

CONVENTIONAL EVENT ROUTINE

Musical trends are found to be limited to a practically hermetic circle of listeners because they are rooted in a certain attitude and cannot tolerate different attitudes and approaches. Performers and listeners are isolated in a one-way handling of the media.

POSITIVIST UTOPIA F. E. 2019

Trance, devotion, sincerity—ecstatic ecstasy, faithful faith, unreasonable unreasonableness, crying and laughing metaphysics...—those sources of energy that are inherent to the prime forces of human experience, are summoned all the more intensively when utopia—"the music of the future"—the technical know-how of a world-wide network of information and communication has become too dense.

MOLLO-MOLLA - Protection of the jeopardized flora and fauna in man.

In support of this demand, the "cultural association Friedhofstraße 6" is offering an extended program.

The world of electronic music and the traditions of musical sources are brought together in one event.

PINK INDUSTRY—a young group from Liverpool presents "industrial electronic cabaret music" at one full-length evening event together with an alpine horn duet from Innerschweiz. —The dynamics of synthetic magic is contrasted to natural magic—MOLLO-MOLLA.

We expect this confrontation to create an arc of tension between the two musical poles, to stimulate awareness and effectivity of the individual.

PINK INDUSTRY ALPHORN DUET

Duet Ernst Gasser, Innerschweiz (With the support of the "PRO HELVETIA" Foundation)

Dear Mr. Ritter, Thank you so much for inviting us to participate at Ars Electronica as an alphorn duet.

I took some time to figure out what our contribution should be like. As the alphorn is limited to the harmonic series, it can easily get boring. I therefore think that we ought to refrain from using the typical order of performance pieces.

I would suggest presenting some typical Swiss alphorn pieces to start with. In the course of the program we might then experiment a little with solo and group presentations, we could, for instance, put into music different moods like happiness, sadness, aggressiveness, etc. by improvising on some melodies. This is something that can be done excellently on this instrument.

There would also be the possibility of echoblowing and so on. Let me know what you think of it, please.

With kind regards, Ernst Gasser

Notes on the Alpenhorn:

The alphorn or alphorn consists of a slightly conical tube of about 12 feet length and an upturned bell. It has neither holes nor keys for pitch control and is blown with a wooden mouthpiece. As with every other instrument of the harmonic series with a cupped mouthpiece (like the horn, the trombone, the trumpet), the different tones are produced by the vibration of the player's lips.

The alphorn is made of spruce and cane is wound round its tube down to the bell. We have historical evidence of this instrument in Switzerland since the 16th century, its origin undoubtedly dates further back still. It is likely to have been used as a signalling instrument originally. The alphorn is played in solo, duet, trio and quartet performance. Its basic tuning is usually in g-flat or a-flat, only sometimes in other keys. Instruments of the same tuning are needed for playing it as a group.

For some years now, alphorn playing has been fostered increasingly in Switzerland, even competitions have been organized. Yet there is nothing more beautiful than improvising on a melody in the solitude of the mountains.

Ernst Gasser

A choice of traditional duet-pieces (my own compositions):

"Am Chäppeli-See"

„Uf em Stockbrunnä"

"Vom Arni-Haggä obä'nappä"

"Mit der Brünigbahn"

"Ises scheen Obwaldä", and so on.

Much depends on the atmosphere in the audience, so it is difficult to fix an exact program.

DRAWING OF LOTTO NUMBERS

Drawing of experimental music; the "12" is the action "project C2". Treat not only the instruments but a heap of additional noisemakers. Crackling sheets with sound suckers linked to external signals are transmitted to the time machine via amplifiers. The musicalization (Christianization) of noise.

VAN BEBBER / HUBWEBER / ROGALLA

Our habits of seeing and hearing have been formed in long and simply painful learning processes. We are to remain in certain orders with our beating and hammering, the drums, the cymbals, the wind-machine, the kettle-drums, the deep brass-windlet, the jerking trombone, and the exorbitantly expensive synthi. With various baffling devices, we experiment with the voice, air and water, we expand and continue our search...improvisation! Hearing and seeing in the corset of established owner-occupied apartments.

ELECTRO FUZZ

Harald Borges, Michael Jansen, Paul Hubweber.

Novelties are always presented by the department "free roasting". The electronic soundbustle created for this event will hardly be perceived as a melody by the ears of the audience. Mysterious washings are no concern of most of the rather small events.

GUSZTAV VARGA & EGYUETTES

**I am a music man
and mend each pot and pan,
if music pleases me no more,
I make your pots whole as before.**

The gypsy's livelihood is finding, he finds everything he needs for living, whether he begs or roams through the countryside picking fruit from the fields, catching hedgehogs and dogs, cutting osier for baskets and wood for clothes pegs in the woods or collecting scrap iron.

The conditions of our industrial age affect the social substance of nomadic people more deeply than any preceding change of their habits. Their contribution to economy is mostly one of collecting without the establishment of permanent ties or the formation of property. They are not concerned with the past and do not worry about the future, they live in the present.

"If I've had a good life today, how should I know, if I'll still be alive tomorrow?"