

Klasse Carola Bauckholt

# KALEIDOSKOP KOMPOSITION

## NILUFAR HABIBIAN / ERIC LAMB /

### TRIO L'APRÈS MIDI

MO 30.01.2023 | 19:30 Uhr | Sonic Lab ABPU  
Eintritt frei | Programmänderungen vorbehalten.



Trio l'après-midi © Andrej Grilc

Werke von Liza Lim, Anna Weiland, Nilufar Habibian und Igor Maia

ANTON BRUCKNER PRIVATUNIVERSITÄT für Musik, Schauspiel und Tanz

Hagenstraße 57 | 4040 Linz | Austria | T +43 732 701000 | E [events@bruckneruni.at](mailto:events@bruckneruni.at) | W [www.bruckneruni.ac.at](http://www.bruckneruni.ac.at)

Wir fertigen bei dieser Veranstaltung Fotos sowie Audio- und Videoaufnahmen an. Die Bildaufnahmen werden zur Darstellung unserer Aktivitäten auf der Website oder sonstigen Internetauftritten, in Social Media Kanälen sowie in Printmedien veröffentlicht. Weitere Informationen finden Sie unter <https://www.bruckneruni.at/de/datenschutz>.

## Programm

Liza Lim

### **Bioluminescence for solo flute (2019)**

*Eric Lamb, flute*

Bioluminescence was written for Paula Rae and explores flickering, shimmering qualities. Bioluminescence is the emission of light by organisms such as fireflies, fungi, algae and many sea creatures. A famous example is the Hawaiian bobtail squid which carries bacteria whose luminescent specks act as a form of 'invisibility cloak'. The squid blends with moonlight on a starry night seeming not to cast a shadow from the perspective of any prey below.

*While sailing in these latitudes on one very dark night, the sea presented a wonderful and most beautiful spectacle. There was a fresh breeze, and every part of the surface, which during the day is seen as foam, now glowed with a pale light. The vessel drove before her bows two billows of liquid phosphorus, and in her wake she was followed by a milky train. As far as the eye reached, the crest of every wave was bright, and the sky above the horizon, from the reflected glare of these livid flames, was not so utterly obscure, as over the rest of the heavens. Charles Darwin, Journal (1832-1836)*

*Pick any path of concrete or  
crock to this spirited place  
whose orchard-body belongingly  
offers that flickering, altered aroma  
– groves on fire  
Sappho/ Petrucci version (2008)*

\*\*\*

Anna Wielend

### **OIS für Stimme, Holzscheit, Gartenschaukel, Wasserflasche und Wassereimer (2022)**

*Florian Großbauer, Stimme | Anna Wielend, Percussion*

\*\*\*

Nilufar Habibian

### **Against Walls for qanun and fixed media (2021)**

*Nilufar Habibian, qanun*

This piece was influenced by the recent (last two years) lockdowns. During the lockdown I gradually felt that the walls of my room were getting thicker and closer to me. Thus, I made a wall of overtones that is gradually getting louder and more prominent than the other sounds in the piece. Of course, everything was happening in my mind so other sounds on the electronic part represented what was happening in my mind, either as a conversation or just repetitive thoughts. The live qanun represented me sitting in my room surrounded by these walls trying to fight with these feelings and thoughts in my mind. Every single sound in this piece is taken from my instrument (qanun).

Igor Maia

**Guatá II for flute, viola and harp (2023) World Premiere**

*trio l'apres-midi:*

*Nora Romanoff-Schwarzberg (viola), Eric Lamb (flute) and Christoph Bielefeld (harp)*

The word Guatá means 'path' in the Tupi language, a once vastly spoken language from the coastal tribes in Brazil. The second piece in this series is a development using musical fragments from another work I composed in 2020, called Tape Porã (Tupi for 'beautiful path'). Guatá II is a piece about creating paths and dialogues between three very different instruments: flute, viola and harp. In this way my idea is to encourage the listener to associate the distinctive timbres of the instruments, not only with one another, but also as a new, blended sonority. It is a piece with moments of continuous transition, finding paths from the rich and versatile timbres these three instruments can produce.

\*\*\*

Light and sound: Elwin Ebner

We thank the OeAD for the support.

