

10. February 2019 | 19.30

Helmut List Halle | Waagner-Biro-Straße 98a | 8020 Graz

Chromatic Aberrations

impuls Opening Concert

Ensemble Schallfeld | Lars Mlekusch conductor

Alessandro Baticci flute | **Szilárd Benes** clarinet | **Teresa Doblinger** clarinet

Eurne Santos Arrastua bassoon | **Diego García Pliego** saxophone

David Schmidt trumpet | **Felix Del Tredici** trombone | **Hiu Yan Choi** horn

Ruben Mattia Santorsa e-guitar | **Manuel Alcaraz Clemente** percussion

Mathias Lachenmayr percussion | **Patrick Skrilecz** piano **Lorenzo Derinni** violin

| **Jacobo Hernández Enríquez** violin | **Paolo Fumagalli** viola | **Myriam García**

Fildalgo cello | **Margarethe Maierhofer-Lischka** double bass

Jorge Sánchez-Chiong (JSX), turntables, electronics

Davide Gagliardi sound, electronics

Alberto Posadas: Tres pinturas imaginarias (2014)

Agata Zubel: The Streets of a Human City (2011)

Jorge Sánchez-Chiong: Scans of Lucid (2019, premiere)

---Intermission ---

Simon Steen-Andersen: Chambered Music (2007)

Fausto Romitelli: Professor Bad Trip: Lesson 1 (1998)

Coming up:

11.2. 2019 | 20.00 | Minoritensaal | Mariahilferplatz 3 | 8010 Graz

... Solos – Duos – ... | Dozentenkonzert

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For the opening of impuls, Ensemble Schallfeld presents a colourful snapshot of contemporary composing, celebrating interconnections between painting, visual art and music. „Chromatic aberrations“ are subtle coloured flares and blurs that appear in a photograph if the lens does not focus the light precisely in one point. When we listen to music, the images appearing in our minds are also often blurry, mysterious, fluid. For this program, Schallfeld chose five composers that work with inspirations from painting and visual art. Simon Steen-Andersen is known for his precise composing in the audiovisual field. In Chambered Music, both the sonic, performative and visual potentials of a „chamber“ are explored. In three imaginary paintings (Tres pinturas imaginarias), Spanish composer Alberto Posadas tries to achieve a style transfer, transforming painterly techniques taken from Renaissance and modern painting into sonic forms. More reality-bound and with a witty sense of humour appears Agata Zobel's The Streets of a Human City that got praised at its premiere to be a contemporary „symphonic poem“ portraying an urban landscape. Vienna-based composer-DJ-turntablist Jorge Sánchez-Chiong presents a new work called Scans of Lucid, using the full colour palette of his diverse musical styles ranging from free improvisation to electronic techno. The closure of the evening marks the iconic Professor Bad Trip: Lesson 1 by Fausto Romitelli. Romitelli's music is not only a psychedelic trip across endlessly warping electronic sounds and loops, but is also deeply inspired by the composer's study of fine art. (Margarethe Maierhofer-Lischka)

Alberto Posadas: Tres pinturas imaginarias (2014)

I. sfumato

II. Variaciones perforadas sobre un tema de Mondrian

III. Tachisme

Tres pinturas imaginarias is a work dealing with styles of modern painting, trying to transfer features of those styles into sound and composition. The three parts of the piece are each dedicated to a painter and his respective style, which are: the *sfumato* of Leonardo da Vinci, the *Neoplasticism* of Piet Mondrian, and the *tachisme* of Wols (aka Wolfgang Schulze).

Sfumato is a technique that was invented in Italian Renaissance painting. By superimposing subtle layers of colour on top of a figure, its form and contours appear in a blurred, softened shape as if seen through a veil or cloud. Posadas was fascinated by this technique because of the „ability to create a diffused shape without focal point“. His compositorial approach creates a music which consists of lots of fragile elements that blend into each other, blurring all clear shapes into a kind of „cloudy“ sound.

