

# **CROSSROADS 2022**

## **International Contemporary Music Festival**

24–26 November 2022, Salzburg

### **ERÖFFNUNGSKONZERT**

### **OPENING CONCERT**

Donnerstag, 24. November 2022

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

# PROGRAMM

Pedro González *Composed VR Studies #2*

Anton Lindström *Birdstone (UA)*

Damian Gorandi *The mirror of chronos (UA)*

Peter Jakober *weit beisammen (2010)*

Sarah Nemtsov *Kammer (2020)*

Luca Guidarini *Holobiont (UA)*

## NAMES – New Art and Music Ensemble Salzburg (AT)

Performers: Myriam García Fidalgo (Violoncello), Marina Iglesias Gonzalo (Flutes), Marco Sala (Clarinets), Špela Mastnak (Percussion), Matthias Leboucher (Piano), Alexander Bauer (E-Organ / Keyboard), Marco Döttlinger (Electronics)

### **Pedro González**

*Composed VR Studies #2*

This study is a short try out of VRJ. It is a Real-Time system I am developing to compose with objects, movements, light and morphing scenery inside Virtual Reality.

### **Anton Lindström**

*Birdstone*

Birdstone (noun) – An object or item that accomplishes or fulfills more than one task. Abbreviation of the famous cliche "kill two birds with one stone".

Lyrics: Trilo, trilo. Trilo, trilo. Här är han. Här är han. Nära land.

Translation: Trilo, trilo. Trilo, trilo. Here he is. Here he is. Close to land.

### **Damian Gorandi**

*The mirror of chronos*

This work is inspired by the canvas of the Chilean painter Roberto Matta. At the beginning of the work there are rhythms impressions that emerge from the first element. This element has a certain mechanical comportment and symbolizes the god chronos, that is to say, time itself. It emanates depth and mystery. This element is projected in the macro-form with a recurrent, fixed and static behaviour. Likewise, in this piece, there is a nucleus figure that evolves through different processes. This figure is developed in a non-linear way during the course of the work. This creates a contrast between the static and the dynamic. This element evokes "life" that is transformed with the passage of time. This more carnal and chaotic element emanates a spirit of agitation and violence. Life resists, matter dissolves in eternity.

As in many of my works, and as part of a personal vocabulary, the piece presents to the listener a hybrid and wandering soundscape between the industrial and/or residual confronted with an unreal nature, constituted by unimaginable creatures and spaces.

### **Luca Guidarini**

*Holobiont*

« [...] as sensual molecular curiosity and definitely as insatiable hunger, irresistible attraction toward enfolding each other is the vital motor of living and dying on earth. Critters interpenetrate one another, loop around and through one another, eat each other, get indigestion, and partially digest and partially assimilate one another, and thereby establish sympoietic arrangements that are otherwise known as cells, organisms, and ecological assemblages. Another word for these sympoietic entities is holobionts, or, etymologically, "entire beings" or "safe and sound beings". [...] in polytemporal, polyspatial knottings, holobionts hold together contingently and dynamically, engaging other holobionts in complex patternings. Critters do not precede their relatings; they make each other through semiotic material involution, out of the beings of previous such entanglements. »

Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, Duke University Press, Durham and London, 2016, pp. 58-60.

## NAMES – New Art and Music Ensemble Salzburg (Austria)



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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*, *Dialogue 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.

[www.names-ensemble.com](http://www.names-ensemble.com)