TIMETABLE

ARS ELECTRONICA 2019
Festival for Art, Technology & Society
ars.electronica.art/outofthebox

DAILY
THU 5.9.

FRI 6.9.

SAT 7.9.

SUN 8.9.

ENGLISH

AI × MUSIC
FESTIVAL'19

September 5 – 8, 2019
Linz, St. Florian

Download via:
ars.electronica.art/outofthebox/app
AIxMusic

Encounters in the uncharted territories between human creativity and mechanical perfection.

The AIxMusic (Artifical Intelleigence – AI meets music) Festival is organized by Ars Electronica as part of the STARTS initiative of the European Commission (DG-CONNECT) together with many partners from industry, academic research as well as art and education organizations. It is a hybrid a music festival and an AI conference, of a philosophical symposium and a Start-Up presentation. It engages with art and music to demonstrate and discuss the latest achievements of AI research with respect to their potential impact on our lives.

The main goals of this new festival program are:

• bringing together artists, creators, computer scientists, philosophers, industry people, policy makers.

• exploring the complex and fascinating relationships of man and machine, culture and technology.

• celebrating human spirit, creativity and ingenuity which finds its expression in arts as well as in science and technology.

• to better understand the upcoming disruptions and forces that will result from new developments and the increasing presence of autonomous digital systems.

• to develop the necessary skills and strategies to stay ahead and in control of the ongoing changes in particular related to new applications of machine learning in many areas of our daily lives.

• to comprehend and strengthen the synergies and potentials of STARTS (Science Technology and Arts) collaborations as a source for discovery and innovation.

• to initiate new ideas and new alliances towards a specifically “European way” for a culture and humanity driven development of AI technologies and applications.

Creativity, the ability to give birth to new and unexpected forms of expression, to go beyond repetition and modification of what already exists, is often seen as an ultimate frontier only possible for the human mind.

• Will machines be able to create compelling works of art or ingenious scientific theories?

• What are the differences between repetition, interpretation, industrial creation and original creation?

• Will we be able and willing to appreciate it in the same way and depth that we appreciate art created by humans?

• How will AI and humans work together? How can AI serve humans best, empower not replace?

Discussing these questions is a powerful approach not only to the cultural and societal implications of AI but to a wider understanding and evaluation of the enticing potentials and possible threats of AI. The high flying goals and expectations of AI are not only scientific and technological challenges but also cultural ones. Like no other technology before, AI is already causing a lot of controversy and calls for regulation in its very early stages. This comes in a moment where we also see a growing skepticism towards new technology and the immense power of a few industry giants. And it concerns not just some far ahead future of AI, it concerns us right now for the introduction of next generation social media, digital assistants and self-driving cars, smart cities, IoT, digital health care, etc. etc.
Success in the global competition of AI-based services and products will not only depend on technical features and specifications; to a large extend it will also be an issue of trust, confidence, and successful social and cultural implementation.

- How and where can we gain the insight and expertise necessary to master these cultural challenges?
- How can we start and conduct the necessary dialog with society?
- How can we ignite inspiration?

Moving into an era where we no longer just use technology as tools but essentially start to live together with it, we need to address these issues. Seducing people with marketing and advertisement won’t do the job, we have to go deeper and we have to start now. That’s the crucial point of this new model of collaboration between artists, engineers, industry and society.

Why music?

- Music throughout the centuries has always been a forerunner and early adopter of new technologies, has always been a close associate of mathematics and natural sciences. From Pythagoras’ Chords, the first wind-driven organ which is attributed to Hero of Alexandria, the music machines from the Islamic Golden Age, to Johannes Kepler’s “Harmonices Mundi” (published exactly 400 years ago and developed during Kepler’s time in Linz) and further on to 20th-century artists like composer and architect Iannis Xenakis.

- Inventing and building musical instruments has always required the application of new materials as well as the latest improvements in craftsmanship and manufacturing. It was often also a field of fierce battles for patents and commercial licenses.

- New instruments inspired and challenged composers to create in new ways, to rethink music in contemporary and visionary ways, leading innovation beyond their artistic realm. Think of the pianoforte in J.S. Bach’s time, or Beethoven who composed for the just-invented Panharmonikon. Then come the Theremin, the Trautonium, the Illiac Suite (the first computer composed music from 1957), Bob Moog’s analog synthesizers or the computer generated sounds and sampling of our days music industry.

- Mathematical and algorithmic principles have always played a big role in music creation - from voice-leading in Western counterpoint, to Schönberg’s 12-Tone music and computer music.

- The music industry - which went totally digital quite a while ago - is already one of the hot areas for practical applications of today’s ML technologies (just think about the importance of recommendation systems).

- But music has also always kept its strong roots in history and tradition and has provided a sanctuary and refuge for the emotional and spiritual needs of people.

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1 In 1805 Johann Nepomuk Mälzel (1772-1838) completed the Panharmonikon, a highly complex music machine. For this machine Ludwig van Beethoven composed the second part of Wellington’s Victory or the Battle of Vitoria (op. 91) in 1813.

2 Illiac was the name of the computer which was used in 1957 by Hilfer and Isaacson to compose their “Streichquartett Nr. 4”. In 1960, Russian researcher R. Kh. Zaripov published his seminal paper on algorithmic music composing using the “Ural-1” computer.

In 1965, inventor Ray Kurzweil premiered a piano piece created by a computer that was capable of pattern recognition in various compositions. The computer was then able to analyze and use these patterns to create novel melodies.
Although the applications of artificial intelligence are still in their infancy, it is clear that we are heading towards a turning point. Machine learning, in particular, is already making it clear today what disruptive changes we are facing—also and above all away from the realms of industry and research.

So it’s high time we turned our attention to fundamental issues. For example, what role will—or should—AI-based systems play in the future? What will we use intelligent machines for and how do we want to be supported by them? What can we expect regarding the social acceptance of and responsibility for these autonomous technical systems? And last but not least, what does all this mean for our lives and self-image as human beings?

Music meets technology meets music

Culture shapes technology, and technology shapes culture. This is an interaction that is also evident in music, an art form that expresses our feelings in an almost magical way and at the same time is inextricably linked to mathematical rules and physical principles. Its history and development is therefore also one of the innovative technologies that have repeatedly created new means of expression for musicians.

A festival for music and AI

It is this very encounter between human creativity and technical perfection to which the first AIxMusic Festival, organized by Ars Electronica and the European Commission as part of the STARTS initiative, is dedicated. From September 6 to 8, 2019, Ars Electronica will be bringing together musicians, composers, cultural historians, technologists, scientists, and AI developers from all over the world in Linz to discuss the interaction between people and machines through concerts and performances, conferences, workshops, and exhibitions.

Renowned personalities from the world of art, such as Hermann Nitsch, Christian Fennesz, Oliviero Toscani, Markus Poschner, Dennis Russell Davies, Maki Namekawa, Memo Akten, and Sophie Wennerscheid, and from the world of science, such as Josef Penninger, Siegfried Zielinski, and Ludger Brümmer will be present. Other participants include personalities such as Matthias Röder from the Karajan Institute, the author, theologian, editor, filmmaker, and presenter Renata Schmidtkunz, and Amanda Cox from the New York Times’s data journalism section “The Upshot.” In addition, there will be internationally leading developers from the Yamaha R&D Division AI Group and the Glenn Gould Foundation, from Google’s Magenta Studio, SonyLab, IRCAM, or the Nokia Bell Labs, as well as from various start-ups.
Five locations
The venues for the *AIxMusic Festival* are the Anton Bruckner Private University, the Ars Electronica Center, the Linz Donaupark, POSTCITY, and the St. Florian Monastery. The latter is the undisputed hotspot of the *AIxMusic Festival*: Whether it is the marble hall, church, crypt, or tomb—the impressive rooms of this spiritual site are a perfect context for reflecting on the future role of intelligent machines and our self-image as human beings.

Four program pillars
The program of the first *AIxMusic Festival* is based on four pillars: concerts and performances, conferences, lectures and panels, workshops, and exhibitions.

Concerts & performances
A whole series of high-class concerts and performances will revolve around the interaction of man and machine—the arc that is drawn begins with the earliest examples of human music creation and extends to current experiments with AI systems. These concerts and performances will be given by the Bruckner Orchestra and renowned musicians and sound artists from all over the world. Classical and mechanical instruments, music automatons, wave generators, synthesizers, and AI-based music applications will be used in a virtuoso manner.

Conferences, lectures, & panels
In the form of a two-day conference program featuring a whole host of notable individuals, the *AIxMusic Festival* will explore the questions of how AI applications can support composers and musicians in their creative work, what new means of expression could arise as a result, and how this will change the role of the individual. Presenting and reflecting on current examples will be of particular importance.

Workshops & demos
The third program pillar of the *AIxMusic Festival* is workshops that offer everyone the opportunity to try out for themselves how AI systems can support music making and playing.

