# LEVANDE MUSIK

och

## Kulturbruket på Dal

Presenterar

# HEZARFEN:
# RECOLLECTION OF DISPLACEMENT

14/9 2024 Kulturbruket på Dal, Mellerud
15/9 2024 Skeppet, Göteborg

## PROGRAM

**Hanin(2018)** - Nadim Husni (10-12')
*fl, cl, qanun, perc, piano, vln1, vln2, vla, vc*
*world premiere - commissioned by Ruhrtriennale*

**Liquid Spaces(2018)**, - Berkant Gençkal (9')
*fl, cl, qanun, perc, piano, vln1, vln2, vla, vc*
*commissioned by Ruhrtriennale*

**Toponymy(2013)** - Yannis Kyriakides (12')
*string quartet & electronics*

**Lament(2013)** - Basaem Alkhouri (6')
*qanun, flute, bass cl, perc, vln, vla,*
*vc*

## PAUS

**When clouds oscillate, they tend to blur(2024)**
- Anne Pajunen (10')
*voice, vln, perc, qanun, electronics*
*world premiere - commissioned by Kontinent Dalsland*

**Borderline(2024)** - Mansoor Hosseini (10')
*fl, cl, perc, vl1, vl2, vla, vc*
*world premiere - commissioned by Kontinent Dalsland*

**Epitaph(2003/2024)** - Oleksiy Voytenko (7')
*pn, vc*
*world premiere of vc/pno version, commissioned by*
*Siemens Foundation-Hezarfen Ensemble*

**Máddaráhkká(2024)** - Katarina Barruk (10')
*fl, cl, perc, pn, vl1, vl2, vla, vc, voice*
Arranger: Arnljot Nordvik
World premiere - commissioned by Kontinent Dalsland

Till skillnad från många västeuropeiska ensembler har Hezarfen ingen statlig finansiering. Detta är såklart en utmaning, men ger också en större frihet. Det faktum att den nutida konstmusiken inte har haft en traditionell plats i det turkiska offentliga livet har också visat sig vara en fördel. **När musiken inte upplevs som en del av gammal borgerlig kultur kan den nå nya grupper**; så har till exempel Hezarfens publik snarare kommit från unga konstintresserade snarare än en äldre, etablerad medelklass. Ulrich ser en större nyfikenhet i Turkiet: "I Tyskland är det oväntade förbjudet", säger han, "men här är man van att anpassa sig efter förändring och improvisera i vardagen". Just denna öppenhet är central för att förverkliga Ulrichs ideal för en bättre, mer mångsidig nutida musiker. "**Konstmusiken är full av gimmicks och teknikaliteter**", säger han, "men många musiker har inte förmågan att förvandla partituret till något som går att avnjuta sensuellt och emotionellt genom kropp såväl som intellekt".

På frågan om vilka utvecklingar de hoppas se inom konstmusiken lyftar Michael behovet av en avkolonisering av musiklivet. "**Vi kan inte förneka den västerländska hegemonin**", säger han, och nämner hur unika regionala musiktraditioner riskerar att dö ut på samma sätt som hotade arter. Han ser dock ett hopp i den yngre generationen, och berättar om en student som rest runt i Iran och spelat in musik från olika kulturer: azerisk, kurdisk och många fler. "Idén om nationalstaten kan inte sammanfatta den rikedom som finns."

Siri Landgren

# DET OVÄNTADES VÄLSIGNELSE

**Med anledning av Hezarfen Ensembles Sverigedebut har Siri Landgren talat med de konstnärliga ledarna Ulrich Mertin och Michael Ellison om gränsdragningar, öppenhet och om vårt ansvar gentemot världens musik.**

Istanbul är sedan länge en plats där kulturer möts. Inte bara är staden symboliskt belägen på gränsen mellan Europa och Asien – den bär också spår av den mångfald som präglat Turkiet sedan det ottomanska rikets dagar. Skapandet av Hezarfen Ensemble tar fasta på denna diversitet, men har också i sin tur genererat nya möten mellan traditioner och kulturer. **När ensemblen bildades var den nutida konstmusikscenen i Turkiet mycket begränsad**, och bedrevs huvudsakligen av entusiaster på universitet. Däremot fanns en stark klassisk musikscen, och musikerna i Hezarfen är alla klassiskt skolade – både Michael och Ulrich betonar den västerländska klassiska musikkulturen som ett gemensamt språk. På så sätt blev ensemblen inte bara ett kulturellt möte mellan turkiska, tyska och amerikanska musiker; den skapade också en brygga mellan klassisk och nutida musik som saknades i Turkiet.

