

shut up and listen! 2015

Interdisciplinary Festival for Music and Sound Art

SO FAR! SO GOOD.

shut up and listen! 2015

Interdisciplinary Festival for Music and Sound Art
SO FAR! SO GOOD.

Date: November 26th-28th, 2015
Venue: echoraum (Sechshauser Str. 66, 1150 Vienna)
Producer: sp ce - Non-profit organisation for Art and Transdisciplinarity
In cooperation with echoraum
Artistic Direction: Belma Bešlić-Gál and Bernhard Gál

2015 marks the tenth anniversary of shut up and listen!, interdisciplinary Festival for Music and Sound Art. We'd like to celebrate this fact with a special edition which acknowledges the usual principles – networking, interconnections, and stylistic plurality – yet also leaves space for a critical reflection of previous festival editions. Featuring a photo exhibition and a round table with current and previous curators and cooperation partners, we reflect upon the past and speculate about the future. Additionally, this year's festival will be followed by an audiovisual publication, to be published in 2016, featuring participants and artistic contributions of these past ten years.

SUAL 2015 offers a multifaceted program which features the 'expected' presentations of advanced contemporary music and sound making in the context of art music and sound-based visual art (such as the Paetzold-bass flute sextet **PLENUM** and the Hungarian experimental musician **Zsolt Sörös**), but also includes the Viennese Avant-garde-Pop-Band **Pabst** and the oriental world music duo **Salah Ammo und Peter Gabis**. With a site-specific light environment by **starsky** and three (Post-)Fluxus performances by the mysterious **Philip Corner and his partner Phoebe Neville** as well as a **beer drinker ensemble** and a **photo exhibition** we look at the world over the rim of our (auditive) tea cups. Further perspectives open up in introductory talks and the informal interaction between all participants, favored by the intimate, yet highly focused listening environment of the *echoraum*.

SUAL 2015: So far! So good.

Website: <http://sp-ce.net/sual/2015/>
Contact: Tel: 0043-699-107 65 687 | Email: info (Emailsymbol) sp-ce.net
Support: BKA, Stadt Wien (MA7), SKE-Fonds

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Interdisciplinary Festival for Music and Sound Art
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Concerts | Performances | Space Projection | Brunch
Photo Exhibition | Panel Discussion | Interaction

Featuring:

Salah Ammo	Syria / Austria
Belma Bešlić-Gál	Bosnia-Herzegovina / Austria
Angélica Castelló	Mexico / Austria
Philip Corner	USA / Italy
Gobi Drab	Austria
Peter Gabis	Austria
Bernhard Gál	Austria
Sascha Gorbach	Austria
Katrin Hauk	Austria
Andreas Hellweger	Austria
Werner Korn	Austria
Thomas List	Austria
Steffi Neuhuber	Austria
Phoebe Neville	USA / Italy
Daniel Pabst	Austria
starsky (Julia Zdarsky)	Austria
Ernst Reitermaier	Austria
Zsolt Sörös (Ahad)	Hungary
Simon Usaty	Austria
Reni Weichselbaum	Austria

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Festival Programme November 26th-28th, 2015

Thursday, November 26th, 2015

- 19.00 Opening I: **SUAL 2006-2014** – Photo Exhibition
Opening II: **starsky** – Space Projection
Bernhard Gál: *Beer Ceremony* – Opening Performance
- 19.30 **Philip Corner**: *Carrot Chew Performance* – (Post-)Fluxus
Philip Corner & Phoebe Neville: *Understanding* – Duo Performance
Philip Corner: *Agnesia - Homage To Agnes Martin* – Solo Performance (FP)
- 21.00 **Plenum**: New Work for Paetzold Bass Flute Sextet and Electronics (FP)
(Angélica Castelló, Gobi Drab, Katrin Hauk, Thomas List, Steffi Neuhuber, Reni Weichselbaum)

Friday, November 27th, 2015

- 19.30 **Zsolt Sörös (Ahad)** – Solo Performance / Improvisation
- 20.30 **Pabst** – Avantgarde-Pop-Band
- 21.30 **Salah Ammo & Peter Gabis** – Oriental World Music-Duo

Saturday, November 28th, 2015

- 11.00 Panel Discussion | Audiovisual Presentation | Brunch:
So far! So good. shut up and listen! 2006-2015
Featuring **Belma Bešlić-Gál**, **Bernhard Gál**, **Ernst Reitermaier** and **Werner Korn**
as well as audiovisual excerpts and photos of nine festival editions.

