

The Big Concert Night / Große Konzernacht

SUN September 11, 2016

POSTCITY, Ground Floor

8:00 PM-0:15 AM

7:30 PM Entrance

POSTCITY - RADICAL ATOMS and the alchemists of our time

Ars Electronica Festival 2016

Linz, September 8-12, 2016

SCHEDULE

7:30 PM *Audible Entrance*
Sam Auinger (AT/DE): GLEISHALLE - Ambient 1

8:00 PM **Simone Zaunmair (AT): La Lucha**
Performed by Bruckner Orchestra Linz (AT) / Dennis Russell Davies (US/AT)

8:15 PM **Marc Reibel (AT): Rendez-vous avec Claude**
Performed by Bruckner Orchestra Linz (AT) / Dennis Russell Davies (US/AT)
Visualization by Akiko Nakayama (JP)

8:30 PM *Spiral Falls*
FM Einheit (DE): Mene, Mene, Tekel, upharsin

9:20 PM **Maurice Ravel (FR): Ma mère l'Oye**
Performed by Bruckner Orchestra Linz (AT) / Dennis Russell Davies (US/AT)
Visualization by Ars Electronica Futurelab (AT)

9:50 PM **Igor Stravinsky (RU): Le Sacre du Printemps**
Performed by Bruckner Orchestra Linz (AT) / Dennis Russell Davies (US/AT)
Visualization by Cori O'Ian (AT)

10:30 PM **XBlade Allstars get Radical: Drone Race**

10:35 PM *Break, Train Hall*
Sam Auinger (AT/DE): GLEISHALLE - Ambient 2

10:55 PM **AROTIN & SERGHEI (AT/RU), Mikhail Rudy (RU/FR): Light Impulse—Radical Atoms 2016 / Vers la Flamme 1914**

11:25 PM **AGF (DE): The Radical Self**

11:45 PM **Sam Auinger (AT/DE)/ Hannes Strobl (AT/DE) (tamtam): GLEISHALLE - a Concert Cycle**

7:30-8:00 PM *Ground Floor Exhibition*
10:35-10:55 PM *Ground Floor Exhibition*

Once again this year, the Train Hall in the former Austrian Post Office logistics facility makes a superb setting for a diverse assortment of music and sounds. Dennis Russell Davies and his orchestra will begin this musical extravaganza with “La Lucha,” a piece for brass instruments by Upper Austrian composer Simone Zaunmair, and “Rendez-vous avec Claude,” an ensemble work by Linz composer Marc Reibel. Sound artist FM Einheit will then transform POSTCITY’s bank of 13-meter-tall spiral packet chutes into a huge musical instrument. “Ma mère l’Oye” by Maurice Ravel and Igor Stravinsky’s “Le Sacre du Printemps” performed by the Bruckner Orchestra conducted by Dennis Russell Davies will fill the huge Train Hall with fine sound paintings and monumental orchestrations composed on the cusp of Modernism in the early 20th century. “Rendez-vous avec Claude,” Marc Reibel’s jazzy homage to Claude Debussy, is being visualized by Akiko Nakayama. The artistic duo AROTIN & SERGHEI and French pianist Mikhail Rudy will perform “Light Impulse—Radical Atoms 2016 / Vers la Flamme 1914,” sound artist AGF will stage a site-specific audiovisual show in the Train Hall called „The Radical Self“, where the tam-tam (Sam Auinger and Hannes Strobl) will offer spatial concerts that enable audience members to experience the unique acoustic qualities of this extraordinary space.

Simone Zaunmair (AT)

La Lucha

Performed by Bruckner Orchestra Linz (AT) / Dennis Russell Davies (US/AT)

“La Lucha – entre dos hombres celosos y la mujer” describes two jealous men fighting over a woman. A fervent, pompous duel in the profuse Mariachi-Macho style—compassionate trombone solos alternate with demanding trumpet passages and powerful orchestral crescendos. Furious, quick and rousing! A story full of passion, pain, pride and melancholy, set amidst Mexico—or wherever it might come to such a clash.

Marc Reibel (AT)

Rendez-vous avec Claude

Performed by Bruckner Orchestra Linz (AT) / Dennis Russell Davies (US/AT)
Visualization by Akiko Nakayama (JP)

My composition took shape 20 years ago, written under the powerful influence of Wolfgang Dauner, to whom it is dedicated. It combines a single theme in the style of Claude Debussy with elements from the jazz, rock and funk genres. Over the course of what is tantamount to a musical journey with Claude through the 1970s and ‘80s, the theme is constantly cast in a new light. Embedded in between are improvised instrumental solos that are additionally enriched by the personality of the respective musicians performing them.

