

~~steirischerherbst'21~~

STAGE SOUND
HETEROGENEOUS ART
AND PERFORMANCE
IN EUROPE

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Creative Europe Programme
of the European Union



musikprotokoll.ORF.at

NOMADIC SOUNDS

IM STEIRISCHEN HERBST

7. – 10. OKTOBER 2021, GRAZ (A)

ORF. WIE WIR.

21 PROJECTS

27 WORLD PREMIERES

> 230 MUSICIANS

20 NATIONS

23 RADIO BROADCASTS

DYNAMIC STREAMING

CONCERTS

TALKS

INSTALLATIONS

musikprotokoll 2021

7.-10.10.2021, Graz

nomadic sounds

Now in its 54th edition, the ORF musikprotokoll once again transforms and expands the experience of music with its program *nomadic sounds*. The festival is both a stage and a laboratory for a new generation of musicians and composers whose work comes together and derives its aesthetic strategies through the understanding of open genre boundaries. In over thirty world and Austrian premieres, composers and performers embark on the nomadic search for an *in between*.

The concert hall functions as both laboratory and stage for a broad spectrum of processes that bring together artistic foci on in-between states and realms of possibility: Sound fragments from the urban environment of Graz give rise to 3D soundscapes. An ensemble plays from animated musical scores that are created in real time. We see the resurrection of Alois Hába's sixth-tone harmonium. A young string quartet travels with us through musically (re)constructed spaces in Azerbaijan, Lebanon, and Ukraine. An aquarium is transformed into an instrument and an underwater stage. Musical interstices are studied in minute detail through drone music and microtonal compositions. Visitors can explore sound objects while lying on wheel boards. Musicians from the SHAPE (Sound, Heterogeneous Art and Performance in Europe) Network test the limits of spatial composition in Graz's Dom im Berg. This new music will be interpreted by top Austrian and international ensembles, many of which are appearing here for the first time this year. The musikprotokoll program will be framed by onsite lectures and discussions, documented in multiple Österreich 1 (Ö1) radio broadcasts, and transmitted via special dynamic audiovisual streaming.

Director:
Elke Tschaikner

Curated by:
Rainer Elstner
Susanna Niedermayr
Christian Scheib
Elke Tschaikner
Fränk Zimmer

Production: ORF Radio Österreich 1 and ORF Steiermark.

In coproduction with steirischer herbst '21.

In cooperation with University of Music and Performing Arts Graz (KUG), Ö1 Kunstradio, SHAPE – Sound, Heterogeneous Art and Performance in Europe, ICAS – International Cities of Advanced Sound, Institute of Electronic Music and Acoustics (IEM), esc medien kunst labor, and die andere saite.

Supported by the Creative Europe program of the European Union, the Onassis Foundation, the Ukrainian Institute, and the Ernst von Siemens Musikstiftung.

Inversion 3: Speaking Surfaces

Natasha Barrett



Natasha Barrett creates three-dimensional soundscapes. The artist, who was born in the United Kingdom and now lives in Norway, uses two speaker prototypes that precisely bundle the sound rays and transmit them onto surrounding surfaces. The reflected sounds form a 3D soundscape in which familiar environments are experienced in a completely new way. Barrett muses: “Why travel around the world when there are mysterious sounds all around us—and what’s more, when we are subject to acoustic illusions in our everyday lives?” She focuses our ears on sounds and noises that we pass by or fail to hear—sounds that our busy senses tune out as irrelevant.

Her site-specific installation *Inversion 3: Speaking Surfaces* is part of the project *Reconfiguring the Landscape*, which aims to establish a new awareness of our environment. Using a high-definition 3D microphone, she captures the sound field of the public space in Graz and breaks it down analytically. She then amplifies the unheard sounds and reassembles all the components. The inaudible becomes audible; putatively ambient sounds become an exciting, dynamic event.

**07.-09.10. | 10:00-19:00 &
10.10. | 10:00-16:00**
MUMUTH
Sound installation
Premiere

Composition, idea: Natasha Barrett

Technical collaboration: Franz Zotter
and Institute of Electronic Music and
Acoustics (IEM)

The composition by Natasha Barrett
was commissioned by ORF
musikprotokoll.

Echo

Nona Inescu



Eighteen pairs of earbuds and thirty-six snail shells are the central objects in the sound installation *Echo*, created by Romanian-born artist Nona Inescu. The earbuds are connected to an audio player and lead into the snail shells.

The analogy between the human ear and a seashell was first formulated by a sixteenth-century anatomist. Alfonso Corti later named the spiral-shaped cavity of the inner ear *cochlea*, the Latin word for snail. The history that connects seashells with sound is filled with symbolism and popular scientific beliefs: shells reflect the inner sounds of the human body or contain echoes of the world.

Both snail shells and headphones signify a personal space in which we can feel safe and comfortable by ourselves. The outside world, once a shared auditory environment, is effectively broken by “endless” white headphones, while the snail shells serve as resonating chambers for individually localized bubbles of self-programmed sounds.

