

Stadtwerkstatt / t.p.l.m. Singing Pool
acoustic-electronic festive night with music, performance(t.p.l.m.= titula poor la media)

FESTIVE NIGHT

This festive night breaks up hardened structures, it is an acoustic and optic mobile.

The mobile extends and moves in our small old neighbourhood of "Alt-Urfahr Ost" which is threatened by demolition. Thinking of the gracefulness of Italian festivals, we call the building lot Füreder, which is the actual Zocalo (stage in the centre of a Mexican village-square) of our festive night, a Piazzetta. In the early evening, various musical groups will perform at different places of our neighbourhood; the ambience consists of various places of music. Representatives of most different musical trends, musical periods and our present age are to make music at different locations at the same time; the visitor may stroll from one performance to the other.

SOUND DEFORMATION CENTRE

The last fifth of these 2 1/2 hours of performances is a period of electronically amplified commentaries: Interferences or subtle blendings are emitted towards various directions of the ambience from an elevated place (tin-roof).

An electronic deformation centre is to be installed on the tinroof of the Stadtwerkstatt. Persons storing fragments of sound from the various places of music on tape-recorders bring them to the centre, where they are being played and altered.

FESTIVE EVENING CONCERT

A colourful program of conceptional and expressive presentations of young native artists and remarkable representatives from abroad.

- Café Landgraf
- Stadtwerkstatt Porch Piazzetta
- Sound deformation centre
- Laundry patio
- Light chute
- Draw-well
- Hof Schachner, entrance at Schulstraße 1
- Club Alternativ
- Restaurant "Weinfassl"

CROSSING THE RIVER

Extract from John Prescott's "River Melody"

Quotation: "A river is poisoned water winding sluggishly from reservoir to reservoir through regulated riversides. Barges, rowing club members, river police, weekend sailors, and professional shipping craft are bobbing up and down in cheerless rounds on the smelly, bleak waters."

Hurry into a skiff, 30 years ago we had the disaster:

Extract from Peter Sloterdijks "Criticism of cynical reason":

Quotation: "The catastrophe heats you and takes the gaunt ego to its last feast, that bundles in final glow passions and emotions that had long been wanting."

SATURDAY, JULY 10, 1954

The city of Linz and its surroundings had become a disaster area over night. Whereas the water level on Friday night had been taken at 790 cm, the Danube had risen to a level of 890 cm by Saturday morning and had thus surpassed the highmarks of the 1920 flood of 796 cm and that of 1897 of 850 cm. Linz was like a camp of fugitives, relief workers and onlookers. Vehicles and people were crowding Landstrasse, the Hauptplatz and the bridge, and the police could hardly control traffic. When the news came that the ferry of Aschach had been torn off its mooring and was being carried downstream, the Nibelungen Bridge had to be closed for some time on Saturday morning, as the ferry was feared to collide with the bridge. In the meantime, new tasks kept the municipal authorities and the relief workers on their alert.

CROSSING THE RIVER, DURING THE FESTIVE NIGHT

If they wish, visitors can be carried across the Danube on skiffs of the fire-department. These skiffs had been used during the flood disaster of July 1954. They have been decorated and searchlights have been mounted on them (Association of Fisher Boats on the Danube). The boats will cross the Danube riding side by side, like the Venetian gondolas. Trumpeters on board provide the musical background to the crossing. They will take off at the landing-stage

of DDSG in Linz and will call at the landing bridge in Urfahr close to the house Kirchengasse 4 (Stadtoecology)—the fire department will provide the two landing-stages. They will be marked by garlands of electric light bulbs and will exhibit information on the festive night.

WOODY PERFORMANCE TRIO

We, that is, Michael Oman, Georg Nußbaumer and Thomas Scheidemandel, agreed to form a trio in October 1982, inspired by the idea of presenting music from various periods to our audience of today in an adequate form.

We are not specializing exclusively in so-called "old music" but are also actively involved with contemporary music. We consider it essential to make our own arrangements. These are avantgarde pieces and improvisations on the one hand and adaptations of familiar, well-done compositions from the pop scene on the other (e.g. by the Beatles or Stevie Wonder). We try not to become part of the traditional concert routine but to liven up the conventional atmosphere.

