

CROSSROADS 2019

International Contemporary Music Festival

7 - 9 NOVEMBER 2019, SALZBURG

KONZERT ENSEMBLE NAMES (AT)



Samstag, 9. November 2019

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

PROGRAMM

Alexander Bauer	<i>Aquariumsleben</i> (2018)
Areum Lee	<i>< pat pat ></i> (2019)
Piyawat Louilarpprasert	<i>(SUR)FACE</i> (2019) - Pause Break -
Alexander Chernyshkov	<i>rather</i> (2016)
Giulia Monducci	<i>Mycelia</i> (2019)
Nicolas Roulive	<i>« ...but those the silent feel are beautiful »</i> (2019)

ENSEMBLE NAMES (AT)

Mitwirkende | Performers:

Anna Lindenbaum, *Violine* | Leo Morello, *Violoncello* | Marina Iglesias Gonzalo, *Flöte* | Marco Sala, *Klarinette* | Spela Mastnak, *Schlagzeug* | Alexandra Lampert-Raschké, *Sopran* | Matthias Leboucher, *Klavier* | Alexander Bauer, *E-Orgel/Keyboard*
Dirigentin | Conductress: Silvia Spinnato

ALEXANDER BAUER

Aquariumsleben (2018)

„Aquariumsleben“ beschäftigt sich mit dem kompositorischen Umgang mit Sprache sowie der Frage, ob und wie die Form „Lied“ im 21. Jahrhundert (noch) möglich ist. In seiner Ursprungsversion für Stimme und Klavier bzw. Keyboard geschrieben (die typische, vielgebrauchte und daher schwierige Kunstliedbesetzung), wird den beiden Ausübenden die Möglichkeit der Klangerzeugung weitestgehend geraubt - Stimme und Klavier werden zu akustischen Schatten ihrer selbst. Das musikalische Material generiert sich aus der Frequenzanalyse einer computergenerierten Stimme, welche den Text von Mercedes Spannagel „spricht“. Der aus diesem Tonhöhenmaterial gewonnene Klavierpart erklingt nicht akustisch (etwa auf einem Flügel), sondern wird mittels einer Talkbox in den Mundraum der Sängerin eingespielt. Diese singt nicht, sondern filtert durch stummes Formen der Worte den Klavierklang - das Klavier ersetzt quasi die Stimmbänder der Sängerin. Zwei, die nicht alleine, sondern nur gemeinsam genug „Kraft“ aufbringen, das Lied erklingen zu lassen. Die in dieser Fassung hinzukommenden Instrumente werden zur klanglichen „Verlängerung“ der Stimme, zum Resonanzraum; sie verstärken, überdecken, prolongieren oder antizipieren klangliche Ereignisse.

AREUM LEE

< pat pat > (2019)

I want to comfort and be comforted. Despairing, mourning, sighing, afflicted, are all consoled, all as a father comforts his children. We take comfort from him. His consolation is life and gives us life. He saves the one who is near death and already dead. While finely floating as well as brittle and shaky sounds become a motive of this piece, a sonorous sheol (abyss) is structured. At the same time the „consolation“ begins by gently stroking the strings of the cello.

PIYAWAT LOUILARPPRASERT

(SUR)FACE (2019)

(for flute, bass clarinet, drum set, violin, cello, electronics and videos)

The piece presents the ideas between human and machine. It includes 4 sections where various characteristics of sonorities are reflected by each instrument, such as surfaces of instrumental textures, tone fragility, flexibility of gesture, and intensity of sound production. The sound will be also re-interpreted through the visualisation with sound-image interaction process as well as electronics.

ALEXANDER CHERNYSHKOV

rather

(for 2 mechanical, high-voltage relays, 2 stepper-motors, clarinets and piano)

This piece is an investigation of speed and time. The intention is not to make new sounds, but rather create new relationships, using known and habitual material (such as motors and clarinets). It's like a soup, where we know all the ingredients, still the final taste is always unpredictable and new.

GIULIA MONDUCCI

Mycelia (2019)

Mycelia explores the concept of rhizome in music, particularly concerning those traits which, according to anthropologist Tim Ingold, make mycelia the best example in biology of the philosophical concept of the rhizome. Mycelia are anti-hierarchical in that they do not possess a centre; they develop across, alongside and within other organisms, establishing connections in every direction and coming together to constitute further assemblages, gathered through symbiotic fluidity. Giulia Monducci is supported by PRS Foundation's Open Fund.

NICOLAS ROULIVE

« ...but those the silent feel are beautiful » (2019)

« Of their peculiar light - I keep one ray
To clarify the sight - To seek them by »

« The words the happy say - are paltry melody
But those the silent feel - are beautiful »

- E. Dickinson, from *Quatrains*

ENSEMBLE NAMES (SALZBURG, AUSTRIA)

The *New Art and Music Ensemble Salzburg* focuses on a repertoire composed of classics of contemporary literature of the previous century as well as premiers of younger composers. Our goal is to sharpen contrasts, test concepts and re-contextualize elements of tradition. The musicians, who come from six different European countries, are always seeking encounters with other musical genres out of recognition that music, alongside its purely acoustic character, possesses an additional sphere of influence. Through a combination of profound craftsmanship and a desire to exchange musical ideas, the *New Art and Music Ensemble Salzburg* is emerging as an international and sustainable laboratory in the heart of Mozart's city, in which lovers of new thoughts and sounds can experiment.



CROSSROADS

CROSSROADS Organisation: Alexander Bauer, Achim Bornhöft, Silvija Čiuladytė, Marco Döttlinger, Matthias Leboucher
Technische Leitung | Technical Director: Jan Fredrich

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