

July 26th 2023 | 21.30

Forum Stadtpark, Stadtpark 1, 8010 Graz

In-Situ/Graz . Club-Cafe Forum

A music theatre project by **Georgia Koumará**, **Loïc Destremau**, **Julian Siffert** and **Mauro Hertig**, commissioned by impuls.

hand werk

Daniel Agi flute

Heni Hyunjung Kim clarinet

Jae A Shin violin

Niklas Seidl cello

Julian Siffert performer

23.00: Night Line Party with Rosa Rauschen DJ-collective

Guided by a thick melange of notions of collectivity, memory, the private and the public, noise, excess, the unconscious, its manifestation in archival systems of knowledge and technology, Club-Cafe Forum is a music theatre project that draws upon the architecture and history of Forum Stadtpark and its predecessors from the 18th century. It seeps into the institution, its past and future, sketching out a sonic narrative where a variety of temporalities and bodies meet in open dialogue.

Georgia Koumará

Stories/ swindles/ songs & dancing, for bass clarinet with effect pedals and no input mixer (with an input) (2023, world premiere, impuls commission)

Meine Damen und Herren -

Mes dames et Messieurs -

Ladies and Gentlemen

What good is sitting alone in your room?

Come, hear the music play.

Life is a Cabaret, old chum,

Come to the Cabaret.

The piece explores the sonic possibilities of these two expanded instruments while featuring a collection of cabaret music samples that are almost unrecognisable and transformed through various techniques and filters. Drawing inspiration from Japanese combined with the nostalgic tunes of the German cabaret, the piece explores the use of harsh, distorted sounds and unconventional playing techniques trying to alienate and reinvent the memories of the past through an interrupted sonic storytelling.

Loïc Destremau

Triangulation, for prepared and amplified quintet
(2023, world premiere, impuls commission)

Staging sound in space, layers, directions, acoustics and architecture as a means to explore a spinning instrumental, performative and perceptive wheel based on the interconnection between each player and sound source.

Julian Siffert

Surfaces, for solo performer or stereo track, flute, clarinet, violin and cello
(2023, world premiere, impuls commission)

Humming and whistling carry something mysterious. Hearing someone humming away in a private moment, I rarely perceive these sounds as sounds in themselves. Rather, my hearing tries to imagine itself in the intimate, self-contained and imaginary hearing of the other person. I begin to hallucinate popsongs along audible melodic fragments, trying to match them with songs I know, improvising a playlist. Somehow whistled melodies and hummed chords carry with them the qualities of surfaces. Hazy surfaces that mark an object or a body, but that eludes or only dimly reveals itself, that remains private. Surfaces that disappear as projection surfaces and throw my listening back on itself.

Surfaces is a performance that attempts to create a musical moment in which sounds always appear both as themselves and as projection surfaces. A music as an invitation to hallucinate about it. The hummed and whistled melodies are based in a variety of AI-generated song fragments lasting the durations of average earworms (15 – 30 sec). How does a moment in which a community, the audience, imagines about a whistled melody relate to the hallucinated images and sounds of neural networks?

Mauro Hertig

Archival Serpent, for flute, clarinet, violin, cello
(2023, world premiere, commissioned by impuls)

The musicians form a snake that moves through the spaces of the Forum Stadtpark, looking for objects to swallow and digest. These objects are assembled from the archive of the Forum, telling of its community, its art production, its concerts and happenings through the decades. They are sounding objets trouvés which were recorded or produced in the very same room as this concert. The Archival Snake approaches them and uses its sensory tools to eat and process the found sounds - an audible process of digestion. Each organ – the mouth (flute), the stomach (violin), the small intestine (Clarinet) and the large intestine (Violoncello) – has its unique musical technique and purpose in the digestive tract.

Archival Serpent draws a connection from the different ways a snake moves and digests, to the musical instrument serpent. The serpent is a largely abandoned instrument which, due to a lack of pitch stability, was replaced by the trombone around the mid 19th century.

"It seems that the irregular distance of the holes of the Serpent makes its diapason more difficult than that of the other instruments "

-Mersenne, 1636

The **intermission pieces** are **collaborative works by the composers**

Also in the space:

Julian Siffert

Placeholder

Installation, Paper, wall paint, smoke, former furniture from the social services department of the city of graz (2023)

Until 1958, Cafe Wirth stood on the site of Forum Stadtpark. In the course of its conversion into a cultural institution, it was discovered that Wirth's coffee house had not been the first building on this site. Polygonal foundation walls were found, which certainly belonged to an octagonal kiosk, that stood in this place of the glacis in the first half of the 18th century. It can be clearly seen on some plans from that period, but its exact function has not survived.

