

shut up and listen! 2013

Interdisciplinary Festival for Music and Sound Art

END LESS NESS

shut up and listen! 2013

Interdisciplinary Festival for Music and Sound Art
END LESS NESS

shut up and listen! 2013

Date: November 20th - 23rd, 2013
Venues: 21.-23.11. - Echoraum (Sechshauser Str. 66, 1150 Vienna)
20.11. - Jesuitenkirche (Dr. Ignaz Seipel-Platz, 1010 Vienna)
Producer: sp ce - Platform for Music, Art and Intermedia
Artistic Direction: Belma Bešlić-Gál und Bernhard Gál
Website: <http://sp-ce.net/sual/2013/>

The interdisciplinary Festival for Music and Sound Art **shut up and listen!** enters its eighth season. Indebted to a fundamentally transdisciplinary attitude, **SUAL 2013** will include instrumental and electroacoustic music, sound art projects, an architectural object, a sound sculpture, a documentary film, a lecture and a listening room. In conjunction with this year's festival motto, **END LESS NESS**, the focus lies on long enduring musical and artistic endeavors, in an attempt to grasp the, possibly illusionary, idea of an infinite music. **SUAL 2013** comprises sound continua and repetitive or quasi-static structures of the most diverse makings and provenience, such as drones, textures, pulsations, silences, ...

Hermann Nitsch arguably (re-)presents the exuberant, immoderate, and inexhaustible - he will give one of his rare organ recitals at the Jesuit Church in Vienna's old center. The ingenious real time musique concrète composition *Mantra* by Québécois Jean-François Laporte features an unchanged recording of a nightly ride with a Zamboni (the machine cleaning the surface of ice hockey rinks). The musicologist Wolfgang Gratzner reflects upon *listening processes and the evolution of infinite music*, while Radu Malfatti merges pure tones with sounds of his trombone, leaving space for silences just as much as for the sounds themselves. Gunter Schneider and Barbara Romen transfer instrument sounds into a long cardboard tube, and in turn respond to the respective sonic output of these natural sound filtering devices. One tube can also be experienced as a sound sculpture throughout the festival.

Following the presentation of the price-winning works of the **SUAL AWARD 2013**, the violoncellist Michael Moser recites works by Alvin Lucier and himself which both explore the 'psycho-physicality' of sound in varying perceptual settings. With *ASLSP*, pianist Manon Liu Winter presents the very same composition by John Cage, which in a reworking for organ received world-wide attention, through a rather 'ambitious' interpretation, attempting to present the work over the course of 639 years. *ORGAN²/ASLSP* has been performed in a church in Halberstadt for the past twelve years, and supposedly will go on for another, quite eternal, 627 years. This project is also the subject of Sabine Groschups experimental film (*JC{639}*). By sending us one of her *Portable Infinity Devices*, the Japanese architect Yumi Kori captures infinity inside a small acrylic box. With *Kyema*, the first chapter of Éliane Radigues opus magnum *Trilogie de la Mort*, and a subsequent brunch, **SUAL 2013** ultimately reaches an ending.

Wishing you unlimited listening pleasures! Belma Bešlić-Gál and Bernhard Gál

Website: <http://sp-ce.net/sual/2013/>
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Support: BMUKK, Stadt Wien (MA7), SKE-Fonds

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Concerts // Lecture // Listening Space // SUAL AWARD //
Architectural Object // Experimental Film // Sound Sculpture

Featuring:

Helga Arias Parra	Spain/Switzerland	Composition
John Cage	USA	Composition
Jamez Dean	Belgium/Switzerland	Composition
Wolfgang Gratzner	Austria	Lecture
Sabine Groschup	Austria / Germany	Experimental Film / Video Loop
Yumi Kori	Japan	Architectural Object
Jean-Francois Laporte	Canada	Composition
Alvin Lucier	USA	Composition
Radu Malfatti	Austria	Composition / Trombone
Michael Moser	Austria	Composition / Violoncello
Hermann Nitsch	Austria	Composition / Organ
Felipe Otondo	Chile/UK	Composition
Éliane Radigue	France	Composition
Barbara Romen	Austria	Sound Art Performance
Gunter Schneider	Austria	Sound Art Performance
Manon Liu Winter	Austria	Piano

SHUT UP AND LISTEN! AWARD 2013

Music and sound art creators of all kinds were invited to submit works in two categories. Out of 55 submissions, a jury selected the following price winners: Helga Arias Parra (E/CH), Jamez Dean (B/CH), Felipe Otondo (CL/UK).

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Festival Programme November 20th-23rd, 2013

Wednesday, November 20th, 2013 - Jesuit Church, Vienna

20.00 Hermann Nitsch: orgelkomposition in 4 sätzen - Organ Recital

Thursday, November 21st, 2013 - Echoraum, Vienna

19.00 Introduction to the contributions by **Sabine Groschup**, **Yumi Kori** and **Gunter Schneider**

19.30 **Jean-François Laporte**: Mantra - Electroacoustic Music

20.00 **Wolfgang Gratzler**: About endless music - Lecture

21.00 **Radu Malfatti**: Claude-Lorrain 1 - For Trombone and Sound Projection

21.30 **Gunter Schneider & Barbara Romen**: IM ROHR - Sound Performance

Friday, November 22nd, 2013 - Echoraum, Vienna

19.30 **SHUT UP AND LISTEN! AWARD 2013** - Award ceremony and presentation of selected works
Awardees: **Helga Arias Parra** (E/CH), **Jamez Dean** (B/CH), **Felipe Otondo** (CL/UK)

