

shut up and listen! 2011

Interdisciplinary Festival for Music and Sound Art

NEAR WEST

shut up and listen! 2011

Interdisciplinary Festival for Music and Sound Art
NEAR WEST

Date: December 8th and 10th, 2011
Location: Echoraum (Sechshauser Str. 66, 1150 Vienna)
Producer: sp ce - Platform for Music, Art and Intermedia
Curators: Belma Bešlić-Gál and Bernhard Gál
Admission: 7.- / 5.- (both days: 12.- / 8.-)

In 2011, the Interdisciplinary Festival for Music and Sound Art **shut up and listen!** enters its sixth season. This edition's title NEAR WEST points at current contemporary music and art practices from Israel, Palestine and neighbouring Arab countries.

SUAL 2011 provides a stage for artists from the so-called 'Near East', some of whom found a second (maybe temporary) home in Austria or other European countries. The festival's title NEAR WEST implies a change of perspective regarding the - sometimes utopian - proximity to the 'Fortress Europe'. **SUAL 2011** strives to present exceptional artistic positions in the realms of music, sound art, as well as related artistic categories. Far beyond political demarcation lines, a geographic region is explored by artistic criteria, individual idiosyncrasies are highlighted, individual collaborations encouraged. The scope of **SUAL 2011** ranges from contemporary instrumental compositions free improvisation, electroacoustic electronic music, and world music, to artistic creations within the domains of documentary film and media art. Additional activities include a panel discussion, a lecture about traditional Arabic music, and a composition contest in collaboration with Austrian and international music institutions.

shut up and listen! intends to build bridges across obsolete genre borders. Since 2006, the festival presents concerts, performances, sound installations, exhibitions, as well as lectures, artist talks and panel discussions, featuring cutting-edge positions from a wide range of artistic production of Austrian and international provenience.

Belma Bešlić-Gál and Bernhard Gál

Website: <http://www.sp-ce.net/sual/2011>
Contact: Tel: 0043-699-107 65 687 | Email: info ((email symbol)) sp-ce ((dot)) net
Support: BMUKK, Stadt Wien (MA7), SKE-Fonds

shut up and listen! 2011

Interdisciplinary Festival for Music and Sound Art
NEAR WEST

Concerts // Panel Discussion // Lecture //
Video Game // Documentary Film // Composition Contest //

Featuring:

| | |
|-----------------------|-----------------------------------|
| Seth Ayyaz | Großbritannien |
| Cormac Crawley | Ireland |
| gold extra | Austria |
| Franz Hautzinger | Austria |
| Christopher Haworth | United Kingdom |
| Mazen Hussein | Germany / Syria |
| Mazen Kerbaj | France / Lebanon |
| Hossam Mahmoud | Austria / Egypt |
| Gabriela Mossyrsh | Austria |
| Amr Okba | Austria / UK / Egypt |
| Yoav Pasovsky | Germany / Israel |
| mise_en_scene | Israel |
| Samuli Schielke | Germany / Finland |
| Oliver Schneller | Germany |
| Frank Stadler | Austria |
| Daniela Swarowsky | Germany / Austria |
| Wysozky (Jan Vysocky) | France / Austria / Czech Republic |

SUAL AWARD 2011

Young and upcoming musicians (up to 30 yrs.) were invited to submit works relating to the festival theme **NEAR WEST**. An international jury has chosen the following winners:

Cormac Crawley (IE), Christopher Haworth (UK), Wysozky (FR/AT/CZ).

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Interdisciplinary Festival for Music and Sound Art
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Festival Programme - December 8th and 10th, 2011

Thursday, December 8th, 2011

- 18.00 gold extra (AT): Frontiers - A video game which leads to the borders of Europe
Opening
- 18.30 Hossam Mahmoud (EG): The Sons of Uncles. Musical Traditions of the Near East
Lecture
- 19.00 - Hossam Mahmoud (EG) & Frank Stadler (AT): The Breath of Purity - For Oud and Violin (FP)
SHUT UP AND LISTEN! AWARD 2011: Award ceremony and presentation of selected works
Winners: Cormac Crawley (IE), Christopher Haworth (UK), Wysozky (FR/AT/CZ)
Mazen Hussein (SY/DE): Mémoire, Hommage, Départ - Electroacoustic Music
Franz Hautzinger & Mazen Kerbaj (AT/LB): The Return of Abu Tarek - Trumpet & Trumpet

Saturday, December 10th, 2011

- 17.00 Samuli Schielke & Daniela Swarowsky (DE/FI/AT): Messages from Paradise #1, Egypt:Vienna
About the Permanent Longing from Elsewhere - Documentary Film
- 18.00 S. Ayyaz, B. Gál, M. Hussein, mise_en_scene, O. Schneller, D. Swarowsky: Near West
Panel Discussion
- 19.00 - Amr Okba (EG), Yoav Pasovsky (IL): Works for Harp - Gabriela Mossyrsch, Harp (AT)
Seth Ayyaz (UK): The Bird Ghost at the Zaouia - Multi-channel Sound Art Performance
mise_en_scene (IL): Midrone - Electroacoustic Music
Oliver Schneller (DE): Polis - Eight Channel Concert Installation