**07.-09.10. | 10:00-19:00 &
10.10. | 10:00-16:00**
MUMUTH, Foyer
Sound installation
Austrian premiere

Concept, realization: Nona Inescu

In collaboration with Vlad Nanca and Chlorys.

In cooperation with SHAPE – Sound, Heterogeneous Art and Performance in Europe. Supported by the Creative Europe program of the European Union.

Nona Inescu is a SHAPE Artist 2021.

tingles & clicks /graz

Andrea Sodomka / Svetlana Maraš / Marco Donnarumma /
Natasha Barrett / Karlheinz Essl / Martina Claussen / Iwakura-Mohammadi-
Rizzo-Strecker



During the coronavirus pandemic, many art projects were relocated from physical spaces to the internet in order to remain present in the public consciousness. *tingles & clicks /graz* goes in the opposite direction: conceived in 2020 as an online work, the project is being realized in 2021 as an interactive installation at the MUMUTH in Graz. Here, using commissioned works in which outstanding musicians create sound environments, it places lost corporeality at its center.

Lying on wheel boards, visitors move through 4 × 4-meter fields while being detected by a tracking system. In interaction with virtual sound objects, intimate one-person listening experiences take place. The project is a continuation of our multi-year series *music for bodies in motion*, in which the environment and the position of the listener are the given parameters of hearing.

**07.-09.10. | 10:00-19:00 &
10.10. | 10:00-16:00**
MUMUTH, Foyer
Premieres
Installation

Compositions: Andrea Sodomka, Svetlana Maraš, Marco Donnarumma, Natasha Barrett, Karlheinz Essl, Martina Claussen, and the collective of Lain Iwakura, Korin Rizzo, Leonie Strecker, Nico Mohammadi

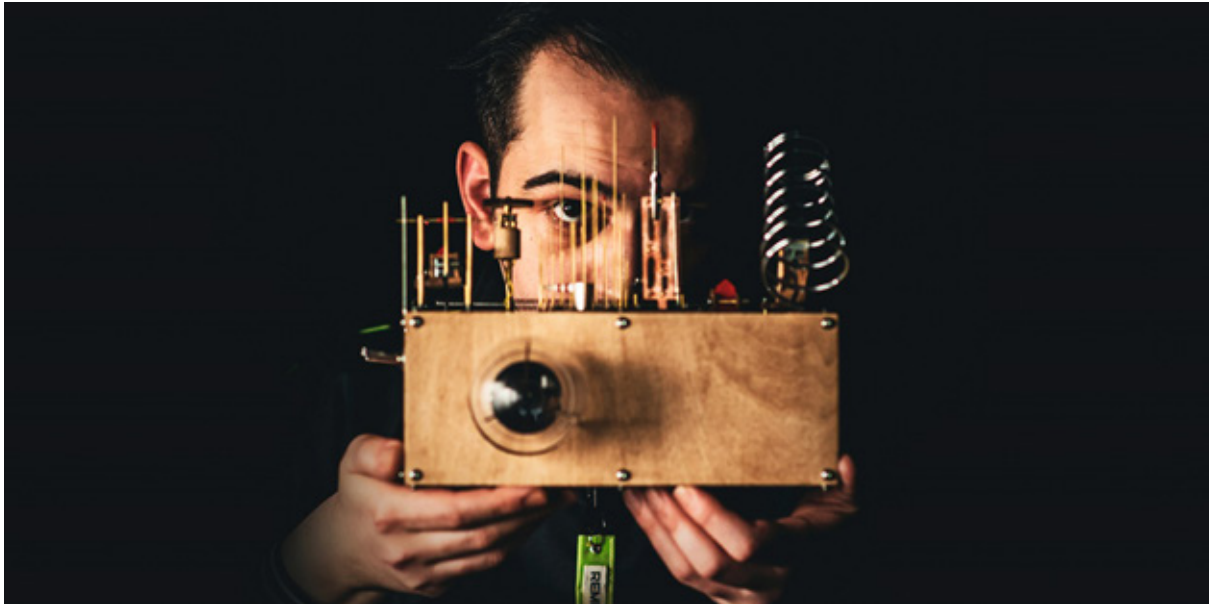
Concept: Fränk Zimmer
IEM-Coordination: Robert Höldrich
IEM-Technical development: Matthias Frank, Franz Zotter, Thomas Depisch, and Lukas Gölles

In cooperation with Institute of Electronic Music and Acoustics (IEM)

All sound environments of this project were commissioned by ORF musikprotokoll.

beat machines

Koka Nikoladze



Koka Nikoladze's (b. 1989) vivid imagination is coupled with masterful craftsmanship. His delightful music machines, which we present in a video installation at MUMUTH, are a testament to this. In addition, audiences can experience Nikoladze as a composer and performer. His musical roots go back to his training as a violinist at the Conservatoire in Tbilisi and his studies of composition with Marco Stroppa, a disciple of Helmut Lachenmann, in Stuttgart.

