

27 NOVEMBER 2020

# ensemble XX. jahrhundert

BILKENT CONCERT HALL



bilkentcomposition

## **ensemble XX. jahrhundert**

27 November Friday 2020, 20:00

**Bilkent Concert Hall**

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**DENİZ ASLAN**

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**Music for Ensemble †**

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for flute, clarinet, trombone, piano, violin, viola, violoncello

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**ATABAK AMJADI**

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**Parallel Limbo †**

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for flute, clarinet, trombone, piano, violin, viola, violoncello

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**TOKZHAN KARATAI**

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**Patterns from the Past †**

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for flute, clarinet, piano, violin, viola, violoncello

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**MOHAMMAD H.JAVAHERI**

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**Unison II ‡**

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for clarinet and piano

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**JULIA PURGINA**

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**Kammermusik ‡**

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for flute, clarinet, piano, violin, viola, violoncello

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**ARDA YURDUSEV**

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**Seyyah Trio †**

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for flute, violin and piano

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**JOHANNES MARIA STAUD**

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**Lagrein ‡**

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for clarinet, piano, violin, violoncello

† World Premiere

‡ Turkish Premiere

## **ensemble XX. jahrhundert**

The soloist-ensemble, founded by Peter Burwik in 1971, guarantees the highest standards associated with 'Viennese musical culture' worldwide.

Its aim is to make music of the 20th century known and to support contemporary creative work in the 21st century. For that purpose, several domestic and foreign composers have been and continue to be commissioned.

Next to the repertoire of the 2nd Viennese school - a permanent focus of the ensemble - its aesthetic range reaches from representatives of classical modernity to significant exponents of innovative contemporary music. Artists such as Steve Reich, Vinko Globokar, Morton Feldman, Younghi Pagh-Paan, Kaija Saariaho or Emanuel Nunes have been presented to the Viennese audience in portrait-concerts for the first time.

On tours to Azerbaijan, China, Cuba, England, France, Germany, Mexico, Poland, Russia, Sweden, Switzerland, Taiwan, USA, Venezuela important current programs have been performed.

The ensemble has been guest at numerous international festivals: the Salzburg Festival, the Wiener Festwochen, Wien Modern, the Edinburgh International Festival, the Berliner Festspiele, the Hong Kong Arts Festival, the Huddersfield Festival, the Warsaw Autumn, "Musica" in Strasbourg, the "Enescu Festival" in Bucharest to name just a few and - not least - the Contemporary Music Days 2013 in Shanghai, and the 2019 Spring Festival Shanghai among others.

**Eric Lamb** | Flute(s)  
**Szilard Benes** | Clarinette(s)  
**Stefan Thurner** | Trombone  
**Kimiko Krutz** | Piano  
**Bojidara Kouzmanova-Vladar** | Violin  
**Nora Romanoff-Schwarzberg** | Viola  
**Dorottya Standi** | Cello

**Peter Burwik** | Conductor



### **ATABAK AMJADI (\*1999)**

Atabak Amjadi got familiar with music world by the age 14 by learning electric guitar and playing in rock/metal bands. After getting more familiar with classical repertoire, he started his musical career with classical guitar at the age 16. Finishing his high school in major of music and cinema was the point that he started to discover his interest about composition and Meanwhile, he decided to do his bachelor of music in Bilkent university. Atabak started his career of contemporary classical composition under supervision of Mohammad H. Javaheri and Yiğit Aydın and Currently, he is studying with Tolga Yayalar.

### **DENİZ ASLAN (\*1997)**

Deniz Aslan was born 1997 in Ankara. Being classically trained in bassoon for 10 years, he received his bachelor degree in composition from Bilkent University Faculty of Music and Performing Arts under the supervision of Tolga Yayalar. He is now pursuing his MA at the same institution.

Deniz Aslan has had the chance to study with composers such as Alican Çamcı, Mahir Cetiz, Ken Ueno, Laurie San Martin, Mark Andre, Hanna Eimermacher, Stefan Pohlitz, Ulrich Krepplein and Pieter Snapper. He has also worked with ensembles such as Black Pencil, Yurodny Ensemble, Collegium Novum, Arditti Quartet, Oerknal and Hezarfen Ensemble and his music has been performed in Ankara and İstanbul.

### **Music for Ensemble**

The piece is made up of eight chords which are employed as harmonic sections specifically derived from a limited microtonal pitch collection. The pitch collection is a combination of two distorted harmonic spectrums, one major second apart from each other. The frequencies are quantized to quarter and 1/8 tones, thus each of these chords contain a number of intervals that can be perceived differently depending on the context. That is what drives the piece forward harmonically. A variety of expressive qualities are implicit in textural and timbral layers and they unfold with respect to the nature of this pseudo-spectral idea.