Permanent Presentation, December 8th-10th, 2011

gold extra (AT): Frontiers - A video game which leads to the borders of Europe

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Interdisciplinary Festival for Music and Sound Art
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December 8th, 2011, 18.00 (opening)

gold extra (AT)

Frontiers - A video game which leads to the borders of Europe

Presentation during the entire festival

Frontiers

Frontiers is a video game by the Austrian artist group gold extra that portrays a refugee's itinerary from Sub-Saharan Africa to Europe. The players face up to four "border situations", and a room with research materials. They can initially decide between the roles of refugees or border guards. The game is based on research materials gathered at Europe's borders and is a modification of the game Half-Life2, reinterpreting the common narrative and gaming strategies of first-person shooter games. gold extra purposefully chose the form of a mod because it provides the opportunity to address a large gaming community: Frontiers introduces a real social and political setting to a community of gamers and modders actively playing and designing 3D environments, creating a new field of discourse and activism.

<http://www.frontiers-game.com>

gold extra

gold extra is a group of artists working in the areas of fine arts, performance, media and technologies founded in Salzburg, Austria in 1998. The core idea of their work is to let the idea decide over the medium: gold extra is interested in an intense and playful social research via the media of the arts and challenging the confines of art as an institution to redefine it constantly as a matter of communication. From robots playing Hamlet to video games. We often create ephemeral artworks that would temporarily enable the spectator - often giving the audience an active role - to touch upon a known social matter from a surprising angle. Their collaborative work has been awarded with grants for innovative work by the cities of Salzburg and Linz (Austria), as well as the Federal State of Austria, several members were awarded with prizes and grants in the field of literature, media arts, stage design, video and film.

<http://www.golddextra.com>

December 8th, 2011, 18.30

Hossam Mahmoud (EG)

The Sons of Uncles. Musical Traditions of the Near East - Lecture

December 8th, 2011, 19.00

Hossam Mahmoud (EG) & Frank Stadler (AUT)

Der Atem der Reinheit - For Oud and Violin (FP)

The Sons of Uncles. Musical Traditions of the Near East

In his lecture, Hossam Mahmoud speaks about traditional Arab Music, its link to ancient Greek tonal systems, as well as about the background of the composition 'Der Atem der Reinheit'.

Der Atem der Reinheit - Für Oud und Violine (FP)

In 'Der Atem der Reinheit' (i.e. The Breath of Purity), Hossam Mahmoud refers to Sufism and its understanding of breath and purity. The piece also combines the microtonality of Arab music with the potential of one of the 'most classical' European instruments, the violin.

Hossam Mahmoud

The composer and instrumentalist Hossam Mahmoud was born in Cairo. It was here in his home city that he mastered his studies in oriental music, music education and traditional western music. Also here he learnt to play the Arabic Lute (Oud), viola and piano. He then finished his composition studies in Graz and Salzburg with professors Beat Furrer and Boguslav Schaeffer. Since then Hossam Mahmoud established himself as a free lance composer and performer in Salzburg, constantly promoting the dialog between music of diverse cultures. Meanwhile Hossam Mahmoud never neglected his activities as an Oud player. His compositions were heard at renowned festivals such as stART2003 in Salzburg, festival Autumn of Paris, Sound Touch Festival 2008 in Schwaz and at the Salzburg Biennale 2009. So far he presented three works for the stage which were performed in Salzburg Kollegien Church, and at the operas houses of Cairo and Alexandra. Hossam Mahmoud has been awarded with several prizes.

Frank Stadler

Frank Stadler (violin) graduated from the Mozarteum University in Salzburg with distinction. Stadler is the founder of the Stadler Quartett, with which he performs at the Salzburg Festival, and other venues worldwide. He has performed as Guest Concert Master by invitation of the Tokyo Symphony Orchestra, the Camerata Salzburg, the Nürnberg Philharmonic and the Munich Chamber Orchestra. Stadler currently teaches a violin masterclass at the University Mozarteum in Salzburg. He plays a violin by Bertrand Bellin, Offenburg.

<http://www.frankstadler.com>

shut up and listen! 2011

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December 8th, 2011, 20.00

SHUT UP AND LISTEN! AWARD 2011

Award ceremony and performance of prize-winning works

SHUT UP AND LISTEN! AWARD 2011

Within the framework of this year's festival, young and upcoming composers (born after 1980) were invited to submit compositions that show a reference to the festival theme 'Near West', and belong to one of the following categories: a) electroacoustic composition; b) composition for harp solo resp. for harp plus sound projection. An international jury selected three works which are going to be presented during the festival. Each awardee will receive € 200.-, as well as the **SHUT UP AND LISTEN! TROPHY 2011**. Unlike many similar competitions, the entire selection process was anonymous, and no entrance fees were asked from participants. All three selected works are from category A (electroacoustic composition).

Prize Winners

Cormac Crawley (IE): Port of Call

<http://soundcloud.com/cormac-crawley>

Christopher Haworth (UK): Correlation Number One

<http://www.qub.ac.uk/sites/sarc/People/PhDstudentsatSARC/ChristopherHaworth/>

Wysozky (FR/AT/CZ): Musical Banks

<http://www.wysozky.com>

Jury

Belma Bešlić-Gál

Composer/Pianist. Co-Curator of shut up and listen! 2011.

