



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



Chris Swithinbank

of sound art as "an offering of resonance or vibration, in the context of a community, that might find something familiar, of aesthetic value, or socially cohesive, in the gestures and sonorities presented." We might be tempted to think of music as some kind of universal vibration, that we can all soak in, but instead music relies on a community, the people it is for.

Community sounds like a friendly word, warm, welcoming – tea and cake. But, of course, people don't get to be part of every community. A community can also be a wall or a locked door. Or a room that was never made to be comfortable for you. Music can rely on locking a door.

Can we do something to unlock a door? I don't know. What are we doing? Are we a machine? Are we a team? Are we changing the room? Are we a battalion? Are we an orchestra? Are we kind? Do we care? Can we hear what is on the other side of the wall? I'm not sure I can yet.

CHRIS SWITHINBANK, 2018

<http://chrisswithinbank.net>

### **Hakan Ulus**

**Tā Hā**, 2018

world premiere, commissioned by impuls

Tā Hā (ط) is the first verse of the 20th sura of the Qur'an. It comprises two letters from the Arabic alphabet, whose exegesis in the Qur'anic context Islamic scholarship has not been able fully to clarify. They are regarded as "severed letters" (ḥurūf muqaṭṭa'a), or – emphasising their metaphysical power – as mysterious or mystical letters. 29 of the 114 suras of the Qur'an start with different combinations of letters. Their function – apart from their structural role of opening the sura (fawātiḥ as-suwar) is rooted in their acoustic-aesthetic qualities. Reciting these introductory letters is powerful, it reveals an aesthetic experience which