

CROSSROADS 2017

International Contemporary Music Festival

14 - 18. November 2017

Salzburg

Konzert Ensemble OENM

österreichisches ensemble für neue musik
(Österreich)

Freitag, 17. November 2017

20.00 Uhr

Atelier im Künstlerhaus

Hellbrunner Straße 3

PROGRAMM

Ben Lunn	„Skygoer“ (UA)
Raimonda Žiūkaitė:	„Heavenly Heavy“ (UA)
Massimo Varchione	„Parvum Cirrum“ (UA)
Dominykas Digimas	„Rain in the Mist“ (UA)
Arlene Sierra	„Avian Mirrors“
Arvo Pärt	„Spiegel im Spiegel“

MITWIRKENDE

Irmgard Messin, Flöte
Ekkehard Windrich, Violin
Peter Sigl, Violoncello
Katharina Teufel-Lieli, Harfe

Ben Lunn, „Skygoer“

Skygoer, refers to the Dakini, the spiritual manifestation of the divine feminine. The figures are often in consort with various other deities and serve to highlight the feminine nature that is needed to gain enlightenment. The quartet contemplates, the power, beauty, majesty, and sheer necessity of these figures and their spiritual power.

Raimonda Žiūkaitė: „Heavenly Heavy“

In the novel "Doctor Faustus" by Thomas Mann, there is a paragraph where the storyteller Zeitblom describes the music of his friend, composer Adrian Leverkühn. With admiration he notices, how in the oratorio Apocalypsis cum Figuris the hellish laughter is transposed and transfigured even into the crystal-clear children choir, the tones of spheres and angels. „Heavenly heavy“ (or "heavy heaven") also seeks to show the oppositions in the same musical structure: half of the piece is supposed to sound like heaven until suddenly falls upside down to "hell", depicted by the links to heavy metal music.

While writing this small piece, my idea was to make something more easy and funnier to listen – this time not so serious or sophisticated like the most of my (and colleagues) works usually are.

Massimo Varchione, „Parvum Cirrum“

The impalpability. The shapes. The changing colors due to reflection of the light. There are so many interesting elements in the observation of the clouds. In these years I'm often thinking of what kind of musical object I can create by studying how the perceptual aspects of natural elements affect us. More precisely, my little personal obsession is: "Why the perceptual aspects of natural elements are so important for me?" "Why I need to put them in music?" "How can I do that?" For me these are a very good kind of questions and some of my works reflect my attempts to find a proper answer.

Parvum cirrum (little cirrus) try to recreate the changing of emotions that the simply observation of clouds can provoke, the wandering of mind, the memory of the lost figures, and the surprise for the new ones coming.

Dominykas Digimas, „Rain in the Mist“

This piece is inspired by a haiku written by the Japanese poet – Ranran:

Autumn rain in the mist

No, not over me, over my neighbor

An umbrella shuffles past

This short situation about rain observation led my thoughts to go through understanding of what is normal - and what is not - for our society nowadays. Some things that are beautiful for you can be unpleasant for your social circle. As a result, you can feel bad for such an innocent thing: Standing in the mist and enjoying the feeling of tiny drops landing on your skin.

Arlene Sierra, „Avian Mirrors“

Avian Mirrors explores the title concept in three ways: Movement one, Greeting, is a dialog in which calls are answered in quick succession. The game of answering lead to seeming mistakes and resulting variations. Movement two, Reflection, takes simple melodic figures and presents them with their inversion – an aural approximation of an avian image reflected in water. Finally, movement three, Display, has the two performers displaying their most flamboyant virtuosity in amiable competition.

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 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 Eegeru, 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.

Raimonda Žiūkaitė

(b. 1991) is a young Lithuanian composer based in Vilnius. Raimonda graduated National M. K. Čiurlionis School of Art as a choir conductor, 2010–2016 earned her bachelor and master degree in composition at Lithuanian Music and Theatre Academy (R. Kabelis composition class). In 2012 she studied at University of Music and Performing Arts Vienna as an Erasmus student. She also participated in various workshops, such as Nordplus IP „Process“, Donaueschinger Musiktage „Next Generation“, N+ ECA Network Intensive Course „Choreographer/Dancer and Composer/Musician, a Collaborative Platform“ and SoCCoS micro-residence at CTM festival in Berlin. Currently she is pursuing a doctor's degree in composition at Lithuanian Music and Theatre Academy.

