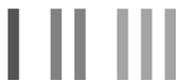


CROSSROADS 2019

International Contemporary Music Festival

7 - 9 NOVEMBER 2019, SALZBURG

ENSEMBLE FOR NEW MUSIC TALLINN (EST)



Freitag, 8. November 2019

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

PROGRAMM

Oscar Jockel	<i>gold erstarrte hülle der erinnerung – überschreibung III</i> (2019)
Jeff Brown	<i>Motion Harmony #6</i> (2014)
Cong wei	<i>Bathe my soul in the fire</i> (2019)
Arash Yazdani	<i>Instruction Manual of How to Learn Stop Worrying and Love the Bomb in 5 minutes</i> (2019)
Alyssa Aska	<i>Grätia</i> (2019)
Nicholas Brochec	<i>the eye</i> (2019)

ENSEMBLE FOR NEW MUSIC TALLINN (EST)

Mitwirkende | Performers:

Maria Elonen, *Flöte* | Helena Tuuling, *Klarinette* | Nina Kawaguchi, *Violine* | Talvi Nurgamaa, *Viola* | Teemu Mastovaara, *Violoncello*

Dirigent | Conductor: Arash Yazdani

OSCAR JOCKEL

gold erstarrte hülle der erinnerung – überschreibung III (2019)
(FI, KI, VI, Va, Vc and 4-channel-tape)

The piece is part of the cycle "overwritings", which tries to explore the relationship between sound and perception. Through sound time becomes perceivable. Paradoxically time can become timeless through the perception of sound. Sound has an incredible potential and we are connected with it in an archaic way even before our birth. But even though it is so powerful, the opportunities to really experience sound are very rare. I want to make it a bodily sensation so that you can really feel the presence of the sound, which fills the room. Usually sound is used in order to convey a message. But I don't want to show anything outside the sound, but the sound itself. Each loudspeaker has one specific part to be played. The different musicians perform the stationary parts while rotating through the room. The sound experience is completely dependent from the listener and is different for everyone depending on his/her position in the room. You have to be present in order to perceive the piece. Because you are perceiving the piece, you become present.

CONG WEI

Bathe my soul in the fire (2019)

I got inspired by the poem „Huo Yu“ from the Chinese poet Yu Guangzhong. The poem reflects the inner power of the poet as well as the contrast aspects of struggle due to his multiple-cultural background, which strongly evokes me with its last paragraph:

.....*My song is a kind of inextinguishable yearning
My blood boils, to bathe my soul in fire
In the blue ink, listen, there are songs of fire
Rising up, even more distinct after death and more resonant.....*

ARASH YAZDANI

Instruction Manual of How to Learn Stop Worrying and Love the Bomb in 5 minutes (2019)
(for 4 Japanese toy instruments)

Do you have a bomb but feel slightly uneasy each time? Ever wondered how some people ceased to worry and loved the bomb? Follow this easy to learn step-by-step guideline and you too shall learn to stop worrying and love the bomb. Good luck.

ALYSSA ASKA

Grätia (2019)

grätia f, first declension

1. grace
2. thankfulness
3. (*in the plural*) thanks
4. sake: pleasure
5. (*figuratively*) friendship

NICOLAS BROCHEC

the eye (2019)

the eye is at first an experimental multimedia (ensemble, electronics, video and three metal sheets) piece of music. It comes from a personal questioning about my previous piece of works, trying to find new ways of musical expression with the adjunction of video and scenographic elements such as metal sheets. The entire piece is an abstraction of the question: "What makes us understand our eyes?". Between chaos and poetry, music tries to find a way of what the eye makes us understand.

"Le sens symbolique s'impose à moi par une double détermination : il est intentionnel (c'est ce qu'a voulu dire l'auteur) et il est prélevé dans une sorte de lexique général, commun, des symboles : c'est un sens qui va au devant de moi. Je propose de l'appeler ce signe complet le sens obvie. Quand à l'autre sens, celui qui vient « en trop », comme un supplément que mon intellection ne parvient pas bien à absorber, à la fois têtue et fuyant, lisse et échappé, je propose de l'appeler le sens obtus."

- Roland Barthes. L'obvie et l'obtus. 1982.

ENSEMBLE FOR NEW MUSIC TALLINN (ESTONIA)

ENMT is a platform to bring about fresh and newly perceived music to new generation of public and professionals. The ensemble is made of a core of principal members, main musicians, and a larger body of collaborators or guest artists. Since the establishing in 2012, Ensemble for New Music Tallinn has proven to be faithful to its promise of bringing about fresh and unexperienced music to the new and eager audience. We could claim to be enriching a new approach or culture of listening to music, by introducing our carefully selected programs, and successfully befriending the audience with the current and valid contemporary music. The main focus of ensemble is on promoting new music



at its best and suggesting an alternative path for musicians, composers and public through introducing a substitute for domination of mainstream music industry and/or institutions and orchestras in general. In this regard, ENMT is proud to provide unique and daring experiences for its audience, by presenting different and less discovered aspects of new music to Estonian and worldwide public. ENMT has had performances and collaborations with among others Acker Stadt Palast, Universität der Künste Berlin, MIXTUR Festival Barcelona, Estonian Academy of Music and Theatre, reMusik Festival and concert series, St. Petersburg Contemporary Music Festival, Fylkingen Stockholm, Autumn Fest, Varskeheli/Fresh Sound festival, Animated Dreams Festival, PÖFF Black Nights Film Festival, Inner Sound New Arts Festival Bucharest, Tallinn Music Week, Resonanta Paris, FUGA architecture museum Budapest, AFEKT festival, Estonian Music Days. As of 2017 the ensemble is making its own festival of microtonal music, titled Sound Plasma, in Berlin and Tallinn. The festival includes several performances, lectures, masterclasses and symposium by ensemble members and invited guests. Alongside commissioning new pieces to Estonian and international promising composers, ENMT has been responsible for Estonian premiers of several milestone works by Georg Friedrich Haas, James Tenney, Michael Maierhof, Alvin Lucier, Alexander Schubert among others. We are proud to have been responsible for commissioning and world premier performances by composers including: Klaus Lang, Helena Tulve, Toivo Tulev, Dror Feiler, Marc Sabat, Brice Catherin and many others.

CROSSROADS

CROSSROADS Organisation: Alexander Bauer, Achim Bornhöft, Silviya Čiladytė, Marco Döttlinger, Matthias Leboucher

Technische Leitung | Technical Director: Jan Fredrich

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