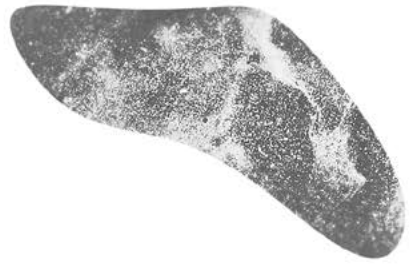




EESTI MUUSIKA-  
JA TEATRIAKADEEMIA

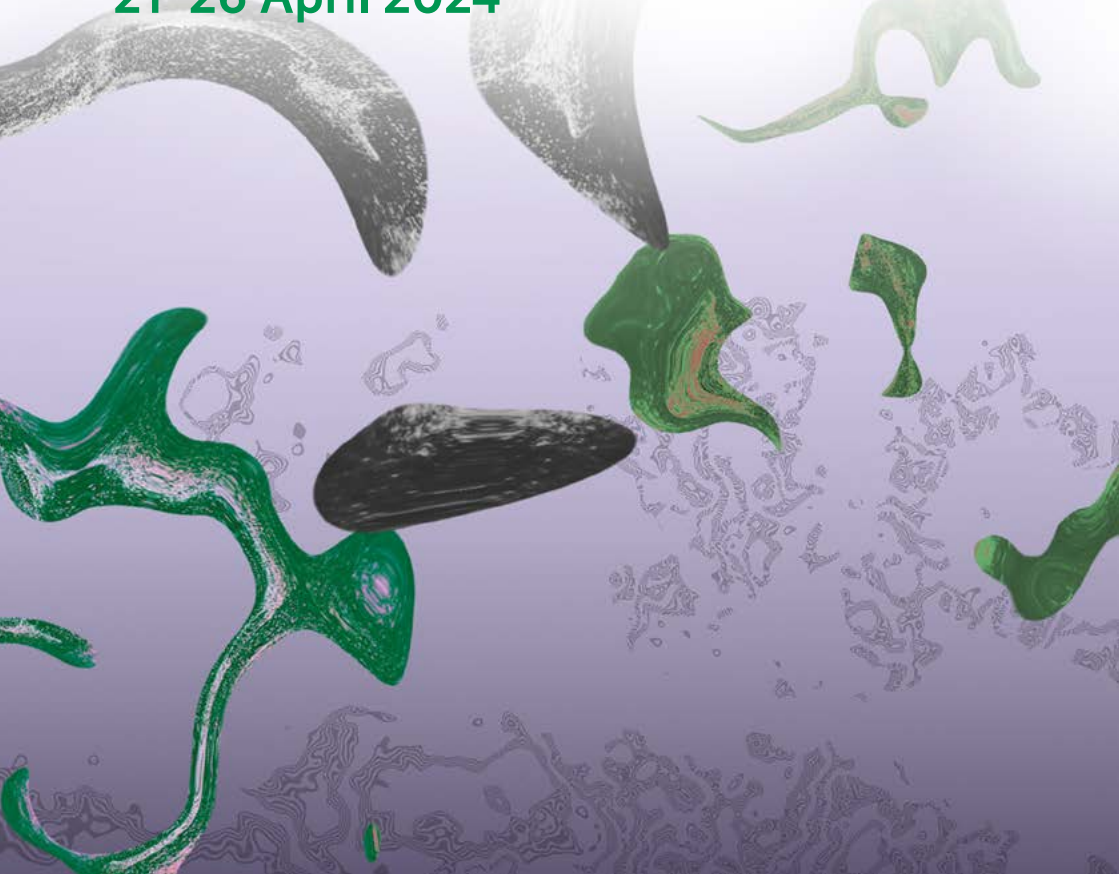


# COMMUTE

# 6

**Festival of sound, visual and  
music technology**

**21–26 April 2024**

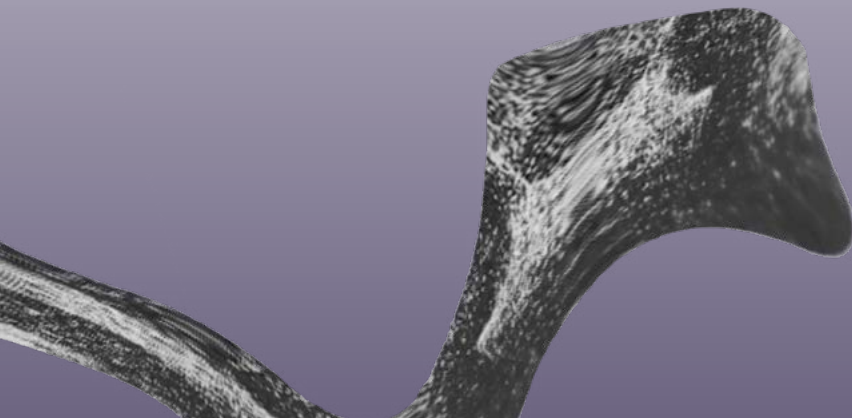




COMMUTE (COMposition and MUsic TEchnology) is a festival of the Estonian Academy of Music and Theatre, which focuses on sound, visual and music technology. It provides listeners unique performances of recently composed pieces from the Department of Composition and Improvisational Music. Apart from student compositions, the festival showcases pieces by renowned musicians and artists from both domestic and international backgrounds. The festival's original concept is to bring together professional expertise and young people's innovative creative impulses to foster collaboration and synergy.


This year, the theme of the festival is *FONS AMORIS* from Pergolesi's "Stabat Mater". Fons amoris is a metaphor from the text of Pergolesi's "Stabat Mater" and translated into English as "a source of love". Love as an all-encompassing force has been an inspiration for many of the composers taking part in the festival, and the crowning glory of this year's thematic focus will be the performance of Pergolesi's masterpiece itself.

More information about the performers can be found on [www.commute.art](http://www.commute.art).



## COMMUTE#6 EVENTS:

- **21.04** at 7 pm INTERSECTIO | Kino Sõprus ..... **4**  
Audiovisual works,  
tickets from Kino Sõprus
  
- **22.04** at 7 pm INFINITA MEMORIAE | Estonian Theatre and Music Museum **11**  
Opening of sound and space installations exhibition  
Exhibition is open 23.–28.04 at 10–18,  
entrance with museum ticket
  
- **23.04** at 7 pm FONS AMORIS | EMTA great hall ..... **13**  
