipendium des Berliner Senats für die Cité des Arts in Paris.

1999 als Artist in Residence im Podewil, Zentrum für aktuelle Kunst in Berlin.

2003/4 erhielt er ein Stipendium der Künstlerhäuser Worpswede.

September/Oktober 2011 ist er Gast des Artist in Residence Programms Niederösterreich in Krems.

Seit 1993 arbeitet er mit AMELIA CUNI zusammen um indische Musik mit neuen, experimentellen Ansätzen zu verbinden (Ashtayama- Song of Hours; Old Trends & New Traditions in Indo- European Music; Ragas & Antiphones zusammen mit der Sängerin Maria Jonas sowie an einer Realisation des Solos 58 aus John Cages Song Books).

Aus der Tradition des Minimalismus kommend, hat Werner Durand im Laufe der Jahre einen Personalstil entwickelt, der durch die experimentelle Verwendung von Techniken und Instrumenten traditioneller Musik gekennzeichnet ist und sowohl an Stammesmusik aus Afrika, Südamerika oder des Pazifischen Raumes erinnern mag, als auch gleichzeitig neu oder post-industriell klingt.

Er war Gründer der Gruppe "The Thirteenth Tribe", und spielt zur Zeit mit "Armchair Traveller" – einem experimentellen Quartett mit Hella v. Ploetz - Glasharfe, Silvia Ocougne - präp. Gitarren, Sebastian Hilken - Perkussion u. Cello, W. Durand - exp. Blasinstrumente.

Er ist weltweit auf vielen Bühnen aufgetreten und hat Musik für Theater, Tanz, Film- und Radioproduktionen komponiert.

Diskographie (Auswahl):

Urban Sax (Cobra, 1977)

The Thirteenth Tribe - Ping-Pong Anthropology (Rec.-No Man's Land 1993)

Arnold Dreyblatt - Animal Magnetism (Tzadik 1995)

Arnold Dreyblatt - The Sound of One String (Table of The Elements 1998)

Werner Durand & RLW - Tulpas -Sampler (Selektion 1997)

Muslimgauze - Mort aux Vache (Staalplaat 1998)

David Toop - Hot pants Idol (Barooni 2000)

Amelia Cuni & Werner Durand Ashtayama (Amiata 2000)

Cuni-Durand-Marika Falk - Drumming Breath (Syntorama NO-CD 2000)

Werner Durand - The Art of Buzzing (X-Tract 2001)

Armchair Traveller - The Perfect Record (No Man's Land 2001)

Arnold Dreyblatt - Lapse (Table of the Elements 2003)

Alio Die & Werner Durand - Aqua Planing (Hic Sunt leones 2005)

John Cage : Solo 58 –18 Microtonal Ragas (Other Minds 2007)

Werner Durand -Remnants from Paradise (Absurd 2008)

Amelia Cuni & Werner Durand- Already awake in the night (Ini.Itu 2010)

Die Presse über WERNER DURAND:

...Sooner or later we will have to give a prominent place to Werner among the important figures of post-minimalism

Gino dal Soler, Blow up, December 99

...Werner Durand ist ein Wanderer zwischen den Welten Neuer Musik, Experimentellem Rock, Free jazz und traditionellen Musikstilen der ganzen Welt.

Volker Straebel, Tagesspiegel-Berlin, April 1997

...other memorable moments are provided by the foghorn blasts of Werner Durand's buzz-clarinet...

