

# CROSSROADS 2017

## International Contemporary Music Festival

14 - 18. November 2017

Salzburg

### **Konzert Ensemble NAMES**

New Art and Music Ensemble Salzburg  
(Österreich)

Mittwoch, 15. November 2017

20.00 Uhr

Kleines Studio

Universität Mozarteum

Mirabellplatz 1

## PROGRAMM

Stevie Jonathan Sutanto	„Kultur Destruktiff“ (UA)
Emmanouil Ekmektsoglou	„Gargoyle“ (UA)
Sara Caneva	„re.cover over.come[.info]“ (UA)
Chanhee Lim	„Disappearing things at the moment of recognition“ (UA)
Marco Döttlinger	„vergrabene lichter“
Dominykas Digimas	„Transference“
Reinhard Febel	„Hyperklavier II“

## MITWIRKENDE

Elise Douylliez, Violine  
Anna Lindenbaum, Violine  
Leo Morello, Violoncello  
Marina Iglesias Gonzalo, Flöte  
Marco Sala, Klarinette  
Matthias Leboucher, Klavier  
Špela Mastnak, Schlagzeug  
Alexander Bauer, Orgel

Dirigent: Oscar Maria Jockel

### **Stevie Jonathan Sutanto, „Kultur Destruktiff“**

I still believe that human have got more than machine. The fear of machine replacing human has no place in me. Music, however, still has a place in human's heart, but not in machine's heart, obviously. This work starts, ends, and evolves through human's intuition, that without ignoring the surrounding, is also eventually affected by the machine. I consider this issue as a Destructive Culture.

### **Emmanouil Ekmektsoglou, „Gargoyle“**

In architecture, a gargoyle is a carved or formed grotesque with a spout designed to convey water from a roof and away from the side of a building, thereby preventing rainwater from running down masonry walls and eroding the mortar between. This concept inspired back in the 90's the creation of the Gargoyles American animated series that features a species of nocturnal creatures that turn to stone during the day. After spending a thousand years in an enchantedly petrified state, the gargoyles are reawakened and take on roles as the city's secret night-time protectors.

Following this concept, I based my piece on this specific dramaturgy. In the beginning, Gargoyles are in petrified state; then, as night approaches, the stone breaks and they slowly turn into humans and start their activity under the moonlit sky. After several hours and having their mission accomplished, they turn again to stone, waiting for the next night to come.

### **Sara Caneva, „re.cover over.come[.info]“**

The piece takes inspiration from the Chronic Fatigue Syndrome's symptoms, which commonly include analysis paralysis, exhaustion, loss of memory, loss of time understanding. This condition is particularly connected with the information overload caused by the Internet, that tends to add things to things always in a dimension of present time.

In 're.cover'over.come.info" there is a path from the absence of felt time (there is a stopwatch but not a feeling that time is passing) to a state of recovering the paralysis: in facts, the last 2 bars repeated three times have a beat and are fully conducted, as a symbol of control and restart.

### **Chanhee Lim, „Disappearing things at the moment of recognition“**

(Die vorbeigehende Dinge sind alles inklusiv mir selbst)

Es gab einen Moment, als es in meiner Erinnerung und Emotionen erkannt wird. Und als ich gleichzeitig ontologische Abwesenheit bemerke, spüre ich eine große schwankende Emotion. Warum doch, weil wir ein Mensch sind, finde ich das Wichtige und sehne ich mich was. Auf der Grund von Angst vor der Trennung, treffe ich mich manchmal nicht mit jemandem. Ich erinnere mich an die Trennung, an das Treffen und an wieder Trennung, und an die schwankende Emotionen in den selben Momenten. Es könnte so sein, dass die Verschwindende Dinge von erkannten Momenten ein Wesen von Musik oder Klang selbst sind. Es ist mir eine Etabilisierung von Zeitraum, und gleich Auflösung, und umgekehrt. Es ist Gefangen und zugleich Befreien und umgekehrt. Das Nichtsein von Existenz und gleich umgekehrt. Ich mochte, ich hätte eher keine Interesse auf die verschwundene Dinge. Es wäre eher hässlich.

