

Mittwoch, 30. September 2026, 19:00 Uhr

T alte
schmiede
wien

Archiv – Gedächtnis – Geschichte

Altera Inde Duo

Sara Zazo Saxophon, Elektronik

Diego Carretero Saxophon, Elektronik

Programm

Sanda Majurec
(*1971)

Ein Augenblick, ein Herzschlag (2026)(UA)
für Alt- und Tenorsaxophon

Ezko Kikoutchi
(*1968) /

La lune de Galilée (2025)
für Saxophonduo und Live-Elektronik

Daniel Weissberg
(*1954)

I *Surface sonore*
II *Océan subglaciaire*
III *Vie sur Europe*

Víctor Coltea
(*1986)

Detonation II (2025)
für Sopran- , Tenorsaxophon und Zuspelung

**Germán Toro-
Pérez**
(*1964)

Rothko IV (2008)
Elektroakustisches Stück

www.alte-schmiede.at
Instagram: @musikwerkstattalteschmiede
YouTube: @AlteSchmiedeMusik

**Mahak
Sadeghzadeh**
(*2004)

Theory of Chaos (2026) (UA)
für zwei Altsaxophone und Live-Elektronik

Luis Torres
(*1993)

Mad-Love (2026) (UA)
für Saxophonduo und Live-Elektronik

Werkeinführungen der Komponist*innen:

Sanda Majurec *Ein Augenblick, ein Herzschlag* (2026) for alto and tenor saxophone was written for Altera Inde Duo and is dedicated to them.

Within the context of the overall concert programme, the piece is a single-movement work in three parts that reflects nostalgically on the passing of time. It is based on quotations from three works that deal with time and eternity: Olivier Messiaen's *Quartet for the End of Time*, Gérard Grisey's *Vortex Temporum*, and the aria *Ewigkeit, du machst mir bange* from J. S. Bach's cantata *O Ewigkeit, du Donnerwort*.

The title, however, suggests that time – and even the eternity referred to in these works – passes in the blink of an eye and a heartbeat.

Ezko Kikoutchi / Daniel Weissberg *La lune de Galilée* (2025)

The genesis of the piece lies in the desire to create a personal version of "Jupiter" from Gustav Holst's **The Planets**. While researching the planet, the composer found inspiration in one of its natural satellites: Europa. Europa is one of the four large Galilean moons of Jupiter, discovered by Galileo in 1610.

The first movement is titled "Sound Surface." In it, the composer translates the surface of Europa—one of the smoothest in the solar system, composed primarily of water ice and crisscrossed by long cracks known as **lineae**—into music. The second movement is noisier and more turbulent. A subglacial ocean is believed to exist beneath Europa's icy crust; the sounds of rushing air, key clicks, **flutterzunge** (flutter-tonguing), and **slap tongue** evoke the waves and mysterious movements of that hidden ocean. The final movement expresses the utopian possibility of life. Given the presence of liquid water, nutrients, and a heat source, some form of life could exist. Through her music, the composer conveys this hope for life on the Galilean moon—a life that sings of the joy of its own existence.

Víctor Coltea *Detonation II* (2025)

It carries forward the visceral energy of its predecessor, **Detonation** (written a decade ago for an acoustic saxophone duo), pushing sonic and conceptual boundaries even further. While the original acoustic version explored explosive energy—emulating electronic effects through extended techniques on two saxophones—**Detonation 2.0** fully integrates electronics, reflecting the profound transformations shaping our contemporary world.

In an era marked by political turmoil, the resurgence of authoritarianism, and the normalization of conflict, we find ourselves immersed in an increasingly digitized existence. Artificial intelligence, virtual environments, and hyper-connectivity are transforming not only how we live but also our perception of reality.

Detonation 2.0 translates this complex landscape into sound: a volatile blend of the organic and the synthetic, the violent and the fragile.

Immersed in a dynamic electronic environment, the saxophone duo constructs a hybrid sonic universe where distortion, delay, glitch, and resonance evoke the disoriented and fragmented nature of our modern world. At times confrontational and aggressive, at others unsettling and intimate, the piece serves as both a reflection and an artistic response. It offers a surreal musical narrative in which disparate realities collide, mutate, and dissolve, inviting the listener to reflect on the blurred line between the real and the artificial in today's world—and on the kind of future we are creating or hurtling toward.

Germán Toro-Pérez *Rothko IV* (2008)

From the perspective afforded by the passage of time regarding his entire body of work, Rothko strikes me as an artist who—unswayed by the demands of an art world driven by daily headlines—translated the richness of his central themes into space and color in an unmistakable and highly distinctive manner, achieving this through a process of reduction and deepening that unfolded slowly over years. In Rothko's work, what is immediately visible and what remains hidden are equally potent. His language of form and color arises from reflection on his subjects—Greek myths, the origins of tragedy, the structure of the psyche, Surrealism, the frescoes of Fra Angelico, and so forth. These elements are not ends in themselves, nor are they merely aesthetic or aestheticizing gestures. What remains after this slow distillation embodies the essence of its origins; it encompasses not only what is visible but also what has become outwardly superfluous.

Rothko IV defines a clear syntax based on models that combine continuous and discontinuous elements. Discontinuous elements appear as objects that enter and exit the listening space. Continuous elements form layers of sound planes and fluctuating sounds. The piece represents another attempt to shape space through the effect of depth—creating a superimposition of sound events that

www.alte-schmiede.at

Instagram: [@musikwerkstattalteschmiede](https://www.instagram.com/musikwerkstattalteschmiede)

YouTube: [@AlteSchmiedeMusik](https://www.youtube.com/@AlteSchmiedeMusik)

alternately cover and reveal the auditory field, thereby making audible further layers existing in the background. This suggests a process that continues beyond the realm of conscious perception.

Mahak Sadeghzadeh *Theory of Chaos* (2026)

Theory of Chaos takes its title from chaos theory in physics, where systems that follow precise rules can still develop in unpredictable ways. Small changes can grow over time, leading to completely different outcomes, even when the starting points seem almost identical. The piece moves through this unstable territory between order and disorder. Sounds repeat, split, answer one another and suddenly shift direction. The moments of coordination can quickly become fragmented, while contrasting sections appear almost like changes of state.

Chaos here is not a simple randomness, but it's something that grows from within a structure itself, until the relationships remain present, and their direction becomes increasingly difficult to predict.

Luis Torres *Mad-Love* (2026)

Following *Peyotl* (2023), *Xtasis* (2025), and *Neon, Glitched and Overdosed* (2025), this work continues his exploration of music inspired by altered states of being. In these works, the acoustic instrument often represents the human presence, while the surrounding electronics function as a hallucination: a distortion, expansion, or altered perception of reality.

With *MAD-LOVE* I took this idea further. The title emerges from the duality of the two performers on stage and the relationship that develops between them. At the same time, it refers to the altered state of consciousness that can emerge from passionate attachment. *MAD-LOVE* does not tell a love story. Instead, it explores obsession, duel, and climax. On a more technical level, the work combines contrasting musical materials within what I describe as a new aesthetics approach: a way of composing contemporary music in which different styles and sonic languages coexist within the same work in order to provoke contrasting emotional states in the listener.

Die nächsten Konzerte der Musikwerkstatt:

Freitag, 2. Oktober
19:00 Uhr

Ausgrabungen
Winterberg Trio

Werke von **Heinz Kratochwil, Maria Salamon, Hannes Heher,**
Akos Banlaky, Michael Radanovics, Boris Yoffe

www.alte-schmiede.at
Instagram: @musikwerkstattalteschmiede
YouTube: @AlteSchmiedeMusik