Permanent Presentations, November 26th-28th, 2015

- | | |
|-----------------------|---|
| SUAL 2006-2014 | Photo Exhibition. Documentation of the Festivals SUAL 2006-14
Photography by P. Feuersänger, B. Gál, M. Kux, M. Zacherl et al. |
| Philip Corner | <i>Carrot Chew Performance</i> – Scores
(four serigraphies printed on canvas, edited by F. Conz, Verona, 1983) |
| starsky | Space Projection |

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Thursday, November 26th, 2015, 19.00 (opening)

SUAL 2006-2014

Photo Exhibition

Concept and Design: Belma Bešlić-Gál | Bernhard Gál

SUAL 2006-2014

Select photos of the previous festival editions 2006-2014

Thanks to all photographers!

Belma Bešlić-Gál

Paul Feuersänger

Bernhard Gál

Arnold Haberl

Barbara Kaiser

Werner Korn

Maria Kux

Markus Lidauer

Sue Schwarz

Michael Zacherl

et al.

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Thursday, November 26th, 2015, 19.00 (opening)

starsky

Space Projection

starsky arbeitet bei *shut up and listen!* mit dem raum selbst.

es wird auf leinwände und projektionsflächen verzichtet und direkt in den raum hinein gearbeitet, akteure, menschen und publikum werden von projektion überzogen und sind zugleich projektionsfläche als auch akteure, die mit der projektion auf ihren eigenen körpern spielen können.

die projektion ist spielzeug für akteure und publikum.

zugleich wird durch die projektion eine stimmung, ein environment, ein raum im raum erzeugt, der kunst und kommunikation unterstützen soll.

[Julia Zdarsky]

starsky (Julia Zdarsky)

julia zdarsky | geboren 1967 in wien
absolventin der waldorf schule | wien
studium an der universität für angewandte kunst | klasse caramelle / terzic | wien
1996 diplom mit radzebutz | auszeichnung und anerkennungspreis des bundesministeriums für kunst
visualistin seit 1991

starsky überschreitet ungeniert die grenzen zwischen sub-, pop- und hochkultur.

egal ob bewegte lichtbild-installationen, bühnenprojektionen, imposante live-visuals oder gigantische großbild-projektionen: die arbeiten von starsky sind an räumlicher wirkung und inhalt kaum zu übertreffen. nichts, was nicht von ihr in farbe, form, wort und licht getaucht werden könnte: architektur, struktur, environment, public spaces!

starsky arbeitet mit sprache, phrasen, grafik, interaktion, bewegten bildern oder film.

von plakativ bis subtil ist alles, meist sogar in ein und derselben arbeit zu finden.

die projektionsdimensionen von starsky heben raumprojektionen und projektionsinstallationen auf eine inhaltliche ebene, die zu einem gesamtkunstwerk aus bild, sprache, kommunikation und raum verschmelzen und als plötzliche erleuchtungen von kurzer dauer im emotionalen gedächtnis der betrachterIn erhalten bleiben. visualisierte gefühle - flüchtig, aber unvergesslich.

starsky arbeitete bisher mit den medien: projektion, photographie, film, video, installation, ton, musik, bild, objekt, text, activism, graphik, theater, performance, interaktive systeme, steuerungen, computer, kommunikation, netz und einigen noch namenlosen ...

<http://www.starsky-projections.com>

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Thursday, November 26th, 2015, 19.00

Bernhard Gál

Beer Ceremony

Beer Ceremony

Beer Ceremony is a performance piece for 8-20 persons blowing on beer bottles. It is loosely based on a section of *Flüssige Musik*, a music-theatrical performance for young people from 2002. The performance starts with full beer bottles. Each performer takes a healthy mouthful, then blows on the rim of the bottle, creating sound. This procedure continues until bottles are empty. A conductor may 'synchronize' the performers, throughout the entire piece, or in designated sections. Duration: 10-20 minutes (depending on bottle size and thirst).