The *Neoplasticism* of Piet Mondrian is known for clear geometrical shapes and strong monochrome elements that create a kind of visual rhythm for the spectators. In his composition, Posadas is structuring space and time by employing a precise rhythmical structure as a „spatial grid“, which gets modified and distorted by different other actions. „I was aiming to counteract the homogeneity of the material in a certain sense, mainly by using rhythms and changes of registers. The result is more pointillistic but less compact than the paintings of Mondrian.“

The third part of the piece is dedicated to the *tachisme*, a stylistic movement appearing in the context of Informel (informal art) in postwar Europe. Informel got its name from the french art critic Michel Tapié, and is a style emphasizing the use of chance and spontaneity of the painter's gesture in contrast to representational or geometrically structured styles of painting. The European Informel is related to abstract expressionism, which came up at the same time in the USA, as well as linked to the *art brut* movement. Some prominent representatives of *Informel* were Wols, Emilio Vedova (long-standing collaborator and friend of Luigi Nono), and Hans Hartung. Posada's interest in *tachisme* focused less on the use of chance operations, but on the transfer of seemingly uncontrollable, chaotic movements and gestures into sound. „I could describe it as if the material gets projected or tossed around in space by the instruments. On the other hand it creates a sense of volume and texture, similar to the impression of a painting of the Informel, where colour blazes and particles also create haptic, three-dimensional textures.“ While Posadas as a composer is known to work with meticulously structured, planned materials, using such open processes presented a challenge to him. „In a certain sense, the confrontation with tachisme was for me a means to with a previously unknown situation, to be in the middle of *terra incognita*.“

(Text: MML, quotes by Alberto Posadas, 2015)

Agata Zubel, Streets of a Human City (2011)

The piece, *Ulicami ludzkiego miasta (Streets of a Human City)*, was inspired by a statement by Czesław Miłosz about an attempt to capture reality in words. Agata Zubel tries to do the same in sound. This is why her composition combines traditional sounds with those illustrating the sounds of everyday life. Before the composition begins in earnest, some musicians come on stage in succession with loud stomping. In the work we also hear laughter, the sound of a typewriter, imitation horns. The whole work ends with coughing and grunting musicians interrupting the massive crowd of sounds.

(Text: Ada Ginał-Zwolińska)

Jorge Sánchez-Chiong: Scans of Lucid (2019)

for amplified musicians and electronics (UA)

The act of knowing that you're listening whilst you're listening as nothing but the vague suspension of disbelief zooming into the simultaneity of off-centered kinetic gray zones juxtaposing all the options in branches of ternary taxonomy trees with the blurred matrix of cartographical indistinguishable affectivisms rewording abstraction by the ability to encode a simulation of self-estrangement adopting approaches to speculative mapping of appropriations by the act of knowing that you're dreaming whilst you're dreaming as nothing but kayfabe beyond your long-term wrestler's sleep paralysis.

(Text: Jorge Sánchez-Chiong)

Simon Steen-Andersen: Chambered Music (2007)

„NO PROGRAM NOTE”

„DESCRIPTION”:

Chambered, as in compartmentalized and as in a limited or even locked up space.

The piece consists of “chambered” musical elements in various interpretations of the word.

Special things in the setup:

The pianist plays a sampler in the middle of the ensemble. A small speaker is placed inside a closed piano (without a player), through which is played sounds of a piano played inside (on the strings, on the metal frame, etc.) and the sounds of a muffled voice as if heard through a thick wall or a big pillow. The unrecognizable text is an excerpt from Nelson Mandelas diary, talking about the life as a prisoner. At one point in the middle of the piece, the voice gradually gets clearer for a few seconds, making understandable the words “in any prisoners life”.

Another speaker is placed at the right stage front, and through this speaker is only played sounds recorded inside a speaker. The speaker finally gets to represent itself or at least its own kind, so to speak...

The trombone player is sitting off-stage, so far away and with so many walls or doors between him and the audience, that even though he is playing as loud as possible, it is only just audible in the hall, matching the very soft dynamics of the violin. The trombone player follows the conductor with a live video-feed.

