

John Aulich sunken (2021, world premiere)

"Sunken" is the second piece in a series reflecting on and exploring the canals and rivers beneath the city of Manchester in the UK. The piece will invoke the atmosphere of this decaying post-industrial world using an exchange of percussive sounds, low rumbling multiphonics, metallic screeches, whistling air, and damp squelches, presented in a "surround sound" format, with the musicians spread out through the audience.

John Aulich is a British composer whose works are performed internationally, including in the United Kingdom, United States, Israel, Thailand and Australia, by world-renowned performers such as ELISION Ensemble, Kathryn Williams, Joshua Hyde and ICE. John combines the erotic and the anxious, circumscribing a complex interplay of potential narratives that create fissures and ruptures in the listening experience. A focus of his latest work is abject, disgusting and surreal sound-worlds.

Mert Morali phantoms of -topias (2023, world premiere)

For Elizabeth Grosz, the "body phantom" is the mental representation of one's body, formed through interaction with the environment. It is the precondition of activating the body to incorporate tools. In "phantoms of -topias", I invite performers to fashion a space to search for new ways of embodying individuality and collectivity by amputating parts of instruments and deconstructing historically sealed forms of relationships between the body and the instrument. Through this phantom amputation, "-topias" forms simultaneities of presents, departures, and arrivals.

Mert Morali is a Berlin-based composer from Izmir, Turkey. He studied composition and electroacoustic music in Ankara and Berlin. His works focus on embodiment, corporeality, prostheticity, and their reciprocal interaction in time and space. Recipient of the first prize at Wilde Lieder-Marx Music Competition and J.J. Strossmayer Prize at Novalis Festival, he was also a composer-in-residence at Künstlerdorf Schöppingen and Künstlerhof Schreyahn. His music has been heard at festivals, such as MIXTUR, Klangwerkstatt Berlin, KONTAKTE, protonwerk, and Ultraschall Berlin.

Emil Vijgen Strøbæk Austrian observatory (2023, world premiere)

The Austrian observatory is a piece based on a series of observational exercises by Maria Hubertina. The musicians and composer did the exercises over a whatsapp groupchat in the months leading to this performance.

Emil Vijgen (1996) is a Danish/Dutch composer, raised in Denmark, now living in Cologne where he studies electronic composition with Michael Beil.

He used to be interested in abstract materials, mechanics and musicians trying to imitate machines, but has gotten more and more occupied with the everyday life of human beings. In this period of time a lot of his work is based around everyday observations and the poetics of grocery-shopping and trying to be bored without ever having the time to do so.

Connor McLean Winds of The Wasteland (2023, world premiere)

In this work I am examining the American mythology of the wild west and the cowboy through the alien strangeness and nostalgic familiarity of western films from the last century. I wanted to reform and twist these very problematic materials into something that deals more directly with the themes that interest me; escapism, futility, humor and violence.

John Wayne's character is trapped in a dreamy world of kitsch Americana, hypnotized by the same nostalgia we are, growing older, weaker and more absurd. All cowboys are running from something, often it is authority or the urban industrial centers of America. Yet, although the cowboys are running, they cannot escape. Instead they can (at best) spread the world they are running from deeper into the American frontier. A condition that I feel still prevails in my own life as an American person.

Connor McLean (b. 1996) is a composer and performer originally from Chicago land, living and working in Copenhagen, Denmark since 2018. His work forms tangential connections between sounds, situations, history, images and memories. He often works with video, text, objects and instruments. He is currently enrolled in the soloist class at the In Royal Danish Academy of Music where in 2020 he received his MA. His primary tutors at DKDM have been Jeppe Just, Simon Løffler and Bent Sørensen.

Sara Stevanovic when bashful hands assume silence beyond pink hollyhock existence (2022/2023, world premiere of revised version)

A close-up can be defined as a reflecting surface that gathers or expresses all kinds of intensive micro-movements. Each time we discover these two poles in something we can say that this thing has been "faceified" and in turn it stares at us, it looks at us: it is a reflecting and reflected unit. In this sense, the process of faceification permits a further investigation of an object, its origins and its parts as well as a deeper analysis of the observer and of what is being reflected. The piece puts the composer in close-up while observing her through the eyes of a pink hollyhock (known as a symbol of the circle of life, ambition, prosperity) existence. Sara Stevanovic (1998 Belgrade, Serbia) graduates from Ludwig-Maximilians-University in Munich, Germany with a B.A. in Musicology and from Conservatory "Giuseppe Verdi" in Ravenna, Italy with a B.A. in Composition. At the moment, Sara is studying for a master's degree in composition at Anton-Bruckner-Privatuniversität in Linz, Austria. Sara takes part in diverse masterclasses, including ones with S. Sciarrino, T. Murail, M. Lanza, G.F. Haas, C. Iannota, M. Momi, J. Maria Staud, etc. Her music has been performed in festivals such as MIXTUR Festival (ESP), KLANG Festival (DK), Festival Crossroads (AU), UML - International Festival (FIN), Cantiere Internazionale D'arte Montepulciano (IT), Muzički biennale Zagreb (HR), Tremplin de la création (FR) etc.