20.30 **Alvin Lucier**: On the Carpet of Leaves illuminated by the Moon | **Michael Moser**: Locomotion
Traces - **Michael Moser**, violoncello

21.30 **John Cage**: ASLSP - **Manon Liu Winter**, piano

Saturday, November 23rd, 2013 - Echoraum, Vienna

11.00 Listening Room & Brunch:

Éliane Radigue: Trilogie de la Mort (Kyema) - Sound Projection

Permanent Presentations, November 21st-23rd, 2013 - Echoraum, Vienna

Sabine Groschup: (JC{639}) - Experimental Film / Video Loop

Yumi Kori: Mon - Portable Infinity Device - Architectural Object

Gunter Schneider: IM ROHR - Sound Sculpture

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Wednesday, November 20th, 2013, 20.00 - Jesuit Church, Vienna

Hermann Nitsch

orgelkomposition in 4 sätzen - Organ Recital

In Cooperation with Jesuit Church, Vienna.

Dr. Ignaz Seipel-Platz, 1010 Vienna | <http://www.jesuitenwien1.at>

Admission: Pay as you wish.

[...] meine musik hat ihre wurzeln im schrei, im lärm, ist verbunden mit extremster erregung, die zur notwendigkeit des theaters gehört. der schrei liegt menscheitsgeschichtlich vor dem wort, er ereignet sich dann, wenn die erregung so stark ist, dass das wort kein auslangen mehr findet. meine musik ist in keiner weise illustrativ oder den aktionen aufgesetzt. sie kommt buchstäblich aus der erregung des geschehnisses. sie intensiviert die aktion, die aktion aktiviert die musik. sie gräbt tiefer in die abgründe der katastrophe des dramas. in der folge hat sich meine akustische gestaltung über die extremen, archaischen ausdrucksmöglichkeiten, die ich aber trotzdem nie verlassen will, hinausentwickelt. die klangfarbe wird immer wesentlicher. eine art orgelklang des gesamten orchesters wird angestrebt. ich bin auf die musik des o.m. theaters durch die unmittelbare auseinandersetzung mit der aktion gestossen.

[Hermann Nitsch: Über die Musik, 1999]

Hermann Nitsch

1938 born in Vienna, lives and works in Prinzendorf Castle, Lower Austria. He is an important co-founder of the Viennese Actionism and is ranked as one of the most significant and versatile contemporary artist, as performer, painter, composer and stage designer. His Gesamtkunstwerk, the orgies mysteries theatre, comprises the wide range of his art while demanding the employment of all five senses - the tragical leads to an involvement with flesh, meat and intestines. The work of Hermann Nitsch is presented in the most prestigious museums and galleries worldwide as well as at in the Nitsch Museum in Mistelbach (Austria) and the Museo Nitsch in Naples (Italy).

<http://www.nitsch.org>

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Thursday, November 21st, 2013, 19.00 (opening)

Yumi Kori

Mon - Portable Infinity Device - Architectural Object

Mon - Portable Infinity Device (2006)

Materials: Museum board, acrylic panel; Dimensions: 10 x 10 x 10 cm

All my installations are site-specific. I attempt to change the way in which the viewer perceives the context and the meaning of an already existing space. By installing a variety of elements, I strive to reevaluate the various relationships existent between different people in society, and between internal and external. I explore and redefine the flow of space and time. For me, space and time are compatible ideas. Space is perceived through one's temporal experience, and time is experienced through the movement of physical space. My installations are architectural. Here, the word architectural is meant to differentiate my concept from the traditional meanings of the word sculptural. My installations invite viewers to inhabit a place and to explore it within and outside. They also work as framing devices; viewers are invited to discover new sections and perspectives of an existing space. Portable Infinity Device is a portable architecture. It is not a sculpture to look at. It creates a space within. Viewers are invited to enter the space by looking into the doorways. It also works as a portable installation device that changes the viewer's perception about the site around it. Since this device generates "infinity" anywhere when it is installed, viewer finds the fact that "small space can be vast" or "space is not limited, the size of the space changes depending on how you look at it". Portable Infinity Device creates "Infinity" by the magical effect of light. There is no outside light source, but inside of the device is gleaming. The architectural detail of this device collects light around it and gives a effect on human perception. Thus, Portable Infinity Device is light installation work. In modern society, all the space is measured and counted, but space will never be countable. I would like to communicate with people that space is unlimited and it all is depending on human perception.

[Yumi Kori]

Yumi Kori

Yumi Kori is a Japanese-born artist and architect based in New York and Tokyo. From 1996 to 2004, she was active as an Adjunct Assistant Professor at Columbia and Barnard College and has taught Japanese architecture seminars and design studios. Additionally, she has lectured at many other Universities including Yale University, Parsons the new School for Design, Nagoya Institute of Technology Japan, and University of Brasilia. Along with her architectural projects and set designs for dance companies, Kori has created numerous art projects. She works with the context of the place and transforms it into another space by using light, sound and architectural settings. Her installations invite visitors to walk into the space. Audiences experience the altered space through their body and senses. Thus the visitor discovers new spatial and temporal dimensions hidden in the existing space. Projects have been realized in public space, ruins, abandoned buildings and museums throughout the world, including New York, Seattle, Washington DC, Berlin, Basel, São Paulo and Tokyo. She has been invited by numerous art organizations, such as Urban Glass, NY in 2009; Mattress Factory, Pittsburgh in 2008; Sacatar Foundation in Bahia, Brazil 2008; Guest Atelier at Warteck, Basel, Switzerland 2006; Lower Manhattan Cultural Council, Swing Space in 2005; and ISCP, International Studio Curatorial Program, NY in 2004.