Ich akzeptiere es, es ist nicht kontrollierbar und doch möchte nicht. Ich mochte es, ich befreie von der Beschränkung von Zeitraum und ich fing das und nahm Verabschied von dem. Deswegen schrieb ich es.

#### **Dominykas Digimas, „Transference“**

It is a regular observation... that when you talk to the individual, and individual gives you an insight into its inner preoccupations, interests, emotions... in other words, hands over his personal complexes, then you get slowly deeper into the situation, of a sort of authority; you become a point of reference; you know you are in possession of all the important items in a person's development. Now you see, that creates an emotional relationship to the analyst. And that is what Freud called the transference, which is a central problem of analytic psychology.

#### **Stevie Jonathan Sutanto**

Stevie's works are mostly influenced by his surroundings, revealing the impression and thought he encountered from happenings. His interest in other kind of arts emerged since the last year of his study, which then giving him more expanse to express himself, in addition to sound.

Indonesian composer Stevie J. Sutanto (b. 1992) currently resides in Linz, Austria, studying Interface Culture in Kunstuniversität Linz. His works have been performed in several events including Manila Composers Lab (Manila, 2011), Pentas Musik UPH (Jakarta, 2013), A Letter from Music (Karawaci, 2013), With Marks of Honour (Jakarta, 2014), Yogyakarta Contemporary Music Festival (Yogyakarta, 2014), Ruang Suara (Frankfurt; Jakarta; Yogyakarta; Bandung, 2015), Asian Composers League (Manila, 2015), Body in Between teleholographic dance performance (Bandung, 2016), Mindzapp5 experimental/noise affair (Jakarta, 2017), and Holland Festival (Amsterdam, 2017).

#### **Emmanouil Ekmektsoglou**

Manolis Ekmektsoglou was born in Thessaloniki, Greece in 25/4/1986. He studied composition in the Music Department of Aristotle University of Thessaloniki, Greece under Dimitri Papageorgiou. He is currently a PhD composition student in University of York under Thomas Simaku.

His pieces have been performed in Greece (DissonArt ensemble, New Hellenic Quartet), Italy (Soundiff project), Hong Kong (AMGA ensemble), Spain (ensemble Regards during Mixtur festival) and the UK (Andersson – Gallois – De Saram trio, Diotima Quartet, Psappha ensemble).

Manolis participates in the "Labor Beethoven 2017-2020" project, funded and organized by the Berlin Academy of the Arts. The project comprises participants from Switzerland, Israel and Greece. This 3-year period will include commissions and performances from various ensembles in Germany and Switzerland and will culminate in a final performance that will take place in Berlin in 2020.

In February 2017 he participated in Impuls festival 2017 attending tutorials with Mark Andre, Rebecca Saunders and Simon Steen Andersen.

Significant moments of his musical life comprise recent selection from the Psappha ensemble to participate in the "Composing for clarinet" scheme call for 2015-2016; selection to participate in both workshops of the MIXTUR festival 2016 and also proposal to compose a piece for ensemble Regards; a hosting of his profile by the New York Composers Circle website after Eric Guinivan.

#### **Sara Caneva**

born in 1991, is an Italian composer, conductor and pianist. She is winner as composer of the fellowship "Fabbrica Y.A.P. 2016-2017" at the Teatro dell'Opera di Roma, where currently works on a new opera commission, part of a diptych that will conduct as world premiere in the same theatre.

She attained a master degree in Orchestral Conducting with 110/110 cum laude at the G. Verdi Conservatoire in Milan, under the guide of V. Parisi. Attained a master degree in Composition and graduated in Piano, both with 110/110 cum laude at the S. Cecilia Conservatoire in Rome, completing then the advanced course in Composition at the Scuola Civica Claudio Abbado in Milan with G. Verrando. She held a scholarship from the Erasmus+ program, visiting the conducting class of P. Borin at the Stuttgarter Musikhochschule; was involved in the Dirigentenpodium

