Große Konzertnacht
Sonntag / Sunday 7.9.2014
18:30 – 23:15
Lentos Kunstmuseum Linz
Brucknerhaus Linz

In a Perpetual
State of Flux

C ... what it takes to change
Ars Electronica Festival 2014
Linz, Do. 4. September – Mo. 8. September

18:30 *Lentos Kunstmuseum Linz*
Listening to Realm of Reverberation

19:00 *Lentos Kunstmuseum Linz, Auditorium*
Josef Klammer (AT): Trommeln ist ein dehnbarer Begriff

19:45 *Brucknerhaus, Foyer and Großer Saal*
AROTIN & SERGHEI (AT): Everything We See Could Also Be Otherwise. INFINITE SCREEN—part II
Falling (1964) Invention for Radio No.1, Delia Derbyshire & Barry Bermange
Soundinstallation / Projektion

20:00 *Brucknerhaus, Großer Saal*
Doctor Who (1963), Delia Derbyshire

Bruckner Orchestra Linz (AT), **Dennis Russell Davies** (Dirigent) (US/AT):
Philip Glass: Ouverture for 2012
O'lan Cori (AT): Visuals

fordømmelse (1962), Else Marie Pade

Bruckner Orchestra Linz (AT), **Dennis Russell Davies** (Dirigent) (US/AT):
Marco Lemke: Les Chimères
AROTIN & SERGHEI (AT): Live Animation

Four Aspects (1960), Daphne Oram

Machinefabriek (NL): Stay Tuned

Bach never met Eustachi, O'lan Cori (AT)

Bruckner Orchestra Linz (AT), **Dennis Russell Davies** (Dirigent) (US/AT):
Julia E. Howell: Artefacts
Remo Rauscher (AT): Visuals

Bruckner Orchestra Linz (AT), **Dennis Russell Davies** (Dirigent) (US/AT):
Michael Nyman: Symphony No. 3 "Symphony of sexual songs"
Michael Nyman (UK): The Art of Fugue

21:50 *Pause*

22:10 *Brucknerhaus, Großer Saal*
Dennis Russell Davies (US/AT), **Maki Namekawa** (JP):
Philip Glass: Four Movements for Two Pianos
O'lan Cori (AT): Visuals

Machinefabriek (NL): Stadsverwarring

Intermedial pictures at Brucknerhaus Foyer
AROTIN & SERGHEI (AT): Everything We See Could Also Be Otherwise. INFINITE SCREEN—part II

There are several premieres on the program this year, whereby one was commissioned especially for the occasion. Les Chimères *by Marco Lemke is the first work that has ever been commissioned by the Bruckner Orchestra Linz and the Province of Upper Austria's Department of Cultural Affairs expressly for Ars Electronica Festival's Big Concert Night. The aim was for the composer and the visualization artists AROTIN & SERGHEI to work together on this creative endeavor right from its inception. The public debut of Michael Nyman's* Symphony No.3 *will feature visualizations by the composer himself. The evening's third premiere is* Elastic Concepts, *Josef Klammer's new visualized solo concert for percussive and electronic instruments.*

Josef Klammer (AT)

Trommeln ist ein dehnbarer Begriff
PREMIERE

Concept, music, controller, percussion: Josef Klammer
Scenic design: Ernst M. Binder
Lighting design and sound engineering: Geari Schreilechner
A co-production with dramagraz; supported by the Styrian State Government, the City of Graz, SKE Fund;
Thanks to: Liquid Music and Werkstadt Graz

Since the mid-1980s, Josef Klammer has been continuously working as a musician and media artist on the tonal enhancement of his instrumentarium, and on the exploration and transformation of media-immanent music potentials.
His first full-length solo program, Trommeln ist ein Dehnbarer Begriff (Drumming Is an Elastic Concept), is an anthology of his intensive efforts and their realization under the direction (scenic design) of Ernst M. Binder. The project's title is based on the Kunstradio broadcast Membran that Klammer, together with Seppo Gründler, created live on the Austrian national radio station O1 in 2008. Instead of the usual plastic drumheads, Klammer used latex skins here. As a result, the drumbeats were slowed down and stretched, until only the "breathing" of the drum was audible. Thus, the title not only stands for the visual illustration of a process, but also as a metaphor for the adaptation and enhancement of the instruments using analog and digital aids.