Hezarfen har även gett upphov till spännande korsbefruktningar även inom det turkiska, till exempel när de sammanförde sina ensemblemedlemmar med makam-musiker. Makam-systemet, som organiserar melodik i såväl turkisk klassisk musik som folkmusik, rymmer **grundläggande strukturer för musicerande** som skiljer sig drastiskt från den europeiska konstmusikens. "Den västerländska klassiska musiken är inrutad av faktorer som notation och harmonik", säger Michael. Makam-musikerna å andra sidan spelar friare, och formar melodier som en sammanhängande gestalt snarare än att strukturera dem kring underdelningar. Mötet mellan dessa musikaliska världar krävde **att båda sidor öppnade sig för att ta in det främmande**, vilket också ledde till att några av ensemblens klassiskt skolade musiker fick sina första erfarenheter av improvisation.

# ENSEMBLE

Cem Önertürk - flute, picc

Boa Pettersson - clarinet, bass cl.

Amy Salsgiver - percussion

Müge Hendekli - piano

Bassem Alkhouri - qanun

Özcan Ulucan - violin

İmge Tilif - violin

Ulrich Mertin - viola

Mehmet Gökhan Bağcı - cello

Michael Ellison - electronics, voiceovers

Anne Pajunen - voice

Katarina Barrukk - voice

Kerem Tunçer - conductor

Argun Çakır, surtitles video

Michael Ellison, Ulrich Mertin - co-directors

Müge Hendekli, İmge Tilif - project management

Levande Musiks nästa konsert:

Ensemble hybrid
20 September
Panjal studio, Göteborg

kulturbruket på Dal

KULTURRÅDET

VÄSTRA GÖTALANDSREGIONEN

ernst von siemens
music foundation

## VERKKOMMENTARER

**Hanin(2018)** - Nadim Husni

Nadim Husni was born in 1983 in Damascus, playing the violin from the age of 11. Between 2000-2005 he studied viola at The High Institute of Music in Damascus and was a member of the Syrian National Symphony Orchestra. Since 2003 he has been a member of the West- East Divan Orchestra under the direction of Daniel Barenboim. From 2007 to 2016 he studied composition and conducting at The Academy of Music in Krakow-Poland.

In 2009, his composition ***Rada*** for viola solo was premiered at the Days of Krakow composers (International Festival for Contemporary Music). In 2010, Krakow Philharmonic Orchestra played the world premier of his diploma composition ***Music on Canvas*** for two orchestras. In 2012 his composition ***Rubaijat*** for choir & string orchestra with text by Omar Chajjam, won the 1st prize in the Omnia Beneficia composers competition during the Polish Staroxądecki Festival 2012. In 2014 he conducted the Polish premiere of his composition ***Zawał*** for string orchestra as part of the Przemyśl Autumn Music Festival in Przemyśl. In 2015, he received the Jerzy Katlewicz conducting scholarship for outstanding students of the Academy of Music in Krakow. In 2016, together with the Sort Hul Ensemble group, he recorded some of these compositions. In the same year he conducted his graduation concert with the Opole Philharmonic Józef Elsner conducting pieces by Webern, Ravel & Brahms. Since 2017 he has been a lecturer of Arabic language at the Jagiellonian University - philological department in Krakow.

**HANIN** in Arabic means longing or yearning. The piece deals with the longing for everything that has been lost. Remembrance of things past. Memories, people and places. It's a search for a lost time that has never existed. The piece is the third and last of a chamber pieces trilogy which started with **NIVIN** for violoncello, percussion and recorded voice (2015) and **ANIN** for clarinet, harp, clavecin and percussion (2017).

