

**The Big Concert Night / Große Konzertnacht**

SUN, September 6, 2015

PostCity, Train Hall

8 PM - Midnight

7:40 PM Entrance



# Music on the Move

PostCity – Habitats for the 21<sup>st</sup> Century  
Ars Electronica Festival 2015  
Linz, September 3–7, 2015

## SCHEDULE

7:40 PM Entrance

8:00 PM Train Hall

**Chen Yi (CN/US):** Ge Xu - Antiphony  
Bruckner Orchester Linz (AT), Dennis Russell Davies (conductor) (US/AT)  
Cori O'lan (AT): Visuals

8:10 PM Train Hall

**Peter Karrer (AT):** Selbsttonfilm  
Example of "Un chien andalou" [An Andalusian Dog] by Luis Buñuel and Salvador Dalí (1929)

8:15 PM Train Hall

**Aaron Copland (US):** Music for a Great City  
Bruckner Orchester Linz (AT), Dennis Russell Davies (conductor) (US/AT)  
Cori O'lan (AT): Visuals

8:40 PM Spiral Falls

**Anatol Bogendorfer (AT), Peter Androsch (AT):** Diaspora Machine

9:30 PM Train Hall

**Elliot Goldenthal (US):** Symphony in G# Minor  
Bruckner Orchester Linz (AT), Dennis Russell Davies (conductor) (US/AT)  
Cori O'lan (AT): Visuals

9:55 PM Outside Area

**Bertl Mütter, Mut- und Wunderhorn (unplugged) (AT):** helical

10:15 PM Train Hall

**Maki Namekawa (AT/JP):** Pianographique - a performance of selected piano etudes from Philip Glass  
Cori O'lan (AT): Visuals

10:45 PM Train Hall

**Wolfgang Dorninger (AT):** PostCity - An Aural Fiction  
Benjamin Obholzer (AT): Visuals

11:15 PM Train Hall

**Karl Ritter (AT), Wolfgang C. Kuthan (FR/AT), Herwig Bachmann (AT):** Soundfalls

7:40 PM – Midnight Train Hall Exhibit

*The traces that experiencing and thinking about cities have left behind in music is one of the narrative threads in the Big Concert Night. This year's auditorium is PostCity's Train Hall, which comes out of retirement for a one-night stand.*

*The Bruckner Orchester Linz under its conductor of many years Dennis Russell Davies (US/AT) will interpret Ge-Xu-Antiphony by Chen Yi, Music for a Great City by Aaron Copland and Symphony in G# Minor by Elliot Goldenthal. Inbetween are Peter Karrer (AT) with Selbsttonfilm and the Diaspora Maschine by Peter Androsch (AT) and Anatol Bogendorfer (AT). After trombonist Bertl Mütter (AT) with an alfresco intervention, once again, the Big Concert Night pays respects to composer Philip Glass in the form of selected piano etudes performed by Maki Namekawa (JP/AT) to a real-time visualization by Cori O'lan (AT). Everyday life in the city of the future that's become so quiet that the urban soundscape has to be artificially (and artistically) designed is sketched by Wolfgang Dorninger (AT) in POST CITY-An Aural Fiction. On the basis of a concept by Wolfgang C. Kuthan (FR/AT) and with visual support from Herwig Bachmann (AT), guitarist Karl Ritter (AT) will perform Soundfalls, a high-energy sound painting with guitar feedback.*

**Chen Yi (CN/US)**

**Ge Xu—Antiphony**

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

Ge Xu—Antiphony was commissioned in 1993 by the Women's Philharmonic, San Francisco, and premiered in January 1995. In the early 1980s, Chen, then a student at the China Central Conservatory of Music, visited Southwest China's ethnic regions to collect folk music. She found that to celebrate the Chinese Lunar New Year and the Mid-Autumn Festival, Zhuang ethnic people often gathered in fields and sang songs in solo, choir or antiphonal forms. In the antiphonal singing, distinct groups or individuals make up the texts in the style of antithetical couplets, simulating a competition between the two. The vivid scenes inspired her to write music for keeping people in high spirits. The

pitch and rhythms in the piece are taken from folk songs and dance music of Zhuang, Miao, Yi and Bouyei ethnic groups.

