

shut up and listen! 2014

Interdisciplinary Festival for Music and Sound Art

TIME, AND AGAIN

shut up and listen! 2014

Interdisciplinary Festival for Music and Sound Art
TIME, AND AGAIN

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Date: November 27th-29th, 2014
Venue: echoraum (Sechshauser Str. 66, 1150 Vienna)
Producer: sp ce - Non-Profit Organisation for Music, Art and Intermedia Projects
In cooperation with echoraum
Artistic Direction: Belma Bešlić-Gál und Bernhard Gál

The interdisciplinary Festival for Music and Sound Art **shut up and listen!** enters its ninth season, presenting instrumental and electroacoustic music, media and sound art performances, audiovisual presentations, a lecture and a listening room. After last year's focus on 'endless music', **SUAL 2014** will feature musical and artistic strategies which show discrete-eventful, repetitive, or pulsating constellations in compositional, extra-musical or conceptual as well as transmedial approaches of the most diverse makings and provenience.

Tina Frank presents an audiovisual installation consisting of nine video loops, made audible on mobile phones via QR-code, Michaela Schwentner shows a minimalist audiovisual work, in collaboration with French composer Paul Clouvel. *American Can*, an early work by sound installation pioneer Max Neuhaus will see its (presumptive) European premiere. Presenting two *Studies for Player Piano* we take a short glimpse into the exceptional sound universe of Conlon Nancarrow. Ethnomusicologist Gerhard Kubik talks about *Auditory Illusions in African Music*, while Lukas Ligeti takes Kubik's research as a reference point for his solo recital *Polymetric Choreographies for Drum Set*. The duo Brandlmayr//Hegenbart relates in their 'Observations #1' to the complex textures in the swarm behaviour of birds.

The second festival day gets started with the presentation of price-winning works of the **SHUT UP AND LISTEN! AWARD 2014**. Lukas Schiske performs compositions for solo percussion by Peter Ablinger and James Tenney. The Duo Soufflé presents a composition by Peter Jakober, where the live sounds of clarinet and flute are interwoven with their electro-acoustic derivatives, resulting in microtonal textures. London-based media artist Simon Longo focuses in his audiovisual performance *We are made of water* peculiar reflections of a vibrating water surface. Finally, **SUAL 2014** comes to an ending with a collective listening session featuring Ryoji Ikeda's digital sound meditation *Matrix [for rooms]* and a subsequent brunch.

Website: <http://sp-ce.net/sual/2014/>
Contact: Tel: 0043-699-107 65 687 | Email: info ((email symbol)) 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 // Audiovisual Presentations // Lecture // SUAL AWARD // Listening Space //

Featuring:

Peter Ablinger	Austria / Germany	Composition
Martin Brandlmayr	Austria	Composition / Drums
Tina Frank	Austria	Media Art / Video Loops
Boris Hegenbart	Germany	Composition / Electronics
Ryoji Ikeda	Japan / France	Composition
Peter Jakober	Austria	Composition
Gerhard Kubik	Austria	Lecture
Lukas Ligeti	Austria / South Africa / USA	Composition / Drums
Simon Longo	Italy / UK	Media Art / Performance
Conlon Nancarrow	USA / Mexiko	Composition
Max Neuhaus	USA / France / Italy	Performance Concept
Doris Nicoletti	Austria	Flute
Lukas Schiske	Austria	Percussion
Theresia Schmidinger	Austria	Clarinet
Michaela Schwentner	Austria	Media Art / Video Loop
James Tenney	USA	Composition

... and the awardees of the *SUAL AWARD 2014*.

SHUT UP AND LISTEN! AWARD 2014

Music resp. sound makers of all kinds were invited to send submissions in two categories. Out of 55 submissions, a jury selected the following price winners: Marta Azparren & Sergio Blardony (E), Abel Paúl (E/UK), Keisuke Yagisawa (J).

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Festival Programme November 27th-29th, 2014

Thursday, November 27th, 2014

- 19.00 Opening I: Tina Frank: *Habaloop* – Audiovisual Presentation / Video-Loops
Opening II: Michaela Schwentner: *ELEMENTS II* – Audiovisual Presentation / Video-Loop
Opening Performance: Max Neuhaus: *American Can*
- 19.30 Conlon Nancarrow: *Studies for Player Piano, #3a + #31* – Sound Projection
- 20.00 Gerhard Kubik: *Auditory illusions in African Music* – Lecture
- 20.30 Lukas Ligeti: *Polymetric Choreographies for Drum Set* – Drums solo
- 21.30 Brandlmayr//Hegenbart: *Beobachtungen #01* - Drum & Computer-Duo

Friday, November 28th, 2014

- 19.30 SHUT UP AND LISTEN! AWARD 2014 – Award ceremony | Presentation of works
Awardees: Marta Azparren & Sergio Blardony (E), Abel Paúl (E/UK), Keisuke Yagisawa (J)
- 20.30 Works for solo percussion by Peter Ablinger and James Tenney
Lukas Schiske – Percussion
- 21.30 Peter Jakober: *weit beisammen*, for flute, clarinet and live electronics
Duo Soufflé (Theresia Schmidinger, clarinet | Doris Nicoletti, flute)
- 21.45 Simon Longo: *We are made of water* – Audiovisual Performance