***Liquid Spaces*(2018)** - Berkant Gençkal

*Berkant Gençkal* was born in Bulgaria in 1977. He took his first lessons from his father. In 1989 he and his family immigrated to Turkey in order to prevent the assimilation campaigns. Then he continued his piano education with Prof. Nergis Şakirzade Sarı, harmony with Zarife Bakihanova and composition with Elhan Bakihanov. He completed his MA in the Netherlands with Peter-Jan Wagemans. He studied Advanced Theory with Michael Ellison and ethnomusicology with Robert Reigle at MIAM in Istanbul. In 2000, composer won a mention with his piece "Suite for Piano, Strings and Percussion" in the British Council's "Musician of the Year" competition. In 2002 he won second prize with his "Virgin Stories" in Eczacıbaşı Competition; in 2006 he won first prize with his work "Suite Trakia" in the same competition. His work "2 Views of the Orient" was premiered in the festival organized by ISCM in Stuttgart in 2006. In 2008 he won a prize with his piece "A Song from the Cave of Eternity" for "Culturscapes" in Basel, Switzerland. In 2017 he joined summer festival held in Würzburg "Guitar +" where he composed piece entitled as "Das Tagebuch der Deren" for Hezarfen Ensemble and Kanun. The composer does not depart from traditional techniques in his works. Adding contemporary and modern timbers, he revealed the post-modern textures synthesizing them into his works. Melody is always his primary and persistent structural element.

**Liquid Spaces**

It is not the time that passes through,
Nor the clouds above you,
It is the thing called "spaces",
that we create building walls, highways,
drawing boundaries in every place.
Spaces, we fight for;
Spaces, we are excluded from;

Spaces, we are buried in.

This composition has no reference to the special theory of relativity and the equations of Lorentz-Fitzgerald and Einstein which link space and time because of the finite velocity of light and the role of gravity as primary components of physics but rather the psychological state of mind and its humanly active reaction to the environmental circumstances. The starting point of the piece is the current feeling of being stuck in particular time frame that incarcerate the soul while experiencing the spaces in hologram form that flow within a random order. The desired instantaneous jump from one space to another is not permissible. Only their constant flow may posit the notion of displacement. Spaces create the notion of displacement, more fundamental that of time. Consequently every space can be reduced to a macro and micro level transformations that can create patterns of displacement. Musically thinking, there are spaces that encompass the physical output of the sound in terms of timbre, intensity, dynamics, frequency, and their disposition in silence. But more important from all above is their continuous transformation ordered from humanly active domains. In the end, spaces create chains in which every one of it earns meaning within other spaces. This grandiose architecture is our ethereal prison.

## Toponymy(2013) - Yannis Kyriakides

**Yannis Kyriakides** was born in Limassol, Cyprus in 1969 , emigrated to Britain 1975 and has been living in the Netherlands since 1992. He studied musicology at York University, and later composition with Louis Andriessen and Dick Raaijmakers. He received a PhD from Leiden University on concepts of multimedia composition, Imagined Voices.

As a composer and sound artist he looks for ways of creating new forms and hybrids of media. In much of his work he has been drawn into different relations between words & music, both in concert compositions and installations through the use of systems of encoding information into sound, synthesizing voices and projected text. Recent work has moved into exploring the use of interactive and generative scores.

His has written close to 200 compositions, comprising of works for chamber, large ensembles and orchestra, music theatre, audiovisual installations and electroacoustic pieces. His work has been performed worldwide at many of the prominent music festivals, and by many leading contemporary music ensembles. He has been featured composer at festivals such as Huddersfield Contemporary Music Festival (2007), Nirvember Music (2011), and Gaida Festival (2018), and has shown work in both the Venice Music and Art biennales. Prizes have included the Gaudeamus prize in 2000 for 'a conSPIracy cantata' , a French Qwartz award for the CD 'Antichamber' , the Dutch Toonzetters prize for 'Parasyth. Together with Andy Moor (The Ex), with whom he regularly collaborates with, and Isabelle Vigier he founded and runs the CD label for new electronic music 'Unsounds' . He is a founding member of the electro-acoustic ensemble Maze, and is co-head of the composition department at the Royal Conservatoire, Den Haag.

**Toponymy** is a piece for string quartet and computer, that is made up of place names in Northern Cyprus that have both a Turkish and Greek name. These names are encoded in the music and heard simultaneously in the soundtrack, spoken by computer voices, Greek from one speaker, Turkish from the other. These names refer to villages or towns that were once inhabited by either one of the ethnic communities or were bi-communal, but have since the war in 1974, changed population profile and adopted a new name. Also encoded in the music, in the use of the noise bands in the computer as an indicator of whether the village was originally Greek, Turkish or bi-communal. The renaming of places is a politically sensitive issue in Cyprus as in many other places in the world, and both old and new names carry a complex meaning and cultural aspiration that is a mirror of the identities of the inhabitants.

