ULF LANGHEINRICH

SINKEN II
RE-TIME
PROMETHEUS

Audiovisual compositions for Orchestra and 3D images

Three creations for 3D live projection and orchestra

Ulf LANGHEINRICH

SINKEN II (1999-2015) 16:00

New version for 3D live projection and string ensemble

First version for string ensemble and electronic
commissioned by Art Zoyd and Orchestre national de Lille
for *Dangerous Visions* cycle (1998-2000)

Ulf LANGHEINRICH

RE-TIME (2015) 30:00

For 3D live projection and orchestra: 2 flutes (+ 1 piccolo), 2 english horns, 2 Bb clarinets, contra-alto clarinet, bass clarinet, 4 bassoons, 6 horns, 4 trumpets, 4 trombones, 2 tubas, timpani, 2 marimbas, 2 vibraphones, percussion, gongs, cymbals, 2 tam-tams, bass drum, remote sensors pads, strings (16.14.10.8.6) and electronic (+ 3 WX5 MIDI wind controllers)

Ulf LANGHEINRICH

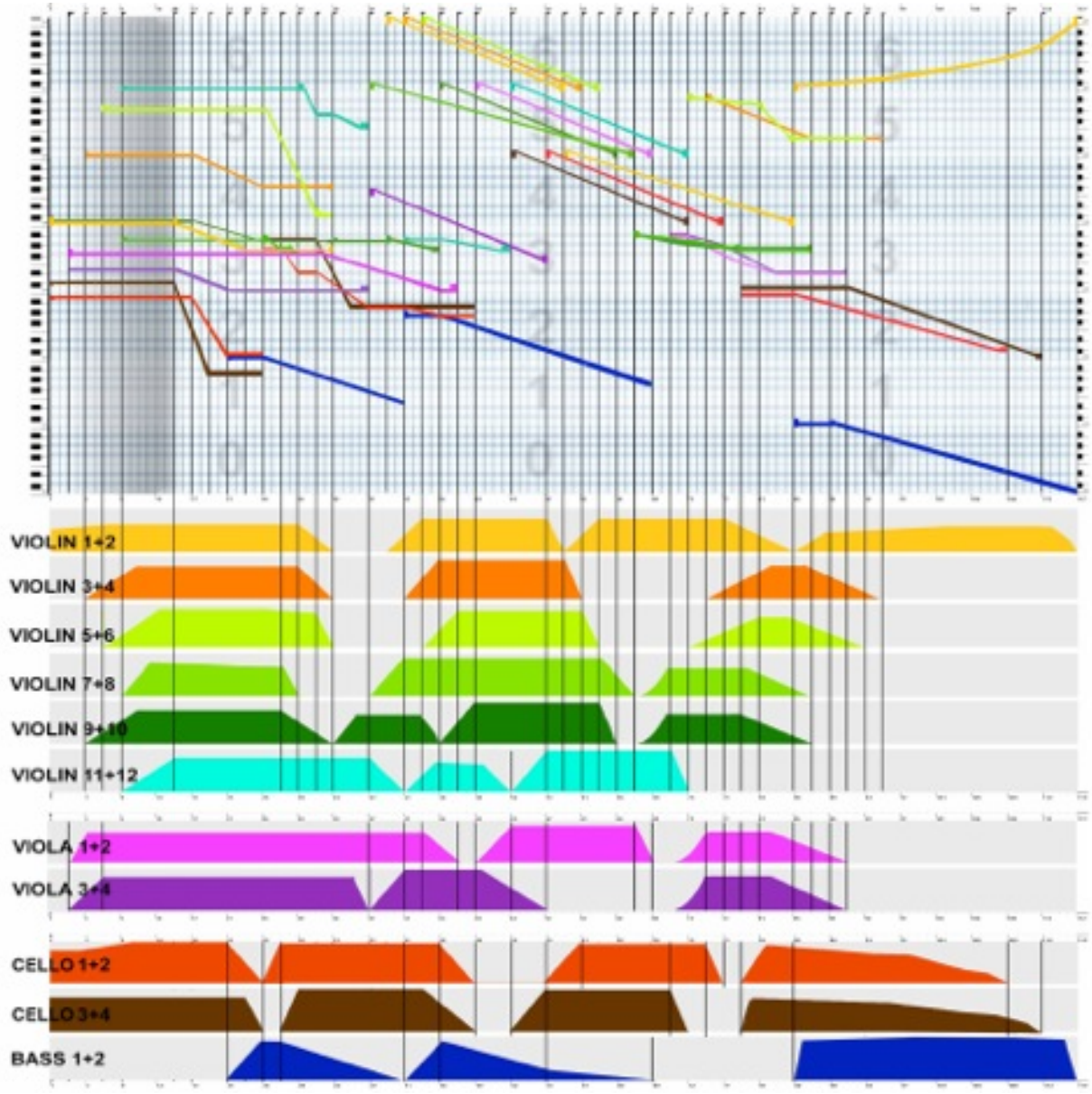
PROMETHEUS (2020) after Beethoven's *Die Geschöpfe des Prometheus* 30:00