Previous presentations: Festival City Fables, Taipei, November 2007
 Festival Sinapsis, Mendoza, October 2006 (premiere)

[BG]

Bernhard Gál

Austrian artist, composer and musicologist Bernhard Gál is equally at home within the domains of contemporary music, installation art and media art. As of now, Gál has created around 80 sound installations and intermedia art projects, combining sound, light, objects, as well as architectural concepts and video projections into multidimensional and prevalently site-specific art works. He also composes for acoustic instruments and electro-acoustic music. As a laptop musician, Gál has performed extensively on five continents, and worked with numerous musicians of the electronic and improvised music scenes. Since 2006, Gál has also been the creative head behind 'shut up and listen!' - Interdisciplinary Festival for Music and Sound Art, in Vienna. Between 2006 and 2007 he taught sound art at the University of Arts in Berlin. From 2010-13 Gál held a research position at the Paris Lodron University Salzburg, in conjunction with the interdisciplinary doctoral college 'Art and the Public'. Currently he is working on a PhD concerning sound installation art. His work has been made available on ca. 30 audio publications and documented with various catalogue books and DVDs.

<http://www.bernhardgal.com>

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Thursday, November 26th, 2015, 20.00

Philip Corner

Carrot Chew Performance – Partizipative Performance

Carrot Chew Performance

CarrotChewPerformance could be regarded as a "quintessential Fluxus" work as it was premiered in the Canal Street Fluxloft in 1964. Always intended as a public participation the originals were pencil on paper, and disappeared after the performance. Francesco Conz, later, in the 70s, produced the 4 pages in equally large format as a silkscreen edition. These serve as semi-improvise scores ---mouths to ear--- and have been used in performance (including installations), most recently at the Fondazione Mudima in Milano. The carrots, of course, must be supplied.

[Philip Corner]

Die Partituren zur *Carrot Chew Performance* (vier Siebdrucke auf Baumwollstoff; Faksimile des Originalwerks von 1964, hg. von F. Conz, Verona, 1983) werden während der gesamten Festivaldauer im *echoraum* präsentiert.

Philip Corner

Philip Corner (born April 10, 1933) is an American composer, trombonist, vocalist, and pianist.

Philip Corner studied at Columbia University with Otto Luening and Henry Cowell, later with Olivier Messiaen at the Paris Conservatoire and privately with Dorothy Taubman in New York. He taught at the New Lincoln School in New York from 1966-1972, the New School for Social Research from 1967-1970 and Rutgers University from 1972-1992, after which point he moved to Reggio Emilia, Italy with his wife, the dancer and choreographer Phoebe Neville.

He has been associated with Fluxus since 1961, was a resident composer and musician with the Judson Dance Theatre from 1962-1964 and later with the Experimental Intermedia Foundation. He co-founded with Malcolm Goldstein and James Tenney the Tone Roads Chamber Ensemble in 1963 (active until 1970), with Julie Winter Sounds Out of Silent Spaces in 1972 (active until 1979) and with Barbara Benary and Daniel Goode, Gamelan Son of Lion in 1976 (still active).

[http://sonichits.com/artist/Philip_Corner]

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Thursday, November 26th, 2015, 20.30

Philip Corner & Phœbe Neville

Understanding – Duo Performance

Understanding

The composition, an improvisation really, which I now call *Understanding* was created by me as a piano solo in 1996 at the USIS Center in Bangkok. There really is no score, not even verbal, nor could there be since it is a question of an 'ultimate improvisation' where nothing must be pre-thought. I may have jotted-down a few words about it somewhere. I now choose as ideal an electric keyboard (which I usually avoid) because of the timbre-changing possibilities. Phœbe Neville as my assistant serves to make the changes by pressing the buttons with unforeseen result; while I play at the keyboard whatever comes to me in a mental state where 'everything is right'. Since we are not allowed to see what we are doing (a would-be offensive level of human-will controlling) we wear the painted masks made for us by Picuk in Java.