An example of one of these places is Famagusta. The ancient town was originally known as Arsinoe (after Arsinoe II, the Ptolemaic Princess of Ancient Egypt). Thereafter it was called Ammokhostos by the Greeks (meaning 'hidden in sand'), and Famagusta by the maritime republics of Genoa and Venice. The Ottomans adapted the name to Mağusa, and after the war in 1974 added the prefix 'Gazi-' (meaning 'veteran') to create the current name of Gazimağusa. Toponymy was composed for the Hezarfen Ensemble (Istanbul), commissioned by the KlangZeit Festival (Munster) and premiered there January 19th 2014.

**Lament(2013)** - Bassem Alkhouri

Bassem Alkhouri was born in Damascus, Syria. He graduated from the Conservatory in Damascus in 2000 as a specialist in Quanoun. In May 2006 he graduated from the Royal Conservatory in The Hague as a solo singer. In 2002 he participated as a soloist and Ensemble singer with the Theater Company ZT Hollandia performing in several European countries. He sang and played in productions of the **Nederlands Vocaal Laboratorium**. He performed the solo part in Mozart's Requiem and the Beethoven's Fantasia at the special opening of the **National Opera House** of Damascus, Syria. As a solo singer he gave many concerts in Europe, singing mainly romantic and contemporary repertoire. He participated in two contemporary Operas: "Rachab de hoer" by De Ruyter and "Layla and Majnun" by Rokus de Groot. Both world premières in Holland. At the Poetry International Festival 2010 in Rotterdam he performed "Laila and Majnun" by Rokus de Groot, singing and playing the Quanoun. Besides singing in numerous Opera-productions he also gives solo-concerts in Europe. Since August 2013 he has an engagement until 2021 as a Solo-singer at the Opera-department of the **Staatstheater of Kassel** in Germany. Since August 2023 he is Solo-singer at theater Vorpommern in Germany. Bassem performed as a soloist with his Quanoun in many concerts with the **National Syrian Symphony Orchestra**. He gave concerts in Syria, Iraq and Kuwait. He also took part in International concerts in Lebanon, Egypt, France, Morocco, Tunisia, Belgium, England and Holland and more. In 2001 he won the second prize for playing Quanoun at the International Music Competition in Algeria. Since 2003 he is playing with the New Ensemble and the Atlas Ensemble in Amsterdam conducted by **Ed Spanjaard**, performing contemporary music special written for Quanoun. He is also a member of the Ziggurat Ensemble by **Theo Loevendie**, a Dutch composer. As a Quanounist he is performing world widely in different Ensembles, playing Contemporary and traditional music. In December 2008 he made a CD recording of the Piece "On Love I" by Saed Haddad with **Ensemble Modern** in Frankfurt. He participated as Quanoun-player in the opera "Say I am You-Mevlana" by the American composer Michael Ellison performed in Istanbul, Turkey. Since 2017 he is a member of the Trickster -Orchestra in **Berlin**.

The text of **Lament** is based on writings of the activist Razan Zeytuni, written in the last hours before she was taken hostage (by anti-revolutionary forces – exactly whom is unknown)

*My aim was to bring the audience in, to let them live as though in the middle of what people are experiencing and also singing in Syria, and let the audience hear the voice of the people, through the syncopated rhythm that is heard in the bass clarinet and marimba, taken from the rhythm most chanted in revolutionary songs, then moving to the melody Sceiba ya-dawaalleyn (which means 'tears flowing').*

*The piece uses the maqam Saba extensively throughout, blending a traditional Syrian flavour with contemporary music sounds.*

**When clouds oscillate, they tend to blur(2024)** - Anne Pajunen

Stockholm based Anne Pajunen is a composer, singer, viola player and visual artist. An interdisciplinary practice, using voice, custom made live electronics, found objects and site-specific concepts, is paired with the special interest in languages, aspects of improvisation and audience relations. The works range from music theatre pieces, performance art, videos, electroacoustic music, installations to hybrid forms of live- and installation art. Improvisations in detailed set-ups on stage are mixed with fully scored works. The improv aspect of her work is a characteristic not only of the musical elements but all parts, including set design.

