



**DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM**

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**PULSAR 2024 - ÅBNINGSKONCERT
SLAGTØJ OG STEMME**

Torsdag 7. marts kl. 19.30, Konservatoriets Koncertsal

Dirigent: Jean Thorel

Albert Laubel:	In Time
Zechen Hu:	Life goes on...and on
Jingsong Teng:	Above the Sky
Edgard Moya Godoy:	Pacha I. Kay Pacha II. Uku Pacha III. Hanan Pacha
	PAUSE (20 minutter)
Haining Dou:	A Psychostic's World Reading I. Mama II. Withering III. Aspects of Secient Being IV. Splendid Life
Matin Paymani:	Reflections on Existence

Jean Thorel

Den franske dirigent Jean Thorel er en passioneret fortolker af ny og ukendt musik og har ledet over 750 verdenspremierer. Han inviteres regelmæssigt til store festivaler for ny musik, herunder Ars Musica Brussels, Numus Festival Aarhus og Musicorama i Hong Kong. Fra 2008 til 2016 var Jean Thorel chefdirigent for City Chamber Orchestra of Hong Kong. Som gæstedirigent har han været ansvarlig for utallige koncerter og indspilninger med f.eks.

Ensemble Storstrøm, Aarhus Symfoniorkester, Musica Vitae, Sverige, Ensemble Quartz, Musiques Nouvelles, So Percussion Washington og en række internationale orkestre, heriblandt The Royal Philharmonic og Philharmonia London, National Symphony Orchestra of Ireland, Den Kgl. Ballet, Singapore Symphony Orchestra og National Music Light Orchestra of Shanghai.

MEDVIRKENDE

Slagtøj: Qiyuan Fan, Xinru Li, Kevin Hartmann Thomsen, Eero Tekoniemi, Yitong Chen, Kamil Kofakowski, Jeremy Chuan Kai Ng, Miriam Barchéus, Zheng Cao, Emilien Peroutin, Lukasz Szyszko, Tomás Bazo, Ion Delic, Alicja Krajewska, Fredrik Ertvaag

Cello: Arjun Ganguly, Amalie Staunæs

Orgel: Kirstine Ingemann Andersen

Klaver: Jasper Andersson

Klarinet: Andrea Cano Batista (es-klarinet), Kristopher Nash, Kamilla Bentzen (bas-klarinet)

Horn: Ruby Triemstra, Alina-Estera Curca, Esben Stig Rasmussen, Markus Mathiesen

Trompet: Christian Sebastian Deleurang, Holger Sandegaard Johansen

Trombone: Quinn Parker, Gunnar Helgason, Klara Larsson (bas-trombone)

Tuba: Stella Otilie Bredegg Hermansen

Sangsolister: Katrin Kuslap (sopran), Sara Heise (alt), Berte Wiggers Lyneborg (alt), Melike Uludag (alt)

Kor

Sopran: Anna Gerda Sylvest, Karen Hafskjold, Ida Dreisig Sarner, Ronnie Aroeti, Nora Studenica Strømme, Katrin Kuslap, Josefine Verdoner Larsen, Liv Lechuga

Alt: Berte Wiggers Lyneborg, Sara Heise, Marie Borup, Klara Kofod, Astrid Elise Thomsen, Martin Münster, Astrid Lychou, Hanna Thirstrup

Tenor: Joseph Mossop, Hávard Magnusson, Jakob Nilsson, Rögnvaldur Konráð

Bas: Mikkel Zielinski Ajslev, Giacomo Schmidt, Jens Sønderstrup, Daniel Gudmundsson, Marcel Slakonja, Johan Kullander

Korindstudering: Poul Emborg

Tonemestre: Maricruz Pacheco, Joachim Duschek

PROGRAMNOTER

Albert Laubel: In Time

In Time (for Percussion Ensemble) is a piece which explores the amalgamation of different components and the soundscape they make when playing together. With its melodies and jazzy chords, it's going to take you in for a ride.

Zechen Hu: Life goes on...and on

Life Goes On...and On for percussion ensemble of eight people, depicting a person stuck in an unknown place in life, unsure where to go. His loneliness, his memories, and the people around him telling him how to live on, even with regrets.

Above the sky

Like the name of this work, this work describes the relationship between the planets in the vast universe. Inspired by a dream, I dreamed that I was a star, floating alone in the boundless universe. But I am not alone, because I feel the gravity from other distant planets; These gravitations are like strings, interwoven into a cobweb of peace and tranquility at night.

Edgard Moya Godoy: Pacha

Pacha is a Quechua word that conveys the idea of space and time as a whole; it is the cosmic relationship between everything, everywhere.

Through a series of "coplas", this piece poetically outlines the bloody history of the indigenous people of northern Argentina and the invasion of their lands by the Spanish conquerors in the 16th century.

The lyrics and musical material move from the simple and rustic, through the dark and harsh, to the light of balance.

Pacha is not only a poetic journey and a dramatic statement for justice and peace, Pacha is a ritual.

KAY PACHA ("world of here")

I am already, I am already being.

Valley and hill in my voice;
vein of snare, vidita (my love),
resounds in my heart
the blood of the Diaguita Indian.

I am already, I am already being.

Deep is like the copla
and simple as corn.
It is a drum tempered in the fire;
millennia of deep roots.

UKU PACHA ("world below")

I am already, I am already being.

When they killed the Indian
the erkencho cried loudly.
His body has become a cob
and the ground as his bed.

I am already, I am already being.

To justify pride
there is no reason or argument
as death overtakes the poor
so the worm eats the violent.

HANAN PACHA ("world above")

I am already, I am already being.

A cry born in the valley,
sorrow that is not ashamed;
pain that does not seek revenge
but the calm that begins from
love.

I am already, I am already being.

Pacha who unites everything,
brings peace as first fruits;
pour comfort into the sowing
so that justice may sprout.

Already am.

Haining Dou: A Psychotic's Word Reading

This is a chamber music suite composed of four movements: Mama - Withering - All Aspects of Secient Being - Splendid Life. It constitutes the composer's own experience of fighting against the disease.

Matin Paymani: Reflections on Existence

In "Reflections of Existence," Matin Peymani presents a multidisciplinary exploration of timelessness, blending sound, language, and emotion. Drawing deeply personal narratives influenced by Eastern poets Sohrab Sepehri and Hossein Panahi, the piece transcends conventional measures of time and space, offering a perspective on existentialism philosophy. It combines sonoristic textures with microtonal intervals, harmonized within tempered scales and modal freedom, while employing spectromorphology to craft sonic characters that move multidimensionally. This composition is not just a journey through the layered complexities of our world but an invitation to experience time as a fluid, multi-faceted entity, urging the listener towards a tranquil stillness and a feeling of life's plurality.