For 3D live projection and orchestra: 4 flutes, 4 oboes, 2 clarinet, 2 basset horn, 4 trumpets, 2 harps, timpani and strings (20.18.12.10.8)

Both compositions performed with score lights and 3D live projection

3D images directed and performed live by **Ulf Langheinrich**
Musical assistant **Julio Zúñiga**
Software assistant **Matthias Härtig**
Production **Epidemic**

SINKEN II


VIOLIN 1+2
VIOLIN 3+4
VIOLIN 5+6
VIOLIN 7+8
VIOLIN 9+10
VIOLIN 11+12
VIOLA 1+2
VIOLA 3+4
CELLO 1+2
CELLO 3+4
BASS 1+2

If ever I to the moment shall say:
Beautiful moment, do not pass away!
Then you may forge your chains to bind me,
Then I will put my life behind me,

— Faust, lines 1698–701.

1.

An Orchestra is a social body consisting of musicians who create sound by performing various acts of inducing kinetic energy into their instruments, these acts are specialized physical gestures. The instruments are devices that are capable to respond with vibrations; they sound. Construction and material will affect its “sound”. The sonic gesture is inevitably linked to the performance gesture in an order of cause and consequence. Sound itself cannot be manipulated; this is also -and in this context especially- true for its development over time:

Mechanical energy is initially induced into a gong and the response answer will make it sound. But the sound itself, e.g. the response answer of a gong, cannot be interrupted -muted- at some point and the remaining sound played a bit later. Indeed, the sound can be stopped as a result (cause and consequence) of suppressing its response answer, but that’s it! There isn’t anything left for later.

2.

This is fundamentally different from the act of turning off the volume of a recording.
In a digital environment one deals with parameters. They are aspects of a representation of the sound, now disconnected from the conditions of its creation and ready to be manipulated in any imaginable way.
Even the physical act, how I perform this manipulation is an ergonomic invention. I may increase volume by typing in a new value in software, by pushing a fader-symbol on a display (using a mouse, a trackball, a touchpad) or turning a rotary-button. Here -but not with a mechanical instrument- the interdependency of act and result is freely configurable. This may seem irrelevant but it is not, because it also means: If I develop a composition on a computer that “Anything goes“ won't work with a real orchestra, there are people who have specific physical abilities operating mechanic apparatuses in awareness of their sonic properties and limitations.

Once that gong sound is captured and transformed into a digital representation one may not just abrupt but interrupt the response of a gong to its initial trigger, insert silence and play the remaining sound any time later, loop it endlessly and reverse its direction, without ever being concerned with the cause of it, the initial hit on the metal.

Using digital devices such as sound editing software with there central symbol, the timeline, it is not just easy, but the core capacity of such software: to organize the flow of sonic textures over time, to disintegrate and reassemble the grains and layers of the sound itself not orders or suggestions how to create it at some later point. The mode of operation in a digital production environment is fundamentally different. In software a sound is a sonic object, actually just numbers.

3.

Obviously such interventions if applied with the notion of altering, even improving the “Real” are hopelessly wrong. Not only its manipulation but the recording itself is an act of invention, usually done with the intention of preservation. The sound of the African jungle on CD is as far from life as the stuffed animals in a museum. The recording is a reality too, actually a very attractive reality, but although related to its origin, a sound in a digital environment is an illusion, a placebo, a vampire acquisition: beautiful though; but there is NO orchestra. This is the price in the Faustian deal. The act of holding onto the moment is the act of destroying it:

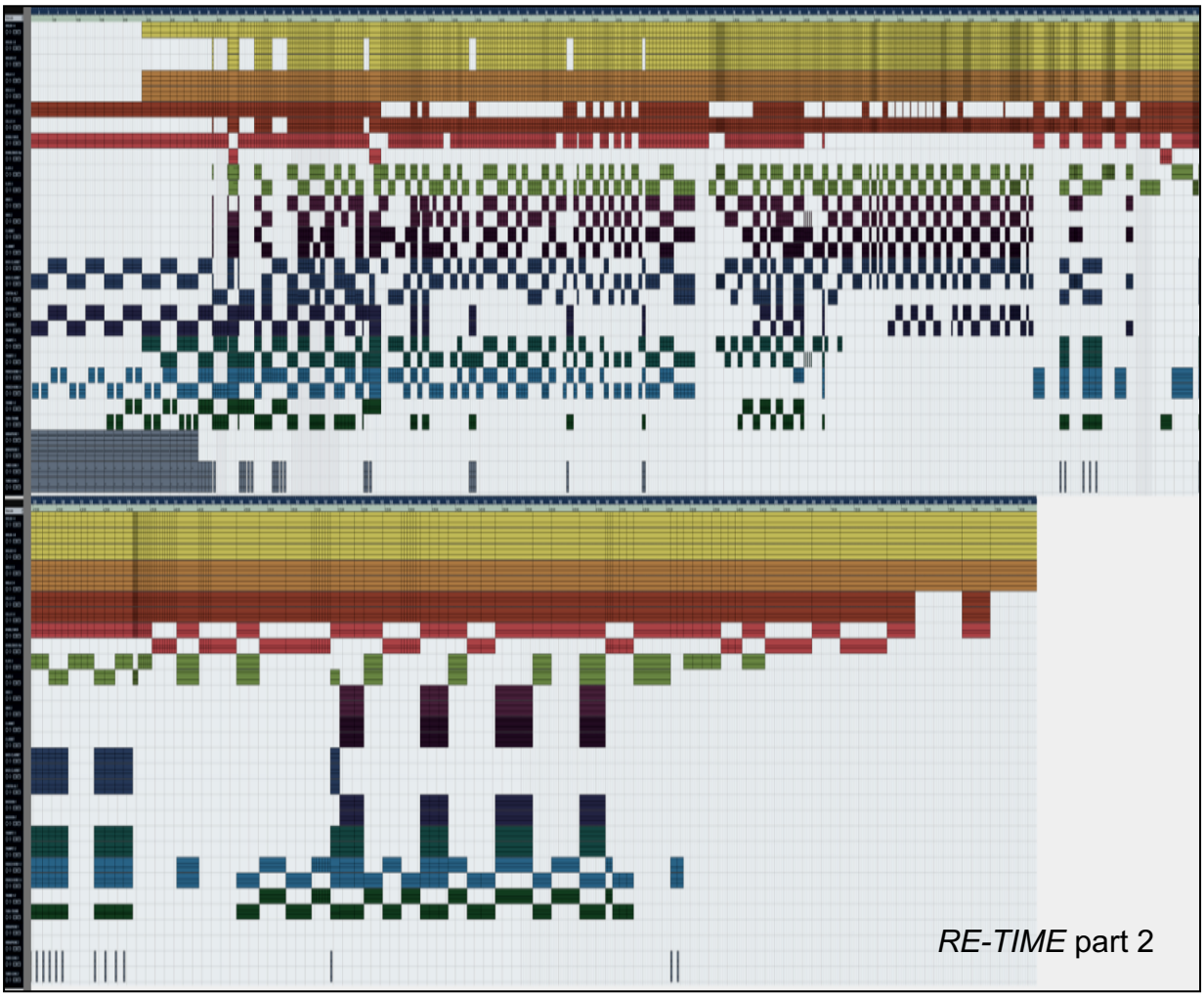
The symphony on CD is electronic music!

4.

A score is a sequence of orders when, what- and to a certain extend- how something should be done on a timeline. The result in a sonic movement is predictable only to some extent, because the music is created live and freedom of interpretation is allocated to the musicians and their conductor AND the result is by far more complex, dense and diversified than any recording on a computer time line.
But manipulating a recording of symphonic music on a timeline in software is free and devoid of the physical conditions of its former creation. The sonic result is striking; it reveals the specific potential of the digital realm: selecting and isolating chunks, looping, granulation and reorganization of sonic material.

A “thousand of flavors” chewing gum:
the entrance is the microphone; the exit is the loudspeaker, in between Alice digital wonderland.

The act of structuring, re-structuring this material is an act of composition. Not only that it ignores the condition under which orchestra can be played (because there is no orchestra); the ability to isolate sound grains (that do sound like orchestra but independent of the gestures once necessary to create them) is the striking beauty and potential of this. Eventually this time-based reorganization of music (that is now material) is sound synthesis on a timeline. This is the core of the fascination; it is a way of looking at sound and time without thinking of the body of the performer and the body of the instrument.



5.

