

# **LIMINA 2023**

Contemporary Music Festival  
29.11.–1.12. • Salzburg

# **Ensemble Garage**

30.11.2023

20:00 Uhr

Solitär

Universität Mozarteum  
Mirabellplatz 1



# Programm

Fabian Eicke	<i>Clear out</i>
Nicolas Speda	<i>Sommersprossen</i>
Ikumi Yamauchi	<i>La faute n'en est pas à moi (?)</i>
David Lohninger	<i>Per Definitionem</i>
	– Pause –
Sylvaine Ilchmann	<i>Hunted</i>
Adrián Echeverría	<i>Tropel de Tiempo</i>
Tim Lugstein	<i>Suddentity</i>

## Ensemble Garage (DE)

Performers: Frank Riedel (Saxophone), Yuka Ohta (Percussion),  
Malgorzata Walentynowicz (Piano), Till Künkler (Trombone),  
Steffen Ahrens (E- Guitar)



## Nicolas Speda

### *Sommersprossen*

Silence,  
formed by regularly recurring sound molecules,  
which move and develop individually over the course of the piece.

## Ikumi Yamauchi

### *La faute n'en est pas à moi (?)*

From the *Ise Tales [Isemonogatari]* (10th century; original Japanese version and French translation).

(FR) Par qui donc, Comme des fougères impriméesde Shinobu en Michinoku, Mon cœur est-il agité?La faute n'en est pas à moi

(JP) Michinoku no Shinobumojizuri Tare yue ni Midare-some ni shi Ware nara naku ni

(EN) By whom, then, is my heart stirred like the printed ferns of Shinobu in

Michinoku? Thefault is not mine

The ancient Chinese philosopher Jun Zi believed that human nature is evil and that black thoughts always dwell in our human minds, sometimes even threatening our views of morality and goodness. Is the love poem you received really just a love poem? If you read the hidden jealousy, hatred and sadness, you may recognise the ambivalent message of his poetry, which at first glance appears beautiful.

## David Lohninger

### *Per Definitionem*

... organised sounds; arrangement of acoustic events within a temporal framework;  
as an expression of human feelings or the deliberate renunciation of the same;  
represents relations of order in time;  
a communicative process.

## Sylvaine Ilchmann

### *Hunted*

This is an experimental piece in which I have tried to combine the electronic elements with the instrumental. Formally, the piece can be divided into an A-B-A' form. The A part is characterised by electronics with horror-like noises and sounds, whereby the instrumental part was also written in a noisy manner. In the B section, the instruments are treated more conventionally and at the end of the formal section, they are again connected to the electronics. A climax leads to a strongly varied A section in which the electronics once again dominate the piece.

## Adrián Echeverría

### *Tropel de Tiempo*

*Tropel de Tiempo* is inspired by the collage of the same name and the poem by Mexican artist Cecilia Morales. In both works, Cecilia depicts time as an artificial entity. This time transforms everything it touches into an everyday life that resembles a prison. Spontaneity is liberation.

“.... Pero qué extraño es el tiempo  
Que conmuta la vida  
Que hasta lo que no toca, lo toca  
¿En cuantas mudas se desdobra la estadia?”

“.... But how strange is time  
That it changes life  
That it touches even that which it does not touch  
In how many changes does the stay unfold?”

The saxophone solo with which the piece begins suggests a liberation. The ensemble as a representation of time will gradually capture the saxophone.



## Tim Lugstein

### *Suddentity*

Sometimes there are situations in which the personality of somebody or the characteristics of something is hidden and not clear. A situation seems to be different than it actually might be. And from time to time there is an event, that reveals a certain aspect of somebody/something nobody has expected, through which the situation is seen in a completely different light. Suddenly the Identity has changed. A sudden identity.

## Ensemble Garage



The Ensemble Garage was founded in 2009. Its ten members are on a quest for answers on artistic, social and aesthetic issues that define our time. In doing so, the Ensemble is exploring methods and means to create fields (ways, spheres, realms?) of expression through contemporary composition.

Since its foundation the ensemble yields innovative artistic impulses, shifting the focus on the reflection of the (post)-internet-society with its digital-medial manifestations, shaping the development in new music towards trans-medial, theatrical and performative forms of production.

An important part of the ensemble's work is the collaboration and exchange with other artists, particularly composers of the younger generation. Therefore Ensemble Garage has organized and curated numerous exchange-concerts with young composers from Germany, Poland, the USA, Finland, Turkey and France, among others. Further more, the ensemble regularly collaborates with guest curators and

artists from various fields such as video (e.g. Warped Type) and dance (e.g. Mouvoir / Stephanie Thiersch). In doing so it implements the "Community of Practice" – an artistic work method in which members of diverse artistic domains collaboratively explore their respective practice, which may result into a concrete artistic work. Since fall 2019 the Ensemble Garage hosts its own concert series entitled Acts 'n Sounds several times per year, presenting diverse programmatic concepts with varying topics at different venues in Cologne. It also partners with the concert series FRAU MUSICA NOVA, developing trans-medial concerts, which transgress boundaries of club-culture, experimental music theatre and performance, especially supporting the artistic work of women.

As invited guest, the ensemble regularly performs at renowned festivals in Germany and abroad, such as Acht Brücken Festival Cologne, Eclat Stuttgart, Warsaw Autumn, Musica Strasbourg, Ruhrtriennale, Donaueschinger Musiktage, Kunstfestspiele Herrenhausen, SPOR Festival Aarhus (Denmark), GAIDA Festival Vilnius (Lithuania), Warschauer Herbst, Musica Strasbourg and Mixtur Barcelona (Spain), among others. The Ensemble Garage is sponsored by the Ministry of Culture and Science of the State of North Rhine-Westphalia.

<https://ensemblegarage.de>



