

shut up and listen! 2012

Interdisciplinary Festival for Music and Sound Art

FAR OUT

shut up and listen! 2012

Interdisciplinary Festival for Music and Sound Art
FAR OUT

Date: November 30th to December 1st, 2012
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 2012, the Interdisciplinary Festival for Music and Sound Art **shut up and listen!** enters its seventh season.

Antarctic and Arctic, Baffin Island and Chukotka Peninsula, Helgoland and Iceland - under the festival theme **FAR OUT** this year's edition is concerned with some of the world's most remote places, in particular with both polar regions.

As in previous years, the festival offers a broad spectrum of artistic and musical positions - by artists who found inspiration through (virtual) journeys into those regions, as well as by artists who live in adjacent countries. The scope of **SUAL 2012** ranges from instrumental and electro-acoustic music to audiovisual performances and field recordings, as well as artist talks. Additional activities include an exhibition, a listening room 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, film and video presentations, as well as discursive activities, 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/2012>
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! 2012

Interdisciplinary Festival for Music and Sound Art
FAR OUT

Concerts // Exhibition // Listening Room // SUAL AWARD

Featuring:

Belma Bešlić-Gál	Austria/Bosnia and Herzegovina/Slovenia
Andreas Bick	Germany
Carlos Casas	France/Spain
Chin Ting Chan	China/USA
Cormac Crawley	Ireland
Werner Dafeldecker	Germany/Austria
Aurélio Edler-Copes	Brasil/France
Mark Lorenz Kysela	Germany
Danny Mc Carthy	Ireland
Arne Nordheim	Norway
Werner Raditschnig	Austria
Lasse-Marc Riek	Germany
Petra Sandner	Austria
Robert Schwarz	Austria
Andrej Serkow	Austria/Ukraine
Anna Thorvaldsdottir	USA/Iceland
Craig Vear	Great Britain
Michael Vorfeld	Germany

SHUT UP AND LISTEN! AWARD 2012

Young and upcoming music creators (born after 1971) were invited to submit works in conjunction with the festival theme **FAR OUT**. Out of 56 submissions, the followings composers were selected:

Chin Ting Chan (CN/USA), Cormac Crawley (IRL), Aurélio Edler-Copes (BR/F), Robert Schwarz (A)

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Festival Programme - November 30th and December 1st, 2012

Friday, November 30th, 2012

- 18.30 **Petra Sandner (A):** Exhibition 'arctic'
Opening
- 19.00 **Gruenrekorder (D):** Listening Room 'Far Out'
Opening
Works by **Andreas Bick (D)**, **Mark Lorenz Kysela (D)**, **Danny Mc Carthy (IR)** and **Craig Vear (GB)**
- 20.00 **Lasse-Marc Riek (D):** Helgoland - Acoustic field recordings of animals and landscapes
Anna Thorvaldsdottir (ISL): Orchestronics - Audiovisual composition
Werner Dafeldecker (D/A): monolith - Presentation & Field recordings
Werner Raditschnig (A): EISKLANG - Electro-acoustic performance

Saturday, December 1st, 2012

- 19.00 **SHUT UP AND LISTEN! AWARD 2012:** Award ceremony and presentation of the selected works
Winners: **Chin Ting Chan (CN/USA)**, **Cormac Crawley (IRL)**, **Aurélio Edler-Copes (BR/F)**,
Robert Schwarz (A)
- 20.00 **Belma Bešlić-Gál (A/SLO/BIH)**, **Arne Nordheim (N):**
Works for accordion and sound projection; **Andrej Serkow (A/UKR)** - accordion
Carlos Casas (E): SIBERIAN FIELDWORKS (FIELDWORKS#10) - Audiovisual presentation
Michael Vorfeld (D): GLÜHLAMPENMUSIK - Audiovisual performance

Permanent Presentations, Nov. 30th - Dec 1st, 2012

Petra Sandner (A): 'arctic' - Exhibition

Gruenrekorder (D): Far Out - Listening Room

Works by **Andreas Bick (D)**, **Mark Lorenz Kysela (D)**, **Danny Mc Carthy (IR)** und **Craig Vear (GB)**

Co-curated by **Gruenrekorder / Lasse-Marc Riek**.

Friday, November 30th, 2012, 18.30 (opening)

Petra Sandner (A)

'arctic' - Exhibition

The exhibition will be presented during the entire festival.