A collaboration between EAMT and six Italian conservatories;  
tickets from Piletikeskus, free for pupils, students, pensioners
  
- **24.04** at 7 pm CONUBIUM SONI | EMTA great hall..... **16**  
Premieres of chamber music works
  
- **25.04** at 7 pm VOX ELECTRUM | EMTA black box ..... **19**  
A joint project between students of EAMT electroacoustic composition  
and contemporary music ensemble
  
- **26.04** at 7 pm FABULAE VISIBILES | EMTA black box ..... **23**  
Percussionist Juanjo Guillem (Spain)



21.04.2024 at 7 pm | Kino Sôprus

# INTERSECTIO



**Artjom Jurov** (1987)

**“Surrounded By Countless Ghosts”** (2023) (6'20")

In the light of the criminal war that is raging on in Ukraine, the artist decided to film ancient artillery positions (dating back to early 1900s) on the island of Aegna and degrade the footage in such a way that the end result allows people to perceive anything their mind happens to make out of the hazy and abstract visuals. These fortifications are remnants and reminders of battles once waged and giving this background for the perceiver, they are meant to incite visions of tragedies happening every day. This is the current reality and should not be ignored in any way. As such, the audiovisual piece is an abstract portrayal of said events and situations, and is akin to an emotive Rorschach Test which every viewer can take to determine their current mindset in accordance to the dire situation at hand. Some might see mountains and waterfalls, others however destroyed cities and villages. In a more poetic sense, the location and the title comprise the notion of frailty of human life and remembering the past, or better yet, learning from it. Are we silently going to join the already countless ghosts dwelling at our homes and become tourist attractions for future generations and let nature take over?