FM Einheit (DE)

Mene, Mene, Tekel, upharsin

COMMISSIONED WORK FOR ARS ELECTRONICA 2016

Numbered, weighed and found wanting. Blinded by his unbounded power, Babylonian King Belshazzar hosted a great feast. At the height of the gala celebration, he commanded that the gold and silver vessels stolen from the Jewish Temple be brought forth so the revelers could drink from them in honor of Baal, the god of Babylon. No sooner were they desecrated than a disembodied hand appeared and wrote the following words in flaming letters on the palace wall: Mene, Mene, Tekel, upharsin. Thus began the downfall of Babylon. The decommissioned postal service logistics center’ spiral packet chutes—custom-made for the facility in the 1980s—invite festivalgoers to decipher the mysterious inscription. The construction—made to vibrate in its distinctive resonance—sorts materials hidden beneath the skin of their packaging, packets encircling the globe millions of times daily. And once again we pay homage to the gods of consumption. The results of this acquisitive frenzy are spewed out by the spiral packet chutes, and festivalgoers can number and weigh them for themselves and perhaps find them wanting.

Maurice Ravel (FR)

Ma mère l'Oye

Performed by Bruckner Orchestra Linz (AT) /
Dennis Russell Davies (US/AT)
Visualization by Ars Electronica Futurelab (AT)

Ma Mere l'Oye is a five-piece suite inspired by the works and fairytales of Charles Perrault, Marie-Catherine d'Aulnoy and Jeanne Marie Leprince de Beaumont. The French composer Maurice Ravel originally dedicated Ma Mere l'Oye (Mother Goose), a piano piece for four hands, to Mimi and Jean Godebski, six and seven years old. The piano duet premiered at the first concert of the Societe Musicale Independante on April 20, 1910. In 1911 Ravel adapted and extended the piano duet to a suite for orchestra. It then was first performed at the Aeolean Hall by the New York Symphony Orchestra on November 8, 1912, and in this form Ma Mere l'Oye is most frequently heard.

Igor Stravinsky (RU)

Le Sacre du Printemps

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

"Le Sacre du Printemps" (The Rite of Spring) was composed by Igor Stravinsky in 1913. The main theme is suggested by its subtitle, "Pictures of Pagan Russia in Two Parts": to please the god of spring a young girl is chosen as a sacrificial victim and dances herself to death. "Le Sacre du Printemps" was written for the 1913 Paris season of Sergei Diaghilev's Ballets Russes company with an original choreography by Vaslav Nijinsky. Despite nowadays being one of the best-known orchestra pieces of all time, at the time its premiere at the Théâtre des Champs-Élysées caused a scandal. The sharp dissonances and peculiar rhythms of Stravinsky's piece were not what the listeners expected. Only later reception saw "Le Sacre du Printemps" as the visionary and highly influential masterpiece that it is.

AROTIN & SERGHEI (AT/RU),

Mikhail Rudy (RU/FR)

Light Impulse—Radical Atoms

2016 / Vers la Flamme 1914

Real-time sound and video animation with a performance of late piano works Op. 72-74 by Alexander Scriabin

In cooperation with the Museum in Progress, Klangforum Wien, Wiener Konzerthaus, Ars Electronica, Biennale di Venezia, Fondation Beyeler Basel and the Kunsthistorisches Museum Vienna. Installation and Performance: AROTIN & SERGHEI; Piano: Mikhail Rudy

"Light Impulse" is based on the radical innovative concept of the composer Alexander Scriabin (1872-1915), creator of a light notation system for a fictitious "Light Piano" and inventor of a "synthetic mystic hexachord" origin of all possible sounds. Together with Mikhail Rudy, a pianist and specialist in Scriabin's oeuvre and Russian avant-gardes, AROTIN & SERGHEI bring this vision to the future, showing the visual impulses and transmutation of radiant atomized sounds and light particles in the subliminal cell structures of "Infinite Screen".

AGF (DE)

The Radical Self

AGF {poemproducer} performs works from 'Kon:3p>UTION to: e[VOL]ution', 'The Self / The Other' and 'if*true~time[x]1+2=you.\<' The RADICAL SELF. shadow musical systems. beat structure per minute. action networks. sculpted sound. THE self / the OTHER. voice noise. sonic umwelt. rhyme greim. network-mycelium. radical friendships. transformation capa-cities. wildness re-club flexion. fluxion. flux-internetness. glitch cyborging. public reverberation. non-human spaciouness. capita-lis-monsters. vision-wither-beauty. poetess extravanganza. breaking the grid.to ACT. ACTION: love enforcement.

