

# Hauntings – Sonic Spectres Ghosts, Shadows and Revenants in today's Music

## Concert Series

6.10. – 8.10.2011, 11 p.m.

generalmusikdirektion, Griesgasse 74a, 8020 Graz

### 6.10. Harappian Night Recordings, Demdike Stare

A sample-swallower as Gamelan punk: *Harappian Night Recordings* is the solo project by Sheffield musician Syed Kamran Ali. Carressingly entering the third ear as crazy shamanist loops and drones are field recordings, frequently with a far-eastern touch, accompanied by the hypnotising patina of recent decades, perhaps reminiscent of Ali's Indian-Pakistani roots. Conjured next is the echo chamber. The English duo, named after a "witch", *Demdike Stare* represents an occult variant of Dub Noir, amalgamating the enraptured pumping of the "Basic Channel" school, with shy-and-alien-sounding synthesiser sonances, and the sinister echo of horror-film-like soundtrack effects.

### 7.10. Leyland Kirby, Dopplereffekt

Going by the name of *The Caretaker* (named after the main character of Stanley Kubrick's *The Shining*), the Berlin-based Brit assembles piano motifs to ethereal soundscapes while priming them with vinyl needles whose clicking and scratching express a promise of intimacy. And as *Leyland Kirby* he revels in the conviction that "sadly, the future is no longer what it was" and illustrates his unhinged melancholy with plaintive sound paintings: "Live for the future, long for the past." The American/German electronic act *Dopplereffekt*, which rarely performs in public, references the predecessors of Detroit techno like *Kraftwerk* with more than just its technophilic name. The musicians' German pseudonyms, like that of *Dopplereffekt* founder and ex-member of the techno-mystics *Drexcija*, Gerald Donald aka Heinrich Mueller aka Rudolf Klorzeiger, likewise evince a strong connection to retro-futurist tradition.

### 8.10. Vindicatrix, Shackleton

Scott Walker in the disco: the British baritone singer and instrumentalist *Vindicatrix* confronts through his pieces the aura of the classical art song, with the stirring aesthetic of the dance floor under the influence of present-day microhouse and bass cultures. Thus black-romantic, fluttering tracks of lament are engendered, which have a reason for also being called "die alten bösen Lieder" (the old evil songs). The concluding "Sonic Spectres" performance is offered by British dubstep pioneer *Shackleton*, who has, in recent times, notably expanded the spectrum of his paranoically propelling skull-disco beats, while also displaying a penchant for diaphragm-disintegrating subwoofers: taking centre stage in his newer tracks, such as "Deadman" or "Man on a String", are percussive-tribalist elements and Oriental-African-sounding spectral mantras taken from distorted samples of sound and language.



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