Saturday, November 29th, 2014

- 11.00 Listening Room & Brunch:
Ryoji Ikeda: *Matrix [for rooms]* – Sound Projection | Electronic Music

Permanent Presentations, November 27th-29th, 2014

- Tina Frank: *Habaloop* – Audiovisual Presentation / Video-Loops
Michaela Schwentner: *ELEMENTS II* – Audiovisual Presentation / Video-Loop

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Thursday, November 27th, 2014, 19.00 (opening)

Tina Frank

***Habaloop* – Audiovisual Presentation | Video Loops**

In cooperation with General Magic

Habaloop

Installation with nine small screens

Habaloop consists of 9 small screens hanging on a wall in an array of 3 x 3. The work shows 9 related animations of a bigger film composed of flickering stripes in pure screen colours Red Green Blue. *Habaloop* also hosts a corresponding sound loop, which—depending on the presentation situation—will be heard together with the animations or can be downloaded via QR-Code or URL on a mobile device connected to the internet, such as modern smart phones. *Habaloop* are framed frames, that is to say, looped sequences each encapsulated in its own screen. Through disassembling a longer linear movie into smaller looping pieces with different time lengths presented together in one array, the viewer is able to see the work twofold: on the one hand we can see the underlying structure of the movie performed by the different flickering stripes; on the other hand we can also observe and compare the differences in the individual phases of the movie. The work is dissected and the constituent parts spread out. What remains is a simultaneity that shows the movie in ever changing compositions.

Tina Frank

Tina Frank is a graphic designer and media artist as well as professor for graphic design at The University for Art and Industrial Design in Linz, Austria. The focus of her work lies in Print, Corporate Design, Signage Systems and within the experimental field of music visualisations. Taschen Books listed Tina Frank in their book »Graphic Design for the 21st Century« among the top 100 graphic designers worldwide. Many of her coverdesigns have been published in numerous design reference works and are considered influential. With generative tools she creates immersive works to visualize music, hotel rooms, etc. Since October 2008 Tina Frank is head of the department of graphic design and photography at the University for Art and Industrial Design in Linz. In 2010 she organized the international symposium »REAL FAKE - reality as image, image as reality«, which dealt with the design and mapping of reality. Tina Frank has given many presentations on how to link design, music and the moving image.

<http://www.tinafrank.net>

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Thursday, November 27th, 2014, 19.00 (opening)

Michaela Schwentner

ELEMENTS II – Audiovisual Presentation | Video Loop

In cooperation with Paul Clouvel

ELEMENTS II

ELEMENTS II was a cooperation work of French composer Paul Clouvel and video artist Michaela Schwentner. According to the structure of the electro-acoustic composition the structure of the video work is very minimalistic – it is computer generated and consists only of geometrical forms in black and white, accompanied by sound-synchronised flickering dots. The single elements are modulated by sound-input and change their positions and / or appearance according to certain sounds or sound arrangements.

[Michaela Schwentner]

Michaela Schwentner

*1970 in Linz, lives and works in Vienna.

Conceptual video artist mainly working with time-based media (film, video, sound).

Studies of philosophy, history, history of the arts, dramatics and film theory in Vienna.

Video- / film works

Orchester 33 1/3 [1997], transistor [2000], r4 [2000], sZ [2001], grainbits [2001], take the bus [2002], the future of human containment [2002], JET [2002], giuliana 64.03 [2003], how do you want m.? [2003], tucker [2004], der kopf des vitus bering [2004], tester [2005], la petite illusion [2006], swinging [2006], composition set // image transformed // mozart moved [2006], bellevue [2008], ridin' [2008], alpine passage [2008], speech [2009], des souvenirs vagues [2009], canranc [2010], mouvements et cadeaux III [2010], prospects [2011], 26 days (2012), un divertissement d'amour [2012], PENELOPE / IN THE SCENERY / REFLECTING / RELATIONS (2013), The Contest (2014)

Installations

pas de deux, v-port mqw wien [2009], la route du paradis, sauna brut konzerthaus wien [2010], It will all be different, Area53 wien [2011], PROSPECTS, imPORT wien [2012], PROSPECTS modifiés, rhiz wien [2012], NOCTILUCA, steirischer herbst graz [2011], ANGEPASSTE VERHAELTNISSE, K48 wien (2013), PROSPECTS.split, kulturbrücke fratres (2013); autoradio, kleylehof nickelsdorf [2009], Chanter toujours, hörstadt linz [2011]

<http://www.jade-enterprises.at>

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Interdisziplinäres Festival für Musik und Klangkunst
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Donnerstag, 27. November 2014, 19.00 (Eröffnung)

Max Neuhaus

AMERICAN CAN – Sound Performance

Performers: Anybody who wants to join.