Wolfgang Seierl

Composer/Visual Artist. Founder of the Mittersill Composers' Forum, and of ein klang records, Austria.

Germán Toro-Pérez

Composer. Head of the Institute for Computer Music and Sound Technology, Zurich University of the Arts.

For further information see:

<http://www.sp-ce.net/sual/sualaward2011.html>

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December 8th, 2011, 20.00

SHUT UP AND LISTEN! AWARD 2011

Cormac Crawley (IE): Port of Call

Port of Call

Soundscape Composition

The port, as an interface, offers access from land to water, from water to land, north to south and east to west. It is the beating heart of many cities, towns and villages. With a broad band of sound such as the roaring of the ocean our ears often play tricks with us. We may imagine sounds; plucked from its vast spectrum of frequencies. The piece offers a chronological description of how the port has had an ongoing effect on the lives around it. Also presented is the effect that those around the port have had on this once tranquil soundscape; previously only disturbed by nature itself. A montage of sounds emerges from the ocean and develop from natural and harmonious to unnatural and sometimes dissonant depicting human interference and pollution of the soundscape. The struggle between human and environment is portrayed as a sway of events throughout the piece; natural and unnatural. (Cormac Crawley)

Cormac Crawley

Cormac is a postgraduate student of Queen's University, Belfast. Having completed his MA in Music Technology he enrolled in the Sonic Arts Research Centre of Queen's to further explore the research interests he realised during his Masters. His PhD is based on interactive composition in relation to the natural audible environment. He develops interactive scenarios that harness the relationship between environment and the audio produced in that environment. Cormac's research is tied closely to acoustic ecology. In his compositions and installations he attempts to personify harmonious relationships within the soundscape whilst also highlighting causal relationships of negligence and dissonance. This often involves the use of sensory technology interacting with various aspects of the climatic environment which will ultimately assist the compositional output.

<http://soundcloud.com/cormac-crawley>

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Christopher Haworth (UK): Correlation Number One

Correlation Number One

8-Channel Computer Music Composition

Correlation Number One is a work about the curious act of 'listening to oneself listening'. An 8-channel computer music composition, it uses pairs of high frequency tones to generate distortion-product otoacoustic emissions (DPOAE) in the listener's ears, which means that the sounds you hear are entirely subjective. In contrast to much contemporary sound studies discourse which favours a depiction of the ear as a passive receiver, defenceless against an onslaught of sound from all sides, the work proffers a notion of the ear as an active, productive sense organ - an instrument, in and of itself.

Christopher Haworth

Christopher is an artist currently studying for his PhD at the Sonic Arts Research Centre in Northern Ireland. He studied Fine Art at Chelsea College of Art, London, followed by postgraduate study in music at Goldsmiths College. His current research focuses on the compositional deployment of psychoacoustic effects in spatial music, where the ear itself emerges as an active participant in the work. Aside from his academic work he has released two albums for Sonic360 Records under the moniker 'Littl Shyning Man'. He recently collaborated with artist Tim O'Riley on the AHRC funded research project 'Accidental Journey', providing a 118 minute soundtrack to a real-time 3D animation of a single orbit around the lunar surface.

<http://www.qub.ac.uk/sites/sarc/People/PhDstudentsatSARC/ChristopherHaworth/>

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SHUT UP AND LISTEN! AWARD 2011

Wysozky (FR/AT/CZ): Musical Banks

Musical Banks

music for prepared piano, electronic bow & computer (ft. tape sample by Luc Ferrari)
recitative from Samuel Butler's novel EREWHON

Composed and arranged by Wysozky
Piano and voice by Arden Day

We started this piece by devising an analogy between what appears to us to be two opposite ways of confiscating time: music and money. Our attention was drawn towards a sample - or acoustic snapshot - from the French composer Luc Ferrari that he identified as money machine and within this disruptive process came the necessity to link the dystopia Erewhon written by Samuel Butler in the late 19th century. We focused on the controversial chapter named Musical Banks - after which we titled our piece - where Butler describes how money or currencies are reminders of our bygone relationship with gods, as an anthropologist would do; money is not only a commodity void of sacredness - if not a straightforward profanation - but a paradoxical artefact whose sole purpose is to minimalise emotions within human interactions. If this were the case then one could consider music as a social act to be the strict opposite of money which is chiefly as an antisocial commodity.

(Wysozky & Arden Day)

Wysozky & Arden Day are currently collaborating in Paris. The piece Musical Banks has been broadcasted on the Klangkunst slot of the Deutschlandradio Kultur.

WYSOZKY

Wysozky lives in Paris and Vienna and writes electro-acoustic pieces based on sonic microstructures and subtle atmospherics. In his live work he collaborates with musicians and sound artists, and explores fields of symbiosis of computers and acoustic and electric instruments. Visuals are a crucial component of his live performances. As a composer and live performer, he cooperates with modern dancers and theatre artists in his search for junction points of modes of human expression. Wysozky's music is a universe, naive and rich in contrast, seen through the eyes of a child. It is a world, gentle and cruel, inhabited by lovers and mourners, resounding with eerie melodies and roar of machines.