**Carlo Sampaolesi** (sound) (1993), **Tommaso Settimi** (sound) and **Matteo Castiglioni** (video)

**“Space is Only Noise – Come Fendere un’Ombra”** (2023) (7'30")

“Space is Only Noise – Come Fendere un’Ombra” is a work for accordion, live electronics and visuals (fixed media). The relationship between the two shapes disturbs and transforms the course of the sound. The sound takes on the changing identities of the shadow. It takes shape from the absence of light or what prevents its passage, it becomes the projection of a presence or the natural state of things where light is a particular phenomenon.

The link between sound, video, gesture and physical presence therefore becomes fundamental. It expands and narrows time, modifies musical syntax, brings listening closer to intimacy or rejects any connection.

To interpret the festival's theme "Fons Amoris", then sound is space, and this work tells the story of the spaces and the people who inhabited them. All the spaces we have built and forgotten, occupied, lived and changed.

Sound is time in space, and this audiovisual composition tells of the time that we have compressed and distorted. All that time that we did not perceive because we were too focused on something else or that, on the contrary, we never saw pass. Our perception of the dense and muddy flow of events and our distant memories stretched out in an infinite and fluid time, in a dream that ripples with our memory.

All these spaces, all these times and all these silences have a sound, a sound image that echoes in our heads. They have the sound of the space of our memory and they have the energy of our perception. All the spaces we have not inhabited and all the memories we have not experienced have a sound for us. They have the sound of an image that is sometimes incomplete, transfigured and made of Absences that we fill, and others that we believe we forget. All this has a sound and we try to describe it as our perception identifies it. It is stretched out, rippled and intangible. It breathes and writhes, toils and rests but never leaves us definitively.

---

**Kenneth Flak** (1975)

**"After This"** (2023) (8'35")

"After This" is a meditation on the transient nature of being. Will something still remember us after we are gone?

Dancers: Külli Roosna, Rakesh Sukesh and Kenneth Flak

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**Nicola Cappelletti** (1978)

**"DHG"** (2022) (9'45")

"DHG" is an homage to the post-apocalyptic novel by the Italian writer Guido Morselli "Dissipatio H.G.", published posthumously in 1977 and written shortly before his death by suicide, which is also the theme of the novel: the dissipation of the entire human race is the sudden and unexpected context in which the suicide loses meaning. Only audiovisual residuals and mechanical devices remain to testify the past existence of mankind, in a mediated new relation with the world where the concepts of time, space and language are newly defined paradigms. The audiovisual piece reveals a sound dramaturgy, a search for the inner source of love as the building of a relationship and for a new language in which the voice of the bass clarinet tries to reconstruct his self-awareness in a context of illegible signals and disregarded responses, where the electronics shape the perception of time, and the accidental synchronicities between sound and images are nothing more than a lack of mimesis of residual and no longer present sounds, as the acoustic dissipation matches the loss of direction, emphasized by the aural degradation processes.

---

**Emilio Casaburi** (1999)

**"Light Me Alone"** (2024) (4'20")

The piece represents the struggles of an individual going through a depressive episode. The feeling of being possessed by another entity, and the struggle not to succumb to it.

*INTERMISSION*

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**Hele-Mai Vettik** (2002)

**"Verdant Nature"** (2024, premiere) (8'40")

"Verdant Nature" is an audiovisual piece with an undertone of an infomercial, promoting nature as the number one spa where your senses come out to play – *Verdant Nature*. Coupled with this are contrasting scenes of a man-made garage complex – *Geographically Sacred Area*, which is more similar to nature than one might think. Both nature and garages are places where tranquility can be found. Recordings of hotel TVs, field recordings and harmonica are all coexisting in this cinematic space, bringing a sense of interconnectivity to the viewer.

