ARS ELECTRONICA

POSTCITY
AI Artificial Intelligence - The Other I
ARS ELECTRONICA FESTIVAL 2017
Linz, September 7-11, 2017

**THE BIG CONCERT NIGHT /
GROSSE KONZERTNACHT**

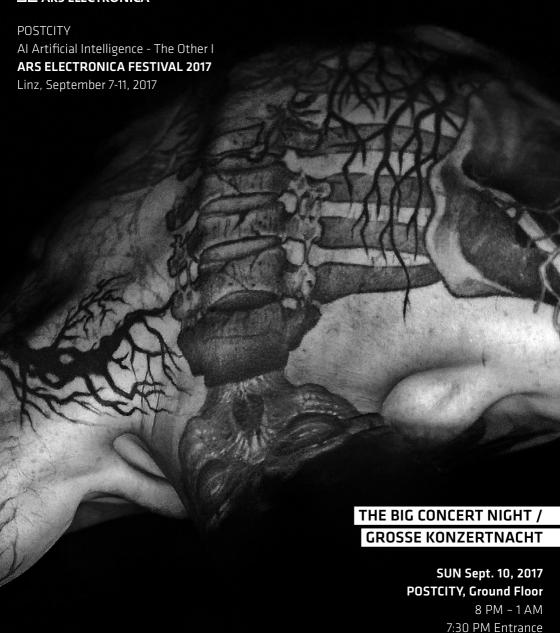**SUN Sept. 10, 2017**
POSTCITY, Ground Floor
8 PM – 1 AM
7:30 PM Entrance

A unique and extremely successful cooperative relationship is being carried on and reinvented. Ars Electronica's Big Concert Night in collaboration with the renowned Bruckner Orchestra Linz is a jewel of the festival. There is hardly another such opportunity to experience such an intensive encounter of instrumental music-making and digital sounds, and of the music of the past and present. This year, Markus Poschner, the new conductor of the Bruckner Orchestra, will add a new musical wrinkle to this encounter amidst the huge Gleishalle (Train Hall) of POSTCITY. Poschner is also a superb jazz pianist and has invited several other soloists working in this genre to join him on his Big Concert Night. Classical orchestral music—the scherzo and adagio from Bruckner's 8th Symphony—jazz, sound art and digital visualizations will be presented on multiple stages set up throughout the Gleishalle, among which the audience can experience the evening's tonal realms in peripatetic fashion. Next up are the prizewinners in the Prix Ars Electronica's Digital Musics & Sound Art category. The third part of the program is dedicated to the 30th anniversary of the ORF—the Austrian Broadcasting Company's— Ö1-Kunstradio.

THE BIG CONCERT NIGHT 2017

LINEUP

Aufbruch/Departure - The Bruckner 8 Project:
Bruckner Orchestra Linz (AT) conducted by Markus Poschner (DE)
Soloists: Nguyên Lê (FR/VN), Hugo Siegmeth (DE), Harald Scharf (DE), Bastian Jütte (DE),
Markus Poschner (DE), Rupert Huber (AT), Roberto Paci Dalò (IT), Stefano Spada (IT)
Visualization by Cori Olan (AT)

Digital Musics in Concert (Digital Musics & Sound Art winners Prix 2017):
Cedrik Fermont (CD/BE/DE) and Dimitri della Faille (BE/CA) (Golden Nica)
Lucas Abela (AU) (Award of Distinction)
Marco Donnarumma (IT/DE) (Award of Distinction)

Ö1 Radiokunst–Kunstradio, 30 years of radio art:
Anna Friz (CA), Andres Bosshard (CH), Kristen Roos (CA)

ROAMING AROUND DESIRED!
For the whole Concert Night but especially for Aufbruch/Departure - The Bruckner 8 Project:
feel free to move around whenever you like and take your seat wherever you like!
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LIMITED CAPACITY: Entrance with valid ticket or voucher in combination with a Festivalpass or
One-Day pass only (Vouchers for the Big Concert Night can be picked up at the POSTCITY Infodesk
upon presentation of a Festivalpass or One-Day pass until Sunday 10.9, 12 noon)

**Bruckner Orchestra Linz (AT),
conducted by Markus Poschner (DE)**

**Soloists:
Guitar: Nguyên Lê (FR/VN)
Reeds: Hugo Siegmeth (DE)
Bass: Harald Scharf (DE)
Drums: Bastian Jütte (DE)
Piano: Markus Poschner (DE)
Piano/Electronics: Rupert Huber (AT)
Clarinet/Electronics: Roberto Paci Dalò (IT)
Electronics: Stefano Spada (IT)**