[Philip Corner]

Philip Corner

see *Carrot Chew Performance*.

Phœbe Neville

Phoebe Neville has been called "a supremely original artist whose explorations since the 60's follow no fashion" by Anna Kisselgoff of the New York Times. She has created dances for thirty-five years in New York, and directed her own company for twenty. Her work has been seen in major cities around the United States and in Berlin. She began collaborating with Philip Corner in 1991. Since joining him in Italy as his wife, she has performed with him in galleries, cloisters, (deconsecrated) churches, museums, factories, farmhouse courtyards, and on rooftops and rock outcrops from Salento to the Alto Adige, being called 'una ballerina deliziosa' and 'l'onda della sua musica'. Other appearances include Festivals in Lyon, France, and Odense, Denmark; and performances in France, Germany, and Belgium, Thailand, Indonesia, Australia, and Nepal.

[provided by the artist]

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Thursday, November 26th, 2015, 20.30

Philip Corner

Agnesia - Homage To Agnes Martin. A 'Near-Elemental' (2015, UA)

Solo Performance

Agnesia - Homage To Agnes Martin. A 'Near-Elemental' (2015, UA)

'Elementals' was the 1-note performance shown at The Kitchen in New York in 1977. 'A pulsing c# which lasted 5 days (duration indeterminate, with many players coming & going)'. The 'Near-elementals' are variants in which some small changes are permitted. In this, a fairly long and softly-played tone may be subject to slight improvised changes in dynamics, color, articulation, etc. The effect is analogous to the restrained brilliance of a painting by Agnes Martin.

[Philip Corner]

Tom Johnson about 'Elementals':

I can't be completely objective about Philip Corner's 'Elementals,' since I was one of the performers, but I find it impossible to ignore. 'Elementals' is a general concept, which can be realized by unvaried repetition of any sound at any tempo, but for his recent realization of it at The Kitchen, Corner selected the C-sharp above middle C, and the tempo of 60 notes a minute. He rounded up several dozen musicians who agreed to come at various times during the week, so that the note could continue, night and day, for five days. The idea was to keep the sound as constant as possible, but, of course, as singers, pianists, guitarists, and wind players entered and dropped out, the note took on a variety of colors. And, since the performers are human, neither the pitch nor the tempo was really accurate very often. So far as I know, however, at least one or two people were keeping the tone going in one way or another for the complete 123 hours of the performance. The music was severe, restrained, and sometimes quite lovely, but as the week progressed I began to feel that its real significance was not musical so much as social, and that it was not intended for an audience so much as for the performers. The event brought many musicians together, allowed them to really tune in on one another, encouraged them to spend a few hours practicing musical self-denial, and demonstrated a rather remarkable degree of appreciation for the principle of minimalism among local musicians. It also demonstrated quite dramatically that, as we attempt to eliminate more and more variety, we always end up discovering that more and more interesting things remain uneliminated. That, I think, is how minimalism got started, and why it continues to be fruitful.

[Tom Johnson: *Seven Kinds of Minimalism*; The Village Voice, December 5th, 1977]

Philip Corner

see *Carrot Chew Performance*.

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Thursday, November 26th, 2015, 21.30

PLENUM

Neue Komposition für Paetzold-Bassblockflötensextett und Elektronik

Neue Komposition für Paetzold-Bassblockflötensextett und Elektronik (UA)

PLENUM schreibt ein etwa 40minütiges Stück (im Kollektiv), bei welchem jegliche Paetzold-Bassblockflötengrößen eingesetzt werden, von F-Basset bis Subkontrabassblockflöte. Daneben werden drei SpielerInnen noch zusätzlich mit Elektronik arbeiten. Die SpielerInnen werden bei der Aufführung im echoraum frei im Raum verteilt sein, um neue Hörsituationen für das Publikum zu schaffen. Jede/r Spieler/in spielt über eine eigene lokale Box. Im Mittelpunkt der neuen Komposition steht die Beschäftigung mit dem tiefen Klangspektrum der Instrumente. Paetzold-Bassblockflöten besitzen einen sehr wohligen, vollen und runden Klang, dieser soll den kompletten Raum einnehmen, sich entwickeln und entfalten können, unterstützt durch die Elektronik und angereichert durch Obertöne, Flageolets u.a. Es soll eine Art Schwebezustand für das Publikum entstehen. Dieser intime Zustand wird durch unerwartete kompositorische Elemente durchbrochen. Wir möchten uns damit auf das diesjährige Festivalmotto beziehen, das da lautet ‚So far! So good.‘ (im Moment ist alles gut, man kann aber nie wissen, was als nächstes passieren wird). Die SpielerInnen werden im weiteren Verlauf des Stückes „unerwartete“ Aktionen einbauen. Zu Beginn nur wenige, dezente, die sich zum Ende hin immer mehr häufen; ein Zusammenspiel von Ruhe und Spannung, ohne den Verlauf der Komposition errahnen zu können.