Exhibitions
In the form of exhibitions, the *AIxMusic Festival* will also present numerous artistic installations as well as prototypes and products.
**EXHIBITIONS, PROJECTS**

**POSTCITY, First Floor**

**THU 5.9. – SUN 8.9.**  
**10:00 – 19:30**  
**MON 9.9.**  

**European Platform for Digital Humanism**  
→ POSTCITY

**STARTS**  
→ POSTCITY, STARTS

**AIxMusic**  
→ POSTCITY, AIxMusic

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**EVENTS, CONCERTS, PERFORMANCES**

**THU 5.9.**

**19:30 – 00:40**  
**Ars Electronica Opening: Unboxing the Festival**  
→ POSTCITY, Courtyard, Train Hall & Basement Stage

**19:30 – 19:50**  
**Transmission, Live from the Award Ceremony**  
→ POSTCITY, Courtyard

**19:30 – 20:00**  
**The Feline Project**  
Dagmar Dachauer (AT), Kilian Immervoll (AT)  
→ POSTCITY, Art Thinking House, Basement Stage

**19:50 – 20:10**  
**Voices from AI in Experimental Improvisation**  
Tomomi Adachi (JP), Andreas Dzialocha (DE), Marcello Lussana (IT)  
→ POSTCITY, Courtyard

**20:15 – 20:35**  
**Reeps One x Dadabots ft. Second Self AI**  
→ POSTCITY, Courtyard

**20:30 – 20:40**  
**TechiEon**  
CoRea Impact (KR)  
→ POSTCITY, Art Thinking House, Basement Stage

**20:40 – 21:00**  
**ULTRACHUNK**  
Jennifer Walsh (IE), Memo Akten (TR)  
→ POSTCITY, Courtyard

**21:00 – 21:30**  
**Vocals**  
Caral Bolgeri (CL/IT), Francisco Marín (CL)  
→ POSTCITY, Art Thinking House, Basement Stage

**21:05 – 21:35**  
**A-MINT**  
Alex Braga (IT) Visuals by A-MINT and Cliché (IT)  
→ POSTCITY, Courtyard

**21:45 – 22:05**  
**ELECTRONICOS FANTASTICOS! featuring Stefan Tiefengraber**  
Ei Wada (JP), Stefan Tiefengraber (AT)  
→ POSTCITY, Courtyard

**22:00 – 22:30**  
**[re]BO[u]NDS ~ expanded media**  
Giulio Colangelo (IT), Valerio De Bonis (IT) – LOXOSconcept  
→ POSTCITY, Art Thinking House, Basement Stage

**22:15 – 23:00**  
**Ritornell (AT) & Mimu Merz (AT)**  
→ POSTCITY, Courtyard

**23:00 – 00:00**  
**Secret Gala – Hiding in Plain Sight**  
Award ceremony for all prize winners 2019 & Ars Electronica Originals  
→ POSTCITY, Train Hall

**00:10 – 00:55**  
**subassemblies**  
Ryoichi Kurokawa (JP)  
→ POSTCITY, Train Hall

* Limited capacity. Admittance with numbered tickets only. The tickets can be picked up at the POSTCITY Infodesk upon presentation of a Festivalpass or One-Day pass.
EVENTS, CONCERTS, PERFORMANCES

20:00 – 22:00 (Doors open 19:30)
**Big Concert Night**
in cooperation with the Buckner Orchestra Linz
→ POSTCITY, Train Hall

20:00 – 20:30
**Mahler Remixed**
Fennesz (AT) & Lillevan (SE/IE)

20:30 – 21:40
**The Mahler Unfinished Project**
Bruckner Orchestra Linz (AT) conducted by Markus Poschner
Electronics: Christian Fennesz; Piano: Markus Poschner (AT); Human-machine performance: Johannes Braumann (AT); Creative Robotics / UfG Linz, Silke Grabinger (AT), Ars Electronica Futurelab, Peter Freudling (AT), Stefan Mittlböck-Jungwirth-Fohringer (AT), Roland Aigner (AT); Artificial Intelligence: Ali Nikrang (AT), MuseNet OpenAI; Live Visualizations: Akiko Nakayama (JP), Amir Bastan (IR), Gerhard Senz (AT)

22:00 – 04:00
**Ars Electronica Nightline**
→ POSTCITY

22:00 – 22:45
**Tripods One Live A/V**
Moritz Simon Geist (DE)
→ POSTCITY, Courtyard

22:50 – 23:35
**RRUCULLA (ES) Live A/V**
→ POSTCITY, Courtyard

23:00 – 23:15
**underbody – Silk (AT)**
→ POSTCITY, Train Hall

23:15 – 23:35
**AG-MX70 DDX3216**
Stefan Tiefengraber (AT)
→ POSTCITY, Salonstage

23:20 – 00:00
**Babii (UK) Live**
→ POSTCITY, Train Hall

23:40 – 00:25
**Chronic Youth (AT) Live A/V**
→ POSTCITY, Salonstage

**Limited capacity. Admission with valid ticket or voucher in combination with a Festival pass or One-Day pass for Friday only. (Vouchers for the Big Concert Night can be redeemed free of charge at the POSTCITY Infodesk according to availability until 6.9. at 12 noon on presentation of a valid Festival or Day pass)**

CONFERENCES, LECTURES, WORKSHOPS

10:00 – 16:00
**AIXMusic Workshops**
Registration via aixmusic-workshops.eventbrite.de
→ POSTCITY, AIXMusic Workshop Space

10:00 – 11:00
**Art of Intelligent Interruption and Augmented Relationships**
Harry Yeff (UK) & Domhnaill Hernon (IE), Nokia Bell Labs

11:30 – 13:00
**Computer Music Design and Research IRCAM**
Jérôme Nika (FR), Daniele Ghisi (IT)

13:30 – 14:30
**Digital Musical Interactions**
Koray Tahiroglu (FI/TR)

15:00 – 16:00
**Recommenders and Intelligent Tools in Music Creation: Why, Why Not, and How?**
Christine Bauer (AT), Peter Knees (AT), Richard Vogl (AT), Hansi Raaber (AT)
10:00 – 19:30
STARTS Day
→ POSTCITY

10:00 – 12:00
Practices and Impacts of STARTS Collaborations
Initiatives: Ars Electronica Futurelab, Daimler AG, Re-FREAM, MindSpaces, Espronceda, STARTS Prize, EPFL+ECAL Lab, STARTS Residencies, IRCAM, Stochastic Labs, Experiments in Arts and Technology (E.A.T.) at Nokia Bell Labs, STARTS Ecosystem, Immersify, City University Hong Kong
Speakers: Hideaki Ogawa (JP/AT), Sabine Engelhardt (DE), Alexander Mankowsky (DE), Isabel Berz (DE), Alejandro Martín Naranjo (ES), Florina Costamoling (AT), Nicolas Henchoz (CH), Hugues Vinet (FR), Vero Bollow (US), Domhnail Hernon (IE), Aurelie Delater (PR), Roland Haring (AT), Maurice Benayoun (FR/HK) Moderation: Lucas Evers (NL)
→ POSTCITY, AlxMusic Stage

12:15 – 13:15
Regional STARTS Centers
In collaboration with BOZAR, Gluon, French Tech Culture, Meet, MADE Group, Ars Electronica and Film University Babelsberg
→ POSTCITY, AlxMusic Stage

13:30 – 15:00
Co-Thinking the Renewal of Fashion
In collaboration with Re-FREAM.
Speakers: Jessica Smarsch (US), Giulia Tomasello (IT), Tommaso Busolo (IT), Ivan Parati (IT), Julia Körner (AT), Jef Montes (NL), Ganit Goldstein (IL), Michael Wieser (AT), Viktor Wechselbauer (AT), Elisabeth Jayot (FR), Fabio Molinas (IT)
→ POSTCITY, Lecture Stage

13:00 – 14:30
GET.Inspired
Moderation: Bradly Dunn Klerks (NL/BE); Speakers: Johannes Klinglmayr (AT), Jen Keane (US), Drew Hemment (UK), Idaelene Rapp (DE) & Natasha Ungérd (DE), Andreas Perotti (AT), Xin Liu (CN/US), Nobutaka Ide (JP), Johannes Braumann (AT), Markus Domsinger (AT), Sandra Blas (DE/US), Salomé Bazin (FR), Charlotte Jarvis (UK), Philipp Wintersberger (AT), Clemens F. Scharfen (AT), Sputniko! (JP/UK), Markus Roth (AT)
→ POSTCITY, AlxMusic Stage

15:15 – 16:45
Legal Frameworks for STARTS Collaborations
Speakers: Robert Bauer (AT), Jie Qi (US), Lucas Evers (NL), Domhnail Hernon (IE), Camille C. Baker (CA/UK), Daehyung Lee (KR) Moderation: Christopher Lindinger (AT)
→ POSTCITY, AlxMusic Stage

17:00 – 18:00
STARTS Talks
Speakers: Mar Santamaria Varas (ES), Pablo Martinez (ES), Bjørn Karmann (DK), Tore Knudsen (UK) Moderation: Nadad Hochman (US)
→ POSTCITY, Conference Hall

18:00 – 19:30
Humanizing AI
Roberto Viola (IT), Martina Mara (AT), Simon Euringer (DE/US), Keiichiro Shibuya (JP), Alexander Mankowsky (DE), Hermann Erlach (AT), Hiroshi Ishii (JP/US)
→ POSTCITY, Conference Hall

14:00 – 14:30
Frühe Visionen virtueller Musik
Thomas Gorbach (AT)
→ St. Florian Monastery, Keller