The beginning of the piece is rather loud, dense and confident, and the instruments are obviously connected by the sounds and tones, that they play together. The piece later gets extremely soft, transparent and fragile, and the very movements of the instrumentalists get to be more and more important, eventually being the “main theme” connecting the instruments and the musical lines. In the middle of the piece there is a kind of “movement cadenza”, where most of the instruments perform a “visual unison”.

Examples of chambered musical elements (apart from the locked up trombone and speaker inside the piano):

Short loops as a kind of confined time. A piccolo trumpet with a practice mute (almost closing the trumpet, making it an air chamber), constantly playing a high tone, which needs such a high pressure, that, when the tone is stopped, the air bursts out of the player – sounding even louder than the tone he played. A percussion player plays on the locks of an old suitcase, changing the music as it opens and closes. The percussion players cover jam glasses with the palms of their hands, making a “vacuum sound” when suddenly lifting the hands. Insulated boxes with metronomes making (inaudible) tuning tones and rhythms through the whole piece are played on by opening and closing the lid, revealing the sound inside. Etc.

(Text: Simon Steen-Andersen)

Fausto Romitelli: Professor Bad Trip (1998)

Professor Bad Trip became known as a musical cycle heavily influenced by the soundworld of psychedelic rock, which gets audible throughout the piece in the dense fusion of electronic and instrumental sounds, as well as the iconic sound character of the effected electric guitar. Fewer people know that besides its references to popular music, Romitelli's aesthetics were also heavily influenced by his studies of fine art. The title of the cycle is relating to the visual artwork by Italian comic artist Gianluca Lerici, who was known as „Professor Bad Trip“. Lerici created mind-blowing cartoons and artwork for punk bands that used bright colours and labyrinthic ornamental drawing, reminding of the optical illusions of Maurits Escher. The music as well keeps changing between fluid, heavily electrified passages and more „classical“ chamber music-like characters. Another source of inspiration for Romitelli's composition – not only notable in *Professor Bad Trip*, but also for his later works like *Blood on the floor, painting* – were the paintings by Francis Bacon. The three „lessons“ of the cycle allude to Bacon's triptych *Three Studies for a Self Portrait*, where contorsions and shifts of perspective create a surreal, distorted image, similar to the distorted instrumental sound that is processed with the electronics.

(Text: MML)

Schallfeld is an international ensemble for contemporary music based in Graz. The group sparks the interest of its audience by its vivid virtuosity and refined chamber music sound, paired with interpretations that pay special attention to concert format, creating events that adapt to the specific venue while aiming for a new dimension of listening.

The ensemble was founded in 2013 by alumni of Klangforum Wien and composition students of Kunstuniversität Graz. It currently consists of musicians from 8 nationalities and reflects the diversity and different interests of its members in its artistic direction. In the last few years, Schallfeld has been able to establish itself on international stages through exciting programming with a focus on young composers, innovative concert-stagings as well as through the quality of its collective improvisations and innovative use of live-electronics.

Schallfeld sees its mission in bringing music of international young composers to Austria and acting as an ambassador for new music production abroad. Besides its own concert cycle in Graz, Schallfeld is regularly guest in festivals in Austria and abroad, such as Wien Modern, Impuls Graz, Klangspuren Schwaz, Darmstädter Ferienkurse, Afekt (Estonia), Poznan Musical Spring (Poland), EMA (Spain), Daegu International Contemporary Music Festival (South Korea). In 2016 and 2017 Schallfeld has been selected by the Ministry of Foreign/cultural Affairs as representative of NASOM (New Austrian Sound of Music), a program designed to promote young Austrian artists internationally.

The ensemble is also involved in pedagogical activities and collaborative theater projects for children and adults. Schallfeld is funded by the municipality of Graz, the federal state of Styria, the Austrian federal Government and receives generous support from the University of Music and Performing Arts Graz and the iem (Institute for Electronic Music and Acoustics) Graz. Past projects by Schallfeld have also received grants by the EU (Youth in Action), Music Austria (MICA) and KulturKontakt Austri

www.schallfeldensemble.com

Ensemble Schallfeld is supported by BALLETT - THEATRE - MUSIC - ARTS



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