

Maurizio Azzan Wasteland_beyond (2022, impuls commission, premiere)

"Wastelands" (2015-in progress) is a cycle of pieces for different ensembles divided into six parts, in which classical instruments are accompanied by various sound objects and instruments heavily prepared with commonly used objects, a sort of sound metaphor of a world increasingly cluttered with our waste. Each part of the cycle is therefore conceived as a dynamic photograph of this unstable soundscape, characterized by non-linear transformation processes that we are invited to observe from time to time with an imaginary microscope or telescope, or with the naked eye.

In "Wasteland_beyond", everything starts from the end of the previous work of the cycle, "Wasteland_underlife". A pulsed and granular sound, which in that piece was the result of an extreme acoustic expansion, here becomes the means to get out of the suspension of time and explore the sound matter at its maximum degree of energy and articulation. Speed reveals aspects of sound that modify our perception of time and of the relationships between things, and so elements that were previously formally relevant now become simple atoms from which an extremely unstable mass takes shape, barely segmented by its periodic expansion and contraction.

Musical form as the breath of sound matter. (Maurizio Azzan)

Malin Bång blooming brume (2020)

I have many memories from my childhood in Sävedalen that are drenched in timbres, sound and tones. Our brown suburban rowhouse had a location close to the highway and the railroad, in neighbourhood there was also the icecream factory and a garbage station. This counterpoint of continuous waves of noise in the distance constituted our version of silence. Our intense schoolyard activities appear like an articulated relief to this sounding backdrop; theatre performance with historic topics were created, rapid conversations in the secret robber language were exchanged, and I spent many hours of passionate playing of the piano and the violin.

If the gradually changing noise structure is the foundation of the piece, these influential experiences appear as fragments within the noise and act like bridges between the surrounding and the everyday activities. I imagine that we are all marked by the acoustics of our childhood, and that we perhaps unconsciously are drawn towards sounding environments like the ones we grew up with. Through the composition process of "blooming brume" I have happily and with a certain fling of nostalgia been exploring the sounds of Sävedalen with a new precision in my listening. (Malin Bång)

Oren Boneh Go to the Ant (2022, impuls commission, world premiere)

"Go to the Ant" is a work composed for impuls and Klangforum Wien. The title refers to the biblical proverb: "Go to the ant, you sluggard; consider its ways and be wise!" The ant is programmed to work diligently and tirelessly — perhaps mindlessly — and doesn't need to reflect deeply in order to accomplish its duties. In this biblical passage, King Solomon challenges a lazy person who sleeps too much to learn from these tireless creatures. In our society, productivity and hard work are encouraged often to the point that leads human beings to proceed mindlessly, like machines. But despite our best efforts, we are imperfect and fail at being as orderly as ants. Our flawed nature can lead to horrible disasters, but also to absurdly humorous moments in our everyday lives and in the least expected moments. In this piece, the ensemble marches forward in music to portray our absurd and humorously flawed, productivity-obsessed existence. (Oren Boneh)

Sachie Kobayashi Shifting (2022, impuls commission, world premiere)

My piece is a textural work that explores the use of smaller dynamic to bring out the maximum possible sound of the instrument. The composition was inspired by my previous work, 'Time Study in P', which was composed for a conducting class at the Haute école de musique de Genève. In this piece, certain pitches were derived from the spectral analysis and solution of tam-tam sounds using Orchidea.

In my new piece, I aim to synthesize new sounds and construct a "noise" sound as a novel compositional component. I will explore the repetition of textures and how changes in our listening can arise due to these changes. Ultimately, my goal is to create a work that challenges the listener's perception of sound and encourages them to engage with it in a new way. (Sachie Kobayashi)

Anna Korsun П О П І Л [p'opil] (2022, impuls commission, world premiere)

П О П І Л [p'opil], from Ukrainian "ash"