14:00 – 15:00
Organ Recital
Hermann Nitsch (AT)
→ St. Florian Monastery, Basilika

14:30 – 15:00
WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10
Stefan Tiefengraber (AT)
→ St. Florian Monastery, Keller

15:00 – 15:30
The tenor duets of Claudio Monteverdi
Ensemble vivante (AT)
→ St. Florian Monastery, Tafelzimmer

15:30 – 16:00
SHOJI KI “Play Back” Curing Tapes
Muku Kobayashi (JP), Mitsuru Tokisato (JP)
→ St. Florian Monastery, Marmorsaal

15:30 – 16:00
C’est pour ça
Jérôme Nika (FR), Rémi Fox (FR)
→ St. Florian Monastery, Altonmonte Saal

16:00 – 16:30
Die Additive Farbtonmischung und Weiteres
Thomas Gorbach (AT)
→ St. Florian Monastery, Keller
16:00 – 16:30
Orogenesis.... spatial piano improvisation inspired by the formation of mountains
Rupert Huber (AT)
→ St. Florian Monastery, Marmorsaal

16:00 – 16:30
The tenor duets of Claudio Monteverdi
Ensemble vivante (AT)
→ St. Florian Monastery, Tafelzimmer

16:10 – 16:30
Interactions II
Martina Claussen (DE)
→ St. Florian Monastery, Gruft

16:30 – 17:00
Organ Music in the Field of Tension Between Inspiration, Composition and Improvisation
Klaus Sonnleitner (AT) Monastery Organist of St. Florian
→ St. Florian Monastery, Basilika

16:30 – 17:00
WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10
Stefan Tiefengraber (AT)
→ St. Florian Monastery, Keller

16:30 – 17:00
Tenebrae
Roberto Paci Dalò (IT)
→ St. Florian Monastery, Marmorsaal

16:30 – 17:00
Maki Namekawa performs Joep Beving
Maki Namekawa (JP)
→ St. Florian Monastery, Altomonte Saal

16:30 – 17:30
The power places of our monastery,
Johann Holzinger (AT) General Abbot of the Monastery St. Florian, in DE*
WE GUIDE YOU – Expert Tour
→ St. Florian Monastery, Meeting Point: NOVIZENGARTEN

17:00 – 17:30
Fantasie#1
Quadrature (DE) in collaboration with Christian Losert (DE)
→ St. Florian Monastery, Basilika

17:00 – 17:30
Teilchenmusik
Thomas Gorbach (AT)
→ St. Florian Monastery, Keller

17:00 – 17:30
Johann Sebastian Bach: Suites for unaccompanied cello
Yishu Jiang (AT)
→ St. Florian Monastery, Marmorsaal

17:00 – 17:30
The tenor duets of Claudio Monteverdi
Ensemble vivante (AT)
→ St. Florian Monastery, Tafelzimmer

17:30 – 18:00
Cumulus — Stratus
Volkmart Klien (AT)
→ St. Florian Monastery, Novizengarten

18:00 – 18:30
Ephemer dynamisch-bewegte Klangskulpturen
Thomas Gorbach (AT)
→ St. Florian Monastery, Keller

18:00 – 19:00
The wedding between virtue and knowledge, Harald R. Ehrl (AT) Kustos, Monastery St. Florian, in DE*
WE GUIDE YOU – Expert Tour
→ St. Florian Monastery, Meeting Point: ADLERBRUNNEN

18:00 – 19:00
Guided tour to and into the Bruckner Organ – intelligence in design and technology, aesthetics and play, MMag. Klaus Sonnleitner (AT) Monastery Organist of St. Florian, in DE*
WE GUIDE YOU – Expert Tour
→ St. Florian Monastery, Meeting Point: Infodesk Stift St. Florian

18:30 – 19:00
Voices from AI in Experimental Improvisation
Tomomi Adachi (JP)
→ St. Florian Monastery, Gruft

18:30 – 19:00
WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10
Stefan Tiefengraber (AT)
→ St. Florian Monastery, Keller

18:30 – 19:00
Bach Hauer Scelsi Cage
Weiping Lin (AT/TW)
→ St. Florian Monastery, Marmorsaal

18:30 – 19:00
Piano Performance
Maki Namekawa (JP), Dennis Russell Davies (US)
→ St. Florian Monastery, Altomonte Saal

19:00 – 19:30
Virtuell – Aktuell – Akusmatisch (Live)
Thomas Gorbach (AT), Anton Iakhontov (RU), Martina Claussen (AT), Bruno Strobl (AT)
→ St. Florian Monastery, Keller

19:00 – 19:30
Bruckner Percussion Ensemble performs Xénakis
Leonhard Schmidinger (AT), Fabian Homar (AT), Vladimir Petrov (BG)
→ St. Florian Monastery, Marmorsaal

19:30 – 20:00
WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10
Stefan Tiefengraber (AT)
→ St. Florian Monastery, Keller

* Registration at We Guide You Desk necessary
20:00 – 22:00
Evening concert
→ St. Florian Monastery, Basilika

Sonar Flux
Kaoru Tashiro (JP), Visuals: Ouchhh (TR)

Dear Glenn, – Yamaha AI Project & Francesco Tristano & Norbert Trawöger & Maria Elisabeth Köstler
Francesco Tristano (LU), Norbert Trawöger (AT), Maria Elisabeth Köstler (AT/DE), Akira Maezawa (JP) - Yamaha Corporation

GrAND JEU 2
Wolfgang Mitterer (AT)

Heavy Requiem – Buddhist Chant: Shomyo + Electronics
Eizen Fujiwara (JP), Keiichiro Shibuya (JP), Justine Emard (FR)

CONFERENCES, LECTURES, WORKSHOPS

11:00 – 13:00
Sonic Saturday – “Medium Sonorum”

14:15
Welcome and Opening
Johann Holzinger (AT) General Abbot, St. Florian Monastery
Roberto Viola (IT) Director General DG CONNECT,
European Commission
Gerfried Stocker (AT) Artistic Director, Ars Electronica
→ Stift St. Florian Monastery, Sommerrefektorium

14:30 – 15:30
AIxMusic Panel I: Homo Deus
Moderation: Renata Schmidtkunz (DE) Speakers: Josef Penninger (AT), Sophie Wenerscheid (DE)
→ St. Florian Monastery, Sommerrefektorium

14:30 – 16:30
Walking Lectures: Calculated Sensations
Anthony Moore (GB/FR), Siegfried Zielinski (DE)
→ St. Florian Monastery

14:30 → Starting point: Adlerbrunnen, Courtyard
14:45 → Bibliothek
15:30 → Basilika
16:10 → Novizengarten

15:00 – 15:30
AIxMusic Dialogue I: Composition, Interpretation, Reproduction – 3 shades of creativity
Markus Poschner (DE) & Ali Nikrang (AT)
→ St. Florian Monastery, Altomonte Saal

15:30 – 16:00
AIxMusic Dialogue II: AI & Bio Art
Maja Smrekar (SI) & Azza Raskin (US)
→ St. Florian Monastery, Tafelzimmer

16:00 – 17:00
AIxMusic Panel II: AI, more than a technology
Moderation: Renata Schmidtkunz (DE) Speakers: Markus Poschner (DE), Douglas Eck (US), François Pachet (FR)
→ St. Florian Monastery, Sommerrefektorium

16:00 – 16:30
AIxMusic Dialogue III: Anatomies of AI
Vuk Cosic (SI) & Vladan Joler (RS)
→ St. Florian Monastery, Altomonte Saal

16:30 – 17:00
AIxMusic Dialogue IV: AI and Music Research
Ludger Brümmer (DE) & Vittorio Loreto (IT)
→ St. Florian Monastery, Tafelzimmer

17:00 – 17:30
AIxMusic Dialogue V: Overview of the AI and Music scene in the Bay Area
Clara Blume (AT/US) & Naut Humon (US)
→ St. Florian Monastery, Altomonte Saal

18:00 – 19:00
AIxMusic Panel III: Deep Journalism, Information and Misinformation in the age of Artificial Intelligence
Moderation: Renata Schmidtkunz (DE) Speakers: Walter Ötsch (AT), Marta Peirano (ES)
→ St. Florian Monastery, Sommerrefektorium

18:30 – 19:00
AIxMusic Dialogue VI: AI and Gaming
Lynn Hughes (CA) & Alain Thibault (CA)
→ St. Florian Monastery, Tafelzimmer

19:00 – 20:00
AIxMusic Panel IV: What is Creativity
Moderation: Renata Schmidtkunz (DE) Speakers: Oliviero Toscani (IT), Hermann Vaske (DE), Amanda Cox (US)
→ St. Florian Monastery, Sommerrefektorium

19:00 – 19:30
AIxMusic Dialogue VII: Dear Glenn, – Yamaha AI Project
Akira Maezawa (JP), Brian M. Levine (CA), Norbert Trawöger (AT), Francesco Tristano (LU)
→ St. Florian Monastery, Altomonte Saal
### EVENTS, CONCERTS, PERFORMANCES

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<td>Episode am Fluss – A tribute to the first Klangwolke 1979</td>
<td>Donaupark, between Brucknerhaus and LENTOS Art Museum</td>
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<td>19:00 – 19:30</td>
<td>From the inside to the outside to the body interaction</td>
<td>Wolfgang Dorninger (AT)</td>
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<td>19:30 – 19:40</td>
<td>Bruckner Orchestra Linz Visualisation</td>
<td>Cori O’Lan (AT)</td>
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<td>19:40 – 20:10</td>
<td>when the world was still new – realtime Dvořák remix</td>
<td>AGF (DE/FI)</td>
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<td>20:20 – 20:30</td>
<td>Live Transmission from Brucknerhaus</td>
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<td>20:30 – 21:00</td>
<td>Improvisation</td>
<td>Rupert Huber (AT), Roberto Paci Daló (IT), Markus Poschner (AT)</td>
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<td>21:00 – 21:10</td>
<td>Radio Cloud</td>
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### CONFERENCES, LECTURES, WORKSHOPS

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AIxMusic Program

The AIxMusic Festival is organized by Ars Electronica as part of the STARTS initiative of the European Commission.

