

Where to begin? At the beginning, I suppose ...

And that is the town of **Bad Hall in Upper Austria** where I was born into the Lacherstorfer family. My mum Elfriede, a teacher, loves to spend her leisure time either in her garden or playing the double bass. My dad Franz, also a teacher, collects pretty much everything he can get hold of – from Wilhelmsburger tableware to iron grave crosses, the latter of which he embeds in concrete in the yard. On top of that, he is a passionate bagpiper and hurdy gurdyist, a circumstance that caused one or the other rather ungentle morning for me and my sister Marlene.

And this is where my musical career starts. Inspired by my parents' group "Kremsmünsterer Bock- und Leiermusik" and my grandfather's accordion music, I desperately wanted to learn the violin by age 6. I was granted to do so. However, I did not have an all too professional approach towards practising back then. Instead, I listened to tons of CDs with **yodellers, Wienerlied, Gstanzln, and Estonian bagpipe music**.

After some time I started feeling the urge to put everything I knew so far into practice. First off, my family and I formed the band "Lacherstorfer Soatnkrätzer" – this roughly translates as "Lacherstorfer String-Scratchers" – and the name was not too far-fetched, I'm afraid. When I finally came to Vienna in 2003 to study **music education, psychology, and philosophy**, my musical visions started to materialise more and more: Retrieve long-forgotten traditional tunes and incorporate them in my own music, discover rare gems from all over the world and become familiar with them. Find people who know things I don't know, so I know a bit more afterwards. Play music with people and create small worlds.

After some time of studying people, music, and life itself, a new passion has joined the aforementioned: **improvisation**. Because it gets you so very close – closer to yourself, closer to the people you play for, closer to the people you play with. Thus, I have come to the Linz Anton Bruckner Private University to study Jazz and improvised music with Andi Schreiber.

## In a nutshell

Julia Lacherstorfer

\*18.09.1985, raised and infected with folk music in Bad Hall, Upper Austria

\_ moved to Vienna in 2003

studies at the Vienna University and the University of Music and Performing Arts in musicology, pedagogy, musical education, violin, psychology, and philosophy

\_ 2004 giving workshops in yodelling and folk music ensemble

\_ 2005 starting own folk music projects "Aufstrich" and "trioivial" including concert activities

\_ 2009 numerous concerts

\_ 2010 studies at the Anton Bruckner Private University in jazz violin with Andi Schreiber, Peter Herbert, Christoph Cech etc.

\_ 2011 starting the projects "Alma" and "Ramsch und Rosen"

\_ 2014 scholarship from the austrian government: STARTstipendium des BMUKK  
now: freelance musician and composer in Austria and abroad

## D i s c o g r a p h y

"Goldapfel und Zaubergoapf" | fairy tales with Helmut Wittmann | ATS records, 2002  
"Brot" | Aufstrich | non food factory, 2008  
"Spiele" | Aufstrich | non food factory, 2010  
"eventuell!" | esmeraldas taxi | Bibliothek der Provinz, 2009  
"Bipolar" | Neuschnee | Problembär-Records, 2011  
"Drachenhaut und Rosenmund" | fairy tales with Helmut Wittmann + Ramsch und Rosen | ATS records, 2013  
"Nativa" | Alma | col legno, 2013  
"Transalpin" | Alma | col legno, 2015

## W o r k s h o p s

in the fields of folk **music**, **improvisation** and **yodelling** at the following institutions:

University of Music and Performing Arts (Vienna), Volksmusikakademie Lesachtal (Carinthia), Musikschulmanagement Lower Austria, KPH Krems, Volkskultur Lower Austria, BORG St. Pölten, Volksschule Zelking, Schrammel.Klang.Festival, Steirisches Volksliedwerk, Burgenländisches Volksliedwerk, artes iuventutis, ...

## P r e s s

"Julia Lacherstorfer is an incredibly versatile sound artist. Her musical oeuvre is characterized by a complete absence of stylistic boundaries. Abounding creativity and multifaceted curiosity are the ingredients of her musical energy and account for perpetual repositioning. However, her distinctive musical mindset is not subject to zeitgeisty world music vagueness, but deeply rooted in the traditional Austrian music. She takes the allegedly familiar, homely, and kitschy sounds to pieces and redefines her native music in a skillful and refreshing manner."

(Renald Deppe, "Strenge Kammer", Porgy&Bess 2013)