**Peter Karrer (AT)**

**Selbsttonfilm**

**Example of "Un chien andalou"  
[An Andalusian Dog]  
by Luis Buñuel and Salvador Dalí (1929)**

*University of Art and Design, Linz, Time-based and Interactive  
Media program*

The sound doesn't make the music; the film does! Selbsttonfilm analyzes existing video material according to a prescribed set of rules and generates a soundtrack on that basis. The film sets itself to music, so to speak, and the synchronized playback of the appropriately matched up images and sounds provides a fascinating audiovisual experience. This work is a composition of excerpts from "Un chien andalou." From these film clips, Selbsttonfilm generated tones and assigned them to 12 orchestral instruments. Excerpts from this material were then arranged in such a way that the generated sound coalesced into a musical work. The film clips are screened together with their respective sound phrases and arrayed in 12 fields corresponding to their respective instruments. This musical interpretation of the on-screen action isn't a live orchestra's artistry; it's the output of software reacting to the visual content.

**Aaron Copland (US)**

**Music for a Great City**

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

Music for a Great City was commissioned by the London Symphony Orchestra in celebration of its sixtieth anniversary season and was first performed in 1964. Aaron Copland composed the score based on the music he wrote in 1961 for the movie Something Wild and said about it: "The nature of the music in the film seemed to me to

justify extended concert treatment. No attempt was made to follow the cinematic action. The four movements of the work alternate between evocations of big city life with its external stimuli and the more personal reactions of any sensitive nature to the varied experiences associated with urban living. Music for a Great City reflects both these aspects of the contemporary scene."

**Anatol Bogendorfer (AT),**

**Peter Androsch (AT) (Hörstadt)**

**Diaspora Machine**

COMMISSIONED WORK FOR ARS ELECTRONICA 2015

*Diaspora Machine is realized with the collaboration of the Landestheater Linz's Children and Youth Choir and Anton Bruckner Privatuniversität in cooperation with Landesmusikschulwerk OÖ. With the participation of Hard-Chor Linz.*

The Diaspora Machine is dedicated to the phenomenon of scattering, diffusing, disseminating (διασπείρειν diaspeirein, strewing about). The gigantic spiral packet chutes in the former Postal Service logistics center on the grounds of Linz's main train station stand like a pre-modern mechanical signal warning of the diasporas. As a huge organon, it distributes voices, sounds, light and objects that are smuggled in through channels with plenty of twists and turns, and arrive and dock at various places where they announce their presence. Singers, trumpeters, choruses, musicians, loudspeakers, and light, physically occupy the chutes. They seep through the machine, are dispersed and spat out. They make the machine quake, resound and groan.

**Elliot Goldenthal (US)**

**Symphony in G# Minor**

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

The Symphony in G Sharp Minor was written for the Pacific Symphony and its Music Director Carl St. Clair as part of the orchestra's 2014 American Composers Festival. The piece consists of two

movements: Moderato con Moto and Rondo Agitato. The first movement encompasses a four-note motive spoken from the bassoon and a five-note phrase in the oboe section. These motives happen against a "rocking gentle percolation" on the harp and violas, and the four-note motive is stated boldly at the end of the first movement before being repeated in diminution form in the second movement. In the program notes of the premiere, Goldenthal explains that using the unusual key of G-sharp minor was personal and intentional. He had always felt a connection to the timbre in the note G-sharp, as well as an attraction to the key of A-flat. It is a unique choice, as there are few other pieces in history to be written in this key.

**Bertl Mütter, Mut- und**

**Wunderhorn (unplugged) (AT)**

**helical**

To achieve acoustic deceleration, Bertl Mütter will play from the spiral ramp of the parking deck into the adjacent open space. Whether the corkscrew imparts order—of some sort or other—remains to be seen. Perhaps. Let's go outside!