<http://www.yumikori.com>

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Gunter Schneider

IM ROHR - Sound Sculpture

IM ROHR

Installationen nehmen in meiner musikalischen Arbeit einen relativ kleinen Platz ein. Freilich waren und sind sie für mich wichtig, ja entscheidend, was ihre Annäherung an Klang und Klingen, ihr Entstehen, Wahrnehmen und Erleben angeht. Neben disordered systems für 13 mit Metallstricknadeln und -stäben präparierte Gitarreninstrumente [...] und trapped für 70 Mausefallen mit Tischtennisbällen in einem Flügel [...] ist das rohr mein grundsätzlichstes Projekt in dieser Hinsicht. Im Herbst 1986 arbeitete ich bei einer Produktion des K&K-Experimentalstudios im Klagenfurter Künstlerhaus mit. Zu den Requisiten des Bühnenbildes gehörte ein ca. 3 m langes und 13 cm liches Rohr aus 8 mm dickem Karton. Aus Neugier legte ich in einer Probenpause ein Ohr an eine Öffnung des Rohrs, ohne zu ahnen, was mich erwartete. Das Rohr klingt. Und in seinem Klang verbinden sich alle Schallereignisse der Umgebung zu wunderbarer Harmonie. Sie werden durch das Obertonspektrum des Rohrklangs in ein zartes Gewebe von Melodien verwandelt. Stellen Sie sich vor: in allen Rohren ist ständig derartige Musik. So fasziniert mich die Klangwelt in Rohren seit langem. Geräusche und Klänge der Umgebung - Verkehrslärm, Gesprächsfetzen, Schritte, Musik... - bringen die Luftsäulen in den Rohren zum Schwingen. Die Schallereignisse der Umgebung regen die ihnen in Bezug auf die Frequenz (Tonhöhe) nächsten harmonischen Teilschwingungen des Rohrklangs an. Das aus der Umgebung entstehende lärmige Brummen wird nach einiger Zeit des Zuhörens zu einem filigranen Klanggewebe. Dieser Vorgang bedeutet mir Grundsätzliches fürs Hören und damit fürs Leben: sich zu öffnen.

[Gunter Schneider]

On Nov. 21st., IM ROHR will also be presented in a performance by Barbara Romen und Gunter Schneider.

Gunter Schneider

born 1954 in bludenz, studied guitar and musicology (dr.phil.) in innsbruck and teaches guitar and contemporary music at the vienna university of music and the performing arts (univ.prof.). he has appeared as a guitarist throughout europe, in usa and japan and has made a name for himself both as a soloist and in various ensembles in the field of contemporary avant-garde and especially improvised music. pieces have been written for him by composers such as klaus ager, gerold amann, christian diendorfer, fernando grillo, dieter kaufmann, günter mattitsch, werner pirchner, franz schreyer, kurt schwertsik, burkhard stangl and haimo wisser. he has worked as a soloist with various orchestras (including the rso vienna, the orf orchestra, the bavarian radio orchestra, tiroler symphonieorchester innsbruck, wdr-sinfonieorchster cologne), ensemble modern frankfurt, klangforum vienna, the ensemble xx. jahrhundert wien, burkhard stangl's maxixe... solo and collective projects, among others the duo with his wife barbara schneider-romen). he has composed music for solo instruments, chamber ensembles, singers and orchestra. pieces for guitar have been published by doblinger, ue and helbling. commissions from the austrian federal ministry of cultural affairs, the tyrolean government, the orf and klangspuren schwaz. performances among others at musikprotokoll des steirischen herbstes, at the festival wien modern, klangspuren schwaz, osterfestival innsbruck, orf vienna and innsbruck. numerous radio recordings and cds.

[Durian Records, Austria]

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Thursday, November 21st, 2013, 19.30

Jean-François Laporte

Mantra - Electroacoustic Music

Mantra

Mantra is a single recording of 26 minutes length, [presenting] 6 huge compressors that serve to refresh ice skating rinks.

[Jean-François Laporte]

I spent many a winters' evening in hockey rinks across Vermont, and the only air compressors in the joints were located inside the Zambonis. And upon first listen, anyone who's spent those twenty minutes in between periods watching the grand machine make its rounds would immediately and justifiably jump to the same conclusion. [...] In writing about his recording, Laporte states, "To be a mantra, a sound must possess certain qualities: it must have a fairly long duration, it must be a periodical sound or repeat itself in a cyclical manner, the progression of the sound events must take place almost imperceptibly, and finally it must have some kind of influence on our energy." His examples of mantras are the sounds of refrigerator, automobiles on highways, or "the noise of the machines which are an integral part of our daily working life." [...] Mantra is a deeply moving piece of mechanical mysticism, like a lawnmower on acid. While the Zamboni keeps things cold, Laporte's sound is quite warm, never harsh, and flows from timbre to timbre with a gentle fluidity. As the whir morphs from a deep zum to puréed clicks, you can imagine the Zamboni circling the rink, growing louder and clearer as it approaches, becoming sonically intense as it passes you by, then softening on its way to the opposite blue line. Near the mantra's conclusion, a bolt comes loose somewhere inside the beast, causing an arrhythmic rattling, similar to something Autechre might dream up. Knowingly or not, Laporte's Mantra makes perfect sense in the end. [...] Mantra is a wonderful twist of the avant-concrete medium and reveals the beauty hiding in our wide world of din.