Ars Electronica Opening: Unboxing the Festival

THU 5.9. 19:30 – 00:55

→ POSTCITY, Courtyard

19:30 – 19:50 Transmission, Live from the Award Ceremony
19:50 – 20:10 Voices from AI in Experimental Improvisation
   Tomomi Adachi (JP), Andreas Dzialocha (DE), Marcello Lussana (IT)
20:15 – 20:35 Reeps One x Dadabots ft. Second Self AI
20:40 – 21:00 ULTRACHUNK
   Jennifer Walshe (IE), Memo Akten (TR)
21:05 – 21:35 A-MINT
   Alex Braga (IT), Visuals by A-MINT and Cliché (IT)
21:45 – 22:05 ELECTRONICOS FANTASTICOS!
   featuring Stefan Tiefengraber
   Ei Wada (JP), Stefan Tiefengraber (AT)
22:15 – 23:00 Ritornell (AT) & Mimu Merz (AT)
23:00 – 00:00 Secret Gala – Hiding in Plain Sight

→ POSTCITY, Train Hall

23:00 – 00:00 Vladislav Delay & AGF present Rakka (DE/FI)
00:10 – 00:55 subassemblies
   Ryoichi Kurokawa (JP)

As every year, we will open the first evening of the Festival with an exciting performance program. The focus will be on the various artistic possibilities offered by the voice, improvisation, and neural networks in humans and machines. Under the title Voices from AI in Experimental Improvisation, Tomomi Adachi will present an AI that has mastered his voice and his musical improvisation style. The collaboration of Reeps One ft. Second Self, on the other hand, is aimed at combining the machine learning of AI with beatboxing to create a new artistic tool. For her piece Ultrachunk, Jennifer Walshe recorded solo vocal improvisations every day over the course of a year. In cooperation with Memo Akten and an AI that recognizes her face and voice, she will present a collaborative live performance. Alex Braga has taken on the challenge of using a revolutionary instrument called A-MINT to design a new and organic sound. The artist plays tunes from which the AI produces endless melodies in real time. The long-time Ars Electronica collaborators Stefan Tiefengraber, and Ei Wada will join forces for a special show called ELECTRONICOS FANTASTICOS!. This will be followed by Linz’s own Richard Eigner and his colleague Roman Gerold who will merge their project Ritornell with the vocal expressions of Mimu Merz to close the musical program in the courtyard.

After that, well-known artists from the electronic avant-garde scene can be experienced in the Gleishalle. AGF & Vladislav Delay will fill the spaces with a combination of electronic sounds and spectacular live visuals with their new project Rakka. This is followed by Ryoichi Kurokawa’s subassemblies, aimed at revealing the power of art and nature using a wide variety of 3D data from architecture, ruins, and nature.

At the same time, several performances will take place on the Basement Stage in the Art Thinking House. Choreographer Dagmar Dachauer, together
with video artist Kilian Immervoll, initiates a humorous and bewildering interaction between the ancient pet, human and robot through a hyper-detailed movement language. Employing AI-based augmented reality (AR) and a mixture of electronic and folk music, the second performance *TechiEon by Corea Impact* aims to revisit and rethink the long history of heritage within a technological landscape. In *Vocalis*, Carla Bolgeri and Francisco Marin explore the sonic power of language in an acoustic and corporal praxis that seeks in the voice a vehicle to experience a sonorous state in the body and in matter. [re]B[O][u]NDS by LOXOSconcept, an electroacoustic composition/performance for three electromechanical performers (drippers), reactive and synchronized lights, real-time audio processing and electronic sounds, completes the performance series.

**Big Concert Night**

*In cooperation with the Bruckner Orchestra Linz*

- **FRI 6.9.** 20:00 – 22:00 (Doors open 19:30)
  → POSTCITY, Train Hall

Limited capacity. Admittance with valid ticket or voucher in combination with a Festival pass or One-Day pass for Friday only. (Vouchers for the Big Concert Night can be redeemed free of charge at the POSTCITY Infodesk according to availability until 6.9. at 12 noon on presentation of a valid Festival or Day pass)

The Big Concert Night 2019 is the third major project to be developed and performed with Markus Poschner as principal conductor of the Bruckner Orchestra. The concert begins with “Mahler Remixed,” by Christian Fennesz, one of the main protagonists of the Austrian electronic music scene, who has already transformed various samples from Mahler symphonies into tonal and musical material for his live performances. Towards the end of this first part, Markus Poschner will improvise on the piano and, together with Christian Fennesz, build a bridge from electronics to the orchestra’s performance. Johannes Braumann and the Ars Electronica Futurelab will continue a collaboration with dancer and choreographer Silke Grabinger, which began last year. With “Underbody” they try to bring to life a human-puppet-machine system in which dancer and choreographer Silke Grabinger will interact artistically as solo dancer with a configuration of six Kuka industrial robots playing one puppet dancer. Amir Bastan, Peter Freudling, Roland Aigner, Gerhard Senz and Stefan Mittelboeck are also involved in the development of this human-machine choreography which inverts the constellation of Gertrud Bodenwiesers piece “Dämon Maschine” where five dancers were transformed into one machine. The movements of the robots slowly coming to rest and the fading of their characteristic engine noises are then replaced by the striking initial motif of the viola in the third part of the evening, and the orchestra starts Mahler’s symphony No. 10. The viola motif, the first ten notes of which were entered into one of the currently most powerful machine learning systems (MuseNet from OpenAI) as a starting theme, then begins again seamlessly, as a further movement, so to speak. The result of the machine learning system, which premiered at the end of the evening, was taken over completely unchanged and has been orchestrated by Ali Nikrang and will be performed by the Bruckner Orchestra, conducted by Markus Poschner. This year, Akiko Nakayama from Tokyo will come to POSTCITY for the live visualizations of the orchestra, while the Berlin artist Lillevan will visualize the electronic performance by Christian Fennesz.

A project by Ars Electronica and Bruckner Orchestra Linz

Orchestra: Bruckner Orchestra Linz, principal conductor: Markus Poschner (AT)
Electronics: Christian Fennesz (AT)
Artificial Intelligence: Ali Nikrang (AT), MuseNet OpenAI, Christine M. Payne (US)
Human-machine performance: Johannes Braumann (AT) Creative Robotics / UfG Linz, Silke Grabinger (AT), Ars Electronica Futurelab, Peter Freudling (AT), Stefan Mittlböck-Jungwirth-Fohringer (AT), Roland Aigner (AT)
Live Visualizations: Akiko Nakayama (JP), Lillevan (DE), Amir Bastan (IR), Gerhard Senz (AT)
Supported by Yamaha

**Nightline**

- **FRI 6.9.** 22:00 – 04:00
  → POSTCITY, Train Hall

23:00 – 23:15  **SILK Cie. & SILK Fluegge – Underbody**
  Silke Grabinger (AT)

23:20 – 00:00  **Babii** (UK) Live A/V

00:05 – 00:50  **Cid Rim** (AT) Live

01:00 – 01:55  **Sinjin Hawke & Zora Jones** (WWW) Live A/V

→ POSTCITY, Courtyard

22:00 – 22:45  **Tripods One – Moritz Simon Geist** (DE) Live A/V

22:50 – 23:35  **RRUCCULLA** (ES) Live A/V

→ POSTCITY, Salonstage

23:15 – 23:35  **AG-MX70 DDX3216**
  Stefan Tiefengraber (AT) Live A/V

23:40 – 00:25  **Chronic Youth** (AT) Live A/V

00:30 – 01:25  **HDMIRROR** (UK) Live A/V

01:30 – 02:45  **Masha Dabelka** (AT/ RU) DJ
**EVENTS, CONCERTS, PERFORMANCES**

02:45 – 04:00 Polyxene (GR) DJ-Set  
→ POSTCITY, Art Thinking House, Basement Stage  

Limited capacity. Admittance with numbered tickets only. The tickets can be picked up at the POSTCITY Infodesk upon presentation of a Festivalpass or One-Day pass.

