

CROSSROADS 2017

International Contemporary Music Festival

14 - 18. November 2017

Salzburg

Konzert Ensemble JVLMA (Lettland)

Dienstag, 14. November 2017

20.00 Uhr

Ehemaliges Barockmuseum

Mirabellgarten

PROGRAMM

Hannes Dufek	„AUSSEN V: Storytelling“ (UA)
Ben Lunn	„Vinapa“ (UA)
Catherine Robson	„Work Sets You Free?“ (UA)
Kristupas Bubnelis	„Tubi e cordi“ (UA)
Anna Kırse	„Neurostenia“
Andrievs Alksnis	„Punktuālas vadlīnijas“
Margarita Gapčenko	„Curriculum Astri“

MITWIRKENDE

Pēteris Trasuns, Bratsche
Viktors Stankevičs, Kontrabass
Guntis Kuzma, Klarinette
Arvydas Kazlauskas, Saxophon

Hannes Dufek, „AUSSEN V: Storytelling“

„AUSSEN V“ is the fifth piece in a series of compositions that started in 2015 with a solo piece for tenor dulcimer, dictaphones and various objects. The common thread in all the pieces of the series so far is the idea of music reaching beyond an often hermetic, self-contained art-sphere into what could be perceived as the world in total, or, as the pieces' title suggests, simply an „outside“.

The importance of an outside as such lies, from my point of view, in the numerous connective possibilities it opens up for potential listeners as well as the performers. While contemporary music often – if by no means always – seems to be content with itself and its own games of signs, messages and relationships in the artwork as it is, the composer remaining an all-knowing, all-deciding figure and the performers trying their best to meet his or her goals, the endeavor here is different. Creating an outside, or better yet: letting an outside be created or develop itself, means, as I see it, not being satisfied with music being about music, or with music depicting musical things. It means, consequently, changing one's own perception of the roles in music: the role of the audience just as much as the role of the performers and the role of the composer. From my current perspective, I can say that it could mean trying to include as many possible ways for the listener to perceive the piece as possible; strengthening the performers as human beings, giving them meaningful choices and thus enriching the semantic potential of the piece, also by adding text and media layers. Also, it could imply to apply different styles of notation and musical approach (simultaneously), to strive to build new metaphorical and semantic bridges in a pieces' framework, to reflect on the performative situation as such.

In AUSSEN V now, the main strategy in order to create an outside is to develop a tight net of musical, auditive, performative, semantic and visual information in the course of the pieces' unfolding. This happens through „repetitions“, or better: „repeated“ bars and sections, where the material layer played needs to be/can be changed, presenting a continued translation or variation on itself each time. Over the course of the piece, in this sort of circular fashion, listeners will get more information about the **same thing**, though always in a different form. (Thus, the term „repetition“ seems to be somewhat inappropriate.)

This „same thing“, however, as suggested primarily by the actual musical (pitch/rhythm, that is) texture, is **human speech** (and by implication, **communication** and **being human**). While this is certainly true to an extent, however, it is also not speech, but music trying to be speech, and again, music trying to be speech and failing, though not quite failing, and also music (as speech) being somehow only organized sound, or noise. The structure of the piece, if done accordingly, oscillates between these different angles as it passes the different layers, opening up to said implied perspectives of communication and being human. Aside from the **musical** (i.e. „ordinario“) level, there are **four other horizons**.

First, there are several **noise layers**, a continuous one with „tickling devices“ (see notes) and various textures to be played by the performers, creating, on the one hand, an additional metaphorical layer to the sound-world and, on the other, a cross-referential system of their own.

Secondly, there is, for each player, a **„shadow“ layer**, where there are only gestures and a few (rather) quiet percussive sounds. The sound-producing movements of the „ordinario“-layer are translated into gestural or performative actions on their own, this shadow layer could also be called „sound-mimicry“.

Finally, there are two further layers, the **visual layer** (Sop. Sax) with images being projected behind the ensemble (or somewhere well visible to the audience) and **two layers of samples** (Cl., Vla.)