American Can

American Can is a piece in which a large number of any single product manufactured or distributed by the American Can Co. is distributed on the ground, in a large crowd. The quantity of the product used must be at least enough to completely blanket the area of distribution with one layer. The ground upon which the product is distributed should be hard enough to insure that a sound is made when the product is bounced or slid along it. Each piece is labelled with a version title and the words AMERICAN CAN and Max Neuhaus Sept' 66.

[Max Neuhaus, *A Max Sampler*, in: *Source. Music of the Avant-garde, 1966-1973*, issue 5, January 1969]

American Can was premiered at the Central Park in New York on September 9th, 1966, as part of the *4th Annual New York Avant Garde Festival*.

Max Neuhaus

Max Neuhaus was born in 1939 in Texas, and spent his childhood in Fishkill, New York. He began his studies in music at the Manhattan School of Music under Paul Prince's mentorship. In 1958, he met John Cage, and this encounter determined his decision to become a professional percussionist. After a solo tour in Europe in 1965, Neuhaus started developing projects that went beyond the strictly musical realm; among them were site-specific pieces that he was the first to call "sound installations." In 1968, as he started a research residency at the Bell Laboratories, Neuhaus ceased performing as a musician and fully devoted himself to sound art. Since then, his work has been exhibited internationally in museums and galleries, including solo shows at the Museum of Modern Art, New York (1978); Musée d'art moderne de la ville de Paris (1983); and the Kunsthalle Bern (1989). He was also included in Documentas 6 (1977) and 9 (1992), Kassel, Germany; the Whitney Biennial, New York (1983); and the Venice Biennale (1999). In 2008, an exhibition of Neuhaus's drawings was organized by the Menil Collection, Houston, which coincided with the inauguration of a new installation, *Sound Line*. Neuhaus passed away in February 2009 in Italy.

[<http://www.diaart.org/exhibitions/artistbio/91>]

<http://www.max-neuhaus.info>

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Thursday, November 27th, 2014, 19.30

Conlon Nancarrow

Studies for Player Piano, Studies # 3a + 31 – Sound Projection

Studies for Player Piano | Study No. 3a and Study No. 31

"Study #3 is the phenomenal Boogie-Woogie Suite, and here the blues/ragtime/jazz-influences are more explicit than in any of the other Studies. [...] The first and last movements are the most clearly in 'classic' boogie-woogie style, but these are in fact rather surreal manifestations of that style - as if Jimmy Yancy, Fats Waller, James P. Johnson and Art Tatum were all ecstatically jamming together in heaven (or wherever it is that such men go after that 'last gig') [...] Study #31 is a canon in three voices, in three different tempos (in the ratios 21/24/25)- The slower voice begins first, the other two voices entering after delay-times which are related to their tempos in such a way that all three end at approximately the same time. The sonorities in this piece are simple - mostly single tones, later octaves - and there is even a certain (subtle) jazz or ragtime quality in the individual voices, not heard in the studies since #11.

[James Tenney, CD liner notes]

From the time I started composing, I'd always had this thing of working with temporal matters, rhythm and so forth, and this thing sort of grew. By the time I saw Cowell's book, it was just a big push ahead... I met him once. He asked me for those tapes and I sent them, and I never heard a word from him again. In fact, someone - I forgot who - pointed out that Cowell always talked about these things, polyrhythms and so forth, but neither he nor Ives ever dabbled in player pianos, which would have been the ideal way of doing that. It surprises me that he never did.

[Conlon Nancarrow]

Original recordings produced on Nancarrow's modified Ampico reproducing player pianos and recorded under his supervision. Recorded in the composer's studio in Mexico City, April 1977. Reissue (remastered) by Other Minds , 2008.

Conlon Nancarrow

Born in Texarkana, Arkansas in 1912, Nancarrow was active in his early years as a trumpeter, playing jazz and other types of popular music. He attended the Cincinnati College Conservatory of Music from 1929-32, and later studied composition and counterpoint in Boston with Nicolas Slonimsky, Walter Piston, and Roger Sessions (1933-36). He values most his work with Sessions: "The only formal studies I did that were important were the studies I had in strict counterpoint with Roger Sessions. [...] Nancarrow was a dedicated socialist, which made him politically unacceptable in the United States. This was brought plainly home when he applied for a passport and was denied. Angry at such treatment, he moved to Mexico City in the early 1940s, becoming a Mexican citizen in 1956. He died there in 1997. Nancarrow returned to the player piano partly because of Mexico's extreme musical isolation. Another more compelling reason was his long-standing frustration at the inability of musicians to deal with even moderately difficult rhythms. He goes so far as to say that "As long as I've been writing music I've been dreaming of getting rid of the performers." With the advent of the phonograph, the player piano has been relegated to the status of an object of nostalgia. But not so for Nancarrow, who since the late 1940s has composed almost exclusively for the instrument.