<http://www.wysozky.com>

December 8th, 2011, 21.00

Mazen Hussein (SY/DE)

Mémoire, Hommage, Départ - Electroacoustic Music

Mémoire

Voices and fragrances coming up while remembering. Perhaps it is nostalgia of the childhood, which was evoked by these voices...

... the whispering of my mother's prayer ... the radio of my father ... the noises of our small street in Aleppo ...

This piece uses acoustic voices exclusively, which were recorded on location, or in the studio.

Hommage

This work deals with aspects of inner fear and the consequent search for inner peace.

Départ

Starting point of this composition is an Arabic text which I wrote in 2004, and had translated in four languages (German, French, Norwegian, Japanese). The sound and rhythmic qualities of these languages made me drift while composing. The polyphony is accompanied by the remembered noises of my childhood. This work is a first approach towards the sound of language.

Mazen Hussein

Mazen Hussein was born in Aleppo in 1972. He studied viola, Arab zither and music theory at the Music Academy in Damascus. Between 1996 and 2003 he was a member of the national symphony orchestra of Damascus. Arab music and culture influenced his development as a composer to great effect. Another impact came from his interest in electroacoustic music, which he studied at the Conservatoire National de Musique de Toulouse between 2003 and 2006. His composition 'Hommage' was awarded at the composition contest of Bourges in 2006. He has given numerous concerts in France and the Near East. Since 2006, Mazen Hussein lives as a freelance composer in Berlin - composing, teaching, leading the 'Arrumi Ensemble', and working for various theatre projects.

<http://www.myspace.com/469944102> | <http://arrumi-ensemble.com>

For further information see the German version of this press release.

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Franz Hautzinger & Mazen Kerbaj (AT/LB)

The Return of Abu Tarek - Trumpet & Trumpet

ABU TAREK

Mazen Kerbaj, Trompete
Franz Hautzinger, Trompete

"Abu Tarek" was recorded in August 2003 in Lebanon; "no cuts no overdubbing" states the laconic liner notes: not a surprise since it's the Creative Sources standard, but still one wonders where these sounds could possibly come from. Both Hautzinger and Kerbaj play trumpet, but, except for the elegiac sparkles of "Hermel", no conventional trumpet playing is to be recognized here (again, nothing new for the Lisbon label). Water running through rusty pipes, green logs burning, natural gas emissions, bat signals... everything comes to mind but a "regular" trumpet. While obviously harsh and confrontational, this improvised session has many beautiful moments, thanks to the variety of inventions of the two performers, really melting into each other's sound. A bumpy path, but also one that the listener will want to walk several times.

[Eugenio Maggi, Chain DLK, review of the audio CD 'ABU TAREK']

Franz Hautzinger

Franz Hautzinger, one of Austria's most prolific musicians, leads various ensembles (Regenorchester, Gomberg, Dachte Musik), and performs regularly with fellow musicians like Elliot Sharp, Otomo, Butch Morris, Lou Reed, Zeitkratzer; Derek Bailey, Phil Niblock, ...

<http://www.franzhautzinger.com>

Mazen Kerbaj

Born in 1975, lives and works in Beirut. His main activities are comics, paintings and music. He published ten books and many short stories and drawings in anthologies, newspapers and magazines in Lebanon, Europe, and the USA, and exhibited his work both in solo and group exhibitions in Lebanon, France, England, Spain, Sweden, Germany, Switzerland, Australia, Dubai, Malaysia and the USA. Mazen Kerbaj is one of the founders of the Lebanese free improvisation scene, both as a trumpet player and as an active member in the MILL association that organizes the annual Irtijal festival (www.irtijal.org) in Beirut since 2001. In 2005 he launched Al Maslakh, the first label for this kind of music in the region (www.almaslakh.org). Between 2000 and 2010, Mazen Kerbaj performed solo and with various groups in the Middle East, all around Europe, and in the USA.

<http://www.kerbaj.com>

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December 10th, 2011, 17.00

Samuli Schielke & Daniela Swarowsky (DE/FI/AT)

Messages from Paradise #1, Egypt:Vienna - Documentary Film

Messages from Paradise #1, Egypt:Vienna - About the Permanent Longing from Elsewhere

Austria/Finland/Netherlands, 44 min., Arabic/German with English subtitles, 2009

The grass is always greener on the other side, or so the well-known saying claims. In Messages from Paradise #1, the first part of a trilogy, this maxim is articulated by a young Egyptian on a rural rooftop, his horizon defined by raw brick houses, piles of hay, and satellite dishes. He seeks advice from migrants abroad, and is offered a response from the lush gardens of Vienna's Schönbrunn Palace, the former summer residence of the Habsburg's imperial family. There, speaking beside the meticulous flower beds, an older Egyptian migrant identifies with this youth's longing to travel but also cautions that Europe is not really the place that people imagine it to be. In Messages from Paradise, four young Egyptian men, all of them born and raised in the same small village in the Nile Delta, speak of their dreams of migrating to Europe, where one is assumed to obtain freedom, financial gain, and self-realization. Some of them pragmatic planners and others philosophical dreamers, they all aspire to escape the suffocating frustrations they deem intrinsic to life in Egypt. Each believes that traveling to Europe would help them to a better life. The camera then takes us to the other side of the fence, where we meet nine Egyptians living in Austria who share their personal experiences with migration. Some settled in Vienna for good and others eager to meet their goals and move on; they include a student, a taxi driver, a former boxer, a dancer and cook, a rose peddler, a tile artist, and an intellectual who insists on speaking in German. These migrants tell of their impetus to travel abroad, describe what they see as the advantages and disadvantages of life in Europe, and share their nostalgia for their homeland. In telling their tales of migration, they reveal that the realities of living in Europe are more complex and nuanced than they themselves might have dreamt of before they originally left home. Few have found the trick of how to settle without being split: Leaving the old dreams aside and finding new and unexpected ones.

