



## Finalists

### NEW FORMATS project award

### A competition within the competition

*List organised in alphabetical order according to name of the ensemble and/or name of the singer*

**Sawako Kayaki (soprano, Japan) & Haruka Ebina (piano, Japan)**

#### **A visual evening of “Light and Shade” Lied compositions – a fusion of Japanese and Western culture**

This project aims to discover a new way of expression characterised by the world of Lied compositions and to reach the audience from different perspectives. By visualising Lied compositions, the duo creates a three-dimensional space for music, allowing the audience to discover the Lied compositions and their interpretations in a new and fresh way. To visualise the compositions, a traditional form of Japanese theater – “Nō” – is combined with the chants of Buddhist hymns – “Syōmyō” – over which the duo improvises music for a new world view. Additionally, the duo primarily uses lighting to create “light and shade” and to achieve a clear contrast between the changing worlds and scenes described in the music. The musicians also experiment to present a new approach to music not only through improvisation but also by incorporating works of art and modern music.

Pianist **Haruka Ebina** studied in the master class of Professor Thomas Böckheler. She completed the master's programme in New Music with Professor Markus Bellheim as well as the master's programme in Art Song Interpretation with Fritz Schwinghammer, Donald Sulzen and Rudi Spring at the University of Music and Performing Arts Munich. During her studies, she received fellowships from the German Academic Exchange Service and Yehudi Menuhin-Live Musik Now. She was a laureate in the 14th Orléans International Piano Competition, France (Prix Isang Yun).

**Sawako Kayaki** studied Voice at the Tokyo University of the Arts. She is currently studying with Dietrich Henschel at the International Opera Academy Ghent (IOA). She recently sang the leading role of Retrochick in the contemporary opera *Private View* by Belgian composer Annelies Van Parys and also performed in the opera *Lost & Found* by the same composer. She won the 1st prize in the Basel International Online Vocal Competition in 2021 and will perform at the Oxford Lieder Festival 2022.

\*\*\*

### **Alicia Gabriela Martínez (soprano, Argentina) & Alejandro Sung Hyun Cho (piano, South Korea)**

#### **Cold Tales**

There has been a long relationship between music and stage. In operas and musicals, the audience has the opportunity to experience how the musical language materialises in bodies and spaces and, thus, be elevated by an expanded aesthetic experience. Unfortunately, the Lied repertoire often remains excluded from this possibility.

Cold Tales is an audiovisual and acoustic experience that enables the audience to set out on two winter journeys: Franz Schubert's *Winterreise* and Bernhard Lang's *The Cold Trip*.

Schubert tells of a world characterised by the relationship between humans and nature. However, through the lens of digital art forms, nature is something different today. Lang focuses on the phenomenon of repetition and describes a digital landscape in which the intensity of the modern world is perpetual. The two works mirror each other and allow us to experience the loneliness of people both in the natural world and in the digital world. These two worlds are connected in the work of John Croft. His Lost Songs cause a rupture between the analogue and the digital realities. The sounds and words are lost in the vastness of an intangible space in which nothing is concrete – there is only chaos that opens the door to a new existence.

A topography made from white fabric represents a winter landscape on stage. Like rocks covered by snow, the entire stage provides seating opportunities for the audience. A wide room inhabited by absolute freedom – as if the audience were walking through a snow-clad landscape, meeting the singing figures and discovering different spaces. This white landscape is covered entirely by projections of the drawings of artist Diego Cirulli, which leave fleeting traces of this journey's encounters on the audience's skin and all over the room.

Lang's music shows us how nature transforms under the influence of digital technologies. Today, we are overflowing with constant digital stimulation, which we are not able to escape. Instead of describing a journey, Lang tells of a closed space that does not offer contemplation but forces us to endure a senseless state of perception and over-stimulation.

Thanks to the stretch of the fabric, the snow-covered rocks from before now become walls or screens surrounding the audience. The space grows narrower, and the drawings inspired by nature are replaced with bytes, glitches and interferences. A digital landscape that cannot be muted.

Instead of listening to the music in the safety of a seat in the stalls, the audience experiences the music in Cold Tales close up, because they embody the music themselves. By connecting academic music and the aesthetics of technology, we try to build a bridge between the Lied repertoire and future generations of listeners. Our aim in this project is to enable the audience to get to know the works of Schubert, Lang and Croft in an immersive and interactive stage production.