CORRECT DURATION

K.-H. Stockhausen:

Play a tone

Play it

till you feel

you ought to stop

Play another tone

Play it

till you feel

you ought to stop

And so on

Stop

when you feel

you ought to stop

Playing or stopping:

Always listen to the others

Play your best

when people are listening

Do not rehearse!

May 7, 1968

SCENE SHIFTING DANCE PERFORMANCE WITH MONA KOSA

Instruments: dance, violin, video-camera and two monitors, two light barriers each connected to a play-back set.
Scenes: a balcony-stage with winding stairs behind glass—courtyard of the house Schulstraße 6, flat roof of the building, rope-slide to Piazzetta (building lot Füreder).

On the BALCONY-STAGE: dance to an acoustic violin—to be in full sight from the courtyard. Withdrawal from range of direct sight contact with audience and immersion into the covering range of the video camera on the FLAT ROOF—dance towards the camera. Two monitors are connected to the camera: transmission to the courtyard and the PIAZZETTA. Frequent shifts of scenes of direct sight and video contact.

As a transition to the beginning of the electronic part of the program on the Piazzetta, sliding down a rope accompanied by amplified violin glissando in between the electronic sound areas on the Piazzetta. Beginning of silent dance on the Piazzetta. As the flow of the silent dance intensifies a light barrier is suddenly released and a loud cassette sound abruptly sets in. The body reacts to that beat, return into silence. Repeated attempts at jumping in between the sound areas. The dance is intensified until a longer music passage is being danced and flying changes are being made from one world of sound into the other.

MONA KOSA: "What is dance?"

"To me it is creative activity—movement is so elementary that the energy that is being released makes the soul explode....Our culture, that is so adverse to the body, knows how to prevent this. Body is what the individual is.

DE CHRISTEL—MAULTROMMELFEUERWURM

In the sonogram the acoustic sounds can be visualized. Here music and literature become objects of the fine arts.

In order to produce a sonogram I first of all play a text through a JH into a tape recorder. The text contains short poetic patterns for meditation...etc. with regular changing of vowels and consonants. The sound on the tape can be May 7, 1968 visualized by a sonograph, a sonograph is an apparatus used to analyze the voice electronically. It is used for the diagnosis; it is also used in the case of terror by telephone (a voice-print is made analogous to the fingerprint). The analyses of the voice comprises a range of 80–8000 Hz. It shows pictures of vibrations of spoken words (sounds). It also reveals the unchangeable characteristic structures, determined by the form of the individual speech organs (larynx, pharynx, cavity of the mouth gums, lips—in our case modified by the JH too). In the same way as with the vocoder the spoken word is taken to pieces by the sonograph, according to frequency and amplitude. The result is stored in form of bits of information (in units of information). The visualizing of the sonograph is called sonogram.

Sonograms are visible interpretations within the coordinates, i. e. they go beyond the two-dimensional symbolism of the harmonious renderings of the sound spectrum. These interpretations also include the various shadings of black. Sonograms are time-pictures of photographed music according to the diagrams of the visible speech method.

The sound process is analyzed by means of a number of parallel switched filters; each filter takes on about 300 Hertz, i.e. with 12 filter 3000 Hertz can be covered. The recording is made on a vertically rotating cylinder with electro-chemically sensitive paper. The intensity of the sounds corresponds to the degree of blackness on the paper. The spectrogram which has to be recorded is fed by a continuous loop of tape with sections of sound or speech two and a half seconds long. The process of recording can be watched as the cylinder turns. These spectrograms are a genuine sound script (writing). They give the composer the possibility to control final results. This method has become indispensable for the field of phonetics.

My own use of all this is an esthetic one. As I have already said, I speak short poetic patterns for meditation onto a tape. They can be sonographed.

