

ERROR – The Art of Imperfection
ARS ELECTRONICA FESTIVAL 2018
POSTCITY Linz, September 6–10

THE BIG CONCERT NIGHT /

DIE GROSSE KONZERTNACHT

DER ARS ELECTRONICA, DES BRUCKNER ORCHESTERS LINZ
UND DES BRUCKNERHAUSES LINZ

SUN Sept. 9, 2018
POSTCITY, Ground Floor / Train Hall
6:45 PM – 23:30 PM
6:30 PM Entrance

The Big Concert Night 2018

In cooperation with Bruckner Orchestra Linz, Brucknerhaus and International Bruckner Festival Linz 2018.

The Big Concert Night has become one of the festival's fixed points and absolute highlights.

The spectacular *Gleishalle* of POSTCITY with its powerful but still very harmonious acoustics has given the special encounter between symphony orchestra and digital music in recent years an additional and impressive uniqueness that challenges us to create special productions.

The evening begins with a premiere, a cooperation of Josef Klammer and Jaap Blonk, which, in tune with the festival theme, creates a juxtaposition and coexistence of real and synthetic voices. Afterwards *The Berlioz Project* will be performed, the second

major cooperation of Ars Electronica and Markus Poschner with the Bruckner Orchestra Linz.

The Third part will start with the Italian composer and musician Gabriele Marangoni and his acoustically prepared accordion, accompanied by visuals from Maja Smrekar, after which Electric Indigo and Elisabeth Schimana will perform. Both are part of this year's Featured Artist Program dedicated to Elisabeth Schimana and her IMA (Institute of Media Archaeology). "The Vibrations", a band of five electrically driven and computer-controlled vibratory tampers, will finally stir up the acoustics of the *Train Hall* and its industrial interior.

THE BIG CONCERT NIGHT 2018

LINEUP

Josef Klammer (AT), Jaap Blonk (NL)

The Berlioz Project:

Bruckner Orchestra Linz (AT) conducted by Markus Poschner

Dancers: SILK Fluegge with Silke Grabinger (AT), Gergely Dudás (HU), Elias Choi Buttinger (AT)

Special Effects: Tour en l'air by Ursula Neugebauer

KR 600 Industrial robot / KUKA GmbH, A550e Battery Rammer / Wacker Neuson

Robot choreography and programming: Johannes Braumann (AT),

Peter Freudling (AT), Silke Grabinger (AT), Cori O'Lan (AT)

Visualization by Cori O'Lan (AT)

Gabriele Marangoni (IT), Visualization by Maja Smrekar (SI)

Electric Indigo (AT)

Elisabeth Schimana (AT)

Bernhard Breuer (AT), Didi Bruckmayr (AT), Chris Bruckmayr (AT),

Stefan Fuchs (AT), A550e Battery Rammer / Wacker Neuson

LIMITED CAPACITY: Entrance with valid ticket or voucher in combination with a Festivalpass or One-Day pass for Sunday only (Vouchers for the Big Concert Night can be picked up at the POSTCITY Infodesk upon presentation of a Festivalpass or One-Day pass for Sunday until Sunday 9.9., 12 noon)

Jaap Blonk (NL), Josef Klammer (AT)

Communicating Monologues (being there is everything)

Take off and leave Alexa or Google Assistant alone in your Smart Home, so s/he/it is free to carry on monologues and collect data. Deactivate your mobile toy—Siri or Bixby—and listen to the music of Blonk and Klammer and their communicating monologues. Both artists have been working for several years now with language and voice—Jaap Blonk with BLIPAX (Blonk's IPA eXtended) and his algorithmic sound poems; Josef Klammer with text-to-speech software and the precise fallibility of these linguistic prostheses. These men generate their music in both digital and analog fashion from the International Phonetic Alphabet, phonemes, words, sequences of letters and punctuation marks. In this project, Blonk and Klammer blend congenial synthetic and human voices into a concert evening for soloists and choirs full of onomatopoeia. Being there is what matters!

Jaap Blonk – voice, computer
Josef Klammer – synthetic voices, e-percussion

Josef Klammer (AT)

Interlude Clown (2003 – 2018)

An intermezzo by Josef Klammer, oscillating between reality and actuality (2003–18).

