

CROSSROADS 2022

International Contemporary Music Festival

24–26 November 2022, Salzburg

ENSEMBLE CHROMOSON

Samstag, 26. November 2022

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

PROGRAMM

Afamia al Dayaa	<i>Mania</i> (UA)
Leonardo Damiani	<i>Scendere a gocce</i> (UA)
Joey Tan	<i>Manner and Habit at the Disco</i> (UA)
Clément Pauvert	<i>pour persistance un reflet tremblé</i> (UA)
Hannes Kerschbaumer	<i>untitled (b)</i>
Simon Öggl	<i>F*NCK</i> (UA)

ensemble chromoson (IT)

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

Afamia al Dayaa

Mania

Mania could be the name of an ancient goddess/mythological figure (mother of ghosts and other spirits of the night and chaos). It is also the name for a river, but the term is probably most commonly understood as synonymous with madness and rage. In a positive sense, it also signals a state of strength and activity for me. Everything seems to be in a constant flux and one feels thrive to move forward. Musically I have tried to portray the different facets and meanings, starting with repetition and variation of short motifs and/or phrases up to their inevitable climax.

Leonardo Damiani

Scendere a gocce

Scendere a gocce is a piece based on a musical thought which is attracted by mixture of timbres, in a sort of story told between some very different "characters" who proceed in parallel, collide, avoid each other, but, at the end, manage to find a peaceful point of agreement.

Clément Pauvert

pour persistance un reflet tremblé

"The most complicated dreams are short; or rather, they are neither long nor brief, they take place far from time. On the other hand, any faithful description of a dream can only be meticulous and slow, since it is a matter of accumulating the words that will allow the reader to weigh the imponderable, to introduce himself by the detour of often quite distant analogies into the very heart of a foreign world, to acclimatize himself each time to the atmosphere, to the new and strange smell of the dream."

– Marguerite Yourcenar, *Les Songes et les sorts*

In the manner described by Marguerite Yourcenar, I have tried in "*pour persistance un reflet tremblé*" ("as persistence a shivering reflection") to find analogies between the musical time and the time of the dream and its memory. This piece is an attempt at a musical description of an imponderable temporality that has no hold and no equivalent in the felt world. The principle of remembrance, first of all, on several levels: on the level of the form, with sections that are like a partial memory, distorted, of previous sections, and on a smaller scale with polar notes that disappear but from which sometimes emerges like a shadow. The memory of an important event, of an acoustic sensation, that becomes other, then fades away, or evaporates, the more one clings to it. Finally, the dream bogs down, turns in circles, becomes almost painful not to reach its goal. My mind could also wander towards the idea of the primordial dream, the one, why not, of the Australian aborigines during which the world takes shape. One can sometimes find in the regular rhythm, almost ritual, which disintegrates, the shift towards a form of trance: the dream becoming a vision.

Hannes Kerschbaumer

untitled (b)

untitled is inspired by the work of the American artist Mark Bradford, who digs for structures and meta-structures in the material itself - multi-layered paper - in his large-scale abstract works. In *untitled*, generative processes create haptically tangible sound conditions from a very reduced number of the simplest linear gestures, which are transformed into ever new multi-dimensional entities through morphing processes. Influenced by Athanasius Kircher's and Dominique Douat's writings, combinatorial techniques are linked with those of generative kind.

Simon Öggl

*F*NCK*

Composition commissioned by the South Tyrolean Artists' Association (Südtiroler Künstlerbund) The composition *F*NCK* deals with the attraction of the profane and the escape from self-censorship. The intellectual, almost religious appearance of concert music is replaced by primitive ideas with simple appeal. Inspired by funk, the obscene becomes a means of self-empowerment and breaking out of rigid structures.

ensemble chromoson



Founded in 2014 by former scholarship holders of the Interational Ensemble Modern Akademie Frankfurt am Main and composer Hannes Kerschbaumer, *ensemble chromoson* made its debut at the *Transart Festival 2014* under the baton of Lucas Vis (NL), followed by performances at the Hong Kong Arts Center, the *Free Space Festival HK* and the HK *Institute of Education*. Furthermore, the *ensemble chromoson* was ensemble in residence at "*hörbar! - tag der neuen musik*" (Bolzano) and started in 2015 with its project *RESPIRO*, a performance with works by Donatoni and Sciarrino. Recordings were made for *RAI* (BZ), among others. Lectures and workshops in Hong Kong and Bolzano underline the young ensemble's desire to make new music accessible to a wider audience.

The members of the *ensemble chromoson* are internationally active specialists in the field of New Music, prize winners of international competitions and received their training at the most renowned music institutions in Europe.

www.chromoson.cc