Biografien:

**Eric Lamb** has made a name for himself as a chamber musician, concerto soloist, recitalist, guest principal and lecturer. Since leaving his post as a core member of the International Contemporary Ensemble, Eric performs regularly as guest with a long list of the world's most important orchestras and soloist ensembles including the Boulez Ensemble, Klangforum Wien, Ensemble Modern, Mahler Chamber Orchestra, Geneva Camerata, Ostrobothnian Chamber Orchestra, Omega Ensemble (Sydney), the Cleveland Orchestra, PHACE, Camerata Bern, the City of Birmingham Orchestra, ASKO Schoenberg Ensemble and the Radio Orchestra Frankfurt. He has been invited to perform at festivals in Melbourne, Darmstadt, Graz, Salzburg, Lockenhaus, Acht Brücken in Cologne, Mostly Mozart Festival, Heidelberg Spring Music Festival and the Bucharest Festival for New Music, to name but a few. In the last decade, Eric has premiered more than 200 works and has worked closely with composers Viera Janarceková, Michael Jarrell, John Adams, Kaija Saariaho, George Lewis, Ivan Buffa, Julia Purgina, Marc-Andres Dalbavie, HK Gruber, Matthias Pintscher, Reinbert de Leeuw, Michel van der Aa, Nico Muhly, Ben Foksett and conductors like Sakari Oramo, Francois Xavier Roth, Franz Welser-Möst, Vladimir Ashkenazy, Ludovic Morlot, Pablo Heras-Casado, Steve Schick, Susanna Mälkki.

He has recorded over 15 commercially available CDs for various labels including Kairos, paladino, SONY, Hyperion, NMC, mode, New Amsterdam, NAXOS, Bridge, Starkland and Nonesuch. This repertoire expands one of the widest of his generation - from Bach, Mozart and Schubert to Xenakis, Jason Eckhardt and Passion Pit.

Eric Lamb's research encompasses a broad sweep of musical styles. Along with his on-going commitment to expanding the 21st century flute repertoire, he is deeply involved with the study and exploration of 17th and 18th century performance practice. This work includes, so far, the discovery and editing of several concerti, etudes, solo pieces and sonatas.

Eric began his musical studies at the Oberlin Conservatory of Music where he was a student of the great French flutist Michel Debost and studied chamber music with Kathleen Chastain. He then continued his studies at the Hochschule für Musik Frankfurt am Main with Thaddeus Watson (Diploma and Concert Soloist Diploma) and later at the Scuola di Musica di Fiesole, Italy (Diploma) with Chiara Tonelli. Eric studied baroque flute with Sally Tibbles and was heavily influenced by Irena Grafenauer (Salzburg), Robert Langevin (New York) and Viçens Prats (Paris).

Eric teaches a flute class of both graduate and undergraduate students at the Gulda School of Music in Vienna.

\*\*\*

**Liza Lim** (b. 1966, Perth, Australia) is a composer, educator and researcher whose music focusses on collaborative and transcultural practices. Beauty, rage & noise, ecological connection, and female spiritual lineages are at the heart of recent works such as *Sex Magic* (2020) for Claire Chase; the orchestral cycle, *Annunciation Triptych: Sappho, Mary, Fatimah* (2019-22), and the piano concerto *World as Lover, World as Self* (2021). Her large-scale cycle *Extinction Events and Dawn Chorus* (2018) has found especially wide resonance internationally and highlights ecological listening to beyond-the-human realms.

Liza Lim has received commissions from some of the world's pre-eminent orchestras and ensembles including the Los Angeles Philharmonic, Bavarian Radio Symphony Orchestra, BBC, SWR and WDR Symphony Orchestras, Ensemble Musikfabrik, ELISION, Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, International Contemporary Ensemble, Arditti String Quartet and the JACK Quartet. She was Resident Composer with the Sydney Symphony Orchestra in 2005 and 2006. Her music has been featured at the Berliner Festspiele, Spoleto Festival, Miller Theatre New York, Festival d'Automne à Paris, Venice Biennale, Lucerne Festival, and at all the major Australian festivals. Awards recognising her wide-ranging career and depth of compositional practice include the Australia Council's Don Banks Award (2018), the 'Happy New Ears Prize' of the Hans and Gertrud Zender Foundation (2021) and the 2022 APRA AMCOS National Luminary Award. She was DAAD Artist-in-Berlin in 2007-08 and Composer-in-Residence at the Wissenschaftskolleg zu Berlin in 2021-22. She was a founding member of the Academy of the Arts of the World in Cologne (2012-2016) and was elected a member of the Akademie der Künste Berlin in 2022.

Liza Lim is currently Professor of Composition and inaugural Sculthorpe Chair of Australian Music at the Sydney Conservatorium of Music. She has given composition masterclasses all over the world and established the HCR CD label and Divergence Press at the University of Huddersfield where she was Director of the Centre for Research in New Music (2008-2017). Liza Lim lives in Melbourne.

\*\*\*

**Anna Wielend** (\*1999) studierte Musik- und Bewegungspädagogik/Rhythmik an der Universität für Musik und darstellende Kunst in Wien und studiert jetzt Komposition bei Carola Bauckholt in der ABPU in Linz. Als Jugendliche begann sie Stücke für Chor zu komponieren. Der Chor Academy Singers und das Ensemble frauflü führten diese im Theater am Spittelberg, in den Redoutensälen Linz und in der Schlossgalerie Schärding auf. Inspiriert von Donna Haraway versucht sie in ihren Stücken das Leben und Sterben zu zelebrieren.