Nikoladze was never satisfied with conventional solutions: after completing his master's degree, he worked at the Norwegian Centre for Technology in Music and the Arts. A native of Georgia, he now lives in Oslo and develops concepts for real-time composition and animated notation. He constructs delicate beat machines that look as beautiful as they sound. Nikoladze recently caused a stir with an online campaign: he auctioned off the last chord of a composition, saved on a USB stick. The top bid was \$ 13,900.

**07.-09.10. | 10:00-19:00 &
10.10. | 10:00-16:00
MUMUTH, Foyer
Videoinstallation**

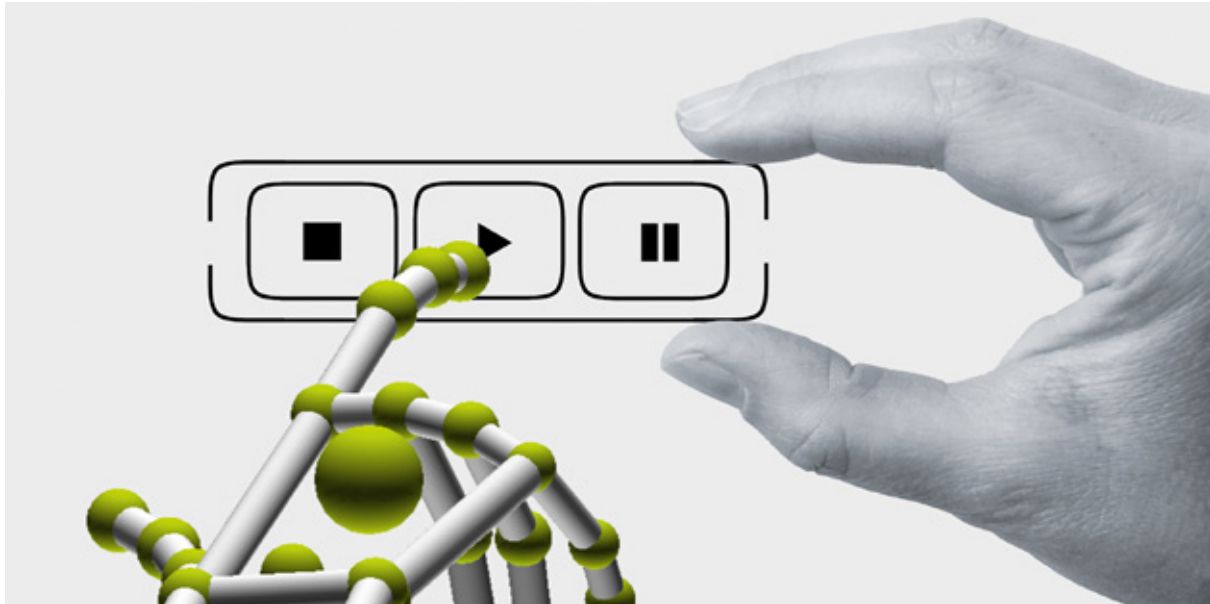
Concept, Videos: Koka Nikoladze

[illegible]

In cooperation with ARTikulationen,
the University of Music and
Performing Arts Graz's (KUG) artistic
research festival.

Humanoid Sounds of Human Signs

Veronika Mayer



Human gestures create the interface between performer and software. Movements activate sonic processes, which the computer realizes musically through its learned capabilities (based on the principles of machine learning). The performative act, the non-verbal signals of gesticulation that provide information about human mental states, are the starting point for the composition: the resulting sound depends on the presence or absence of relationships, intuition, and creativity.

In addition to the ambiguity of authorship, the process raises other questions, such as: To what extent does a composition become removed from its original concept through processes of machine learning that occur in the moment of sonic realization? At which stage does interaction take place? During the processes of composition and machine learning and/or during the performance? Who now bears the musical and aesthetic responsibility?

07.10., 18:00
esc medien kunst labor
Premiere

Concept, sound, electronics,
performance: Veronika Mayer

The composition by Verena Mayer
was commissioned by ORF
musikprotokoll. In cooperation with
esc medien kunst labor.

Nomadic Dome

Hüma Utku / KMRU / Gischt



Once again this year, three SHAPE artists were invited to create new compositions for the Ambisonics sound system at the Dom im Berg. Every sound contains an entire sound universe: this is the story told by KMRU's *Minutia*, a piece that also invites audiences into the rich sonic world of East Africa. musikprotokoll first met the musician, a native of Nairobi, in 2018 at the Nyege Nyege Festival in Jinja, Uganda, where SHAPE also appeared with a showcase. Now KMRU, who is currently studying in Berlin, is a SHAPE artist himself.

