



CONCERT LIZARD ENSEMBLE (AT)



 30 NOV 2024

 20:00

 SOLITÄR | MOZARTEUM UNIVERSITY

 LIZARD ENSEMBLE (AT)

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PROGRAM

Sophie-Youjung Lee – *Solitude is the playfield of satan* (UA)

Davide Rizza – *Vuoto 2* (UA)

Katharina Roth – *mumbling grumbling* (2020)

Senay Uğurlu – *Lost in Translation; beneath* (UA)

Núria Giménez Comas – *Pour apaiser le vent et les vagues* (2012)

Romeo Cossidente – *chímaira* (UA)

Lizard Ensemble (AT)

Marko Dzomba (Saxophone)

Paquito Ernesto Chiti (Horn)

Petteri Waris (Accordion)

Sylvia Kimiko Krutz (Piano)

Lorenzo Orsenigo (Percussion)

Juan López Cuamatzi (Cello)

Margerethe Maierhofer-Lischka
(Double-bass)

Sophie-Youjung Lee - *Solitude is the playfield of satan*

for saxophone, horn, accordion, piano, percussion, violoncello and double bass

Solitude is a theme that has captivated me for quite a long time, and I have experienced many aspects of it. It is sometimes painful and has a somewhat cruel side, but on the other hand, there

Davide Rizza - *Vuoto 2*

for saxophone, horn, accordion, piano, percussion, violoncello and double bass

Vuoto 2 is the second piece in a series of works I began last year. This project-in-progress investigates the theme of emptiness, which I do not conceive as simply the absence of matter or literal void, but rather as a metaphor for absence in

are times when I feel like the space inside me that it creates is a kind of magnetic field. In other words, magnetic fields as something that creates something good. So, just as iron filings (powder) dance under the influence of the N and S poles of a magnet, many things inside me that are placed in solitude dance, either in order or in disarray. Sometimes it becomes increasingly difficult to tell whether something is positive or negative for me. There are times when solitude feels like companionship and even comfort. This piece was written while comfortably accompanying such a cruel companion.

Katharina Roth - *mumbling grumbling*

for tenor saxophone, double bass and percussion

Central to the piece are different kinds of rubbing sounds, which emerged from a search for 'grumbling' sounds with the percussionist Manuel Alcaez Clemente. In my opinion the grumbling has special qualities: it contains anger, sometimes rage, but also resignation and expresses displeasure.

Núria Giménez Comas - *Pour apaiser le vent et les vagues*

for saxophone, percussion, piano, accordion and violoncello

Pour apaiser le vent et le vagues is part of the cycle of 'Disturbing Forces' in which the form is constituted by a series of cause-effect processes (inspired by physical processes: as a sea wave, the wind...). In this piece, with a triptych form, the disturbance is brewing during the first part, with

general—be it the loss of something tangible or intangible, the residual trace of something that once was, or the emotional gaps left in its wake. In this sense, I see emptiness not as a passive state, but as a creative, dynamic force, able to affect our perception of space and time.

Senay Uğurlu - *Lost in Translation; beneath*

for saxophone, horn, accordion, piano percussion, violoncello and double bass

In this piece, I revisited a concept I had explored before, drawing on my familiarity with the ensemble's instrumentation from previous work. After some reflection, I chose to reshape material from earlier compositions, giving it a new identity in this context. This approach can be seen as a form of self-quotation, where I take a texture or a brief section from a previous piece and "evoke" it in a fresh setting. I first experimented with this idea in a solo cello work, where I aimed to create a subtle "déjà vu" effect, and it proved to be quite effective. This time, I wanted to recreate that same spirit, even though most listeners may not be familiar with the original material. In addition to this self-referential aspect, I was inspired by the idea of creating a 'meta-instrument' — blurring the lines between individual instruments to form a unified, larger sonic entity. By layering and interweaving the voices of the ensemble, my goal is to make the ensemble itself feel like a single, cohesive instrument. Through this approach, I aim to offer a sense of both familiarity and transformation, allowing echoes of the past to merge with new expressions.

the 'harmonic rubbing' that generates an internal tension that explodes in the second part. The third part, or coda, is an outcome of the accumulated energy in which a movement arises from a continuum of inertia that remains. The piece is inspired by ancient Chinese poems on the theme of the wind, and particularly the poem of Sù Shì (1037 - 1101) with the same title. The harmonic structure comes from the analysis of different wind sounds: through trees, through pipes, strong gusts of wind, ...

In these analyses I have used 'perceptual weight' of obtained pitches and I have built chords from higher to lower density.

Romeo Cossidente - *chimaira*

for saxophone horn, accordion, piano, percussion, violoncello and double bass

I created my monstrous, violent chimera.
multitude of phantoms,
vain illusion,
unrealizable wish,
which tears,
terrifies,
wears out...

...but it has the strength to smile and shine.



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