'arctic'

in my work, I particularly focus on the line and on the stroke. the pictures are an associative approximation to themes, the reduced use of colour and line much more suggests than it does describe. reduction conveys both tension and expression at the same time. the seam plays a main organizing role.

'arctic' not only intends to express the silence and beauty of the white landscape, but also it being threatened and destroyed.

Petra Sandner

petra sandner 'kane'

* 1964

studies of psychology
studies of art history
autodidact

lives and works in vienna

group exhibitions, participations:

debu'tnale linz: cartoon 'ready' 2004
m.e.l gallery, vienna 2004
attempts about erotic, vienna 2004
raum 35, shut up and listen, vienna 2007
artist in residence - hotelpupik, schrattenberg 2012
kleine galerie, works on paper, vienna 2012

solo exhibitions:

echoraum, part of, vienna 2007
studio liniert, stich and line, vienna 2012
echoraum, SUAL, arctic, vienna 2012

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Friday, November 30th, 2012, 19.00 (opening)

Gruenrekorder (D)

Far Out - Listening Room

Works by Andreas Bick (D), Mark Lorenz Kysela (D),

Danny Mc Carthy (IR) and Craig Vear (GB)

The listening room will be presented during the entire festival.

Far Out

This year's listening room features artists from the German label Gruenrekorder, exclusively.

Four selected works show various cross references to the festival's theme, Far Out: 'Frost Pattern' by **Andreas Bick** is based on subaquatic recordings made at a research base located just off the coast of Greenland. **Mark Lorenz Kysela's** soundscape composition 'Höfn' was made of audio recordings from the Icelandic village of the same name. 'White Star Line' by **Danny Mc Carthy** is an acoustic portrait of the very pier which was the last stop of the Titanic before continuing her fateful journey across the Atlantic Ocean. In 'Antarctica', **Craig Vear** presents un-treated field recordings from an extended visit in 2003-04.

Gruenrekorder

Gruenrekorder understands itself as an organisation with the aim of promoting experimental music and phonography. Phonography considers nature / the environment as an acoustic experience, loaded with musical sounds. It is as a form of art and culture, that Gruenrekorder promotes phonography. We therefore organise events, lectures, publications and exhibitions as well as artistic projects in the fields of phonography and experimental music.

<http://www.gruenrekorder.de>

Friday, November 30th, 2012, 19.00 (opening)

Gruenrekorder (D)

Far Out - Listening Room

(Continuation 1)

Andreas Bick | Frost Pattern

(..) The extremes of fire and ice have always been a popular metaphor for the opposites of ardent passion and unfeeling frigidity, of flux and torpor - extremes which, for all our polarizing way of perceiving them, are very similar. This is also true, especially so in fact, in the acoustic field: in terms of their behaviour and dynamics, the sounds we associate with fire and ice - as created by volcanoes, glaciers, embers, snowfall and many others - seem to be related and are sometimes almost indistinguishable. The loudest natural sounds on Earth are linked with volcanic eruptions and colliding icebergs. The sounds involved range from the infrasound of volcanic tremors and the so-called "singing icebergs" through to the near-inaudible high-frequency crackling and whistling of falling snowflakes and glowing coals. (..) Nonetheless, a magical attraction is exerted on humankind by these outer reaches of the world it inhabits, as shown by our unbroken fascination with the Polar Regions and with volcanoes. (..) The field recordings of natural phenomena were subjected to subtle modifications and sonic transformations, and woven into an abstract sound structure that offers a sensory experience of the forces exerted by fire and ice. (Andreas Bick)

Andreas Bick (born in 1964 in Marl, Germany) writes music for films and radio plays. Based on a long-standing interest in rhythmic processes in nature and everyday life, he has also made a series of sound compositions for various broadcasters. He has been awarded the Prix Ars Acustica, the Karl Sczuka Prize, and the Phonurgia Nova Prize.

http://www.gruenrekorder.de/?page_id=2727

Mark Lorenz Kysela | Höfn

Harbour of Höfn, Iceland, June 2007, about Midnight

Steps on Gravel, Seabirds, Water, Pipeline and Pumping Station, Fish-Oil Producing Ship, Workers and Seamen

