

RESUME

1964: I was born into a merchant family in Hamburg. My childhood and youth in post-war Western Germany were bleak. There was a lot of yelling at home.

1978: I bought my first guitar and learned to play protest songs.

1981: I got myself a new haircut and danced the Mussolini. My generation was aptly labeled the 'no-buck generation'. The only thing we were into was nightlife.

1983: I took up my art studies at the HfBK Hamburg. I painted in the style of the Junge Wilden.

1987: My girlfriend killed herself. I drank a lot of alcohol and neglected art.

1989: Fall of the wall. I visited the GDR. I liked the gray.

1990: I met a Hungarian woman and traveled through Hungary.

1991: My daughter Katharina was born. I married the mother for the residence permit. The marriage did not last long. I moved to Budapest, my wife stayed in Hamburg. I bought myself a trumpet and played in a racket orchestra. I started writing about art and publishing texts in the art magazine Balkon.

1995: I met a whacky woman artist and fell in love. The relationship was stormy. I was afraid for my life. My play The Last Prayer was performed at RS Studio Theatre; I played myself the main role (in both senses).

1998: I ended the relationship and moved to Berlin. I rented an apartment in Ackerstraße and spent the nights in techno clubs.

2000: I moved back to Hamburg. I moved into my old apartment on the Reeperbahn and took a job as a ticket taker at the Schauspielhaus. I saw all the plays, some even several times.

2005: I met Sascha Demand and together we founded the group Serve Music, dedicated to the interpretation of Cornelius Cardew's Treatise. I started to be interested in New Music and bought many CDs. The best ones were the ones on the Swiss label HatHut.

2006: I began curating the Forum Neue Musik concert series at the Christianskirche with Milo Lohse. Over the years I get to know the composers Peter Ablinger, Christian Wolff, Phil Niblock, Antoine Beuger and Alvin Curran.

2007: I finally make the decision to become a composer and stop painting. I develop musical concepts from improvisation and think up my own notation. I start a catalog of works which I call Ordinary Music. In the Forum I meet musicians who are willing to play the pieces.

2008: I get to know Charlotte, the landlady of the Golden Pudel Club. During the week, we occasionally spin records together at the Pudel. In winter we travel together to Colcata. I produce the tabla trio OM19 with Indian musicians.

2011: I win a composition prize at Hamburger Klangwerkstage. I move back to Berlin, mainly to make contacts. But the city pisses me off. My electric guitar quartet OM6 is performed in New York, at Phill Niblock's studio. I feel very comfortable in New York.

2014: I take a chair in Experimental Sound Production at the University of Fine Arts in Budapest. I found an ensemble with my students. We perform regularly. Antoine Beuger writes the piece to the memory of for us.

2015: I meet my partner Susanna Verosta and have been in a committed relationship ever since.

2017: My father has died and left me some money, so I am free of the financial pressure. I buy a real estate in Hungary. I commute between Hamburg and Budapest.

2019: My piece Inert Mass, for 12 strings, is performed in Budapest at the Transparent Sound Festival. Since then I compose almost exclusively for strings.

2021: My vibraphone solo piece Sustain appears in the Smith Publications anthology Vibraphone Century. I become member of Frog Peak Music.

2024: My CD Works for 12 Strings will be released on HatHut.