<http://www.messagesfromparadise.nl/>

Daniela Swarowsky

Daniela Swarowsky is an Austrian artist and cultural producer living and working in Rotterdam and Berlin. Over the past eight years she has developed a series of art-projects related to questions of migration and identity. Her "Messages from Paradise" trilogy is a series of fictive dialogues around imaginaries of a better life and myths associated with migration. Since 1995 Daniela is working as a curator in the experimental music field, running numerous festivals and music series in the US, Holland, France, Austria and Germany. In 2010 she started a research fellowship at ZMO (Zentrum Moderner Orient, Berlin) curating an exhibition along a research project called 'In Search of Europe? Considering the Possible in Africa and the Middle East'.

Samuli Schielke

Born in Helsinki, Finland, lives in Berlin / M.A. in Islamic studies, philosophy and political science/ PhD in social sciences, University of Amsterdam, 2006. / Currently project leader of research project "In Search of Europe: Considering the POSSible in Africa and the Middle East" at Zentrum Moderner Orient in Berlin.

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December 10th, 2011, 18.00

S. Ayyaz, B. Gál, M. Hussein, mise_en_scene, O. Schneller, D. Swarowsky
Near West - Panel Discussion

To what extent do individual provenience, cultural identity and place of residence still play a role within today's globalized world?

Mailing lists, news groups, bulletin boards, etc. invite like-minded persons to exchange ideas about almost any imaginable subject. However, the seemingly unbounded openness of the virtual world stands in harsh contradiction to the reality of political demarcation lines, travel restrictions and other related obstacles.

Does a musical avant-garde exist within the countries of origin of the participating artists?

- Who is its audience? And who supports these art forms?
- To what extent does the notion of 'class' play a role within contemporary art / sound art?

Cross-Culture People | Transculturality | Rediscovered Roots

1. Mazen Hussein lives in Berlin. He studied viola, Arab zither, and music theory in Damaskus as well as electro-acoustic music in France. **shut up and listen! 2011** presents his compositions *Mémoire*, *Hommage* and *Départ*.

2. Oliver Schneller lives in Berlin. He grew up in several countries in Africa, Europe and Asia, and studied composition in Germany and the USA. He is the founder of the «Tracing Migrations» Project which documents and supports the work of emerging composers and sound artists from the Arab world. **shut up and listen! 2011** presents his soundscape composition *Polis*.

3. Austrian artist and cultural producer Daniela Swarowsky lives in Berlin and Rotterdam. Since 2003, she increasingly concerns herself with the subject of immigration, in a series of art, film, and video projects. **shut up and listen! 2011** presents her documentary film 'Messages from Paradise #1, Egypt:Vienna'.

4. London-based composer and performer Seth Ayyaz deals in various projects with issues like post-colonial identity, and contemporary repercussions of Islamic culture. As music director of the Zenith Foundation in London he initiated the MazaJ Festival of experimental middle-eastern music in London. **shut up and listen! 2011** presents his sound art performance 'The Bird Ghost at the Zaouia'.

In his concept of transculturality, German philosopher Wolfgang Iser postulates the hybridisation of cultures as a consequence of global migration processes and technological transformations. Hence, there is no longer anything absolutely foreign, or anything absolutely own (cf. Lutz Götze, 2010). This 'hyperculturality' (Byung-Chul Han) concerns every single person. At the same time, those, who made the step into an (at least temporary) emigration, seem to start reflecting their roots anew, 'from afar'. And which roots might that be?

... All these issues we would like to discuss!

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December 10th, 2011, 19.30

Amr Okba (EG), Yoav Pasovsky (IL)

Works for Harp - Gabriela Mossyrsch, Harp (AUT)

Gabriela Mossyrsch

Gabriela Mossyrsch was born in Vienna and grew up in a multicultural home. She studied harp in the class of Ludwig Poduschka at the Hochschule für Musik und darstellende Kunst in Graz. There she obtained her concert diploma at the age of 18. She continued her studies at the Conservatoire National de la Région de Paris under Brigitte Sylvestre and graduated with the Premier Prix à l'unanimité. Since 1987 she has been a solo harpist at the Orchestra Volksoper Wien. Encounters with contemporary music and composers are of great importance to her. Therefore she has played with the "Ensemble Modern Frankfurt" since 1997. As soloist she performed with the "Klangforum Wien", the "Deutsche Kammerphilharmonie Bremen", the "Ensemble Wiener Collage" at the Salzburg Festival, the Ensemble "Die Reihe" at the Wiener Konzerthaus. As a chamber musician she played many concerts in Europe, America and Asia.

