

**HIGH ANGLE MUSIC** was founded in 2014 by Bosworth Music and ANNETTE GENTZ MUSIC & FILM ARTS, an artist and music production agency based in Berlin. Our work focuses on composers who, though trained in classical music, feel most comfortable on the cutting edge, moving between genres and investigating different formats of presentation.

HIGH ANGLE MUSIC is defined by artistic insight, excellence and innovation. Our open-ended approach to the artistic process has seen HIGH ANGLE MUSIC generate some of the most talked-about and acclaimed music of recent times.



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## ERDEM HELVACIOĞLU

Erdem Helvacioğlu is one of the most renowned contemporary music composers of his generation in Turkey. His music has been broadcast on international radio stations such as BBC, ABC, WDR, SWR, HDR2, WNYC, SR P2 and Radio France. His compositions have been included in festivals in USA, Europe, Argentina, New Zealand, Canada and Korea, among others. Helvacioğlu has received commissions from the 2006 World Football Championship, 2009 Novelum Contemporary Music Festival, Museum of Mediterranean and European Civilisations Marseille, Istanbul Foundation for Culture and Arts, Thyssen-Bornemisza Art Contemporary, Vehbi Koç Foundation, The Association for the Art of the Harp, Borusan Center for Culture & Arts, and the world famous new music ensemble Bang on a Can All-Stars.

For his electroacoustic works, Helvacioğlu has received awards from the Luigi Russolo, MUSICA NOVA and Insulae Electronicae Electroacoustic Music competitions.

His sound installations have been included in museums and galleries including the 10th International Istanbul Biennial, Los Angeles Track 16, Indonesia Soemardja, Köln Museum für Angewandte Kunst, ARTER - space for art and London Menier Gallery.

His solo and duo albums with Per Boysen, Ros Bandt, Şirin Pancaroğlu, Bill Walker, Ulrich Mertin, Bruce Tovsky, Stuart Gerber have been included in the “best albums of the year” listed

by magazines such as *All About Jazz*, *Textura*, *Cyclic Defrost*, *Blogcritics*, *Guitar Player*, *Audio Video*, *Culture Catch*, *Exclaim!* and *Perfect Sound Forever*. His latest filmscore to *Seaburners* (directed by Melisa Önel), which premiered at the Berlin International Film Festival 2014, was referred to by the *Hollywood Reporter* as an “outstanding soundwork”.

Helvacioğlu’s compositional output has been discussed in articles in magazines such as *Musicworks*, *Signal to Noise*, *Electronic Musician*, *Neue Zeitschrift für Musik* and *Guitar Player*.

Currently Helvacioğlu is working on a new cello and electronics piece commissioned by Ashley Bathgate, cellist for Bang on a Can All-Stars, and a qanun and electronics piece commissioned by Esra Berkman. Furthermore he is working on the upcoming albums *Eleven Short Stories Volume 2* and *Marseille Listens to Marseille* which will be released by the American record labels *Innova Records* and *Starkland Records*.

Helvacioğlu lives and works in New York and Istanbul.

### Selected quotes, reviews and interviews

Erdem Helvacioğlu’s music has been referred to as “well crafted and vivid” (*The Wire*), “groundbreaking” (*All About Jazz*), “challenging yet always beautiful” (*Exclaim!*), “emotionally evocative soundscapes with remarkable beauty” (*Montreal Mirror*), “uncommonly deep, intelligent, and beautiful” (*Guitar Player*), “luscious and unique” (*Alternate Music Press*), “completely arresting and disarmingly beautiful” (*Luna Kafe*), “stimulating and provocative” (*Blogcritics*), “outstanding” (*ARRAY*), and “extraordinarily inventive and fascinating”(*Fanfare*).

SOUND – Scotland’s Festival of New Music review on [Resonating Universes](#)

NEUE ZEITSCHRIFT FÜR MUSIK [interview August 2013](#)

MUSICWORKS [portrait spring 2013](#)

HOLLYWOOD REPORTER review on [Seaburners](#)

NEW YORK TIMES review on [Bang on a Can-commission](#)

FANFARE MAGAZINE review on [Planet X](#)

THE WIRE review on [Wounded Breath](#)

MUSICWORKS review on [Resonating Universes](#)

GUITAR PLAYER MAGAZINE [interview November 2012](#)

“As Erdem Helvacioğlu told us in his programme note [...] “The piece combines a wide variety of aesthetics and genres like Turkish art music, contemporary classical, ambient, drone, noise, electroacoustic, post rock and electronica”. [...] I found the whole experience totally compelling but also strangely hypnotic and afterwards I felt strangely refreshed by the experience. There can certainly be few other pieces whose genesis and performance involves such amazing levels of complexity.” *Alan Cooper, Sound - Scotland's Festival of New Music 2014 on Resonating Universes*

“Wounded Breath will open you up to new experiences and allow you to explore worlds previously closed to you. What other piece of music could evoke all those sense memories? None that I've listened to or heard before, but that's exactly what Erdem Helvacioğlu is able to do with his music.” *Richard Marcus, Blogcritics, February 2009*

“Helvacioğlu's subtly engaging guitar work and masterful use of effects keep things interesting throughout. Imagine tapes of Pink Floyd and Derek Bailey cut up and transformed into musique concrète by Pierre Schaeffer.” *Barry Cleveland, Guitar Player magazine 2013*

“Helvacioğlu's music is unusual in that it's both high-concept and naturalistic. He blends sounds, genres and concepts with supernatural ease and uncanny flair.” *Evan Burke, i care if you listen magazine 2012*

“It's music for a rainy day, a sunny day, a brown study. The suite's titles suggest a series of short stories that make the music a kind of soundtrack for life's experiences. Your life's experiences, if you open yourself up to the music. An excellent diversion that succeeds on a purely musical level as it forwards sound poetry of rich associations.” *Grego Applegate Edwards, Gapplegate Music Review on Eleven Short Stories 2012*

“On his album *Eleven Short Stories*, Erdem Helvacioğlu has transformed his piano into the most flexible of instruments, augmenting it with odd implements and making it sing with new tones, telling vivid tales.” *Daniel Garrett, The Compulsive Reader 2012*

“Turkey's Helvacioğlu (electric guitar, GuitarViol) and Sweden's Boysen (flute, sax, EWI, fretless and dropped-B electrics) masterfully employ looping and sophisticated electronics to craft uncommonly deep, intelligent, and beautiful cinematic compositions at times reminiscent of Stockhausen, Hassell, Eno, NIN, and Floyd, but brilliantly transcending those and their many other influences.” *Barry Cleveland, Guitar Player Magazine on Subcity 2064 2010*

“Harp music like you've never heard before recreates the amazing chaos of creation for an experience you'll not soon forget.” *Richard Marcus, Blogcritics on Resonating Universes 2011*

“Helvacioğlu has found for his electronics a lovely balance with the natural acoustic and spectral properties of the harp. By and large, the electronics are employed in an extremely colourful and varied manner, so they always feel like an extension of the harp, rather than a separate, discreet voice.” *Nick Storring, Musicworks Magazine Spring 2012 on Resonating Universes*

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