Mark Lorenz Kysela born in 1971 in Stuttgart, German and studied saxophone, chamber music und contemporary music in Frankfurt/M with Achim Rinke and in Bordeaux with Marie-Bernadette Charrier and Jean-Marie Londeix. He works as a saxophone player (as a soloist, in chamber ensembles and orchestras). Tours and concerts in Europe, Australia and North-America; former member of the "Ensemble Atmosphère"; saxophonist of the Ensemble „Oh Ton“ and of the Ensemble "zZ". Collaborations with composers such as Michael Maierhof, Alan Hilario, Robin Hoffmann, Christoph Ogiermann, Uwe Rasch, Christophe Havel, François Rossé, Eckart Beinke, et al.

http://www.gruenrekorder.de/?page_id=7148

Friday, November 30th, 2012, 19.00 (opening)

Gruenrekorder (D)

Far Out - Listening Room

(Continuation 2)

Danny Mc Carthy | White Star Line

The title “White Star Line” refers to the ship the Titanic and the company that ran the line. The Titanic’s last port of call was Cobh, Co Cork Ireland and this recording was created using field recordings made at, on and under (hydrophone) the actual pier that the last boarding passengers crossed to board the boats that brought them out to the Titanic. This year 2012 is the centenary of the sinking of the ship.

Danny Mc Carthy studied at the National College of Art and Design. He has pioneered both performance art and sound art in Ireland and continues to be a leading exponent exhibiting and performing both in Ireland and abroad. In early 2006 he founded The Quiet Club (with Mick O Shea), a floating membership sound (art and electronics) performance group. His work has appeared on numerous CDs and has been broadcast widely on both radio and TV. He is a founding director of Triskel Arts Centre, Cork, and of the National Sculpture Factory and is a director of Art Trail and the Sirius Arts Centre Cobh.

http://www.gruenrekorder.de/?page_id=7110

Craig Vear | Antarctica

In the winter (Austral summer) of 2003/4 I embarked on an ambitious musical project in Antarctica, having been awarded a joint fellowship from Arts Council England and the British Antarctic Survey’s Artists and Writers Programme. The purpose of my visit was to compile a unique library of field recordings from the Antarctic and sub-Antarctic regions, which would become the sound source for music composition. The focus of my many field recordings was to capture and reflect the relationship between the British Antarctic Survey (BAS) and the continent it embraces, and the life and populations of the area surrounding the Weddell Sea. Under these headings, the natural sounds (wind, sea, weather and wildlife), the human sounds (scientists living and working, boat captains, ‘talking heads’ interviews and conversation), the mechanical sounds (machinery, generators, boats, scientific experiments, travel, entertainment), and the phenomenological sounds (whistling rigging, clanking objects, crunching ice floes, musical accidents) were of equal significance. I journeyed to far and desolate lands, recorded colonies of penguins and seals, flew to isolated huts deep in the Antarctic Peninsula, and smashed through pack ice aboard an ice strengthened ship. I experienced the euphoric highs and the mind-crushing lows of solitude, the overwhelming presence of all who had come and gone, together with the realization that I was, as a human and an artist, a mere speck on this planet.

Craig Vear works with found sounds, making compositions using computers that allow the individual sounds to be free. His open works are inspired by John Cage, Gavin Bryars and Christophe Charles and use chance elements within performance to determine the final outcome of the composition.

http://www.gruenrekorder.de/?page_id=4733

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Lasse-Marc Riek (D)

Helgoland - Acoustic field recordings of animals and landscapes

Helgoland

The island Heligoland is located three hours of sailing time off the German coastline. An island in the midst of the North Sea, bearing many stories from World War II, and vast breeding grounds for arctic birds. Storms and strong winds are daily routine at the red island. Various birds such as gray seals, northern gannets, or young guillemots with their famous cliff jumps, call for exciting listening situations. Three years of acoustic field research result in a sonic portrait of animals and environmental sounds.

For 'Far Out', a soundscape composition is being presented within the context of a live performance.

Lasse-Marc Riek

Lasse-Marc Riek uses field recordings, storing them with different recording media, and editing, archiving and presenting them in different contexts. Since 1997, he has worked internationally presenting exhibitions, concerts, lectures and projects, as well as giving guest performances in galleries, universities, art museums, churches and museums. Contributions to public media as well as various broadcasts; Awards, scholarships and artist-in-residence programs throughout Europe and Africa. Co-founder of the German label Gruenrekorder.