17:00 – 17:10 TechiEon  
Corea Impact (KR)  

17:30 – 18:00 Vocals  
Carla Bolgeri (CL/IT), Francisco Marín (CL)  

18:30 – 19:00 [re]BO[u]NDS ~ expanded media  
Giulio Colangelo (IT), Valerio De Bonis (IT) – LOXOSconcept

While the music of the Bruckner Orchestra in the Gleishalle fades and the last notes are still echoing in the audience’s ears, we are getting the console ready for the transition to danceable sound experiments. Moritz Simon Geist kicks things off in the courtyard of the POSTCITY with masterful technoid sounds generated by his robots. No less extraordinary will be the live set of ultra-digital music by RRUCCULLA, who simultaneously plays drums and operates the visuals.

In addition to the outdoor stage, a complementary program will be offered in the interior spaces of the POSTCITY. Babii opens the Gleishalle with her dark lyrics and futuristic sounds between electronically tinged pop and R&B. multi-instrumentalist Cid Rim blends progressive electronic hip-hop with daring drum breaks when he takes the stage with his drum-set for an intermezzo before turning things over to Sinjin Hawke & Zora Jones for their live A/V show, with visuals based on a 3D scan as a digital representation of themselves.

The show comes to a close on the Salonstage, a venue that has become known for acts firmly anchored in Internet art, fast and danceable rhythms, combined with a dash of humor. This year’s lineup features Linz’s own Stefan Tiefengraber, Chronic Youth from Graz, and HDMIRROR—familiar from “Rave Tool 66”—as well as DJ-Sets by Masha Dabelka and Polyxene.

Even before the big concert night, the evening will begin with three performances on the Basement Stage in the Art Thinking House. Employing AI-based augmented reality (AR) and the mixture of electronic and folk music, the first performance TechiEon by Corea Impact aims to revisit and rethink the long history of heritage within a technological landscape. In Vocals, Carla Bolgeri and Francisco Marín explore the sonic power of language in an acoustic and corporal praxis that seeks in the voice a vehicle to experience a sonorous state in the body and in matter. [re]BO[u]NDS by LOXOSconcept, an electroacoustic composition/performance for three electromechanical performers (dripppers), reactive and synchronized lights, real-time audio processing and electronic sounds, completes the performance series.

### AIXMusic Festival St. Florian

SAT 7.9.  
14:00 – 22:00  
→ St. Florian Monastery

Shuttles operate every 15 minutes between POSTCITY and Monastery St. Florian between 13:00 – 22:30. For holders of an event ticket or FESTIVAL/DAY pass.

### ST. FLORIAN, BASILIKA

#### Organ Recital

Hermann Nitsch (AT)  
SAT 7.9.  
14:00 – 15:00

**Organ improvisation in 4 movements**

"the organ is for me the suitable instrument to realize the music of the orgien mysterien theater. my music uses long drawn-out tones, sound blocks, cluster arrangements, roaring tuttigefüge, tonal and dissonant, up to noise overlayers. everything that strings, woodwinds, brass and synthesizers cause in my orchestra, i can realize through the organ." Hermann Nitsch

It is perhaps one of the most human traits that we have to refine what we develop and make proper use of its new possibilities. This is as true of machine learning as it is of the tremendous organs built centuries ago. Hermann Nitsch’s modern way of playing the organ bears witness to this process, which accompanies every technology.

### Fantasie#1

Quadrature (DE) in collaboration with Christian Losert (DE)  
SAT 7.9.  
15:00 – 15:30, 17:00 – 17:30

**Audiovisual Performance for radio telescope, Artificial Intelligence and self-playing organ**

Via a radio telescope in front of the venue, the noise of the skies is performed by a self-playing organ. Little by little, neural networks take control over the organ and seek out familiar harmonies in the otherworldly noises. Ideas of melodies evolve as the artificial intelligence begins to fantasize about familiar tunes in these alien sounds.
Organ Music in the Field of Tension Between Inspiration, Composition and Improvisation
Klaus Sonnleitner (AT) Monastery Organist of St. Florian

### SAT 7.9. 16:30 – 17:00
From Johann Sebastian Bach and Wolfgang Amadeus Mozart to French sound worlds and improvisations in the style of Anton Bruckner, Klaus Sonnleitner’s organ concert digs even deeper into the history of organ music, particularly its significance in sacred music. It is the outermost counterpoint to the AI organ performance Fantasie #1 by Quadrature and illustrates that the artistic possibilities opening up with AI may be new, but the data sets needed for machine learning depend heavily on a rich tradition in the respective field of application, which is outlined in the different performances.

### Evening concert

### SAT 7.9. 20:00 – 22:00
On Saturday evening, the AIxMusic Festival invites you to a journey through time from the beginnings of music history to the here and now. Pianist Kaoru Tashiro leads the audience through the various styles and musical landscapes of Lukas Neudinger, Kenji Sakai and Claude Ledoux. The experts from the Yamaha R&D Division AI Group, the Glenn Gould Foundation, Francesco Tristano and musicians of the Bruckner Orchestra will contribute an AI-based performance. Composer and organist Wolfgang Mitterer will demonstrate the power and effect human actors can unleash on stage, even in times of increasing digitalization. The crowning finale of the evening will be Heavy Requiem – Buddhist Chant: Shomyo + Electronics. Keiichiro Shibuya and Eizen Fujiwara will fuse traditional Buddhist music with electronic sounds, accompanied by visuals by Justine Emard.

Sonar Flux
Kaoru Tashiro (JP), Visuals: Ouchhh (TR)

Dear Glenn, – Yamaha AI Project & Francesco Tristano & Norbert Trawöger & Maria Elisabeth Köstler
Pianist: Francesco Tristano (LU), Flutist: Norbert Trawöger (AT), Violinist: Maria Elisabeth Köstler (AT/DE), Researcher: Akira Maezawa (JP) - Yamaha Corporation

GRAND JEU 2
Wolfgang Mitterer (AT)

Heavy Requiem – Buddhist Chant: Shomyo + Electronics

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### ST. FLORIAN, KELLER

### The Vienna Acousmonium
Thomas Gorbach (AT)

### SAT 7.9.

14:00 – 14:30 **Frühe Visionen virtueller Musik**
Anestis Logothetis: Coloured Noise (1962-64)
Pierre Schaeffer: Quatre études de bruit (1948, 1971 revision)
Étude Violette, Étude aux Tourniquets, Étude aux Chemins de Fer, Étude Pathétique
İlhan Mimaroğlu: Agony (1965)
Halim El-Dabh: Wire Recorder Piece (1944)

15:00 – 15:30 **Sphärenmusik**
Laurie Spiegel: aus The Expanding Universe: Kepler’s Harmonies of the worlds (1977)
Elisabeth Schimana: aus Sternenstaub "Sonnenwinde" (2009)

16:00 – 16:30 **Die Additive Farbtonmischung und Weiteres**
John Chowning: Turenas: the realization of a dream (1972)

17:00 – 17:30 **Teilchenmusik**
Iannis Xenakis: Diamorphoses (1958)
Barry Truax: Riverrun (1986)
Thomas Gorbach: Four Variations with ribbed sounds (2014)

18:00 – 18:30 **Ephemer dynamisch-bewegte Klangskulpturen**
Beatriz Ferreyra: Echos (1978)
Elsa Justel: Cercles et Surfaces (2013)
Rocio Cano Valiño: Astérion (2018)
Daniel Mayer: Matters (2019)

19:00 – 19:30 **Virtuell – Aktuell – Akusmatisch (Live)**
Anton Iakhontov: Scothae (2004-8)
Martina Claussen: Cri – Schwebungen II (2018)
Thomas Gorbach: Shots & Curls (2018/19)
Bruno Strobl: „weiter, weiter, weiter...“ Transformationen - (2018)
A vibrating instrument to create ephemeral
dynamic motion sound sculpture

Acousmatics (“acousma” in Greek means “aural cog-
nition”) is the cognitive science of listening; a listening
to listening. To make this possible, unheard sounds
and compositions are projected through an orchestra
of loudspeakers: the Acousmonium.

The concerts on this day are in cooperation with
Ars Electronica and IGNM-O.Ö./Linz

WM_EX10 TCM_200DV TP-VS500
MS-201 BK26 MG10

Stefan Tiefengraber (AT)

SAT 7.9.
14:30 – 15:00, 15:30 – 16:00,
16:30 – 17:00, 18:30 – 19:00,
19:30 – 20:00

Unexpected and uncontrollable analogue signals
are altered and bent by the artist to create an audio/
video noise-scape. Audio signals are sent directly to
CRT monitors which are mounted onto the speakers,
visualizing the signal in flickering and abstract shapes
and lines in black and white to create a time-based
sculpture.

ST. FLORIAN, MARMORSAAL

SHOJIKI “Play Back” Curing Tapes

Muku Kobayashi (JP), Mitsuru Tokisato (JP)

SAT 7.9.
15:30 – 16:00

Rewinding curing tapes with a motor. The performers
use a switch to control the rotation direction of the
motor and its ON/OFF. Each time the tape is rewound
onto the motor axis, it makes peeling sounds and
continuant sounds.