AROTIN & SERGHEI (AT)

Everything We See Could Also Be Otherwise
INFINITE SCREEN—part II
in homage to Ludwig Wittgenstein

Idea, concept, realization and live animation: AROTIN & SERGHEI
INFINITE SCREEN is a work in progress realized in cooperation with museum in progress.
The exhibition of intermedial paintings at Brucknerhaus is realized in cooperation with Bildrecht.

Questioning everything we perceive, the research of the artist duo AROTIN & SERGHEI is focused on the illusionary surface of images, exploring the light impulse inside the hidden "alphabet" of invisible red, blue and green light pixels which make up all surrounding digital information, virtual image and text. We are all constantly inundated by advertising images and slogans. AROTIN & SERGHEI, in contrast, have created their installations and intermedial paintings to help the viewer overcome common patterns of thinking. In other words, it is an artistic method of changing the point of view and opening one's mental space.
The first part of the art project INFINITE SCREEN was dedicated to Andrea Mantegna and the origin of perspective and illusionary painting in the Renaissance, and realized at Wiener Konzerthaus in 2013, with the world premiere of Aureliano Cattaneo's song cycle Parole di settembre performed by Klangforum Wien, and, as a counterpart, with the exhibition of kinetic lightcell paintings FREE CELLS at Bildraum Vienna.

For Ars Electronica AROTIN & SERGHEI have created the second part of INFINITE SCREEN, inspired by Ludwig Wittgenstein's sentence "everything we see could also be otherwise" (Tractatus Logico-Philosophicus 5.634): a projected installation based on the observation of the viewers' eye, and an exhibition of the intermedial paintings cycles FLYING CELLS, BLACKLIGHT and WHITE SCREEN.
"The focus is set on light cells, the smallest components of digital images that are shown liberated from their invisible existence, enlarged to monumental dimensions. This "magnification" is not based on real templates of light cells, but on the imagination of the artists. In their paintings

AROTIN & SERGHEI are superposing machine- and handmade color layers combined with prism sheets. The results are highly aesthetic, abstract works that oscillate with the movements of visitors that appear differently depending on the angle and distance.

Due to the complex production method, reproductions are out of the question and even photographs cannot adequately reproduce the images, as each photo can hold only one of the many views. The originals create an aura and give the impression that they would shine from themselves, and they pull their audience into the spell. The cell structures integrate "mistakes" that would refer in real screens for defective light cells (…). These "interferences" set by the artists generate a destabilizing tension and they are reevaluated as an aesthetic phenomenon". (Kaspar Muhlemann Hartl, museum in progress, extract of the catalog AROTIN & SERGHEI – FREE CELL at Bildraum Vienna, p. 17)

"Art and science together may help us to understand better the world and ourselves, and our relationship to this world. The most important, most influential images of our time are images which are nothing else than interpretations of measurement processes In their work AROTIN & SERGHEI lead on the fundamental questioning, how we can understand these scientific processes, where to find the contradictions and the errors in this system, and treat about the basic element behind the screen—the light." (Gerfried Stocker, extract of the presentation at the opening of the exhibition AROTIN & SERGHEI – FREE CELLS at Bildraum Vienna).

As a counterpart to their exhibition in the Brucknerhaus Foyer, AROTIN & SERGHEI create for the Big Concert Night of the Ars Electronica Festival a live-animation of their installation with the performance of Marco Lemke's Les Chimères by Bruckner Orchestra Linz. The vibrating light cell structure of Infinite Screen seems to open itself to the endlessness of the inner hole of the viewers' eye. Framed by obsessive iris scans, subliminal elements appear mirrored on the shiny surface of the eyeball: Flying Cells, images of the AEC BioLab, the CERN collider and the grotesque faces of the Chimeres of Notre-Dame de Paris.

