



School of the Arts
Department of Music

Sunday, March 22, 2015, 8 pm
Dr. Hecht Arts Center, 0 Floor

Ensemble Nikel

Patrick Stadler, saxophones
Yaron Deutsch, electric guitar
Brian Archinal, percussion
Rey Nakamura, piano

Oliver Thurley: *Whose veil remains inscrutable* (2014)

Abel Paúl: *Geografía del pliegue* (2014)

Jorge Diego Vázquez Salvagno: *Reptiles* (2014)

Mark Barden: *Die Haut Anderer* (2008)

Facundo Llompart: *Toba* (2014)

Concert duration: ca. 2 hours

Oliver Thurley (born 1988): *Whose veil remains inscrutable* (2014)

Oliver Thurley is a young composer currently based in Leeds, UK. Working with a hybrid of contemporary acoustic and electronic compositional techniques, Oliver's work explores disorientating structures and temporalities, instability and fragility, algorithmic and computational procedure, and indeterminate poly-formal systems. Sonically, the work is often noted for its approach to quietness, operating at the brink of performative control and perception.

In wearing a veil, one may hide any number of truths from all but ourselves. In this piece, I am trying to create a fragile membrane in order to hide a thing in plain sight.

Veiling the performance in quietness acts only to draw attention to the thing itself: it demands our concentration and draws us in, effectively amplifying itself in our perception. Lifting the veil for a moment, the piece balances precariously throughout. Constantly at the brink of collapse, the ensemble navigate temporal complexities and punctures to this fragile membrane. There is no serenity behind this veil. whose veil remains inscrutable itself remains ascetic.

My love and admiration to Brian, Yaron, Rey and Patrick for their time and patience in bringing this piece to life.

(OT)

Abel Paúl (born 1984): *Geografía del pliegue*

Abel Paúl was born in Valladolid, Spain in 1984. He studied composition at the 'Conservatorium van Amsterdam' with Fabio Nieder and Richard Ayres as main professors, and at the Universität der Künste in Berlin with Walter Zimmermann. Additionally, Paúl has attended master-classes by composers such as Brian Ferneyhough, Pierluigi Billone, Salvatore Sciarrino, Peter Ablinger, Beat Furrer and several others. He is currently a Ph.D candidate at the University of Huddersfield (UK).

Paúl has received the '2014 BBVA Creator's Fellowship Award' (Spain), the 2014 SUYAL Award (Austria), National Prize of the CDMC (Spain) and the 2008 Salvatore Martirano Composition Award (US). Honourable mentions include the Gaudeamus Muziekweek (2013), Colegio de España Prize (2013) and the Mauricio Kagel Wettbewerb (2010).

Abel Paúl has been named composer in residence at the 4th forum for young composers of the Ensemble Aleph (France, 2008), at the Ligeti Academy (The Netherlands, 2009) and at the Künstlerhaus Lauenburg-Elbe (Germany, 2014). Additionally, his music was selected for the ISCM's 2009 World Music Days in Sweden. He has participated in a number of international composition courses such as Centre Acanthes, Tzllil Meudcan or Impuls.

He has received commissions from several international festivals and ensembles such as the Münchener Biennale, Holland Festival, Festival de Cuenca or Spor Festival.

Paúl's music has been performed by relevant ensembles such as ASKO-Schoenberg, Nieuw Ensemble, Neue Vocalsolisten Stuttgart, Slaagwerkgroep den Haag, Ensemble Nikel, Insomnio Ensemble, Norrbotten NEO, Adapter, Sond'Arte electric ensemble, Distractfold, Platypus, Zahir ensemble, Ensemble Aleph, Plural ensemble and several others.

His music has been performed in numerous international festivals, including the Holland Festival, Nederlandse Muziekdagen and Gaudeamus Muziekweek (Holland); Münchener Biennale, Kunstforum Hellerau, Crescendo Berlin, Unerhörte Musik Berlin (Germany); ISCM World Music Days (Sweden); Festival de música religiosa de Cuenca, Festival SON (Spain); Aspekte Salzburg and Klangspuren Schwaz (Austria); Spor Festival (Denmark); Time of Music (Finland); Tzlil Meudcan (Israel); Festival MANCA, Theatre Dunois, and Centre Acanthes (France); Forum Wallis (Switzerland), etc.