Orogenesis.... spatial piano
improvisation inspired by the
formation of mountains

Rupert Huber (AT)

SAT 7.9.
16:00 – 16:30

When two continental plates collide, one goes down,
and the other goes up. Rupert Huber’s piano im-
provisation is dealing with this process, sonifying the
formation of an imaginary mountain. Improvisation
seems to be a virtue of humanity. What is real, free
improvisation and what factors influence it? Where is
the boundary of free improvisation? When does the
seemingly authentic, intuitive performance construct
itself from a comprehensible pattern or method? This
question also relates to our criteria for evaluating
intelligence in the context of artificial intelligence and
comparing it with that of human beings. Is the typical
improvisational approach of humans comparable to
the construction of knowledge or music that origi-
nates from artificial intelligence?

Tenebrae

Roberto Paci Dalò (IT)

SAT 7.9.
16:30 – 17:00

A solo concert for clarinet (and bass clarinet) that
works with the very special acoustics and reverbs of
Sankt Florian’s Marmorsaal and evokes different mu-
sical styles from Gregorian to Monteverdi and Gesual-
do da Venosa. Sometimes it makes a timbral memory
appear, borrowed from practices and memories of
electronic musical culture. Improvisation expands
into a dialogical discourse with space and environ-
ment, thus establishing a direct relationship to those
construction parameters that artificial intelligence
uses in the formation of information as the outcome
of algorithmic calculation processes.

Johann Sebastian Bach:
Suites for unaccompanied cello

Yishu Jiang (AT)

SAT 7.9.
17:00 – 17:30

The Bach cello suites played in the performance are
structured in six movements each: prelude, alle-
mande, courante, sarabande, two minuets or two
bourrées, and a final gigue. The Bach cello suites
are among the most profound of all classical music
works; J.S. Bach was already considered a virtuo-
so during his lifetime. But what is perfection? Can
learning machines bring something to perfection?
Yishu Jiang’s performance contrasts the idea of high
precision perfection with all the human affection that
is transported in musical compositions.

Bach Hauer Scelsi Cage

Weiping Lin (AT/TW)

SAT 7.9.
18:30 – 19:00

Weiping Lin (violin) presents four rather different
compositional approaches by composers who, in their
individual ways, reflected on questions of musical
order and its relation to the wider contexts of human
existence. Musical order in this particular case refers to the deconstruction and re-construction of musical patterns in creating ever-new variations of the same initial position. The analogy to artificial intelligence lies in the technical principle of order and the ensuing process of musical statements.

Bruckner Percussion Ensemble performs Xénakis
Leonhard Schmidinger (AT), Fabian Homar (AT), Vladimir Petrov (BG)
SAT 7.9. 19:00 – 19:30

Iannis Xenakis (1922-2001) was a pioneer in the application of mathematical models like set theory or stochastic processes in musical composition and had also an influence on the development of computer music. Stochastic processes are basically what machine learning is all about, making Xenakis an important precursor to contemporary experiments with AI and music. Xenakis composed Okho for three djembe players. Using this West African instrument, he succeeds in creating a tribal modernism. This interpretation deviates from the original instrumentation and makes use of an extended percussion setup.

The Tenor Duets of Claudio Monteverdi
SAT 7.9. 15:00 – 15:30, 16:00 – 16:30, 17:00 – 17:30

Ensemble vivante presents the dramatically charged vocal music of a contemporary of Kepler, offering works whose texts reflect time’s turbulence, innovation and discovery through their depictions of nature and humanity. With baroque harp, baroque guitar and harpsichord, Ensemble vivante calls to mind the development of musical instruments, but also the knowledge of how to play them. One of the well-known effects of modern technology is that we have forgotten ancient forms of knowledge. Still, we have to acknowledge their role in history if we want to contextualize the present developments.

C’est pour ça
Jérôme Nika (FR), Rémi Fox (FR)
SAT 7.9. 15:30 – 16:00

Saxophone Improvisation Concert (IRCAM)
In a process of “digital lutherie,” artistic collaborations are inseparable from the technological aspects. C’est pour ça develops an electronic aesthetic while seeking to preserve the organic character of the summoned “memories” (traditional choirs, spoken voice, saxophone playing modes...).

Maki Namekawa performs Joep Beving
Maki Namekawa (JP)
SAT 7.9. 16:30 – 17:00

In this solo part Maki Namekawa plays three pieces by the Dutch pianist and composer Joep Beving, whose music has been brought to the attention of a wide audience by the streaming platform Spotify.

Piano Performance
Maki Namekawa (JP), Dennis Russell Davies (US)
SAT 7.9. 18:30 – 19:00

The duo performs the two pieces Hymn to a Great City and Pari Intervalle by the renowned Estonian composer Arvo Pärt, who is a well-known representative of “New Simplicity.” The program is rounded off by three piano four-hand pieces from György Kurtág’s Piano Transcriptions of Bach’s work, putting new technological developments and their application into context by contrasting them, in this case with “more” traditional, or analogue approaches.
ST. FLORIAN, GRUFT

Interactions II

Martina Claussen (DE)

SAT 7.9. 16:10 – 16:30

Voice and sound recordings, together with sound objects, weave a “sound carpet” that provides the basis for an electroacoustic journey. These textures act as a sort of humus for voices, from which they repeatedly emerge in fragmented form. Associations of the most diverse kinds and unexpected connections are evoked.

Voices from AI in Experimental Improvisation

Tomomi Adachi (JP)

SAT 7.9. 18:30 – 19:00

The artists built an AI called “tomomibot” which learned Adachi’s voice and improvisation using neural network algorithms, so he can improvise with himself. The performance raises questions about the logics and politics of computers in relationship to human culture.

ST. FLORIAN, NOVIZENGARTEN

Cumulus — Stratus

Volkmar Klien (AT)

SAT 7.9. 17:30 – 18:00

A Composition for a Peal of Bells

The peal of bells has a longstanding secular and religious tradition, not only as a way to announce social occasions but also for defining the daily rhythm of people, even of a whole social community. Today, we are oblivious to this fact: our chronological rhythm has changed, especially with the development of digital technology. Our daily routines follow algorithms – of apps, electronic devices and computer programs. Cumulus – Stratus is mixing the traditional peal of bells with AI-based pattern recognition, letting the audience – between swipes, algorithmically picked music on Spotify and Bluetooth headphones – re-experience a sound that has been part of human life for centuries. The special acoustic event is best experienced at the Novizengarten, exclusively opened for this occasion.

Episode am Fluss – A tribute to the first Klangwolke 1979

SUN 8.9. 19:00 – 22:00

Donaupark, between Brucknerhaus and LENTOS Art Museum

Ars Electronica, the Bruckner Orchestra under Markus Poschner, and the Brucknerhaus cooperate to trace the history of the Klangwolke. After the large visualized cloud of sound on Saturday, a tribute will be paid to the beginnings of this special project on Sunday evening.

As in 1979, the starting point of this sound journey will be the orchestra concert in the Brucknerhaus, which will not only be broadcast to the outside world through the powerful sound system of the Klangwolke, but will also provide sound material for the artists to create new acoustic, analog and digital sound spaces in the Donaupark.
FRIDAY

AIXMusic Workshops

FRI 6.9. 10:00 – 16:00
POSTCITY, AIXMusic Workshop Space

The AIXMusic Festival will start with a series of workshops at POSTCITY. Harry Yeff and Domhnall Hernon from Nokia Bell Labs will place a focus on disruptive research for the next phase in human history. Presenting the generative agents / software instruments DYCI2 Jérôme Nika will show how to combine machine learning models and generative processes with reactive listening modules. Daniele Ghisi will explore, how machines learn to produce music. Computer music designer, musician, and researcher Koray Tahiroğlu will present tools for real-time performances of digital music and discuss how computation transforms our musical norms, habits, language and intentions, impacting widely upon how music is performed, experienced, shared and distributed. The workshop series will close with Christine Bauer, Peter Knees, Richard Vogl and Hansi Raber highlighting the role of artificial intelligence, machine learning-supported composition, and recommender systems in the process of music creation.

10:00 – 11:00 The Art of Intelligent Interruption and Augmented Relationships
Harry Yeff (UK) & Domhnall Hernon (IE), Nokia Bell Labs

11:30 – 13:00 Computer Music Design and Research – IRCAM
Jérôme Nika (FR), Daniele Ghisi (IT)

13:30 – 14:30 Digital Musical Interactions
Koray Tahiroğlu (FI/TR)

15:00 – 16:00 Recommenders and Intelligent Tools in Music Creation: Why, Why Not, and How?
Christine Bauer (AT), Peter Knees (AT), Richard Vogl (AT), Hansi Raber (AT)

SATURDAY

Sonic Saturday – “Medium Sonorum”

SAT 7.9. 11:00 – 13:00
Anton Bruckner Private University, CMS Sonic Lab

The Sonic Saturday Medium Sonorum computer music matinée at Anton Bruckner University’s 20.4 channel concert hall, the CMS Sonic Lab, presents recent works by Tobias Leibetseder, Erik Nyström, Astrid Schwarz and Tania Rubio, as well as a rarely performed classic, the 36 enfilades pour Piano et Magnétophone by Luc Ferrari with Kaori Nishii at the piano and Angélica Castelló on the mixing desk.

Shuttle to St. Florian from Anton Bruckner Private University: Departure 13:00 (Bus stop Hagenstraße)

AIXMusic Festival St. Florian

The AIXMusic Festival is organized by Ars Electronica as part of the STARTS initiative of the European Commission.

