

AKOYSMATA - Sunday 21/5 - 20.00 - **CONCERT 5**

Curator Thomas Gorbach

Anestis Logothetis  
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Katharina Klement

Wellenformen  
Four Variations with ribbed sounds  
VIOLA SYLVESTRIS  
Brandung II

Anestis Logothetis: *Wellenformen* (Wave Forms, EMS Stockholm, 1981, Tape 91), 15:09 min.

In Winter 1980/1981 Anestis Logothetis was invited to the Elektronmusikstudion Stiftelsen, EMS Stockholm. IMPAC, a graphic program allowing movements started with a joystick to be followed for several seconds, was developed there by Michael Hinton. Logothetis assigned different parameters to the received results for sound creation. These results were then mounted over each other in layers. The tonal possibilities of this program were limited, but the movement possibilities were enormous. This must have been inspiring for Logothetis to be able to tonally transpose his aleatoric compositional approach and his knowledge about cybernetics with a computer program. The interwoven waves in a stream of synthetic sounds are audible. In other places, Logothetis labels the parameters of his compositions: the multilayeredness of the tonality and the multilayeredness of time, movement, speed, flow and sound density, as well as the dynamization of music.

Born in Burgas on the Black Sea, the Greek studied composition and conducting in Vienna and became an Austrian citizen in 1952. Logothetis gained fame for the development of a graphic notation system to mediate complex sound structures. Among his theoretical writings, refreshing comments about the Viennese musical and cultural scene can be found again and again.

"It is difficult to report sincerely where hardly a semblance of truth is communicable. Even the most benevolent witness also has the need to hear what he desires and believes, and not what really happened. However, those who were not there suspect exaggeration in everything that exceeds their own abilities. Envy springs from the living in mutual emulation. Only that which no longer stands in our way will be honored with undisputed affection."

Thomas Gorbach: *Four Variations with ribbed sounds* (Vienna 2014, 9:32 min.)

The Variations are showing different transformations with ribbed sounds which originally come from a piano turned upside-down. Various ways of working the piano strings were categorized before the composing process started. During the work with sound transformations a classification system appeared that gives the work its musical form:

1st Variation: soft-sonorous amplification of the ribs in orbiting form

2nd Variation: sliding-down of ribbed sounds in combination with plane attacks

3rd Variation: Mixture of soft-sonorous and harsh rib-sounds with timevariations and plane attacks, forwards and backwards

4th Variation: rubbing on strings, scaled, backwards, fast-rubbed attack of strings

Thomas Gorbach *VIOLA SYLVESTRIS* (lat. Waldveilchen, stereo version, 2015, 16'42")

voice: Claudia Haber

comissioned by Gesäuse National Park and Made for Admont, Museum of The Benedictine Abbey of Admont

Viola Silvestris (lat. wood viola) is commissioned by Austrians' youngest national park 'Gesäuse' and the modern art collection of the 941 years old abbey of Admont situated at the

entrance of the park in the centre of Austria. From 1846 – 1925 there was a padre Gabriel Strobl who gathered flowers and 20 000 flies which he named and indexed systematically. Like Strobl with his insects, i gathered nature sounds from the park to build a natural picture that is interrupted by human actions and goes to dramatized latin expressions of 41 flowers spoken by an actress. Now the drama of separating and cutting starts and leads to a world of dissonant rotating sounds, that won't come together and stay uncombined in tension.

The Text:

Viola sylvestris, Alnus incana, Cartaegus Oxyacantha, Berberis vulgaris, Cornus sanguinea, Daphne Mezereum, Helleborus niger, Euphorbia amygdaloides, Salvia glutinosa, Mentha sylvestris, Clinopodium vulgare, Euphrasia Odontites, Prunella vulgaris, Chaerophyllum hirsutum, Viola biflora, Fragaria vesca, Leontodon hastilis, Circaea alpina, Lysimachia nemorum, Festuca rubra gigantea, Aira caespitosa, Carex sylvatica, Agrostis vulgaris, Solidago virgaurea, Pteris aquilina, Asplenium Filix femina, Hieracium murorum, Gentiana asclepiadea, Prenanthes purpurea, Lactuca muralis, Anthoxanthum odoratum, Solidago virgaurea, Aira flexuosa, Hypericum quadrangulum, Luzula campestris, Oxalis Acetosella, Homogyne alpina, Veronica officinalis, Majanthemum bifolium, Hiracium Auricula, Potentilla Tormentilla;

Thomas Gorbach (\*1966, Wild West of Austria)

Traditional classic music studies in Switzerland specialized on Oboe, Composition and Conducting  
1996 move to Vienna – Studies in Analysis, Interpretation and Composition of Electroacoustic Music at the Electronic Music Department of the University of Music and Performing Arts Vienna  
Since 2006 lectures in Electroacoustic Music at the Vienna University of Technology  
2007 – start to build up Austria's first Acousmonium, The Vienna Acousmonium  
Since 2007 – 40 concerts on his Acousmonium  
[www.theacousmaticproject.at](http://www.theacousmaticproject.at)

4) Katharina Klement: Brandung II, electroacoustic composition stereo, 1995/96, 16 min.