### **MOHAMMAD H. JAVAHERI (\*1989)**

Mohammad H. Javaheri (1989-) is an Iranian composer, born and raised in Tehran. In 2019, he was named as "a composer we will surely still hear from in the future" (NMZ newspaper, Germany), and has been highlighted in several published news articles and websites including the LA Times.

Mohammad is currently a composer at via nova - zeitgenössische Musik in Thüringen e. V. and also a composer member of DKV, DEFKOM, and FEM (German Composers Association, German Film Composers Union and Department of E-Music). He has worked with numerous performers, ensembles, and orchestras such as Carin Levine, Ravshan Tukhtamishev,



SWR Symphony Orchestra, MDR Symphony Orchestra, Digital Bauhaus Orchestra, Radiofm. Bauhaus, De Musique Expérimentale Du Bauhaus, MISE-EN, Adapter, Cikada, Omnibus, Hezarfen, and NeoQuartet; in cities including Arnstadt, Weimar, Leipzig, Stuttgart, Berlin, Karlsruhe, Ankara, Istanbul, Tashkent, Radziowidjce Castle/Warsaw, Los Angeles, and New York. Notable attainments include being selected as a featured composer of the MISE-EN New York Festival (USA), BCA19 Academy (Turkey), Synthetis Academy (Poland), SWR Orchestra workshop (Germany), Kaleidoscope (USA), Weimarer Frühjahrsstage für zeitgenössische Musik (2019 and 2020). Mohammad's works have been broadcast on SWR2 radio station and invited to be broadcast on NeoArt Festival (Gdańsk, Poland). He was awarded prizes in the 20th International Chamber Music Composition Competition (Germany). Several of his scores are published on UCLA Library (USA), as well as recordings released in 2020 on Petrithor Records (USA).

Mohammad is currently completing a Master's Degree in Contemporary Composition at Bilkent University Turkey, (under the supervision of Asst. Prof. Dr. Tolga Yayalar) and Hochschule für Musik Franz Liszt Weimar Germany (under the supervision of Dr. Ulrich Kreppein) as an Erasmus+ scholar.

### **Unison II (2020)**

The idea of "Unison" is based on the absence of integrity in a being. Each being consists of different layers inside itself. Different dimensions of a being along with their contradictions was the meta-musical idea that initially inspired the piece, and it led to the creation of various timbres in unison while forming space. Although we define these layers as one personality, some of them tend to express themselves in a conflicting fashion. In other words, unconscious desires for acting in distinctive behaviors are evidence of self-conflict. As we experience new circumstances, our characters reveal themselves in a surprising yet ironic manner.

### **TOKZHAN KARATAI (\*1994)**

Tokzhan Karatai is Composer, performer, improviser from Kazakhstan. Tokzhan is positioning herself as a performer of contemporary music on such a traditional Kazakh instrument - kobyzy, a two-stringed fiddle with horsehair strings. She graduated as a composition major from the Kazakh National Conservatory, where she studied with Bakhtiyar Amanjol. Tokzhan also studied folk music, in particular, the Kazakh qobyzy, a two-stringed fiddle with horsehair strings. Her music is based on both traditional and contemporary music. The main idea is to connect these two areas. During her years in the Conservatory, she also participated in Kazakhstan's first ensemble for contemporary music, called Egeru ("to master"), formed by professors and graduates of the Conservatory. Tokzhan started in the ensemble playing qobyzy, and is presently the ensemble's resident composer. Tokzhan Karatai joined international music projects that have furthered her skills as a composer-performer-improviser.

These include Playing Together: Central Asian Academy of Contemporary Music, she also participated in OneBeat as one of twenty-five young musicians from around the world who came to the USA and «Two Horizons», work in progress with Paris based director – Saodat Ismailova, produced by CEC Art Slink.

## **JULIA PURGINA (\*1980)**

### **Kammermusik II (2012)**

Kammermusik II was created in 2012 on the occasion of a tour to Central Asia by Ensemble Reconsil. The first performance took place at the opera of Bishkek / Kyrgyzstan and the subsequent performance at the Conservatory of Almaty / Kazakhstan. The piece is a palimpsest of my flute quartet Les Petites Vieilles, whereby new material has also been incorporated by adding the piano and clarinet. Although this new material was introduced very carefully, a new piece has emerged, which primarily shares the same formal structure with the flute quartet, but is somewhat different in sound. An additional extension took place in 2016 with the addition of a percussion part. The premiere of this version - Chamber Music IIa - took place on February 16, 2016 by ensemble XX. Jahrhundert.

The underlying flute quartet Les Petites Vieilles was written in May and June 2011, immediately before its planned recording by the ensemble LUX with Maria Fedotowa. By chance I came across the poem of the same name by Charles Baudelaire and I immediately felt that this poem would be a good inspiration for my flute quartet for several reasons. The images in this poem immediately generated many sound ideas in me and so, if you listen carefully, you can be strange, wizened, seductive beings, tripping marionettes, celestial eyes, sensing spooky structures staggering past and cold metal - I sprinkled a loving, airy wink over them.