Field recordings of sea spray recorded in the context of an artists' residency at SHAPE's partner festival Skaņu Mežs in Riga in the summer of 2021 form the musical starting point for *Gischt* (Spray) by Ursula Winterauer, who also releases music under the pseudonym of Gischt. The piece is an autofictional representation of the sudden breaking of masses of water that had rippled peacefully just moments before. In her piece *Uzak*, Hüma Utku explores the ambivalent experience of human emotions that "oscillates between the desire for physical distance and the simultaneous wish for closeness and belonging."

07.10., 19:00
Dom im Berg
Concerts
Premiere

Compositions: Hüma Utku, KMRU, and Gischt

The compositions by Hüma Utku, KMRU, and Gischt were commissioned by ORF musikprotokoll. In cooperation with SHAPE – Sound, Heterogeneous Art and Performance in Europe. Supported by the Creative Europe program of the European Union

Hüma Utku, KMRU, and Gischt are SHAPE Artists 2021.

JITTER

Mopcut



The incredibly versatile drummer and multi-instrumentalist Lukas König feels at home in a wide variety of genres: his artistic oeuvre ranges from jazz to new and electronic music to pop and rap – constantly forging new and surprising links. In recent years, sound exploration has played an increasingly important role, both in König's solo work as well as with his improvisation trio MOPCUT, who came together for a performance at Donaufestival in 2018. In vocal performer, cellist, and electronic musician Audrey Chen and guitarist Julien Desprez, König joined forces with two artists who both make a strong impression with their pronounced individual sonic language and powerful stage performances.

Selecting the best musical moments from an intensive four-day recording session leading up to their first performance, König ultimately put together MOPCUT's first album, *Accelerated Frames of Reference*. The trio's second album, *JITTER*, was created in the same way last year, and now serves as the musical basis for the new live set. First, the musicians' free play is channeled into prestructured trajectories. And laser artist Bernhard Rasinger, aka BR Laser, translates the music – sometimes mysteriously swirling, then ecstatic and eruptive once again – into dancing light.

07.10., 21:00
Dom im Berg
Concert
Premiere

Music: Audrey Chen, Julien Desprez,
and Lukas König

Lasers: Bernhard Rasinger

In cooperation with SHAPE – Sound,
Heterogeneous Art and Performance
in Europe. Supported by the Creative
Europe program of the European
Union.

Lukas König is a SHAPE Artist 2021.

Sulla Pelle

Valentina Magaletti & Julian Sartorius



For the duo project *Sulla Pelle* by Valentina Magaletti and Julian Sartorius, two drummers and percussionists have joined forces who both have a great passion for sound research and take great joy in experimenting and constantly expanding the tonal palettes of their instruments. Both Valentina Magaletti and Julian Sartorius are trained jazz musicians. One of Magaletti's early influences was her drum teacher, Agostino Marangolo, drummer for the Italian progressive rock band Goblin. Julian Sartorius, on the other hand, grew up with electronic music; he studied and transcribed its rhythms in order to ultimately translate some of its elements into acoustic works.

Both musicians work with preparations and with a wide variety of found and self-created sound objects. Magaletti employs kitchen sieves and pan lids, for example; Sartorius plays, among other things, on individual pieces of a disassembled xylophone. In *Sulla Pelle*, the two artists enter into an intense, multilingual musical dialog.

07.10., 22:30
Dom im Berg
Concert
Premiere

Music: Valentina Magaletti & Julian Sartorius

In cooperation with SHAPE – Sound, Heterogeneous Art and Performance in Europe. Supported by the Creative Europe program of the European Union.

Valentina Magaletti is a SHAPE Artist 2021.

Danapris String Quartet

Ayaz Gambarli / Cynthia Zaven / Igor Zavgorodnii / Alla Zagaykevych



With its Austrian debut at the 2019 musikprotokoll, the Danapris String Quartet presented us with an electrifying concert experience. In 2021, the acclaimed Ukrainian ensemble plays three world premieres that transport us into imaginary fantasy spaces. For his musikprotokoll debut, Ayaz Gambarli allowed himself to be guided by memories of the old Baku of his youth. The new string quartet by the multi-award-winning Azerbaijani composer is a reflection on this longed-for location.

In Beirut, Cynthia Zaven created a piece there for the musikprotokoll that is wrested from an everyday existence marked by multiple crises. The evening closes with two contributions from Ukraine: The new quartet by Igor Zavgorodnii is the result of an inner process of healing. With *While Flying Up*, a work by the influential composer Alla Zagaykevych has its Austrian premiere: it is a trip through the vastness of the sky with the gaze directed toward the earth.

08.10., 19:00
MUMUTH, György-Ligeti-Saal
Concert
Premieres

Compositions: Ayaz Gambarli, Cynthia Zaven, Igor Zavgorodnii, and Alla Zagaykevych

Performer: Danapris String Quartet

The compositions by Ayaz Gambarli and Cynthia Zaven were commissioned by ORF musikprotokoll. Supported by the Ukrainian Institute.



