

AUSTAUSCHKONZERT

Gunnar Berg Ensemble Salzburg
Snow Mask Ensemble Aalborg

Vera Klug

flute, alto flute and piccolo flute

Karolina Leedo

flute and bass flute

Barbara Lüneburg

viola

Chih-Hui Chang

cello

Yvonne Zehner

guitar

Adam Ørvad

accordion

Eine Veranstaltung der
Abteilung für Dirigieren/Komposition und Musiktheorie

Donnerstag, 7. November 2013

20.00 Uhr

Kleines Studio

Universität Mozarteum

Mirabellplatz 1

Programm

Agustín Castilla-Ávila
(b. 1974)

Cuerdas y Recuerdos (2013)
for guitar, 2 flutes, accordion, viola and cello
(Austrian Premiere)

Bruno Strobl
(b. 1949)

S.A.E. – with expansion (1998)
for solo bass flute

Louis Aguirre
(b. 1968)

Songs of the Garden of Heaven (2013)
for six instruments
I. The Garden of Adoration
II. The Garden of Dreams
III. The fugitive Garden
IV. The Garden of Longing
V. The Garden of the Orishas
VI. The Garden of God (Homage to O. Messiaen)
(Austrian Premiere)

Intermission

Eirik Moland
(b. 1976)

Ballet for the complexity in the art of Love (2013)
for 2 flutes, guitar, accordion, viola and cello
(Austrian Premiere)

Niels Christian Rasmussen
(b. 1950)

Flute solo (On Changing Scales) (2010)
for solo flute
(Austrian Premiere)

Stefan David Hummel
(b. 1968)

Toscana Impression (2013)
for flute, viola and accordion
(Austrian Premiere)

Gunnar Berg
(1909-1989)

Pastourelle (1950)
for solo flute

Hendrik Rungelrath
(b. 1987)

Fünf oder sechs Worte (2013)
for 2 flutes, guitar, accordion, viola and cello
(Austrian Premiere)

The concert is recorded by ORF Ö1

Gunnar Berg Ensemble Salzburg

Gunnar Berg Ensemble Salzburg was founded by Klaus Ager and Yvonne Zehner in 2008 to promote the latest in contemporary music. The ensemble is named after the Danish modernist composer Gunnar Berg (1909-1989), who had fruitful sojourns to the Salzburg Festivals in 1932 and 1935 and to the "Salzburg Seminar in American Studies" at Schloss Leopoldskron in 1950. In its inaugural year the ensemble performed works by Gunnar Berg and his Austrian contemporaries Kurt Anton Hueber and Franz Richter Herf. It is a flexible ensemble that varies in membership from project to project, here as a trio. Since 2009 various composers like Andor Losonczy, Klaus Ager, Greg Caffrey, Benjamin Lang, Julia Deppert and Agustín Castilla-Ávila wrote pieces for the ensemble, performed at concerts in Salzburg and Vienna and on tourings to Northern Ireland, Scotland, Germany, China and Taiwan.



Yvonne Zehner, guitar. Born in Salzburg and graduated from Mozarteum University Salzburg and Musikhochschule Basel. Lecturer at Universität Passau. Managing the international Halleiner Gitarrenfestival and Passauer Saiten (www.passauer-saiten.de).



Vera Klug, flute. Born in Innsbruck and graduated from Mozarteum University Salzburg. Member of several prominent ensembles for contemporary music, among these oenm . österreichisches ensemble für neue musik. Residing in Salzburg.



Chih-Hui Chang, Cello. Born in Taiwan Chi-Hui Chang holds a Master of Music degree from Mozarteum University Salzburg and a Diploma with Maestro Janos Starker at the Indiana University (USA). Residing in Vienna and Taiwan.

Snow Mask Ensemble

SNOW MASK ENSEMBLE was formed in 2011 - with an ambition to create a highly specialized chamber ensemble for contemporary classical music with an international profile and international artistic skills. Under the artistic direction of the composer group Snow Mask the ensemble presents and premieres new works by the composer group and by well known composers from Denmark and the international scene. The ensemble is based in Aalborg - www.snowmaskensemble.dk - in this project as a trio, formed by



Barbara Lüneburg, German violinist and violist, residing in Vienna (www.barbara-lueneburg.com). Barbara Lüneburg is replacing the ensemble's violist Mina Luka Fred while on leave from the ensemble.



Karolina Leedo, Estonian born flutist, graduated from the soloist class at the Royal Academy of Music and residing in Århus, Denmark.



Adam Ørvad, Danish accordion player, graduated from the soloist class at the Royal Danish Academy of Music and residing in Copenhagen.