[Text: PLENUM]

PLENUM

PLENUM, darunter versteht man den Zusammenschluss von sieben in Wien lebenden Blockflötist_innen, spezialisiert auf das Spiel Alter Musik, zeitgenössischer Kompositionen und freier Improvisation mit viereckigen Bassblockflöten der Marke Paetzold by Kunath. Die Mitglieder spielen ausschließlich auf diesen quadratischen Instrumenten deren Zusammenklang an den einer Kirchenorgel erinnert. Dem Design von Orgelpfeifen nachempfunden, wirken die Flöten recht futuristisch, sehr technisch und hart. Sie bieten den Spieler_innen ein mannigfaltiges Klangspektrum, das sich von sphärischen Luftklängen, vollen Tönen, bis hin zu kühlen geräuschhaften Sounds erstreckt. Von Basset- bis hin zur Subgroßbassblockflöte reicht die Besetzung des 2012 gegründeten Ensembles bestehend aus Angélica Castelló, Gobi Drab, Katrin Hauk, Thomas List, Steffi Neuhuber, Maja Osojnik und Reni Weichselbaum. Eine wilde Mischung an Musiker_innen also, die einem hier begegnet, können doch die einzelnen Mitglieder auf unterschiedlichste musikalische Hintergründe zurückgreifen, die von Alter Musik (Ensemble MIKADO), bis hin zu Rock-Musik (Broken.heart.collector), freier Improvisation (ÖNCZkekivist, snim) und experimenteller Musik (Black Biuti, Frufru, Low Frequency Orchestra, Rdeča Raketa) reichen. Was die Mitglieder miteinander teilen ist, eine große Neugierde und Offenheit, die daraufhin zielt Unbekanntes auszuprobieren, neue Perspektiven zu öffnen und sich dadurch gegenseitig künstlerisch zu befruchten.

Bei **SUAL 2015** sind zu hören:

Angélica Castelló, Gobi Drab, Katrin Hauk, Thomas List, Steffi Neuhuber, Reni Weichselbaum
// Paetzold Bassblockflöten

<http://plenum.klingt.org>

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Friday, November 27th, 2015, 19.30

Zsolt Sörös (Ahad)

Solo Performance / Improvisation

Solo Performance / Improvisation

Zsolt Sörös's drone music is characterised by formation strategy and immediate transitions; the use of unstable acoustic systems and continuous sound layers, which can develop towards a sound economy, very similar to minimalism's compositional solutions such as micro-structural and sound reduction space arrangement. His music is characterised by the dramaturgy of the situation of intensive concentration and reaction times (slower and quicker processes) because of a sense of suspension, where sounds/noises are looped for a longer or shorter time, recycled and changed only slightly. Comprising an improvised method of editing, it confronts the listener with an evolving sense of time and duration that transcend questions of musical to focus in the idea of shape, in the potentialities of a sound representation as stream of consciousness.