All of which leads to the piece telling many **stories**, mainly about **communication** in its many and both frequently successful and unsuccessful forms, but also about **music** and the **performers and their communication in music**, consequently about **being human**. The continuous translations and the element of choice and chance present throughout (as it is not pre-defined for the performers how to change in the translations exactly, how many repeats exactly, what to play exactly, etc.) create a sort of **perforated texture**, thus avoiding a dense flow of music and leaving space for the listeners as well as showing us the performers as human beings making choices. The microscopic time structure of **fragmentary/quick motion:(long) pauses** (see also Tempo) as well as the **circular/repetitive fashion** in which it is applied add a, paradoxically, both contrasting as well as auxiliary element to the metaphorical context. For one thing, making a choice repeatedly amplifies the element of choice (also as repetition is an element of making a choice as such), for another, the gaps in both the macro- and the micro-structure (in combination with their being repeated) point emphatically to communication as a system of „call-and-response“, or of communicative endeavours leading to very different results, sometimes leading to nothing. (Metaphorically) amplified even more, in two directions, the piece turns towards images and samples, as examples for „concrete“ material, material that is more closely related to the world. As a consequence to all that has been said before – the piece then ends, loosely, like the effort burnt up or shed its light and went.

Ben Lunn, „Vinapa“

„Vinapa“ is one of 84 Tantric Mahasiddhi. These figures all stand as testament of the multitude of ways one can become enlightened. I was drawn to Vinapa specifically because he is arguably the only figure to gain enlightenment through music. The quartet draws upon his approach to enlightenment and gives rise to the opportunity for the listener to try and follow the same path.

Catherine Robson, „Work Sets You Free?“

„Work Sets You Free?“, is a work for Clarinet, Alto Sax, Viola and Double bass. Written as a commentary on my own increasing concerns regarding the leaning of western capitalism towards fascism, most particularly in the US and UK. Conservative governments are for-fronted by leaders, who through deception and power manipulate democracy to reflect their own desires. Capitalism is driven by the ideology that you get what you work for, the harder you work the more you'll receive. But as it is, these establishments are becoming increasingly more corrupt, using the 'American dream' work ethic to fuel the one per cent and exclude the minorities. Using the idea of poor work ethic as a way to condemn those who do not fit into their own ideas, justifying

xenophobia, anti-Semitism and homophobia. The power that these individuals have is incredibly concerning, frighteningly mirroring 1930's Germany, targeting the vulnerable members of the country to fuel the parties' own agendas. You only have to look at Trump and the wall he wants to build between America and Mexico to see the divide he is creating, not only socially but physically.

„When Mexico sends its people, they're not sending the best. They're not sending you, they're sending people that have lots of problems and they're bringing those problems with us. They're bringing drugs. They're bring crime. They're rapists... And some, I assume, are good people.“
(Donald Trump)

In light of this, Work Sets You Free explores this extra musical content by the use of pervasive driving rhythmic material that incessantly pulses with little direction. The use of folk idiom in contrast to aggressive material acts as a metaphor to freedom, this is further elaborated on by the satirical use of almost nationalistic sounding material in a comical manner. Once again referring to the parody I am suggesting on the level of freedom these 'democratic' countries have.

Kristupas Bubnelis, „Tubi e cordi“

„Tubi e cordi“ – tubes and strings, means a dichotomy of two types of sound production. In the broadest sense, the piece could be interpreted as a machine-like process where pitch and rhythm structures are strictly delimited by Pascal's algorithm. It is a Procrustean bed, which is tried out by four equal members of the game – clarinet, saxophone, viola and double bass. Various expressive qualities of the instruments are achieved by these means. Formally, every line or, rather, a cell of the algorithm is cut out and examined through a "microscope" – stretched out or contracted. Or it can be imagined as materials in different densities that are examined at various temperatures. These "cells" are divided by cadences when only a single pitch remains and the process dissolves.

Andrievs Alksnis, „Punktuālas vadlīnijas“

The piece **„Precise Guidelines“** tells about the guidelines of life and music which continuously interchange with each other in the most unimaginable ways. Although, at the same time they can be easily unraveled and independent. Each guideline is shown with precise techniques, therefore explaining both their individuality and unity.