[<http://www.otherminds.org/shtml/Nancarrow.shtml>]

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Thursday, November 27th, 2014, 20.00

Gerhard Kubik

Auditory illusions in African Music – Lecture

Auditory illusions in African Music

Far from laboratories the lecturer stumbled upon the so-called i.p. effect (inherent pattern effect) in December 1959, in Kampala, Uganda, during lessons in amadinda xylophone playing. Amadinda music is composed of interlocking tone-rows giving rise to a puzzle of criss-crossing melodic-rhythmic lines in auditory perception, lines that no one has played as such. The effect is intentional and the result of meticulous research in auditory perception by the ancient composers of the court music of the Kingdom of Buganda (founded in the 14th century A.D.). Later it was also documented in other African musical traditions. The effect is comparable to optical illusions as in some of Gaetano Kanizsa's phantom triangles and phantom rings. (Cf. Kubik: *Theory of African Music*, vol. 2 Chicago: University of Chicago Press, 2010, pp. 107 - 130).

[Gerhard Kubik]

Gerhard Kubik

Gerhard Kubik, Ph.D. 1971 University of Vienna, is a cultural anthropologist, ethnomusicologist and psychoanalyst with a vast background in Africa, North and South America. He is the author of some 200 publications and several books including *Africa and the Blues*, Mississippi Press 1999. He is affiliated with the Oral Literature Research Programme, Chileka, Malawi, and Honorary Fellow of the Royal Anthropological Institute of Great Britain and Ireland.

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Thursday, November 27th, 2014, 20.30

Lukas Ligeti

Polymetric Choreographies for Drum Set

Polymetric Choreographies for Drum Set

Soon after I began playing and writing music, I came across an article by the ethnomusicologist Gerhard Kubik about the traditional court music of the Kingdom of Buganda, located in what today is Uganda. This unusual and little-known music has several characteristics that completely changed my way of listening to and thinking about music and embarked me on a series of experiments with polymetric structures that continues to this day. Several musicians, mostly on xylophones, play together at the same speed and in complete coordination, yet without a common beat. This concept probably originated in lute music, wherein a musician plays two interlocking melodies, one with each hand. By transferring this idea to the drum set and playing seemingly independent, interlocking "melodies" (or codified forms of motion: choreographies, as I prefer to regard them) with my limbs, I can quickly build up polyrhythms that explode in complexity much like fractal images. This results in long, cyclic patterns that take hundreds or even thousands of beats until they repeat while conjuring up the impression of multiple, simultaneous tempos. The drum solo I will play today makes use of this concept, albeit treated in a spontaneous, improvisatory manner.

[Lukas Ligeti]

Lukas Ligeti

Ranging from through-composed to free-improvised, Lukas Ligeti's music draws upon Downtown New York experimentalism, contemporary classical music, jazz, electronica, and traditional music from around the world, especially from Africa.

Born in Vienna, Lukas has lived in New York City since 1998; since 2012 he has divided his time between NYC and Johannesburg. His compositions have been commissioned by Bang on a Can, Kronos Quartet, Ensemble Modern, the American Composers Orchestra, and Colin Currie and Håkan Hardenberger, among others. He frequently performs solo on the marimba lumina, an electronic percussion instrument designed by Don Buchla. As a drummer, he has performed and/or recorded with John Zorn, Henry Kaiser, Gary Lucas, Marilyn Crispell, John Tchicai, Elliott Sharp, Jim O'Rourke, and many others. He has created experimental music in collaboration with musicians in Africa for the past 20 years and co-founded Burkina Electric, the first IDM band from Burkina Faso; other projects have taken place in Côte d'Ivoire, Egypt, Uganda, Kenya, Zimbabwe, and Lesotho. He has taught at the University of Ghana (lecturing jointly with composer-musicologist Kwabena Nketia) and the University of the Witwatersrand, among others. Among his recent works is a sound installation featuring field recordings made at soccer games, which was shown in galleries throughout South America during the 2013/14 season. His newest CD is a duo with pianist Thollem McDonas on Leo Records. He received the Alpert Award in Music in 2010.

<http://www.lukasligeti.com>

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Brandlmayr//Hegenbart

Beobachtungen #01

Martin Brandlmayr: Drums (AUT)

Boris Hegenbart: Computer (GER)

Brandlmayr//Hegenbart : Beobachtungen #01

Brandlmayr//Hegenbart is a Drum&Computer-Duo that works in between abstract Dub and contemporary electroacoustic music. The collaboration started as a studio project. Recordings and overdubs were interchanged between Vienna and Berlin, eventually becoming part of Hegenbart's audio release *INSTRUMENTARIUM* (2012, *Staubgold/Monotype-Records/GOD-Records). Later followed live performances, e.g. at Musikprotokoll, Graz and Alte Schmiede, Vienna. With *Beobachtungen #01* (i.e. *Observations #01*), the duo focuses on rhythmic structures and textures. Terms such as 'groove' or 'beat' are re-interpreted in new ways. Without using measures or scores, driving patterns emerge which are constantly changing. As a source of inspiration the duo mentions the flight characteristics of swarms of birds, such as starlings moving as a multi-dimensional cloud that is seemingly unorganized at first glance, yet shows a complex system of combined shapes. Brandlmayr//Hegenbart create dense clouds of sound, a maelstrom made of internal structuring and permanent deformation. [translation: B. Gál]

