

MKM

Günter Müller // ipods, electronics

Jason Kahn // analog synthesizer

Norbert Möslang // cracked everyday electronics

MKM formed itself spontaneously when the individual members--Günter Müller, Jason Kahn, Norbert Möslang--were asked to give an artists talk at Tokyo University in 2006, while on tour of Japan with the Signal Quintet. As talking was not enough, the three musicians were asked to play a short set. The results were so good that the three decided to go on working together as a group, in addition to their collaborations (with Aube, Keiichiri Shibuya, Maria and as part of the Signal Quintet).

In 2007 MKM went on an extensive tour of Mexico and South America, with concerts in the cities of Mérida, Mexico City, Bogotá, Lima, Santiago, Buenos Aires, Rio de Janeiro and São Paulo. They have also toured in Germany, the Netherlands and Switzerland.

MKM's sound hovers between the at times harsh rhythmic noise of Norbert Möslang's cracked everyday electronics and the rich sonorities of Günter Müller's percussion-based samples and electronics. Jason Kahn's work on analog synthesizer bridges these two worlds, adding high frequency interference and processed piezo microphone and short wave radio input.

MKM's music will appeal to enthusiasts of noise, experimental electronics and improvised music.

Günter Müller

Born in München in 1954, living in Switzerland since 1966, percussionist Günter Müller has been playing a unique drum set with a mobile pick-up and microphone system of his own invention since 1981. The system allows hand-generated sounds on drums and percussion to be modulated electronically. Since 1998 minidisks, since 2002 an ipod are included in his electronic set. Nowadays he often plays ipod and electronics only.

As well as performing solo, Müller has has played and recorded with a large number of fine musicians, including Jim O'rourke, Christian Marclay, Butch Morris and Otomo Yoshihide. Müller has played throughout Europe, Russia, USA, Canada, Japan, Australia and New Zealand.

Various recordings released on FOR 4 EARS, the label he founded in 1990, as well as on Erstwhile, Cut, Grob, List, Audiosphere, Amoebic, Rossbin, Creative Sources and others.

<http://www.guentermueller.com>

<http://www.for4ears.com/>

Jason Kahn

Jason Kahn is a sound and visual artist based in Zürich. His work includes sound installation, performance and composition. He was born in New York, grew up in Los Angeles and relocated to Europe in 1990.

Originally a percussionist, Kahn later began integrating live electronics into his playing. He currently performs with different combinations of percussion, analogue synthesizer or computer.

As a composer, Kahn's work draws on electronic and acoustic sound sources to create slowly developing compositions imbued with a sense of timelessness. His work addresses the entity of sound as both a physical and psychological factor shaping our consciousness.

Kahn has given concerts at various festivals, art spaces and clubs throughout Europe, North and South America, Japan, Mexico, Korea, Israel, Turkey, Russia, Lebanon, Egypt, Hong Kong, New Zealand and Australia.

<http://jasonkahn.net>

<http://cut.fm>

Norbert Möslang

Born in St.Gallen in 1952, plays cracked everyday-electronics.

Worked with Voice Crack until the end of 2002 and played also in Poire_z.

Played together with Borbetomagus, Otomo Yoshihide, Günter Müller, ErikM, Jerome Noetinger, Lionel Marchetti, Jim O'rourke, Kevin Drumm, Jason Kahn, Oren Ambarchi, Tomas Korber, Keith Rowe, I-sound, Carlos Zingaro, Florian Hecker and others.

Works also in the field of visual arts.

<http://moeslang.com>

Press

While immediately familiar, it's endlessly listenable, and its slow pace doesn't mean minimal development. Rather, these players revel in the considered play of micro-gestures.»

J.Dale, The Wire

Here, Jason Kahn, Gunter Muller, and Norbert Moslang spin thick webs of harmonic expansions and inversions, creating a new atonal center within the music, which serves as a foil for percolating drones and highly microscopic events.

M.Schaefer, e/i

The very particles of the separate sounds could make a great minimal dance piece, again not unlike Pan Sonic, but these three players stay away from that, keeping it safely floating around in a more free improvised setting, which is a great move.

>Frans de Waard, Vital Weekly, 5.2007

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