[Otis Hart, Dusted Reviews, USA, 2002]

Jean-François Laporte

Jean-François Laporte takes an intuitive approach to creating music, learning through concrete experimentation with sound. By actively listening to each sound, he strives to understand its reality and its underlying structure. His music is the result of working closely with the raw materials of sound. These sounds come from the everyday environment or from both traditional and invented instruments, with no form of hierarchy. Along with his activities as a composer, Jean-François has been developing and making musical instruments that produce unconventional sounds. The composer recently added robotic and computerized controls to some of his invented instruments (the Flying Can, the Tu-Yo and the Bowl), giving them new autonomy and increasing their possibilities (the Kyokkoufu visual and sound installation presented in 2007 at Centro Galego de Arte Contemporanea in Galica-Spain. Also the Khôra visual and sound installation presented in September 2002 in Montréal, produced by Fonderie Darling). In addition to works for invented instruments, since 2000, Jean-François has composed a large number of works for conventional instruments (Saxophone Quartet, String Trio, String Quartet, Piano, Cello, Contemporary ensemble, etc.).

<http://www.jflaporte.com>

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Thursday, November 21st, 2013, 20.00

Wolfgang Gratzner

About infinite music - Lecture

About endless music

Lecture

Wolfgang Gratzner

Wolfgang Gratzner (born 1965 in Bad Vöslau, Austria) is an Austrian musicologist. He finished his humanistic studies (musicology, as well as media studies and communication science) at the University of Salzburg (1983 to 1988). There he also finished his doctoral studies with the dissertation "Zur ‚wunderlichen Mystik‘ Alban Bergs" in 1990. In 2001, he habilitated in musicology at the University of Vienna with the habilitation treatise "Komponistenkommentare. Beiträge zu einer Geschichte der Eigeninterpretation". He has been working at the Mozarteum University of Salzburg since 1989: first as assistant at the Institute for Musical Hermeneutics (1990 to 2001), after his habilitation (2001) as university lecturer for musicology. In 2006, he founded the Institute for History of Musical Reception and Interpretation together with Joachim Brügge and Thomas Hochradner. Starting in 2010, he fulfills the position of a Deputy Chancellor for Development and Research Mozarteum University of Salzburg (-2014).

[Wikipedia]

<http://www.uni-mozarteum.at/people.php?p=50369>

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Thursday, November 21st, 2013, 21.00

Radu Malfatti

Claude-Lorrain 1 - for trombone solo and sinewaves

claude-lorrain 1

diese komposition verwendet sinustöne und eine dazugespielte posaunenstimme.

die einzelnen blöcke der sinustöne sind so angeordnet, dass eine bestimmte anzahl von stimmen zu einem akkord zusammengelegt werden. dieser dauert z.b. 16 sekunden, dann kommen 16 sekunden pause, danach kommt der gleiche akkord, der aber nur mehr 15 sekunden dauert, 15 sekunden pause, dann 14 sekunden usw., bis ein block nur mehr 6 sekunden ausgehalten wird. danach folgt eine 2-minütige pause. der nächste block dauert wieder 6 sekunden, aber ein sinuston fehlt. 6 sekunden pause, dann 7 sekunden akkord usw bis wieder die 16 sekunden erreicht sind. nach der 2-minütigen pause fehlt abermals ein sinuston. das geht so lange, bis nur mehr ein ton aus dem akkord übrig-bleibt.

ein kontinuierliches fade out, ein verebben des klanges.

alle sinustöne haben eine primzahl als frequenzbasis, d.h. es gibt niemals einen „reinen akkord“.

die posaunenstimme basiert auf dem gleichen prinzip wie die sinustöne, kann aber auch rein improvisatorischen charakter haben.

[Radu Malfatti]

[...] To begin with it is put together on a computer by Malfatti using recordings of his muted trombone alongside computer generated sine tones. The two tones exist independently of each other, shifting over one another to leave less silence than is common in Malfatti compositions. There are subtle adjustments in pitch again that take place often after extended silences, and here as the composition has been built on a computer the negative spaces are cold digital silences. This leaves the listener with nothing to focus on but the relationship between the two notes and the spaces between them. [...]

[Richard Pinnell, Bagatellen, USA, 2008]

radu malfatti

1943 born in innsbruck
1965-70 looked for the Academy of Music Graz
studied with eje thelin
spoke with sonny rollins
drank coffee with luigi nono
likes to play tennis with doris
read a lot, forgot everything

<http://www.radumalfatti.eu>

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Thursday, November 21st, 2013, 21.30

Gunter Schneider & Barbara Romen

IM ROHR - Sound Performance

IM ROHR

Zwei Musiker auf der Bühne erzeugen leise instrumentale Klänge. Damit werden zwei verschieden lange Kartonrohre in Art der früher in Aufnahmestudios gebräuchlichen Hallkammern beschallt: An einem Ende schickt ein spezieller Lautsprecher die Klänge in das Rohr, am anderen Ende werden die modifizierten Klänge mit einem Mikrophon wieder aufgenommen. Die derart eingefärbten instrumentalen Klänge werden verstärkt und wirken im Sinn einer psychoakustischen Wahrnehmungsschleife auf die Entstehung der folgenden Instrumentalklänge ein. Wo führt das hin? Hören Sie selbst!