<http://www.soundblocks.de/brandlmayr-hegenbart>

Martin Brandlmayr

*1971, Vienna (AT), studied drums but also uses the computer and electronic instruments. He joined the group Polwechsel in 1993. He became well-known with the postrock trio Radian, which he formed together with John Norman and Stefan Németh in 1997. Together with Christof Kurzmann he was artist in residence at the Podewil, Berlin, in 2002. He played at the Donaueschingen Festival 2005. He has collaborated with Otomo Yoshihide, Fennesz, Mapstation, Pure, John Tilbury, Tony Buck, and Paul Lovens, among others. Brandlmayr lives and works in Vienna and Berlin.

[<http://musikprotokoll.orf.at/en/biography/martin-brandlmayr>]

<http://www.martinbrandlmayr.com>

Boris Hegenbart

Born 1969 in Berlin / Germany. Musician / composer of electroacoustic music and sound-art since 1996. Establishes the project [#TAU], Berlin 1996. Sound installations, electroacoustic concerts and performances. Soundscapes for theatre plays, dance performances and experimental radio- and video-art. Workshops and lectures. Graduates from the Institute of Electroacoustic Music [ELAK], part of the University of Music and Performing Arts, with an emphasis on composition, improvisation and live electronics, Vienna in 2002.

<http://www.soundblocks.de>

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Friday, November 28th, 2014, 19.30

SHUT UP AND LISTEN! AWARD 2014

Award ceremony and presentation of selected works

As in previous years, the **SHUT UP AND LISTEN! AWARD** has been held within the framework of this year's festival, inviting composers and sound artists to submit works in two categories.

Category 1) Audiovisual Work

Category 2) Work for Solo Percussion resp. Solo Percussion and Sound Projection / Electronics

Contributions should preferably show a reference to the festival theme **TIME, AND AGAIN** and have a maximum duration of 10 minutes. The participation in the competition was free of charge. There was no age limit and the entire selection process was anonymous.

Out of 42 submissions from all over the world, three works were selected and will be presented at Echoraum, Vienna on November 28th, 2014. The award includes a purse of € 300.- each, as well as the SHUT UP AND LISTEN! TROPHY 2014.

Winners and awarded compositions

Marta Azparren & Sergio Blardony (E) *Tracto*

Audiovisual Work

Abel Paúl (E/UK)

Wrong Answers to Robert B's Wrong Question

For solo Metal Sheet

Keisuke Yagisawa (J)

xtx to

Audiovisual Work

Further information: http://sp-ce.net/sual/2014/award_en.htm



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SHUT UP AND LISTEN! AWARD 2014

Jury

Category 1 - Audiovisual Work

Bernhard Gál

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 'space'. 2006-2007 he taught sound art at the University of Arts in Berlin. 2010-13 Gál held a research position at the Paris Lodron University Salzburg, in conjunction with the interdisciplinary doctoral college 'Art and the Public'.

Tina Frank

Tina Frank is a graphic designer and media artist as well as professor for graphic design at The University for Art and Industrial Design in Linz, Austria. The focus of her work lies in Print, Corporate Design, Signage Systems and within the experimental field of music visualisations. Taschen Books listed Tina Frank in their book »Graphic Design for the 21st Century« among the top 100 graphic designers worldwide. Many of her coverdesigns have been published in numerous design reference works and are considered influential. With generative tools she creates immersive works to visualize music, hotel rooms, etc. Since October 2008 Tina Frank is head of the department of graphic design and photography at the University for Art and Industrial Design in Linz.

Category 2 - Work for Solo Percussion resp. Solo Percussion and Sound Projection

Belma Beslic-Gál

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). 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.

Lukas Schiske

Born in Vienna in 1962, Lukas Schiske trained as a percussionist at the University of Music in Vienna, later specialising in new music. He has been a founding member of Klangforum Wien since 1985. He has worked with a variety of ensembles and orchestras, including the Los Angeles Philharmonic Orchestra, the RSO-Sinfonieorchester, the Wiener Symphoniker and the Wiener Staatsopernorchester, as well as various chamber music formations. He has also worked in wider areas such as Jazz, Rock and Theatre and participated as a soloist in prestigious music festivals at home and abroad. He has participated in numerous television, radio and CD performances.

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Marta Azparren & Sergio Blardony (E): Tracto - Audiovisual Work

Tracto

Tracto is a visual and sonic journey through the inside of a bass saxophone. The visual trip is made with a medical video-endoscopes as if it was a digestive tract. The end of the trip, the musician's mouth, appears as a promise of a new body and a new journey not so different from the previous. Tracto is an interaction between the shown and the hidden, the transgression of the unseen. The music is a composition created from sound samples of the instrument itself, recording only the organic sounds, without generating any note.