<http://www.lasse-marc-riek.de>

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Friday, November 30th, 2012, 20.30

Anna Thorvaldsdottir (ISL)

Orchestronics - Audiovisual Composition

Orchestronics

Orchestronics is an electronic installation piece where contemporary orchestral music meets electronic music, and video art. Composer Anna Thorvaldsdottir has constructed electronic collages out of her written music for orchestra and made into a piece of unified audio-visual experience. The music is accompanied by an abstract video art by the composer.

Orchestronics was premiered at the Reykjavik Arts Festival in May 2012 by the composer herself. The duration of the entire piece is 45 minutes out of which the second half will be performed here.

Anna Thorvaldsdottir

Anna Thorvaldsdottir is a prominent Icelandic composer who frequently works with large structures of sounds, whether written for instrumental ensembles, soloists, voices, or electronic mediums. Her music tends to portray a flowing world of sounds with an enigmatic lyrical atmosphere. Her passion for working with large sound worlds, that often reveal the presence of a vast variety of sustained sound materials, reflects her sense of imaginative listening to landscapes and nature.

Anna's music is frequently performed in Europe and in the US, and has been featured at several major music festivals. Her works have been nominated and awarded on many occasions, for example at the Icelandic Music Awards and the International Music Prize for Excellence in Composition. Anna is the recipient of the Nordic Council Music Prize 2012 for her work Dreaming for orchestra.

The Iceland Symphony Orchestra has premiered and recorded four of Anna's orchestra pieces, conducted by Ilan Volkov, Christian Lindberg, Rumon Gamba, Daniel Bjarnason, and Bernhardur Wilkinson. Her most recent piece for orchestra, "AERIALITY", was commissioned by the Iceland Symphony Orchestra and premiered in HARPA, the new award-winning Reykjavik Concert Hall, in November 2011, conducted by Ilan Volkov. The noted Icelandic CAPUT Ensemble has also premiered and recorded major works by Anna, conducted by Snorri Sigfus Birgisson.

Anna holds a PhD degree from the University of California in San Diego.

Anna's debut portrait album - Rhízōma - was released in 2011 through Innova Recordings. The album features three larger pieces for orchestra and chamber orchestra and five shorter movements from a solo percussed piano work. The pieces are performed by the Iceland Symphony Orchestra, conducted by Daniel Bjarnason, the Icelandic CAPUT Ensemble, conducted by Snorri Sigfus Birgisson, and percussionist Justin DeHart. Rhízōma was selected Classical/Contemporary Album of the Year at the Icelandic Music Awards 2012, and appeared on a number of "Best of 2011" lists, e.g. at TimeOut New York and TimeOut Chicago.

<http://www.annathorvalds.com>

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Friday, November 30th, 2012, 21.30

Werner Dafeldecker (D/A)

Monolith - Presentation & field recordings

Monolith

The project 'Monolith' emerged in 2010-2012, in collaboration with the sound artist Lawrence English. During our Antarctica residency we made various audio and video recordings which resulted in media works as well as radio pieces and live performances.

As a contribution to shut up and listen!, I intend to give insights in our roughly four weeks-long stay at the Argentinian research stations 'Marambio' and 'Esperanza' and present un-treated audio recordings as well as excerpts from our audio-visual works.

[Werner Dafeldecker]

<http://www.dafeldecker.net/projects/above-below.html>

Werner Dafeldecker

Born 1964 in Vienna, Austria.

Werner Dafeldecker has a background in European modern music and improvisation, examination of graphical notations, fluxus, minimal music, electro-acoustic music, jazz and field recordings. His musical projects are often inspired and deduced by outside influences such as architecture, physics, photography and film. Long-time sound and structure studies and the formulation of distinct articulations are in the centre of Dafeldecker's work as a composer and musician and parallel to technological developments often connected with electronic formats.