Sam Auinger (AT/DE) &

Hannes Strobl (AT/DE) aka

tamtam

GLEISHALLE – a Concert Cycle

COMMISSIONED WORK FOR ARS ELECTRONICA 2016

Idea / Concept: Sam Auinger
Composed and performed by: Sam Auinger & Hannes Strobl aka tamtam, including the compositional element of a tuning tube by: Bruce Odland & Sam Auinger aka O + A
Artistic support: Katrinem and Stefan Weissenberger
Technical support: Thomas Koch and Gerd Thaller

"Imagine, a space starts to talk to you, but not with words and strings of meaning instead in changing states and moods (by sound), you can sit, lie down or walk in it."

The space is the instrument is the space. Its specific idiosyncrasy, its tonal, vocal and acoustic qualities constitute the object of attention of this concert cycle. A series of concerts of varying duration and staged at different times during the festival's run engenders on site a tonal space that plays with visitors' perception of space and time, and the emotional perceptibility of the space.

The Instrument / The Space

The spatial configuration of the Gleishalle makes it an extraordinary setting for sensory perceptions within the context of everyday experience. This indoor space is a former railroad freight-car loading/ unloading dock for the transshipment of letters and parcels. The form and materiality of the architecture follows its function (logistics operations). The space's dimensions—more than 200 meters long, about 50 meters wide, less than 8 meters high—determine two of its fundamental auditory traits: a resonance time of approximately six seconds, and an audible topography.

The Cycle

In music, a cycle is a multi-part composition with a shared context of meaning. The parts normally represent variations on a theme. The Gleishalle with its specific auditory qualities is the theme of this concert cycle. The space's specific quality is primarily the result of its unusual spatial proportions. Here, a sound (acoustic event) fades away

in the width and length of the space and not in its height too, as we're familiar with in comparably vast spaces such as cathedrals—for example, St. Mary's (Mariendom) in Linz.

The Composition

The space's extraordinary characteristics with respect to architecture and materiality will be interrelated to a loudspeaker system so as to bring about the development of a compositional language. This will create the possibility of organizing acoustic events in such a way that audience members can partake of various auditory experiences: spatial coloration, spatial density, spatial depth, spatial movements and spatial states, both stable and unstable.

XBlade Allstars

get Radical:

Drone Race

The Tornado XBlades, current World Champion Drone Racing Team will perform a FPV (First Person View) demonstration race during the Big Concert Night. Screaming high tech drones sampled as digital sounds while travelling at speeds up to 120kmh will fuse with orchestral music, live electronics and projected visualizations to create a dazzling introduction to this exploding sport.

Ground Floor Exhibition

Eric Dyer (US)

Implant

Imaging Research Center, University of Maryland Baltimore Campus, USA / Creative Capital
This project is presented in the framework of the European Digital Art and Science Network and co-funded by the Creative Europe program of the European Union.

Implant is an imaginary medical device that fits into a blood vessel, neuron, etc. It is super-enlarged, making the viewer feel microscopic. With a genetic retinal disease in his family's DNA, Dyer has closely followed developments in gene therapy, including the insertion of healthy genes into the body using viruses. With Implant he plays with the paradoxical threat and promise of bleeding-edge, anatomically invasive and potentially rampant medical practices. Viewers explore the cylindrical spinning sculpture with hand-held strobe lights, discovering thousands of colorful, fluffy, and sinister nanobots performing unknown tasks and a spiral of organic-synthetic gears inside the tube.

Dragan Ilić (RS/US)

