

„...von Funken rot umtanzt...“ oder ENTWURZELUNG (2021)* is based on the two poems “Der brennende Baum” (The Burning Tree) by Berthold Brecht and “Ebene Landschaft” (Flat Landscape) by Marie Luise Weissmann, two very expressive illustrations of the death of a tree. The composer herself recalls a formative event for her, which she associates directly with these poems: the felling of the tree under which she had ‘spent her childhood’. Two perspectives: Marie Luise Weissmann in relation to Brecht initially comforting – the rain, the earth that ‘came flowing’. ‘Poured over hill and dale’ - an image that can be frightening and destructive but after having felt the “red-hot“ pain of Bertold Brecht's text it also brings relief. The end of Brecht's poem *Then the trunk collapses, surrounded by red sparks* is followed by Weissmann's phrase *A tree. Uprooted. Falling into the void* and is even completed by it. I was not allowed to take part in the uprooting myself. This refers to the actual felling of the tree that was so dear to my heart and which for me was closely linked to concepts and emotions such as ‘home’, ‘warmth’ and ‘childhood’. For this reason, these two ‘possibilities’ of destruction, by fire and by water, can stand side by side and complement each other to an completed image. For me, the combination of these two texts leads to an additive accumulation of concentrated destructive power, but at the same time it harbours the possibility of comforting interaction, of synthesis, of mutual cancellation, alleviation and negation. (Tanja Elisa Glinsner)

(* ‘...surrounded by sparks of red...’ or ‘Uprooting’)

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MUSICA NOVA HELSINKI

ZAGROS ENSEMBLE: UPROOTING

Monday 10 February 2025 18:00

Olaus Petri church
Minervankatu 6, Helsinki

Zagros Ensemble, cond. Petri Komulainen

Hanna Kinnunen *flutes*
Mikko Raasakka *clarinets*
Darren Acosta *trombone*
Lambis Pavlou *piano*
Aino Szalai *violin*
Katrīna Pelnēna *viola*
Eeva Rysä *violoncello*

Elis Hallik (*1986) *To Become a Tree* (2016)

Brigitta Muntendorf (*1982): *Shivers of Speed* (2013)

Jukka-Pekka Lehto (*1958): *Penelope* (world premiere)

Joanna Wozny (*1973):

Vom Verschwinden einer Landschaft II (2011)

Tanja Elisa Glinsner (*1995):

...von Funken rot umtanzt... oder ENTWURZELUNG (2021)

To Become a Tree: I value everything that influences our ability to consciously embrace the present moment and keenly observe that which surrounds us – the various facets of silence and noise as well as microscopic events in sounds and the musical process because, paradoxically, it seems that the more the composition process is tied to the music itself and the musical reality, the more it allows the music to mirror the surrounding existence and its patterns through moments of insight. “To Become a Tree” observes daily life at the backdrop of technological singularity and biotic crisis. Our environment is constantly being monitored and even recreated, and yet it is more difficult than ever to maintain the balance of the ecosystem based on its simplest foundations. Data driven industries and technological singularity (a threat of uncontrollable processes in the technological sphere) cause the more profound reality-driven insights – i.e. our inherent ability to form a decision by integrating various levels of intelligence that involve intuition, inspiration and differentiation capacity – to shift from the centre of focus. (Elis Hallik)

Shivers of Speed: Every sound, every noise incorporates a sense and sensitivity that we can find in space, resonance and in at least in us. Jean Luc Nancy describes this sense as a link to experiences and associations, as a trigger for all the images and emotions that are discovered inside our being. shivers on speed can be heard as a concentration of senses, as the idea to work with sound through a possibility of an existing sense in us, as the idea of a sense-determined musical material. All musical developments in the piece are linked to the idea of representing this phenomenon of sound. Shivering: not matter what kind of sound we have in mind; in the end this sound describes a physical and psychological moment of insecurity by its uncontrollable sound structure. Trembling fingers, trembling bows and trembling breath are combined with sounds of

an insisting, statement-like structure and lead into a collage of an absurd play of sounds. (Brigitta Muntendorf)

Penelope was inspired by several things. According to ancient Greek legend, the future wife of Odysseus, Penelope, was thrown into the river by her father when she was very young. Waterfowl were said to have saved her. This story led to the scientific name "Anas penelope" for a duck bird that is also found in Finland. Not long ago, following scientific research, the species was renamed "Mareca penelope". The bird is known in Finland as *Haapana* (Eurasian Wigeon). I was an ornithologist when I was young, and in my region *Haapana* was a regular resident in a lush bay of the sea. In the 1970s, the bay, home to dozens of waterfowl species, was a true ornithologist's paradise. Unfortunately, the same cannot be said today. The grim reality of the loss of wildlife has torn the bird community apart. My work is not the most modern in style. I like to operate in the traditional tonal-harmonic-rhythmic world, but I do not shy away from incorporating disruptive and jarring elements. Often appearing as scales, a specific pitch class is the basis of this composition. (Jukka-Pekka Lehto)

“Vom Verschwinden einer Landschaft II” (On the Disappearance of a Landscape II) searches for sonic commonalities despite – or perhaps because of – the differing instrumental idioms employed (piano and strings). In doing so, identical playing techniques and/or rhythmic structures are intended to cause such commonalities to ‘occur’. (Joanna Wozny)