

# CROSSROADS 2021

**International Contemporary Music Festival**

26 – 29 October 2021, Salzburg

**AIRBORNE EXTENDED (AT)**

Donnerstag, 28. Oktober 2021

17.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

# PROGRAMM

Bernhard Lang	London in the rain, Monadologie XXIX (2014)
Violeta Dinescu	Er sah ihn/ III (2018, ÖEA)
Patrick Friel	Shadow Lute (2021, UA)
Violeta Dinescu	Er sah ihn/ II (2018, ÖEA)
Anton Lindström	Saint Peter watches TV while his lover does the dishes in the other room (2021, UA)
Carlo Elia Praderio	Graffio Cielo (2020/21, UA)
Violeta Dinescu	Er sah ihn/ IV (2018, ÖEA)
Ole Hübner	trauma und zwischenraum 1 (2020, UA)

## airborne extended (Vienna, Austria)

Mitwirkende | Performers:

Elena Gabrielli (Flöten), Sonja Leipold (Cembalo), Caroline Mayrhofer (Blockflöten), Tina Zerdin (Harfe)

## BERNHARD LANG

*The monadologies*

cellular musical events in macro – and microstructure: a cell/the sample, windowless, its order results from its un–folding, not in the sense of a classical development of the material. Its harmonisation is a result of the same inner mechanics put in front of its content (the synchronisation of clockworks). Microstructure: The singular musical event is reduced to a multidimensional cell-state. The monadic structure is disrupted by the function of the neighborhood, the single cells remain incommunicable, they cannot copy themselves nor interchange – the texture's mechanical compressing and de-compressing (excerpt from ©Bernhard Lang: TheDifferenceEngine)

## VIOLETA DINESCU

*Er sah ihn / II, III, IV*

„Sounds have their own existential dimension. There are moments in which one can say „it“ is written. That is an adventure! Such moments are experienced not only by composers but also by writers and painters. If as a composer one engages to the existential dimension of sounds, such moments of being withdrawn happen by themselves“ (Violeta Dinescu in: „sounds are like creatures“ , Saarbrücken 2004). „*Er sah ihn immer und immer wieder, gerade wenn er ihn rufen wollte, verschwinden...*“ is a text phrase from Heinrich Böll's „*Ansichten eines Clowns*“. Its 5 movements explore airborne extended's sound world and can be combined at the musicians' choice.

## PATRICK FRIEL

*Shadow Lute*

*Shadow Lute's* poetic inspiration came from listening to seventeenth-century English laments performed on harpsichord. I wondered what kind of music would exist if some of the traits that characterize the instrument were magnified, so I conceived of a "hyper-harpsichord", in which harpsichord fragments cast shadows on the rest of the ensemble.

## ANTON LINDSTRÖM

*Saint Peter watches TV while his lover does the dishes in the other room*

Part I: When They Cry

Part II: I am A Horse

Part III: Animated Electricity

Part IV: For all of those who came before

Part V: Wie soll ich dich empfangen

## CARLO ELIA PRADERIO

*Graffio Cielo*

The friction between the performers and instruments creates sound-bodies, whose qualities are a direct consequence of the physical contact. A low friction – of matter or energy – generates a smooth and sinuous sound; a high friction, generates a rough and jagged sound that maintains these characteristics until the material deteriorates, or the energy dissipates. Friction is also created in another dimension – purely acoustic – where similar vibrations collide to create beats. This phenomenon is formed when the vibrations are in close frequency proximity, and is exhausted when they overlap. A bridge is created between the friction generated from the physical bodies, the instruments, and the acoustic bodies, the vibrations. In this way, the friction moves from the outside to the inside of the sound. Likewise, there is an opposition between the aerophones and chordophones, that interact as waves smashed on a reef, or as masses eroded by air currents.

## OLE HÜBNER

*trauma und zwischenraum 1*

The past one and a half years have changed many things, have put our relationship to the environment and to our own homes in a new light, and have brought private and public matters into new interrelationships with us. We have grown and matured with the challenges, discussed what responsibility for each other means, but also had to give up what was previously taken for granted and replace it with new processes to be learned. An initial shock at the beginning of the pandemic was followed by a long phase of "shutting down," which for many people also opened up long-forgotten rediscoveries of peace and tranquility, concentration on oneself and one's own needs, and connectedness with nature. For me, this time has been (and still is) the

occasion to incorporate a number of elaborate "homemade" experiments on instruments, objects and preparations as well as consciously perceived natural processes into a new series of rather calm, finally textured compositions: "*Trauma und Zwischenraum*" ("Trauma and Interspace"). In the search for unstable, micro-complex, difficult to reproduce (and notate) sounds, impressions of the – in the broadest possible sense (domestic, natural, social, technical ...) – environment play a central role. Through "quasi-microscopic" amplification, both electrical and through the resonating bodies of the instrument (also inspired by ASMR and the like), their "interstices" and "shallows" are made audible, walkable, "mappable", and weave themselves into artificial, physically present live soundscapes. "*Trauma und Zwischenraum 1*" for flutes, recorders, prepared harp and prepared harpsichord is the result of an intense and close collaboration with the four magnificent musicians of *airborne extended*, including joint improvisation/experimentation sessions with sprawling preparation ideas etc., and could not have become what it is in any other way than this unbridled one. Other pieces in the series so far include "*Trauma und Zwischenraum 2*" for string quartet (*Arditti Quartet*) and "*Trauma und Zwischenraum 3*" for accordion, percussion/objects and synthesizer (*Ensemble Kompoplex*).

### **airborne extended (Vienna, Austria)**



*airborne extended* is a quartet for contemporary music consisting of flute, recorder/Paetzold, harp and harpsichord, with electronics, objects and performance. The ensemble was founded in 2013 and its unique instrumental combination offers the possibility of creating a wide range of new sounds and colours that in recent years has inspired several generations of composers from all

over the world. Its constantly growing repertoire counts more than 50 premieres – working with both up-and-coming and established composers. As a selected ensemble for NASOM 2018/19 – New Austrian Sound of Music *airborne extended* was official Austrian cultural ambassador and performed in international venues and festivals such as Wien Modern, musikprotokoll Graz, Stanislavsky Electrotheatre Moscow, Kalv Festivalen, Poznan Music Spring, Tempo Reale Festival, Vancouver New Music, National Opera Athen and many more. Besides its concert-activities, *airborne extended* offers regularly lectures and workshops for composers and instrumentalists and already collaborated with different academic institutions such as Kunstuni Graz, Bruckner University Linz, Tiroler Landeskonservatorium Innsbruck, Anadolu Üniversitesi Eskişehir, Bilkent University Ankara, State Tchaikovsky Conservatory Moscow, Royal Academy Aarhus, Academy of Music and Drama Gothenburg. *Airborne extended* is supported by the Federal Chancellery of Austria (BKA), Austrian Section of the International Society for Contemporary Music (ISCM) and the Federal Ministry for Europe, Integration and Foreign Affairs (BMEIA).