Remittance works, exhibitions, concerts (assortment) : Kammermusiktage Witten; Contemporary Arts Museum Houston; Berliner Festspiele Maerzmusik; Sound Field Festival Chicago; Festival Wien Modern - Vienna; Sammlung Essl - Austria; Centre Pompidou - Paris; New Langton Arts - San Francisco; Festival Steirischer Herbst Graz; What is Music Festival Australia; International Music Festival Vancouver; lmc Festival London; Dundee Media Festival; Ultraschall Festival Berlin; Salzburger Festspiele; fmp Festival Berlin; Renaissance Society Chicago; Liquid Architecture Festival Australia, Darmstädter Ferienkurse, Serralves Festival Porto, ZKM - Karlsruhe, Museo Reina Sofia Madrid, Gronland Kammermusikk Festival Oslo, North Sea Jazzfestival Rotterdam;

Lives in Berlin.

<http://www.dafeldecker.net>

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Friday, November 30th, 2012, 22.00

Werner Raditschnig (A)

EISKLANG - Electro-acoustic Performance

EISKLANG

(Homage á Arktis-Nordost)

Originally presented as the performance ‚Unter Null‘ (i.e. ‚Below Zero‘) in 1992, featuring suspended ice objects in various visual appearances and live sampling. 20 years later transformation of the acoustic events and additions and transferences of ‚cold sounds‘ without the use of real ice. A listening piece.

Werner Raditschnig - polychord with manual and electronic techniques, as well as sound projections.

Werner Raditschnig

Composer, performer in his own music projects. Project-based collaborations with other specialists (music, video art, theatre, visual art).

Range of Work: Predominantly experimental instrumentarium, electronics, sculptural music, concert installations, scenic performances and choreographed spaces.

<http://raditschnig.com>

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Saturday, December 1st, 2012, 19.00

SHUT UP AND LISTEN! AWARD 2012

Award Ceremony and Performance of Awarded Works

SHUT UP AND LISTEN! AWARD 2012

As part of this year's festival, composers and sound artists (born after 1971) were invited to submit musical works in two categories:

- A) Electro-acoustic Composition
- B) Composition for Accordion solo resp. Accordion and Sound Projection

The compositions should show a reference to the festival theme **Far Out**. The entire selection process was anonymous, out of 56 submissions a jury selected four works which will be presented during the festival. Each awardee will receive a purse of € 200.-, as well as the **SHUT UP AND LISTEN! TROPHY 2012**.

Winners and awarded compositions

Chin Ting Chan (CN/USA)	Katachi I
Cormac Crawley (IRL)	Magnetoception
Aurélio Edler-Copes (BR/F)	Cantiga
Robert Schwarz (A)	Fliegenklavier

Jury

Belma Bešlić-Gál
Composer. Co-Curator of shut up and listen! 2012.

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

Further information: <http://sp-ce.net/sual/2012/>



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Interdisziplinäres Festival für Musik und Klangkunst
FAR OUT

Saturday, December 1st, 2012, 19.00

SHUT UP AND LISTEN! AWARD 2012

Chin Ting Chan (CN/USA): Katachi I

Katachi I

for fixed media (2011)

Katachi is a Japanese term that means form, shape or figure. In the ancient game of Go, the word Katachi is used to describe the formation of stones on a Go board (Go originated from Ancient China, where it is known as Weiqi). The conception of stone formation in Go is transformed to apply to the circulation and combination of sounds and timbre in the music.

Katachi I uses primarily sounds produced by the Go stones, board and bowls. The circulating effect created by the different panning techniques is a dominant feature in this piece. The stereophonic image thus produced represents a recurring form or shape much similar to an image of a pentagon garden.

Chin Ting Chan

Raised in Hong Kong, the music of Chin Ting (Patrick) Chan has been recognized internationally by honors and awards including the Third Annual newEar Composers' Competition (winner), Staatsorchester Darmstadt's Soli fan tutti Composition Prize (finalist), BGSU's Competition in Music Composition (winner), UMKC's Chamber Music Composition Competition (1st prize), as well as performances at the Darmstadt State Theater in Germany, Toronto Electroacoustic Symposium, San Francisco New Music Forum's Festival of Contemporary Music, SCI, GAMMA-UT, Connecticut College's Symposium for Arts and Technology, Electronic Music Midwest, Electroacoustic Barn Dance, Madison Muse Fest, FEAST Festival, and new music festivals at BGSU, CSUF and UAH, among others; performed by artists/groups such as Zeitgeist, BelCuore Quartet, Color Field Ensemble, New Music Everywhere, KcEMA and Nonsemble 6. His music has been recorded and published at the Darling's Acoustical Delight label (Cologne) and Melos Music, LLC.