Tract is the image of an inert place, that, when touched, becomes an organic center, a confluence of the dry and the moist, the perfect and the throbbing, the calculated and the unpredictable. It is a journey through a preserved interior, the dark cave from whose holes breath, halite and noise arise.

[Pilar Martín Gila]

Marta Azparren

Director, video artist. A graduate in Fine Arts of Complutense University of Madrid, she shares artistic activities between video art, visual arts and net.art. Her work has been showed in exhibitions, festivals and international fairs worldwide.

<http://www.martaazparren.es>

Sergio Blardony

Sergio Blardony was born in Madrid in 1965, where he begins, at Royal High Conservatory of Music of Madrid (Real Conservatorio Superior de Música de Madrid), his musical career, his higher studies having essentially been autodidact. Afterwards, he studies composition with Roberto J. de Vittorio and -for four years - with the composer José Luis de Delás at the School of Music of the University of Alcalá de Henares. He has also attended both composition and analysis courses with professors Heinz-Klaus Metzger, Rainer Riehn, Helmut Lachenmann, Enrico Fubini, Luis de Pablo, etc. Sergio Blardony has composed over 60 works for all manner of instruments and voice: solo and chamber music, ensemble, orchestral, vocal and choral, electroacoustic and multimedia, music-theater, ...

<http://www.sergioblardony.com>

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Abel Paúl (E/UK): Wrong Answers to Robert B's Wrong Question
for solo Metal Sheet

Wrong Answers to Robert B's Wrong Question

for solo Metal Sheet

This piece is conceived as an extremely reduced étude on reflections. The metal sheet is treated as a an empty surface on which different performing gestures and sound materials are imprinted, reflected . The sheet functions as a screen that responds to both the movement of the gesture and the vibration generated by different beaters and objects. The sheet itself often becomes the sole object of performance, being warped and curved in order to explore the identity and the limits of its physical and sounding physiognomy.

Abel Paúl

Abel Paúl was born in Valladolid, Spain in 1984. He studied composition (BMus and MMus) at the 'Conservatorium van Amsterdam' with Fabio Nieder and Richard Ayres as main professors, and at the Universität der Künste in Berlin with Walter Zimmermann. From 2009-2011 he followed a postgraduate program at that institution, where he graduated with distinction. Additionally, Paúl has attended master-classes by composers such as Brian Ferneyhough, Ivan Fedele, Salvatore Sciarrino, Hugues Dufourt, José María Sánchez Verdú, Louis Andriessen and others. He is currently a Ph.D candidate at the University of Huddersfield, where his main supervisors are Aaron Cassidy and Peter Ablinger. He has received commissions from several international festivals and ensembles such as the 'Münchener Biennale', 'Holland Festival', 'Festivalde Cuenca', 'Gaudeamus Muziekweek' or 'Spor Festival'. His works are published by Edition Plante Berlin.

<http://www.abelpaul.net>

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SHUT UP AND LISTEN! AWARD 2014

Keisuke Yagisawa (J): *xtx to* - Audiovisual Work

xtx to

Created in 2014, *xtx to* is an audiovisual piece that focuses on Raymond Queneau's text 'Exercices de style'(1947), translated into Japanese, as a visual image and sounds of reading. 'Exercices de style' is a collection of 99 retellings of the same story, each in a different style. In this piece, I attempted to create a new variation by developing a phoneme by reading the text. In the musical part, all sounds are created by sounds of reading aloud, and for the visual part, I used scanned images of the translated text of 'Exercices de style' as visual image.

[Keisuke Yagisawa]

Keisuke Yagisawa

Keisuke Yagisawa (1982-) is an audiovisual artist. He studied electronic music and visualization at the Royal Academy of Art in the Hague (Netherlands) and at the Tokyo University of the Arts (Japan). Since 2014, he is taking part in a PhD program at Kunitachi College of Music, Japan.

shut up and listen! 2014

Interdisciplinary Festival for Music and Sound Art
TIME, AND AGAIN

Friday, November 28th, 2014, 20.30

Works by Peter Ablinger and James Tenney

Lukas Schiske – Percussion

Peter Ablinger: Weiss/Weisslich 31e (2002)

Concert Installation with 8 Glass Tubes.

Peter Ablinger

Peter Ablinger was born in Schwanenstadt, Austria in 1959. He first studied graphic arts and became enthused by free jazz. He completed his studies in composition with Gösta Neuwirth and Roman Haubenstock-Ramati in Graz and Vienna. Since 1982 he has lived in Berlin, where he has initiated and conducted numerous festivals and concerts. In 1988 he founded the Ensemble Zwischentöne. In 1993 he was a visiting professor at the University of Music, Graz. He has been guest conductor of 'Klangforum Wien', 'United Berlin' and the 'Insel Musik Ensemble'. Since 1990 Peter Ablinger has worked as a freelance musician. Since 2013 research professor at the University Huddersfield.