In the context of my performances they are esthetically effective as part of my playing the Jew's harp with flashing teeth. I call them Jew's harp sound picture poems. I take the sonograms and photocopy them, make copies of copies, and so on until the original esthetic information has disappeared. In the process I note a diminishing of the original blackness.

georg de cristel

MUSICA DILLETUOSA

is a non-professional ensemble of like-minded music lovers. We play music because we love a music that still needs to be awakened like Sleeping Beauty, so that we may enjoy its sounds that have long been forgotten. Our course takes us from the late middle ages through the musical world of the 15th, the 16th, and the 17th centuries. Musica Dilettuosa is an association of musical dilettantes. In the original meaning of the word, however. "Dilettare" means "to enjoy" and does not imply inferior performance. And when we speak of ourselves as virtuosi, we think of the meaning of the Italian word "virtuosamente" which means the same as the English word "virtuous", "chaste", and does not imply striving for efficiency and perfection.

Everyone then may be a "dilettuose", if he enjoys doing whatever he is doing and if he tries his best because he likes it. He becomes one of the community of the imperfect, for their mutual benefit. This would be the task of music according to Josepho Zarlino (1552) who said, "...passare il tempo e trattenersi virtuosamente", that is:...passing the time together in a virtuous way.

PAAPAE—EUROPEAN CONCERT

(Project Group Archives Asia/Project Group Archives Europe)

– Project Group Archives Asia could also be:
Project Group Archives Africa
Project Group Archives America
Project Group Archives Australia

PAAPAE is not a group, it is a pretext. —It is a pretext to...difficult to explain.

PAAPAE is a name of a group, a name that is a certain cause for gathering or contacting people.

PAAPAE consists of about 50 to 100 people who are individuals, artists, musicians, scientists, people with yet undefined professions, but generally people who think about the form of present day culture, of present day society.

Archives Europe is a statement of, not a registration, a statement of and an awareness of European or Western present day forms and values without evaluation, of course.

Archives Europe is not leftist not rightist, it is not radical not religious, but it is open for a definition, a summing-up of our situation, of our present European avant-garde situation. For a good 30–40 years, we have had the luxury of being able to say, being able to do what we did not want. We negate all forms and traditions, even if we use them, through individualism we are in quest of a new form of society.

ESG-MUSIK THE BAND OF THE PUBLIC UTILITY SERVICE OF LINZ

It was the fun of making music together with friends and fellow workers that prompted Hans Weinzingler to initiate the formation of the first band at the ESG (Tramway and Electricity Company) 62 years ago.

When Hitler ordered "total mobilization" in 1942, the band was dissolved. Only after the war, in 1946, could Hans Duchatschek make a fresh start with the musicians that returned from the war. Circumstances were aggravating: instruments had been requisitioned, most of the music sheets had been destroyed by bombs.

"10 STRINGS 1 BOW"

Herwig Strobl, fiddle, vocals
Herbert Wegscheider, guitar/banjo, vocals

For two years now, Herwig and Herbert have played together as the folk-duo "10 strings 1 bow" and have performed at folk festivals, in concerts, at private dance-parties, openings of exhibitions, music appreciation lessons at schools and

for apprentices and also in the streets.

So far their music-making has been devoted mainly to Scottish, Irish and American folklore, they also appreciate classical Austrian dance music. Access to Austrian folklore, however, is obstructed by sobstuff and kitsch, so they have engaged in quite a search to trace the seam between classical and popular music.

In autumn 1984 Herwig and Herbert will present a completely new program of Yiddish dances and songs.

Herwig, the fiddler, born in 1940, formerly violinist of the Linz Chambre Orchestra, broke with the petrification of classical music tradition and performed in the streets. Street music meant: meeting new people, new ideas, new trends in music...staying alert, adapting oneself, giving and taking. The year that saw the Regional Exhibition presented in Wels at some million shillings cost, he was reprimanded by the Wels police for making music in the pedestrian area of Wels and was referred to the authorities...application there was wearisome, expensive and without success.

Herbert, born in 1946, plays the guitar and the banjo and performed on the guitar and as a vocalist with the group "Jack's Angels" at zero hour of folk music in Austria. He, too, is enthused by the spontaneity and immediacy of street music. A comprehensive review of the legal provisions for street music in Austria gives a general idea of official cultural policies of our "country of music".

KARL-HEINZ KLOPF

Different Pianos:

- with every piano a different play,
- with every play a different experience,
- with every experience a different result,
- with every result a lump of sugar.

When playing with pianos, I want to leave traditional forms and to find new results by an elementary approach. A playful confrontation with the musical instrument leads to an emancipation of the material, of its shape and its possibilities from traditional sound production. There is no repetition. Each performance is an attempt that brings a new experience and new results.

