

CROSSROADS 2017

International Contemporary Music Festival

14 - 18. November 2017

Salzburg

Konzert Ensemble SYNAESTHESIS

(Litauen)

Samstag, 18. November 2017

20.00 Uhr

Stadtgalerie Lehen

Inge-Morath-Platz 31

PROGRAMM

Damian Gorandi	„Impactos de silencio“ (UA)
Emmanouil Ekmektoglou	„Ripping...having...standing...oben!!“ (UA)
Đorđe Markovič	„Subsurface“
Wingel Gilberto Pérez Mendoza	„Sueños de viento y agua“ (UA)
Andrius Arutiunian	„Atomic Butterfly“

MITWIRKENDE

Artūras Kažimėkas, Klarinette
Arminas Bižys, Saxophon
Džiugas Daugirda, Schlagzeug
Pranas Kentra, E-Gitarre
Marta Finkelštein, Klavier
Donatas Butkevičius, Kontrabass

Dirigent: Karolis Variakojis

Damian Gorandi, „Impactos de silencio“

This work aims to capture some moments of the infinite interior textures sound imagery that were produced. The creative process they generated can be described as an „autopoiesis“ (scientific concept of Humberto Maturana and Francisco Varela, which characterizes the organization of living organisms). This self-creation is manifested in the possibilities offer by the symbols of producing multiple meanings and thus of generating their own development. Thus a simple symbolic representation evolves in a cluster of signs worked in detail. The creative system I have followed presents five levels: Conception - development - intersections - reprises - definition of each event. To this sound imagery, composed of unstable states where alternating tenuous, veiled and mysterious characters with others dominated by the wild, the chaotic or the obsessive, is added an underlying semantic element that is the very origin of the composition. This is fundamental since the collision and interaction between the energies of these different perceptual fields will reveal the lines of force that characterize the work. At the end of this the semantic significance is revealed; it is a profound reflection on the spiritual of silence. „Silence resonates across the night. Thirst bursts in the presence of the invisible. A thirst to name the abyss. Eternity has been revealed“

Emmanouil Ekmektoglou, „Ripping...having...standing...oben!!“

The form of Ripping...having...standing...oben!! follows a certain path that is traced from the words of the title. Piercing sounds rip the silence, whereas bold sounds are formed using all instruments having audience's attention. The sound of the instruments either stands still or moves above and below their middle register. But I should not delude myself. Whatever the case, all these sonic situations are used in the piece in order to create figures that express emotional states.

Đorđe Markovič, „Subsurface“

Subsurface is kind of sound investigation of area on boundaries of music („Music is inscribed between noise and silence...“ - Jacques Attali, Noise). It deals with the sound directly, zooming it and going slowly under the surface where small things become bigger and louder. On the one hand it is an attempt to bring up the sonority which are present as an epiphenomenon in the background of each music as well as everyday life; on the other hand it is a quest for the lost silence that has become utopian.

Wingel Gilberto Pérez Mendoza, „Sueños de viento y agua“

*Winter solitude -
in a world of one colour
the sound of the wind.*

Bashō Matsuo (1644-1694)

Andrius Arutiunian, „Atomic Butterfly“

The large-scale work "Atomic Butterfly" for ensemble, live electronics and video is based on Lithuanian town Visaginas. The town was built in 1975 as part of a newly-constructed atomic power plant complex and was intended to host its engineers, scientists and military personnel. Together with a few other atomic towns in the USSR, Visaginas was planned in the shape of a butterfly – four reactors of the power plant would be represented by four sectors or "wings" of the town. Each of these sectors were supposed to house atomic power plant workers, most of whom were brought from other parts of the USSR. Because of this, Visaginas has a very mixed ethnic constitution, as well as a high concentration of engineers, scientists and other professionals. Due to its nuclear character, the town was a highly militarised zone up until the 1990's.

Though the town was to become a model urban settlement, the planned construction of the town was never finished; only two sectors of the town were built and the butterfly structure remains half-complete. After the Lithuanian independence, the atomic plant was shut down due to ecological security concerns. In the last decade, the city population has begun to shrink dramatically. This unresolvedness embedded in the town's consciousness forms the main narrative arch in Atomic Butterfly.