<http://ablinger.mur.at>

Lukas Schiske

Born in Vienna in 1962, Lukas Schiske trained as a percussionist at the University of Music in Vienna, later specialising in new music. He has been a founding member of Klangforum Wien since 1985. He has worked with a variety of ensembles and orchestras, including the Los Angeles Philharmonic Orchestra, the RSO-Sinfonieorchester, the Wiener Symphoniker and the Wiener Staatsopernorchester, as well as various chamber music formations. He has also worked in wider areas such as Jazz, Rock and Theatre and participated as a soloist in prestigious music festivals at home and abroad. He has participated in numerous television, radio and CD performances.

<http://www.klangforum.at/ensemble-detail/schiske.html>

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Works by Peter Ablinger and James Tenney

Lukas Schiske – Percussion

(continuation)

James Tenney: Maximusic (1965)

Maximusic belongs to the work series *Postal Pieces* which was conceived of between 1965 and 1971 and is dedicated to the percussionist and sound art pioneer Max Neuhaus.

- - -

- 1) *Soft roll on large cymbal; constant, resonant, very long.*
- 2) *Sudden loud, fast improvisation on all the other (percussion) instruments.*
- 3) *Same as (1), but now inaudible until all the other sounds have faded; continue ad lib but not as long as (1) or (2), then let the cymbal fade out by itself.*

[James Tenney, 6/16/65]

James Tenney

James Tenney (1934-2006) was born in Silver City, New Mexico, and grew up in Arizona and Colorado, where he received his early training as a pianist and composer. He attended the University of Denver, the Juilliard School of Music, Bennington College, and the University of Illinois. His teachers and mentors have included Eduard Steuermann, Chou Wen-Chung, Lionel Nowak, Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, Edgard Varèse, Harry Partch, and John Cage. A performer as well as a composer and theorist, he was co-founder and conductor of the Tone Roads Chamber Ensemble in New York City (1963-70). He was a pioneer in the field of electronic and computer music, working with Max Mathews and others at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound-generation and composition. He has written works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. He was the author of several articles on musical acoustics, computer music, and musical form and perception, as well as two books. He taught at the Polytechnic Institute of Brooklyn, the University of California, and at York University in Toronto, where he was named Distinguished Research Professor in 1994. His last position was the Roy E. Disney Family Chair in Musical Composition at the California Institute of the Arts. His music is published by Sonic Art Editions and the Canadian Music Centre, and is distributed by them and by Frog Peak. Recordings are available from Artifact, col legno, CRI, Hat(now)ART, Koch International, Mode, Musicworks, New World, Nexus, oodiscs, SYR and Toshiba EMI, among others.

[<https://www.musiccentre.ca/node/37391/biography>]

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Peter Jakober: *weit beisammen*

Duo Soufflé (Theresia Schmidinger, Clarinet | Doris Nicoletti, Flute)

weit beisammen, for flute, clarinet and live-electronics, 2010.

Patterns of pulsations, bisbigliandos, quarter-tone trills and tonal scales are interwoven into dense, vibrant acoustic spaces. The live played sounds are simultaneously recorded and played back with a delay at minimal - faster or slower - factors. The velocity variations are generating temporal and harmonic microtonal textures, constructing a floating overall sound. The increasing density of the sound blurs the perception of the single sounds and their sources. After a peak in the middle of the piece, soft multi-phonics are remaining, whose characteristic beats undergo duplication, extension and opening. The accelerated playback of the live sound provokes a reflection of the phenomenon on the overall sound. The final soundscape of the piece is developed and shaped within this relationship.

[Peter Jakober]

Peter Jakober

Peter Jakober is adept at a range of instrumentations, from pieces for mixed choir to various chamber combinations, and like most composers in his generation, is completely at home both with live electronics and notated scores. He grew up in southern Styria, learning accordion and piano and began his studies at the University of Graz in technical mathematics, musicology and philosophy before beginning to study composition with Georg Friedrich Haas and Gerd Kühr at the University for Music and the Performing Arts (Graz). He graduated in 2006 with distinction, receiving a promotional award for music from the city of Graz and in 2007 a state scholarship for composition from the Austrian government, as well as a scholarship for a four month stay in Rotterdam from Styria. He won first prize for 'Puls 3', a piece for an automated piano competition, 'Ghost Note Competition'. He has had numerous performances and commissions with major new music ensembles in Austria and Europe, including the Ensemble Recherche, the Klangforum Wien, for festivals including Wien Modern, Musikprotokoll Graz, Paul Hofhaymer Music Festival, Klangspuren Schwaz and with the festival Sacra!. From 2003-2008 he organised a platform for young composers, Hörfest Graz, which he founded with Erich Ranegger. After stays abroad in Rotterdam and Cologne he currently lives in Vienna. (Text Tamara Friebe)

<http://www.peterjakober.com>

Duo Soufflé

The 'Duo Soufflé' was formed by Doris Nicoletti (flutes) and Theresia Schmidinger (clarinets) in 2005. The two musicians have commissioned numerous compositions and work in close cooperation with composers to expand the repertoire for the duo flute and clarinet. Contemporary music offers a wide field to explore the sounds of these two families of instruments. The rich colours and expressiveness of flute and clarinet, in both sound and noise, are the foundations which allow the creation of differing shades of blending, fusion and contrast. The duo sees a logical continuation between instrumental music and voice, and the artistic use of breath and air when playing a wind instrument. The duo have performed several theatrical pieces for speaking, singing and acting musicians and have also worked with writers, actors and dancers.