Much of this can still be found in Chamber Music II and Chamber Music IIa. This piece is dedicated to my husband Roland Freisitzer.

## **JOHANNES MARIA STAUD (\*1974)**

### **Lagrein (2008)**

As a composer, people often ask you to write a program note for an already existing or almost-finished piece. In this case, however, I have tried the exact opposite: as an artist, I am always trying to question 'proven' or familiar approaches with every new work I create. So, in this case, I wanted to write a piece which could be described as follows:

"Medium garnet color with ruby hints. Rich, quite pronounced, spicy aroma with a chocolate character, floral impressions (violets), red fruit and prunes. Soft, smooth taste, full bodied with hints of leather and tar. Firm, dry and somewhat earthy finish."

This synesthetic approach was my driving force whilst composing the piece. The tasting of sonorities; the description of light reflexes in sound; the translation of a soft, smooth taste, full bodied with hints of leather and tar into musical textures and structures – all of this fascinated me during my work on the piece.

(source: [www.aloislageder.eu](http://www.aloislageder.eu))

### **ARDA YURDUSEV (\*1997)**

As a composer, his interests include (but not limited to) combining contemporary art music with various musical elements from different cultures through timbre-based sound worlds and audio-visual projects. Some recent performances include his string quartet "Senri (II)" with Arditti Quartet and "Seyyah III" with Cikada. Most recently, "Ronin" for mixed quartet was workshopped and recorded by Klangforum Wien during OutHEAR New Music Week and his miniature for saxophone quartet "Pati" premiered in Barcelona within the scope of Mixtur 2020. Future performances include "Seyyah Trilogy" which is a finalist for Black Pencil Prize 2020 and "Seyyah I" with Matthijs Koene as the soloist. Within the past seasons, his quartet piece "Komorebi" which combines classical Turkish and western instruments was premiered by NK Ensemble and published in the album "Lahza".

He has attended various masterclasses by well-known composers such as Mark Andre, Bruno Mantovani, Klaus Lang, Ken Ueno, Michael Beil, Eun-Hwa Cho, Hanna Eimermacher, Eivind Buene, Laurie San Martin, Ulrich Krepplein, Mahir Cetiz, Shih-Hui Chen, Tolga Yayalar, Onur Türkmen, Hideki Kozakura and Dimitri Papageorgiou. He has worked with ensembles such as Arditti Quartet, Klangforum Wien, Cikada, Black Pencil Ensemble, Collegium Novum Zurich, NK Ensemble and Hezarfen Ensemble.

He is continuing his graduate studies with Yiğit Aydın and Tolga Yayalar in Theory and Composition program in Bilkent University Faculty of Music and Performing Arts.

### **Seyyah Trio (2019)**

Written for a trio, this piece takes its place among my Seyyah concept series. The piece finds its core within the imperishable work of the Persian mathematician, astronomer and poet Omar Khayyam; The Rubáiyát. The quote below which is taken from this work represents the essence of the trilogy, therefore is the final step on the path.

(...)The thoughtful Soul to Solitude retires, \*

(...)

\*NOTICE: The English version of the above quote from Omar Khayyam's work The Rubáiyat is translated by Edward FitzGerald in 1859. Although criticized for its poor authenticity to the original Farsi text, it is praised for its literary aesthetics and attention to rhyme. Therefore, FitzGerald's translation is featured because of phonetic and aesthetic preferences.



## BİLKENT KOMPOZİSYON

Deniz Aslan ve Kristina Golubkova

Kayıt ve Canlı Yayın

Arda Yurdusev ve Mohammad H.Javaheri

Sahne Düzeni

Atabak Amjadi

Fotoğraflar ve basın bildirisi



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[www.bilkentcomposition.wordpress.com](http://www.bilkentcomposition.wordpress.com)

## TEŞEKKÜR

Okşan Çelikten

Müzik Hazırlık Okulu Müdürü

Ebru Ercan

Dekanlık İdari Asistanı

Arzu Çakıl

Mali İşler Amiri

Ebru Laçın

MSSF İdari Asistanı

Yelda Cavga

BSO Basın Yayın

Deniz Ersoy

Müzik Bölüm İdari Asistanı

Aysun Firikçi

BSO Sekreteri

Mine Sönmez

Bilet Gişesi Sorumlusu

Ergün Şahin

MSSF Bina Sorumlusu

Muhittin Yıldırım

Elektrik Teknisyeni

Özlem Şahin

Dezenfektasyon Sorumlusu

Murat Kandak ve Oktay Işık

BSO destek ekip



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