AGUSTÍN CASTILLA-ÁVILA: CUERDAS Y RECUERDOS

Born 1974 in Jerez de la Frontera in Spain Agustín Castilla-Ávila began his musical studies at its conservatoire and entered Conservatorio Superior de Sevilla obtaining the Titulo Superior de Guitarra with Professor Josefina Calero. He has also studied guitar and composition at London College of Music, Guildhall School of Music, Mozarteum University Salzburg, Arizona State University and Luxemburg Conservatoire. Agustín Castilla-Ávila lives as composer in residence in Salzburg, who recently recognized his position by giving him the regional Music Prize 2013. He attracts world-wide attention, and Spanish TVE2 is shooting a reportage on him in Salzburg. Agustín Castilla-Ávila is internationally recognized for his special knowledge of microtonality, and since 2009 he has been artistic advisor of the International Microtonal Music Society in Austria.

"Cuerdas y Recuerdos (Strings and memories) is a piece where the music material seems very undecided; it is presented as different pictures or memories, all having very marked rhythm contents in common. Written for Snow Mask Ensemble and Gunnar Berg Ensemble, there is a feeling of a new energy going somewhere but at the end it doesn't, like sometimes thoughts in our minds. At the end, the pictures seem to be even vaguer or further. Some of the strings are prepared in order to enhance the percussion character."

Agustín Castilla-Ávila

BRUNO STROBL: S.A.E.-WITH EXPANSION

Born 1949 in Klagenfurt Bruno Strobl was rather late in fulfilling his wish to become a composer. He first took private lessons with Nicholas Fheodoroff at the age of 30, and then studied composition with Dieter Kaufmann. In the late 1980s he became interested in working with overtones. At that time the music of spectralists was still unknown to him. His compositional thinking involved microtonality, but not as a basis, rather as an ingredient. Various partial tone series served as his foundation for the organization, while adapting microtonal deviations, formative of the natural overtone series and of the tempered scale. The result is not a decidedly microtonal music, even if Strobl repeatedly used microtonality and integrated it in various works. His compositions are often characterized by transitions, which he likes to describe as the shape of a wave - a seemingly basic form defining countless scores. Possible changes, irritability, breaks, transformations, reversals, reflections are what interest Strobl, not the constant repetition of a basic form. Parallel to his composing activities, Bruno Strobl is an advocator, supporter and promoter of contemporary music in general. In 2005 he founded the ensemble 'Musik-FabrikSüd', and since 2008 he has been president for the Austrian section of ISCM - the International Society for Contemporary Music.

LOUIS AGUIRRE: SONGS OF THE GARDEN OF HEAVEN

Born in Cuba in 1968, Louis Aguirre studied composition, violin and conducting in Havana. From 2002-04 he was enrolled at the Amsterdam Conservatory, and from 2004-07 he studied composition at the Royal Danish Academy of Music in Århus under the guidance of professors Karl Aage Rasmussen and Hans Abrahamsen. The impact of Aguirre's music, many times praised for its outstanding originality and power, has given him the opportunity to be a composer largely commissioned, and also, the privilege to collaborate with many performers and ensembles around the world. His music has been performed at numerous festivals and venues in Europe, China, the USA and South and Latin America. Louis Aguirre has been the recipient of several prizes, commissions and grants. His work list, at present, includes 107 pieces, among them: opera, orchestral and chamber music, electronic compositions, solo pieces as well as choral and vocal music. Since he moved to Europe in 2002 he has been living as a freelance composer.

"Songs of the Garden to Heaven is composed 2013 for Snow Mask Ensemble and Ensemble Gunnar Berg."

Louis Aguirre

EIRIK MOLAND: BALLET FOR THE COMPLEXITY IN THE ART OF LOVE

Eirik Moland was born 1959 in Saltdal, Northern Norway. At twelve he began to play accordion. Receiving his first accordion training at the age of seventeen, he discovered contemporary music as a mean of expression. He studied composition at the Norwegian Academy of Music in 1981-83. Since 1986 he has been living in Northern Jutland, Denmark, where he teaches accordion and chamber music with a number of music schools. As a performing musician he is member of Duo Bellissima, consisting of soprano and accordion. Eirik Moland has composed music for various ensembles, where accordion and vocal are frequently used. He has received a number of commissions, a.o. music for children and marionette theatre. In addition to the contemporary composition music he writes folk music, often based on Norwegian tradition. As a consequence of working with both new composition music and folk music, one often finds folk music elements in Moland's works, - quite often with a humoristic angle. His compositions generally are rhythmical, also with traits from rock and jazz.