Rahma Khazam about TULPAS, a compilation by Ralf Wehowsky, **The Wire**

WERNER DURAND - Remnants from paradise (HYPERLINK "<http://www.void.gr/absurd>" Absurd 2008)

By **Massimo Ricchi- Touching Extremes online mag**

Dedicated to the memory of artist Michaela Koelmel (1956-2007), "Remnants from paradise" brings us back Werner Durand's army of self-built and exotic instruments with a vengeance. This music was conceived between 2001 and 2005, except for a 1986 Persian ney part on "Floating", the longest and probably most anguishing piece. We know that Durand has been active for decades with this kind of experimentation, the owner of an absolutely personal style highlighted both by a scarce solo work and alternative projects (does anybody remember The 13th Tribe's "Ping Pong Anthropology"? That's really a great disc). The three tracks featured here follow more or less a compatible scheme, with subsequent variations: born from silence, they grow up very slowly amidst all types of drones and superimposed repetitions (the author uses "prepared resonators" together with electronics and delays), forming a textural patchwork that absorbs the mind while at times becoming almost scary, especially when the sliding PVC neys and clarinets take centre stage, doing what is expected from them - slide. The gradual glissando coming out of this process is breathtaking to say the least. This effect reaches its deepest meaning in the last track, the above mentioned "Floating", which ends the album with an ocean of lamentations and moans, only not from human voices. No problem: when the sound touches deeply, that's all you need. A highly enjoyable release, better enjoyed through speakers due to the peculiar vocal character of Durand's wonderful plastic animals. Their refractions on the room's walls work wonders on the psyche.

über die CD

Werner Durand & Alio Die

Aqua Planing

HIC SUNT LEONES CD

BY CLIVE BELL

The WIRE 2006

Two veteran explorers of ambient drone-land don their pith helmets and head off together into the steaming jungle. At night they camp and stare into the undergrowth, wondering what is staring back at them... Alio Die, aka Stefano Musso, is based in Milan and has run the Hic Sunt Leones label since 1992. Werner Durand builds his own buzzing flutes and whistling reeds, inspired by traditional instruments, and is responsible for the beautiful *Ashtayama* project with Dhrupad singer Amelia Cuni.

Aqua Planing casts Musso mainly as manipulator of field recordings, while Durand plays mystery woodwind, from circular clarinet to water ney. However the aim is not playing as such, so much as layering a series of warm, enveloping soundscapes. There's a reassuring, wraparound quality to much of this, like soaking in a forest pool while Durand's flickering flutes dance like dragonflies. On the title track the low flute drone was achieved by mounting a PVC tube out of a car window and driving across Italy. Knowing this is a distraction – the piece improves once you stop thinking about Italian motorways. The rather literally titled "Night Train To Bangkok" has a recording made inside a bed on a Thai train, while Durand's khene mouthorgan hovers outside the window. The two best tracks feature more recordings from Thailand: opener "Luftspiegelungen" has an attractive early morning feel, while closer "Ghost" is set in a forest after dark.

In a sense *Aqua Planing* is exotica: a straight-faced reworking of Martin Denny's monkeys-in-the-jungle for the chill out generation. It's also an ambitious, thoughtful attempt to create soundscapes where the imagination can roam. With the exception of the over-dense, over-long title track, it improves steadily on repeated listens.

über die CD the Art of Buzzing

...The music sounds like a seething red planet frying under a merciless sun, or perhaps a beehive from inside.

...fierce textures invoking indian tradition, industrial machinery and insects. This provocative music fires the imagination.

Clive Bell, The Wire August 2001

...In no time at all, Werner Durand has earned the right to comparisons with minimalist titans Terry Riley and Yoshi Wada.

Orchestral in scale, strong as a mountain lion, and equipped with the cleaning

power of a thousand Dysons, this great CD comes from Podewil in Berlin, via the X-tract label. Werner Durand's drones roar like golden eagles: they are somehow very dignified and humanising, like flights to new worlds inside a friendly vehicle.

Ed Pinent, Sound Projector 11, 2003

über die CD 'Ping Pong Anthropology'

...It's a sort of ethnic minimalism meets pointilism, if you like categories, but unlike anything I've heard before. Best to put on the headphones, settle back and explore the subtleties of this mesmeric album.

Chris Blackford , Rubberneck 54

...The whole effect is a trip into the zones of the beginning notions of rhythm, call and answer, synchronized perpetual motion, ritual music, stretching the term "improvised music" well into the universal historic consciousness. This is a great CD!

LS ,The Improvisor 1993