Amr Okba: Solo for Harp

A tranquil dialogue with the inner voice... (Amr Okba)

Amr Okba

Amr Okba is an Egyptian Austrian composer born in 1972. He started his musical education with piano and music theory lessons at the Institute of Arabic Music and Faculty of Music Education. He joined the Cairo Conservatoire (Department of Composition and Conducting), where he graduated with distinction. In 1998, Amr obtained his Bachelor in Composition, and short after he was awarded with the Rome Prize-State Prize for Artistic Creation (Composition), which allowed him to spend one year and a half in Italy. In 2003, through the Egyptian-Austrian Cultural Exchange Programme (ÖAD), Amr obtained a scholarship that allowed him to continue with his musical career. In Austria, he studied Composition at both „Mozarteum Universität Salzburg“ and „Wien Universität für Musik und darstellende Kunst“ with Reinhard Febel (Composition) and with Dieter Kaufmann (Electronic and Experimental Composition). In 2006, Amr premiered his first Opera, „The book of going forth by day“, which was commissioned by „Musik der Jahrhunderte“, for the ISCM opening concert in Stuttgart. This brought him international recognition, followed by a series of engagements, projects, commissions and concerts with prestigious festivals and organizations, such as „Salzburg Biennale“ and „Bregenzer Festspiele“. In 2008, Amr obtained the Austrian State Stipend for Composition, and in 2009, the Salzburg Annual Stipend for Music. Amr's music was performed by several prestigious Orchestras and Ensembles such as Stuttgart Radio Symphony Orchestra (Conductor, Lukas Vis), Mozarteum University Orchestra (Conductor, Dennis Russell Davies), The BBC Symphony Orchestra, Cairo Symphony Orchestra, Wiener Collage Ensemble, OENM Ensemble (Conductor, Johannes Kalitzke, Arturo Tamayo), the composer Ensemble, and London Sinfonietta (Conductor: Diego Masson - Queen Elizabeth Hall). Amr's music has also been broadcasted by several European Radio stations such as SWR (Germany), ORF/Ö1 (Austria), Radio Classica (Spain) and Radio Denmark.

<http://www.amrokba.com>

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Yoav Pasovsky: Opus sectile

Opus sectile (Latin for "cut/divided Work") refers to a popular artistic technique in ancient Rome, where different materials are cut into pieces (crustae) and placed in walls or floors, in order to form an image or a pattern. Unlike mosaic, which consists of many small pieces of uniform size, the pieces in opus sectile are much larger and may already represent a large part of the design. The piece consists of 56 small parts that are related in different ways to each other. Although I've already written all the parts, the piece is not entirely "composed" yet (compōnere Latin for "put together, arrange"). While studying and rehearsing the piece, the performer must take that final step and compose the fragments together, thereby dissolving the boundaries between the composer and the performer. Using opus sectile as an analogy, one can imagine the interpreter as an archaeologist digging at a musical excavation site, trying to put many small fragments of some relic back together. Even though these fragments are only a couple of years old (they date back to March 2009), some of them are lost forever. In order to make it easier on the performer, and also so that I can retain more control over the design of the piece, I have imposed some constraints on the ways the piece should be structured. Nevertheless, the interpreter still has about two hundred million (8!·7!) possible combinations to choose from. Today you will be hearing one of them.

(Yoav Pasovsky)

Yoav Pasovsky

Yoav Pasovsky was born in Israel in 1980. He began playing the piano at an early age, and started composing shortly after. In the following years he produced mainly electronic music. Since 2001 his creative focus shifted more and more towards acoustic music. Pasovsky studied composition with Daniel Ott and Walter Zimmermann in the University of the Arts Berlin, where he is currently teaching. Pasovsky's works have been performed in numerous festivals in Europe, North America and Asia. He has worked with ensembles such as Ensemble Adapter, Ensemble U3, United Berlin, Red Light New Music, Asian Art Ensemble, Quartet New Generation, Ensemble Zafraan, and the Ensemble Modern Academy. Pasovsky was composer in residence of the Spanish ensemble Taller Sonoro in 2008. Recipient of the Elsa-Neumann-Stipend 2011, Pasovsky's music will be featured at the upcoming Ultraschall Festival Berlin, Munich Biennale 2012 and at the Donaueschingen Music Festival 2012.

shut up and listen! 2011

Interdisciplinary Festival for Music and Sound Art
NEAR WEST

December 10th, 2011, 20.30

Seth Ayyaz (UK)

The Bird Ghost at the Zaouia - Multi-channel Sound Performance

The Bird Ghost at the Zaouia - Multi-channel Sound Performance

"For the person whose heart has been conquered by the fire of the love of God Most High, music is important, for it makes that fire burn hotter. However, for anyone whose heart harbors love for the false, music is fatal poison for him and is forbidden to him." (Al-Ghazzali: On Listening To Music)

Between 2002 and 2011, I made many hours of recordings at various zaouia (Sushrines), mosques and religious spaces in Morocco, Egypt, Syria, and Lebanon while attending various prayers and ceremonies (dhikr, zar, lilat, adhan, salat, tilawa). At the request of the respective religious leaders, no 'musical' material has been used. I found birds, resonant tails, breathes, winds, noise, overheard conversations, and extraneous sounds floating in, sounds that were left behind.