---

**Elia Dell'Orco** (2002)

**"HUMAN."** (2023) (3'55")

"HUMAN." represents a vision of life where a hypothetical biological evolution of humans is mixed with technology. This has expanded human capabilities generating a technology-organism hybrid. The video materials all come from the documentary "Man: The Incredible Machine" produced by National Geographic Society, subsequently edited and processed. The audio materials, on the other hand, seek to evoke the biology-technology duality by contrasting sounds of digital/synthetic origin with sounds of natural origin.

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**Rebeca Žukovič** (1999)

**"Memento"** (2023) (7'10")

"Memento" is a ritualistic film that explores the female body and societal perspectives on it. It serves as a journey through the process of overcoming a psychophysical trauma, divided into 6 stages: *ingressus* (entry), *regressus* (regression, going back), *statio* (stagnation), *progressus* (progress), *egressus* (exiting), and *remissio* (remission). From entering a memory to acceptance and growth, the artist progresses through the stages in a ritualistic manner by burning a doll figure created using the measurements of her own body. The doll itself is constructed from primed fragments of linen sewn together with red thread. This was done using a mold derived from the artist's own

body, which in the process itself places her in the position of observing and analysing her figure from a side, challenging the perspective of body dysmorphia. Throughout the process, the artist works with excerpts from the Bible and pope Innocents "De miseria humanae conditionis" (On the Misery of the Human Condition).

---

**Yiyang Sun** (2000)

**"Breed"** (8'40")

The sky is vast, the wilderness is boundless.  
While the lonely maple tree stands at the corner of the world.  
It bears thousands of seeds, transforming into butterflies.  
Flirting and dancing over the water bubbles.  
They fall in love.

---

**Edoardo Genzolini** (1991) (video), **Riccardo Tesorini** (sound)

**"Rather than fall"** (2021) (8'30")

Rips, sharp lacerations, erosions and burns. Fragments of film that go beyond space and time, in a non-linear, intermittent path. A call to the other side of the screen, which first casts the eye into the depths of the abyss to then make it re-emerge, gracefully floating in a world of ether. The image reveals itself instead of disappearing in what it makes us see, and the different linguistic systems explode into a thousand pieces uncovering unexpected connections between irreconcilable worlds, to the point of creating new immaterial auras.

---

**Uku Ōunapuu** (2002)

**"purpose"** (2024, premiere) (4'30")

"purpose" sets the course to re-defining everyday objects from an individual's perspective. Not to be mistaken with a guide, the piece makes it clear that a "purpose" as such, remains something sacred and very much individual. Defining the world as a pile of "purposes", that have their own "purposes" and reminding yourselves to make sure that the other "purposes" are respected as equals. From its nature it is an "abstract film", captured on a mini DV



tape with a camera older than the operator. Time becomes dust, the tears become one with the roots.



**Carlo Siega** (1989)

**"Surfaces & Textures #2.0\_earthy"** (9'10")

"S&T #2.0\_earthy" belongs to a cycle of a work-in-progress investigation on the inner relationship between the real and its digital representation. It starts from the material concept of the Surface and its 'synthetic' counterpart, the Texture. Surface is a 'boundary' element between one or more bodies in the natural world. It represents a space delimiter in nature, allowing otherness's presence through a tactile and visual texture. Herein, Texture is interpreted as a visible quality, a two-dimensional alteration, generated and expressed through the language of 3D Computer Graphics. Therefore, it stands in a dual relationship between continuity and discontinuity with the ideas of Texture and "grain". Within this composition, sound and image share a similar and gradual process of transformation and transfiguration. Here, a natural woodland environment, filmed in motion by a camera, undergoes a method of conversion. From the realistic (real camera) footage, the gaze transforms into a digital environment (virtual camera) through color grading, point clouds and self-generative digital textures. Even the acoustic narrative arc is articulated through continuous conversions from concrete/analogue and synthetic/digital sounds, in which sampling is constituted as a process of formal continuity, such as to allow acoustic transitions obtained through strategies of variation.





