

LIMINA 2023

Contemporary Music Festival
29.11.–1.12. • Salzburg

Ensemble NAMES

29.11.2023

20:00 Uhr

Solitär

Universität Mozarteum
Mirabellplatz 1

Programm

Cathy Van Eck	<i>Wings</i>
Leonardo Damiani	<i>Molecular void</i> (UA)
Reika Hattori	<i>Hikikomori</i> (UA)
– Pause –	
Jakob Böttcher	<i>leerlauf / idle</i> (UA)
Georgia Koumará	<i>Stories, swindles, songs & dancing</i>
Beltrán González	<i>behind the lights, between the shelves, beneath the cracks, between the love</i> (UA)

NAMES – New Art and Music Ensemble Salzburg (AT)

Performers: Anna Lindenbaum (Violin, Viola), Marina Iglesias (Flutes),
Marco Sala (Clarinets), Mathias Lachenmayr (Percussion),
Alexander Bauer (E-Organ, Piano), Matthias Leboucher (Piano, Keyboards),
Marco Döttlinger (Electronics)

Cathy Van Eck

Wings

One loudspeaker and three microphones are placed opposite each other. The volume is turned up, and acoustic feedback occurs between the microphones and speaker. Three performers manipulate the feedback by shifting foam-board panels around, creating new spaces with every movement and therefore also changing the space, in which the feedback can resonate.

Leonardo Damiani

Molecular void

The void, in itself, does not need to be filled: it can simply be; if someone feels an irrepressible desire to violate the stable condition (evidently unable to respect it and stand in the generalized wait of it), they can unfortunately do it in infinite ways, feeling safely free - even licensed by their own undoubted authority - to impose themselves and to communicate their world to the rest of the world. (As if the entire world was waiting for nothing more than to participate in their world)
If you want to impose yourself and communicate your world to the rest of the world, I believe that the best way to fill a void of any kind is to build, molecule by molecule, a path that has a strong and intrinsic coherence (basically, it's always a question of ingredients, and balance) and, above all, something necessary to reveal. Even though, you will always have a risk, because this path does not necessarily have to reach a purpose, a goal, an objective; it too - as the void -, can simply be... and that's it.

Reika Hattori

Hikikomori for lonely clarinet, ensemble und multimedia.

In the society in which we live, there is always somewhere, at some time, a standard opinion. It is always from within the community that the central foundations for this come into being. However, when the community is in any way stifling, or when opinions are far removed from it, people will gradually become isolated. In addition, today, communities exist on the internet without actually meeting people face to face, and individuals are able to see the co-operation from the internet, creating an environment in which they can feel „isolated“ from anywhere.

In this work, I tried to create a space where the isolation (soloist) and the community (ensemble) are not assimilated in the same space, but are influenced by each other in some way.

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society:

A mode of human communal life based on blood or emotional ties and possession.

There is mutual order and mutual regulation because of the community.

Hikikomori: A condition in which a person is confined to their home or room for an extended period of time without contact with others or society. This social phenomenon that has increased among young people in Japan since the 1990s.

Jakob Böttcher

leerlauf / idle

From a phenomenological point of view, idle is a fascinating state: a moment in which nothing actually happens; which exists only because a gearwheel meshes before and after it, but it is itself the moment of the resistanceless, of timelessness and standstill at the same time - the brief illusion of the Perpetuum mobile.

I get all my ideas on my bicycle. Bicycles, especially broken ones, are great instruments. The idling of a bike sounds more beautiful than when pedalling, because only the idling creates the dissonance between pedal and wheel, which are, however, mechanically inseparable.

In this piece, the microphone in front of the wheel, as an extended ear of the audience, captures not only the delicate mechanics just described, but also the three small speakers in which the sounds of the flute, clarinet and viola pass by, a bit like planets circling in their orbits. In this experimental setup, the wheel thus becomes a sound explorer in the triangle between these three instruments. Despite this connection, the wheel remains a foreign body, ticking differently from the other instruments, and yet at the center of the action: it revolves around everything, and everything revolves around it.

Georgia Koumará

Stories, swindles, songs & dancing

The piece explores the sonic possibilities of these two expanded instruments while featuring a collection of cabaret music samples that are almost unrecognisable and transformed through various techniques.

Drawing inspiration from Japanoise combined with the nostalgic tunes of the German cabaret, the piece explores the use of harsh, distorted sounds and unconventional playing techniques trying to alienate and reinvent the past.

Beltrán González

*behind the lights, between the shelves,
beneath the cracks, between the love*

Supermarkets What are they? Places to shop, to fill your fridge? Sociologists have argued that they are “non-places”, soulless, inferior to more modestly sized grocers, evidence of the horrors of modern agronomics, shrines to the banality of consumerism. For Don DeLillo, in *White Noise*, a supermarket “changes us spiritually, it prepares us, it’s a gateway ... All the letters and numbers are here, all the colours of the spectrum, all the voices and sounds, all the code words and ceremonial phrases.” Like casinos, they’re severed from their surroundings. It’s easy to lose your bearings. “Because there are no clocks, time is nowhere to be seen.” Temperature is regulated, shelves are rotated and refreshed, the ambience is carefully modulated. To go inside is “to abruptly land in the effervescence, trepidation, and sparkle of things”.

NAMES – New Art and Music Ensemble Salzburg (Austria)



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