Visualization by Cori Olan (AT)

An Opening – text by Norbert Trawöger

At the center of the Big Concert Night in POSTCITY are the two middle movements of Anton Bruckner's 8th Symphony, the crux on which the entire performance hinges. This is right and wrong at the same time! Bruckner's music forms the foundation, the walls and perhaps the heavens too, in which audience members, situated in the middle of the Gleishalle, are free to move about. The listeners are in the center, in the arena, flanked on one side by Bruckner Orchestra Linz and on the other by a band of musicians including world-class guitarist Nguyên Lê, Hugo Siegmeth (reeds), Harald Scharf (bass) and Bastian Jütte (drums). A symphonic space is to be configured about the audience, who will be able to shift locations, stay put and be receptive to sound arriving from all directions.

The interior of Bruckner's symphony will be opened up, commented on, reflected upon and thus made immediately accessible by those present. In this concert event, form and content are being renegotiated. This is the very nature of the Ars Electronica Festival, which, perennially on the leading edge, showcases the progress of visionary technologies, hosts a discussion, and considers them in a social context—the 2017 festival theme is Artificial Intelligence—The Other I. This is likewise the nature of this unique situation for auditory and visual experience in the Gleishalle, a railroad loading dock in a former postal service logistics facility, and, above all, of the setting and the dramaturgy that Markus Poschner and his musicians have come up with. Poschner will lead his orchestra, but also segue to the band and have recourse to his piano's keys to improvise beyond, on and with Bruckner's sounds. But this is far more than commuting back and forth; these tonal strands are willingly drawn out of the symphony and keyed up in multiple perspectives. This is ultimately an endeavor at sensory experience in a space that differs from a conventional concert hall. Another space for another experiencing ego to thereby play an interesting variation on the festival theme.

Composer Hugo Wolf was overwhelmed by Bruckner's 8th Symphony. Following its premiere on December 18, 1892, in Vienna, he wrote: "This symphony is the creation of a giant and surpasses, in mental dimensions, in fertility and greatness, all of the master's other symphonies." Markus Poschner, his band and the Bruckner Orchestra Linz are moving on into a new dimension. This concert marks the commencement of his tenure as chief conductor of the Bruckner Orchestra Linz. It certainly is to be understood as a declaration. An opening!

DIGITAL MUSICS IN CONCERT

This year's Big Concert Night includes performances by the prize-winners of the 2017 Prix Ars Electronica's Digital Musics & Sound Art category: Cedrik Fermont (CD/BE/DE) and Dimitri della Faille (BE/CA) (Golden Nica), Lucas Abela (AU) (Award of Distinction), Marco Donnarumma (IT/DE) (Award of Distinction).

Marco Donnarumma (DE/IT)
Corpus Nil

Prix Ars Electronica 2017 / Award of Distinction for Corpus Nil

Corpus Nil is a music performance exploring hybrid forms of identity and musicianship. It does so through an intense and ritualistic interaction between an artificially intelligent musical instrument, a human body and sound. The space is completely dark. The player, whose body is partly naked and partly painted in black, performs a tense choreography that gradually morphs his body.

Two types of wearable biosensors transmit data from the performer's body to the software: microphones capture sounds from muscles and internal organs, and electrodes capture muscle voltages. Using particular audio-analysis algorithms, the instrument re-synthesizes the bodily sounds by orchestrating a network of digital oscillators. Further, the instrument learns the nuances of the performer's movement and thus chooses whether to activate particular oscillators, how to regulate volumes, glissandos and multi-channel diffusion, and how to adjust feedback amounts within the network.

The player cannot control the instrument, but only learn how to affect it and be affected by it.

The piece discards conventional performer-instrument relationships—founded on the performer's full control of the instrument—in favor of an unstable corporeal engagement between the two. Through the rhythm of sound, vibration and light, the performer's body and the instrument mutate, physically and conceptually, into something "other"; an unfamiliar creature defying the common definition of the human.

Author, research, concept, music, choreography, light design, performance, programming: Marco Donnarumma
Additional programming and research: Baptiste Caramiaux
Stage production: Margherita Pevere
Photography: Onuk and ZKM
Supported by: EAVI, Goldsmiths, University of London
Research funding: European Research Council

Cedrik Fermont (CD/BE/DE)
In between

Prix Ars Electronica 2017 / Golden Nica for Not Your world Music: Noise In South East Asia, together with Dimitri della Faille

C-drík will present a live performance based on a selection of recordings essentially made at the Observatory Studio in Singapore as well as in his studio in Berlin. Cymbals, gongs, metallophones (gamelan), various metallic objects and voices have been selected and electronically processed to form the core of the track. The result is an introspective electroacoustic piece that blends drones and gentle percussions. In contrast to the noisy soundscapes of most parts of South Asia, which tend to become a massive wall of sounds, the composition's minimalist approach plunges the listener into various meditative states (or let's hope so!).

