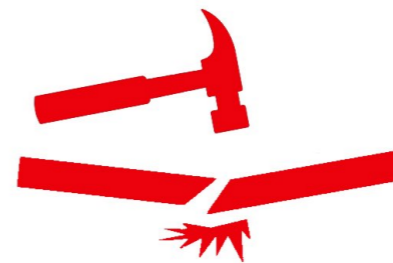
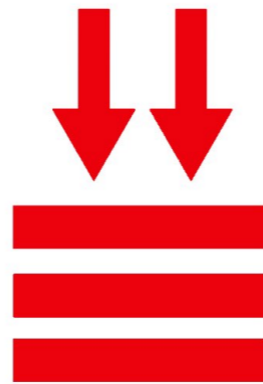
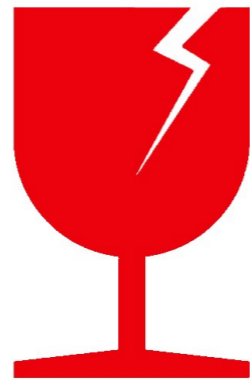


FRAGILE

PLEASE, LISTEN WITH CARE



SANTIAGO VILLAR

All the pieces in this concert program have one thing in common: the instruments required for each of them could break simply by being dropped from a height of 20 centimeters onto the ground.



Glass, quartz, ceramic, and alabaster are the materials I will make resonate during this journey through the sound of fragility.

Santiago Villar

DUST MODULE 4B: CRYSTAL - REBECCA SAUNDERS (2017/2018)

3'

WEISS / WEISSLICH 31E, MEMBRANES, RAIN - PETER ABLINGER

20'

DUST MODULE 4B: CRYSTAL AND SINE WAVES - REBECCA SAUNDERS

4'

ALABASTRE VII - RAMÓN HUMET

5'

GLASS LANDSCAPES - INÉS BADALO

9'

EIN STÜCK FÜR STÜCKE - DIRK ROTHBRUST

4'

SANTIAGO VILLAR

Spanish percussionist Santiago Villar (1998-) develops a wide musical and audiovisual artistic activity around contemporary creation. Musically he focuses on direct work with composers such as Helmut Lachenmann, Daniel Ott, Simon Steen-Andersen, Jennifer Walshe, Unsuk Chin, Gitbi Kwon, Stylianos Dimou, Alberto Posadas or Thomas Meadowcroft, both solo and in ensemble. Some conductors he has been working with are: Sir George Benjamin, Beat Furrer, Baldur Brönnimann, Matthias Hermann, Emilio Pomarico, Guy Feder, Peter Vale, Titus Engel, Carlos Miguel Prieto...

In 2020 he co-founded two contemporary ensembles active in the Swiss and European contemporary scene: ICE 3 Ensemble, dedicated to experimental music for percussion and media, and Ex-Sentia Ensemble, with which he seeks to expand the repertoire for piano, saxophone and percussion trio through new media. He has also participated in other contemporary medium-sized ensembles, such as Studio Musikfabrik, Ensemble TMC, TACoS, CUME, Diagonal Ensemble or Ensemble Ibérico de Percusión.

In addition to a wide musical experience as a performer, he also has substantial expertise in the organization and production of solo and ensemble musical projects. As a videographer he collaborates with composers, chamber music groups and ensembles such as Eventuell., Duo Naïa, Il Concerto Intempestivo, Clash Trio, Reconvert, Klanglab Ensemble, Basel Sinfonietta, with whom he works in order to produce audiovisual productions through Musician's Eye.

He is currently collaborator in Basel Sinfonietta and has played in others as Sinfonie Orchester Basel and OSCyL. He is actively involved in the new music scene at festivals such as Lucerne Festival, Duisburg Ruhrtriennale, Bochum Ruhrtriennale, Darmstadt Ferienkurse, Impuls Graz, Donaueschinger Musiktage, Attacca Festival, Mizmorim Festival, Jazz Festival Basel, Festival la Escucha Errante...

Santiago has obtained his professional and bachelor's degrees in Spain and Poland (University of Music Fryderyk Chopin), with the best grades, with honors, Professional Studies Award (2016) and End of Career Award (2021). In 2022 he was awarded an honorable mention in the Certamen Arte Joven (Spain). In 2023 he receives the second Prize in the BOG Foundation competition (Switzerland) and it's nominated to the We:now Music Prize (Spain). In 2024 he received the Kiefer Hablitzel Göhner Musikpreis, the Fritz Gerber Award of the Lucerne Festival and the 2nd prize at St. Cecilia Music Competition (Contemporary modality).

In 2022 he receives the Master in Performance with specialization in Sound Design at the Musik Akademie Basel from Christian Dierstein and Volker Böhm respectively. In 2024 he receives the Master in Pedagogy at the same school.