The piece uses archival audio-visual footage from 1970's showing the construction of the power plant and the town, and the daily life of Visaginas and its inhabitants. This footage is mainly taken from propaganda films about Visaginas which had a strong political agenda to present the effects of urbanization and industrialization in a positive light. The images are reconstructed and recomposed, exposing their visual qualities and focusing on the camera movement as well as peripheral details and shots. This decentering of the images underlines and deconstructs the messages visually encoded into them.

The recomposed footage is coupled with text material constructed from various found texts, such as retold memories from Visaginas' inhabitants about their life in the town, as well as excerpts from texts on utopian cities and architecture. These are all seamlessly mixed in a continuous narrative which forms a dialogue with the archival images and audio-visual footage.

This material is then sampled and triggered live, forming a counterpoint with the instrumental parts. Each instrumentalist has her/his own autonomous harmonic and rhythmic enclaves which often come together – harmonies dissolve into one another with the musicians tracing the speed and directions of the visual projection. The intention was to create a space in which ideas of belonging, identity and reimagining futures can all coexist within one musical language but in many musical speeches.

Damián Gorandi

was born in Buenos Aires on 11 - 11 of 1991, Argentina. He was Awarded with the 1st prize in the international conquest "Masmenos", awarded with the 1st prize "Francisco Kröpfl" (prize SADAIC 2015), awarded with the 1st prize Trinac (2016), Awarded with the honorable mention in the "Destellos" international contest 2016, Global Music Awards (Silver Medal) 2017. He obtained the scholarship of 'Ibermusicas' to study with Joao Pedro Oliveira. The scholarship in Weimar (Alemania) to take classes with Robert Normadou. He was awarded in the Latin American sound art contest organized by the Cultural Center of Spain Cordoba (2013) so that his work was part of many concerts in different countries of South America and Central America. He was selected among the winners of the 2nd International Competition "Art! - climate 2014" organized by CEIArtE – Untreff (Canada/Argentina), was finalist in the Sime 2016 electro-acoustic music competition, finalist in "Efme international competition" 2016. His works were premiered at the participate in the festival New York City Electroacoustic Music (Nycemf, 2015), He was selected in the VII competition organized by the foundation "Destellos" (Argentina, 2015) and selected too to take part of the Colloquium on acousmatic music organized by the Foundation Destellos (Mar del Plata , Arg , 2016). He was Selected at the "Muslab" 2015 (Mexico/ Brasil), selected at the Festival "Zeppelin" (España). Selected by „Musinfo" to take part in the „Art & Science Days 2015" in Bourges (France). festival „Ex -nihil" held in the city of Aguascalientes (Mexico, 2015). Plage sonore 2016 (Rouen). Cicle Solmegroup 2016 (Valencia), Logos Foundation 2016 (Belgium), Festival "Bahia in-sonora" 2016 (Bahia Blanca, Arg),MA/IN MAtera INtermedia festival 2016 (Italy). 8th international FKL symposium on soundscape (Italy). CMMR 2017 (Portugal). Grandes nomes da Música Acusmática – CPMC (UFMG, Brasil). Festival de Música Electroacústica UC 2016 (Chile) Festival „Nuevas músicas por la memoria" IV and VI edition (Arg, 2014/2015). He is a member and coordinator of the Laboratory of Electroacoustic Music Conservatory „Alberto Ginastera". His Artistic Works and composition was declared like „High cultural and artistic interest" by the Ministry of Culture Argentina. Studies composition in the conservatory „Alberto Ginastera" of the Province of Buenos Aires (Arg). Studying electroacoustic composition with Jorge Sad. Is currently studying Analysis and composition contemporary music with Fernando Maglia, and acousmatic composition with Elsa Justel.

Manolis Ekmektoglou

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, Psappa ensemble).

Manolis participates in the "Labor Beethoven 2017-2020" project, funded and organised 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 Psappa 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.

