Samstag, 21. November, 14:00 Uhr

Talte schmiede wien

WIEN MODERN

Mivos Quartet

Olivia De Prato Violine
William Overcash Violine
Victor Lowrie Tafoya Viola
Nathan Watts Violoncello

Programm

Helga Arias
(*1984)
The Love Letters: If You Long for My Death (2025)

Rodrigo Pascale
(*1996)
Onde (2023)

Anibal Vidal
(*1991)
Sleep Now, Baby Beast (2026)

Sepehr Karbassian
(*1990)
marooned ... present (2026) (**UA**)

Jalalu-Kalvert Nelson
(*1951)
Bent Out Of Shape/Speakings. (2019)

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

Composed for the Ligeti Quartet, *The Love Letters: If You Long for My Death* takes as its point of departure sketches for two string quartets that György Ligeti envisioned but never completed. Preserved at the Paul Sacher Foundation in Basel, these fragments suggest compositional paths that remained unexplored. Rather than attempting a reconstruction, the work approaches them as a space of speculation and dialogue.

The title refers to Carlo Gesualdo's madrigal Se la mia morte brami ("If You Long for My Death"), whose chromatic language also informed Ligeti's reflections on the unfinished quartets. Microtonal inflections and layered polyrhythmic structures emerge as traces of these unrealised ideas, opening a conversation between historical fragments, imagined futures, and my own compositional practice. (**Helga Arias**)

Onde means both "Where" in Portuguese and "Waves" in Italian. The piece engages with these two semantic poles, allowing both meanings to shape its underlying concept. Completed in 2023, it takes as its point of departure the inherent uncertainty in measurement. Even the most advanced tools cannot capture an object without introducing distortion, and Heisenberg's uncertainty principle, asserting that the position and velocity of subatomic particles cannot be simultaneously known due to their wave-like nature, serves as a guiding metaphor. The opening unfolds as a continuous glissando field in which pitches drift and evade precise localization. When the ensemble reaches harmonic arrivals, the sound resists stability, emerging instead as sparse, unstable clusters. Throughout the piece, these contrasting states, fluid motion and attempted precision, interact as the ensemble repeatedly strives toward a unison that remains unreachable. This perpetual approach without resolution mirrors the indeterminacy inherent in measurement, where every attempt to define a point inevitably alters the phenomenon itself. (**Rodrigo Pascale**)

For *Sleep Now, Baby Beast, I was drawn to the idea of rendering something rough or harsh in a tender or subtle way. The music unfolds within this tension, working with contrasting gestures that fail to separate completely and with similar forms of behaviour emerging from different sources, that never fully merge into one another.*
As the title suggests, the piece moves between tenderness and rawness. The "baby beast" is both vulnerable and unruly: something that can be shaped, but not entirely controlled. The result is a sound world that is at once intimate and resistant, where softness and friction coexist.
Throughout the piece, material transforms through imitation. String gestures echo one another, but never exactly. Vocal gestures imitate the behaviour of string instruments, yet never fully coincide with them. Small differences accumulate, and

what seems familiar becomes subtly altered as material is continually reinterpreted.
Ultimately, the piece explores not opposites themselves, but opposites failing to separate completely. (**Anibal Vidal**)

Confusion is a state of mind in which the ability to think clearly and make decisions becomes disrupted. Over the past few months, I have found myself deeply unsettled by everything that has emotionally and cognitively destabilized my life and others among us. I could no longer feel my own presence within the spaces I inhabit: my home, my city, and the world around me.
News of death, together with an overwhelming feeling of loss, isolation and anxiety, once again reminded me of my existential condition. Thoughts surrounding death resurfaced, along with a recurring question: *What will I remember during the final minutes of my life?*
Will I be ...?
Will I feel ...?
Where will I ...?
Along with these thoughts, I found myself struggling with the deeper and personal meaning of sound. What can sound mean phenomenologically and ontologically? How does sound exist in relation to presence, and my lived experience of intimacy? Rather than approaching sound merely as objective material to be organized, I began to experience it as something personal and connected to embodiment.
The lack of attentiveness to the present quality of things seems characteristic of our age. We are surrounded by an abstracted relation to the world, one that privileges fleeting thought and virtual attention over the imminence of what is tangible and present. As displaced beings, we are continually confronted with the need to redefine our sense of belonging. The virtual no longer transcends. The material might do. Transcendence now lies in presence.
Contemporary sound arts contain many dimensions that I admire. Still, I often feel that listening itself is overshadowed by the pursuit of technical virtuosity and increasingly sophisticated structures. In this effort toward sophistication, the intimate presence of sound can disappear. What interests me instead is the event of sound in its state of presence. Sound as something lived before it becomes concept or system. (**Sepehr Karbassian**)

In this *String Quartet No. 2: Bent Out Of Shape/Speakings* (2019), as in my first Quartet "Litost" 1985, commissioned by the Kronos Quartet, I am working with the concept I call, "extra- musical instruments". In this concept, in addition to the performers playing their main instruments, they also play other instruments. In the "Litost" quartet, the players played suspended cymbal, triangle, and small bells and they all wore ankle bells. In this quartet No 2, the performers will only utilize the voice along with playing.
The text is created for its sonic value and basically has no real meaning. Although some of the sounds came from the voices I heard on the streets of Paris and New York. Something someone said would catch my ear and I would remember it.
The performers must speak the words in an expressive way as if they had true meaning, thus creating an intimacy and a world between them.
This work is full of abrupt changes and different moods, hence the title "Bent Out Of Shape", which means that nothing really works for long, there is always a change or a breakdown of some kind. The quartet finally ends with the sound of the breath, the sound of breathing. Creating an atmosphere of stillness and rest.
(**Jalalu-Kalvert Nelson**)

Die nächsten Konzerte der Musikwerkstatt:

Sonntag, 22. November
11:00 Uhr

Ana Gabriela Fernández
WIEN MODERN

Ana Gabriela Fernández Klavier

Werke von **Conlon Nancarrow, Timo Wallna, Stefan Grimus, Aquiles Lázaro, Sofía Scheps, Carolina Carrizo**

Mittwoch, 25. November
19:00 Uhr

Francis Burt zum 100. – II
KAMMERMUSIK

Koehne Quartett

Werke von **Francis Burt, Christian Diendorfer, Hannes Heher, Lukas Neudinger, Jialu Yang**