



ZENTRUM–UNDER–CONSTRUCTION.BERLIN

STOP OVER 4 – Perspectives

curated by Ingrid Laubrock, Julia Hülsmann and Christian Lillinger
Thursday, Jan 8 to Saturday, Jan 10, 2026, Berlin

Zentrum under construction: The broad range of opportunities offered by creating a center for jazz and improvised music in Berlin will be on display at the fourth stopover on January 8 to 10, 2026, at the Konzerthaus Berlin: **STOP OVER 4 – Perspectives.**

Three renowned musicians, **Ingrid Laubrock**, **Julia Hülsmann**, and **Christian Lillinger**, have been recruited to each curate a concert evening with their highly personal perspectives on jazz and improvised music. The line-up for all three events has now been finalized. The curators will explain their selection of artists during an introductory discussion prior to the musical program.

On Thursday, January 8, New York-based experimental saxophonist and composer **Ingrid Laubrock** will bring two trios and a duo with very different approaches to the Konzerthaus stage.

The main points of reference for the newly formed Davies-Marino-Walker trio are active listening, experimentation, and expanding the sonic possibilities of their instruments. Angharad Davies' unique vocabulary of alternative resonators meets Jessie Marino's abstract influences from pop culture and everyday life, and Deborah Walker's explorations of the intersections of music and other art forms.

Davies-Marino-Walker present *Ecstatic Looms*

Jessie Marino, Berlin: strings, electronics

Angharad Davies, London: violin

Deborah Walker, Berlin: cello

From her adopted home of New York, Ingrid Laubrock has invited vibraphonist and composer Yuhan Su and Shinya Lin (on piano and live electronics) for her second set, bringing them together with saxophonist Michaël Attias, who lives in Berlin and New York. They present music from Su's album *OVER the MOONS* (2025), as well as a series of new works, including the world premiere of *Symphony Behind the Hills*. Between composition and improvisation, the trio explores counterpoint, timbres, and rhythmic gravitational fields to create pulsating soundscapes.

Yuhan Su *Nuance*

Yuhan Su, New York City: vibraphone, composition

Michaël Attias, Berlin / New York City: alto saxophone

Shinya Lin, New York City: piano, electronics

Fred Moten and Brandon López, both from New York, take a different approach for the third set of the first STOP OVER 4 evening. They have decided to make music for a burning world. Poet and cultural theorist Fred Moten creates conceptual spaces for new forms of Black cultural production, aesthetics, and

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**Thursday–Saturday,
January 8–10, 2026**

Doors open:

6:00 pm

Curator's talk:

6:15 pm

Concerts start:

7:00 pm

Konzerthaus Berlin

Werner-Otto-Saal,
Gendarmenmarkt 2
10117 Berlin

Tickets now on sale!

Further information:
<https://www.zentrum-under-construction.berlin/>

Instagram:
[@zentrumunderconstructionberlin](https://www.instagram.com/zentrumunderconstructionberlin)

Press Release, October 23, 2025

social life, entering into a transformative artistic dialogue between language, sound, and improvisation with New York bassist Brandon López.

Fred Moten & Brandon López

Fred Moten, New York City: voice

Brandon López, New York City: double bass

Julia Hülsmann curated the second STOP OVER 4 evening on January 9. She is a bandleader, pianist, composer, professor, and a unique presence on the European jazz scene. The ensembles she invited—a duo, a trio, a sextet—present a wide variety of approaches to improvisation, composition, orchestration, and the media of music.

The KOKO Trio brings together three outstanding and award-winning musicians in the first set: Taiko Saito, Niko Meinhold, and Moritz Baumgärtner. In their interplay, they successfully blur the boundaries between jazz, new music, Japanese influences, and punk, using marimba, piano, and drums to create soundscapes that range from introspection to energetic outbursts.

KOKO Trio

Taiko Saito, Berlin: marimba

Niko Meinhold, Berlin: piano

Moritz Baumgärtner, Berlin: drums

Gołos x Jasinska is the name given to their joint project by pianist and sound artist Emilia Gołos and singer and composer Zuza Jasinska, which comprises the second set of the evening. Their compositions combine experimental approaches with song-based structures and fuse acoustic sounds with electronic elements, the melodic with the atonal. Gołos' contemporary improvisation techniques on the piano combine with Jasinska's voice to create an immersive and intimate listening experience.