Almost 70 compositions from 22 countries were submitted to the open call for audiovisual works for the Festival COMMUTE. The audiovisual work had to be written after the year 2021, acousmatic and electroacoustic works with visuality were also approved; music videos, narrative films and live performances were not allowed. More information about the open call may be found on the festival homepage.

Jury members:

Eric André-Freydefont (chair), Videoformes Festival, Clermont-Ferrand

Mietta Corli, Centre de Formation Professionnelle aux Techniques du Spectacle, Paris

Vincent Vicario, National School of Art and Design of Nancy

Martin Kirsiste, artist, alumnus of Audiovisual Composition in EAMT

Hele-Mai Vettik, student of Audiovisual Composition in EAMT

Einike Leppik, Head of Audiovisual Composition Studies in EAMT

Hans-Gunter Lock, Lector of Electroacoustic Composition in EAMT

Paolo Girol, Chief Coordinator of the Department of Composition and Improvisational Music in EAMT

— **22.04.2024** at 7 pm Opening | Estonian Theatre and Music Museum  
(Eesti Teatri- ja Muusikamuuseum)  
Open on 23.04–28.04 at 10 am – 6 pm, entrance with museum ticket

## INFINITA MEMORIAE

New sound and space installations

—

### **Adla Cameselle Barbosa** (1997) “Before Drowning”

Before you drown, what would you see?

In this piece the artist expresses her wish to see a compilation of her loved memories before she dies.

It is an audiovisual installation that consists of a surrounding sound and projection, sculptures and sound path through DIY speakers. A ten minute compilation of memories within an one hour long looped immersive experience; led by a path of sounds. Depending on the moment of the hour you come you will see/listen something different.

—

### **Emilio Casaburi** (1999) „Potrò Mai Essere I Tuoi Occhi”

The installation deals with the idea of recreating the experience of trying to remember and relive childhood events, bringing back to life forgotten voices in a state of dream and memory, while constantly referencing the body and its organic response to such frenzied vision.

—

### **Kenneth Flak** (1975) “Autopoiesis”

“Autopoiesis” is an interactive, audiovisual installation that allows you to sense yourself through the lens of different algorithms and change them by

making sound. The title refers to the idea of self-creation: how do we create ourselves? What images do we produce and project in order to carve out our little corner of the world?

---

**Hele-Mai Vettik** (2002)  
**"Flutter"**

"Flutter" is an interactive installation that conveys the feeling of affection, be it to someone or something.

---

**Uku Õunapuu** (2002), **Adla Cameselle Barbosa** (1997)  
**"sequences dedicated to forms in liquid state"**

A 47 minute sequence following the form of materia in a liquid state. Through twists and turns, a backward yet ever moving body of molecules (known as "water") is not only giving birth to everything around us but also has a character of its own, "sequences dedicated to forms in liquid state".

---

**Sandra Leon** (2003), **Adrian Paemurru** (2004), **Emilio Casaburi** (1999)  
photo installations

**Sandra Leon, Adrian Paemurru, Emilio Casaburi**  
**"Spatial traces"**

"Spatial traces" is an interactive installation in which the audience can take part and experience the direct interplay between video, drawing, live-electronics and sound spatialisation.

— 23.04.2024 at 7 pm | EMTA great hall

# FONS AMORIS

A collaboration between EAMT and six Italian music conservatories  
Tickets from Piletikeskus

## PROGRAMME

—  
**Antonio Vivaldi** (1678–1741)

Sinfonia in B Minor, RV 169 "Al Santo Sepolcro" (1732)

Adagio molto

Allegro ma poco

Sinfonia in B minor, RV 169, entitled "Al Santo Sepolcro", is a relatively exceptional work in the oeuvre of the great Baroque master Antonio Vivaldi (1678–1741). While the composer is generally known for his joyful, exuberant and bright music, the Sinfonia in B Minor shows an extraordinarily different angle. Written for the Holy Week, it was composed for the orphanage "Pio Ospedale della Pietà" and was probably performed at the Holy Saturday service that ends the Lenten season. The title of the symphony, "Al Santo Sepolcro", makes reference to the burial tomb of Jesus after crucifixion and it is likely that the impetus for this work came from one of the many churches also bearing this name that the composer was visiting during his Italian travels. The solemnity and sublime feeling is evoked by the tempo of the music, while the anguish and deep sadness is achieved by the intense, chromatic harmonies that are evident in the first bars of the first movement and continue in the second, where the subjects of the two fugues – one ascending and the other descending – intersect in an undoubtedly specific allusion to the cross.