Ensemble for New Music Tallinn

Nina Fukuoka / Georg Friedrich Haas / Klaus Lang / Anna-Louise Walton / Arash Yazdani



A nomadic life, a global one, are terms that can be ascribed to that sound phenomenon that answers to the name “microtonality”: a surprisingly cumbersome term for the fact that ultimately all music sounds microtonal in its details – from India to the Arab world, from Europe to the United States, from ... to But yes, in precisely those decades in which compositions “with twelve tones which are related only to one another” were en vogue in Central Europe, other composers were searching for more than twelve. The “half tones” were divided still further – into third tones, fourth tones, and sixth tones.

One hotspot of this movement was Prague, especially with the composer Alois Hába. Beginning in the 1920s, Hába worked on microtonally tuned instruments, ultimately developing his fascinating sixth-tone harmonium to which the nomadic life of our musikprotokoll concert corresponds. Iranian musician Arash Yazdani works in Tallinn, with the ensemble that travels with Alois Hába’s legendary sixth-tone harmonium – this time to Graz. The Columbia University environment has produced composers who, under the influence of Georg Friedrich Haas, have developed a special sensitivity for microtonal sound structures. And here, the musikprotokoll connection comes full circle: in 1988, Haas designed a microtonal festival program; in 2021, multiple commissioned microtonal works will receive their world premieres.

08.10., 21:00
MUMUTH, György-Ligeti-Saal
Concert
Premieres

Compositions: Nina Fukuoka, Georg Friedrich Haas, Klaus Lang, Anna-Louise Walton, and Arash Yazdani

Performer: Ensemble for New Music Tallinn

The compositions by Nina Fukuoka, Georg Friedrich Haas, and Anna-Louise Walton were commissioned by ORF musikprotokoll.

Supported by the University of Music and Performing Arts Graz (KUG)



Black Page Orchestra

Koka Nikoladze / Dror Feiler / Maja Bosnić / Clara Iannotta



In its musikprotokoll debut, the Austria-based Black Page Orchestra plays a concert that offers unique live experiences. In collaboration with composer and performer Koka Nikoladze, the ensemble turns accustomed ways of hearing and seeing on their heads: the native Georgian composer, now based in Norway, spontaneously creates an animated musical score in real time that is projected for the audience and ensemble to see. It is a work that blurs the boundaries of composition, improvisation, and interpretation.

Serbian composer Maja Bosnić is known for her sophisticated multimedia concepts. For Graz, she has created a piece for hearing protectors, amplified ensemble, video, and electronics. The hearing protection allows audiences to experience high-impulse sounds corporeally without the risk of physical injury. Clara Iannotta's music for Peter Tscherkassky's short film, *Outer Space* develops explosive power. We can expect the same from the new piece by Swedish-Israeli composer and noise musician Dror Feiler.

08.10., 22:30
MUMUTH, György-Ligeti-Saal
Concert
Premieres

Compositions: Koka Nikoladze, Dror Feiler, Maja Bosnić, and Clara Iannotta

Performer: Black Page Orchestra

The composition by Koka Nikoladze was commissioned by ORF musikprotokoll. The composition by Dror Feiler was commissioned by ORF musikprotokoll and Black Page Orchestra with financial support by the Ernst von Siemens Musikstiftung. The composition by Maja Bosnić was commissioned by Black Page Orchestra, financed by the Ernst von Siemens Musikstiftung.

musikprotokoll 2021 on air



From the very beginning, the musikprotokoll was conceptualized as a media festival whose largest “event location” would be and is the radio. The events and concerts of this 54th edition of the festival will be broadcast on approximately thirty music programs on Österreich 1 (Ö1). Especially through the series *Zeit-Ton*, the musikprotokoll 2021 will be available to listeners all over Austria and beyond. After the broadcast dates, recordings of the events will be accessible online for seven days.

Radio Österreich 1

One particular highlight of these broadcasts is the Ö1 Klassik-Treffpunkt, which will be broadcast live from Graz on 9 October beginning at 10:05. Our guests in the studio will be Andrea Sodomka and Georg Schulz, president of the University of Music and Performing Arts Graz, which has been a cooperating partner of the musikprotokoll for many years.

A full program schedule is available at musikprotokoll.orf.at/sendungen/2021.

dissonArt

Loïc Destremau / Svetlana Maraš / Christian Winther Christensen /
Carola Bauckholt



Due to the coronavirus pandemic, a concert that was planned for last year's *hidden sounds* edition of the musikprotokoll had to be rescheduled as part of this year's *nomadic sounds* program. In the process, the artistic secret agents of *hidden sounds* prove their skills at topicality: In *Faulty Waterwork*, Loïc Destremau transforms an aquarium into a musical instrument – and a symbol for a world that is up to its neck. A second work by the Franco-Danish composer demonstrates how much musical substance is hidden in a short speech recording by Leonard Bernstein.

Danish musician Christian Winther Christensen reawakens Beethoven's genius in the ghostly, hovering chords of a historic grand piano, while German composer Carola Bauckholt translates animal means of locomotion into the rushing momentum of chamber music in her work *Treibstoff*, and Serbian SHAPE artist Svetlana Maraš switches between the organizational principles of acoustic and electronic soundscapes. All works are performed by the dissonArt ensemble, one of Greece's leading chamber music groups.