DUST MODULE 4B: CRYSTAL

REBECCA SAUNDERS (2017/2018)

dust / dʌst / n.: a fine, dry powder of tiny particles of waste matter or earth.

A film of dust is a like a membrane, covering or layering the body or thing, on the ground, on surfaces or carried in the air.

The dust of the earth is a place of burial.

Dust within a room is composed mostly of dead skin, a powder of mortal remains.



"...not a sound only the old breath and the leaves
turning and then suddenly this dust whole place
suddenly full of dust when you opened your eyes
from floor to ceiling nothing only dust
and not a sound only what was it it said...come
and gone in no time gone in no time."

That Time, Samuel Beckett



WEISS / WEISSLICH 31E, MEMBRANES, RAIN

PETER ABLINGER

In this work, the percussionist becomes the controller of a purely physical process: the dripping of water from cloths onto glass tubes. The initial apparent simplicity of the piece gives way to a doorway into textural, timbral, and harmonic complexity.

The process of hanging up must be completed absolutely silently. The kitchen wipes should be submerged in the bowl, though actually only the upper half (which is later to be clipped with a clothespin over a given glass tube), so that it takes a bit of time for the water to soak down into the lower half of the wipe, and thus begins to drip only approximately 20 seconds after being hung, - and thus dripping at first with a light *accelerando* (for example, around 100-140 drips a minute), followed by a prolonged *ritardando* up to the point of a given wipe's being taken down. The amount of water can be adjusted before hanging via gentle, soundless pressure of the wet portion of a given wipe against the protruding wooden board. The clothespins should be hung before the performance and thus mark the hanging/dripping points.

(Peter Ablinger)





DUST MODULE 4B: CRYSTAL AND SINE WAVES

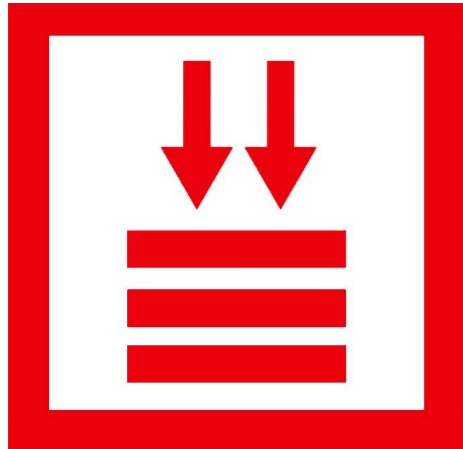
REBECCA SAUNDERS (2017/2018)



Inside, withheld, unbreathed,
Nether, undisclosed.
Souffle, vapour, ghost,
hauch and dust.
Absent, silent, void
Naught beside.
Either, neither, sole,
Unified.

Rebecca Saunders

"This is my personal version of 'Crystal,' in which I explore the possibilities of what I call hybrid modulation. This is the result of the clash between the waves produced by an acoustic instrument (in this case a quartz bowl) and those coming from a speaker. The blend of both creates an acoustic effect that causes the original sound source to become blurred, as well as producing collisions between the pitches of both sound sources."



ALABASTRE VII

RAMÓN HUMET

Alabaster is a type of mineral with especially interesting musical characteristics. A very prized property is that it has a not very hard consistency. With a saw you can easily cut it and give it any shape. With a sandpaper you can get an exact tuning. This makes it possible to build a lithophone instrument with precision microtonal tuning.

Another property is resonance. The sound queue can last longer than eight seconds on thinner plates. The exception lies in the fact that it is usually difficult to get a good resonance on a lithophone; properly cut alabaster is resonant, and this fact makes it a wonderful instrument.

Finally, alabaster has a timbre beauty that evokes the fragile sound of the crystal, without becoming crystal, with a sound spectrum that could be described as halfway between the resonant stone and the quartz bowl. If the right mallet is used, the timbre it emits is very particular, with a primitive fragrance due to its lithophone condition, but at the same time with great refinement due to the property of being able to control the tuning with precision.

Electronics have three functions. On the one hand, it enhances the crystal color of the instrument by boosting the 3rd and 5th harmonics of the instrument. On the other hand, it synthesizes different virtual alabaster bells and plates suspended in front of the percussionist, in the manner of a metaphysical instrument that interacts with physical alabaster. This instrument is called metaalabaster. Finally, eight electronic interludes are interspersed between the movements to maintain the continuum, and give the percussionist time to prepare the set of the next movement.

Alabastre VII proposes a recurring oscillation between two tempi and two harmonies based on the natural harmonics. The proportion between the two harmonies determines the same proportion between the two tempi. The initial stability, with a quiet oscillation between the two harmonic fields, is gradually transformed into an unstable process that leads to a final catastrophe. Alabastre VII is the last movement of a large-format work that incorporates different types of alabaster plates, bowls and electronics.