„The Berlioz Project“

Hector Berlioz: *Episode de la vie d'un artiste*
Symphonie fantastique en cinq parties, op. 14 (1830)
Bruckner Orchestra Linz (AT) conducted by Markus Poschner (DE)
Dancers: SILK Fluegge with Silke Grabinger (AT),
Gergely Dudás (HU), Elias Choi Buttinger (AT)
Special Effects: *Tour en l'air* by Ursula Neugebauer,
KR 600 Industrial robot / KUKA GmbH, AS50e Battery Rammer /
Wacker Neuson
Robot choreography and programming: Johannes Braumann
(AT), Peter Freudling (AT), Silke Grabinger (AT), Cori O'Lan (AT)
Visualization by Cori O'Lan (AT)

For Markus Poschner it is the second time that he, as chief conductor of the Bruckner Orchestra

Linz, switches the concert hall for the *Gleishalle* of the POSTCITY—this extraordinary project is also the opening evening of the international Bruckner Festival. Poschner has chosen the *Symphonie fantastique* from Hector Berlioz for this “meeting of tradition and modernity”. A work that is almost 200 years old and thus connects a time in which the industrial revolution had only just begun with today's epicenter of the Digital Revolution.

This link also provides the narrative of the production: Evolution, the development of form from a *materia prima*, from which our world emerges, where humans enter and begin to develop tools and technologies to make our environment arable, but also put the ecosystems of our planet and ourselves in danger.

Poschner and the Ars Electronica team have also brought dancer and choreographer Silke Grabinger, creative robotics expert Johannes Braumann and artist Ursula Neugebauer—with her installation “*tour en l'air*”—on board.

In addition to the human protagonists—orchestra, conductor and dancers—machines and digital projections will also play central roles in the production. Apparently the most impressive machine is the huge Kuka KR 600 industrial robot with a weight of approx. 2.5 tons and an extended height of 3.5 m, which is set up in the middle of the orchestra. The robot can be controlled directly by the music via its own program interface. It can also be synchronized with the digital real-time visualizations on the three panorama projections distributed throughout the room.

Aesthetically, the most effective “machines” will be Ursula Neugebauer's motorized red dresses, whose movements can be controlled from the conductor's desk.

A threatening atmosphere will arise when a “band” of five vibratory tampers play a match with the strong percussion group of the orchestra.

Poschner already proved his great virtuosity in incorporating such elements into the performance without damaging the music last year, with Bruckner's 8th Symphony as the main act of the Big Concert Night. He is not interested in spectacular action, but in making the mysticism of the music, the atmosphere, ritual and mystery outside the usual concert hall atmosphere effectively palpable.

On Deviating and Setting Off on a New Course

Text by Norbert Trawöger

An error is a deviation from what we expect, this year's festival theme asserts. Only by deviating can we switch to a new course. A total reset in musical terms was created by 27-year-old Hector Berlioz. He composed *Symphonie fantastique* and thereby put on the market—or, rather, launched an epoch with—a musical work that deviated outrageously, made a hurtling head-on impact, and was actually decades ahead of its time. Here, the unimaginable happens. The modern artist openly portrays his private *passion infernale*, showcases his obsession (with Irish actress Harriett Smithson) for all to see.

An imaginary inner-world theater that reveals—and segues into—a totally different Romanticism that sings less of dreams than of Kafkaesque nightmares. Berlioz was far out on the leading edge of style, structure and orchestration, and anticipated tonal developments well into the 20th century. With unusual instrumental colorations, rhythmic and harmonic liberties, and with the help of a leitmotif present in every movement—an *idée fixe*, as it were—Berlioz invents a program music whose imaginative-ness goes forth into (previously) unknown realms of expression.

In the first movement, he composes drug-induced dreams; in the second movement, the festivities of a vivacious ball; in the third movement, a pastoral as an island of tranquility; in the fourth movement, a macabre film scene; in the fifth movement, a hellish orgy with fearful screams, scornful laughter and scoffing godlessness.

The explosive power of this fantastic symphony is eternal and always utters the music of the time in which it is heard.