Such new textures are still reference to the way the orchestra once played. And the orchestra played the way it was indicated by a score.
Such new computer generated textures could also be reference, suggestions, and indications to the way an orchestra could play them, if there is anything that is at least somehow playable after recoding into a score. This re-coding would most logically start with the original score of the original composition before any remolding in a computer.
Re-translating those textures into a score playable for an orchestra is a creative adaptation, an interpretation towards an analogy.
There are two main inventions to be added to simply write down loops and freezes.

a) Creating reconstructing prosthetics on the deconstructed existing score

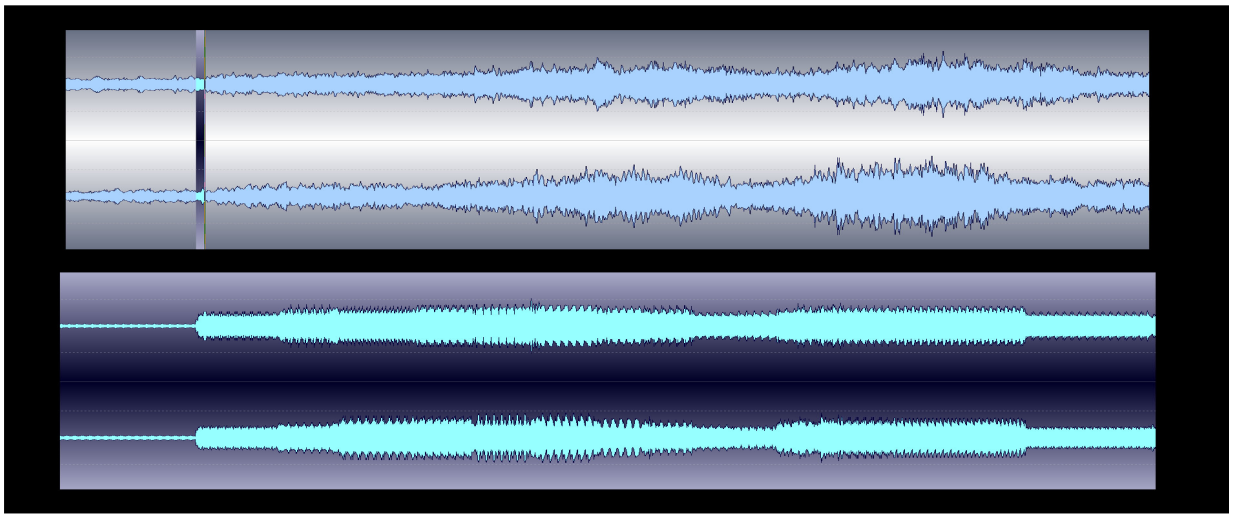
In an orchestra I cannot loop a gong-sound five times. In order to emulate a loop the gong has to be hit five times and it will be five new unique moments with specific ways to make and stop the gong sounding, all this different from the way the gong was once meant to be played in the source score prior to any computer based "re-mix".

The final score, the way musicians and conductor interpret it, and the music that will unfold will indeed be in a lot more aspects very different from the original composition than just a looped or freeze version of some parts.
It will be also very different from the way the reorganized sound bites sounded in the computer before developing a score from it. All loops are now repetitions of notes that define a new beginning and a sudden end in a score for orchestra:
The reconstruction of the sound in a score for orchestra is a display of the understanding that what was once so easy in the computer, now has to be made playable.

What was once a digital loop will have to be reconstructed into repetitions of specific suggestions for physical gestures that result in music.

b) Creating sound prosthetics to mimic some computer specific sonic artifacts

Most surprising in granulating sound in a computer environment is the occurrence of new percussive artifacts mainly due to truncated sonic gestures.
This suggests xylophones and metallophones (perhaps two of each on either side of the orchestra for stereoscopic artifact reproduction).
The way they sound is only an imitation but still a sonically effective way of resurrection of the percussive aspects of the looped sound in a computer. Those clicks and glitches cannot be created by those original instruments responsible for the sound texture that was manipulated in the computer. It is beyond their sonic capacities. Back in the orchestra, conditions in the real world apply (cause and consequence).



6.

This composition is the most complex in a sequel of compositions that investigate the alternation of sounding and timing of mechanical instruments if played based on, even controlled by computer generated scores.

The core aspect of this de-contextualization and reformation of sonic grains is disembodiment; the replacement of timing and sounding created with and for human bodies with timing and sounding independent of human conditions. This is not inhuman.

Based on 60th and 70th break beat jazz samples, Drum & Bass is computer music. Its complexity and timing is digital. But it is not only dance (!) music but has massively influenced drummers and human beat-boxers. There is a myriad of tutorials how to play Drum & Bass with a real drum set or even with just the mouth and a microphone.

