

Eesti Muusika- ja Teatriakadeemia



Uudislooming

Talvi Hunt KLAVER

Kavas

Gregor Kulla, Alise Bērziņa, Elvis Dēliņš,
Alireza Farajianhamedani, Juuso Sebastian Salonen,
Inessa Green, Enno Poppe, Anna Thorvaldsdottir

2.04.2022 – 19.00

EMTA kammersaal

Alise Bērziņa (1995)

„A voice in the well“ (2022)*

Alireza Farajianhamedani (1993)

„Shoal, My dream“ (2021)*

Juuso Sebastian Salonen (1995)

„Noidannuoli“ (2021)*

Enno Poppe (1969)

„Thema mit 840 Variationen“ (1997)

Gregor Kulla (2000)

„space“ (2021)*

Elvis Dēliņš (1999)

„Miniature No. 3: Adjusted realities“ (2022)*

A; Interpoint; B

Inessa Green (1988)

„Sabatāhe“ (2022)*

Anna Thorvaldsdottir (1977)

„Scape“ (2011)

*maailmaesiettekann

Talvi Hunt (klaver)

„A voice in the well“

The composition is based on the use of techniques of all three piano pedals, finding new possibilities for texture, voice and color. The style of title is borrowed from the literature (internal monologue), indicating that the conflict is not physical but emotional.

*No matter how much light you carry within,
if the darkness stays ignored,
as time passes,
it absorbs all the light,
leaving a void behind.*

„Shoal, My dream“

„Shoal, My dream“ is a piano solo piece commissioned by Talvi Hunt. The composer is trying to translate the meanings of the title through music, *Shoal*. This word has three totally different meanings. The first is a place where a sea, lake, or river is shallow. The second is a mound or ridge of sand just below the surface of the water. The third is a large number of fish swimming together.

„Noidannuoli“

This piece deals with the problem of wanting to use renaissance-style harmonic processes by stacking intervals around a cantus firmus, but also wanting to use more varied piano textures of common practice music. In this piece a harmonic frame which is first constructed around a gregorian melody in the tenor is abstracted to freely invertible chords, destroying any trace of its strict polyphonic original form.

„Thema mit 840 Variationen“

Born in the small town of Hemer in western Germany in 1969, Poppe writes music that is at once natural and weird (as perhaps nature is). His works often begin with a single building brick. Starting from one distinct motivic cell – ‘short/long’ or ‘high/low’, for example – the works grow and proliferate like a plant that gains shape and complexity bit by bit. „I have been looking at mathematical models that describe simulations of how plants grow“, Poppe explains. „How do things branch out? How does a new shoot come about?“ For example, the theme of his piano variations is just one bar long, and consists of two intervals: seconds. What follows are 840 variations in which Poppe twists this motive in every conceivable way – in terms of interval structure, direction, durations and pitches. Between pattern and accident, between clarity and chaos, between safety and danger, is life.

„space“

instruction for the performer: you are supposed to enter a space. enter this space you create. the moment you bring the space into existence notice, how does it swell, but thin out at the same time. you have to keep the space alive and for a moment exist there with it and try to let it be as close as possible in order for you to be the space. when there are other sounds in the room you are creating, then accept them as part of the space, but don't define the sound. if it's a cough, don't define it as a cough, but just sound.

1. is there time or how does it move?
2. who or what are in the space with you? Have they always been there or did they come from somewhere, did they form from something, how? If the space is empty, then what is it empty of?
3. is it difficult to be in the space? who or what is trying to push you out of it?
4. have you been here before?

this piece is not meant to be heard, because it is an exercise for the performer.

„Miniature No. 3: Adjusted realities“

Although giving a narrative, miniature *Adjusted realities* also imply questions: do we adjust reality to our preferences? Is that a necessity or a distraction? The A part of *Adjusted realities* was written together with eight other miniatures in the end of 2020 but for the occasion of this concert it was adjusted: the *Interpoint* and B was added.

„Sabatähe“

Should I play?

I am ready.

The first part of my piece „Sabatähe“ means the falling comet. In space there are no vectors.

Comet can fall down, left, to the right sight or up above.