Baden-Württemberg 2016 and selected in several masterclasses for conductors with G. Nosedà, G. Gelmetti (Accademia Musicale Chigiana), C. Metters, P. Järvi, E. Nicotra, P. Bellugi. In 2014 she made her debut in opera conducting with Donizetti's *L'elisir d'amore*, at the Teatro Mancinelli in Orvieto. In 2015 she was the conductor and trainer of the orchestra for the course of M. Tabachnik at the Accademia Musicale Chigiana and assistant of V. Parisi at the miTo Festival. With keen attention also for contemporary repertoire, she conducted orchestral groups like the SWDKO, SWDP Konstanz, Berlin Sinfonietta, PSO Eindhoven, Bulgaria Classic, Dédalo Ensemble, Divertimento Ensemble and led concerts within Festivals like Estate Musicale Chigiana, Festival Pontino, NoMus, EXPO.

On the occasion of the European project „Kindred Spirits“, in February–March 2017 she was guest composer at the Residencia de Estudiantes, Madrid, where a piece for Piano and Video will be premiered next autumn by the pianist Ricardo Descalzo. She has been active in contexts like Impuls academy, Tchaikovsky Academy for Composers, Accademia Musicale Chigiana in Siena, having significant dialogues with composers such as C. Bauckholt, D. Kourliandski, G. Battistelli, R. Saunders, O. Bianchi, M. Andre. She wrote for the Schallfeld Ensemble, the Moscow Contemporary Music Ensemble, the Mdi Ensemble, the PMCE. Pieces have been performed in Germany, Italy, Russia (Moscow Philharmonic Chamber Hall), Austria, Argentina. Her opera *La Grasta Furata* has been featured at the Russian Association of Musical Theaters. The micro-opera *Il Rubinetto* has been recorded and broadcast by Sky Classica TV as a monographic episode. She has had performance experiences as pianist in solo and duo concerts in Italy and abroad, as well as in accompanying singers and instrumentalists. As choir coach and pianist she was a tutor in 2010 of the artistic project *Responsabilità e Partecipazione*, funded by Latium region to prevent bullying and crime among the young population in Rome's suburbs.

### **Chanhee Lim**

wurde 1985 in Daejeon, Südkorea geboren. Er studierte Komposition an der Hochschule für Musik und Theater Rostock bei Peter Manfred Wolf, sowie an der Hochschule für Musik Carl Maria von Weber Dresden bei Mark Andre, José M. Sánchez- Verdú. Er besuchte zahlreiche Meisterkurse und empfing u.a. Anregungen von Franz Martin Olbrisch, Manos Tsangaris, Michael Reudenbach, Clemens Gadenstätter, Tristan Murail, Marc Sabat, Unsuk Chin, Wolfgang Rihm, Adriana Hölszky, Marco Stroppa, Klaus Lang, Pierluigi Billone und Alberto Posadas.

Seine Werke wurde in Deutschland, Österreich, der Schweiz, Frankreich, Russland und Südkorea gespielt und von Ensembles wie dem Minguet Quartett, studio for new music ensemble, Ensemble Chambre d'ecoute, trio sostenuto, Trio Saeitenwind, neophon ensemble, project ensemble morph oder dem Ensemble intercontemporain aufgeführt.

Er wurde für das Koreanische Musikfest in Deutschland, Junge koreanische Talente, Call for Score Project21AND, Phoenix Trabant Basel und Manifeste 2017 Paris ausgewählt. Er gewann das Diplom für den internationalen Jurgenson-Kompositionswettbewerb und den 1. Preis im Rahmen der International Competition Donne in Musica.

Seine Werke veröffentlichen bei dem Babelscores-Verlag.

### **Marco Döttlinger**

is an Austrian composer born on the 26th of February 1984. He studied Composition and Music Theory in Salzburg, Paris and Basel with C. Ofenbauer, F. Durieux and G. F. Haas. He actually works as an academic and artistic assistant in the Studio für Elektronische Musik (SEM) of the University Mozarteum Salzburg.

The focus of his artistic work is on the integration of computer-assisted procedures in the area of contemporary music. His works thereby represent many different genres, including composition for instruments, electro-acoustic music and live-electronic performances as well as sound installations and visual music.