I am also interested in the visual language of the instruments—I see them as a sculpture and use them as such. The pianos are part of spatial installations.

Instruments:

Piano (or grand piano), old grand piano (resounding body in vertical position), hydraulic piano together with electronic modulation determine the sound structure:

1. Piano (grand piano respectively): I play the keys of that piano.
2. Old grand piano in vertical position: Sounds, noises are produced by different material all over.
3. Hydraulic piano: A small waterfall falls into the hydraulic piano and makes floats move, thus releasing contacts.

Cassette recorders are linked to these contacts and now start to play sounds, noises and language recorded on the cassettes.

MONOCHROM BLEU

Section 1:

1982: winter—first experiments in the living-room
concerts: Stadtwerkstatt Linz, Szene Vienna...

Production of tapes with 'Die Ind' "Leider nur im Wohnzimmer"—"Sorry, only in the living-room" (Die Ind 001) & "Dunkle Schwingungen"—"Dark vibrations" (Die Ind 003)

Section 2:

1983: summer—attempt to add a rhythm section to the duo Stadtwerkstatt Linz—Monochrom Bleu as a trio—industrial music.

A variety of experiences for the group's members at different performances in Linz and other places.

Section 3:

1984: winter—duo—"La Traviata" in the house due for demolition.

Then—seclusion to collect a new program for concerts being planned (Vienna, Innsbruck, Berlin...)

DUO

Thomas Resch: alto and tenor saxophone, vocals, saxophone-loops, tapes;
Wolfgang Dorninger: synthesizer, vocals, tapes, electronic effects.

...and when tiny sound dots – – –...

– moved in space moved closer and closer and then faster and faster and then squeezed together to form sound balls

to split up again to arrange in linear formation to move far and independently and then to form a sequence to include drums and voices and from everywhere and towards sound towards image and back again to unison and again...

FESTIVE ARRAY OF THE NEIGHBORHOOD OF ALT-URFAHR OST

For the duration of Ars Electronica, installations are being made at the Stadtwerkstatt and in its neighborhood. The area will be decorated in many ways with lights, objects and stage decor. Because of financial and time limitations, only part of the plans and ideas listed can be realized.

Main elements:

- Queen
- Carrier (vehicle, millions of paint splashes)
- Slime traces
- Slime animals
- and houses

Impulses are like stars but we do not see them.

Leo Schatzl

largescale luminous installation linked to sound sources. Provisional title: "snaildome"

Sabine Zimmermann

Light installation – A glowing junior-bedframe—plan

Light installation planned as a 4 by 6 in large companion-piece to the stage decor of Hanni Wengler, conceived as a project of its own. Thin wires are fastened to a 4 by 6 m large iron frame and made to glow by ten welding transformers. They are heated to a red to yellow glow. The wires are arranged so as to make a design—a breathing hole. Wind velocity changes the light intensity of the wires, the brightness of the areas varies. When it rains, the glowing is only moderate, raindrops evaporate upon contact—continuously light values result in a dynamic optical impression.

Hanni Wengler

stage decor

A painted flat 6(4 m, inspired by a baroque painting of Galli da Bibbiena. Hanni Wengler designed and aligned the perspective herself. This is an increased piece from the collection Hanni Wengler.

Galli Da Bibbiena

Important family of scenery painters and stage designers from Bergamo. They worked for several European Courts in the times of the high and late baroque.

Galli da Bibbiena let the thingumbob protrude through a cleft in the carriage. On the stage, actors with sweating pudenda dallied, sounded the charge and charged. The decors were puffed up in the pleak light of the oil-lamp. The Duke humbly burped an end. The Galli da Bibbiena were excellently aware of the perspective. Capped lewdness from the nozzle produces a cake decoration.

Stage Decor Hanging Flat, Hanni Wengler

Wolfgang Hanghofer

– on the bank of the Danube there is a pole without wiring. A triangle of steel wire is fastened to it. This triangle is covered by foil and a picture is painted on it. This picture is a topical comment on the muscle play of symphonic orchestras versus their conductors—perhaps a Berlin inference.