**Maki Namekawa (JP/AT)**

**Pianographique—a performance**

**of selected piano etudes from**

**Philip Glass (US)**

*Visualization by Cori O'lan (AT)*

The 20 piano etudes were begun in the mid 90s and new music was added to this collection until 2013. Philip Glass writes about them: "Their purpose was two-fold. First, to provide new music for my solo piano concerts. And second, for me to expand my piano technique with music that would enhance and challenge my playing. Hence, the name Etudes, or "studies." The result is a body of work that has a broad range of dynamic and tempo. The second set of 10 Etudes (now

referred to as Book 2) has turned out quite differently. Just as Etudes 1-10 (Book 1) took up the technical matters of piano playing, Book 2 is an extension of a musical journey undertaken in the last 10 years. The subsequent Etudes have been about the language of music itself—developing new strategies regarding rhythmic and harmonic movement. The last Etude (No. 20) was composed just after Godfrey Reggio's latest film, Visitors, and follows closely its music."

**Wolfgang Dorninger (AT)**

**PostCity - An Aural Fiction**

COMMISSIONED WORK FOR ARS ELECTRONICA 2015

*Visualization by Benjamin Obholzer (AT)*

There is no more noise in the PostCity. It is so quiet that the inhabitants have to add sounds. This happens through the settlement of animals, wind-operated sound sculptures, the creation of watercourses and cascades, but also through designed soundscapes and zones in which noise, very loud events and ear-piercing sounds can also temporarily take place. This new, urban attitude towards life gives the people and communities the possibility to develop a sound culture, aural cultures of remembrance and acoustic landmarks. PostCity—An Aural Fiction consists of four movements: Before—Now—A soundwalk—Time stands still. The piece is made up of field recordings, sound design, and composed elements. It is conceptualized for subwoofer, loudspeaker, horns, and hypersonic speaker, as a concertante sound installation. In PostCity it is not simply a question of less or being against something, but being for something radically new.

**Karl Ritter (AT),**

**Wolfgang C. Kuthan (FR/AT),**

**Herwig Bachmann (AT)**

**Soundfalls**

"Soundfalls" is a multilayered encounter with the phenomenon of waves, and the analogies that

exist among sounds, colors and forms. Philosophers, scientists and artists have long devoted attention to this matter. Isaac Newton, the first to investigate how sunlight is split up into the colors of the rainbow, took the seven-pitch musical scale as his model in dividing the spectrum into seven colors. Both media have to do with waves, and the structure of the mathematical formulae is for the most part identical.

The six pieces in this performance are assigned to the keys C / D / E / F / G / A, and these, in turn, correspond to the colors green / blue / violet / red / orange / yellow. The sounds are generated solely from the feedback of six guitars that Karl Ritter plays simultaneously. Each of the respective 10-minute-long pieces is based, throughout its entire duration, on the same base drone. They reveal, via successive compression and relaxation, their multilayered microcosmic inner workings.

In the programmed visuals, each individual level scanned in real time manifests itself as a line, the color of which corresponds to a particular pitch. With the progressive over-writing produced by these trackings, white gradually becomes the dominant color and thus introduces a paradigm shift.

## Train Hall Exhibit

Robert Pravda (RS):

**Monoid a.k.a. My New Speaker**

Monoid by Robert Pravda is a kinetic speaker installation. The relationship between the sound source—in this case a moving speaker as the sound object—and the space is explored in a form of a dialog. Noise bursts, rising and falling pitched sound, and text fragments taken from a poem by Brion Gysin are projected in all possible directions in the space.

Maja Smrekar (SI):

**K-9\_topology**

K-9\_topology researches the co-evolution of genes, evolution psychology, behavioral ecology, and hence cultural evolution through the paradigm wolf-dog-human. The installation is an immersed living environment, shaped like an archetypical horn and with wolf fur covering the inner walls. It is equipped with an interactive sensor installed respirator that allows visitors to experience the smell of the serotonin isolated from the platelets of the artist and her dog—the essence of their relationship.