AI generated images of this kiosk, based on a print by Georg Pehaim from 1594 that shows the area where forum stadtpark is today, are presented under layers of wall paint. Embedded in the walls, they seem like leftovers from former exhibitions, things of the past. Sculptures, made from newly assembled former furniture from the social services department of the city of graz, are acting as both display for the objects of works by other composers as well as works in their own right. Creating an environment that carries with it the vibe of bureaucracy and electoral politics while keeping it dreamy, they refer to the discourses of machinic intelligence as well as reflect upon the history and urban context of the place they're exhibited in.

In-Situ/City, a project developed within the Ulysses Network and realized in Cities such as Milano, Hamburg, Paris, Utrecht, Oslo, Warsaw amongst others, is aimed at putting young artists squarely in the middle of various European social contexts and creating closer relationships with European citizens. The city – with all that it implies from a historical, cultural, political and social perspective – is the focal point of these activities.

The City of Graz in specific enjoys a very strong tradition in the avantgarde after WW2, with Forum Stadtpark being an early center for artistic, scientific and political activities and confrontations already back in the late 50ies. Up to the very day it has not lost its significance in the arts (including also subcultural strands and interdisciplinary cultural work), but also as a sociopolitically active center being situated in the midths of the city park (populated by fringe groups, drug addicts and squatters and in the same breath being targeted by real estate developers and abolition-efforts of right wing parties).

In-Situ/Graz builds up on both the avantgarde, in the sense of the daring, experimental, trendsetting arts and its sociopolitical role. With Mauro Hertig, Georgia Koumará, Loïc Destremau and Julian Siffert four composers were commissioned by impuls to set up a dramaturgically coherent concept including of course their newly created works for this occasion.

hand werk, ensemble for contemporary music, was founded in 2011 and has since been championing new works at a high artistic level, with a focus on the “sustainability” and “reusability” of the works they commission. They dedicate themselves to working on, refining, and keeping alive new compositions which are otherwise often played once and then forgotten in our fast-paced society. “handwerk” means craft, and the ensemble places their craft, as well as care for the composition and quality of the interpretation in the foreground of their work. In this way, ensemble hand werk serves the long-term maintenance of contemporary music. The Pierrot plus percussion instrumentation of the ensemble is often augmented by everyday objects, self-made or electronic, enabling the six musicians to perform a wide range of compositions, from the standard contemporary repertoire to new creations, experimental interdisciplinary projects, and music theatre.

hand werk has been heard at renowned festivals such as the Wittener Tage für neue Kammermusik, the Darmstädter Ferienkurse, the Festspiel Bayreuth, Ultraschall Berlin, the Ruhrtriennale, NOW! Festival, the Münchener Biennale, Acht Brücken in Cologne, Muzički Biennale Zagreb, Crossroads Salzburg, dem Transart Festival Bolzano, China Shanghai International Arts Festival and Warsaw Autumn and has recorded several CDs and been featured on numerous radio broadcasts: Timothy McCormack: Apparatus / Myunghoon Park: Seeds (Wittener Tage Für Neue Kammermusik, Kulturforum Witten 2012), kurzweile (ON – Neue Musik Köln, 2017) und Lisa Streich: Pietà (Wergo, 2018). Their performances have taken the ensemble to the US, Australia, Israel, and many cities in Asia and Europe.

Since its inception, hand werk has been working intensively on developing new concert experiences, such as their home concert series in Cologne: hwXXc_.

Further program information on www.impuls.cc

co-funded by the [Creative Europe Programme of the European Union](#) within the [Ulysses Network](#) in cooperation with [Forum Stadtpark](#)

Coming up:

- 27.7. | 16.00 |** Basilika Mariatrost **Improvising on Organ . Klaus Lang**
- 27.7. | 19.00 |** MUMUTH . György-Ligeti-Saal **IEMA-Ensemble 2022/23**
- 27.7. | 21.00 |** MUMUTH . György-Ligeti-Saal **Quatuor Diotima**



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