This work intends to create a context of musical analogies and mirrors. The prerecorded sound of the saxophone is projected onto a small metal sheet and several piano strings through tiny vibrational speakers. These speakers create small acoustics fields in which the sound of the saxophone is fused with the identity of the piano and the metal sheet. These hybrids appear and disappear throughout the piece producing a unitary context of reflections and musical parallelisms between the instruments of the ensemble. The work's title (*A fold's geography*) makes reference to the changing curvature of the metal sheet, which operates as a sonic distorting mirror, as a flexible reflector. The sound of the saxophone is microscopically warped by exploring the different bending levels of the metal sheet: its external, malleable geography. I like to think that this piece unfolds in a context of musical in-betweens: intersections between the real sound of the instruments and prerecorded materials, between the concrete and the impalpable.

(AP)

Jorge Diego Vázquez Salvagno (born 1978): *Reptiles* (2014)

The work is named after the lithograph print called *Reptiles* by the Dutch artist M. C. Escher first printed in March 1943. The lithograph print *Reptiles* was first printed in March 1943. "It depicts a desk on which is a drawing of a tessellated pattern of reptiles. The reptiles at one edge of the drawing come to life and crawl around the desk and over the objects on it to eventually re-enter the drawing at its opposite edge. The desk is littered with ordinary objects, as well as a metal dodecahedron that the reptiles climb over. Although only the size of small lizards, these reptiles appear to have tusks and the one standing on the dodecahedron blows smoke from its nostrils. (http://en.wikipedia.org/wiki/Reptiles_%28M._C._Escher%29)

The dramatic and sonorous journey, crystallizes, reveals and suggests the paradoxical and slightly humorous concept depicted in the image. The nature of the source is encoded in specific musical elements, like patterns and metamorphic process, as well as intuitive associations between object on desk and musical micro-structures and gestures.

Jorge Diego Vázquez was born in Salta -Argentina. He studied Composition, Conducting and got a Technical Degree in Electroacoustic media composition at Universidad Nacional del Litoral Santa Fe, Argentina. After having finished his degree studies he took private lessons with Jorge Horst and Jorge Molina. Currently he is studying a Postgraduate Studium at Universität für Musik und darstellende Kunst Graz, Austria with Prof. Beat Furrer.

He has received various prizes, awards and honorable mentions at national and international competitions such as: Cuarto *Premio Iberoamericano Rodolfo Halffter*; Composition contest *Juan Carlos Paz Award*; Internacional Composition Competition *Atahualpa Yupanqui*; V Artistic Creation Grants contest; *TRINAC* (National jury of composers), International Meetings Foundation; 5° Forum - National Electroacoustic Music Competition; and grants and fellowships from: *UNESCO* (United Nations Educational, Scientific and Cultural Organization), France; *VCCA* (Virginia Center for the Creative Arts), International Exchange Programs, USA; Atlantic Center for the Arts, International Artists, Technicians and Cultural Professionals' Exchange Program, USA; *National Fund for the Arts* (Fondo Nacional de la Artes), Argentina; Department of Culture of Santa Fe, Argentina; and *Capacitar* Foundation, Argentina.

He has worked with Symphony Orchestra of Santa Fe, Symphony Orchestra of Salta, Impuls Academy Ensemble, Ausum Ensemble, Chamber Orchestra of Instituto Superior de Música-Universidad Nacional del Litoral, Percussion Ensemble of Music School of Salta, Percussion Ensemble of Benemérita Universidad Autónoma de Puebla, Convolución Ensemble, Qanibla Cluster Ensemble, Copiu Ensemble, Sonorama Ensemble, Contemporanea Ensemble, Curious Ensemble Players and Nikel Ensemble. Currently he teaches Composition and Harmony at National Catholic University of Salta in Argentina, and conduct the Orchestra of the school of music José Lo Giudice.

(JDVS)

Mark Barden (born 1980): *Die Haut Anderer* (2008)

Born in Cleveland, Ohio, in 1980, Mark Barden's work as a composer is concerned with physical and perceptual thresholds, encompassing both concert music and live spatial installations. It represents a staging of the failures that occur just before and just beyond the limits of what the body can hear and what it can enact, but where the failure itself is always palpable. The sounds of this music are, by turns, dense, visceral, and febrile; the tangibility of the performer's loss of precise physical control is mirrored in the

listening experience. The listener senses, just barely, a loss of themselves in this moment of shared vulnerability.