Margarita Gapčenko, „Curriculum Astri“

„Curriculum Astri“ means 'the way of a star', it's story of life – from the moment when the mass of gases, moved by gravity, starts to rotate and forms into a shining Protostar, until the end of its life, which can have three possible plots – it can become either a white dwarf, a neutron star or a black hole.

The first movement shows the common part of life for all the stars from average size, like our Sun, to supergiants. This part of life includes several stages – already mentioned Protostar in the very beginning, the Main Sequence – the longest period of life, when nuclear reactions occur – and the Red Giant, when the star can grow hundreds of its size and starts to blow a huge part of it in the Universe.

Hannes Dufek

is an Austrian composer, musician and improviser. Born in Vienna in 1984, he studied both philosophy and composition (with Chaya Czernowin and Michael Obst), finishing the latter in 2012 at the University of Music and Performing Arts Vienna (MDW). Since then, he works as a freelance composer, musician and improviser, engaging in many different projects and forms of music-making. In 2014, he was admitted as a doctoral student at the University of arts in Graz (KUG) under the supervision of Christa Brüstle, Clemens Gadenstätter, Annegret Huber and Manos Tsangaris, working on the subject of „Utopian potential in current music-making“. His composing, accordingly, is closely related to formulations and instantiation of Utopian conditions, palpable and tangible Utopias mediated and presented through, within and by way of art. It is in this context, that the founding of Ensemble Platypus (2006 as an association, 2009 as a musical body as such) needs to be seen. Hannes Dufek is one of three founders and the group's longtime chairman as well as steady member of the artistic board.

Ben Lunn

His music has been described as ‚Evocative‘ – Buzz Magazine, ‚Restrained Otherworldliness‘ – P.G. MusicWeb International, ‚Chilling‘ – Theatre Wales or ‚produces...glorious roaring sounds‘ and ‚desolate monotone‘. He has also been referred to as a ‚Composer of life music‘ – M.K. His music, as he continues to develop, is more and more retrospective often drawing more influence from the ancient. Despite being so reflective of tradition, his work always remains of the time. His contradictory influences from Buddhism and Bataille, Perotin and Radulescu, Part and Harvey continue to hold him on the precipice of the now and the past. Ben Lunn is a Makem composer. He has studied at the Royal Welsh College of Music and Drama under the guidance of Peter Reynolds. Since then, he has studied his Masters under the tuition of Marius Baranauskas in the Lithuanian Academy of Music and Theatre. He has also received mentoring from Param Vir.

His work has been performed across Europe and by varying ensembles and soloists. These have included Martynas Levickis, Robertas Servenikas, Royal Welsh College of Music and Drama Symphony Orchestra, Tianyi Lu, Lithuanian National Symphony Orchestra, Rolf Hind, Caryl Hughes, Nicolai Matsov, Sofia Soloists, Music Theatre Wales, N.A.M.E.S., Welsh Sinfonia, Ensemble Synaethesis, JVLMA, ÖeNM, and Francoise-Green Duo. On top of this his works have made appearances in a wide collection of festivals including Sounds New Festival, The London New Wind Festival (2012,2013,2016), Second Movement's ‚Rough for Opera‘ (2012), Monmouth Festival (Inaugural Student Composer in Residence 2013) Leeds Lieder+ (2013), Atmospheres Festival (2014), Occupy The Pianos (2014), St. Christopher's Festival (Vilnius 2014), Vale of Glamorgan (2015), HASS FEST (Yerevan 2016), Druskomanija (Vilnius 2016), CrossRoads International Contemporary Music Festival (Salzburg 2016, 2017), Kintu Festivalis (2017), and Zilele Muzicale Aniversare (Craiova 2017).

Ben's work has covered many genres and has created work for contemporary dance productions by the Striking Attitudes dance company. He also has upcoming projects with the Philharmonic Chamber Orchestra of London, City of Rochester Symphony Orchestra, conductor Charles Hazelwood, Ensemble Egeru, and South African baritone; Njabulo Madlala. Ben Lunn's music has also been broadcast on television and radio across Europe, including Radiophrenia (Scotland), LRT Klasika (Lithuania), as well as national radios in Bulgaria, Serbia, and Armenia.