### **Dominykas Digimas**

(1993) is a young composer based in Vilnius, Lithuania. His field of activities are extremely varied stretching from contemporary and electronic, coordinating music festivals, to creative interdisciplinary projects.

His main creative interests are based on abstract, quasi-narrative ideas, which are contemplating a person's relation with their environment and their 'self'. Upon deeper consideration he is often drawing upon psychological or psycho-analytical terminology, theories, and often runs experimental listening practices.

Dominykas' oeuvre is based on strict musical structures which become an intermediate object between the idea and audio realization. The pre-compositional material is constructed in two ways; firstly by creating a system/structure which corresponds the idea of the piece or producing research which will in turn create the architecture for the structure.

### **Reinhard Febel**

The German composer, Reinhard Febel, studied in 1979 composition with Klaus Huber in Freiburg. He was a scholarship holder of the Heinrich-Strobel-Stiftung des Südwestfunks. In 1980 he won the Beethoven prize of Bonn, composition prize at the composition seminar Boswil (Switzerland). In 1982 he participated in courses for electronic music at the IRCAM Paris. In 1983 the Bayerischen Staatsoper München ordered from him composition for the chamber opera *Euridice*; the same year he participated in lectures, seminars, concerts in Argentina, Uruguay, Chile and Peru with the Goethe Institute.

From 1983 to 1988 Reinhard Febel operated as a freelance composer in London. In 1984 he was scholarship holder of the Villa Massimo Rome, and won prize of the Steinbrenner-Stiftung Berlin. In 1985 the Youth Orchestra of the European Community ordered from him a composition, and his *Symphony* was premiered at the Donaueschinger Musiktagen. In 1987 he composed music for the television movie *Der Zauberbaum* after Peter Sloterdijk's novel. In 1988 was the premiere of the opera *Nacht mit Gästen* after Peter Weiss at the Kieler Opera; the same year he won the Stamitz Prize.

Since 1989 Reinhard Febel is Professor for composition and music theory at the Hochschule für Musik und Theater Hannover. In 1992 was the premiere of the opera *Sekunden und Jahre des Caspar Hauser* at the Theater Dortmund and he had artist scholarship of Lower Saxony. In 1993 he taught in Cameroon, was guest lecturer at the University of Natal in Durban, South Africa. In 1994 was the premiere of the opera *Morels Erfindung* at the Staatstheater Darmstadt, and he

gave guest lectures in Wellington and Auckland, New Zealand as well as Riga, Latvia. In 1995 he gave composition courses in La Paz, Bolivia and at the CEAMC in Buenos Aires. In 1996 was the premiere of the musical-theatre *Beauty* at the Hagen Opera. In 1997 he gave workshops and guest lectures in Houston, Texas as well as Taipei, Taiwan and Kyoto, Japan, and was Professor for composition at the Mozarteum University in Salzburg. In 1999 was a production of the radio-play *Desert Inn* at the WDR Köln. In 2000 he was guest lecturer at the Hacettepe University in Ankara. In 2001 Reinhard Febel's musical-theatre *Besuchszeit* was premiered at the Oper Bonn, and he was guest lecturer at the University of Natal, Durban. In 2002 he was guest lecturer at the Conservatoire Skopje, Macedonia. In 2003 *Wolkenstein, Lieder und Chöre nach Texten und Melodien des Oswald von Wolkenstein* was premiered at the Philharmonie Berlin, and he was guest lecturer at the Stellenbosch University, South Africa. In 2004 he was guest teacher at Musikhochschule Weimar, and the opera *Sphinxes* was premiered at the Irish National Orchestra in Dublin. In 2005 he was guest teacher at the Edinburgh University, the Stellenbosch University, South Africa and the CEAMC in Buenos Aires; his chamber opera *Frida* was premiered at Toihaus Salzburg (TRT-Festival); he gave master-class in composition at the Salzburger Sommerakademie. In August 2006 his chamber opera *Gespensterhaus* (work title) was premiered at the Toihaus Salzburg (TRT-festival); he gave guest courses at the conservatoires of Udine, Italy and Sevilla, Spain.