

CROSSROADS 2022

International Contemporary Music Festival

24–26 November 2022, Salzburg

CANTANDO ADMONT

Freitag, 25. November 2022

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

PROGRAMM

Alfran Garcia	<i>Ode to unread Text – Instructions Manual of a Smoothie Blender</i> (UA)
David Lohninger	<i>New Work</i>
Emma Ebmeyer	<i>Encounters</i> (UA)
Erik Stocker	<i>New Work</i>
Giorgio Musolesi	<i>Canticum in calamitate</i> (UA)
Gülcin Yüksel	<i>White Heat</i> (UA)
Mikyong Lee	밤의 봄 (<i>Spring of the Night</i>) (UA)
Minseo Kim	<i>Life Track</i>
Samuele G. Ferrari	<i>Cur Siles?</i> (UA)
Tim Lugstein	<i>Facing</i>
Timea Hvozdková	<i>Voda je voda</i> (UA)
Wen-Cheng Wei	<i>the throb of the forest</i> (UA)

ensemble chromoson (IT)

Performers: Carolin Ralser (Flutes), Maria Mogas Gensana (Accordion), Massimiliano Girardi (Saxophone), Luca Lavuri (Piano), Philipp Lamprecht (Percussion)

Alfran García

Ode to unread Text – Instructions Manual of a Smoothie Blender
for six voices

I have read and agree to the terms and conditions.

Samuele Giulio Ferrari

Cur Siles?

For unaccompanied SMATBB-Choir

“Quid Ploras? Musica, Cur Siles? Musica Sileat.”

In this piece the three sentences are treated as a combination of syllables, sounds and words. There is no larger context, no hierarchy in pronunciation as well as no emphasis on cadences of any of the syllables.

The words are merely a vessel for the sounds to “sail” in rather than an actual parameter for the orientation of the piece.

The music is orientated like this as well: there is no real hierarchy, no order of importance, no section is more relevant than the other ones.

I want the piece to just flow through time without too many shocking surprises.

Almost every increase in drama and intensity is linear and I try to avoid any harsh sharpness, to create this viscous but liquid movement that just unfolds slowly, an atmosphere that envelopes the room. I like to feel like the music I listen to “surrounds me” on a mental level, so that's what I tried to create within this piece.

Tim Lugstein

Facing

For Violoncello, Bass-clarinete in Bb, Soprano 1, Soprano 2, Alt, Tenor, Baritone, Bass

Freedom is often seen as the possibility of doing everything, but while facing everything, there is more the feeling of to be lost. So, we restrict ourselves and put our life in order. By choosing a definite way, we will, again and again, face new challenges that might seem impossible to deal with. – The human voice arises from pure silence. From nothing to something, like a big jump from zero to one. There is a barrier, that has to be climbed. – The fear of failing has to be overcome to get to something, or everything. Freedom is more likely the feeling of the confidence to achieve everything imaginable.

“Facing all that you fear will free you from yourself”

Gülçin Yüksel

White Heat

White Heat was partially inspired by listening to Hildegard von Bingen. The initial melody was my attempt at emulating the cyclical nature of her melodies, which seem dormant on the surface but also evolve continuously in a closed space through the use of melisma. The second inspiration came in the form of Bulgarian folk singing, which I discovered thanks to the "Cosmic Voices from Bulgaria" choir. The nasal tone and straight style of singing was something I wanted to try to emulate together with *Cantando Admont*, as it seemed much more conducive to getting a piercing and warm quality out of the harmonies I selected.

Timea Hvozdičková

Voda je voda

For Soprano, Mezzosoprano, Alto, Clarinet in B, Violoncello, live electronics

Voda je voda - Water is water - my biggest comfort and strongest fear at the same time. That time never stands still, that every instant, dreadful or wonderful, inevitably passes and loses significance. In the same way each performance of this piece carries a different text, over time stripped of its original weight, bearing not much meaning without it - old letters, diary entries, newspaper articles, anything that experienced a transformation from something of utter importance towards purely existing material. All sound transforms and shifts alongside it, as one body, only *existing*. Time never stands still, every situation passes and loses its significance... and therefore some days it feels incredibly liberating to sit still and become just a passenger.