Produced by: Kapelica Gallery, Ljubljana

Thanks to: Lord Byron (Scottish Border Collie)  
Supported by the Ministry of Culture of the Republic of Slovenia and Municipality of Ljubljana, Department for Culture, Slovenia

Andreas J. Hirsch (AT):

**Re-Reading the City**

Reassuming the role of the photographer as a kind of post-flaneur, Andreas J. Hirsch casts personal views on the city reflecting the post-urban

condition as such. Re-Reading the City follows hidden traces of the inner city behind the obvious city, the different cultural cities and their specific codes embedded in the same places. It uses strategies of psychogeography and situationist practices. Following pathways and losing your way are both part of the concept, as are unexpected encounters with the obvious as rediscovered in emerging views.

For Re-Reading the City photographer Andreas J. Hirsch reflects the cracks in the public image of a city, looks at the periphery of urban space in transition and at the lost dimensions of the center while exploring and commenting on the PostCity.

Russian Sound Art

Showcase (RU)

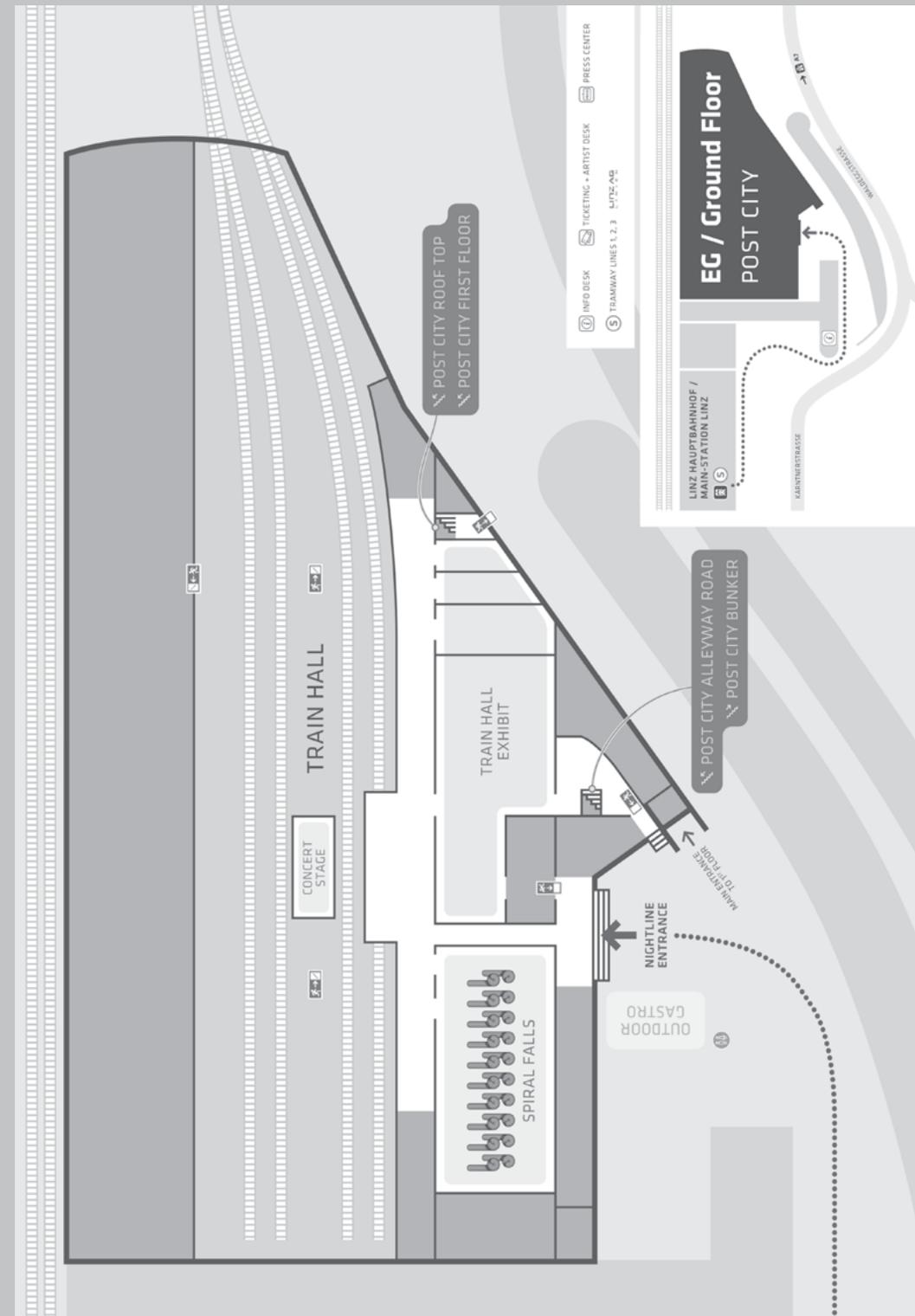
**Atonal Architectonics:**

**Postroenie**

The Russian Sound Art Showcase is a spatial-technical ambience set up near the SoundArtist Platform for the presentation of what's happening now in the Russian sound art scene. For the Atonal Architectonics: postroenie sound exhibition, curator Sergey Kasich (RU) has selected pieces that relate to the architecture and/or mood of post-Soviet cities.

With works by Oleg Makarov, Patrick K.-H., ::vtol:: aka Dmitry Morozov, Sergey Kasich, Viktor Chernenko (aka Acousmatist), Alex Pleninger, Sergey Filatov, Polina Dronyaeva and Alexander Senko, Vlad Dobrovolski, Boris Shershenkov as well as Eugene Cherny and Gleb Rogozinsky (RU).