Philip Glass (US)
Ouverture for 2012

*Performed by Bruckner Orchestra Linz (AT) /
Dennis Russell Davies (US/AT)
Visualization by O'lan Cori (AT)*

In 2012, North Americans celebrated the 200th anniversary of the outbreak of what is known there as the War of 1812. As they went about planning to mark that occasion, the organizers of a concert to be staged jointly by the cities of Baltimore and Toronto were, however, confronted by a problem: the most famous work about the events of 1812 had nothing to do with North America. The subject of the 1812 Overture by Pyotr Ilyich Tchaikovsky was the Battle of Borodino, the first defeat of Napoleon's troops in Russia. Thus, commissioning a composition to be performed on this occasion was kind of a delicate matter. The man entrusted with the assignment can justifiably be called the most successful composer of our time: Baltimore native Philip Glass. The work's premiere was performed simultaneously by the Baltimore and Toronto Symphony Orchestras on June 17, 2012.

Marco Lemke (AT)
Les Chimères
PREMIERE

*Performed by Bruckner Orchestra Linz (AT) /
Dennis Russell Davies (US/AT)
Live Animation by AROTIN & SERGHEI (AT)*

One of Marco Lemke's most passionate pursuits is combining contemporary music with traditional elements—for instance, taking the form of the clarinet quartet that we're familiar with from the works of Brahms and Mozart and inserting new sounds into it. The form, the pattern is adopted, but the essence of the music is to bring about a transfer. Its principle mission is to acknowledge influences and to take advantage of them. Marco Lemke's aim is to accentuate the cross-border aspect of contemporary music, to establish contacts, and to enter into a process of reciprocal exchange about current compositional problems.

Julia E. Howell (US)
Artefacts

*Performed by Bruckner Orchestra Linz (AT) /
Dennis Russell Davies (US/AT)
Visualization by Remo Rauscher (AT)*

Julia E. Howell possesses a veritable treasure trove of tape recordings documenting noteworthy musical events—for example, traditional fiddle concerts by members of her family, Mardi Gras processions in New Orleans, and even songs from her childhood.

These memories on tape are what led her to the idea of Artefacts, in which she comes to terms with the process of recollection and dealing with what one has experienced. Through the use of overlaying, repetition in endless loops and reinterpretation of assorted motifs, Howell forms short melodic sequences, rhythmic patterns and particular moods gleaned from her archive into a work consisting of three movements. In the first movement, she awakens memories of baby songbirds that learn by imitating the patterns of their parents. In the second movement, she recreates the sounds of the streets of New Orleans during Mardi Gras in all its splendor, musical parades and voodoo drumming. The final movement is a fragile construction consisting of brief patterns and tonal fragments that, no sooner have they resounded, vanish into nothingness, are confusedly dispelled and nevertheless reemerge in modified form.

Michael Nyman (UK)
Symphony No. 3 "Symphony of sexual songs"
PREMIERE

*Performed by Bruckner Orchestra Linz (AT) /
Dennis Russell Davies (US/AT)
The Art of Fugue by Michael Nyman (UK)*

Michael Nyman's name emerged in the late 1960s when he introduced the term "minimal music," which was first used in a review of Cornelius Cardew's piece The Great Digest. Influenced by Steve Reich and Philip Glass, the two American composers who were his role models, Nyman started creating his own works and founded his Campiello Band, a now-legendary ensemble originally formed for a stage-based project. It became

Nyman's musical R&D lab in which he came up with his most innovative and experimental pieces. Its extraordinary epithet Symphony of sexual songs refers to a recurrent theme in Nyman's oeuvre. For instance, in I Sonetti Lussuriosi, he put to music erotic verse by Italian Renaissance poet Pietro Arentino. The work's premiere in 2007 featured the Orchestra dell'Accademia Nazionale di Santa Cecilia and soprano Marie Angel. Nyman's film *The Art of Fugue*, shot 2012 in Plaza Luis Cabrera, a square near his house in Mexico City, will be screened simultaneously with the symphony.

Machinefabriek /
Rutger Zuydervelt (NL)
Two concert adaptations of installation pieces

Stay Tuned

Inspired by the tuning of an orchestra prior to a performance, using contributions from more than 150 musicians, who each recorded an 'A'. Together, these recordings form a virtual ensemble. For the installation, visitors could literally walk through this 'orchestra' from one instrument group to the other. At the concert at Brucknerhaus Linz, this experience is translated into a slow moving composition.