<http://www.duosouffle.com>

shut up and listen! 2014

Interdisciplinary Festival for Music and Sound Art
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Friday, November 28th, 2014, 21.45

Simon Longo

We are made of water – Audiovisual Performance

We are made of water

The project explores the effect of oscillating frequencies through the specular reflection of light. Light from a projector reflecting on the water mirror creates modulation effects seen on a screen. The effect of oscillating frequencies from a loudspeaker can be experienced as distortion of the projected image. The aim of the installation is to reflect on the idea of the origin of matter as made of oscillating particles within an emergent system. Oscillatory energy are the creative force of the universe, all cultures over the world have use/d sound to attune to, invoke and transform consciousness, sound is a powerful tool, because it is vibrational in nature and we are vibrational beings. Sound seen as oscillating energy relates to morphogenic fields, the natural field of transformation. (Key Words: Morphogenesis, shamanic, acoustic resonance).

[Simon Longo]

Simon Longo

Simon Longo, aka Dithernoise is a London-based sound and audiovisual artist. His work also includes site-specific installations. Simon's work is inspired through electronica, dance, techno, digital and organic aesthetics to create interdisciplinary art with reference to neurosciences, synesthesia and primarily exploring the perceptual interaction between sound and vision. Simon started with producing 12" vinyls and CDs under several artist names and alias, in early 90's. Simon currently works as an independent artist and researcher experimenting through the use of time based media.

<http://www.simonlongo.com>

shut up and listen! 2014

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Saturday, November 29th, 2014, 11.00

Ryoji Ikeda

***Matrix [for rooms]* – Sound Projection | Listening Room**

Afterwards: Brunch

Matrix [for rooms]

CD 1 of the Double CD Release *Matrix* (Touch / To:44, 2001)

Awarded the Prix Ars Electronica – Digital Music & Sound Art, 2001.

Matrix is the final element in a trilogy of CDs that began with +/- in 1996. When it was first released, +/- came like a bolt out of the white. Nobody had used digital recording processes to produce sound as pure, as intense and as exhilarating. Since releasing 0°C in 1998, Ryoji Ikeda has progressively refined and enhanced the distinctive sonic fields and microsounds that have strongly influenced post-digital composition, resisting the transitory cycle suggested by the term 'Glitches', creating compositions that probe deeply: our relationships to time and space, sound and light. [...] The layers of sound that make up *Matrix [for rooms]* transform both the listener and the listening environment into another dimension. The dimensions change as you move about the space, or simply turn your head around the sound like surveying the angles of a building. *Matrix* has much in common with the work of La Monte Young, Tony Conrad, Alvin Lucier..., but poised closer to the imminent and auto-interactive virtual world we are promised, Ryoji Ikeda's new work pushes the parameters of the drone to ask timely questions concerning our relationship to own perception, and to our existing living spaces.

[Touch, UK, http://touchshop.org/product_info.php?products_id=240]

Ryoji Ikeda

Japan's leading electronic composer and visual artist Ryoji Ikeda focuses on the essential characteristics of sound itself and that of visuals as light by means of both mathematical precision and mathematical aesthetics. Ikeda has gained a reputation as one of the few international artists working convincingly across both visual and sonic media. He elaborately orchestrates sound, visuals, materials, physical phenomena and mathematical notions into immersive live performances and installations. Alongside of pure musical activity, Ikeda has been working on long-term projects: 'datamatics' (2006-) consists of various forms such as moving image, sculptural, sound and new media works that explore one's potentials to perceive the invisible multi-substance of data that permeates our world. The project 'test pattern' (2008-) has developed a system that converts any type of data – text, sounds, photos and movies into barcode patterns and binary patterns of 0s and 1s, which examines the relationship between critical points of device performance and the threshold of human perception. The series 'spectra' (2001-) are large-scale installations employing intense white light as a sculptural material and so transforming public locations in Amsterdam, Paris, Barcelona and Nagoya where versions have been installed. With Carsten Nicolai, Ikeda works on a collaborative project 'cyclo.' (2000-), which examines error structures and repetitive loops in software and computer programmed music, with audiovisual modules for real-time sound visualization, through live performance, CDs and books (Raster-noton, 2001, 2011).

<http://www.ryojiikeda.com>

shut up and listen! 2014

Interdisciplinary Festival for Music and Sound Art

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SUAL 2006-2013

During the past eight years, works of 110 artists resp. art collectives from 28 countries were presented within the framework of SUAL:

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)
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 (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 - Sound Art - Acousmatic

Antje Vowinkel (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! 2014

Interdisciplinary Festival for Music and Sound Art
TIME, AND AGAIN

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. 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. 2010-13 Gál held 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>