Zsolt Sörös (Ahad)

Improvised, electro-acoustic and noise musician, sound artist, editor and curator. Groups: duo with Jean-Hervé Péron Art-Errorist (from the Krautrock band Faust), Ahad & ChrS (with Christian Skjødt), collaborations with Franz Hautzinger and Isabelle Duthoit, I Belong to the Band (with Adam Bohman, Oli Mayne and Jean-Michel Van Schouwburg), trio with Richard Barrett and Milana Zarić, duo with Christian Kobi etc. He is a member of Iancu Dumitrescu's Hyperion Ensemble International. His field of interest and activity – beside music – includes the borderline and the margins of different art forms. Sörös has also collaborated with artists from different fields of art (choreographers, stage directors, fine artists, video- and filmmakers). In 2012 he was the Hungarian curator of the international 'Sound Exchange – Experimental Music Cultures in Central and Eastern Europe' project. In 2014 Sörös curated the first collective international sound installation exhibition in Hungary called 'On the Edge of Perceptibility Sound Art' at *Kunsthalle*, Budapest. In 2008 he edited a book and wrote a preface study about 'New Chances of Autonomy' with the texts by Hakim Bey aka Peter Lamborn Wilson, among other ontological anarchists. He is currently working with Inconsolable Ghost on the soundtrack to the new version of Andrey Iskanov's hallucinogenic horror classic 'Visions of Suffering'.

[provided by the artist]

<http://inaplo.hu/ahad>

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Friday, November 27th, 2015, 20.30

Pabst

Avantgarde-Pop-Band

Pabst

Sitting between the chairs ...

POP - ROCK - TRIP HOP and sometimes experimental, harmony singing, two guitars, synth, bass, drums and English lyrics. We avoid too much virtuosity, but in a skilled way, we are lovers and driven by melancholic music, idealists, and passionate anyway.

Daniel Pabst

born in 1971 (Vienna). Studied jazz guitar and jazz composition. Involved in many music and art projects. 2011 debut of his band PABST where for the first time he acts as a singer and songwriter. Further permanent bands are Noisy Town Groove with the drummer and composer Lukas Ligeti, Trafo (an electric guitar quartet) and tricsson, an electronica band. Collaborations with Dezibel 6 to 6 string and Bella Angora, a performance artist (production for the Donaufestival 2013). Works also as photographer. Production of several recordings and maker of the record label 212 Records. Concerts since 20 years, mainly in Europe and the USA. Co-composer (with Jury Everhartz) of the opera 'Der automatische Teufel'. Collaborations with Lukas Ligeti, Tom Zlabinger, Fritz Novotny, Harri Stoika, Mia Zabelka, Bernd Breuer, Jury Everhartz, Simon Usaty, David Schweighart, Sascha Gorbach, Noel Akchoté, Martin Philadelphly, Sylvie Lacroix, John Peterson, Gerald Preinfalk, Karl Ritter, Martin Siewert, Christoph Dienz, Chris Janka, Emanuel Preuschl, Claudius Jelinek, Bella Angora a. o.

Band:

Daniel Pabst:	singer, songwriter, guitarist
Simon Usaty:	singer, guitarist, songwriter
Sascha Gorbach:	guitarist, bassist
Andreas Hellweger:	drummer, singer

<http://www.danielpabst.at>

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Interdisciplinary Festival for Music and Sound Art
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Friday, November 27th, 2015, 21.30

Salah Ammo & Peter Gabis

Oriental World Music-Duo

Salah Ammo & Peter Gabis

The project was founded in 2013, when Salah Ammo and Peter Gabis met in Vienna. The two musicians are working minimalistic and sensitive, the voice is only accompanied by the Bouzouk (a Syrian long-neck lute) and percussion. The unusual instrumentation which is used by Peter Gabis in parts of the songs enforces the emotional dimension. Besides classical oriental instruments he also plays Hang, gongs, singing bowls and other instruments from all over the world. Salah Ammo contributes his overlapping and broad sense of oriental music. Mixed with Peter Gabis experience in Jazz, World music and overtone singing they create unusual soundscapes and moods. The compositions reflect the openness of the musicians, to combine different styles of many cultures, and to interpret them in a new way. The lyrics go deep, and even when the listeners don't understand the language, the emotion is transported very well.

Salah Ammo lives in Vienna since 2012 because of the situation in his home country Syria. Everything he brought from there was his Bouzouk (a Lute with a long neck), his music, his passion and his musical dream. The touching voice of Salah Ammo is accompanied by the extraordinary and sensitive instrumentation and the overtone-singing of Peter Gabis. The compositions are in Kurdish and Arabic and provide a space for the two musicians for their touching and versatile musical communication. In 2014 the Duo was in the Finale of the 'Austrian World Music Award'. Their recent CD „Assi“ was nominated for the Best list of the renowned 'Preis der deutschenSchallplattenkritik'.