The piece emphasizes the contrast between sounds of Southeast Asian instruments, which are usually made to be performed in a collective ensemble, and the isolationism of the listeners (and performer), an unusual concept in Southeast Asian societies, in which social and cultural activities are usually made or attended collectively.

Dimitri della Faille (BE/CA)
Obosen Dutertador

Prix Ars Electronica 2017 / Golden Nica for Not Your world Music: Noise In South East Asia, together with Cedrik Fermont

This performance is an electroacoustic and video piece reflecting on the current political climate in the Philippines. It attempts to translate the current climate of demagogy, terror and disdain for the democratic institutions of this Southeast Asian country into sound and visuals. It is based on field recordings, synthetic sounds and visuals and will receive its world premiere at the Big Concert Night.

Lucas Abela (AU)

Prix Ars Electronica 2017 / Award of Distinction for Gamelan Wizard, together with Senyawa

What has been described as "a trumpet player trapped in a two dimensional universe" is in fact the unique work of Lucas Abela, a maverick musician with an unhealthy obsession with sheets of broken glass. In his infamous show, which has astonished and bemused countless people in over 45 countries, Abela ecstatically purses his lips against panes of amplified glass while deftly employing various vocal techniques ranging from throat singing to raspberries, turning discarded shards into crude musical instruments. The results are a wild array of cacophonous noise that is oddly controlled and strangely musical. The instruments' simple, original and effective premise is a welcome respite from the technically complicated musical performances of modern times. A unique act redefining the expression "don't try this at home," this show quite simply needs to be witnessed to be fully appreciated, let alone understood.

Ö1 RADIOKUNST–KUNSTRADIO
CELEBRATING 30 YEARS OF RADIO ART!

In the course of Ars Electronica's Big Concert Night at POSTCITY, Ö1 Radiokunst–Kunstradio will celebrate its 30th anniversary with a two-hour live broadcast from 10.05 p.m. to 12 a.m. on September 10 as part of the Ö1 Kunstsonntag on Österreich 1, the cultural radio channel of the Austrian state broadcaster (ORF). Ö1 Kunstradio was founded in 1987 by Heidi Grundmann as a weekly space for radio art, and in 1995 Kunstradio Online–kunstradio.at was founded by a group of artists. Ö1 Kunstradio and the Ars Electronica Festival can look back on a long history of conceiving and realizing innovative networked radio art projects such as Horizontal Radio in 1995, Rivers&Bridges in 1996, Sound Drifting in 1999 or Radiotopia in 2002. And already in 1989 the first Long Night of Radio Art took place as part of the Ars Electronica Festival, which many others have followed over recent decades.

This year Ö1 Kunstradio together with the Anton Bruckner Private University and the Ars Electronica Festival is organizing the Sonic Saturday symposium "Different Places" on September 9, 20 17. Some of the participants such as Andres Bosshard and Anna Friz will perform on site and on air, while Kristen Roos joins in for the Ars Electronica's big concert night on September 10, celebrating 30 years of radio art on Ö1 Kunstradio together with other artists and theorists.

More information can be found online at www.oe1.orf.at and www.kunstradio.at. Text: Elisabeth Zimmermann

Kristen Roos (CA)
Anti-Wave

Anti-Wave examines the silent electromagnetic transmissions that are ubiquitous today. Roos receives these inaudible frequencies with devices that recognize them not as information but as something similar to the unwanted sounds that were heard in early radio reception.

In receiving and translating these frequencies into audible sounds, Kristen Roos is interested in the process of dissecting the wireless devices that embody our lives, and exposing the relationships between people and the objects that inhabit their daily rituals.

Anna Friz (CA)
Radiation Day

This is the metamorphosis of Earth being: in the desert, around open-cast mines loom massively heaped and compacted slagheaps; evaporation ponds spread across the salt flats, and pipelines and power lines run alongside roads punctuated by truck transports and blowing dust. Copper, lithium, rare earths; mining the ingredients for wireless communication devices. Ancient geoglyphic inscriptions on the desert are dwarfed by deep industrial scars visible from satellites. But environments are also media, and bodies are recording devices. For days under the sun at high altitudes in northern Chile, we sought elemental media amidst the industrial continuum. A performance devised of infrastructural sounds, atmospheric signals and live electronics.