Gołos x Jasinska

Emilia Gołos, Gdańsk: piano, synthesizers

Zuza Jasinska, Berlin: voice

The third formation invited by Julia Hülsmann is a Rhineland collaboration between two very different sound aesthetics: Pollon with Strings The jazz trio Pollon, with its classic line-up of saxophone/clarinet, double bass, and drums, is complemented by a string trio of violin, viola, and cello. Theresia Philipp's composition, which ranges from jazz to new music to Eastern Orthodox liturgical music, thrives on the friction between notated structure and free expression.

Pollon with Strings

Theresia Philipp, Cologne: saxophone, clarinet, composition

David Helm, Cologne: double bass

Thomas Sauerborn, Cologne: drums

Axel Lindner, Cologne: violine

Axel Porath, Cologne: viola

Elisabeth Coudoux, Cologne: cello

Composer, percussionist, curator, and producer Christian Lillinger discovered the defining motto of STOP OVER 4—"Perspectives"—to be the decisive factor in his selection for the closing evening on January 10, in which he opens up a multitude of perspectives and new horizons, independent of genre labels and associated attributions. The common thread is that they all display a clearly defined language and aesthetic. The common thread is that they all display a clearly defined language and aesthetic.

The first set of his curation presents Kaja Draksler and Irena Z. Tomažin. They draw on a variety of influences—poetry, performance, traditional folk music, jazz, the art collective New Slovenian Art, and music theater. Sound, noise, unfinished gestures, faltering words, and emotional fragments collide in their soundscapes during their first joint live performance as a duo.

Kaja Draksler & Irena Z. Tomažin

Kaja Draksler, Trboje: piano, composition

Irena Z. Tomažin, Ljubljana: voice, performance

With Iannis Xenakis' *Eonta* and Elliott Carter's *90+*, Christian Lillinger has selected two landmark works for pianist Lorenzo Soulès and the brass ensemble Apparat for his second set of the evening, which in turn reveal completely different perspectives. Xenakis' *Eonta* was groundbreaking with its powerful energy, mathematical complexity, and expansive sound design. Elliott Carter's *90+* is completely different in scope and style, but also displays a rigorous, intellectually driven approach to composition that pushes the boundaries of rhythm, texture, and form.

Lorenzo Soulès and Ensemble Apparat perform

Iannis Xenakis' *Eonta* & Elliott Carters *90+*

Lorenzo Soulès, Cologne: piano

Ensemble Apparat:

Mathilde Conley, Berlin: trumpet

Paul Hübner, Berlin: trumpet

Weston Olencki, Berlin: trombone

Johannes Lauer, Berlin: trombone

Till Künkler, Berlin: trombone

Max Murray, Berlin: conducting

Elias Stemeseder is a highly sought-after sideman on the international jazz scene. STOP OVER 4 – Perspectives has enabled Christian Lillinger to bring this great musician and his congenial colleagues Henry Fraser and Kayvon Gordon to the Konzerthaus Berlin as a trio for the first time for his third set. Based on transcriptions and analyses of antiphonal chants, dance forms, and instrumental pieces, the Elias Stemeseder Trio creates a proto-folkloric and contemporary cosmos, negotiated in improvisational discourse.

Elias Stemeseder Trio

Elias Stemeseder, Berlin / New York City: piano

Henry Fraser, New York City: double bass

Kayvon Gordon, New York City: drums

For the conclusion of STOP OVER 4, Christian Lillinger once again shifts the focus of his curation and the audience's perception in a completely different direction with HPRIZM. HPRIZM is the pseudonym of Kyle Austin, also known as High Priest and one of the founding members of the avant-garde hip-hop group Antipop Consortium. As a composer, producer, and media and sound artist, HPRIZM smashes genre boundaries and creates immersive, conceptual works rooted in Afrofuturism, urban memory, and meditative practice. He alchemizes a sound from sparse, fragmented beats, microtonal or detuned textures, field recordings, and overlapping atmospheres.

HPRIZM

HPRIZM, New York City: synthesizers, sampler, tape

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Tickets are now available for **STOP OVER 4 – Perspectives**.

Tickets cost 20 euros each (reduced price 10 euros) plus advance booking fee.

The development of a centre for jazz and improvised music is a joint project of the German Jazz Union, IG Jazz Berlin and Till Brönner. Funded by the Berlin Senate Department for Culture and Social Cohesion and the Federal Government Commissioner for Culture and Media.



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