09.10., 19:00
MUMUTH, György-Ligeti-Saal
Concert
Premiere

Compositions: Loïc Destremau, Svetlana Maraš, Christian Winther Christensen, and Carola Bauckholt

Performer: dissonArt ensemble

The composition by Svetlana Maraš was commissioned by ORF musikprotokoll.

With the kind support of the Onassis Foundation

ONASSIS STEGI

Ensemble Zeitfluss

Tanja Elisa Glinsner / Isabel Mundry / Anselm Schaufler / Xu Weiwei



The Graz-based Ensemble Zeitfluss and its conductor Edo Micic aim to create connections between international and local musical positions. This program, conceived together with die andere saite, includes German composer Isabel Mundry as well as the young Shanghai native Xu Weiwei, a pupil of Klaus Lang. In her piece *oh, city*, Xu reflects on the tempo and dynamism of city life. Graz-based musician Anselm Schaufler has composed three chansons to texts by Christian Teissl – with the image of a cracked and scratchy shellac record in his head.

Tanja Elisa Glinsner, winner of the Ö1 Talentebörse composition prize, will perform as a solo vocalist, presenting the premiere of her original work: *Die Nacht bricht ein ...*, based on Franz Grillparzer's *Medea*, is a defense of the title character who, according to Glinsner, “in a male-dominated society, [is] brutally driven to a psychological breakdown, reaching a point of utter self-abnegation in a desperate act of revenge. Yet through this very action, she achieves agency.”

09.10., 21:00
MUMUTH, György-Ligeti-Saal
Concert
Austrian premiere
Premieres

Compositions: Tanja Elisa Glinsner, Isabel Mundry, Anselm Schaufler, and Xu Weiwei

Performer: Ensemble Zeitfluss

The compositions by Anselm Schaufler and Xu Weiwei were created in cooperation with die andere saite.

London Contemporary Orchestra

CHAINES / Edmund Finnis



Radiohead, Steve Reich, Terry Riley, Giacinto Scelsi, Goldfrapp, and Vivienne Westwood are just a few of the artists with whom the London Contemporary Orchestra (LCO) has collaborated. The orchestra seems to strike a very natural balance between progressive pop music and contemporary electronic music. In parallel, it incorporates film music from Hollywood productions and experimental cinema as well as supporting contemporary music by young composers of every type. The LCO presents an excellent example of how a 21st-century orchestra can work without anxiety or focus on genres – always right in the midst of the *in between*.

Collaborations with artists form a starting point for unusual works, in which the LCO participates using its own instrumental articulations or electronics. Robert Ames, one of the orchestra's founders, would like to see the orchestra itself become a hybrid instrument that unites acoustically and electronically produced sounds. In cooperation with CHAINES and Edmund Finnis, the group gives a spectacular demonstration of how this can be done in Graz.

09.10., 22:30
MUMUTH, György-Ligeti-Saal
Concert
Austrian premieres

Compositions: CHAINES, Edmund Finnis

Performer: LCO – London Contemporary Orchestra

Exploratory Project

Phill Niblock



How to describe American composer Phill Niblock's music: melody, rhythm, harmony? – Nope! At least not in the classical meaning of these terms. Density, texture, intensity, resistance, layering, friction, statics, mass – these concepts come a little closer to capturing it. One might be tempted to precipitate such sonic situations through orgiastic expressives, but again – nope! Phill Niblock's scores are prime examples of microtonal micromechanics. The smallest detectable tonal intervals – at the so-called cent level – are mathematically, meticulously, and scrupulously recorded and are intended to be played very loudly.

In the case of the piece performed at the musikprotokoll – the twenty-voice ensemble work *Exploratory Project* – this sound cosmos whirrs forth in all of its intensity; we plunge into the constantly animated and moving wall of sound, and we might indeed actually be able to recognize microharmonics, microrhythms, or even one or two micromelodies. It is truly an *Exploratory Project*, a project of “examining” sound. Phill Niblock last performed at the musikprotokoll in 2003. By featuring his latest works, we want to celebrate the now 87-year-old iconoclast once again in 2021.

09.10., 22:30
MUMUTH, György-Ligeti-Saal
Concert
Austrian premiere

Composition: Phill Niblock

Performers: LCO – London Contemporary Orchestra, Ensemble dissonArt, and Ensemble Zeitfluss

Wander(E)ars

Pak Yan Lau



A child of Chinese immigrants who grew up in Brussels, Pak Yan Lau is a nomad between the two cultures. She draws her inspiration from the ritual music of Asia as well as from the sound research of Western avant-gardists. During her performances, the artist tries to connect with her musicians and to connect the audience with the larger whole. “When it works,” Lau says, “then everything feels easy and right. Every listener brings their own story with them, but at a universal level, we are all connected to one another.”