The unique properties of digital production environments, allow seeing certain aspects of beauty of the sonic properties of an orchestra. Time based structures created in a computer and applied back to the origin score hold on to sonic textures that would normally not even be noticed as they are a moment in a flow in a musical context that occupies attention with very different aesthetic tasks.

My interest is indeed structures that are unique sonic properties of digital sound manipulation, e.g. strict repetition or freezing of sonic events. They will remain in a re-constructed / re-interpreted composition for orchestra and will -outside of the computer- reveal their aesthetic potential: a different kind of primal complexity.

In the composition MINUS that I composed for the digitally controllable mechanic pipe organ of the Wiener Konzerthaus, the composition was developed on computer and played of a computer via MIDI. (GRANULAR-SYNTHESIS opening concert of Wien Modern 2004 for grand organ and projected light).
The intricate textures could not only not be played by an organist, but would not even be thought of by an approach based on experience with piano and organ and imagining a organist playing. A cluster up to the elbow may be radical, but 100 pipes, each in different rhythmical patterns that slowly drift: that is the world of cicadas and the world of computer algorithms.
Indeed, the resulting sound was by many listeners not even recognized as coming of the organ in that very moment.

They thought its electronic music, and in a way it was.

THE IMAGE

The image is a complex field of noise that will silence the inner noise of the listeners by occupying their attention with a complex random field. It follows rules of construction developed in many of my previous visual works that operate in the area of attention and deprivation: attractive nothingness. The purpose is to free the mind for listening, distracting attention from the performative act of the music creation and directing attention to the sound itself. CALM.

Ulf Langheinrich
Hong Kong, April 2012 — Shanghai, September 2018

Ulf LANGHEINRICH

Ulf Langheinrich was born in 1960, in Wolfen, Sachsen Anhalt, Germany.
He lives and works in Dresden, Germany

After studying industrial design he conducted audio-experiments using pipe organs, harmoniums and multiple tape machine environments as well as engaging mainly in drawing.
He left East Germany in 1984 for West Germany, where he started to develop the basics of his language in painting, photography and electronic music.
In 1988 he moved to Vienna pursuing his activities in his studio in the WUK (Werkstätten und Kulturhaus) which resulted to an exhibition and the publication of a catalogue of his artworks.

In 1991 in Vienna, he co-founded with Austrian artist Kurt Hentschläger the duo GRANULAR-SYNTHESIS. In more than a decade they created monumental multimedia installations and performances such as *AREAL* (1997-2004), *FELD* (2000), *MODELL 5* (1994-2007), *NOISEGATE* (1998) or the latest *POL* (1998-2008). They exhibited and performed at the Museum for applied Arts ICA London, Hull Time based Art, MAK Vienna, Museums of Contemporary Arts of Lyons, Montreal and Seoul, The Stedelijk Museum, Kunstverein Hanover, ISEA Montreal and Liverpool, ICC Tokyo, Creative Time New York and the Austrian Pavilion at the Venice Biennial 2001.

GRANULAR-SYNTHESIS received an Austrian state stipendium, the first prize of the International Biennial in Nagoya (1995) and a PS1 stipendium for a residence at PS1, New York (1999). The work is published on a number of DVDs including *REMIX/INDEX* (Arge Index / Medienwekstatt Wien & sixpack films) and *IMMERSIVE WORKS* (ZKM / Cantz).

Since 2003, Ulf Langheinrich has been producing a new series of large scale solo projects, among others *PERM* (2005), an interactive abstract film created for the EVE Interactive Cinema system designed by Jeffrey Shaw, *HEMISPHERE* (2006-2016) and *LOST* (2017), designed for a hemispheric suspended screen (2006) or *LAND*, a stereoscopic installation commissioned by the Liverpool Biennial 2008.

His works were shown at various festivals and museums in Europe, Asia, North America and Australia. Featured artist of the Ars Electronica Festival in 2005, he received a stipendium from Siemens for the creation of his installation *WAVEFORM B*. The same year, he directed his first full-length film *DRIFT* in full HD, commissioned by the Australian Centre for the Moving Image.

He exhibited among others, in Barcelona (MACBA), Berlin (Martin-Gropius-Bau), Dresden (Hellerau European Centre for the Arts), Eindhoven (STRP Festival), Gent (Film Festival), Hong Kong (Run Run Shaw Creative Media Centre), Madrid (ARCO), Melbourne (ACMI), Moscow (Red October and Platforma Winzavod Art Centre), Perth (PICA), Roma (Romaeuropa Festival, Palladium, MACRO Testaccio - La Pelanda), Rotterdam (DEAF), Seoul (Incheon Digital Arts Festival), Shanghai (Zendai MoMA, Shanghai Sculpture Space and Science and Technology Museum, Power Station of Art), Taipei (Taipei Fine Arts Museum), Vienna (Künstlerhaus and Wien Modern).