Đorđe Marković

is composer and performer from Novi Sad (Serbia). He studied at the Academy of Arts at University of Novi Sad where he first obtained his B.A. degree and then his M.A. degree in composition. He also studied Philosophy at the same university, graduated in Aesthetics and Philosophy of Music. Currently he is studying Composition at Kunstuniversität Graz with Beat Furrer. His works have been performed at Afest in Novi Sad, KoMA and International Review of Composers in Belgrade, Showroom of Contemporary Sound in Zagreb, Kings Place Festival in London, 48th Dimitria fest in Thessaloniki, Southsite in Hong Kong, Weidner Center for the Performing Arts in Green Bay, Wisconsin (USA), and at numerous local concerts. In 2013, his piece "Ambiente" was selected as one of three winning submissions in the London Sinfonietta's R.S.V.P. Call for Works, and premièred alongside Tenney's "Postal Pieces" at the Kings Place Festival; and in 2015, his piece "Three Pictures for Four Saxophones" won the first prize at the Rudolf Brucci National Competition of Composition. He is also working in field of improvised and experimental music.

Wingel Pérez Mendoza

was born in Mexico City. He got the Trinity College Bachelor degree in composition in 2009, later he studied in Rotterdam Conservatory with Robin de Raaff (composition Professor) and Rene Uijlenhoet (Electronic music Professor) in The Netherlands in which he got the Master degree in composition in 2014. Actually, he is studying his Meisterklasse Komposition in the Hochschule für Musik Würzburg in Germany with Professor Robert HP Platz. At the same time, he is studying his Master degree "Klangkunst Komposition" in the University of Music Mainz.

His music has been played in Mexico, Czech Republic, Netherlands, Belgium, Lithuania, Austria and Germany. In 2015, he got the scholarship for young composers "Jóvenes creadores" by the National Fund for Culture and Arts in México. In 2016, he was awarded with the first prize in the "Armin Knab Wettbewerb für Komposition" with the piece Cuitlahuac for large Orchestra. In addition, he got the first prize in the composition competition „Von fremden Ländern und Menschen" with the piece "Der Hase des Mondes".

Like a part of his continuing formation he has attended different workshops and composition programs in Mexico and Europe, such as: Darmstadt (Germany, 2014), Donaueschinger Musiktage (Germany, 2016), Sound of Wander – Masterclass (Italy, 2016), Palendria International Composer Course (Lithuania, 2016), IMPULS Festival, Graz (Austria, 2017), among others. In addition, he has taken lessons with different composition Professors such as: German Romero, Klaas de Vries, Marc André, Dimitri Kourliandski, Klaus Lang, Stefan Prins, Pierluigi Billone, among others.

His music includes works for solo instrument, chamber ensemble, orchestra, Electronic media, electroacoustic, sound installations and multimedia pieces.

Andrius Arutiunian

is an Armenian-Lithuanian composer and sound artist. His music explores the socio-cultural aspects of specific histories through their sonic artefacts, often dealing with ideas of identity, sonic appropriation and thresholds of noise and sound. His works comprise of electroacoustic pieces for chamber ensembles, sound installations and multimedia pieces, such as his recent performance work at documenta 14, composition on the decommissioned Visaginas Nuclear Power plant in Lithuania or recomposition of the NASA's 1977 Voyager Golden Record. Arutiunian's Armenian-Lithuanian background is also a strong influence on his work, compelling him to look into the layers of personal and shared histories through his music.

Based in The Hague, Arutiunian works, performs, and teaches within both contemporary music and contemporary art contexts. He obtained his BA and MA degrees at the Royal Conservatory The Hague under Yannis Kyriakides and Peter Adriaansz. He is a researcher and lecturer (Master Artistic Research department (KABK), Sedje Hémon Stichting). He collaborates with various international ensembles (MAZE, Ensemble Klang, Slagwerk Den Haag, Synaesthesia and others) and visual artists, and frequently performs his own solo electronic and audio-visual sets in the Netherlands and abroad. Andrius Arutiunian's works are published by Donemus.