Mr. Chan earned his B.M. degree from San José State University, and M.M. degree from Bowling Green State University where he was teaching assistant of theory/aural skills. He is currently pursuing a D.M.A. in composition at the University of Missouri-Kansas City while serving as studio manager of the IMPACT Center and teaching courses in electronic music. His mentors have included Chen Yi, Zhou Long, James Mobberley, Marilyn Shrude, Burton Beerman, Andrea Reinkemeyer, Brian Belet and Pablo Furman. He is a founding member of the composer's consortium Melos Music.

<http://www.chintingchan.com>

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SHUT UP AND LISTEN! AWARD 2012

Cormac Crawley (IRL): Magnetoception

Magnetoception

A Geomagnetic Flight

As well as the electrical storms we are familiar with, there is currently an intermittent barrage of space weather penetrating our atmosphere. This solar activity is usually directed by our magnetosphere toward the North and South Poles but recent intensity has meant that natural light displays have been visible below the Scandinavian Peninsula; in places such as Denmark, Northern Germany and Poland, UK, Ireland and more Eastern European countries; in the form of Aurora Borealis. The sun is currently in an active phase of its 11-year solar weather cycle and is expected to reach peak activity in 2013. It emits electromagnetic frequencies inaudible to us naturally; however, quite a lot of this behaviour has been sonically recorded and catalogued by Nasa.

Magnetoception is a hypothesis, suggested by the migratory process, that birds are sensitive to magnetic fields including some of these geomagnetic disturbances and the notion is referenced in this piece: A sonification of geomagnetic commotion including recordings of the sun's magnetic heartbeat, cosmic debris, solar flares, emissions from other solar objects, and how some of these pass through our earth's atmosphere and interact in the skies above.

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 compositional process focuses on the soundscape. 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>

Saturday, December 1st, 2012, 19.00

SHUT UP AND LISTEN! AWARD 2012

Aurélio Edler-Copes (BR/F): Cantiga

Cantiga

For accordion and sound projection

In "Cantiga" ("Song") I have taken as reference the Cantigas de Santa Maria, of Alfonso X - in particular those of number 1, 252, and 326 - with the aim of bringing to mind archaic sonorities establishing a dialogue with the sound universe of the electronic music.

The accordion seemed to me the ideal instrument due to its high pitch and technical potentials which allow it to approach some textures typical of the electronic music as the same time as it creates sounds and articulations close to instruments of medieval music.

Aurélio Edler-Copes

Aurélio Edler-Copes (Brazil, 1976) Graduated in Composition with Gabriel Erkoreka at the Basque Country Advanced Centre of Music, Spain; Master Degree in Composition at the Hochschule der Kunst Bern by the tutelage of Georges Aperghis; postgraduate in Composition and Computer Music at the annual IRCAM's Cursus in Paris. He also studied with Sciarrino, Saariaho, Furrer, Ferneyhough, Lang, Leroux, Hurel, Andre, López-López, Sotelo, Sánchez-Verdú, among others, in festivals as Acanthes, Impuls, Matrix, Injuve...

His pieces have been awarded in a dozen of composition competitions (Injuve, Franz Joseph Reintl-Stiftung, Ensemblia, Pablo Sorozabal, Cátedra Manuel de Falla, Fundación Autor's Prize, Verdi Competition, BAMDialogue, HIC-USA, Francisco Escudero, Prix Roma...) and are interpreted by soloists and ensembles as Klangforum Wien, MusikFabrik, Quatuor Diotima, Itinéraire, Vortex, Sond'ar-te Ensemble, OENM, Grup Instrumental de Valencia, Bilbao's Symphonic Orchestra, Orchestra National de Lorraine, among others. He was Prix Roma of the Spanish Government working as composer in residence at the Royal Academy of Spain in Rome in 2010- 2011. He was also artistic member and composer in residence at the French Academy in Madrid - Casa de Velázquez in 2011-2012.

He currently lives in Paris, works in different composition projects and is artistic director of the Krater Ensemble, from Spain. From July to September 2013 he will be composer in residency at the Kyoto Arts Center in Japan.

