

# **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

## **ERÖFFNUNGSKONZERT | OPENING CONCERT**

Donnerstag, 6. Dezember 2018

19.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

# PROGRAMM

Éliane Radigue	<i>Occam Ocean Hepta 1</i> (2017)
	- Pause -   - Break -
Luís A. Pena	<i>Tracking Noise #4</i>
Francisca Martins	<i>Mental Eclipse</i> (Premiere)
François Bayle	„Le Projet Ouïr » n° 2 : ... comme...
Jessie Marino	<i>Endless Shrimp</i>
Pouria Eghdami	<i>SCOWLE</i> (Premiere)
SukJu Na	<i>sngw</i> (Premiere)

## MITWIRKENDE | PERFORMERS:

### Ensemble DEDALUS (FR)

Cyprien Busolini (Viola) / Thierry Madiot (Posaune) / Christian Pruvost (Trompete) / Silvia Tarozzi (Violine) / Dafne Vicente Sandoval (Fagott) / Deborah Walker (Violoncello) / Didier Aschour (Gitarre)

### Ensemble HAND WERK (D)

Mitwirkende | Performers: Daniel Agi (Flöte) / Hyunjung Kim (Klarinette) / Jens Ruland (Schlagzeug) / Niklas Seidl (Violoncello)

### ÉLIANE RADIGUE

*Occam Ocean Hepta 1* (2017)

First collaboration between Éliane Radigue and Dedalus Ensemble. The paths of the electronic music pioneer and ensemble Dedalus seem to be intertwining. On the one hand – the ensemble's perfect knowledge and experience of Éliane's music and on the other – a composer's desire to write for an established ensemble with an exceptionally cohesive sound. All of the conditions came together to create a powerful work – this premiere opus for an ensemble and a new avenue for her work between a soloist and orchestral music. Éliane Radigue's music is a mesmerising experience of time and space. Consisting of large vibrating waves, it is at the same time monumental and infinitely discreet. As a mirror of the mind, it reveals 'those strange shores of our neglected peace'- Gérard Frey. From her first compositions at the end of the 60s, Éliane developed a unique style, independently of all popular aesthetics. Being a pioneer of electronic music, she exclusively worked with this medium until 2000, when she started to work with acoustic sounds and instruments.

### LUÍS A. PENA

*Tracking Noise #4*

(for three performers with dimmer, cable and electronics)

Die Reihe „Tracking Noise“ verfolgt die Idee, klangliche und semantische Räume zwischen Rauschen und Musik zu erkunden. Die Widersprüche und Utopien einer Noise-Musik sind das Spekulationsfeld der Komposition. Das Instrumentarium des Stückes beschränkt sich auf simple Elemente: ein Licht-Dimmer, ein loses Kabel und ein Schalter. Zusätzlich befindet sich ein großer Knopf in der Mitte des Tisches. Mit diesem beschränkten Instrumentarium steuern die Performer den Zeitablauf und rufen das Imaginarium eines Tisch-Spieles hervor.

### FRANCISCA MARTINS

*Mental Eclipse* (2018)

*Mental Eclipse* (for trio and electronics) is defined as the moment when an image of someone or something else covers your Self (and your thoughts). Based on *A Estação Impossível* by José Tolentino Mendonça.

### FRANÇOYS BAYLE

*Comme... [Le Projet « Ouïr » ... /2]*

Scènes de musiques, jeux de miroirs.

Exercices d'attention : il s'agit d'un jeu sur les émergences précaires.

Laisser l'ouïr agir à son gré, suivre les lignes de forces, celles des blocs et des silences, des masses et des tourbillons. Libérer la joie subtile de l'activité d'écoute.

Illusions de similitudes : ainsi ce bref moment de percussion\*, fusionnant avec l'accordage de l'Orchestre National de Radio-France...

Souvenir-devenir.

Désir-horizon.

\* dû à Don Lamm, en discret hommage à Bill Evans et Georges Russel.

## **JESSIE MARINO**

*Endless Shrimp*

Endless Shrimp entblößt auf humoristische Weise die industrielle Massenproduktion von Lebensmitteln. Der Schrecken der Bilder, der schon für sich spricht, wird durch die musikalischen Kommentare und Texte überhöht und ins lächerliche gezogen, als ob eine wirkliche Auseinandersetzung mit solch einer absurden Produktionskultur gar nicht mehr möglich ist.

*(Niklas Seidl)*

## **POURIA EGHdami**

*SCOWLE* (2018)

Scowles are amorphous shallow pits to uneven labyrinthine, irregular hollows measuring a few meters deep. In modern geology, the term is used to refer to the significant landscape feature within the Forest of Dean in Gloucestershire, England and recognized traditionally as the remains of medieval iron ore extraction. The landforms only occur in specific outcrops (sandstone, limestone, and dolomite) in the Forest of Dean. The scowles are distributed according to how they were formed. The formation of these features is the result of complex geological and geomorphic processes combined with human intervention. The piece has been written based on geological/geomorphic phenomenon and recontextualized the irrelevant processes in the sonic context, materials and substance behaviors, forces, timbre, texture, form and sound morphology, as well as with specific physical perspective and also an obsessive pivot and contemplation focus on timbre, which indicate its reincarnation, efficacy and influences on sonic events, space, time, and instrument. The sound quiddities ponder obsessively on timbre to grab a specific expression by repressing any pulses and beats. Thus, the sound events are endeavoring to construct an indeterminate, amorphous, fluid and smooth space and situation.

## **SUKJU NA**

*Sngw* (2018)

(for 4 players)

I was sitting in a cafe in Shinagawa station having breakfast and watching through the window legions of commuters were flowing silently in an orderly manner. Spontaneously I wanted to join them, so went out and walked in. It was like standing on an endless conveyor belt. Each „product“ might be unique inside despite of its impassive soulless face. A river of sealed individualities.