Stadsverwarring

Originally composed as a soundtrack for a heating plant, Stadsverwarring attempts to bring out the musicality of sounds found in this industrial space, and combines them with spatious instrumentation. The result is a tape piece that guides the listener into the center (or heart) of the machines.

Philip Glass
Four Movements for Two Pianos

*Performed by Dennis Russell Davies (US/AT), Maki Namekawa (JP)
Visualisation by O'lan Cori (AT)*

Commissioned by the Klavier-Festival Ruhr 2008 for the pianists Dennis Russell Davies & Maki Namekawa, who premiered the piece on July 7, 2008.

O'lan Cori (AT)

Bach never met Eustachi

and further Music Visualizations

Based on historical images from the National Library of Medicine, Washington, O'lan Cori visualized an excerpt of Johann Sebastian Bach's The English Suites. The piano piece was performed by Xi Yen Liao.

Remo Rauscher (AT)

Visualization

Based in Linz (Austria) Remo Rauscher is working as a freelancing animation artist and independent filmmaker, as who he has been successful on international film festivals. Graduated in Computer Animation and Postproduction, he is responsible for Prix Ars Electronica's animation category since 2011, active member of the Austrian artist collective „Backlab" and since 2012 employed as a part time lecturer for analogue animation at University of Applied Sciences, Campus Hagenberg (Austria).

fordømmelse (1962)

(engl. condemnation)

Else Marie Pade

Else Marie Pade, born in 1924, is one of the pioneers of electronic music in Denmark. From the beginning of the 1950s, she produced a substantial amount of concrete and electronic music in close co-operation with technicians and assistants on Radio Denmark, partly as independent works for radio broadcasts, partly as accompaniments to various radio dramas. In the latter half of the 1950s, Pade organized an interimistic electronic sound studio at Radio Denmark, where one could work with both concrete and synthetically produced sound material.

Four Aspects (1960)

Daphne Oram

Daphne Oram, born in 1925, was a British composer and electronic musician. She was the creator of the "Oramics" technique for creating electronic sounds. Along with fellow electronic musician and BBC colleague Desmond Briscoe, she began to establish the BBC Radiophonic Workshop in early 1958, where she was the first Studio Manager. Being unhappy at the BBC's music department's lack of interest, she decided to resign from the BBC less than one year after the workshop was opened, and started to develop her techniques further on her own. In 1959 she installed her Oramics Studios for Electronic Composition and began to create a machine with which the composer could "convert graphic information into sound". The Oramics Machine was probably the most sophisticated of several graphics-based composition machines that were constructed at that time.

Falling (1964)

