



Timothy McCormack © Manu Theobald

**Timothy McCormack**

**Sediment, 2018**

world premiere, commissioned by impuls

In *Sediment*, sound material has become so impacted upon itself that all gestural energy has stopped, leaving a static, hazy residue that oozes slowly over time. The title references sedimentary rock, which is made of geologically distinct material that has fused together after being subject to processes of compression and constriction over the persistent weight of time. There is something foundational to the idea of sediment: drill into the earth and you will find this layer of striated rock beneath its crust, enveloping the core. In another sense, *Sediment* is a shy confessional; at once a disclosure and obfuscation of the things we carry for so long, they settle within us and become a part of who we are.

TIMOTHY MCCORMACK, 2018

[www.timothy-mccormack.com](http://www.timothy-mccormack.com)

**Jung-Eun Park**

**Stained-echo, 2018**

world premiere, commissioned by impuls

In music, elements sometimes make an appearance, which are not connected to any previous occurrence – as if out of nowhere; and others that derive from a – possibly stereotypical – sequence of incidences such as, for instance, beat and reverberation in modern music.

Music without any kind of elementary connection is impossible for us to imagine, owing to our education and habits. What we hear inevitably raises certain expectations. Both in tonal and atonal music, the aim was always to play with familiar patterns and to either expand or to destroy them.

When I first arrived in Germany in 2012, I visited various churches and for the first time encountered old stained



Jung-Eun Park

glass windows, glass paintings that captivated me. These windows consist of a great number of small pieces in different colours which, taken together, form figures and large images – so there is obviously a connection between the individual pieces. This also means that these fragments are dependent upon each other. This is something that I have transposed into my music – however in my piece I would like to mix some independent particles and materials into the overall image and into the form as a whole, such as unexpected phrases, the sudden arrest of a development, or unnatural processes such as an echo that belongs to a previously heard sound, but which appears in connection with a present one; etc. Just like in a church window, the small pieces that make up the whole have different characteristics. In any case, I hope that by assembling such small details to form a whole, unexpected moments will come to pass, thus affording the listener some new insights.

JUNG-EUN PARK, 2018

<http://jung-eun-park.github.io>

**Chris Swithinbank**  
**this line comes from the past**, 2018

world premiere, commissioned by impuls

Somehow, by writing music, I am trying to figure out what people can do. Perhaps that seems a bit vague, but I mean, that I am interested in writing music, that tells us something about what it means, when a specific group of people are on stage. What can they do? What must they do? Why do they want to do that? What does it mean, that they are doing it together? Why would you want to watch them?

The composer Carolyn Chen sometimes uses the term "music for people" to describe her work that is not "music for piano" or "music for string quartet." Composer and mrdangam artist Rajna Swaminathan also asks us to think