Her works are presented on the music scene as well as the performance and art scene in Europe and North America. Commissions include works for the Swedish Radio, Norrlandsoperan, Folkoperan, international festivals such as San Francisco Electronic Music Festival, and several musicians and ensembles. As a singer she also performs works by contemporary composers and 20th century repertoire. Founder and artistic director of the ensemble S.M.O.K and the interdisciplinary chamber series CALMSLEEP CHAMBERS. Member of the conceptual string quartet NRQ. With S.M.O.K. Pajunen has produced and performed over 25 stage productions. The use and development of live electronics for stage is realized through the long-time

collaboration with video artist and programmer Fredrik Olofsson (Berlin). International collaborators include composer/musician Gino Robair (US) and designer Melinda Stokes (GER).

Oscillation between states of home and away in one motion. Constant renegotiation and questioning of realities, identities and time. Five instruments/voices move in and out of each other's spheres of thoughts and intentions. Separately, or as reinforcements to one another. Minds wander independent from geographical circumstances. Clouds and memories are not to be trusted, constantly changing. The complexity of displacement, as phenomenon, deserves detail care and attention – and respect. The score leaves room for the individual players to shape their part, in a strive for letting the musicians' own stories to seep into the work. The work reflects on elusive feelings around identity, belonging, origin and the idea of *living home*. –

**Borderline(2024) - Mansoor Hosseini**

**Mansoor Hosseini** is an Iranian-Swedish avant-garde composer, who studied composition at Paris Music Conservatory, the Royal Music Conservatory of Brussels and Gothenburg Music Conservatory. He also studied film music at Gothenburg University and script writing at Gothenburg film University. His creations within theatrical music are inspired by martial arts, visual art, contemporary dance and theater. His studies and research with composers such as Yoshihisa Taira and Georges Aperghis, encouraged him to follow his two composing styles. In 2007 he founded Thermus Ensemble, for whom he composed several pieces.

**Epitaph(2003/2024) - Oleksiy Voytenko**

**Olexij Vojtenko** (also spelled Alex Voytenko) is a composer, musicologist, and senior lecturer at the music theory department of the National Music Academy of Ukraine, Kyiv.
Vojtenko is primarily an autodidact. From 1988–2002, he studied at the department of computing techniques of the Kyiv Polytechnic Institute and graduated with a Bachelor's degree. He continued his studies from 2002–2007 at the National Music Academy of Ukraine, the composition class of Professor Yuri Ishchenko, where he earned a Master's degree. From 2007–2010, he was a Ph.D. student at the music theory department of the National Music Academy (supervisor—Professor Bogdan Syuta) and defended his thesis in 2012.
Vojtenko's main scholarly interests are the ontology of music, history of music theory, theory of orchestration, theory of serial composition, history of the "Kyiv avant-garde" group, Volodymyr Zahortsev's (1944–2010) oeuvre, Nikolai Myaskovsky's (1881–1950) work.
In 2021, he published a book *In Memoriam. Композитор Володимир Загорцев. Статті, листи, спогади. Матеріали до біографії* ["In Memoriam. Composer Volodymyr Zahortsev. Articles, letters, memories. Materials for biography"]. Oleksij Vojtenko's major composition is his Book for 4 strings *The Music of Erich Zann* (2004–2018) after Howard Phillips Lovecraft's short story.

**Máddarávkká(2024) - Katarina Barruk**

**Katarina Barruk** is known as one of Sápmie's most talented live artists. She is raised in Luspie (Storuman) and Gajhrege (Gardfjäll). Barruk's unique, distinctive voice, in combination with a steadfast presence on stage creates a space of vulnerability and strength that is unlike anything else. She delivers a fierce, yet deeply down-to-earth, mix of pop music, traditional yoik and improvisational elements. Her powerful and unmistakably clear voice has built a captive audience over the years. The last decade Barruk has toured through Europe, giving highly appreciated concerts. In 2023 she was acclaimed as "Oyas biggest revelation" by The Line of Best Fit.

**Máddarávkká** means Great Grandmother.

Lyrics and English translation.

Skågane tjuavvariehpie sjávan urruot
Jehpie dárbasjh man stuorra stujmieb dahkkat
Tjábbieláhkkáje galggabe svahttjat
Mujtieh viässuot iädnamen mehte
ij vuösstie
Männa gehttjub duv
Ådtjoob männa
Männa gïjtâb duv
Man uvdaste vaddáme leä
Skågane tjuavvariehpie sjávan urruot

We have to remain silent in the middle of the forest
We do not need to announce our presence in her midst;
but walk in beauty through her
Remember to live in accordance with the earth's movements
not against them
I ask you once,
May I have this
I thank you
for the things you have given me
We have to remain silent in the middle of the forest