The technique is based almost on four multiphonic tunes and on another themes. Aleatoric and slow. Secret and calm.

„Scape“

Listen to the dark

There is the slow breath of the earth – the growth of plants, the turning of the seasons – and this is perhaps what the Icelandic composer Anna Thorvaldsdottir is hearing in her music, the flowing unfolding of rich detail within wholeness. She has worked with various media, from symphony orchestra to studio electronics, but always with a sense more of listening than imposing, of allowing sound to form itself. *Scape* for prepared piano, develops out of the placid resonance of a solitary note. Amidst this ethereal soundscape, wandering chromatic melodic lines filigreed with metallic sounds emerge. Anna continuously develops each of these elements throughout the work.

Talvi Hunt (1990) on mitmekülgne pianist, kes tegutseb nii solisti kui ka kammermuusiku ja orkestrandina. Tema suur huvi on nüüdismuusika esitamine, milles ta omandas 2017. aastal magistrikraadi Šveitsis Luzerni Muusikaakadeemias prof Florian Hoelscheri juures. Varasemalt on ta lõpetanud bakalaureuseõppe Eesti Muusika- ja Teatriakadeemias Age Juurikase juhendamisel. Talvi Hunt on osalenud arvukates meistiklassides ning mitmel nüüdismuusika kursustel, sh Internationalen Ferienkurse für Neue Musik Darmstadt, Donaueschinger Musiktage, IMPULS Academy ja Lucerne Festival Academy. Ta on esinenud paljudel mainekatel festivalidel nagu Lucerne Festival, Donaueschinger Musiktage, ECLAT (Stuttgart), Neu/Now (Porto), ZeitRäume (Basel), reMusik (Peterburi), ISCM World New Music Days (Tallinn) jpt. Hunt on korduvalt teinud koostööd Luzerni Sümfooniaorkestri, Collegium Novum Zürichi, Ascolta, Ensemble Ö, Stuttgardi Kammerorkestri ja YXUS ansambliga. 2015. aastast kuulub Talvi Hunt Ensemble of Nomads koosseisu, mille põhiline fookus on multimeedia- ja teatrielemente sisaldaval repertuaaril. Hiljuti liitus ta ka Tallinna Uue Muusika Ansambliga. Hetkel töötab Talvi Hunt Rahvuskooper Estonia orkestris, Georg Otsa nim Tallinna Muusikakoolis ja iga-aastaselt toimuvatel nüüdismuusika kursustel Luzerni Muusikaakadeemias.

OOTAME KUULAMA

P 3.04 kell 17.00 / EMTA suur saal / pilet 15/10 € Fientast

102 suures saalis

Carl Orffi ooper „Kuu“

Muusikaline juht ja dirigent Toomas Kapten

Lavastaja Thomas Wiedenhofer (Saksamaa)

Kunstnikud EKA stsenaariumi eriala üliõpilased Kadri Joala,

Maria Naulainen ja Marto Mägi

Koreograaf Anu Ruusmaa

Valguskunstnik Priidu Adlas

Kontsertmeister Ene Rindesalu

EMTA sümfooniaorkester

EMTA koor (koormeistrid Austėja Pėželytė, Hyonah Song, Kaur Pennert),

Rahvusoper Estonia noormeeste- ja poistekoor

(koormeistrid Hirvo Surva, Andres Lemba)

Osades EMTA lauluüliõpilased Tambet Kikas, Jakob Tomson, Wanli Deng,

Andreas Lahesalu, Joonas Käsper, Jānis Sustrups, Alan Sakson,

Yixuan Wang (külalisena Rahvusoperist Estonia)

E 4.04 / EMTA *black box* / tasuta pilet Fientast

Uudislooming

Kuuldemängude õhtu

kell 18.00 ja 19.00

Andreas Kalvet „Savann“ (maailmaesiettekanne)

Ray Bradbury novelli põhjal

kell 20.00 ja 21.15

Svetlana Mar „Viimane küsimus“ (maailmaesiettekanne)

Audiovisuaalne kuuldemäng Aleksei Mutovkini jutustuse põhjal

Kunstnik Ksenia Nikkel



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