[Gunter Schneider]

IM ROHR will also be presented as a sound sculpture from Nov. 21st - 23rd, 2013.

Barbara Romen und Gunter Schneider

started their professional collaboration in 1990, from that year on they have been married, too. From the beginning, contemporary music has been the central aim of their work. Excursions led to baroque sonatas for salterio (Hackbrett, beaten dulcimer) and basso continuo. Aside of main repertoire works for guitar duo (Lachenmann, Kubo, but as well Brouwer and Gnatalli) a lot of works were specially composed for them, by composers like Klaus Ager, Gerold Amann, Martin Daske, Fernando Grillo, Radu Malfatti, and Burkhard Stangl. Besides, they have been developing music of their own, both for „dulcimer à due“ (performed on one traditional Tyrolean diatonic dulcimer), and for chromatic tenor-dulcimer and various guitars. The cd „Traditional Alpine Music from the 22nd Century“ was released in 2007.

Together they worked in different projects, a.o. „here comes the sun“ with Berlin based clarinet multiphoner Kai Fagaschinski, music for dance (e.g. with Japanese choreographer and dancer Saburo Teshigawara), music for radio plays, various improvisation groups, among others „harsch“ with Burkhard Stangl and Christof Kurzmann, together with Japanese musicians Sugimoto Taku, Akiyama Tetuzi, and Unami Taku, a project with stone sculptures by Tyrolean sculptor Kassian Erhart, named „tracking stones' voices“ (ORF-SACD), and „klopfzeichen/klangsnitte“ with Japanese and Austrian printmakers and musicians. They are probably best known for their interpretation of Lachenmann's „Salut fuer Caudwell“ (cd durian 018-2, booklet on the internet), which they as well have been touring in a music theatre project conceived by choreographer Xavier Le Roy since 2005 („Mouvements for Lachenmann“ and „More Mouvements for Lachenmann“). In 2009 they formed the experimental house music project „quadrat:sch“ together with composer and looped-zither virtuoso Christof Dienz and his wife, double bass player Alexandra Dienz.

[Festival shut up and listen! 2009, Austria, 2009]

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Friday, November 22nd, 2013, 19.30

SHUT UP AND LISTEN! AWARD 2013

Award ceremony and presentation of selected works

As part of this year's festival, composers and sound artists were invited to submit works in two categories.

Category 1) Electro-acoustic Composition

Category 2) Composition for Violoncello solo resp. Violoncello and Sound Projection / Live-Electronics

Contributions should show a reference to the festival theme END LESS NESS and have a maximum duration of 10 minutes. The participation in this competition is free of charge. No age limit. The entire selection process was anonymous.

Out of 55 submissions from all over the world three works were selected which will be presented during the festival at Echoraum, Vienna on November 12st, 2013. The award includes a purse of € 200.- each, as well as the SHUT UP AND LISTEN! TROPHY 2013.

Winners and awarded compositions

Helga Arias Parra (E/CH)	Cellular Synthesis For Violoncello and Sound Projection
Jamez Dean (B/CH)	Stone Whispering (a brick through society's window) (50% more) Electro-acoustic Composition
Felipe Otondo (CL/UK)	Night Study No. 1 Electro-acoustic Composition

Jury

Manon Liu Winter	Pianist/Composer, Vienna.
Michael Moser	Violoncellist/Composer, Vienna.
Gunter Schneider	Guitarist/Composer, Sistrans, Tyrol.

Further information: <http://sp-ce.net/sual/2013/>

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Helga Arias Parra (E/CH): Cellolar Synthesis

Cellolar Synthesis

The form of this piece is based on the general idea of a continuum or sound stream, which is roundly built by the addition of the different cello strings. In this sense, the different “fermatas” do not correspond to sections but to the addition of a higher string. The initial gesture starts to build a whole structure in which the direction is purely circular. The electronics are conceived in order to merge together with the instrument and create a perfect symbiosis between the two of them. The artificial resonances are intended to extend the sounds of the cello and leave place to a “meta-instrument”. All the samples used in the electronic part come from real cello recordings, transformed by a wide range of techniques such as granular synthesis, filters, stretching, resonators, etc. This piece was premiered by the Spanish cellist Mery Coronado (Ensemble Taller Sonoro) at the RSCM Victoria Eugenia of Granada and by the Italian cellist Marco Simonacci at the EMUFEST festival of Rome.

Helga Arias Parra

Born in Bilbao, Spain. She obtained her piano diploma in the city of Granada, Spain. After that she began her composition studies in the same city, with the composer Juan Cruz Guevara and later in the conservatory Giuseppe Verdi of Milan, where she studied with Mario Garuti and Javier Torres Maldonado. Besides, she has received lessons from other composers such as Georg Friedrich Haas, Mark André, Alberto Posadas, Dániel Péter Biró, Ken Ueno, Cristóbal Halffter, Dominique Schafer and Javier Álvarez, among others, and participated in master classes with Helmuth Lachenmann, Philippe Manoury, José María Sánchez Verdú or Daniel Teruggi. She has recently been awarded in the international contest “Città di Udine” as well as in the RSCM Victoria Eugenia de Granada contest for Symphonic Orchestra. Her music has been played in festivals such as EMUFEST of Rome, the Klangwerkstatt in the Konzerthaus Berlin, Festival Mixtur in Barcelona, Atlantic Music Festival in Maine, USA, Foro Internacional de Musica Nueva (Mexico), Domaine Forget (Nouvelle Ensemble Modern) Canada, Casa del Suono in Parma (Italy) or Etchings Festival (France). In October 2013 she participated in the Experimentalstudio Academy of the SWR Freiburg. Currently she lives and works in Switzerland and is taking Master's Degree in Computer Music in the Conservatory of Parma at the same time, with the composer Javier Torres Maldonado.