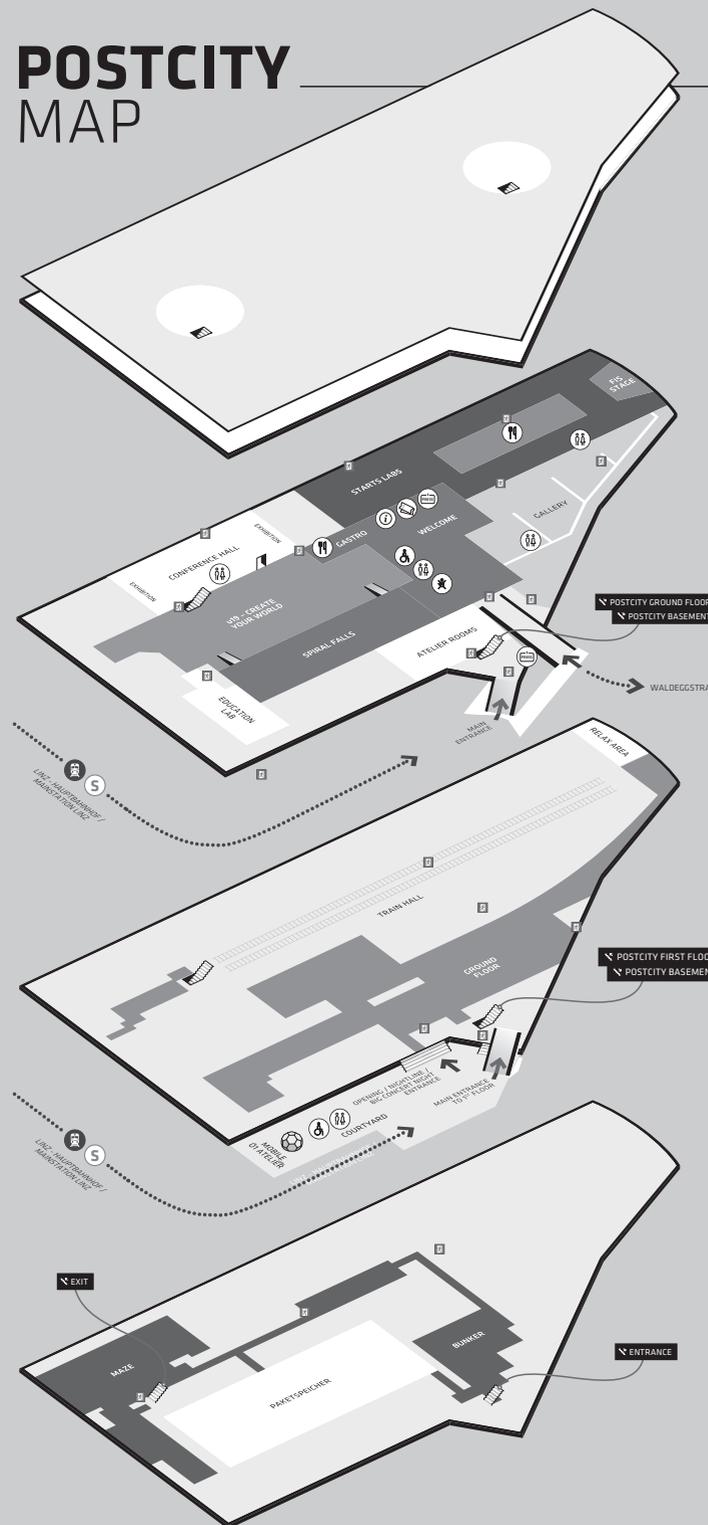
Roboaction(s) A1 K1

Courtesy of the artist and GV Art London

Roboaction(s) A1 K1 is a post-media art practice that combines drawing, movement, sound and video. In his project, Dragan Ilić executes a ten-minute performance/gestural action with an advanced robot, Kuka K210+DI, which allows his body to rotate at a speed of up to two to three meters per second. He achieves dramatic expression and numerous movements along a vertical and horizontal axis. Using a specially created tool made up of pencils or brushes, he executes his dynamic, monumental drawings on paper (or canvas). This in turn enables audio and video recordings of his art actions, which represent the means of his artistic post-production. The idea behind the performance is based on a futuristic quest to achieve interaction between the body and the machine, the creation of multi-functional mobility and the realization of a hybrid body or android. This particular art action is based on his decades-long interest in the movement of elementary particles and their mechanical and magnetic rotations.

The Big Concert Night 2016 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 (2002) 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.

POSTCITY MAP



ROOF TOP

FIRST FLOOR EXHIBITIONS / CONFERENCES

**u19 - CREATE YOUR WORLD
ALCHEMISTS OF OUR TIME EXHIBITION
INFO, TICKETS
GASTRO**
This level is **free of entrance**
(except the Conference Hall).

