



EUROPEAN ACADEMY
of Sciences and Arts

The European Academy of Sciences and Arts
is pleased to invite you to the

FESTIVE SESSION 2024

Saturday, 6 April 2024, 11:30 a.m.

Große Universitätsaula Salzburg
Max-Reinhardt-Platz
5020 Salzburg
Austria

The Festive Session is supported by:



REGISTRATION

EUROPEAN ACADEMY OF SCIENCES AND ARTS

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PROGRAMME

Gaudeamus igitur

Choir guests & music trio

Welcome and Greetings

Landtagspräsidentin Dr. Brigitta Pallauf, Land Salzburg

Introduction

Prof. Dr. Klaus Mainzer, Praeses Acad.

Music

Johannes Brahms: Scherzo F.A.E. Sonata for violin and piano

Ian Clarke: The Great Train Race for flute (1993)

Inauguration of new members

Prof. em. Dr. Maximilian Fussl, Sen. Acad.

Prof. Dr. Klaus Mainzer, Praeses Acad.

Prof. Dr. Birgit Harreß, Propraeses Acad.

Music

Oliver Korte: Dark Matter for bass flute (2021)

Awarding of the Paul Crutzen Medal to Prof. Dr. Emmanuelle Charpentier

Prof. Dr. Klaus Mainzer, Praeses Acad.

Prof. Dr. Dr. h. c. Felix Unger, Honor. Praeses

Prof. Dr. Emmanuelle Charpentier

Music

Franz Schubert: Hungarian Melody in b minor D. 817 for piano

Ludwig van Beethoven: Duo in G major WoO 26 for flute and violin

Dimitri Shostakovich: Elegy and Polka from Five Pieces for flute, violin and piano

Ion Bogdan Ștefănescu (flute), Irina Mureșanu (violin), Michael Tsalka (piano)

Festive Speech

Prof. Dr. Emmanuelle Charpentier, Nobel Laureate for Chemistry 2020, Scientific and Managing Director, Acting Head of Administration Max Planck Unit for the Science of Pathogens (MPUSP), Berlin, Germany

Closing and Farewell

Prof. Dr. Klaus Mainzer, Praeses Acad.

European Anthem

Choir guests & music trio

End

~ 2.00 p.m.



EUROPEAN ACADEMY

Ion Bogdan Ștefănescu is the soloist of the George Enescu Bucharest Philharmonic and Professor of Flute at National University of Music, Bucharest. He is a founder member of two important contemporary music groups: ProContemporania and Profil, also a founder member of Trio Bohema, FlautArchi Quartet, Trio Affresco and Silvestri Ensemble. He is a member of George Enescu Quintet and Trio Contraste. Ion Bogdan Ștefănescu founded Barock Orchestra (conductor and soloist) and Flaut Power Ensemble. His international career began in 1986, when he won first prize at the International Competition Concertino

- Prague. During the years he recorded hundreds of works for The Romanian Radio Broadcasting Society (live and studio recordings). He also recorded for Deutschlandfunk Köln, WDR, Société de Musique Contemporaine Lausanne, Bayerischer Rundfunk, DRS 2 and Hessischer Rundfunk. His interpretations were published on over 50 CDs in Europe and USA. He has been a Member of the European Academy of Sciences and Arts (EASA) since 2024. Ion Bogdan Ștefănescu plays on a Muramatsu 18K flute. <https://ionbogdanstefanescu.ro/>

Irina Mureșanu is equally in demand on both sides of the Atlantic, as she has appeared throughout the USA, Canada, Europe, Asia and South Africa. Muresanu is a laureate and winner of top prizes in several prestigious international violin competitions including the Montreal International, Queen Elisabeth International, UNISA International String, Washington International, and the Schadt String Competition, including also a prestigious New Music USA Grant and the Arthur Foote Award from the Harvard Musical Association. She is an avid performer of new music, having had many works written and dedicated to her. Irina Muresanu is an Associate Professor in the School of Music and Affiliate Faculty in the Institute for Advanced Computer Studies at the University of Maryland and holds a prestigious Artist Diploma degree and a Doctor in Musical Arts degree from the New England Conservatory. She plays an 1849 Giuseppe Rocca violin with an Étienne Pajeot. Irina Mureșanu has been a Member of the European Academy of Sciences and Arts (EASA) since 2023. <https://www.irinamuresanu.com>

Michael Tsalka is a pianist and early keyboard performer. Currently, he is a Prof. at CUHK-SZ, School of Music in China, and the Chairman of the Board of the European Fortepiano Museum and Academy (EFM) in Germany. He has won numerous prizes in Europe, Asia, North America and Latin America. He is a versatile musician, who performs repertoire from the early Baroque era to our days. Additionally, eight of his scholarly articles have been published by music journals, in Italy, the U.S.A., and the Netherlands. He has recorded 30 critically acclaimed CDs for NAXOS, Grand Piano, Paladino, Brilliant Classics, IMI, Sheva Collection, Wirripang, and Ljud & Bild. He has performed as soloist with many orchestras (in Australia, Xiamen, UK, USA, Russia, Guatemala, Mexico, Taiwan). Circa 70 contemporary compositions (which he premiered) were dedicated to him by composers from all over the world. He has directed multiple festivals in China, Sweden, Spain, the Netherlands, New Zealand, and Finland. Michael Tsalka has been a Member of EASA since 2023. <https://music.cuhk.edu.cn/en/faculty/michael-tsalka>

Oliver Korte is a composer and music theorist. He has been professor of music theory since 2006 and vice president since 2021 at the Musikhochschule Lübeck. He completed his doctorate with a thesis on Bernd Alois Zimmermann. Korte's music is decidedly "physical"; he works in particular on the development of individual spatial concepts and the exploration of special relationships between text and music. In his music he loves to explore the (physical) world and the options and limitations of mankind in it. Oliver Korte's research focuses on contemporary and renaissance music, as well as Ludwig van Beethoven and Gustav Mahler. His publications include: Mahler Interpretationen (Laaber 2011) and Welt – Zeit – Theater. Nine studies on the work of Bernd Alois Zimmermann (Olms

2018). He is co-founder of the Gesellschaft für Musiktheorie (GMTH) and editor of the Schriften der Musikhochschule Lübeck. He has been elected a member of the European Academy of Sciences and Arts in 2023.

<http://korte-oliver.de>

Dark Matter for bass flute (2021)

According to current knowledge, only a sixth of the matter in the universe is visible; the larger part is only postulated to be able to explain certain gravitational effects. The form of my piece *Dark Matter* is largely determined by materials that are actually effective but do not appear conspicuously on the surface. One of these hidden materials is Johann Sebastian Bach's short double canon BWV 1087/11, which is based on the first eight fundamental notes of the Goldberg Variations. With its chromatic lines and rigid structure it seems expressive and distant at the same time. The text of my piece seems obvious, namely Samuel Beckett's aphorism „en face le pire jusqu'à ce qu'il fasse rire“ („facing the worst until it makes you laugh“). Whispered and hissed it interacts with the sound of the bass flute. But there is a second, inaudible text, controlling the order of time. Without this “dark matter”, none of the musical movements on the surface of the piece would be as they are.

78

pp *sfz* *pp*

[f] - [f] - [f] - [f] - [f] - fasse rire.

Zweistimmig denken!
Grundton und überblasener
Ton klingen zugleich

Con calma *pp*
♩ = 32

80

mp *mf* *f* *pp quasi flüsternd*

Atenzüsuren stets
so kurz wie möglich

ritardando *ppp*

fine
9. Februar 2021