Hector Berlioz (1803–1869)

Épisode de la vie d'un artiste

Symphonie fantastique en cinq parties, op. 14 (1830)

“Fantastical Symphony: An Episode in the Life of an Artist, in Five Parts” is a milestone in the history of music – actually the founding manifesto of Romantic program music, a work followed by countless compositions that strove to achieve a purely instrumental “sonification” of literary works or historical events. Bruckner might possibly have been introduced to “Épisode de la vie d'un artiste” and Berlioz's approach to instrumentation by Otto Kitzler (1834–1915), then music director at a Linz theater from whom Bruckner received instruction in musical instrumentation & forms from 1861 to 1863, though certainly by Ignaz Dorn (1829/30–1872), with whom Bruckner continued his studies after Kitzler took leave of Linz. Both teachers thus functioned as mediators of musical “progress,” so to speak, and can be said to have contributed to Bruckner's recurring expressions of admiration for the Frenchman's artistic way with orchestration and counterpoint, and extraordinary praise for his works.

Contemporary critics repeatedly called attention to the influence that Berlioz exerted on Bruckner, especially on his 1st Symphony, which was composed in Linz in 1865 and 1866. Following the symphonic premiere of the *Te Deum* on January 10, 1886, the epithet “The German Berlioz” was even bestowed on Bruckner.

Text by Mag. Jan David Schmitz
Head of Programme, Dramaturgy,
and staged Projects

Silke Grabinger (AT)

SILK Fluegge

SILK Fluegge is an artists' collective doing contemporary urban dance and art. The collective's artistic activities include performances in theaters, interventions in museums and public spaces, and mediating audiences' encounters with art and culture. The company focuses on projects in the area of contemporary, urban forms of dance and art, with particular emphasis on fostering young artists. At this year's Big Concert Night, Silke Grabinger will be responsible for the dance performance. Under her direction, *SILK Fluegge* featuring dancers Elias Choi Buttinger and Gergely Dudas will develop a performance to accompany "Symphonie fantastique" by Hector Berlioz. The dancers—costumed by Bianca Fladerer—will perform a highly visual dance that touches on robotics, digital technology, the body and the organism, and seeks what is natural in the machine and perfectionism in the human body. The question that arises has to do with the quality of imperfection.

Artistic director: Silke Grabinger; Performers: Silke Grabinger, Gergeley Dudás, Elias Choi Buttinger; Costumes: Bianca Fladerer; Production manager: Sandra Krampelhuber

Ursula Neugebauer (DE)

Tour en l'air

Ursula Neugebauer puts physical energy on display without introducing it as a body. She fixes this energy between materiality, mechanics and virtuality. She dispenses with real bodies and replaces them with display-window busts to which long, very long ball gowns are attached.

Each personage is hooked up to an electrical motor that rotates. At first, the fabric's outer layer glides at a measured pace. Then the motor turns faster and faster, and the fabric dances, springs, whirls, tosses up ornamental folds until it ecstatically hunts and harries itself. In many ways, this is reminiscent of von Kleist's famous essay "On the Marionette Theater", but in the very last moment of unbridled mechanics, without the objective of gracefulness, all references miss the mark. In contrast, Neugebauer's work, which is in effect a ballet without a ballerina, subsumes the ghostliness of sheer drapery in terpsichorean, kinetic elegance. The acceleration of imaginary bodies, their outermost freedom, was made possible by absence that catapults itself into a life of its own.

Text: Manfred Schneckeburger

Gabriele Marangoni (IT)

RED NOISE

prepared accordion solo

RED NOISE is a continuous flow of sound, a sequence of breaths, air, acoustic vibrations and noise generated by the most contemporary of the acoustic instruments: the accordion. In Red noise the accordion is prepared, iron sheets are placed between the reeds and this variation is not controllable, free, human. Red noise is research, experimentation and improvisation, like life, like freedom. A variable, an error (in this case the preparation of the instrument) generates new opportunities for expression.

Visualization: Maja Smrekar (SI)

Electric Indigo (AT)

5 1 1 5 9 3 surround a/v live [excerpt]

Electric Indigo presents the Austrian premiere of material from her recent album 5 1 1 5 9 3. Her performance is a quadrophonic journey into sonic particles and sparse, powerful rhythms. Icy beat-scapes from the fringes of club culture meet alien space ships, travelling with warp speed towards total immersion, supported by color fields and subtle video compression artefacts.