<https://soundcloud.com/helga-arias-parra>

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Jamez Dean (B/CH): Stone Whispering

(a brick through society's window) (50% more)

Stone Whispering (a brick through society's window) (50% more)

This composition consists entirely out of sounds made by red clay building bricks. The duration, number of channels and recordings were decided by chance. Therefore 8 different pieces of bricks with an attached contact microphone were separately put in water and recorded. Due to their material and construction process, they microscopically start to absorb water and release tiny air bubbles. Each piece, dictated by its own nature and structure, is reacting in a specific way, generating a unique pattern of sounds and is making its own dialogue. As bricks are irremovable and undeniable present in the current world situation; this is an endless composition, where the start is the end and the end can be replaced by the start. It forms a never ending symbolic circle, sonic curve of all the bricks surrounding us in buildings, which never can be erased from history. Therefore each of the recordings was reversed and put before the authentic recording. From the start till the middle the listener hears the eight reversed recordings. From the middle till the end the listener hears the eight original recordings. For the stereo version all 8 reversed and original parts are layered over each other. By chance operation 4 of them are panned to the right, the other 4 to the left. This is a '10:00' rendition by a 50% time-stretching of the original '15:00' composition (hence the addendum (50% more)).

Jamez Dean

Jamez Dean, born in Belgium and based in Switzerland, is an experimental composer and conceptual visual artist. Starting with experimental music at the age of 15, the focus changed to visual art while doing a bachelor in photography. Due to some contacts made by music photography, he collaborated musically in some side projects in other genres of music (techno, metalcore, industrial, drum & bass, ...). The interest in experimental music started again by a class on sound art while doing a master in 3D multimedia. After that a huge amount of time was spent on self-study in composition and electronics. And the focus was put both on visual art & experimental music, its combination and performances.

Explained shortly the compositions can be considered under 2 categories:

- (automatically) generated compositions
- extending micro sounds in to macro sounds

<http://www.jamezdean.com>

shut up and listen! 2013

Interdisciplinary Festival for Music and Sound Art
END LESS NESS

Friday, November 22nd, 2013, 19.30

SHUT UP AND LISTEN! AWARD 2013

Felipe Otondo (CL/UK): Night Study No. 1

Night Study No. 1

*Our bike is the color of the night.
Our bike is a black donkey dawning
Through lands of Curiosity.*

(Roberto Bolaño)

The idea behind this work stems from a poem by Roberto Bolaño describing a night motorcycle journey across the Mexican desert. The piece explores the nocturnal sonic landscape of urban and rural locations and is structured as a sonic journey exploring real and abstract soundscapes linked to various stages of an endless imaginary trip. The work was composed mostly using environmental recordings captured in various urban and rural locations and synthesized timbral and rhythmic material generated using gamelan sounds.

Felipe Otondo

Felipe studied acoustics in Chile where he started composing and performing music for experimental theatre developing several performance projects with actors and musicians. In 1999 he moved to Denmark to do post-graduate studies in sound perception at Aalborg University focusing on spatial sound and timbre perception. In 2005 he pursued his composition studies at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played in festivals across Europe, North and South America, as well as in Australia. He composed the music for the BAFTA-award winning radio drama *The glassman* in collaboration with Neil Sorrell and has received awards in Brazil, Bulgaria, France and Italy. Felipe is currently a lecturer at the Lancaster Institute for the Contemporary Arts at Lancaster University and his music is released by the British label Sargasso.

<http://www.otondo.net>

shut up and listen! 2013

Interdisciplinary Festival for Music and Sound Art
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Friday, November 22nd, 2013, 20.30

Works by Alvin Lucier and Michael Moser

Michael Moser, Violoncello

Alvin Lucier: **On the Carpet of Leaves illuminated by the Moon**
For Koto or Violoncello and Sine Wave Oscillator (2000)

A single pure wave sounds throughout the duration of the performance. While it does so, a Koto plucks single tone against it, creating interference patterns - audible beats - produced as the sound waves coincide. The speed of the beating is determined by the distance between the two sound sources; the farther apart, the faster the beating. At unison, no beating is heard. The shape of the patterns is determined by the decay characteristics of the plucked strings. The title of the work is taken from Italo Calvino's novel „if on a winter's night a traveler“. On page 199 one reads: „the Ginko leaves fell like rain from the boughs and dotted the lawn with yellow. I was walking with Mr. Okeda on the path of smooth stones. I said I would like to distinguish the sensation of each single Ginko leaf from the sensation of all others, but I was wondering if it would be possible. [...] if from the Ginko tree a single yellow leaf falls and rests on the lawn, the sensation felt in looking at it is that of a single yellow leaf. If two leaves descend from the tree, the eye follows the twirling of the two leaves as they move closer, then separate in the air, like two butterflies chasing each other, then glide finally to the grass, one here, one there. [...] and follow it in its aerial dance until it comes to rest on the blades of grass. [...] I began to concentrate my attention on capturing the tiniest sensations at the moment of their delineation, when their clarity was not yet mingled with a sheaf of diffused impressions.“

[Festival Inventionen, Berlin, 2000]

On the Carpet of Leaves illuminated by the Moon (for violoncello) was written for Michael Moser and premiered at the Festival Inventionen in Berlin on June 25th, 2000.