Catherine Robson

is a composer from Gateshead and is in her final year studying Music at the Department of Music, University of York. In 2016 she was awarded the prestigious Undergraduate Commission for The Chimera Ensemble for her work Spaces, which was then featured on Listening to Ladies and in 2017 was commissioned by the Late Music Ensemble (York) to compose a work for their project Devise.realise. Taught by Thomas Simaku, Nicola LeFanu and Ambrose Field, her compositional style typically focuses on the expressivity of traditional European folk, utilising this medium in a contemporary idiom to make social and political contemporary statements. Her works Thrinos and Territory] Boundary/ \Border [Divide have recently been featured on the channel score follower.

Catherine also has a keen interest in the relationship between sound and image, with her contemporary score for Maya Deren's ‚Meshes of the Afternoon‘ receiving a first class. Alongside this she has also scored several other student films including ‚Tangerine‘ and ‚Unlucky Fred‘. In 2016 she received Best Audio in York Global GamJam for her work on ‚The Kings Curse‘.

Next year Catherine is going to continue her studies at the University of York with Thomas Simaku after being awarded the highly competitive the White Rose College of the Arts and Humanities scholarship. In her MA she is exploring how compositionally she address difficult topics in order to create art that is relevant to a contemporary audience. By utilising traditional folk as a gateway to cultural relevance, she aims to manipulate traditional musical ideas from different cultures in conjunction to create extra-musical meaning intrinsically. Specifically she does not to use direct quotation of folk as a method of generating musical material, but rather to encapsulate the same emotional content of folk and the instinctual reaction of accessibility, in order to address the extra-musical ideas that are relevant to a contemporary audience. Through this she wishes to address social and political matters allowing us as artists to have relevance outside the world of art.

Kristupas Bubnelis

The Lithuanian composer is currently in his second undergraduate year at the Royal Academy of Music, where he studies under the tutelage of Christopher Austin. Kristupas began his music studies at the age of twelve in Vilnius Balys Dvarionas Music School where he studied classical singing. He then studied piano (Andrei Polevikov) and composition (Teisutis Makac inas) at Vilnius Juožas Tallat-Kelps a Conservatory and composition at Lithuanian Academy of Music and Theatre (Ricardas Kabelis). Kristupas has composed for various chamber settings as well as solo instruments; the works were performed in the UK Germany, Denmark, France and Indonesia. Kristupas won prizes in many composition competitions in Lithuania (National Young Composers Competition "Mano Nata" (2014), Composers Union and Music Information Centre Competition for New Solo Piano Repertoire (2016) His broad activity range includes organising spatial music festivals in the Ambisonic Sound Sphere in Vilnius, Lithuania (2015) and management of concerts of young composers (2015, 2016). Kristupas also enjoys writing popular music; from 2015, he worked as recording studio composer, arranger and keyboardist and has written/co-written over 30 songs of which some were commissioned by recognised artists and became popular hits in Lithuania.

After having finished piano and composition subjects in Vilnius Juožas Tallat-Kelps a Conservatory, Kristupas continued to be an active performer and further developed his piano skills in the class of Jolanta Patamsiene (LMTA). He participated in various concerts across Vilnius playing pieces by F. Chopin, S. Prokofiev, and A. Ginastera etc.

Before transferring to the Royal Academy of Music, Kristupas also studied Pedagogy as his second subject for two years at Lithuanian Academy of Music and Theatre (LMTA). This experience acquainted with the psychology of children of different age groups, methods of teaching and contemporary teaching/learning techniques. These methods were helpful when leading the amateur choir (November 2015 – August 2016), which included people of different age groups and learning possibilities.

In parallel to these activities, Kristupas finished introductory audio engineering course and worked as composer, arranger and keyboardist in ACCU studio in Vilnius (May 2015 – August 2016). During this time he produced/co-produced a number of commissioned songs for renowned Lithuanian artists of which four were radio hits. He also arranged music for National Eurovision Selection and LNK TV channel programmes, wrote singles for the winners and finalists of Lithuanian version of "The Voice". Kristupas is also keen in the field of humanities, especially semiotics. He was a regular auditor in Vilnius University semiotics seminar that included lectures of renowned scientists of this field like Per Aage Brandt (FR) and Eric Landowski (FR).