SAT 7.9. 14:00 – 22:00
St. Florian Monastery

SAT 7.9. 14:15
St. Florian Monastery, Sommerrefektorium
Welcome and Opening
Johann Holzinger (AT) General Abbot, St. Florian Monastery
Roberto Viola (IT) Director General DG CONNECT, European Commission
Gerfried Stocker (AT) Artistic Director, Ars Electronica

AIXMusic Panels

St. Florian, Sommerrefektorium

Panel I: Homo Deus
SAT 7.9. 14:30 – 15:30

For many centuries science in Europe was conceivable only in the service of religion and in accordance with the doctrine of the Church. In the industrial age, technology and science were entirely subordinated to the rational of economy. With the introduction of ML and AI, ethical and moral aspects suddenly reappeared. How can/shall AI research and development deal with this?

Moderation: Renata Schmidt-Kunz (DE)
Speakers: Josef Penninger (AT), Sophie Wennerscheid (DE)

Following the panel Yishu Jiang (AT) will perform Johann Sebastian Bach: Suites for unaccompanied cello.
Panel II: AI, more than a technology  
SAT 7.9.  16:00 – 17:00

AI is expected to open many new possibilities for creators, not replacing them but assisting and supporting their work. Even more so we see big expectations for the businesses related to the distribution of music. What are the consequences and implications? What kind of new business models can we expect? How will this affect the artists?

Moderation: Renata Schmidtkunz (DE); Speakers: Markus Poschner (DE), Douglas Eck (US), François Pachet (FR)

Following the panel, violist Weiping Lin (AT/TW) will perform Bach Hauer Scelsi Cage.

Panel III: Deep Journalism, Information and Misinformation in the age of Artificial Intelligence  
SAT 7.9.  18:00 – 19:00

Which potentials and risks does the increasing automation and handling of information processes entail? Can we develop sensitive strategies for our data in digital space?

Moderation: Renata Schmidtkunz (DE)  
Speakers: Walter Ötsch (AT), Marta Peirano (ES), Amanda Cox (US)

Panel IV: What is Creativity?  
SAT 7.9.  19:00 – 20:00

Numerous theoreticians, artists and lately also neuro-scientists have tried to unlock the secrets of creativity and in our new economy it has also become a much sought after ingredient for commercial success. So what is it, where does it come from and could it be delivered also by AI-Systems?

Moderation: Renata Schmidtkunz (DE)  
Speakers: Amanda Cox (US), Oliviero Toscani (IT), Hermann Vaske (DE)

AIxMusic Dialogues

Dialogue I: Markus Poschner (DE) & Ali Nikrang (AT)  
Komposition, Interpretation, Reproduction – 3 shades of creativity  
SAT 7.9.  15:00 – 15:30  
→ St. Florian, Altomonte Saal

Dialogue II: Maja Smrekar (SI) & Aza Raskin (US)  
AI & Bio Art  
SAT 7.9.  15:30 – 16:00  
→ St. Florian, Tafelzimmer

Dialogue III: Vuk Ćosić (SI) & Vladan Joler (RS)  
Anatomies of AI  
SAT 7.9.  16:00 – 16:30  
→ St. Florian, Altomonte Saal

Dialogue IV: Ludger Brümmer (DE) & Vittorio Loreto (IT)  
AI and Music Research  
SAT 7.9.  16:30 – 17:00  
→ St. Florian, Tafelzimmer

Dialogue V: Clara Blume (AT/US) & Naut Humon (US)  
Overview of the AI and Music scene in the Bay Area  
SAT 7.9.  17:00 – 17:30  
→ St. Florian, Altomonte Saal

Dialogue VI: Lynn Hughes (CA) & Alain Thibault (CA)  
AI and Gaming  
SAT 7.9.  18:30 – 19:00  
→ St. Florian, Tafelzimmer

Dialogue VII: Akira Maezawa (JP), Brian M. Levine (CA), Norbert Trawöger (AT), Francesco Tristano (LU)  
Dear Glenn, – Yamaha AI Project  
SAT 7.9.  19:00 – 19:30  
→ St. Florian, Altomonte Saal

Walking Lectures: Calculated Sensations  
Anthony Moore (UK/FR), Siegfried Zielinski (DE)

→ Starting Point: 14:30 Adlerbrunnen, Courtyard

Moore’s and Zielinski’s expanded lecture is an invitation for travelling in a time machine: a journey through the Deep Time of Acoustics and Hearing – between calculation, sensation and endless variants of the art of combination.

14:45  Bibliothek  
15:30  Basilika  
16:10  Novizengarten

SUNDAY

AIxMusic Day  
SUN 8.9.  10:00 – 18:00  
→ POSTCITY, AIxMusic Stage

Artificial intelligence is changing our understanding of music. Starting with a series of talks, the AIxMusic Matinée invites universities and institutions like IRCAM or Aalto University to share their research and present an overview about what it is happening today in those incubators. The second panel will discuss the
massive changes within the music industry caused by the developments of AI. There is a revolution in the creative industries from creation to production, from copyrights to distribution and consumption. The third panel on AIxMusic Education invites Gerald Wirth from the Wiener Sängerknaben and Vive Kumar from Athabasca University to present the Neuromusic Education Simulator (NES). We close our AIxMusic Day with the most recent trends on the music market, including startups presenting potential developments for the music industry and how they might impact our society.

10:00 – 13:00 AIxMusic Matinée
Institut de Recherche et Coordination Acoustique/Musique (IRCAM)
Speakers: Hugues Vinet (FR), Philippe Esling (FR), Daniele Ghisi (FR), Jérôme Nika (FR)
Music Information & Music Data
Speakers: Ludger Brümmer (DE), Christine Bauer (AT), Peter Knees (AT)
Pioneering the educational field
Speakers: Koray Tahiroğlu (FI/TR), Nick Bryan-Kinns (UK)

13:15 – 14:45 AIxMusic Industry Application Oriented Research
Speakers: Vittorio Loreto (IT), SonyLab / Francois Pachet (FR), Spotify / Akira Maezawa (JP), Yamaha

15:00 – 16:00 AIxMusic Cultural Organizations
Speakers: Gerald Wirth (AT), Wiener Sängerknaben / Vive Kumar (IN), Athabasca University (US), Veronika Liebl (AT), Ars Electronica / Matthias Röder (DE), Karajan Institut

16:15 – 17:30 AIxMusic Applications
Speakers: Jean Beaumé (FR), OW1 Audio / Oleg Stavitsky (RU), Endel / Florian Richling (AT), Fortunes / Ivan Turkalj (HR/AT), Music Traveler / Taishi Fukuyama (JP), Amadeus Code

Interactive audio systems. The second workshop by Ali Nikrang focuses on current technical approaches to automatic music generation. Next, Alex Braga introduces A-MINT, the first artificial intelligence to enter conservatories and music institutions as a separate instrument to be learned alongside traditional musical instruments. Philippe Esling, researcher from the IRCAM will present an AI-trained glove that can orchestrate sounds in real time, empowering anyone, including non-musicians, to create their own music. The AIxMusic Workshops series will close with Gerald Wirth from the Wiener Sängerknaben and Vive Kumar from Athabasca University showing their latest research on teaching music with AI. Participants will have the chance to experience the NES (neuromusic education simulator) a revolutionary tool based on the Wirth Method.

10:30 – 12:00 Creating interactive audio systems with Bela
Andrew McPherson (UK)

Ali Nikrang (AT)

14:00 – 15:00 A-MINT
Alex Braga (IT)

15:30 – 16:30 ACIDS: Artificial Creative Intelligence
Philippe Esling (FR)

17:00 – 18:00 We Revolutionize Music Education: The Neuromusic Education Simulator (NES)
Gerald Wirth (AT), Wiener Sängerknaben / Vive Kumar (IN), Athabasca University (US)

AIxMusic Workshop Space
The AIxMusic Workshop Space is an open room that belongs to the program of theme conferences and exhibitions in POSTCITY, mainly focused on the experts’ experience, the artistic work and processes of creation. It provides an intimate space for presentations, panels, workshops and discussions, creating a friendly space for knowledge exchange. International artists, academics and speakers from the general program of the Festival will take part, inspired by this year’s main topics. The AIxMusic Workshop Space gives attendees the opportunity to enjoy the input of the expert members of the Festival at close quarters, learning through direct participation with them.

THU 5.9.
14:00 – 15:30 Knowledge Engine Co-Creation Workshop
16:00 – 17:30 Chilean Artists Talks

AIxMusic Workshops
SUN 8.9.
10:30 – 18:00
POSTCITY, Workshop Stage

In recent years, the academic interest in applying deep learning to creative tasks such as generating text, images or music has drastically increased. These workshops offer everyone the opportunity to try out the AI systems used for making and playing music. Andrew McPherson will present Bela, an open-source embedded hardware platform for creating
AIxMusic Stage

The AIxMusic Stage will host events exploring the questions of how AI applications can support composers and musicians in their creative work, what new means of expression could arise as a result, and how this will change the role of the individual. Presenting and reflecting on current examples will be of particular importance.

