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defunensemble

Sunday 17 November 2024
4pm, Phipps Hall

defunensemble:

Hanna Kinnunen flute

Mikko Raasakka clarinets

Emil Holmström piano / sampler / vocals

Markus Hohti cello / vocals

Sami Klemola synths / objects

Timo Kurkikangas sound design / electronics

Anders Pohjola sound design / electronics

Lauri Supponen (Finland, 1988)

Continuo (2021) 7'

Continuo is a literal re-composition of Girolamo Frescobaldi's *Recercar con obligo* movement from the Fiori Musicali collection. In it a trio of musicians feed a keyboard player with live-recorded samples of their playing. Fragments of the *obbligato* are given to the toy piano.

Lisa Robertson (Scotland, 1993)

am fàsach (2023) 10'

This piece explores interconnectivity with nature in traditional Gaelic, Finnish and Sámi cultures. The Gaelic word *fàsach* translates as wilderness. However, it doesn't mean empty, human-free land but the place we go to connect with nature. The piece has a nature-based outlook reflecting sensitivity/adaptivity towards nature, freedom to roam in nature, embedded in our politics, and that natural objects/places have a spiritual lifeforce. Correspondingly, musicians respond to each other's cues, have freedom and choice and natural sounds and objects are revered. It contains three 'year' cycles with four-season patterns. It evokes Northern bird migration

patterns, autumnal roaring of stags, seasonal nomadic practices between low/high ground and traditional Gaelic and Sámi nature imitation songs. It combines sounds of our eco-conscious past (songs in archive recordings) with our eco-conscious present (a modern hydro-electric scheme). Finally, it references Gaelic and Finnish lament traditions, as climate change disrupts natural cycles.

Sami Klemola (Finland, 1973)

Peak (2014) 6'

Peak is a piece about intensity and softness. These contrasts reflects our inner lives, where strong feelings of for example positivity or strength can suddenly turn into doubt or sadness. By alternating between harsh and gentle textures, *Peak* tries to represent the unstable nature of human emotions.

Kristine Tjøgersen (Norway, 1982)

we should get to know each other (2016) 7'

In *we should get to know each other* (2016) Kristine Tjøgersen has set the highly choreographed energy of the Bollywood dance number *Jaan Pehechaan Ho*, from the movie *Gumnaam* (1965) into a trio for clarinet, cello and piano. The masked man in the video is the famous dancer Herman Benjamin, also known as “Mr. Charisma,” who also choreographed this dance number. Benjamin was influenced by American rock 'n' roll dance like Lindy Hop and jitterbug and mixed it with more traditional Indian dance routines. The movie itself is a remake of the American 1945 movie *And then there were none*, based on the novel by Agatha Christie.

In the piece Tjøgersen is translating the dancers' movements into musical gestures, which emphasise their unique styles and moves. Things that one tends to overlook gets highlighted through the dialogue between music and film. By this Tjøgersen wants to continue the mixing of different styles, as found in the movie itself, in search of new expressions.

Matilda Seppälä (Finland, 1993)

the monstrous bond of togetherness (2024) 8'

the monstrous bond of togetherness is a commissioned extension of a part of a piece for five clarinets that end up getting intertwined in a physical way. In this piece we are focusing on exploring the depths of merging and attaching. The impossibility of handling this monster of an instrument alone makes it an interesting community effort to make sound. The rather awkward way of playing together emphasizes the communal aspect of art and music; sharing and playing together in a physically interdependent way, counterbalancing the hyper-individualistic culture we currently live in.

Antti Auvinen (Finland, 1974)

Warp My Simone (2019) 12'

Antti Auvinen is one of Finland's most distinguished contemporary composers. His piece *Warp My Simone* stands out for its bold and

multilayered expression. The work draws inspiration from a diverse range of sources, creating a unique soundscape. A major influence comes from Afric Simone, a Mozambican singer whose energetic, rhythmic recordings from the 1970s have inspired the sonic tapestry of the composition.

The text material of the work also makes reference to the existential philosopher Simone Weil, whose reflections on justice and the inner struggles of humanity resonate in the deeper layers of the work. Alongside these two contrasting text sources Auvinen has taken inspiration from even more unusual sources, such as the TV commercial used in the launch of the Boeing 747 aircraft.

Warp My Simone shows Auvinen's distinctive ability to create complex, multi-layered compositions in an unorthodox and surprising way offering a captivating musical journey.

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