Music, images, spatialisation by Electric Indigo

RECOMMENDATION FOR MONDAY:

MON 10 AM – 6 PM

MUSIC MONDAY

Meeting point: 10 AM Anton Bruckner Private University

The Sound Art Parcours "Music Monday" is a longstanding Ars Electronica tradition. The tour passes through the diversity and plurality of the relationship spaces of music / sound art and the media arts. Theoretical reflection, interviews and discussions with the artists, personal as well as individual physical experience, the immersion in the mediality of sound: this is what Music Monday stands for, because it enables intensive and guided encounters with the sound worlds that we find at the festival. With Cod.Act (CH), Werner Jauk (AT), Volkmar Klien (AT), Lukas Jakob Löcker (AT), Elisabeth Schimana (AT), Larissa Schwaiger (AT), Rebekah Wilson (NZ) and many others...

MON 7:45 – 9:30 PM / Entrance: 7:30 PM

please be on time! no post-entrance!

Maki Namekawa (JP/AT), Dennis Russell Davies (US), Cori O'Lan (AT), Andreas Bitesnich (AT)

Piano Music meets Digital Images

Piano Music Meets Digital Images commences with a solo performance by Maki Namekawa – the world premiere of the piano version of *Mishima* by Philip Glass. In the second part of the evening Maki Namekawa and Dennis Russell Davies perform original works for two pianos and piano four hands by Steve Reich (*Piano Phase*), Maurice Ravel (*Ma Mere l'Oye*), and Philip Glass (*Stokes*).

Elisabeth Schimana (AT)

Into the sun

An imaginary acoustic view into the past

Since 1960, we've known that the sun is oscillating. Helioseismology is the study of oscillation waves through the sun; it allows astrophysicists to develop extremely detailed profiles of the interior conditions of the sun. The inspiration for the artistic work is the imagination that the sun is a huge resonating body for sound waves traveling to the interior of the sun and being reflected, as well as the awareness that we could look into the past by observing the processes on and in the sun—a paradox working with the medium sound, which can be experienced only in the present. *Into the sun* is a live electronic solo piece for a multichannel system.

Wacker Neuson/The Vibrationeers

A 10-minute performance with 5 wired, modified Battery Rammer from Wacker Neuson in a special electro-acoustic sound environment. The tamping, vibration and romping of the analog and digital machines will shake the core of the train hall. Completely emission-free, loud and free, without guilt or regret.

Bernhard Breuer (AT), Didi Bruckmayr (AT), Chris Bruckmayr (AT), Stefan Fuchs (AT), AS50e Battery Rammers / Wacker Neuson



THE BIG CONCERT NIGHT 2018

SCHEDULE

6:30 PM **DOORS OPEN**

6:45 PM **Communicating Monologues:** Josef Klammer (AT), Jaap Blonk (NL)

7:15 PM **Interlude Clown (2003–2018):** Josef Klammer (AT)

7:30 PM **ADMITTANCE FOR LATER COMERS**

8 PM **The Berlioz Project:**

Bruckner Orchestra Linz (AT) conducted by Markus Poschner

Dancers: SILK Fluegge with Silke Grabinger (AT), Gergely Dudás (HU), Elias Choi Buttinger (AT)

Special Effects: Tour en l'air by Ursula Neugebauer, KR 600 Industrial robot / KUKA GmbH, AS50e Battery Rammer / Wacker Neuson

Robot choreography and programming: Johannes Braumann (AT),

Peter Freudling (AT), Silke Grabinger (AT), Cori O' Lan (AT)

Visualization by Cori O' Lan (AT)

9 PM **BREAK**

9:30 PM **RED NOISE:** Gabriele Marangoni (IT), Visualization by Maja Smrekar (SI)

10 PM **5 1 1 5 9 3 surround a/v live [excerpt]:** Electric Indigo (AT)

10:40 PM **Into the Sun:** Elisabeth Schimana (AT)

11:20 PM **Wacker Neuson/The Vibratoneers:**

Bernhard Breuer (AT), Didi Bruckmayr (AT), Chris Bruckmayr (AT),

Stefan Fuchs (AT), AS50e Battery Rammer / Wacker Neuson

The Big Concert Night was first launched in 2003 by Dennis Russell Davies, Gerfried Stocker, Wolfgang Winkler and Heribert Schröder as a cooperation project of Ars Electronica, Bruckner Orchestra Linz and Brucknerhaus Linz.



Special thanks to:



**WACKER
NEUSON**

KUKA

Bösendorfer