<http://www.edler-copes.com>

Saturday, December 1st, 2012, 19.00

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Robert Schwarz (A): Fliegenklavier

Fliegenklavier

(2012; 05:50; 4 channel-audio)

piece for 88 flies in three scales (M 1:2, M 1:1, M 2:1), extended piano and modular synthesizer

Originated from the installation „Ein Fliegenpapier - Gelenkte Aleatorik; Acoustic considerations of space and freedom as a physical model“. An acoustic version of Robert Musil's short story „Das Fliegenpapier“ (fly paper).

8 channel audio

cardboard boxes (20x20x20cm, 40x40x40cm, 80x80x80cm)

wooden structure (20x20x120cm, 40x40cm, 40x40x40cm, 80x80cm)

(The relation to the installation has little or no importance to the piece)

Robert Schwarz

Robert Schwarz studied architecture and computer music in Vienna and Sound Studies at the Berlin University of the Arts. He has developed a singular body of work around sound, material and space in various artistic and experimental settings. His approach is complemented by ongoing research in sound studies, that sets the basis for his artistic work, which comprises installations, environments as well as music.

He has presented his work at museums and festivals as Ars Electronica - Linz, Club Transmediale - Berlin, Moscow Biennale for Young Art, Singuhr Hörgalerie - Berlin, Haus der Kulturen - Berlin and Wiener Festwochen.

<http://r-schwarz.tumblr.com>

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Belma Bešlić-Gál (A/SLO/BIH), Arne Nordheim (N)

Works for Accordion - Andrej Serkow (A/UKR), Accordion

Andrej Serkow

Andrej Serkow was born in Podbuskoje, Ukraine. After his first Bajan lessons and the visit of the music school in Kirovograd, he completed his studies at the Odessa conservatory with excellent success. Further studies at the Anton Bruckner Private University in Linz, Austria (Master of Arts). As a soloist and chamber musician he performs with the Bruckner Orchestra Linz, the Austrian Ensemble für neue Musik, Capella Condrezza and the Duo Ost/West. The cooperation with the composers Christoph Cech, Renald Deppe, Christoph Herndler, Wolfgang Mayer and Ludmila Samodaewa led to new, interesting pieces for accordion. His artistic work for Landestheater Linz, Theater Phönix and the theater group Arbos lead him through many countries in Europe and plays an important role artistically. With performances in Bratislava, Gmunden, Linz, Krems, and Wels and at the music summer in Bad Schallerbach he convinced the audience with expressive and deep interpretations.

<http://www.dyas-akkordeon.com>

Belma Bešlić-Gál: JAN MAYEN (Remembering Beerenberg)

For accordion and sound projection

The composition 'JAN MAYEN (Remembering Beerenberg)' was inspired by photos from the Norwegian adventurer Erik A., who visited the island Jan Mayen in 2008. His trip was also an inwardly directed journey to himself: This inner search gets sonified by the accordion, 'potential' environmental sounds from Jan Mayen - ocean waves, wind, arctic birds - constitute the acoustic backdrop of the piece, and the fundament of the sound projection. The premiere took place in conjunction with an artist-in-residency in Frankfurt/Main in November 2001.

Belma Bešlić-Gál

Born 1978 in Tuzla (BiH). Austrian composer, artist and pianist of Slovenian/Bosnian descent, living in Vienna and Salzburg (Austria). First music studies (piano) with Planinka Jurisic-Atic in Tuzla. Piano studies at the Liszt School of Music Weimar (1996-2001, a. o. with Gerlinde Otto and Lazar Berman). Studies of composition and music theory at the University of Arts in Graz (2003-present, a. o. with Bernhard Lang, and Klaus Lang). Master classes in Darmstadt and Munich (Brian Ferneyhough, Rebecca Saunders, Raphael Cendo, German Toro Perez, Wolfgang Rihm). Co-Curator of the shut up and listen!-Festival in Vienna. The fundament of her artistic reflection is time. Further issues include cultural challenges of post-war/transitional societies, nihilism, futurism and manipulations of temporal perception in (intermedia) music constellations.

<http://www.belmabestic.com>

shut up and listen! 2012
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FAR OUT

Saturday, December 1st, 2012, 20.00

Belma Bešlić-Gál (A/SLO/BIH), Arne Nordheim (N)

Works for Accordion - Andrej Serkow (A/UKR), Accordion

(Continuation)

Arne Nordheim: Dinosaurus

For accordion and sound projection (1971)

In Dinosaurus, Arne Nordheim uses a pre-recorded tape of treated accordion sounds and noises, in a surrealist dialogue with the instrument's live sounds.