ZWISCHENGESCHOSS INSTALLATIONS by Werner Jauk

GROUND FLOOR EXHIBITIONS / CONCERTS / PERFORMANCES

TRAIN HALL

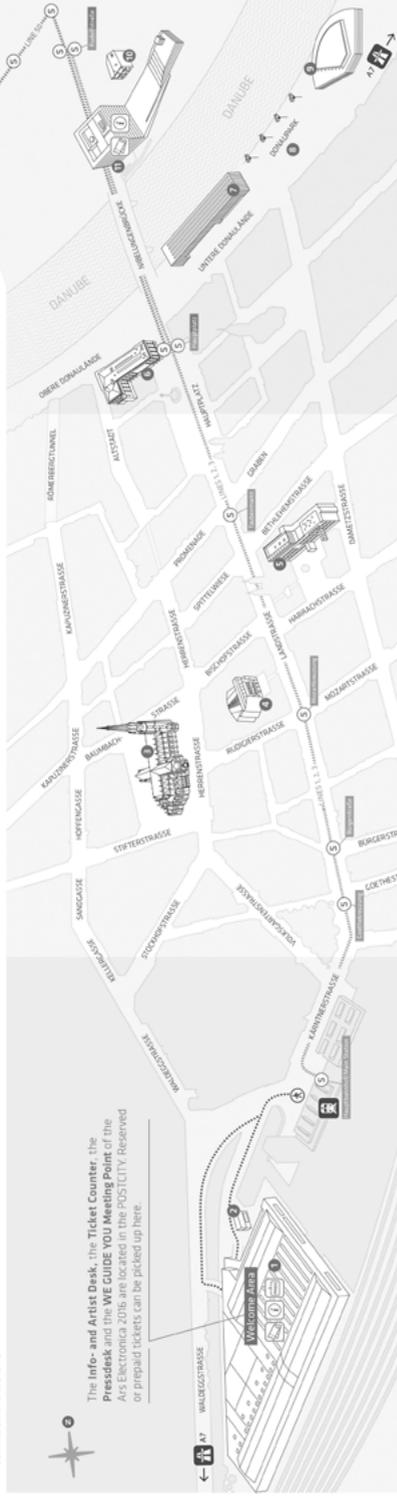
BASEMENT EXHIBITIONS

MAZE
BUNKER

FESTIVAL LOCATION MAP

- INFODESK TICKETING PRESS CENTER WALK TO POSTCITY
 - TRAMWAY LINES 1, 2, 3 POSTCITY PASS (A purchased Festival Pass entitles the holder to ride Lines 1, 2, 3 free of charge from September 8-12, 2016)
 - POSTLINGBERG TRAM LINE 50 (Please note: you need a separate ticket for the Pöstlingberg Tram)
- * Our sincere thanks to Linz AG

The Info- and Artist Desk, the Ticket Counter, the Pressdesk and the WE GUIDE YOU Meeting Point of the Ars Electronica 2016 are located in the POSTCITY. Reserved or prepaid tickets can be picked up here.



IN POSTCITY

POSTCITY is the Festival hub—the location of all conferences, workshops, guided tours, summits, the symposia & exhibitions dealing with the Festival theme. The Alchemists of our Time exhibition, the Radical Atoms Symposia, the Future Innovator Summit and as well as U9-CREATE YOUR WORLD, the Future Festival of the Next Generation. The Big Concert Night will also take place here.

DOWNTOWN

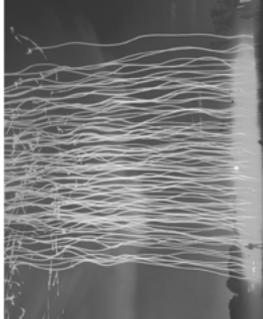
The CyberArts exhibition and the Prix Forums at the OK Center for Contemporary Art feature the best works singled out for recognition by the 2016 Prix Ars Electronica, a prize honoring creativity and pioneering spirit in media art. The Animation Festival at the CENTRAL is also hosting special events connected with the Prix Ars Electronica's Animation category. And Linz's Mariendom cathedral will also be an extraordinary, don't-miss festival location this year.

ALONG THE DANUBE

Here, the focus is on Art & Science. The Radical Atoms exhibition is the featured attraction at the Ars Electronica Center, Linz Art University is the Campus exhibition venue, the Prix Ars Electronica Gala is being held at the Brucknerhaus, events and conferences related to digital music and sound art are at Anton Bruckner Privatuniversität and dance-performances will take place at the LEHT05 Art-Museum Linz. Donaupark is the site of this year's special highlight: "DRONE 100- Spaxels over Linz," presented by Ars Electronica and Intel precedes this year's Klangwolke open-air multimedia spectacle.

RADICAL ATOMS
and the alchemists of our time

www.aec.at/radicalatoms



ARS ELECTRONICA
Festival for Art, Technology and Society
POSTCITY Linz, September 8-12, 2016