



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

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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