THU 5.9.
15:00 – 17:30  Digital Theatre Network Meeting

FRI 6.9.
10:00 – 12:00  Practices and Impacts of STARTS Collaborations
12:15 – 13:15  Regional STARTS Centers
13:30 – 15:00  Co-Thinking the Renewal of Fashion
15:15 – 16:45  Legal framework for STARTS Collaborations

SAT 7.9.
14:00 – 15:30  The need for a digital revolution in our cities

SUN 8.9.
10:00 – 18:00  AIxMusic Day

AIxMusic

In the context of exhibitions, the AIxMusic Festival also presents numerous artistic installations as well as prototypes and products. It engages with art and music to demonstrate and discuss the latest achievements of AI research with respect to their potential impact on our lives.

THU 5.9. – SUN 8.9.  10:00 – 19:30
MON 9.9.  10:00 – 18:00
→ POSTCITY

A-Mint, Alex Braga (IT)
Computers that Learn to Listen, JKU, Gerhard Widmer (AT)
Experiments in Art and Technology Lab at Nokia Bell Labs, Domhnall Hernon (IE)
In Posse, Charlotte Jarvis (UK)
IRCAM, Jérôme Nika (FR)
Artificial Creative Intelligent and Data Science (ACIDS), Philippe Esling (FR)
NOISA, Koray Tahiroğlu (FI/TR)
Radiosands, Thom Kubli (DE/CH) with ZHAW / Sven Hirsch (DE)
The Neuromusic Education Simulator (NES) Project, Wiener Sängerknaben (AT), Gerald Wirth (AT)
Dear Glenn, Yamaha AI Project, Yamaha Cooperation – Akira Maezawa (JP), Rintaro Kane (JP), Minako Shintake (JP), Kei Shimada (US/JP), Naoya Takizawa (US/JP), Toshihiko Tanabe (JP)
Anschwellen – Abschwellen, Volkmar Klien (AT)
START-UPS

OW1 Audio, Jean Beauve (FR)


Endel, Oleg Stavitsky (RU)

Music Traveler, Aleksey Igudesman (DE/AT), Julia Rhee (KR/US), Dominik Joelssohn (DE/AT), Ivan Turkalj (HR/AT)

Information and Registration

→ POSTCITY, WE GUIDE YOU Meeting Point

THU 5.9. – SUN 8.9. 10:00 – 19:30
MON 9.9. 10:00 – 18:00
+43 699 1778 1616 (EN/DE)
https://ars.electronica.art/outofthebox/weguideyou

Registration is necessary due to limited number of participants (max. 30 persons).

The power places of our monastery
The tour gives a glimpse behind the walls of the monastery and its hidden “power places.” Each of the many rooms of the monastery has its own special significance in the life of the order – General Abbot Johann Holzinger shows the oratory and the crypt.

Johann Holzinger (AT) General Abbot of the Monastery St. Florian.

SAT 7.9. 16:30 (DE)
→ St. Florian Monastery, Novizengarten

Guided tour to and into the Bruckner Organ – intelligence in design and technology, aesthetics and play
Hearing the great organ of the basilica has always been a highlight for many visitors to the monastery. Anton Bruckner also received a lot of inspiration for his work here. Take part in the unique guided tour with organist and cantor Klaus Sonnleitner.

MMag. Klaus Sonnleitner (AT) Monastery Organist of St.Florian

SAT 7.9. 18:00 (DE)
→ St. Florian Monastery, Infodesk

The wedding between virtue and knowledge
The “virtual” ceiling fresco, which shows us the virtual, or the virtues, wants to show us a way of dealing with knowledge in a “virtuous” and useful way. The colorful and lively picture program reminds us that “education without education leads to knowledge without conscience.” Does the balanced coexistence of these two human possibilities remain only a “virtual reality” or do they have the chance to become a reality that serves human beings? In this guided tour, curator Harald R. Ehrl shows the library and its colorful baroque “sky.”

Harald R. Ehrl (AT) Kustos, Monastery St. Florian

SAT 7.9. 18:00 (DE)
→ St. Florian Monastery, Adlerbrunnen
TICKETS

TICKET INFORMATION ONLINE:
https://ars.electronica.art/outofthebox/tickets

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<tr>
<th>FESTIVALPASS</th>
<th>REGULAR PRICE</th>
<th>*DISCOUNT</th>
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<tr>
<td>The FESTIVALPASS is valid for the entire period of the festival and entitles the holder to free admission to all exhibitions, conferences, symposia, performances, open labs, evening events, concerts as well as to Sinnesrausch in the OÖ Kulturquartier. For some events access is restricted. If you want to go to the Big Concert Night, you have to get a reservation voucher at the POSTCITY INFO &amp; TICKET Desk (first come – first served).</td>
<td>€ 147,-</td>
<td>€ 99,- / € 18,-**</td>
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<th>REGULAR PRICE</th>
<th>FRI/SAT/SUN</th>
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<td>The ONE-DAY-PASS is valid for the entire period of the festival and entitles the holder to free admission to all exhibitions, conferences, symposia, performances, open labs, evening events, concerts as well as to Sinnesrausch in the OÖ Kulturquartier. For some events access is restricted. If you want to go to the Big Concert Night, you have to get a reservation voucher at the POSTCITY INFO &amp; TICKET Desk (first come – first served).</td>
<td>€ 52,-</td>
<td>€ 36,-</td>
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Event-Tickets

Big Concert Night and Nightline
» FRI 6. 9. Doors Open: 19:30, Start: 20:00
ATTENTION: No late admittance!
€ 49,- € 29,-

Ars Electronica Nightline » FRI 6.9. 22:00
€ 12,- € 7,-

AIXxMusic Festival St. Florian

AIXxMusic St. Florian – ONE-DAY-PASS (incl. Concert) » SAT 7.9. 14:00
€ 15,- € 8,-

AIXxMusic St. Florian – HALF-DAY-PASS » SAT 7.9. 14:00
€ 9,- € 7,-

AIXxMusic St. Florian – Concert » SAT 7.9. 20:00
€ 10,- € 5,-

A fleet of busses will provide transfer directly from POSTCITY to the monastery of St. Florian: permanent between 13:00 – 22:30 (approx. every 15 min.). Ticket prices include shuttle transfer.

WE GUIDE YOU

WE GUIDE YOU Experts Tour
With a valid ticket, participation is free of charge: https://aixmusic-festival.eventbrite.de
free

*Discounts available for youngsters attending school, apprentices, college students (under age 26), children and teenagers under the age of 19 (born after September 2000), seniors (age 65 and over), Austrian men performing mandatory military service or alternative civilian service, people with handicaps, members/holders of Aktivpass Linz, European Youth Card, LINZ KULTURCARD 365, OÖ Familienkarte (parents or grandparents accompanied by at least one registered child) and OÖNcard, members of Alumniverein Forum-Kunstuniversität Linz, ÖÖ Presseclub, Ö1 Club and Die Presse Club.

**Discounts for children and teenagers under the age of 19.

Free entry for children under the age of 6, holders of Kulturpass “Hunger auf Kunst und Kultur” (1 ticket per person) and for the accompanying person of people with assistance needs.

Ticket Sales at Monastery St. Florian:
SAT 7.9. 13:45 – 20:00

Ticket sales at POSTCITY:
MON 2.9. – WED 4.9. 13:00 – 20:00
THU 5.9. – SUN 8.9. 10:00 – 19:30
MON 9.9. 10:00 – 18:00
HIGHLIGHTS

Karten und Info:
+43 732 77 52 30  |  kassa@liva.linz.at  |  brucknerfest.at

4/9–11/10

4/9–11/10

Intendant Dietmar Kerschbaum

CAMERON CARPENTER & MARKUS POSCHNER

A. Bruckner: Orgelwerke
L. v. Beethoven: Sinfonien Nr. 1 und Nr. 8

14 SEP
19:30

BRUCKNER ORCHESTER LINZ & MARKUS POSCHNER

A. Dvořák: Aus der Neuen Welt
A. Bruckner: Sinfonie Nr. 1

8 SEP
19:30

SIR ANDRÁS SCHIFF

L. v. Beethoven & R. Schumann

17 SEP
19:30

WELTEN NEUE

© V. Weihbold
© H. Laschitzki
© B. Kowsky
POSTCITY

THU 5.9. – SUN 8.9.
10:00 – 19:30

MON 9.9.
10:00 – 18:00

Parts of the POSTCITY exhibitions are only open until 18.30 on Thursday and Friday.
Parts of the POSTCITY are also open in the evening: Train Hall, Art Thinking House & Courtyard on Do 5.9. from 19:00 as part of the Ars Electronica Special, Train Hall, Courtyard, Art Thinking House & Salon Stage on Fr 6.9. from 19:30 as part of the Big Concert Night and Nightline as well as Train Hall on Mo 9.9. from 19:00 as part of the “Piano Music meets Digital Image” Concert.

St. Florian Monastery

SAT 7.9.
14:00 – 22:00

Shuttles operate every 15 minutes between POSTCITY and Monastery St. Florian between 13:00 – 22:30. For holders of an event ticket or FESTIVAL/DAY pass.

The Info and Accreditation Desk, the Ticket Counter, the Press Office and the We Guide You meeting point at Ars Electronica 2019 are located in POSTCITY.