Salah Ammo

Before moving to Damascus to study at the Higher Institute of Music, Salah Ammo lived and grew up in the north of Syria, where Kurds, Arabs, Syrians, Armenians and Assyrians used to live together for thousands of years. He was influenced by the music of these people and their cultures, and gained the experience to present it, especially with his group JOUSSOUR (in English: "Bridges") which is considered one of the most important bands presented these people's music. Due to the situation in Syria the musicians of this project spread into all parts of the world. Salah worked at the Music Academy in Homs as a teacher and played in many different musical settings.

<http://salahammo.com>

Peter Gabis

Peter Gabis is jazz-drummer, percussionist and overtone-singer. He studied jazz drums in Vienna and New York. He is well known as a solid sideman in the vibrant Viennese jazz-scene, played countless concerts and tours in Europe, USA, Australia and Africa. In the past years he focused on ethnic music, meditative soundscapes and overtone singing. Besides about 40 CD productions where he is responsible for a strong rhythmic backbone, he released his solo CD „Rhythms of Silence“ in 2011, with his own compositions for percussion and voice. He teaches jazz drums at the Vienna Conservatory and also gives workshops for Sound-Massage and overtone singing.

<http://www.petergabis.com>

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Saturday, November 28th, 2015, 11.00

Belma Bešlić-Gál / Bernhard Gál / Werner Korn / Ernst Reitermaier

So far! So good. shut up and listen! 2006-2015

Audiovisual Presentation | Panel Discussion | Brunch

So far! So good. shut up and listen! 2006-2015

Round table featuring Belma Bešlić-Gál, Bernhard Gál, Ernst Reitermaier and Werner Korn.

Belma Bešlić-Gál

Artistic Co-Direction of *shut up and listen!* seit 2011.

<http://belmabeslic-gal.eu>

Bernhard Gál

Artistic Co-Direction of *shut up and listen!* since 2006.

<http://www.bernhardgal.com>

Ernst Reitermaier

Artistic Co-Direction of *shut up and listen!* 2006-2010 and partner organisation (raum35).

Werner Korn

Partner organisation of *shut up and listen!* since 2011 (*echoraum*).

<http://www.echoraum.at>

shut up and listen! 2015

Interdisciplinary Festival for Music and Sound Art

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SUAL 2006-2014

During the past nine years, the work of 130 artists resp. art collectives from 31 countries was presented within the framework of SUAL:

SUAL 2014

TIME, AND AGAIN

Peter Ablinger (A/D)
Marta Azparren & Sergio Blardony (E)
Martin Brandlmayr (A)
Duo Soufflé (A)
Tina Frank (A)
Boris Hegenbart (D)
Ryoji Ikeda (J/F)
Peter Jakober (A)
Gerhard Kubik (A)
Lukas Ligeti (A/USA/ZA)
Simon Longo (I/GB)
Conlon Nancarrow (USA/MX)
Max Neuhaus (USA/I)
Abel Paúl (E/UK)
Lukas Schiske (A)
Michaela Schwentner (A)
James Tenney (USA)
Keisuke Yagisawa (J)

SUAL 2013

END LESS NESS

Helga Arias Parra (E/CH)
John Cage (USA)
Jamez Dean (B/CH)
Wolfgang Gratzner (A)
Sabine Groschup (A)
Yumi Kori (J)
Jean-Francois Laporte (CAN)
Alvin Lucier (USA)
Radu Malfatti (A)
Michael Moser (A)
Hermann Nitsch (A)
Felipe Otondo (CL/UK)
Éliane Radigue (F)
Barbara Romen (A)
Gunter Schneider (A)
Manon Liu Winter (A)