*Music on the Move is the latest step in the successful collaboration of Bruckner Orchester Linz under Dennis Russell Davies and Ars Electronica. Their aim is to test innovative ways of combining music and new visual forms of expression. The possibility of taking the initial experiment (2003) to a profound level was fostered by the constellation of Ars Electronica, the Bruckner Orchester and its conductor, Dennis Russell Davies, and their shared interest in unconventional transdisciplinary performance practices. Curators Music on the Move: Dennis Russell Davies, Heribert Schröder, Gerfried Stocker.*



- 1 POST CITY
- 2 ST. MARY'S CATHEDRAL
- 3 CENTRAL LINZ
- 4 OK CENTER FOR CONTEMPORARY ART
- 5 MOBILE 01 A TELER
- 6 INFO DESK
- 7 TICKETING
- 8 PRESS CENTER
- 9 TRAMWAY LINES 1, 2, 3
- 10 WALK TO POST CITY
- 11 MARYS KATHEDRALE
- 12 OK ZENTRUM FÜR KONTEMPORÄRE KUNST
- 13 ZENTRALE LINZ
- 14 MOBIL 01 A TELER
- 15 INFO DESK
- 16 TICKETING
- 17 PRESS CENTER
- 18 TRAMWAY LINES 1, 2, 3
- 19 WALK TO POST CITY
- 20 STADTWERKSTATT
- 21 BRUCKNERHAUS
- 22 ARS ELECTRONICA CENTER



### IN POST CITY

POST CITY is the Festival hub—the location of all conferences, summits, the symposia & exhibitions dealing with the Festival theme, and u19 - CREATE YOUR WORLD. The Future Festival of the Next Generation.

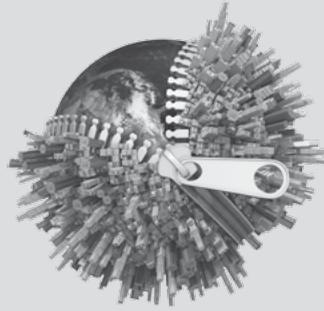
5 Holders of a Festival Pass are entitled to ride for free on all Linz AG public transit lines (except for the Pöstlingbergbahn) September 3-7, 2015. Our sincere thanks to Linz AG!

### DOWNTOWN

The CyberArts exhibition, Prix Forums, the Animation Festival—the OK Center, CENTRAL Cinema and St. Mary's Cathedral are hosting events connected with the Prix Ars Electronica.

### ALONG THE DANUBE

In the triangle formed by the Ars Electronica Center, Linz Art-University and the Brucknerhaus, the focus is on Digital Art and Science. Here, you'll find the Spaceship-Earth exhibition and this year's Campus show.



# POST CITY

Habitats for the 21<sup>st</sup> Century

www.aec.at/postcity

# ARS ELECTRONICA

Festival for Art, Technology and Society  
Linz, September 3 - 7, 2015