

CROSSROADS | SEM 60

International Contemporary Music Festival

6 - 8 Dezember 2018, Salzburg

Zum 60-jährigen Jubiläum des SEM – Studio für Elektronische Musik,
Universität Mozarteum

Celebrating 60 years of SEM – Studio for Electronic Music,
University Mozarteum

KONZERT NAMES

Samstag, 8. Dezember 2018

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

PROGRAMM

Javier Torres Maldonado	<i>High Over the Distant Horizon</i> (Premiere)
Piotr Bednarczyk	<i>I am your glitch</i> (Premiere)
Ole Hübner	<i>Kammersymphonie Nr. 1</i> (Premiere)
Deok-Vin Lee	<i>one's name</i> (premiere)
Jean-Luc Hervé	<i>#4 (...les sons tournent)</i> (Premiere)
Matthias Leboucher	<i>Soundscape</i> (Premiere)

MITWIRKENDE | PERFORMERS

NAMES ensemble

Anna Lindenbaum (Violine)

Leo Morello (Violoncello)

Marina Iglesias Gonzalo (Flöte)

Marco Sala (Klarinette)

Špela Mastnak (Schlagzeug)

Alexandra Lampert-Raschké (Sopran)

Matthias Leboucher (Klavier)

Alexander Bauer (E-Orgel/Keyboard)

Dirigent | Conductor: Oscar Jockel

JAVIER TORRES MALDONADO

High Over the Distant Horizon

Commissioned by the Mozarteum to mark the 60th anniversary of the foundation of the Electronic Music Studio, *High Over the Distant Horizon* for piano, electric organ, cello, four players in movement (flute, bass clarinet, violin and percussion) and electronics has been written and dedicated to the New Art and Music Ensemble Salzburg for the Festival Crossroads 2018, organized by the Institute for New Music of the Mozarteum. *High Over the Distant Horizon* was written during the first year that Javier Torres Maldonado belonged to the Sistema Nacional de Creadores de Arte in Mexico. The composer tells us: *High Over the Distant Horizon* is based on the idea of creating music where the acoustic instruments are not amplified or treated electronically, so the electronic part in some moments of the piece works almost as a "sound installation". Despite this primary conception, in other passages of the work the integration of the music instruments with the electronic seems "natural". To obtain this result it was necessary to carry out various experiments that gave rise to two basic principles: the decomposition of the sound objects through a principle of spectral complementarity and the association of the spatial position of some players with the physical location of the loudspeakers. The conception of the spatialization depends mainly on these principles, that is to say, the function of the musicians of the ensemble is not traditional but depend on their movements in the space, carefully specified in the score. For the static instruments like the piano, the spatial integration is made simpler thanks to two loudspeakers placed in front of the opening of the lid. The integration of electronic sounds within the trajectories of the players who move does not exclude the use of electronic sounds when they are close to a loudspeaker. With regards the sound materials, the starting point of the piece is the spectral decomposition of two multiphonics of the saxophone - an instrument not included in the ensemble. In fact, this basic material is never heard throughout the piece, but nevertheless provides the basis for the rhythms and verticals (whose ambiguity oscillates between timbre and harmonic field), while the form (divided into two blocks of 8 and 7 modules, respectively) reflects the various "states" of the basic material and its transformations.

PIOTR BEDNARCZYK

I am your glitch

I am your glitch is a piece for cello, drum set, sampler and computer dedicated for NAMES ensemble. The piece is based on the cooperation of acoustic instruments with electronic sounds and live processing. An important element of the composition is also the programmed light action, which is to strengthen the energy course of the music. *I am your glitch* is inspired by the broadly understood nature of glitch.

OLE HÜBNER

Kammersymphonie Nr. 1

Im Sommer 2018 habe ich innerhalb zweier Wochen eine etwa elfminütige Komposition für ein siebenköpfiges Instrumentalensemble geschrieben und sie *Kammersymphonie Nr. 1* genannt. Dieser

Titel war für mich selbst nicht wenig überraschend: War und ist meine kompositorische Arbeit zwar oft durch eine Auseinandersetzung mit traditionellen Formen geprägt, hatte ich mich doch bislang vor einer Betitelung durch Gattungsbezeichnungen gescheut. Hier aber war der Name aber ohne Zweifel der richtige, geht es in diesem Stück nämlich um nichts als das Spiel mit Form und Klängen und die Freuden dessen Komplexität. Wichtig für mein kompositorisches Arbeiten ist eine ausgeprägte Klang- und Formverliebtheit sowie eine durchweg hohe notations- wie spieltechnische Komplexität, die Ausführenden wie Hörenden durchaus spieltechnische Finesse (oder »Virtuosität«) und engagierte Wahrnehmung abverlangt. In diesem polyphonen Denken kommt der zunächst so verstaubt erscheinende und doch so vielschichtig lesbare Begriff der Kammersymphonie voll zum Tragen: eine Gattungsbezeichnung, die wie kaum eine andere unter den »Klassischen« das orchestrale und das kammermusikalisch Intime in sich vereint; die solistische Verantwortung des Einzelnen sowie die innere Dynamik und Spannung des Kollektivs; die Fragilität und Transparenz sowie die dicht verwobene Textur; die »instrumentale Virtuosität« (im weiteren Sinne) des Solisten und die quasi unbegrenzten (Kombinations-)Möglichkeiten eines heterogenen Klangapparats.

DEOK-VIN LEE

one's name

values of
condensate
exhaustion
insignificance

MATTHIAS LÉBOUCHER

Soundscope

The image is strictly the sound, the sound is strictly the image. Every sound created by the players is processed by a computer and summed into a stereo channel, routed into an oscilloscope (an analog device to visualise a waveform) which will be filmed and screened. Each channel, left and right, is controlling the moving of a point on an axis, horizontal or vertical, creating 2 dimensional figures. This piece was a challenge: it is possible to create stable figures on oscilloscope using electronic sounds, but the use of acoustic instruments makes it almost impossible to work on the waveform itself, to synchronise the phase (a microscopic aspect of sound very important for the visualising). The computer is the necessary 6th instrument of the quintet, making possible to generate effective figures (dephasing the stereo, detuning, distorting, modulating, mixing, etc.). The aim of this piece also strongly impacted my compositional process, directing my focus on both sound and vision. A lot of thanks to: Jerobeam Fenderson and Hansi3D, both oscilloscope musicians/scientists, for helping me with technical aspects and inspired me working with this setup; the musicians of NAMES; my teacher Achim Bornhöft. This piece was realised with the technical support of the SEM Salzburg.