Alvin Lucier

Alvin Lucier was born in 1931 in Nashua, New Hampshire. He attended Yale and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus which devoted much of its time to the performance of new music. Since 1970 he has taught at Wesleyan University. In 1966, along with Robert Ashley, David Behrman and Gordon Mumma, Lucier founded the Sonic Arts Union, for whose concerts he developed numerous live electronic works, exploring echolocation, brain waves, room acoustics and the visual representation of sound. His recent works include a series of installations and works for solo instruments, chamber ensembles, and orchestra in which rhythmic patterns and related spatial phenomena are created by close tunings. In March 1995, REFLECTIONS/REFLEXIONEN, a bi-lingual edition of Lucier's scores, interviews and writings was published by MusikTexte, Koln.

[Lovely Music, USA | Wesleyan University, USA]

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Friday, November 22nd, 2013, 20.30

Works by Alvin Lucier and Michael Moser

Michael Moser, Violoncello

(continued)

Michael Moser: Locomotion Traces

For Cello, two snare drums, two transducers and sound projection (2011/2013)

Zwei Snaredrums werden in bespielte, selbstklingende Objekte verwandelt: Die Idee entstammt der Arbeit an meinen letzten beiden grossformatigen Klanginstallationen -Resonant Cuts und Antiphon Stein. Hauptelemente dieser Arbeiten waren mit Körperschallwandlern bespielte Flächenobjekte aus Glas und Metall. In Locomotion Traces bringen die Körperschallwandler den zugespielten Klang auf die Felle der Trommeln, machen sie so zu Lautsprecher die je nach Bauart und Resonanzraum diesen Klang filtern. Sinustonflächen verstärken die Verfremdung der räumlichen Wahrnehmung. Eigenresonanz, mechanische Anregung und Zuspil überlagern einander. Daraus resultiert eine vielgestaltige klangliche Mischung von gespieltem und bespieltem Instrument.

locomotion traces are formed by animals during travel and can represent a variety of activities, including migration or searching for food.

[Michael Moser, 2011]

Michael Moser

Born in Graz, Austria, studied cello and architecture in Graz and Vienna. He is intensively engaged with different forms of contemporary music, composition and performances with live- electronics searching to enlarge the cello's idiomatic repertoire of expression. Numerous pieces for cello solo have been composed at his suggestion. Michael Moser is co-founder of the ensemble polwechsel which works in the Spannungsfeld between composition and improvisation, strict concepts and free play. As a composer and improviser he has collaborated with distinguished artists such as Peter Ablinger, Bernhard Lang, Alvin Lucier, Elliott Sharp, Phill Niblock, Clemens Gadenstätter, Klaus Lang, Pauline Oliveros, Michael Maierhof, Christian Fennesz, John Butcher, Tony Oxley, Otomo Yoshihide, Keith Rowe, David Moss and ensembles as Klangforum Wien, phace and Trio Amos. Michael Moser played at numerous festivals for contemporary and improvised music. Over the last decade sound and architecture, sound in a specific space, room resonances, site specific installations, became focal points in his work. His most recent works are resonant cuts, a sound installation for the singuhr-hoergalerien in the Kleiner Wasserspeicher in Berlin as guest of the Berliner Künstlerprogramm of the DAAD, and Antiphon Stein developed 2011 for Klangraum Krems Minoritenkirche.

<http://www.polwechsel.com>

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Interdisciplinary Festival for Music and Sound Art
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Friday, November 22nd, 2013, 21.30

John Cage: ASLSP

Manon Liu Winter, piano

John Cage: ASLSP

ASLSP consists of pointillist melodies played along with long-sustained notes whose open strings resonate with new tones to create a faint halo to the music. In its tendency towards extreme slowness, sparse textures and great delicacy, ASLSP looks towards the visionary and lonely works of Cage's late period.

[Mode Records, USA]

In 1987 Cage created a new version for organ, entitled **Organ²/ASLSP**, which eventually led to a long term project at a church in Halberstadt, Germany, with a calculated performance duration of 639 years. The documentary film (JC {639}) by Sabine Groschup, concerned with this ongoing presentation of Organ²/ASLSP, is also featured as part of **SUAL 2013**. A short rendition of the current 'audio state' of the Halberstadt project will also be presented in the course of the concert evening.