His longstanding interest in combining classical music with electronic music and HD images, led him to compose the score of *SINKEN* in 1998 -with GRANULAR-SYNTHESIS- for symphonic orchestra and electronic in *Dangerous Visions*, commissioned and performed by Orchestre National de Lille and New Music French group Art Zoyd. Since this first live experiment, other similar creations followed including *MINUS* (still with GRANULAR-SYNTHESIS, 2002), and later under his own name, *SYNTONY* for the Festival d'Art Lyrique of Aix-en-Provence (2005), *DRIFT LIVE* (2006) again for Wien Modern and *KU* for TONLAGEN Festival for contemporary music in Dresden in 2010.
Recently, he composed two new audiovisual compositions for Orchestra and 3D images, *RE-TIME* and *SINKEN II*.

He also worked in collaboration with various artists, in the series of performances and installations *MOVEMENT A* (2008), *MOVEMENT B* (for the opening of the Hong Kong City University School of Creative Media in 2011), *MOVEMENT X* and *MOVEMENT Y* (2010) with Japanese dancer Toshiko Oiwa and *MOVEMENT C* (2012), *MOVEMENT Z* (2014) and *FULL ZERO* (2016) with Chinese dancer Luo Yuebing.
Japanese dancer Akemi Takeya (featured in Granular-Synthesis' *MODELL 5*) asked him to design the audiovisual environment on her two performances *CE_1* and *Weathering* in 2005-2006.
He also worked on the music and sound design of the performance *"N"* by French choreographer Angelin Preljocaj in 2004 and co-directed the short film *SPINTEX* with British artist Gina Czarnecki in Ghana in 2008.
In 2015, he created the images and collaborated to the lighting design of the opera *SOLARIS* by Dai Fujikura and Saburo Teshigawara, after Stanislas Lem's novel, presented at Théâtre des Champs-Élysées, Lille Opera and Lausanne Opera.

In 2017, he was commissioned to create *GHOST*, the third animated work for the 3D Water Matrix (2014), premiered in the exhibition "Body Media II" at Power Station of Art in Shanghai.

In 2018, he was commissioned by Lumiere London to project *OSC-L* on the complete wall of the fly tower of the National Theatre.

In 2013, was published by Artfilms U.K. - Australia, the double DVD *Visionaries 21: The Aesthetic Of Sensory*, featuring his solo works between 2002-2010.
As composer, he released the CD *DEGREES OF AMNESIA* (Asphodel Records, 1998) and the vinyl *Vol1* (DS-X.org, 2012).

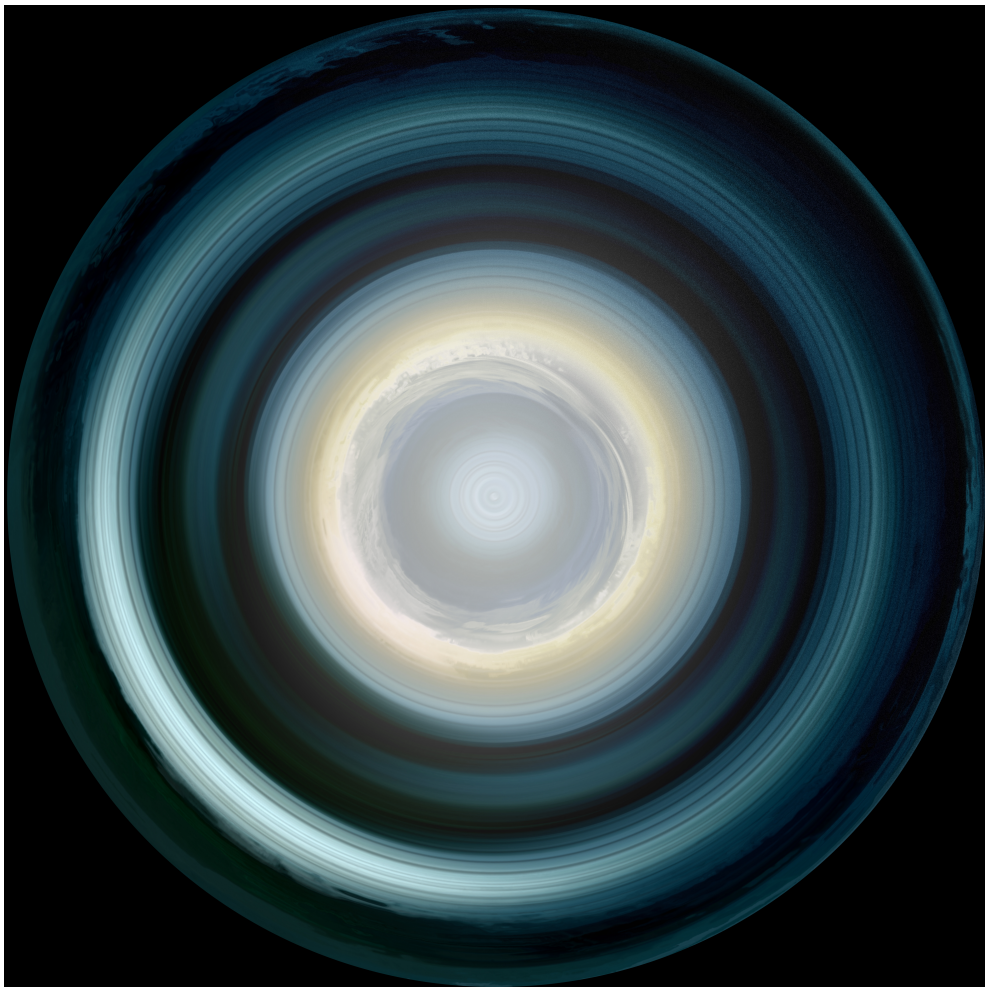
Over the last years, besides his artistic activities, Ulf Langheinrich has been appointed to teach in several institutions in Europe (HGB University for Graphics and Book Design, Leipzig, FH Salzburg and Le Fresnoy, Studio national des arts contemporains in Tourcoing), as well as in Australia (RMIT in Melbourne) and China (Hong Kong City University School of Creative Media and China University of Art in Hangzhou).