Invention for Radio No.1

Delia Derbyshire &

Barry Bermange

Falling is part of The Dreams, the first of Derbyshire four Inventions for Radio produced in collaboration with the poet and dramatist Barry Bermange.
Dreams is a collection of spliced/reassembled interviews with people describing their dreams. Delia's editing and repetition, together with her dissonant, often terrifying musique concrète soundbeds, make this distinctly uneasy bedtime listening. The entire piece is 45 minutes in length. Delia Derbyshire, born in 1937, composer and arranger, was a pioneer of electronic music at the BBC's Radiophonic Workshop throughout the '60s and the first half of the '70s. Derbyshire's most notorious work is the instantly recognizable theme for the infamous science fiction program Dr. Who.
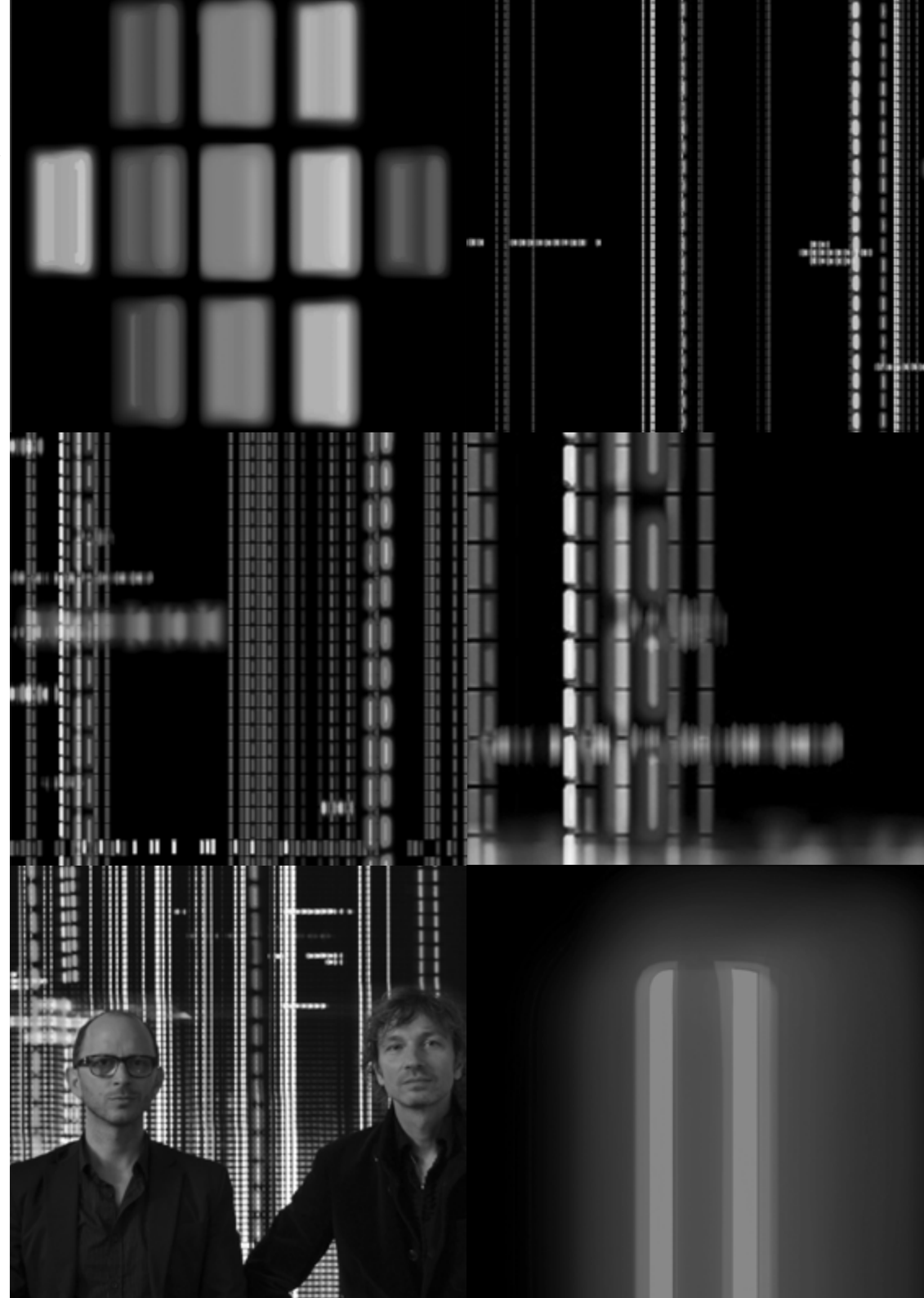
In a Perpetual State of Flux is the latest step in the successful collaboration of the Bruckner Orchestra Linz under Dennis Russell Davies, Brucknerhaus Linz and Ars Electronica. Their aim is to test innovative ways of combining music and new visual forms of expression. Curators: Dennis Russell Davies, Hans Joachim Frey, Heribert Schroder, Gerfried Stocker

creativity, catalysts, community,
collaboration, communication, content,
competition, crisis, chaos, commons,
culture, crossover, capability, capital,
citizens, clouds, ___s, crowds, code,
coexistence ___e, challenge,
consideration, ___, commitment,
confidence, cy___ phony, craving,
copyright, coo___ copyleft, choice,
correlation, courtesy, craziness, credibility,
criticism, cruelty, cubicles, cookies, caffeine,
cognition, china, cumulation, culmination,
cyberspace, cyber-art ...

... what it takes to change

ARS ELECTRONICA 2014
FESTIVAL FÜR KUNST, TECHNOLOGIE UND GESELLSCHAFT

Linz, 4. – 8. Sept.

www.aec.at/c