FP: Nordic House, Reykjavik, 1971; Mogens Ellegaard (acc)

Arne Nordheim

Arne Nordheim was born in 1931 in Larvik, Norway, and died in 2010 in Oslo. He studied organ, piano, music theory, and composition at the Oslo Conservatory and was a significant Norwegian composer. He has received international acclaim especially for his works 'Aftonland' (1959) and 'Canzona for Orchestra' (1961). Since 1997, Nordheim was an honorary member of the International Society for Contemporary Music.

<http://www.arnenordheim.com>

Saturday, December 1st, 2012, 21.00

Carlos Casas (E)

SIBERIAN FIELDWORKS (FIELDWORKS#10) - Audiovisual Presentation

SIBERIAN FIELDWORKS (FIELDWORKS#10)

A selection of Fieldworks captured in location during 2006-2007 in Chukotka, Siberia, Russian Federation

'Fieldworks' are a series of films, a part of an ongoing experiment with ambient video and radio frequencies, a sort of landscape video notes I have been developing since 2000, with these works I try to capture the atmospheric qualities of a landscape through visual and audio field recordings captured on location. Using image and sound as a sort of spatial instrument, I am interested in short waves signals and VLF, their atmospheric qualities and sound, capturing the radio waves in each of the landscape I portray, allows me to grasp another dimension of it. A sort of enhanced perception. I am interested also in the asynchronous randomness of the relation between soundtrack and film. I see this work as a sort of post structural film, where documentary and experimental film manners meet.

[Carlos Casas]

Carlos Casas

Filmmaker and visual artist. His work is a cross between documentary film, cinema, and contemporary visual and sound arts. His last three films have been awarded in festivals around the world from Torino, Madrid, Buenos Aires, and Mexico City and some of his video works have been presented in collective and personal exhibitions.

He has just concluded a trilogy of work dedicated to the most extreme environments on the planet, Patagonia, Aral Sea, and Siberia.

He is currently working on a film about a cemetery of elephants on the borders between India and Nepal.

His works deals with the idea of survival, death and the archaic, as a modern day explorer. His audiovisual research pretends to question the way we understand ourselves and our changing environment, Pushing the ways we envision the audiovisual experience.

He is founder of Map Productions with his partner and wife Saodat Ismailova and runs the audiovisual label Von archives with fellow artist friend Nico Vascellari.

<http://www.carloscasas.net>

Saturday, December 1st, 2012, 21.30

Michael Vorfeld (D)

GLÜHLAMPENMUSIK - Audiovisual Performance

GLÜHLAMPENMUSIK (LIGHT BULB MUSIC)

An audio-visual performance

One of the main reasons why the light bulb becomes a threatened species not only in the European Community, are new regulations and prohibitions which are connected to the discovery of the Ozone depletion (the ozone hole) observed since the late 1970s at the South Pole and the North Pole – two geographical areas far away from our point of view. Because of environmental regulations based on this knowledge, a light source, which had been a mass-produced product just a short time ago, will soon disappear. At the same time, the light bulb receives a reappraisal and is given special attention similar to the one it received at the beginning of its more than 130-year-long history.

With LIGHT BULB MUSIC Michael Vorfeld presents an audio-visual performance using sounds that are generated by different light bulbs and actuating electric devices. The changes in the light intensity, the incandescence of the filaments and the rhythmic variety of the flickering and pulsing lights is directly transformed into a comprehensive and microcosmic electro-acoustic world of sound. A complex and manifold music arises, which finds its counterpart in a vivid play of light and shadows.

Michael Vorfeld

Michael Vorfeld, musician and visual artist, based in Berlin, plays percussion and self designed stringed instruments and realises electro-acoustic sound pieces. He works in the field of experimental, improvised music and sound art and is often involved in site-specific art projects. He realises installations and performances with light, works with photography and film. Besides his solo activities he is a member of various ensembles and collaborates with artists from different art forms. His activities include numerous concerts, performances and exhibitions in Europe, America, Asia and Australia.

<http://www.vorfeld.org>

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NEAR WEST

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! 2012

Interdisciplinary Festival for Music and Sound Art
NEAR WEST

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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>