Music takes our thoughts on journeys – to different atmospheres, cultures, and times. In the process, it is able to penetrate the deepest layers of our unconscious and reawaken old memories. For the world premiere of her new piece, *Wander(E)ars*, which picks up on the musikprotokoll festival theme of *nomadic sounds*, Pak Yan Lau will bring a large assortment of instruments and sound objects with her – including her toy piano and her gong mallets.

10.10., 18:00
Dom im Berg
Concert
Premiere

Music: Pak Yan Lau

The composition by Pak Yan Lau was commissioned by ORF musikprotokoll.

In cooperation with SHAPE – Sound, Heterogeneous Art and Performance in Europe

Supported by the Creative Europe program of the European Union

Pak Yan Lau is a SHAPE Artist 2021.

The Forest Grows Restless

Natasha Barrett



British composer Natasha Barrett takes her inspiration from nature and our living environments: she wants to know how the world sounds and behaves, what systems and processes lie behind it and what phenomena result from them. Since the late 1990s, her artistic work has been shaped by the musical application of ambient sound in the context of contemporary music.

The Forest Grows Restless is a 3D Ambisonics performance. The concert transports listeners to an old Norwegian forest in which reality and fiction come together, and in which the dialogs between nature and an old piano that has stood outside for many years are influenced by the seasons, a memory of the past and the climate of the future. The performance begins in the reality of the forest, then travels through the storms of autumn into a winter with arctic winds and a final eruption of energy when the light goes out. In the spring, fissures begin to appear, exploding, struggling; the light returns, the rain is heavy, then softer, calmer; during the warm summer sunsets, the sense of time is extended. The midday sun strikes the faded paint, is reflected by metal and ricochets off the strings of the weather-beaten piano.

10.10., So 18:30
Dom im Berg
Concert
Premiere

Composition: Natasha Barrett

The composition by Natasha Barrett was commissioned by ORF musikprotokoll.

The materials for this performance were created with the support of the Norwegian Cultural Council.

Browner

Phill Niblock

In 2021, the wonderful Phill Niblock returns to the musikprotokoll with his new versions of his latest works and world premieres. On Saturday evening, an ensemble formed exclusively for the musikprotokoll plays his *Exploratory Project*, while on Sunday the formidable 48-channel Ambisonics system at the Dom im Berg lends a completely new, hypnotic form to his work *Browner*, which was previously released only as a stereo LP.

Describing Phill Niblock's massive, statically animated sound textures and their musico-historical influence in words was a challenge for many people. Sometimes it works to formulate one's descriptions with almost the same strangely laconic quality that characterizes his music. "The precision and beauty of his work is without equal." "His guidance and influence on the world of experimental music is incalculable." Therefore, what follows is simply a description of what Phill Niblock did to create this piece.

As his label boomkat states, "Niblock has been key to defining the shape and weight of contemporary drone music for decades." Here, with his accustomed intransigence, he assembles a "quietly immense slab" based on prerecorded sounds produced by four musicians: Arne Deforce (cello), Deborah Walker (cello), Erik Drescher (flute), and Dafne Vicente-Sandoval (bassoon). They were "all captured and recorded in Marcus Schmickler's studio in Köln, with a Brauner microphone." At the musikprotokoll, Phill Niblock himself controls the voices of *Browner* over 48 channels, in previously unheard stereophonic sound.



10.10., So 19:00
Dom im Berg
Concert
Austrian premiere

Composition, Electronics:
Phill Niblock

Serviettenfalte

Foldable Sounds Collective



The Foldable Sounds Collective is composed of the three young artists Daniela Maria Geraci (IT/UK), Lucy Rose Cunningham (UK), and Isabelle Pead (UK). The collective was founded during lockdown in April 2020 after the massive eruption of calls and video conferences on every possible online platform. For their project *Foldable Sounds*, the group refers back to the exquisite corpse drawing game invented by the surrealists, which was created for the purpose of allowing chance to play a greater role in the generation of texts and drawings.

The sound collective invites people from all over the world to send in recordings from their own quarantine locations. The sounds are layered, edited, and folded into one another to form a collective audio track. So far, four albums have been produced from 106 contributions. The profits from the sales are donated to charity. For the musikprotokoll and Ö1 Kunstradio the collective has created a new radio track, newly folded together from previously collected contributions.

10.10., 23:05
Radio Österreich 1
Radioarbeit
Premiere

Concept, realization: Daniela Maria Geraci, Lucy Rose Cunningham, and Isabelle Pead

This radio piece was commissioned by ORF Kunstradio and ORF musikprotokoll.

In cooperation with SHAPE – Sound, Heterogeneous Art and Performance in Europe.

Supported by the Creative Europe program of the European Union. Foldable Sound System are SHAPE Artists 2021.

musikprotokoll dynamic streaming



Whereas in the case of image recording, the evolution from SD to HD and 4K resolution is a constant topic of discussion, current forms of playback for the corresponding audio tracks are still comparatively less popular. This is likely to change with the availability of suitable technology in the consumer sector.