The tensions within Sharia about the permissibility and place of music are long, complex and ongoing. Virtue or poison? As well as engaging debates within Islam, 'The Bird Ghost at the Zaouia' looks outwards, asking questions about sonic orientalisation - tourism that captures the 'ethnic' and colonises the ear. The history of Leighton House and its association with the imperial period offers a special context in which to immerse your ears. (Seth Ayyaz)

Seth Ayyaz

Seth Ayyaz lives in London and is composer-performer spanning live electronics, free improvisation, noise, electroacoustics and Arabic music - principally nay (end-blown flute), ghaita (reed pipe) and hand percussion (darbuka and daf). Ayyaz studied acousmatic music at City University London, specialising in live electronics and machine-listening, building custom software/hardware ecologies for specific performances. Drawing on his background in neurosciences, his work is concerned with embodied perception and how this resonates across psychological and social spaces. His focus is on listening - and investigating what a sonic body can do. At present his main interest is improvising with other listening machines, human or otherwise.

Ayyaz has presented his work internationally and most recently performed a live diffusion of the bird ghost at the zaouia at the World Forum for Acoustic Ecology (2010) in Finland. The piece is a composed machine for listening that uses fragmented recordings made in Islamic religious rituals. It exploits and reconfigures the sonic detritus, the sounds designated as non-music, in a polemical and immersive multi-channel work. Makharej (2009) (meaning 'exitings' or 'articulations') is a live electronics and vocal exploration of the sonic latencies within the dis/embodiment of the Arabic alphabet developed in collaboration with the Egyptian actress Amira Ghazalla. Ayyaz's work also includes Those That Fly (2003) concerned with the emotional and mental spaces of fear and confinement, imposed by the jamming of electronic communications during the aerial bombardment of Baghdad. Recent projects include curatorial work for the MazaJ Festival of experimental middle-eastern music in London, November 2010.

<http://www.sethayyaz.com>

<http://www.zenithfoundation.com>

shut up and listen! 2011

Interdisciplinary Festival for Music and Sound Art
NEAR WEST

December 10th, 2011, 21.00

mise_en_scene (IL)

Midrone - Electroacoustic Music

mise_en_scene

Shay Nassi aka mise_en_scene (b. 1977) is a performance and sound artist based in Tel - Aviv (Israel). Shay (1977) began to study the art of sound engineering at Jordan Valley College in the north of Israel, where he gained a degree in Practical Sound Engineering.

The skills obtained there are clearly visible in the quality and acoustic depth of his production and sound design. Shay produces an experimental sound which is built from different layers which when manipulated creates a cohesive work of minimal, ambient drone sound.

His compositions have been published by Dragon's Eye Recordings (US), Leerraum [] (CH), matter (JP), INSTALL (US), WHITE_LINE edition (UK), smallfish (UK), Electroton / ^ (UK). Nassi also collaborates with artist as Steven Hess, Shinkei, Simon Wetham, Wil Bolton, etc.

www.wix.com/shaynassi/mise_en_scene

www.myspace.com/miseenscene11

shut up and listen! 2011

Interdisciplinary Festival for Music and Sound Art
NEAR WEST

December 10th, 2011, 22.00

Oliver Schneller (DE)

Polis - 8-Channel Soundscape Composition

This work is originally a sound installation spread over eight loud speakers created for the exhibition «Taswir - Pictorial Mappings of Islam and Modernity» conceptualized and curated by Dr. Almut Bruckstein and presented in the Gropius Bau Berlin from 2009-2010. The acoustic material consists exclusively of audio recordings produced in four different cities: Cairo, Beirut, Jerusalem and Istanbul. In each city I took extensive random walks over the course of three days, recording hundreds of sounds along the way in order to assemble a kind of «acoustic portrait» of each city. During these walks I kept a log of the exact times and locations of the recorded sounds. Back in the studio in Berlin I edited the recordings and superimposed the four layers, ordering the recorded material roughly according to the times they were taken. At each «cut» in the material I added a brief reverberation in order to acoustically identify the edit points. I balanced the volume levels according to the density and volume of each sound texture, occasionally letting one city step into the foreground, another time two or three cities, or at times having all four layers produce a dense but richly individualised polyphony. The central idea of the installation was to produce the illusion of being able to be at four places at once - to listen to four geographically separate locations simultaneously.

Festival contributions by Oliver Schneller in cooperation with the "Tracing Migrations" Project of ha'atelier - Werkstatt für Philosophie und Kunst Berlin.

<http://www.ha-atelier.de>

Oliver Schneller

Oliver Schneller was born in Cologne and studied composition at Columbia University in New York where he completed his doctorate in composition with Tristan Murail in 2002. From 2002-2004 he worked in Paris as a "compositeur en recherche" at IRCAM/Centre Pompidou. The focus of Oliver Schneller's compositional work lies in the creation of networks between musical instruments, architectural spaces and live computer processing. Often his works include spatial parameters such as particular combinations of instruments and loud speakers distributed throughout the performance space. His works have been presented at numerous international music festivals. He is the founder of the «Tracing Migrations» Project which documents and supports the work of emerging composers and sound artists from the Arab world. Schneller has held residencies at Cincinnati Conservatory, Takefu Festival, ZKM Karlsruhe, Experimentalstudio des SWR Freiburg and is the recipient of the 2010 Siemens Award for Composition, the Fromm Prize (Harvard University), 2 ASCAP Awards, and fellowships from the Tanglewood Music Center, Columbia University and the German Academy in Rome Villa Massimo.

