

# CROSSROADS 2021

**International Contemporary Music Festival**

26-29 October 2021, Salzburg

**Riot Ensemble (UK)**

Freitag, 29. Oktober 2021

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

# PROGRAMM

Michele Abondano	The Loneliness of the Rusted Things (2020/21, UA)
Alexander Ho	Gambit (2021, UA)
Jeeyoung Yoo	Mnemosyne (2021, UA)
Giulia Monducci	Tokyo Polaroid (2021, UA)
Brian Ferneyhough	Liber Scintellarum (2012)

## Riot Ensemble (London, United Kingdom)

Mitwirkende | Performers: Richard Craig (Flöte), Ausiàs Garrigós Morant (Klarinette), Philip Halloworth (Oboe), Sarah Saviet (Violine), Stephen Upshaw (Viola), Louise McMonagle (Cello)  
Dirigent | Conductor: Gregory Vajda

### MICHELE ABONDANO

*The Loneliness of the Rusted Things*

This piece is an exploration of rust as a timbral experience, where different dimensions of the oxidation process seem to be augmented to perceive the subtle details of the inner transformation. Rust could be connected to the idea of desolation, a kind of poetic stillness: the object that has been forgotten, causing it to lose its original qualities, its purpose, and leaving it with no option but to corrode in complete bleakness. However, rusted things seem to be fragile and be able to harm at the same time, thus I approach the concepts of roughness and shrillness from cross-modal associations between the visual and tactile perception of rust modulated into timbre. From a technical perspective, texture responds to the internal distribution and behaviour of the timbral components, from which I work with the sources of sound to produce and modulate particular levels of inharmonicity, spectral instability and loudness.

### ALEXANDER HO

*Gambit*

*Gambit* takes inspiration from chess, a game I played semi-obsessively and competitively whilst growing up and rediscovered during lockdown. On being asked to write for the wonderful Riot Ensemble, I was pleasantly surprised to find that director Aaron Holloway-Nahum was also a keen player. We played a few games – all quietly intense, infrequently calculated on my part, and ultimately frantic as we ran out of time to play our moves – from which the idea of *Gambit* was born.

### JEEYOUNG JOO

*Mnemosyne*

In this piece I wanted to work on the concept of Memory. Memory refers to the storage of information, such as impressions and experiences, or the recall of information after retaining it. And in a way, our life itself and our identity are defined by memory. In addition to the ability to remember information, people also have the ability to forget. In the piece I focused myself also, on the difference between short-term and long-term memory, and specially on the back-and-forth process of reconstructing new memories. Memories which are sometimes forgotten, and which sometimes want to be created.

### GIULIA MONDUCCI

*Tokyo Polaroid*

A world of dew,  
And within every dewdrop  
A world of struggle.

– Issa Kobayashi

### BRIAN FERNEYHOUGH

*Liber Scintellarum*

The *Liber scintillarum* ('The Book of Sparks') is a late seventh- or early eighth-century manuscript compiled by the monk Defensor, a member of St Martin's Abbey of Ligugé, near Poitiers. Ferneyhough's principal interest in it for this twenty-minute sextet, composed for ensemble recherche in 2012, is not medievalist recreation – his music's sharp-edged tangle belongs distinctly to the 21<sup>st</sup> century – but structural *concept*. The book is a collection of sayings and proverbs (the 'sparks' of the title) compiled from the Bible and the words of the saints and arranged into eighty-one chapters on themes as varied as avarice, confession and marriage. It was not intended to be read from cover to cover but was a resource to be used for daily prayer and the preparation of sermons. Ferneyhough's piece, then, is not a continuous discourse but, like many of his works since the mid-1990s, is comprised of intersecting fragments. Connecting threads can be briefly constructed in the listener's mind – a general dissolve towards the relatively calm string trio at the work's centre is the most prominent – but more often they fade as quickly as they flare, sparks of wandering thought ignited by flicking through the pages of a book.  
Tim Rutherford-Johnson

## Riot Ensemble (London, United Kingdom)



Riot Ensemble connects people to great contemporary music in concerts and events that are just as innovative, vibrant and rewarding as the music itself. The members of Riot are some of the top European soloists in new music, and with Riot they work as performers, curators, commissioners, and collaborators, creating and producing a diverse array of projects. Based in London, Riot is particularly active in bringing emerging international voices to the British new-music scene and since 2012 has given over 200 World and UK premieres by composers from more than thirty countries. Their annual call for scores received 436 submissions in 2020, and in the past 6 years has resulted in almost twenty commissions. Additionally, they enjoy close working relationships with some of the most important composers of our time, including Clara Iannotta, Chaya Czernowin, Ann Cleare, and Georg Friedrich Haas whose evening length piece *Solstices* was commissioned by Riot in 2019. In 2020 the ensemble was awarded the prestigious Ernst von Siemens Ensemble Prize. Riot performs regularly at Wigmore Hall and Huddersfield Contemporary Music Festival (UK) as well as Dark Music Days (Iceland), Tampere Biennale (Finland), Nordic Music Days (Sweden), and November Music (Netherlands) with upcoming appearances scheduled at Darmstadt (Germany), Wien Modern (Austria), Arctic Arts (Norway) and Tzllil Meudcan (Israel). In 2020, the ensemble began a new partnership with King's Place where they present their ReNEW series, focusing on bringing the most cutting edge international new music to London. They have also recently been appointed Ensemble-in-Residence at the Royal Academy of Music. Their recent release on Huddersfield Contemporary Records, *Speak Be Silent*, was named one of the ten most important recordings of the year by Alex Ross in the *New Yorker*, and has been praised as 'one of the best recordings of 2019' by *Sequenza 21* and 'a most impressive release' by Australia's *Limelight* magazine. They have also recently released a disc featuring Jonathan Harvey's *Song Offerings*, recorded at Deutschlandfunk in Köln and are currently working on a new release of Patricia Alessandrini's chamber music for HCR. Riot features regularly on BBC Radio 3 and enjoys radio broadcasts across Europe. Their work has been generously supported by Opus 2 International and Arts Council England lottery grants, alongside numerous private sponsors, PRSF, Diaphonique, the Ambache Charitable Trust, the RVW Trust, and the Holst Foundation.