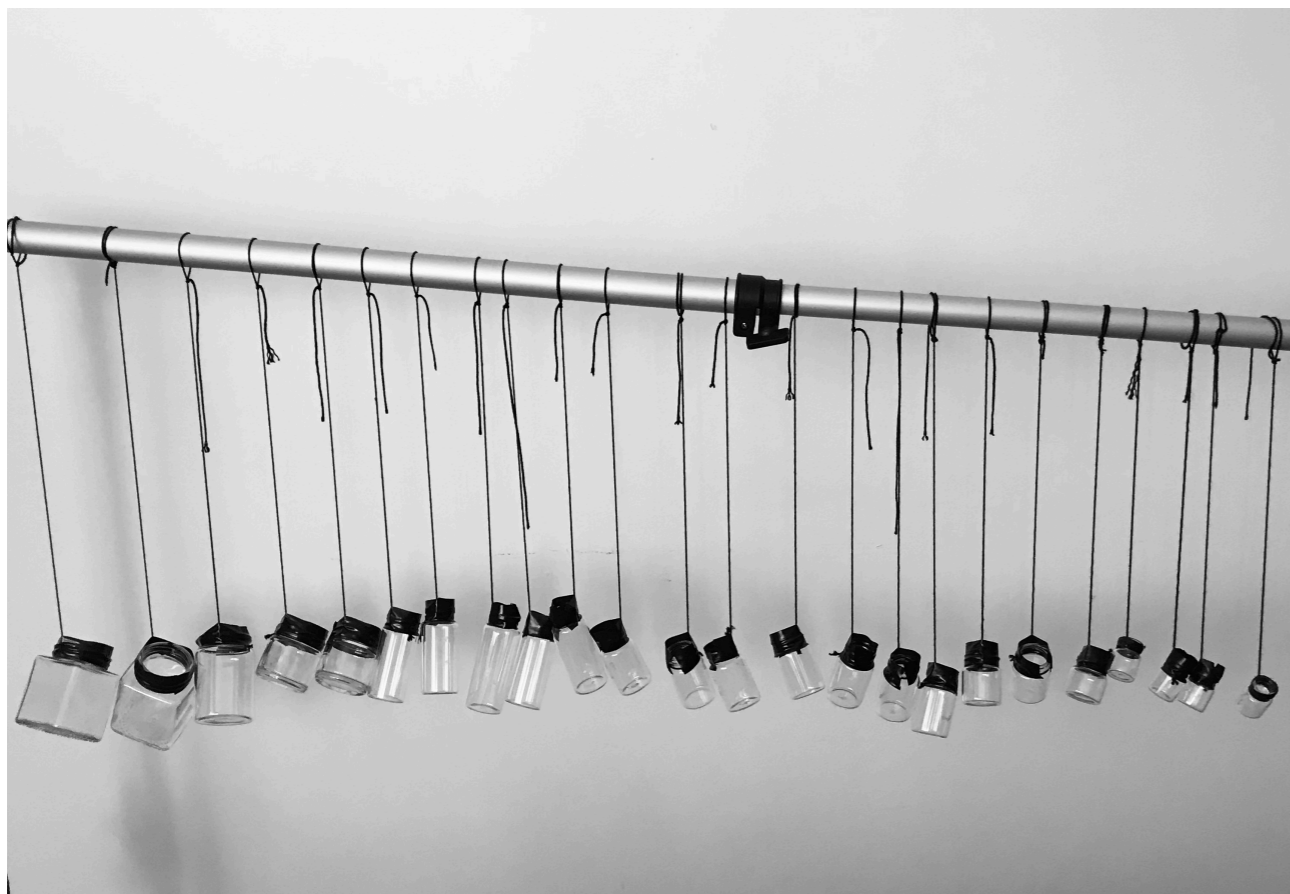
The musical score for Alabastre VII is presented in two systems. The first system, starting at measure 88, features a Percussion (Pc.) part in 4/4 time and an Electronics (El.) part. The Pc. part begins with a *mf* dynamic and includes a triplet of eighth notes. The El. part starts with a *f* dynamic and a triplet of eighth notes, followed by a *ff pp subito* dynamic change. The second system, starting at measure 91, features a Percussion (Pc.) part in 5/8 time and an Electronics (El.) part. The Pc. part begins with a *pp* dynamic and a 4:5 ratio, followed by a *mf* dynamic and a 4:5 ratio. The El. part starts with a *pp sempre* dynamic and a 4:5 ratio, followed by a *f* dynamic and a 6:5 ratio, and ends with a *ff pp sempre* dynamic change. The score includes various dynamics such as *mf*, *f*, *ff*, *pp*, *subito*, and *sempre*, as well as articulations like *edge* and *center*.