<http://www.oliverschneller.net>

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Interdisciplinary Festival for Music and Sound Art
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SUAL 2006-2010

During the past five years, the following artists and collectives were presented as part of SUAL:

SUAL 2010

duos - doubles - dialogues

Serge Baghdassarians (DE)
Boris Baltschun (DE)
blauwurf (E. Schörghofer & M. Zacherl, AT)
Kai Fagaschinski (DE)
Hui Ye (CHIN/AT)
Gisela Mashayekhi-Beer (AT)
Nader Mashayekhi (AT)
Veronika Mayer (AT)
Nina Polaschegg (AT)
Burkhard Stangl (AT)
Die Strottern
(Klemens Lendl & David Müller, AT)
Bernd Thurner (AT)
z.B.: ...
(Barbara Kaiser & Tamara Wilhelm, AT)

Klaus Lang (AT)
Martin Supper (DE)
Nader Mashayekhi (AT)
The International Nothing
(Kai Fagaschinski/Michael Thieke, DE)
Tim Blechmann (DE/AT)

SUAL 2007

soundscape - field recording - phonography

and/OAR (USA)
Astrid Schwarz & Philip Scheiner (AT)
Christopher DeLaurenti (USA)
Gabriele Proy (AT)
Heidi Grundmann (AT)
Helmut Mittermaier (DE)
Lasse-Marc Riek (DE)
murmer (Patrick McGinley) (UK)
Phonographie-Ensemble (AT)
Robert Schwarz (AT)
Hannes Raffaseder & Kurt Hörbst (AT)
Stephan Roth (AT)
Lale Rodgarkia Dara (AT)
Voice Over Noise (SK)
noid (Arnold Haberl) (AT)
D. Holzer (USA) / S. Kolster (NL) / M. Boon (NL)
Martin Murauer (AT)
Petra Sandner (AT)

SUAL 2009

Land der Berge

Daniel Ender (AT)
Lionel Marchetti (F)
Miriam Mone & Kurt Petin (AT)
Georg Nussbaumer (AT)
Jörg Piringer (AT)
Barbara Romen & Gunter Schneider (AT)
Hans Tschiritsch & Franz Haselsteiner (AT)
Aaron & Bronwyn Ximm (USA)

SUAL 2006

audio drama - sound art - acousmatic music

SUAL 2008

small - silent - lowercase

Alvin Lucier (USA)
Berndt Thurner (AT)
Dimitrios Polisoïdis (GR/AT)
Erin Gee (USA/AT)
Heribert Friedl (AT)
i8u (CA)
Klaus Filip (AT)

Antje Vowinckel (DE)
Das Wiener Geräuschorchester (AT)
Igor Lintz-Maues (AT)
Jürgen Berlakovich (AT)
Kai Fagaschinski & Bernhard Gál (DE/AT)
Martina Lunzer Brem (AT)
noid (Arnold Haberl) (AT)
Proyecto Itinerante (AR/CL/F/GR)
Ulrich Troyer (AT)

shut up and listen! 2011

Interdisciplinary Festival for Music and Sound Art
NEAR WEST

Contact Information

sp ce

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Bernhard Gál, Artistic Director

Austrian artist, composer and musicologist Bernhard Gál is equally at home within the domains of contemporary music, installation art and media art. He has created sound installations and intermedia art projects, combining sound, light, objects, spatial concepts and video projections into intense and often site-specific, multidimensional art works. He also composes music for acoustic instruments and electro-acoustic music, as well as performing live as a (laptop) musician. Gál runs the record label Gromoga Records and is director of the Austrian art organization 'sp ce'. Together with Belma Beslic-Gál, he curates the Viennese Festival 'shut up and listen!'. Between 2006 and 2007 he taught sound art at the University of Arts in Berlin. Currently, Gál holds a research position at the Paris Lodron University Salzburg, in conjunction with the interdisciplinary doctoral college 'Art and the Public'. His work has been presented in concerts, sound installations, exhibitions, and radio portraits around the world, and made available on ca. 30 audio publications as well as various catalogue books and DVDs.

<http://www.bernhardgal.com>

Belma Bešlić-Gál, Producer and Co-Curator

Slovenian-Bosnian composer, artist and pianist. Born 1978 in Tuzla (BIH), currently living in Vienna and Salzburg. Piano studies at the LISZT SCHOOL of Music Weimar ((1996-2001, a. o. with Gerlinde Otto and Lazar Berman), studies of composition, music theory and composition for music theatre at the University of Arts in Graz (2003-2009, a. o. with Bernhard Lang, Gerd Kühr and Klaus Lang). During the last years, her artistic concepts revolved around issues such as cultural challenges of postwar/transitional societies, nihilism, futurism, space exploration/science, manipulations of temporal perception in (intermedia) music constellations. Recipient of the 2011 Emerging Composers' Award of Austria. In 2011, Belma Bešlić-Gál is Composer-in-Residence at the Archiv „Frau und Musik“, Frankfurt.

<http://www.belmabeslic.com>