Barden studied composition with Lewis Nielson and piano with Monique Duphil at the Oberlin Conservatory of Music, and composition with Mathias Spahlinger and Jörg Widmann at the Freiburg Hochschule für Musik, following an extensive period of private study with Rebecca Saunders in Berlin. He is currently completing a PhD in composition at Goldsmiths, University of London, investigating the role of physical experience in the performance and audition of live sound.

He has received commissions from, amongst others, Ensemble Intercontemporain, Ensemble Recherche and the Freiburg Baroque Orchestra, the Witten Festival for New Chamber Music, the Donaueschinger Musiktage, the Darmstadt New Music Courses, the Akademie der Künste Berlin, and Radio France. He has received numerous awards for his work, including the Thomas J. Watson Fellowship, the Oscar and Vera Ritter Foundation Fellowship, the Stipendienpreis of the Darmstadt New Music Courses, and an Aufenthaltstipendium at the Akademie der Künste Berlin. He won the international composition competition 'concertare' in 2010. His music has been performed in Europe, North America, and Israel by Collegium Novum Zürich, Ensemble Nikel, hand werk, ELISION, Ensemble Mosaik, KNM Berlin, Wet Ink, ekmeles, Zafraan Ensemble, the Mivos Quartet, and others. Current projects include new works for Klangforum Wien, Ensemble Mosaik, the No Borders Orchestra, Ensemble Interface, and the 2015 Donaueschingen Festival. He lives and works as a freelance composer in Berlin. Recently, Barden won the Composer's Prize granted by the Ernst von Siemens Music Foundation.

A page is filled with a handwritten text composed of just two words. The original text is written and overwritten so often that individual words disappear into a growing blackness. At some point, one loses track of the letters and begins to see just shapes of various densities and shades. The original words? *Herzensschatzi komm*. [*Come, my darling* or, literally, *Come, heart's treasure*.]

During her stay at the Heidelberg Psychiatric Clinic from May to August 1909, the patient Emma Hauck wrote numerous such letters to her husband, Mark. These writings, which were never delivered, can be seen today in the Prinzhorn Collection in Heidelberg.

Glorifying madness or merely mourning suffering without striving for something more essential results not only in banal art but also insults those who suffered. As such, Hauck's story is just a starting point for addressing the human experience of longing. In the hopes of revealing part of its deeper nature, this work links longing to the concept of repetition and, as some believe Hauck's letters did, it attempts a sort of implosive transformation that transcends repetition through repetition itself.

(MB)

Facundo Llompart (born 1978): *Toba*

Born in Santa Fe, Argentina. He got a Bachelor's Degree in Musical Composition at the Universidad Nacional del Litoral (National University of Santa Fe, Argentina). Then, he settled in France where he studied musical composition with Martin Matalon. He has also participated in masterclasses and took private lessons with Tom Mays, Stefano Gervasoni, Jose Manuel Lopez Lopez, Kaija Saariaho, Pierluigi Billone, among others.

His works were played by ensembles and soloists as L'instant donné, Cairn (France), Matka (Swiss), Sillage (France), New Music Ensemble of the Sverdlovsk Philharmonic (Russia), Taller sonoro (Spain), Ensemble Nikel, Saori Furukawa, Christelle Séry, among others, in auditoriums and festivals in France, Switzerland, Spain, Russia, Argentina, Chile, Mexico, Colombia and Austria.

He has received various prizes, awards and honorable mentions as 35th Young Composer Competition for the Frederick Mompou International Award (Barcelone, 2014), Takefu Award 2012, Prix SACEM of the International Composition Competition Ville Boulogne-Billancourt (France, 2011), Prize Young Composer in the festival Hui Hui Music (Spain, 2010), among others.

His works are published by Maison ONA (Paris). He currently resides in Paris.

Is the voice and the memory of a people silenced, we can always remember. Not to repeat, not to perpetuate. To change. Toba, people Qom.

(FL)

The next concert:

Monday, March 23, 16:15, Dr. Hecht Arts Center, 0 Floor

Jam Session with Simon Vincent and guest musicians

Music.haifa.ac.il



בית הספר לאמנויות, אוניברסיטת חיפה

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