*The **Martinez-Cho duo** was formed in 2021 in Buenos Aires, Argentina, and recently won the John Cage Award in Halberstadt, Germany.*

*Both artists graduated summa cum laude at the National University of the Arts, Buenos Aires and continued their studies at Zurich University of the Arts (ZHdK), where they graduated with distinction from the master's programme in Specialized Music Performance – Lied Duet under the supervision of Christoph Berner and Werner Güra. Their final project Elegías was met with a very positive response and was included in next season's programme of Liedrezital Zürich.*

*The duo participated in several master classes and received instruction from numerous artists such as Daniel Fueter, Hartmut Höll, Mitsuko Shirai, Ralf Gothoni, Margareet Honig, Anne le Bozec and Simon Lepper.*

*Both musicians have received awards in different competitions, including the Competition Interpretation of Contemporary Music, Zurich, and the I Lumen Artis Competition of Chamber Music Performance for Song and Piano, City Bell, Argentina. They were awarded scholarships by Yehudi Menuhin Live Music Now Oberheim e. V. and Musik Freundeskreis ZHdK.*

*The duo creates and implements projects to enable their audience to immerse themselves in an audiovisual and acoustic experience that combines classical and contemporary music with the aim of building a bridge between the Lied repertoire and contemporary authors as well as future audiences.*

\*\*\*

**Mara Maria Möritz (soprano, Germany) & Philippe Gaspoz (piano, Switzerland)**

**S[ea]itenspiel – Wenn Jahre [k]eine Rolle spielen (string music – when years (do not) play a role)**

Franz Schubert reinvented the art song. In Lied compositions, voice, piano and lyrics are in perfect balance. Universal themes are wrapped in miniature stories. Schubert's ideas have stood the test of time for 200 years. They have influenced and are still influencing the composers after him. Starting with Schubert, a golden thread has been running through the history of the Lied genre.

Soprano Mara Maria Möritz and pianist Philippe Gaspoz follow this golden thread in their evening of Lied compositions called "S[ea]itenspiel – Wenn Jahre [k]eine Rolle spielen". They put Lied compositions by Franz Schubert and 20th and 21st century composers into context. After all, could we not say that old and new, love and suffering, life and death are two sides of the same coin?

In the life of Benjamin Button, this coin is upside down. Exactly 100 years ago, F. Scott Fitzgerald told the story of a boy who was born as an old man and aged in reverse. We accompany Benjamin Button in a silent film on the big screen, enjoy popcorn and drinks and experience a different kind of film night.

The central idea of the "S[ea]itenspiel" Lied evening is the strong correlation between Schubert's Lied compositions and the Lied compositions that followed him. The aforementioned two sides of the coin also represent a consistent and existential interdependency running through our entire life: old and young, life and death, fortune and misfortune. One cannot exist without the other. This idea is perverted in F. Scott Fitzgerald's short story The Curious Case of Benjamin Button. Benjamin is born as an old man, plays chess in kindergarten, experiences a midlife crisis as a teenager and dies in the body of a newborn. Both sides of the coin are part of life. That is a fact. This existentialism is the central idea of many Lied compositions that tell – very short – short stories. Thus, a variety of short stories are fused in an evening of Lied compositions, connected by means of Fitzgerald's Curious Case.

*Mara Maria Möritz and Philippe Gaspoz met at the Bern Academy of Arts. In addition to their fascination with the Lied genre, the two artists share a passion for contemporary music. They design new formats in Germany, Austria and Switzerland which open up classical music to make it accessible. Mara Maria Möritz and Philippe Gaspoz won the international HUGO prize for concert dramaturgy and received important impetus from Jan Philip Schulze, Pauliina Tukiainen and Anne Le Bozec.*

**Mosertrio (Austria) | Lukas Moser (piano), Florian Moser (violin), Sarah Moser (violoncello)**

### **Van Beethoven to Birdland**

As a young musician, you grow into classical concert life and have to adapt to it. You dress in black and pay tribute to Beethoven. The only thing to do for the audience is to gaze straight ahead for two hours straight. We naturally ask ourselves whether the classical music we love still has a right to exist in this form. The concert in its present form developed at a time when the political and social norms were very different from today. Therefore, we aim to look for spaces in which we can re-interpret the classical concert experience.

“Van Beethoven to Birdland” will be performed in jazz clubs, in larger bars with a stage or on small theatre stages. Two ensembles perform: a classical piano trio and a piano trio as is common in Jazz (drums, bass, piano). The only thing connecting the two ensembles on stage is the grand piano. The classical piano trio plays the first movement of Beethoven’s Piano Trio Op. 1, Nr. 3 – straightforward and as usual in a classical concert. It is followed by the jazz trio performing a piece that uses parts of the movement played before as material. As is common in jazz, we have prepared lead sheets of our arrangements, which render Beethoven’s music more improvisation-friendly. And this is how we proceed with the remaining movements as well. Thus, two pieces are connected and yet, they still remain in their own worlds.

*The three siblings Sarah, Lukas and Florian Moser have given a wide range of concerts all over Austria. For example, they performed as soloists in Beethoven’s Triple Concerto together with the Salzburg Philharmonics in 2018. In addition, the three musicians, who are studying in Salzburg and Munich, seek inspiration off the beaten track. The trio feels at home in jazz and in new music, which is also reflected in their programmes.*