Christian Sery and Anatole AK

Protected by the pier of the Nibelungen Bridge, a plastic sheet painted in luminous colors floats downstream. At its end there is a platform carrying an oversized styrofoam piano bobbing on the waves.

STADTWERKSTATT:

Projects of Lighting Man – Dr. Haemmerle

Picture Panel – Mrs. Ritter

A Gurgling Bottle – F. B. Haemmerle

Organ Light – Mrs. Ritter

Pendulum – Tommy Lehner

Windhowling Roundabout – Haemmerle

Hour-glass Shadow – Haemmerle

Italian Line – Mrs. Ritter

Lighting Man F

estoon – Piazzetta – Picture Panel A. The Lighting Man is an object installation on the battlements of the southern gable of the Café Landgraf. It is made of wood, fabric and steel bars that are attached to the rafters of the roof and to the front of the building.

The following sight can be beheld:

The Lighting Man climbs the battlements of the Cafe like stairs. In his right hand he holds a powerful floodlight,

lightening up the centre of the ambiance—the Piazzetta. A head-lamp, similar to those of expeditions or doctors, is mounted on his head. Its ray shines upon the Picture Panel A. The Lighting Man has a height of about 6 m. After the iron bridge had been built across the Danube, Hauptstrasse gradually turned into the shopping street of Urfahr.

When the Nibelungen Bridge was being built, the houses on the right up to Rudolfstrasse had to give way to a wider street.

Picture Panel A

A historical photo taken at the turn of the century—it is a snap-shot of everyday life in the Hauptstrasse of Urfahr, looking towards the bridge. This photograph has been enlarged to a size of 180 x 250 cm and mounted on a panel. This panel is to be exhibited at eye level on the front of the house Urfahrer Hauptstrasse 9. The picture is to be lit by the head-lamp of the Lighting Man—an expedition into the past.

Gurgling Bottle Organ:

A crankshaft, fitted with a handle, passes at 2/3rds of the height through a semicircular tin tub, which is open at the top. The handle is fitted to the shaft on the outside of the tub (comparable to a barbecue spit).

Empty, open bottles of different shapes, colours, and sizes are mounted on rods fixed vertically around the shaft at appropriate distances. 3/4 of the tub is filled with water.

The shaft is being turned by means of the handle, the bottles are immersed into the water and they begin to produce different gurgling sounds according to their different shapes. When all the bottles are filled, the shaft is turned again after some interval, so that they will spill the water into the tin tub with noises of varying duration, according to their different volumes. The arrangement of the bottles is such that they will not begin to fill up at the same time, but will be filled one at a time.

Light Pendulum:

Solitary object in front of the house Kirchengasse 4 (Stadtoecology).

SIGNS of unrest by decaying houses with crumbling fronts and sills—throbbing of the neighborhood.

The lower disk of the pendulum is luminous. Electromagnetic pulses keep the pendulum swinging (principle of pendulum by Hipp). The counterweight above the suspension point can be adjusted—the period of oscillation can be determined. The pendulum follows the east-west axis.

Windhowling Roundabout:

A spinning wheel with a handle for turning, wind howlers are fixed to its rim at equal distances (like the swinging seats on 3 roundabouts). The wind howlers are sounded by the air stream and different sounds are effected:

- by the different shapes of the howlers
- by different lengths of string, from which the howlers are suspended.

Talking Hour Glass Shadow

An hour glass, filled with the sand coming down from the old houses, is posted in front of a spot-light so that its shadow falls against the front of one of these houses, it is huge and distinct. The sound of the falling sand is picked up by a mike and transmitted through a loudspeaker that is set up below the shadow so that the onlooker is unaware of it.

Italian Line – A Parade of Objects

A pulley each is fastened to the two houses bordering the Piazzetta in the north and the south at a height of about 5 m (the height of a window of the northern house). A line passes over these pulleys like one of the clothes-lines in the Italian streets. At one side of the line figures, signboards, pictures, airy objects, curtains, etc. are hung on the line.

These objects are pulled across the Piazzetta (parallel to the low wall) and taken off on the other side.

Shadow Fountain

In the centre of the Piazzetta, floodlights are installed on the ground.

They are directed slightly upwards against the walls of the surrounding houses. Passers-by see their shadows against the walls and start reacting.