\*\*\*

**Nilufar Habibian** is a composer of acoustic and electronic music, an award-winning qanun-player and an improviser based in London. Alongside concert music, her interdisciplinary collaborations have included scores for contemporary dance and film. She has received her diploma in music from Tehran Music Conservatoire and studied Persian classical music in Iran under the supervision of the most prominent Iranian Maestros. She has received her bachelor in music from the Royal Holloway University of London and her master in composition from Guildhall School of Music and Drama. Currently, she is studying her master's in composition with Carola Bauckholt at ABPU in Linz. As a composer, she tries to investigate and express human conditions through sound and explore new sounds that carry and convey multiple meanings, emotions and characters. Her pieces have performed at different venues such as The Place, Wigmore Hall and Milton Court in the UK and Kennedy Center Millennium Stage (Washington DC), Roulette Hall (New York) in the US, Palais Wittgenstein (Düsseldorf) in Germany and Brucknerhaus (Linz) in Austria.

As a qanun player, Nilufar performs a variety of musical styles ranging from Persian classical and Middle-Eastern music to avant-garde and experimental contemporary Western music. In her solo performances, she tries to offer new interpretations of the Persian classical repertoire approaching it from a new and modern (technically and aesthetically) viewpoint. She has performed at venues and concert halls such as Vahdat Hall, Rudaki Hall, Milad Hall in Iran and Purcell Room, Cadogan Hall and Cafe OTO, Swan Theatre (Royal Shakespeare Theatre) and London Coliseum in the UK and Brucknerhaus in Austria. Some other collaborations include a storytelling project with City University and Tiny Owl publisher called "The phoenix of Persia", for which she made incidental music. She also composed an electronic track for "These Are Our Friends Too", an

album that highlights the work the charity FORWARD does towards ending female genital mutilation. In March 2021, her recent electronic piece was released in a compilation Album by Iranian label Noise A Noise.

\*\*\*

**Igor Maia** is a Brazilian composer and conductor, currently an Assistant Professor of Composition at the Federal University of Minas Gerais (UFMG-Brazil). He holds a PhD from King's College London, where he was supervised by Silvina Milstein and George Benjamin, with the support of the Capes Foundation of the Brazilian Ministry of Education. His PhD research was on Brazilian indigenous culture and its integration with compositional techniques of contemporary classical music. Previous research has been on timbre and orchestration in the music of Schoenberg, Scelsi and Xenakis.

Igor's compositions have been performed throughout Europe, the Americas and Japan and he has participated in courses with composers such as Isabel Mundry, Brian Ferneyhough, Toshio Hosokawa, Jukka Tiensuu, Francesco Filidei, Martin Matalon, Oscar Bianchi, among others. He has received many awards including the 2nd Prize of the Pablo Casals Composition Competition (France), BMI Student Composer Award (USA), National Foundation of the Arts (FUNARTE) Prize in Composition in 2016 and 2010 (Brazil) and 1st Prize of II National Composition Competition Música Hoje (Brazil).

As a conductor, he has performed in Brazil, Germany, Holland, Spain and the UK and has been Assistant Conductor of the King's College London Symphony Orchestra (KCLSO) and Associate Conductor of the Goodensemble, Goodenough College (London). Igor's compositions are published by Babel Scores (France) <http://www.babelscores.com/IgorMaia> and Donemus (Holland). Thanks to the Ernst Mach Grant from OeAD he had a one-month residency at ABPU under supervision of Carola Bauckholt.

\*\*\*

The « **trio l'après-midi** » came into being in the summer 2020, driven by the first pandemic induced cultural dry spell. This extraordinary timing, along with a hint of destiny brought violist Nora Romanoff-Schwarzberg, flutist Eric Lamb and harpist Christoph Bielefeld together for their first musical endeavours. Their first season featured a residency and video production at the „Kunsthalle Maria Saal, several performances in Vienna, such as #musikbefreit and Wiener Kultursommer, as well as streaming event for the „Constellations Chamber Concerts“ series in Washington D.C., where they premiered an arrangement of Astor Piazzolla's „Oblivion“ created for them by Argentinian composer Jorge Bosso.

The three musicians are bound together by a passion for gems of the existing repertoire as well as a mojo for discovering lesser known works for this very distinct instrumentation. They challenge and inspire the creation of new pieces, such as a commission by renowned Austrian composer Roland Freisitzer.

Plans for 2021 include a performance at „Trame Sonore“ in Mantova (Italy), a showcase at Styriarte Festival (Austria) and a residency with American composer Marshall McDaniel.





Nilufar Habibian ©Baha Yetkin