Manon Liu Winter

Manon Liu Winter lives and works in Vienna. Her performances have taken her all over Europe as well as to the United States, China, Ukraine, Australia and New Zealand. Her intensive study of 20th and 21st century music has led to close collaboration with composers such as Luca Lombardi, Christian Wolff, Peter Ablinger, Dieter Schnebel, Katharina Klement, Klaus Hollinetz, Christoph Herndler, Konrad Rennert, Olga Neuwirth and many others. In the course of her work, she has performed numerous solo recitals, world premieres and Austrian premieres. Manon Liu Winter's concert activities include performances in the Wiener Konzerthaus at the festival Wien Modern as well as at festivals and venues such as the Festival Hörgänge, Fast Forward, TonART Bern, turning sounds Warsaw, Studio Akustische Kunst WDR Köln, Kalleidophon Ullrichsberg, Wien-Berlin Festival, Osterfestspiele Innsbruck, Ars Electronica Linz, Donau Festival, Porgy&Bess, Radiokulturhaus Wien, MAK-Wien, open music Graz, art acts St Johann, Brucknerhaus Linz, e-may Festival, Dampfabrik Bern, Studio del'Arte, Roma, Congresscenter Brno, Konfrontationen Nickelsdorf, Nownow Festival Sidney 2007 and many more. Broadcasts of her performances can be found, notably, on SWR II (the German radio station Südwestrundfunk II) and among numerous radio, television and CD productions by the Austrian Broadcasting Corporation (ORF). In her improvisation work, Manon Liu Winter has collaborated with musicians such as Robin Hayward, Juun, Franz Hautzinger, Clayton Thomas, Christian Wolff, Isabel Duthoit, Peter Herbert, John Tilbury, and many more. Manon Liu Winter is a member of the Ensemble EIS, deepseafish K and Franz Hautzinger's Poet Congress. She is a professor at the University of Music and Performing Arts Vienna and has taught at the Impuls Academy since 2011. Manon Liu Winter's compositions have been commissioned by TanzHotel, the Austrian Broadcasting Corporation (ORF), the City of Vienna, RSO, the Museum of Modern Art Vienna (mumok) und Jeunesse Musicale.

<http://www.manonliuwinter.at>

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Interdisciplinary Festival for Music and Sound Art
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Saturday, November 23rd, 2013, 11.00

Éliane Radigue

Trilogie de la Mort (Kyema) - Sound Projection

Afterwards: Brunch

Trilogie de la Mort - Teil 1: Kyema

This profound work of electronic music on three CDs is based on the composer's complete immersion in Tibetan Buddhist teaching, and takes its title from Thomas Merton's Trilogy on Death: "Going beyond death in this life, beyond the dichotomy of life and death, and so to become a witness to life itself." The first "chapter" is "Kyema," composed during the years 1985-1988. It was inspired by texts of the Bardo-Thödol (a book of the dead) and "evokes the six intermediate states which constitute the 'existential continuity' of being: Kyene (birth), Milam (dream), Samtem (contemplation and meditation), Chikai (death), Chönye (clear light), and Sippai (crossing and return)." The slowly changing timbres create quite physical resonances and density modulations, suggesting encounters with traveling personalities, some comforting, some evoking deep and strange spirits. "Kyema" is dedicated to the composer's son Yves Arman, who passed away in a car accident shortly before its completion. The second chapter, "Kailasha" (1988-1991), is "an imaginary journey around the most sacred of the Himalayan mountains, Mount Kailash," but since the mountain is considered a "natural mandala," the work also attempts to recreate the illusion found in works of visual artists Albers and Escher, where one perspective overlaps and flips over into another, involuntarily. The composer considers "Kailasha" to be "the most chaotic part of the trilogy" and deeply unnerving. "Koumé," the third chapter, emphasizes the transcendence of death. The title of "Koumé"'s fourth subsection quotes the Bible in Corinthians XV ("O Death, where is thy victory?"): "Ashes of illusion becoming light. Descent to the deepest, where the spark of life is. There, Death is born. Death becomes birth. Actively re-beginning. Eternity -- a perpetual becoming."

["Blue" Gene Tyranny, All Music Guide, USA]

Éliane Radigue

Éliane Radigue was born in Paris, France. She studied electroacoustic music techniques at the Studio d'essai at the RTF, under the direction of Pierre Schaeffer and Pierre Henry (1957-58). She was married to the artist, Arman, and devoted ten years to the education of three children, deepening classical music studies and instrumental practice on the harp and piano at the same time. In 1967-68 she worked again with Pierre Henry, as his assistant at the Studio Apsome. Radigue worked for a year at the New York University School of the Arts in 1970-71. Her music, its source an Arp synthesizer and medium recording tape, attracted considerable attention for its sensitive, dappled purity. She was in residence at the electronic music studios of the University of Iowa and California Institute of the Arts in 1973. Becoming a Tibetan Buddhist in 1975, Radigue went into retreat, and stopped composing for a time. When she took up her career again in 1979, she continued to work with the Arp synthesizer which has become her signature. She composed Triptych for the Ballet Théâtre de Nancy (choreography by Douglas Dunn), Adnos II & Adnos III, and began the large-scale cycle of works based on the life of the Tibetan master, Milarepa. [...] recently, in response to the demands of musicians worldwide, she has begun creating works for specific performers and instruments together with electronics.

[Lovely Music, USA]

shut up and listen! 2013

Interdisciplinary Festival for Music and Sound Art
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SUAL 2006-2012

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

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 Mossyrsh (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 Baltshun (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.: ... (Barbara Kaiser & Tamara 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)
Berndt Thurner (A)
Dimitrios Polisoidis (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)
murmer (Patrick McGinley) (UK)
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)
D. Holzer (USA) / S. Kolster (NL) /
M. Boon (NL)
Martin Murauer (A)
Petra Sandner (A)

SUAL 2006

Hörspiel - Klangkunst - Akusmatische Musik

Antje Vowinckel (D)
Das Wiener Geräuschorchester (A)
Igor Lintz-Maues (A)
Jürgen Berlakovich (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! 2013

Interdisciplinary Festival for Music and Sound Art

END LESS NESS

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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. 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, 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://www.belmabeslic.com>