



» Music Program «

A stylized logo for the conference, featuring the letters "S" and "L" in a bold, sans-serif font. The "S" is red and the "L" is black. They are positioned on a grid of black and grey lines. The "S" is on the left and the "L" is on the right, with a vertical line between them. The "S" is also partially overlaid by a horizontal line.

INTERSPEECH
2019

GRAZ – AUSTRIA
SEPTEMBER 15th – 19th 2019
WWW.INTERSPEECH2019.ORG



Monday, 16.9.
Opening Session



Credit: Lucia Perez

Alexandra Radoulova is a classically trained pianist, specialized in performing contemporary music. She performs with ensembles such as Klangforum Wien and assists actively in their master program Performance Practice in Contemporary Music. She has worked with composers such as Beat Furrer, Klaus Lang, Francesco Filidei, Tristan Murail, Friedrich Cerha, Heinz Holliger, Gerd Kühr. Besides her concert activities she is participating in events, promoting New Music, among others the workshop series "Interface" and the festival "180 degrees.

Winfried Ritsch: Automatenklavier – Computer Controlled Piano

Peter Ablinger: Voices and Piano – Hans Eisler, Marcel Duchamp, Hanna Schygulla

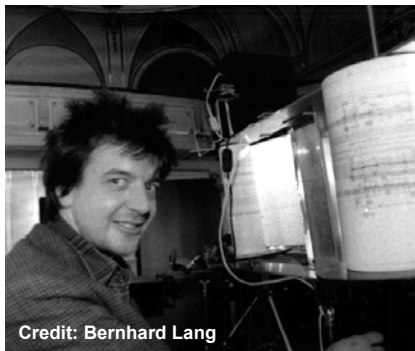
Piano: Alexandra Radoulova

Sound direction: Winfried Ritsch

"Voices and Piano, written for Nicolas Hodges, is an extensive cycle of pieces, each for a single recorded voice, mostly of a well-known celebrity, and piano. The cycle is still in progress and should eventually include about 80 pieces/voices. The work is always meant to occur as a selection from the whole. At present I like to write works where the whole should not be presented at once. The whole should remain the whole, and what we hear is just a part of it.

I like to think about Voices and Piano as my song-cycle, though nobody is singing in it: the voices are all spoken statements from speeches, interviews or readings. And the piano is not really accompanying the voices: the relation of the two is more a competition or comparison. Speech and music is compared. We can also say: reality and perception. Reality/speech is continuous, perception/music is a grid which tries to approach the first. Actually the piano part is the temporal and spectral scan of the respective voice, something like a coarse gridded photograph. Actually the piano part is the analysis of the voice. Music analyses reality."

(Peter Ablinger, edited by Ruth Duckworth)



Credit: Bernhard Lang

Winfried Ritsch (b.1964, Tyrol) is professor for computer music at the Institute for Electronic Music (IEM) Graz and founder of the sound-atelier, Algorithemics. He studied sound and electric engineering at the University of Music and Performing Arts Graz and the Technical University Graz. He is director of the netart-initiative, mur.at and the Mediaart laboratory at the Kunsthau Graz. He has worked with the artist groups, FOND and TONTO, developing several projects in Graz. He has toured extensively in the area of experimental computer music and media. Besides his compositional work, he develops electronic music instruments, cybernetic models for generative and interactive music, and open source computer-music systems.



Monday, 16.9.

Welcome Reception

Styrian folk music with Eggersdorfer Dreigesang and Freigartenbläs



Tuesday, 17.9. Student Reception

Christof Ressi: GIF Frenzy
Bass clarinet: Szilárd Benes
Sound direction: Christof Ressi

"GIF Frenzy is an interactive audio-visual piece for 1-5 instruments, electronics and live video. It is conceived as a "reality hack" where internet culture invades the traditional concert setting.

The Graphic Interchange Format (GIF) was invented in 1987 and it is still very popular in the world wide web, especially for displaying short image sequences in a loop. My piece largely refers to the common practice in social media to illustrate one's emotional state with a short excerpt from a movie or TV show. Because the images usually run in a loop, it is possible to discover details which are usually lost to the viewer.

In my piece, GIFs are displayed on a screen and manipulated by the sound of the instrument. Conversely, the player can spontaneously react to what they see so that cause and effect are not easily distinguishable. The criteria for the selection, presentation and modification of the GIFs change over the course of the piece to highlight different aspects in the relationship between sound and image. Stereotyped associations are contrasted with inappropriate and devious combinations. The interactive and performative nature of the piece naturally leads to exaggeration and excess, resembling the online culture where the material originates."

Christof Ressi

Christof Ressi was born in 1989 in Austria. His artistic work comprises various styles and fields of music such as New Music, Jazz or experimental electronic music. He is also working as an arranger for big band and orchestra and producing music and video for theater productions. He has a keen interest in multimedia and computer programming and is currently working on an extended piece exploring various aspects of video game programming. Together with clarinet player Szilard Benes he regularly performs as a duo, playing both audio-visuals compositions and improvisations. His music has been performed in Austria, Switzerland, Sweden, Mexico, Japan, China, UK and South-Africa.



Credit: Silvio Rether



Tuesday, 17.9.
Reviewer Event

Jazz Orchestra Styria

Featuring Kaya Meller (trumpet)
Olena Kovalchuk (drums)
Sara Hoffer (sax)
Miriam Kulmer (vocal)
Direction: Sigi Feigl

Program

Come Fly with me
The Signpost
Take the A Train
Blues in Latin
Well You needn't
Pra Dizer Adeus
Deed I Do
Deedle's Blues
The Eagle & Me
Voyage
Body and Soul

Sigi Feigl (born 1961) began his professional musical education in 1977 at the University of Music and Performing Arts in Graz. He completed these studies both in the classical field and in the jazz section. Already during his studies, Sigi Feigl found the "Big Band Süd" in 1979, and led the band until its disbanding in 1997. With this ensemble numerous concerts were played nationally and internationally and international jazz soloists like Art Farmer, Bob Brookmeyer or Toots Thielemans accompanies as well as concerts with commercial stars such as Bill Ramsey or the Kessler-Twins. In 1999, he founded the "Jazz BigBand Graz", which he directed until 2003, and since 2000, Sigi Feigl has worked for the Jeunesse Musicales in Croatia as Artistic Director of the "HGM Jazzorkestar Zagreb". With the HGM Jazzorkestar Zagreb, he was awarded the prestigious "Porin Award" for the best jazz CD of the year. In 2016 he founded the "Jazz Orchestra Styria".

Wednesday, 18.9.

The Dancing
INTERSPEECH Soirée

Viennese waltz at dancing night

Waltz and polka of Johann Strauss
and others

Girardi Ensemble Graz

Kerstin Grotrian – Soprano

www.girardiensemble.at

Dance instructions by Tanzstudio
Gabalier (Christiana und Willi Gabalier)



Thursday, 19.9.

Closing
Session

Trombone Ensemble of the University of Music and Performing Arts of Graz

John Williams: Olympic Fanfare

Frankie and Johnny trad. arr. Stephen Roberts

Brian Lynn: First Shout

Tusch Nr. 1-13: These Tusches were composed by Christof Ressi, personally for each of our awardees.

Direction: Thomas Eibinger