SUAL 2012

Far Out

Belma Bešlić-Gál (A/SLO/BIH)
Andreas Bick (D)
Carlos Casas (F/E)
Chin Ting Chan (CN/USA)
Cormac Crawley (IR)
Werner Dafeldecker (D/A)
Aurélio Edler-Copes (BR/F)
Mark Lorenz Kysela (D)
Danny Mc Carthy (IR)
Arne Nordheim (N)
Werner Raditschnig (A)

Lasse-Marc Riek (D)
Petra Sandner (A)
Robert Schwarz (A)
Andrej Serkow (A/UKR)
Anna Thorvaldsdottir (USA/ISL)
Craig Vear (GB)
Michael Vorfeld (D)

SUAL 2011

Near West

Seth Ayyaz (GB)
Cormac Crawley (IR)
gold extra (A)
Franz Hautzinger (A)
Christopher Haworth (UK)
Mazen Hussein (D/SY)
Mazen Kerbaj (F/LB)
Hossam Mahmoud (A/EG)
Gabriela Mossyrsch (A)
Amr Okba (A/EG)
Yoav Pasovsky (D/IL)
mise_en_scene (IL)
Samuli Schielke (D/FL)
Oliver Schneller (D)
Frank Stadler (A)
Daniela Swarowsky (D/A)
Wysozky (Jan Vysocky) (F/A/CZ)

SUAL 2010

duos - doubles - dialogues

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

SUAL 2009

Land der Berge

Daniel Ender (A)
Lionel Marchetti (F)
Miriam Mone & Kurt Petin (A)
Georg Nussbaumer (A)
Jörg Piringer (A)

B. Romen & G. Schneider (A)
H. Tschiritsch & F. Haselsteiner (A)
Aaron & Bronwyn Ximm (USA)

SUAL 2008

small - silent - lowercase

Alvin Lucier (USA)
Bernd Thurner (A)
Dimitrios Polissoidis (GR/A)
Erin Gee (USA/A)
Heribert Friedl (A)
i8u (CA)
Klaus Filip (A)
Klaus Lang (A)
Martin Supper (D)
Nader Mashayekhi (A)
The International Nothing
(Kai Fagaschinski/M. Thieke, D)
Tim Blechmann (D/A)

SUAL 2007

soundscape - field recording - phonography

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

SUAL 2006

Hörspiel - Klangkunst - Akusmatik

Antje Vowinkel (D)
Das Wiener Geräuschorchester (A)
Igor Lintz-Maues (A)
Jürgen Bertakovich (A)
Kai Fagaschinski & B. Gál (D/A)
Martina Lunzer Brem(A)
noid (Arnold Haberl) (A)
Proyecto Itinerante (AR/F)
Ulrich Troyer (A)

shut up and listen! 2015

Interdisciplinary Festival for Music and Sound Art
SO FAR! SO GOOD.

Contact information

sp ce

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Bernhard Gál, Artistic Co-Direction

Austrian artist, composer and musicologist Bernhard Gál is equally at home within the domains of contemporary music, installation art and media art. As of now, Gál has created around 80 sound installations and intermedia art projects, combining sound, light, objects, as well as architectural concepts and video projections into multidimensional and prevalently site-specific art works. He also composes for acoustic instruments and electro-acoustic music. As a laptop musician, Gál has performed extensively on five continents, and worked with numerous musicians of the electronic and improvised music scenes. Since 2006, Gál has also been the creative head behind 'shut up and listen!' - Interdisciplinary Festival for Music and Sound Art, in Vienna. Between 2006 and 2007 he taught sound art at the University of Arts in Berlin. From 2010-13 Gál held a research position at the Paris Lodron University Salzburg, in conjunction with the interdisciplinary doctoral college 'Art and the Public'. Currently he is working on a PhD concerning sound installation art. His work has been made available on ca. 30 audio publications and documented with various catalogue books and DVDs.

<http://www.bernhardgal.com>

Belma Bešlić-Gál, Artistic Co-Direction

Born 1978 in Tuzla (BiH). Austrian composer, artist and pianist of Slovenian/Bosnian descent, living in Vienna. 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 (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 postwar/transitional societies, nihilism, futurism and manipulations of temporal perception in (intermedia) music constellations. Recipient of various awards, scholarships and grants.

<http://belmabeslic-gal.eu>