

Linz09: The Statements

Walter Putschögl, Linz09 Financial Director

From a financial perspective, the organizational and financial planning were quite accurate, particularly with respect to revenues and expenditures. We won't just break even; we're currently projecting a rather considerable surplus.

Ulrich Fuchs, Linz09 Deputy Artistic Director and Head of Project Development

Our mission for Europe's 2009 Capital of Culture was to stage, over the course of 365 days, a programme of great diversity for all the people of this city and region, as well as for visitors from throughout the world.

But I must say, even we were a bit surprised by the great success, the positive response and the praise we've received. We've been truly inspired by our great audiences, people who have displayed curiosity and enthusiasm. My sincere thanks goes out to our public.

Needless to say, during the time leading up to the Capital of Culture year and in 2009 as well, there have also been flops and we've made our share of mistakes. How could it have been otherwise in staging such an enormous undertaking?

Linz09 was a daring feat, and turned out to be a very rewarding one—for our outstanding staff, for the city, for Austria and for Europe.

Peter Androsch, Conception Music Linz09

Acoustic City: We've Made a Start!

Following the Linz City Council's unanimous approval of the Linzer Charta, the government of the Province of Upper Austria has also taken up the cause of "acoustic pollution" pursuant

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to a working agreement between the Austrian People's Party and the Greens, the two factions making up the governing coalition.

The City of Erlangen, Germany has also unanimously passed the Linzer Charta, "Acoustic City Hannover" based on the Linz model kicks off in 2010, die IBA Hamburg, Europe's largest construction industry trade show, has invited the Akustikon to take part in joint studies, and the Festival della Creatività initiated by the European Commission will present Acoustic City to 450,000 visitors in Florence, Italy. A course of study in acoustics will commence in 2012 at Linz Art University and Johannes Kepler University. More than 2,000 municipalities in Austria are designated as noise pollution-free. The future headquarters of the Acoustic City project will be the Houses of Parliament in Vienna and the Akustikon at Pfarrgasse 9-13 in Linz.

Thus, within a very short time span, we've succeeded in establishing Linz and Upper Austria as an area of acoustic consciousness and a center of acoustic expertise. This process has encompassed all segments of society and all walks of life. This initiative has been purposely conceived as a cultural process that focuses on the design and designability of our living conditions and the circumstances of everyday life.

Attracting the attention of and participation by large segments of the population—even in the case of complex, avant-garde works of music—attest to our success. Some highlights: The two Acoustic Refuges were visited by a total of 42,500 people (28,400 in Centralkino, 14,100 in St. Mary's Cathedral). ORGAN STOPS, the daily organ concerts, were attended by 13,000 people; TE DEUM OF A THOUSAND VOICES 9,000; OPEN-AIR CLASSICS 16,000; the AKUSTIKON 8,400 (as of November 25, 2009), CIRCUS 8,500; PARADE: The Festival of Peripatetic Music, 7,000; and MEGAHERTZ, the European Youth Music Festival 50,000.

Airan Berg, Artistic Director Performing Arts Linz09

Linz09's theatrical journey began on January 2, 2009 at Linz Harbor with THE BOOK OF DISQUIET by Dutch composer/director Michel van der Aa and starring Klaus Maria Brandauer. The journey will conclude on December 13, 2009 at the same location with an adaptation of Schiller's MARY STUART by Austrian producer/director Aida Karic.

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Between these two dates, Linz experienced superb theatrical productions by world-class masters from all continents. Artists from China, India, Brazil, South Africa and Australia delighted audiences with their guest appearances as well as commissioned works they created about this city and region. Many members of the local theater shared the spotlight.

Theater Mania broke out twice during Linz09 and was welcomed with open arms by open-minded, curious, eager and critical audiences. Performance venues included the new Hafenhalle09 as well as established facilities such as the Landestheater, Theater des Kindes and Posthof. In summer 2009, Linz09's theatrical offerings ventured out into the public sphere and played parks, streets, museums, skateboard arenas and beneath the highway bridge across the Danube. In addition to actors and dancers, there were puppets, robots, shadows and the most European of all theatrical figures—Punch & Judy and their numerous variations did guest shots in Linz.

The audiences—men and women from the city and its outlying region—were called upon to be not just spectators but rather to get actively involved. And thus, the 2009 *Klangwolke* (Cloud of Sound) with more than 1,000 participating volunteers and I LIKE TO MOVE IT MOVE IT, the big school project on which over 2,000 pupils, 700 teachers and 90 artists were involved, were two of the major stops on this global theatrical journey's itinerary.

I'd like to express my gratitude to our performing arts crew including the technicians and to the whole Linz09 staff, who made this excellent and extensive programme possible. And, of course, my thanks go out to our wonderful audiences as well as the media for the interest they've shown and for their efforts to come to terms with the themes of these works.

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