Since 2016, he is the Artistic Director of CynetArt Festival, Dresden.

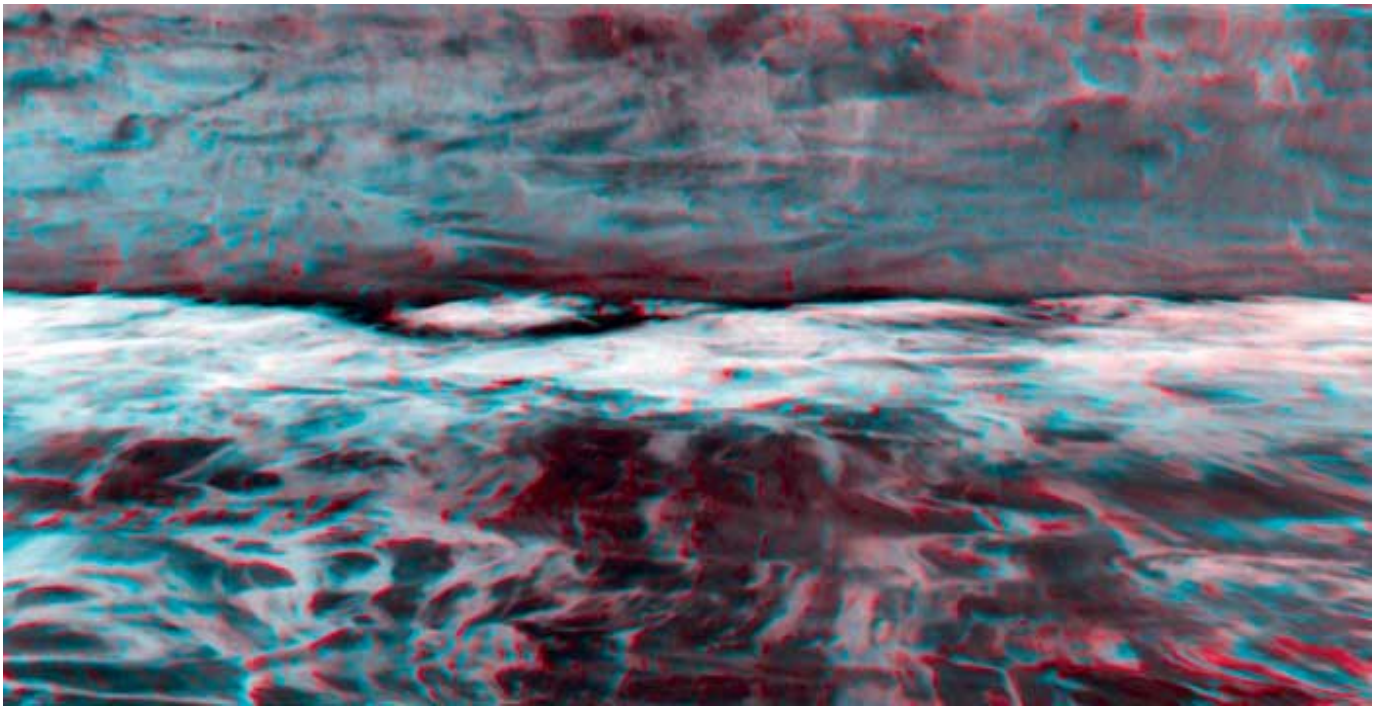
www.ulflangheinrich.com
soundcloud.com/ulf-langheinrich
www.epidemic.net/en/art/langheinrich/index.html