The starting point for the series „Brandung“ is a sonnet by Federico Garcia Lorca.

Each „Brandung“ („surge/surf“) refers to another stanza. Brandung II refers to the second one. The connection between music and text is associatively and not programatically. The text gives an impuls for atmospheres and spatial movements in the frame of the stereo- respectively the 2-channel-format. Four basic soundelements which appear the first time in Brandung I refer to four different spatial movements:

- impulsive attacks, jumping movement between left and right
- cluster, interwoven between left and right
- clearly pitched narrow sounds, frozen appearance left or right
- noise in different broadness, plane evenly distributed left and right

These elements are developed in the following pieces.

„Sound“ and „noise“ are connected always in a new manner, sometimes they penetrate in a continuous process, sometimes they are juxtaposed in opposition. Silence is sometimes a holding area or pivot point, compression or emptiness.

Mainly recorded sounds are the basic material for rich electronic transformation.

Este llanto de sangre que decora

lira sin pulso ya, lúbrica tea.

Este peso del mar que me golpea.

Este alacrán que por mi pecho mora.

Brandung II was realized 1995/96 at the music department University of York, UK and in the private studio of Katharina Klement, Vienna.

technical assistance: Michael Kieslinger

mastering: Institut für Elektronische Musik, Graz, Austria, Seppo Gründler

used software: Composers Desk Project

Born in 1963 in Graz, Austria

Studies: piano, composition and course in electro-acoustic and experimental music at Vienna Music University  
guest course "music technology" at University of York, U.K.

Private studies in dance improvisation and plastic arts/sculpture

„Composer-performer" in the field of notated and improvised, instrumental and electronic music.

Instrumental and electronic compositions, emphasis on spatial conceptions, crossover projects in music, text, video, performance. Numerous multi-channel compositions in combination with instrument(s) and /or vocals, particular interest lays on the piano and its extended playing techniques, sound installations, founded and member of numerous ensembles for improvised music (sounddog, USE, monocle, subshrubs, deepseafish-K).

Several awards and prizes, among others Max-Brand Preis 1994, „publicity-Preis" of SKE/austro mehana 2001, Austrian federal scholarship for composition 2002 and 2011, Förderungspreis of city Vienna 2002, „composer in residence" at Komponistenforum Mittersill 2004, Elektronikpreis Viktring 2004, „honorary mention" at Prix ars electronica Linz 2006 and support of the science fund Austria for the project „knowledge through art" 2011/12, „composer in residence" in Druskininkaj/Litauen 2011 2013 Austrian Kunstpreis category music. 2014 grant for a 3-month stay from Styria/Austria to Belgrade, Serbia. 2014 "composer in residence" in Ohain, Belgium  
Composition works i.a. for Austrian radio and television, "jeunesse" Austria, City of Vienna, Styria Province, ensembles (like low frequency orchestra, Monopol ensemble, binar ensemble) and soloists (like Annelie Gahl, Robert Gillinger), Nobelprizeseminar Vienna, Linz cultural capital 09, dramagraz, Trigonale Carinthia, Theater Marie Aarau, festival e-may Vienna, musikprotokoll Graz Austria, Klangforum Wien, Kammerorchester Wien, institute for media-archeology Austria Concerts in Austria and abroad (including Festival Kaleidophon Ulrichsberg, Tage für Neue Musik Zürich, Radiokulturhaus Wien, Offenes Kulturhaus Linz, festival Inventionen Berlin, festival Midi-Alternativa Moskau, festival wien modern, collection Essl Klosterneuburg, festival VNM Graz, gallery O'artoteca Milano, SECCA North Carolina, "roulette" New York, festival reheat Kleylehof, festival unlimited Wels, festival Konfrontationen Nickelsdorf, Festivallet d'Hivern de Música Improvisada, Barcelona, Festival Arts Stay Slowenien, since 2006 lecturer at the course for electronic media and computer music, university for music and performing arts Vienna (electroacoustic music, composition, improvisation) 2010 - 2014 cooperation in the project "Knowledge through Art" (supported by the Austrian Science Fund) 2012 – 2014 cooperation in the project "Patterns of Intuition" (supported by the Austrian Science Fund)