"Ballet of the complexity in the art of Love (2013) was composed for Snow Mask Ensemble (DK) and Gunnar Berg Ensemble (AT) for the cooperation and concertproject SnowMask-SALZBURG.comp in October and November 2013. The composition is a tribute to the love of good and evil. Most people know how wonderful, but also how awful a complete infatuation can be :) Emotions like happiness, fear, hope, despair, faith, courage, nothing against etc.

swirling around in your home, you are in his feelings violence it all seems very complex, but so clear. :) The composition is very rhythmically oriented, and the title "Ballet of the complexity in the art of Love" was for me very naturally. Although the composition is overall very positive and humorous, there are also elements of combat and really present. Love is a serious "matter", but dear listeners, the union made to last! Bon Appetit!"

Eirik Moland

NIELS CHR. RASMUSSEN: FLUTE SOLO – ON CHANGING SCALES

Niels Chr. Rasmussen is born in 1950 and studied composition at the Royal Academy of Music in Århus. He composes music for both pedagogical and professional use in various genres, and his works are often created with great variability in combining different ideas, instruments and/or voices or for example in cooperation with other art forms such as dance, photo, light. In his music he is engaged in the idea to express roominess, individuality and independence, combined in a structure of a hierarchical art that keeps the individualities in a wholeness. With a modern society and culture anno 2013 that in many arias claim for more and more strict rules at the same time as freedom, may art perhaps be an inspiring way to practise that lesson? ... wrapped in beautiful sounds and colours and words and movements?

"Flute Solo – In Changing Scales is composed to Karolina Leedo, who premiered the piece in Cuba 2010. A little motive find its way in a transferring process among different scales, now and then combined 2 and 2 in a counterpoint, that makes the flute play '2-part' with itself."

Niels Chr. Rasmussen

STEFAN DAVID HUMMEL: TOSCANA IMPRESSION

Born in 1968 as the fifth son of the composer Bertold Hummel in Würzburg, Stefan David Hummel began his musical education at home, later at the Mozarteum in Salzburg and at the Conservatory of Luxembourg (viola, composition), and management seminars in Munich. He is member of the Corona Quartet Salzburg, and is engaged in the pedagogical work at the Rudolf Steiner School in Salzburg as well as workshops and seminars in Austria and Germany. Furthermore he is involved in cultural management (Aspekte, stArt- Festival, Musikfest Salzburg) and as president for the IG Komponisten Salzburg and the ISCM section of Salzburg. Since 2006 assistant to the Rector at the Mozarteum University and director of the International Mozart Competition at the Mozarteum. Stefan David Hummel has received numerous commissions and his music is frequently performed at home and abroad, at radio recordings with the ORF, the Bayerischer Rundfunk and Radio Bremen and on CD.

"Toscana Impression is composed for Snow Mask Ensemble and tries to express my intense travel impressions (Florence, Greve in Chianti, Panzano, Fisolet) of the last few years."

Stefan David Hummel

GUNNAR BERG: PASTOURELLE

Danish composer Gunnar Berg was born in 1909 to Danish-Swedish parents in St. Gallen, and he died 1989 in Bern. Three sojourns in Salzburg in 1932, 1935 and 1950 had significant influence on him, the stay in May 1950 took place within the framework of "The Salzburg Seminar in American Studies", to which he was invited by Darius Milhaud. In 1948 Berg had left Denmark to study composition with Arthur Honegger and Olivier Messiaen in Paris, and the encounter with dodecaphony and serialism was a revelation in his search for compositional techniques to realize his musical visions. During his stay in Salzburg in 1950, Berg composed "Pastourelle" for solo flute, which was premiered during a seminar concert at Schloss Leopoldskron.

"The Pastourelle is a free rondo, and Gunnar Berg does not use bar lines, underlining the improvised nature of the work. But the score is tightly controlled, the long notes of the recurring principal theme are dominated by fourths, and the differentiated rhythmic exercises in the three episodes give scope to the range and diversity of the flute's expression."

Jens Rossel

HENDRIK RUNGELRATH: FÜNF ODER SECHS WORTE

Hendrik Rungelrath, born in Krefeld/Germany in 1987, studied theology and philosophy in Bonn and Salzburg from 2005 to 2010; currently he is working on a PhD in systematic theology on messianic forms of knowledge. He studies composition at Mozarteum University Salzburg with Christian Ofenbauer and Tristan Murail, as well as with Antoine Beuger. The pitch organisation and parts of the rhythmic organisation in Fünf oder sechs Worte are based on spectral analyses of spoken language – of five or six words. Not setting a text to music, then, not singing, not an attempt to transform an atmosphere into music – just language, recording, analysis and then a loose transfer to the instruments. There are five parts of different length – and a very short sixth one – with variably quick changes, variably sharp contrasts as well as variably clear references to previous situations. And altogether it is about shiftings of sounds.

Hendrik Rungelrath