

IEMA-Ensemble 2024/25

Ishay Brokshtain 11 Days of evolution (2023-2024, Austrian premiere)

The piece is inspired by a scientific study on the evolution of antibiotic resistance during a period of 11 days. The study was filmed and is shown in a 2 minutes YouTube video, and so we can see the actual evolution of the antibiotic resistance through mutants competing with each other, becoming extinct or resisting and spreading, reaching higher levels of antibiotics, mutating and evolving again and so on. Eventually, some of the bacteria develop antibiotic resistance, but through the process they transform into completely new forms and shapes, connecting to one another but in a way that might still preserve something of their original nature.

(Link to the video: www.youtube.com/watch?v=yybsSqcB7mE&ab_channel=ScienceNews)

I was extremely inspired by the fact that we can actually see the process of evolution, and so, while you listen to the piece, I would like to encourage you to think of the material you hear as being projected from the original cell, listen to the 'mutants' you encounter and try to recognize if they survive and spread or become extinct.

Jacopo Caneva a wall around me - imperceptible glimmer (2024, world premiere)

In his biography of Franz Kafka, Max Brod reports this fragment from his friend's diary: "Die gehörte Musik zieht natürlich eine Mauer um mich und meine einzige dauernde musikalische Beeinflussung ist die daß ich so eingesperrt, anders bin als frei". Although he tried to learn piano and violin as a young student, Kafka was generally unmusical and the experience of listening to music made him feel locked up, as if surrounded by a wall. This piece, scored for string duo and a "shadow" woodwind trio, imagines the former as "originator" of every musical discourse, both in form and content, and the latter as its shadow, or better, a multitude of shadows, as reflections and sonic reverberations of two string instruments surrounded by a wall which, on one hand, multiplies their acoustical existence and, on the other, isolates them from the outside world – as Kafka felt in presence of music.

The continuous shifting in perspective between duo and trio makes it clear that this piece is not a quintet, but the aural result of an attempt to communicate between two smaller ensembles, searching for places beyond the wall, depicted by a highly pulsating, almost folk-like dance, presented two times, to then leave space for its remains to wander around a desert of scattered and extremely altered timbres, rhythms and sequences.

The "impercettibile spiraglio" (imperceptible glimmer), the potential possibility to create a disturbance in the wall in which the instruments -and Kafka himself- are locked up is best represented by these highly syncopated sections. Sharp gestures, continuous tension and strong personalities for musical characters are here employed as dramatic means in order to hypothesize a possible glance at the world, the real and historically characterized world Kafka lived in, outside the wall imposed to him by most experiences of the music phenomenon.

Mikel Iturregi Isila bezain ilun (2024)

Isila bezain ilun means "as dark as silence" in Basque. The title comes from a poem by Joseba Sarrionandia:

Elurra bezain isil badator iluna
Isila bezain ilun badator elurra
Elurra bezain ilun badator isila
Isila bezain elur badator iluna
Iluna bezain elur badator isila
Iluna bezain isil badator elurra

As silent as the snow comes darkness
As dark as silence comes the snow
As dark as the snow comes silence
As snow as silence comes darkness
As snow as darkness comes silence
As silent as darkness comes the snow

After "Elurra bezain isil", written also in 2024, this is my second piece inspired by this short text, which is constructed with a very limited vocabulary, rearranging a few words to form new meanings. These two pieces develop an ongoing interest for the expressiveness of fragile sound. Each one explores a different perspective of this quietness: the first one is softer and monochrome (snowier, a winter piece after all), while the second one is slower, emptier, darker.

Ege Sayar Dip (2023, Austrian premiere)

Dip - (Turkish): bottom, depth, ground.

egesayar.com

Chih-Yun Wang After Imagining Dancing in the Moonlight (2021, rev. 2024, Austrian premiere)

"When there is a song, there is a dance, and vice versa" is a famous saying from the 'Amis, an indigenous ethnic group to Taiwan. "After Imagining Dancing in the Moonlight" is a Theme and Variations piece, adopts the pitches (D, F, G, A, C) and rhythm patterns from a folk song of the Amis, "Dance while Watch the Moon", and accentuates the timbre collisions of musical instruments in an ambiguous and ballad-like manner to showcase the experiential learning of the Amis' posture dance.

The rhythmically shouted or chanted accompaniment of the Amis' posture dance serves the foundation of the piece, and every single variation of the five in the piece (as the following) reveals individual personality of the Amis' "Dance while Watch the Moon". The

first variation starts off with the pitch and rhythm of a folk melody and gradually expands into a more thorough presentation of variations to attempt to break conventional Theme and Variations. Thus, this whole variation synthesizes the traditional sound and beats of Amis' musical instruments in posture dance, the vigorous movements and stamping of the feet, and the rhythmically shouted or chanted accompaniment to acknowledge the Amis' great spirit of perseverance and endurance.

Theme

- Var. 1 Mouth Harp (Jew' s harp)
- Var. 2 Coryphée with the Moon
- Var. 3 The Voice of Amis Old People
- Var. 4 The Rite of Millet
- Var. 5 Dancing in the Moonlight

Dancing in the Moonlight
A folk song of the Amis indigenous people of Taiwan



花蓮阿美族傳統歌舞
Hualien Amis Traditional Dance



FUN HUAYU