

SIMON OBERLEITNER

BIOGRAPHY

„Varied sound textures, richness and care brought to the effects, everything remains placed at the service of a deliberate appeal to the imagination.“ - Jazzmagazine France

Simon Oberleitner is an Austrian pianist, composer and lecturer at the University of Music and Performing Arts Vienna, who works in a variety of ways at the intersection between improvisation, composition and sound design. As a performer and composer, he successfully maintains the balance between jazz, pop, electronic music and crossover.

The pianist received his artistic and pedagogical education at the University of Music and Performing Arts Vienna (mdw) and at the Music and Arts Private University of the City of Vienna (MUK), where he studied jazz piano and electronic keyboards as well as music pedagogy (classical piano and singing) with Heribert Kohlich, Oliver Kent, Michael Starch and Stefan Gottfried. During this time encounters with Bill Dobbins, Armen Donelian, Iiro Rantala and Markus Stockhausen and others had a lasting impact on his artistic career.

Since then, Simon Oberleitner has been active as a soloist and band musician in small and large ensembles, including international engagements and commissions in Los Angeles, Great Britain, India, Belgium, Italy, the Czech Republic, Slovakia, Poland, Finland, Switzerland, Germany, Musikverein Wien, Konzerthaus Wien, Brucknerhaus Linz, Musiktheater Linz, Kolarac Concert Hall Belgrade, Tampere Hall, bflat Berlin, MuTh Vienna and Porgy&Bess Vienna making music with musicians like Claus Hessler, Gary Smulyan, Ina Regen, Richard Österreicher, Roman Schwaller, Gina Schwarz, Konstantin Krätzler-Horváth, Andreas Waelti, Johannes Hiemetsberger and many more.

As a composer, Simon Oberleitner dedicates himself not only to jazz but above all to crossover and new music. His compositions has been premiered at Wiener Konzerthaus, Musikverein Wien and Musiktheater Linz and others including large-format works in addition to smaller ensembles. Recently, he has been commissioned to compose for the Company of Music ("Light Works") and the Chorus Sine Nomine ("Sacrum"). Furthermore he set Shakespeare sonnets to music in a cycle for female singer, string quartet and jazz piano trio ("The Shakespeare Songbook").

In the field of electronic music he is primarily concerned with the interweaving of acoustics and electronics within the framework of an analog-digital-hybrid setup. Modular synthesizers,

granular synthesis, sampling and tape as a performative feature are important elements in his work.

The constant desire for musical unity, reconciliation of genres in the sense of universal authenticity drives Simon Oberleitner to developing and educating himself constantly. Thus he sees music aesthetics and music philosophy as an essential part of his artistic practice.