Mikyung Lee

밤의 봄 (*Spring of the Night*)

For Vocal Ensemble (Soprano, Mezzo-Soprano, Alto, Tenor, Baritone and Bass)

밤이 오네
우리에게
밤이 오네
우리에게
아무도
대답 않고
누구도
볼 수 없는
봄이 오네
우리에게

누구나
볼 수 있는
아무나
알 수 없는
봄이 오네
밤에 오네

Night is coming
To us
Night is coming
To us
Night comes
when no one
answers
and no one
can see it
Spring is coming
To us
Spring is coming
To us
Spring comes
when everyone
can see it
and no one
can know it
Spring is coming
Night is coming

Minseo Kim

Life Track

For soprano, mezzo-soprano, alto, tenor, baritone, bass, bass clarinet, cello, percussions

"Sampling and Madness"

One of the most famous melodies, from Beethoven's 9. Symphony
With this original melody, *Life Track* is composed in a style combining tonality, chromatic scales and atonal music.
Human being; who wishes to escape from the track of his/her life, but there is no help for it but to finish the track.

Giorgio Musolesi

Canticum in calamitate

for a cappella vocal ensemble

This piece was written in a highly dramatic moment of our history. The text I used comes from Psalm 87, the desperate cry of a person who feels persecuted from everyone – even from God. The impression is that of being covered with an immense water wave, or meandering in the kingdom of the dead.

A first inspiration for this piece came from those Renaissance compositions, where a *cantus firmus* in one voice is commented in the other ones within a madrigalistic connection to the text content. A rhythmic technique employed in Carnatic music (i.e., from South India) was for me a further inspiration.

In order to combine those two principles, each line has got a different numerical value (basing on its content) using a common method of some mystic disciplines.

The text content, the nature of sound textures and the different tempi describe thus a path going from darkness and noise to sound and light – and then again downwards, and so on.

The title is reminiscent of a famous choral piece which has something in common with mine...

Wen-Cheng Wei

the throb of the forest

for Soprano, Mezosoprano, Alto, Tenor, Baritone, Bass, Clarinet in Bb, Bass Clarinet and Violoncello

during the last semester, i had the instrumentation lesson in room A04006 in mozarteum. there is an office chair (it will also attend the premiere) that always makes a "kaka" sound while someone is sitting on it. the sound touches my memory: once i was walking in a forest in taiwan and listening to the bamboo rubbing each other in the breeze. the piece is the CROSSROAD of the two sounds circa 9260 km apart.

CANTANDO ADMONT (AT)



Aware of the need to give new impetus to the contemporary creation of vocal music and with the desire to let the rich repertoire of medieval, Renaissance and early Baroque music blossom again, the ensemble CANTANDO ADMONT was formed by dedicated singers under the direction of Cordula Bürgi. With enthusiasm and great commitment, the ensemble aims to revive the richness of the historical vocal heritage in contemporary creation.

We are firmly convinced that only through profound work on the repertoire of the past can contemporary creation blossom again and be freed from the confines of specialization.

This seems to us to promise hope for a new departure, especially today.

CANTANDO ADMONT is based in Graz, where it has set itself the goal of establishing a new concert tradition with its own concert talk & solo cantando series.

Since its founding, the vocal ensemble has performed at renowned festivals and promoters such as the Salzburg and Bayreuth Festivals, the Deutsche Oper Berlin, Wien Modern, MDI Milano and the Teatro Colón in Buenos Aires, the Konzerthaus Dortmund and other festivals. Among others, concerts will take place in 2022 with the Concertgebouw Orchestra, at the Acht Brücken Festival in Cologne and in Amsterdam. Cantando Admont will also perform at the Musikverein Vienna, at the Resis Festival in Spain, at the Inntaler Klangräume, at the Onassis Center in Athens, at the Munich Biennale and at the Musikprotokoll Graz. An opera production at the Zurich Opera House is planned for 2025.

Regular collaboration with composers such as Beat Furrer, Youghi Pagh-Paan, Klaus Lang, Elisabeth Harnik, Peter Ablinger, Feliz Anne Reyes Macahis, Laure M. Hiendl, Marco Momi and others, as well as ensembles such as Klangforum Wien, Ensemble Kontrapunkte, Ensemble ARXIS, Ensemble dissonArt, Ensemble Nickel, Ictus Ensemble, etc. is an essential part of CANTANDO ADMONT.

www.cantando-admont.com