Her compositions distinguish by the structural - processual thinking. Recent 4 years Raimonda researches neo-Riemannian theory based consonant (minor-major) triads and their networks. Her compositions were performed at choral music competition "Vox Juventutis" (2011, won 3rd Prize), International Accordion festival in Vilnius (2013), electronic music competition "Eikk" (2013), festival "Druskomanija" (2014-2017). The piece for string quartet "Prime Galaxy" was selected to represent Lithuania in the International Rostrum of Composers 2014 (under-30 category) and "Chromatografija" for 8 accordions was included into the CD "Anthology of Lithuanian Art Music in the 21st Century" (2017).

In addition, R. Žiūkaitė has written numerous concert reviews and texts about contemporary music, published in „Literatūra ir menas“, „Muzikos antena“, lrytas.lt.

Massimo Varchione

(1979 Switzerland) Graduated in 2013 in Composition at the Conservatory of Benevento „Nicola Sala“, where he studied with Luigi Turaccio. From 2006 to 2009 he attended the academy „Incontri con il maestro“ of Imola, where he was admitted to the Composition Course given by Marco Di Bari. Currently he is finishing his studies in Electronic Music at the Conservatorio "San Pietro a Majella" in Naples with Elio Martusciello. He has written music for theatre, ballet, short films, for instrumental ensembles and soloists. His music has been selected and played in several international festivals (Contemporanea 08; Rencontres Internationales de Musique Electroacoustique; Sonosynthesis; Risonanze). From 2014, with David Palmentiero and Giuseppe Pisano, he started the project „Inhorep“, a trio that is dedicated to improvisation with electro-acoustic instruments. With this project he participated in many Italian exhibitions dedicated to electronic music (Diffrazioni, Tempo Reale, Ole, EMUfest) and is also member of the Orchestra Officine Arti Sonica of Naples.

Dominykas Digimas

is a young composer based in Vilnius, Lithuania. His field of activities are extremely varied stretching from contemporary and electronic, coordinating music festivals, to creative interdisciplinary projects.

His main creative interests are based on abstract, quasi-narrative ideas, which are contemplating a person's relation with their environment and their "self". Upon deeper consideration he is often drawing upon psychological or psycho-analytical terminology, theories, and often runs experimental listening practices.

Dominykas' oeuvre is based on strict musical structures which become an intermediate object between the idea and audio realization. The pre-compositional material is constructed in two ways; firstly, by creating a system/structure which corresponds the idea of the piece or producing research which will in turn create the architecture for the structure.

Arlene Sierra

An American composer based in London, Arlene Sierra writes music that takes its impetus from rich sources including military strategy, game theory, Darwinian evolution, and the natural world. Her music has been lauded for its "highly flexible and distinctive style" (The Guardian), and its "remarkable brilliance of color, rhythmic dexterity and playfulness" (NPR Classical). Declared "a name to watch" by BBC Music Magazine, Arlene Sierra is the subject of a critically-acclaimed series of portrait discs with Bridge Records. She has received fellowships from the American Academy of Arts and Letters, the MacDowell Colony and the Tanglewood Music Festival, and has had portrait concerts at the Crush Room, Royal Opera House, London, the Yellow Barn Music Festival, Vermont and Columbia University's Miller Theatre, New York. A Takemitsu Prize-winner and Latin GRAMMY nominee, Sierra has received commissions from the New York Philharmonic, Seattle Symphony, Albany Symphony, Bremen Philharmonic Society, BBC National Orchestra of Wales, the Cheltenham, Huddersfield and Tanglewood Music Festivals, and many ensembles and soloists. Other performers of her work include the Tokyo Philharmonic, London Sinfonietta, New York City Opera VOX, International Contemporary Ensemble, Carducci Quartet, Lontano, and the Benedetti-Elschenbroich-Grynyuk Trio at the BBC Proms.

Born in Miami to a family of New Yorkers, Arlene Sierra holds degrees from Oberlin College-Conservatory (BA, BMus), Yale School of Music (MMus) and the University of Michigan (DMA). Her principal teachers were Martin Bresnick, Michael Daugherty and Jacob Druckman; she worked with Betsy Jolas, Louis Andriessen, Magnus Lindberg, Colin Matthews and Judith Weir at various summer festivals. Dr. Sierra is Reader in Composition at Cardiff University School of Music and co-director of the Advanced Composition summer course at MusicFest Aberystwyth. Current projects include a large-scale orchestral work for the BBC Philharmonic Orchestra.