Visualization by Rodrigo Rios Zunino (CL/EC)
Supported by Canada Council for the Arts and the Arts Research Institute of the University of California Santa Cruz

Andres Bosshard (CH)
Ho, Hei, Oho: Factory of Memory

I will start my performance with the gentle rain of a thunderstorm, which was recorded during the setup of Bill Fonatana's piece simultaneous resonances for zeitgleich, Im Grunde lächelt der Himmel in Hall im Tirol 1995; I will perform a thunderstorm that was recorded during real time in Linz 1994, where Gerfried Stocker was playing Mia Zabelka's robot in Graz together with Waldemar Rogojsza, who died in 2009; I will play a thunderstorm that was recorded on the rooftop of Radarama in Vrindaban 1997 together with Sam Auinger for the Echo of the Moon in Salzburg 1999 with Pauline Oliveros, who died in 2016; I will perform a thunderstorm recorded in Civitella d'Agliano 1994 together with Christof Carnelli, who died in 2013; I will play a 21-minute thunderstorm that will end with a trumpet signal of the sound pillars recorded in front of the Europahuset at Aboulevarden 3, in Aarhus in 2017.

AUTONOMOUS PROGRAMME PARTS:

Maximilian Walch (AT);
Martin L. Fiala (AT);
Students of Kompositionsklasse
Landesmusikschule Steyr (AT)

Composing:Lab - Presentation

The Composing Lab shows the actual processes of creating music. Notation software and digital audio workstations show their possibilities as well as their limits. Improvisations and different methods change and develop new elements in the composition. By using known musical forms, random-music should be avoided. The outcome of the Lab will be presented in the framework of the Big Concert Night.

Trevor Brown (AU)

Dronescape

A durational microtonal live drone performance.

Inspired by work in Australian Indigenous communities over the last 25 years and European microtonal harmonic systems, such as Istria whose microtonal scale has been listed in the UNESCO Intangible Cultural Heritage List, as well as explorations in Pythagorean Harmonics and Just Intonation combined with concepts of time and place borrowed from the Indian classical raga system. The slowly evolving work builds on natural harmonies and subtracted or interpolated fundamentals, it flows between sublime and challenging sonorities at an almost imperceptible rate.
DRONESCAPES combines live composition and orchestration with granular and spectral manipulation technologies to create and immersive experience that attempts to challenge concepts of time, harmony and resonance, forcing technical and musical responses from the performer to non-traditional harmonic structures.

RECOMMENDATION FOR MONDAY:

MON 7:30 - 10 PM, Train Hall

Maki Namekawa (JP/AT), Cori Olan (AT)

20 Etudes for 20 Etudes

Twenty real-time parameter-driven visualizations for Philip Glass's Twenty Etudes for Piano performed by Maki Namekawa

THE BIG CONCERT NIGHT 2017

SCHEDULE

7:30 PM	**ENTRANCE**
8 PM	**Aufbruch/Departure - The Bruckner 8 Project**
	Intro
	Bruckner´s 8th Symphony, 2nd movement
	Transition and Intervention
	Bruckner´s 8th Symphony, 3rd movement
	Performed by Bruckner Orchestra (AT)/ Markus Poschner (DE)
	Soloists: Nguyên Lê (FR/VN), Hugo Siegmeth (DE), Harald Scharf (DE),
	Bastian Jütte (DE), Markus Poschner (DE), Rupert Huber (AT),
	Roberto Paci Dalò (IT), Stefano Spada (IT)
	Visualization by Cori Olan (AT)
9:40 PM	**BREAK**
10:05 PM	**Composing:Lab - presentation**
	Maximilian Walch (AT), Martin L. Fiala (AT),
	Students of Kompositionsklasse Landesmusikschule Steyr (AT)
10:10 PM	**Marco Donnarumma (DE/IT): Corpus Nil**
10:30 PM	**Dimitri della Faille (CA/BE): Obosen Dutertador**
	Visualization by Dimitri della Faille (CA/BE)
10:45 PM	**Cedrik Fermont (CD/BE/DE): In between**
11 PM	**Anna Friz (CA): Radiation Day**
	Visualiszation by Rodrigo Ríos Zunino (CL/EC)
11:20 PM	**Kristen Roos (CA): Anti-Wave**
11:40 PM	**Lucas Abela (AU)**
Midnight	**Andres Bosshard (CH): Ho, Hei, Oho: Factory of Memory**
00:20 AM	**Trevor Brown (AU): Dronescape**