GLASS LANDSCAPES

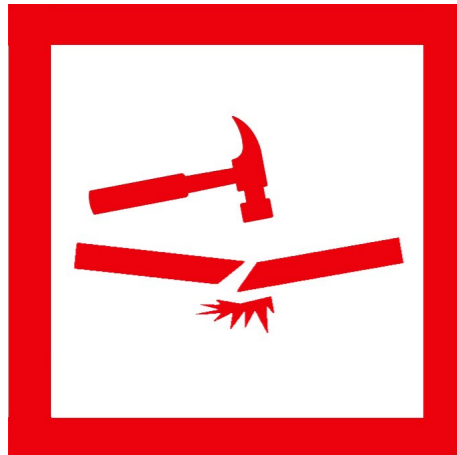
INÉS BADALO

The piece explores the sonic possibilities of glass in various forms. Additionally, through the use of objects made from this material, Inés gives new life and meaning to mundane elements of everyday life. All these sounds find a common space thanks to amplification, making the audience feel surrounded by the delicate sound of glass.



Inés Badalo (1989, Olivenza) is a Spanish-Portuguese guitarist and composer. Badalo has received scholarships from the Spanish Ministry of Culture and the Gulbenkian Foundation and has won numerous national and international awards, including the Portuguese Authors Society Composition Prize, the Francisco Guerrero Marín Award, and the SGAE-AEOS Symphonic Commission Award in 2024.

Her works have been performed by renowned ensembles and orchestras such as WDR Sinfonieorchester, Spanish National Orchestra, Gulbenkian Orchestra, and Ensemble Musikfabrik, in countries including Spain, Portugal, Germany, France, Japan, and the United States.



EIN STÜCK FÜR STÜCKE

DIRK ROTHBRUST

A simple musical movement in which a hammer marks the before and after of the sound. Three tiles, which will never be the same again, are the protagonists of this piece.

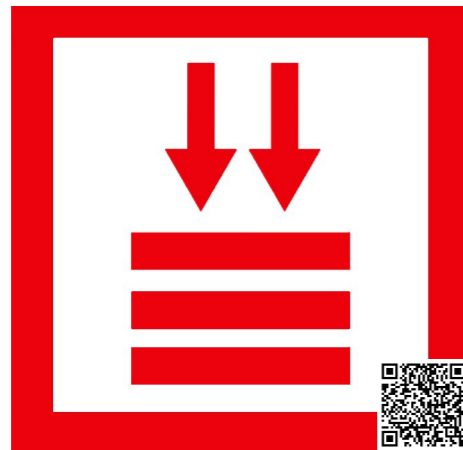
From 1986 to 1994, Dirk Rothbrust studied at the music academies in Saarbrücken and Karlsruhe, learning from Franz Lang and Isao Nakamura, among others. His studies focused on classical and contemporary music, moving away from drumming in rock bands or the "Illingen Wind Orchestra." Yet, Rothbrust has retained his broad musical interests. Jazz, improvisation, and all conceivable blends of music still make his heart beat faster, as he enjoys thinking beyond musical boundaries.

Since 1995, as part of the "Schlagquartett Köln," Rothbrust has found an ideal space to channel his curiosity and diverse interests, especially through contemporary music and collaboration with other ensembles. In 2006, he became a permanent member of Ensemble Musikfabrik.

"What excites me about drumming is the search for sounds. A drummer can make almost anything resonate, can explore the sound of an object, and then work with that quality."

Dirk Rothbrust





LINKS TO THE PIECES



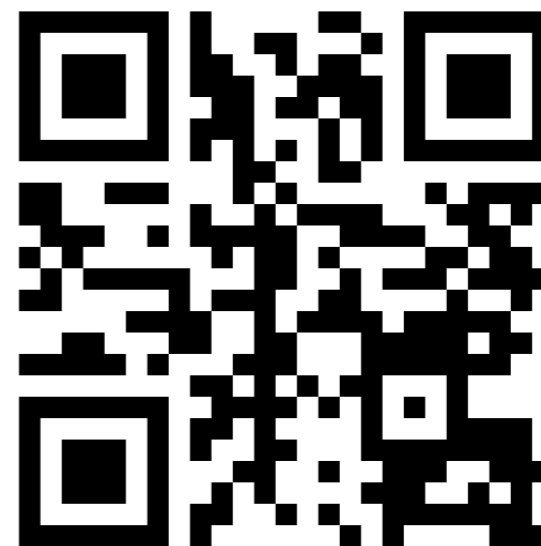
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