In 2021, the musikprotokoll offers dynamic streaming of its concerts after the festival. Here, listeners' head movements are tracked in real time, altering the spatial reproduction of what is heard – the result is an astonishingly realistic acoustic experience.

In cooperation with the Institute of Electronic Music and Acoustics (IEM) at the University of Music and Performing Arts Graz (KUG), the surround sound concert recordings made by the ORF will be encoded as binaural audio files and made available online. A video track recorded with multiple cameras will supplement the acoustic event. With the help of a computer, webcam, and headphones, anyone can try out this new method of hearing for a period of one month. Of course, it will still also be possible to experience the entire concert program without a webcam via conventional streaming.

26.10.–26.11.
Online
musikprotokoll.orf.at

Audio player: Institute of Electronic Music and Acoustics (IEM).
Coordination: Robert Höldrich, Institute of Electronic Music and Acoustics (IEM).

Technical development:
Matthias Frank, Franz Zotter, Thomas Deppisch, and Lukas Gölles. Audio and video recordings: ORF. Web design, coordination: Fränk Zimmer

A production of ORF musikprotokoll in cooperation with the Institute of Electronic Music and Acoustics (IEM) at the University of Music and Performing Arts Graz (KUG)

Programm

07.10.–10.10.

07.-09.10. | 10:00-19:00 &
10.10. | 10:00-16:00 | MUMUTH

Inversion 3: Speaking Surfaces

Natasha Barrett

tingles & clicks /graz

Andrea Sodomka / Svetlana Maraš / Marco
Donnarumma / Natasha Barrett / Karlheinz
Essl / Martina Claussen / Iwakura-Moham-
madi-Rizzo-Strecker

Echo

Nona Inescu

beat machines

Koka Nikoladze

08.10.

16:00–17:30 | Theater im Palais
**Nomadic Crossings Between Art
and Research II**

19:00 | MUMUTH

Danapris String Quartet

Ayaz Gambarli / Cynthia Zaven /
Igor Zavgorodnii / Alla Zagaykevych

21:00 | MUMUTH

Ensemble for New Music Tallinn

Nina Fukuoka / Georg Friedrich Haas /
Klaus Lang / Anna-Louise Walton /
Arash Yazdani

22:30 | MUMUTH

Black Page Orchestra

Koka Nikoladze / Dror Feiler / Maja Bosnić /
Clara Iannotta

07.10.

16:00–17:30 | Theater im Palais
**Nomadic Crossings Between Art
and Research I**

18:00 | esc medien kunst labor
Humanoid Sounds of Human Signs

Veronika Mayer

19:00 | Dom im Berg

Nomadic Dome

Hüma Utku / KMRU / Gischt

21:00 | Dom im Berg

JITTER

MOPCUT

22:30 | Dom im Berg

Sulla Pelle

Valentina Magaletti & Julian Sartorius

09.10.

19:00 | MUMUTH

dissonArt ensemble

Loïc Destremau / Svetlana Maraš / Christian
Winther Christensen / Carola Bauckholt

21:00 | MUMUTH

ensemble zeitfluss

Tanja Elisa Glinsner / Isabel Mundry /
Anselm Schaufler / Xu Weiwei

22:30 | MUMUTH

LCO – London Contemporary Orchestra

CHAINES / Edmund Finnis / Phill Niblock

23:30 | MUMUTH

Exploratory Project

Phill Niblock

Programm

10.10.

18:00 | Dom im Berg

Wander(E)ars

Pak Yan Lau

18:30 | Dom im Berg

The Forest Grows Restless

Natasha Barrett

19:00 | Dom im Berg

Browner

Phill Niblock

26.10.–26.11. | online

musikprotokoll dynamic streaming

online: musikprotokoll.ORF.at

musikprotokoll.ORF.at

ON STAGE – ON AIR – ONLINE

Tickets

Day pass 07.10.

Hidden Dome
JITTER
Sulla Pelle

Price: 12,- EUR
Reduced price: 8,- EUR

Day pass 08.10.

Danapris String Quartet
Ensemble for New Music Tallinn
Black Page Orchestra

Price: 18,- EUR
Reduced price: 14,- EUR

Day pass 09.10.

ensemble dissonArt
ensemble zeitfluss
London Contemporary Orchestra
Exploratory Project

Price: 18,- EUR
Reduced price: 14,- EUR

Day pass 10.10.

Wander(E)ars
The Forest Grows Restless
Browner

Price: 8,- EUR

Free Entrance:

Inversion 3: Speaking Surfaces
tingles & clicks /graz
Echo
beat machines
Nomadic Crossings Between Art and Research
Humanoid Sounds of Human Signs

**Ticket sales start in September 2021.
Info can be found at musikprotokoll.orf**

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IMPRINT:

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FESTIVAL FOR THE ALWAYS NEW AND STILL UNHEARD