

CROSSROADS 2021

International Contemporary Music Festival

26-29 October 2021, Salzburg

ERÖFFNUNGSKONZERT OPENING CONCERT

Dienstag, 26. Oktober 2021

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

PROGRAMM

Alisa Kobzar	0111 (2021)
Maja Osojnik	Doorways 7 (2020)
Philipp Krebs	HAUL (2021)
Manuel Zwerger	RAVE PARTY FOR KIDZ: LEVEL 1 (2021)
Malin Bång	structures of molten light (2011)

NAMES – New Art and Music Ensemble Salzburg (AT)

Mitwirkende | Performers:

Anna Lindenbaum (Violine), Leo Morello (Violoncello), Marina Iglesias Gonzalo (Flöte), Marco Sala (Klarinette), Špela Mastnak (Schlagzeug), Matthias Leboucher (Klavier), Alexander Bauer (E-Orgel / Keyboard / Dirigent)

ALISA KOBZAR

0111

waiting on the line during the process of establishing the connection makes one feeling the beating of time. internet and phone connections allow us to transmit the information. but to which extend?

MAJA OSOJNIK

Doorways 7

It belongs to the series of graphic scores I have designed over the years for various instrumentations. The graphic composition „Doorways“ gives clear and distinct tasks, but leaves a kind of ‚free‘ space as to when and how communication takes place. The composition focuses on two elements: Its own path configuration and the so-called meeting points where the paths meet and musicians play or work out the task together. The sound or noise material is fixed, as are

the paths. The ensemble decides together when to enter these meeting points and how long to play them. All the musicians decide individually, but as part of the collective, the design within their paths - for example, how densely and in what relation to the whole they play the material, do they allow a metre or not. With this kind of composition, I want to focus on various aspects, such as: the responsibility and the relationship of individual and collective, nothing versus, but with each other. The question of free creation, the relationship between interpretation and improvisation within a given framework, which a graphic score *per se* brings with it. The ensemble is thus given the task of playing the clearly defined material interpretatively, and improvisationally/compositionally deciding and shaping the composition together as the final result. Through the freely improvisational elements, „Doorways“ thus becomes a virtual, mobile construction that is in a constant state of metamorphosis. The film „Cube“ by Vincenzo Natali from 1997 serves as inspiration for this.

PHILIPP KREBS

HAUL

-to pull something heavy, slowly and with difficulty

-a video recording, posted to the Internet, in which a person discusses items that they recently purchased, sometimes going into detail about their experiences during the purchase and the cost of the items they bought

MANUEL ZWERGER

RAVE PARTY FOR KIDZ: LEVEL 1

RAVE PARTY FOR KIDZ: LEVEL 1 is the first piece in the RAVE PARTY FOR KIDZ series. All these pieces have a similar setting: 2 instruments, 2 performers and video. The guiding principles are to develop a language independent of imitation and the reversal of the seemingly irreversible.

MALIN BÅNG

structures of molten light

When do everyday sounds like a car engine, the rolling of a suitcase or the scraping of shoe heels on the pavement become music? In *structures of molten light*, I have used my field recordings from Paris and Stockholm in relation to newly recorded material from the dusk and dawn of Tokyo. Short fragments of recorded „street situations“ have been analysed in detail and translated in to layers of instrumental playing. On a documentary level interesting and unexpected timings among city activities can sometimes occur, but my aim was to transform the material into a semi fictional world, a „staged“ version of the original urban moment, where parameters such as timing, dynamic and timbre have developed new dramatic significances with purposeful interactions.

NAMES – New Art and Music Ensemble Salzburg (Austria)



NAMES (New Art and Music Ensemble Salzburg) is a Salzburg-based contemporary music ensemble founded in 2014. The ten musicians, coming from seven European countries, aim to combine different forms of contemporary art in their programs and concepts, with the goal of enriching their musical approach. Therefore, they collaborate with various artists from a wide range of disciplines (performance, dance, visual arts, literature...). A special focus lies on the integration of electronics into the ensemble-sound.

Despite the relatively young history of the ensemble, NAMES can look back at a rich activity, projects and concerts at national and international venues and festivals (e.g. Aspekte, Dialoge Festival, *Mixtur* Barcelona, *Druskomanija* Lithuania, *Crossroads* Festival, *Daegu Contemporary*, *Primavera* Verona, *Schönberg Center* Vienna, *Adevantgarde* Munich).

The ensemble understands itself as a collective, which is democratically working on all artistic and managing decisions together.

A particularly close collaboration links NAMES with the Studio for Electronic Music of the Mozarteum University of Salzburg.

By combining a desire for chamber music and sound craftsmanship, NAMES sees itself as an experimental laboratory for lovers of new ideas and sounds.