Selection of former projects by Ulf Langheinrich

HEMISPHERE

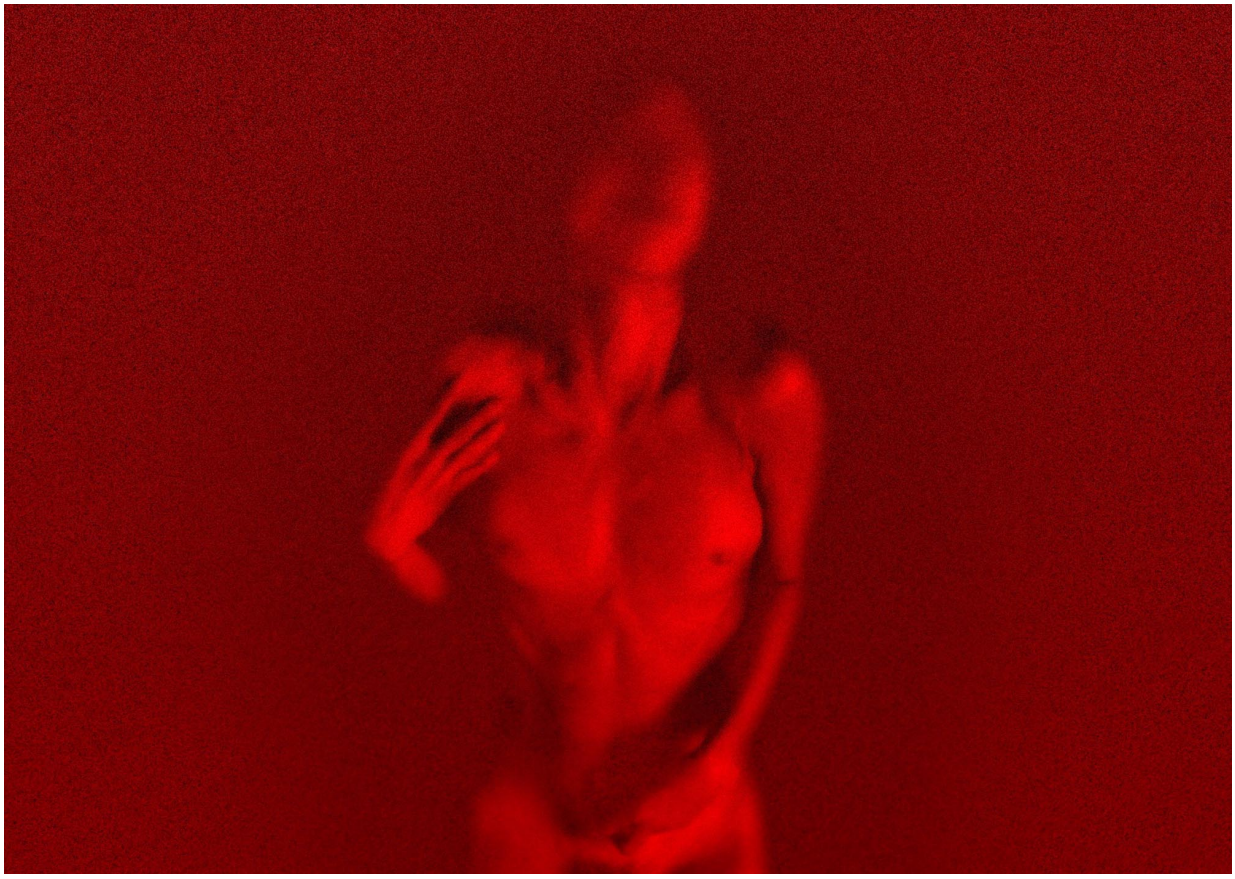


LAND



MOVEMENT C

MOVEMENT X



MOVEMENT Y

EPIDEMIC

15–15 bis, allée Massenet
F-93270 SEVRAN, FRANCE

T : 33 (0)1 43 83 49 53

production@epidemic.net
http://www.epidemic.net