---

**Giovanni Battista Pergolesi** (1710–1736)

“Stabat Mater” in F minor, P77 (1736)

*Stabat Mater Dolorosa*  
*Cujus animam gementem*  
*O quam tristis et afflicta*  
*Quae moerebat et dolebat*  
*Quis est homo*  
*Vidit suum dulcem natum*  
*Eja mater fons amoris*  
*Fac ut ardeat cor meum*  
*Sancta mater, istud agas*  
*Fac ut portem Christi mortem*  
*Inflammatum et accensus*  
*Quando corpus morietur*

“Stabat Mater” is the best-known work of sacred music by Italian Baroque composer Giovanni Battista Pergolesi (1710–1736) and one of the most famous compositions ever written in praise of Mary. Suffering from tuberculosis, Pergolesi composed the “Stabat Mater” in the last weeks of his life while living in a Franciscan monastery in Pozzuoli. It was commissioned for a liturgy by the noble fraternity in Naples who wanted to replace an earlier work of the same name by Alessandro Scarlatti. Pergolesi’s “Stabat Mater” quickly gained popularity after the composer’s death, and several composers, including Johann Sebastian Bach, have subsequently used or adapted the music. The “Stabat Mater” is based on a 13th-century Latin poem that describes Mary witnessing the suffering of her Son on the cross. Although the text is very formal, it nevertheless conveys an emotionally profound sense of anguish and grief. Pergolesi’s interpretation is colorful and operatically expressive, undoubtedly influenced by his famous intermezzo “La serva padrona”. Pergolesi focused his main interest in the vocal melodies, diligently reflecting the expressive sensibility of the text; the instruments, however, have mainly an accompanimental role, often just doubling the voice parts. Although composed for the ecclesiastical liturgy, the meaning of Pergolesi’s “Stabat Mater” is much broader – it is a moving and profoundly human picture of grief, suffering and death.

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## Visuals:

Hele-Mai Vettik, Uku Õunapuu, Sandra Leon, Emilio Casaburi

Conductor and *basso continuo*: Borrelli Pierfrancesco

(Conservatorio "Domenico Cimarosa")

Soprano: Ilaria Monteverdi (Conservatorio "Arrigo Boito")

Mezzo soprano: Claudia Marchi (Conservatorio "Arrigo Boito")

Violins: Fulvio Artiano, Domenico Giannattasio, Leonardo Marzano, Pasquale Picone, Franziska Rosemann, Sofia Vershynina, Mirko Vitiello, Costanza Zappalà (Conservatorio "Giuseppe Martucci"); Federica Durante, Matilde Pellizzari (Conservatorio "A. Steffani"); Triin Alender, Mariia-Sofia Dyka (EAMT)

Violas: Johanna Vahermägi (EAMT), Francesco Venga (Conservatorio "Gaetano Braga")

Cellos: Danilo Squitieri (Conservatorio "G.B.Pergolesi"), Henry-David Varema (EAMT)

Double bass: Hanna-Ingrid Nurm (EAMT)

Organ: Stefano Canazza (Conservatorio "A. Steffani")

The concert is happening in collaboration between Estonian Academy of Music and Theatre and six Italian music conservatories:

Conservatorio Statale di Musica "Arrigo Boito" di Parma

Conservatorio Statale di Musica "Domenico Cimarosa" di Avellino

Conservatorio Statale di Musica "Gesualdo da Venosa" di Potenza

Conservatorio Statale di Musica "Giovanni Battista Pergolesi" di Fermo

Conservatorio Statale di Musica "Giuseppe Martucci" di Salerno

Conservatorio Statale di Musica "Gaetano Braga" di Teramo

Conservatorio Statale di Musica "Agostino Steffani" di Castelfranco Veneto

Project managers of the Italian network of conservatories:

Nicola Ventrella (Conservatorio di Musica „Gesualdo da Venosa" di Potenza)

Claudia Marchi (Conservatorio „Arrigo Boito" di Parma)

Ernesto Pulignano (Conservatorio di Musica „Giuseppe Martucci" di Salerno)

Concert is organised with the patronage of the Italian Embassy in Tallinn.

— 24.04.2024 at 7 pm | EMTA great hall

## CONUBIUM SONI

Joint project between Department of Classical Music Performance, Department of Composition and Improvisational Music and Centre for Doctoral Studies

—  
**Valdimir Trmičić** (1983)

**„The Thirteen-Star Flower of Cassiopeia“** (2010)

Darius Gustaitis, Eglė Ieva Kazakevičiūtė

David-Ovid Komlev (accordion trio)

—  
**Ekke Västrik** (1988)

**„Breaking point“** (premiere)

Darja Goldberg (accordion), Ekke Västrik (electronics)

“Breaking Point” is a piece for accordion and electronics. The main focus of this work is the combination of accordion and electronic sounds as organically as possible. The title of the work is based on the playing technique of the accordion, where the aim is to remain on the borderline between sound creation and non-creation.

—  
**Alireza Farajianhamedani** (1993)

**„I suoni tra le luci“** (premiere of 2024 version)

Maria Ridbeck (viola), Nikita Matsuk (horn)

The fragility and delicacy of newborn lights merge with sounds, dance, and growth. They exist without their own choice, melting into pain and death. Have you ever asked yourself what the end of the world is? I’m whispering it into your ears.



---

**Erik Rauk** (2003)

**„Introduction et Rondeau-Caprice“** (premiere)

Patrick Mauer (bassoon), Tomislav Šošic (piano)

“Introduction and Rondo-Caprice” for bassoon and piano is like a direct citation from the violin music of the Romantic period, especially in terms of form, when many works were written in a two major sections: an introduction and a virtuoso rondo, variations, tarantella, or polonaise. Musically, the piece is atonal or predominantly using two church modes: Ionian and Locrian. The piece contains multiple characters which play a part in making a whole. Every episode of the rondo has its own face.

---

**Dimitrios Konstantinos Rizos** (1997)

**„Scent of an ancient forest“** (2023)

“Scent of an ancient forest” is a piece from 2023 for solo piano that will be performed before the song, as a sort of prelude.

Tomislav Šošic (piano)

**„Γιατί βαθιά μου δόξασα“** / „For My Deepest Glory“ (premiere)

Mirell Jakobson (soprano), Tomislav Šošic (piano)

The text of this song is based on a poem of Angelos Sikelianós (1884–1951), one of the most crucial Greek poets of the 20th century. He is notable for his lyrical and dramatic style, as well as for his metaphysical approach. The following poem is connected mainly with Nature, bringing out some existential fundamental reflections. It is full of mystical sentiment of joy and solidarity, confronting with reconciliation the greatest enemy of Man, death.

**Gregor Kulla (2000)**

„brook“ (premiere)

Gregor Kulla (conductor), Olga Oja (piano),  
Alexander Gonzales Pavlova (violin), Elbe Reiter (violin),  
Maria Ridbeck (viola), Loo Arukask (cello)

There are many things associated with the brook. First of all, a poem my grandmother had in her bedroom drawer, from which she borrowed the idea of drowning herself in the brook. Then, walking to the brook in the Intsikurmu forest. The brook was so deep in the forest and so deep in the ground. Two logs had been placed on top of it to get over it. We kept going there and staying there. Then the Piusa Caves brook, where I remember drinking spring water for the first time. I was very small and the water was very cold. Then there was the brook behind the Põlva Song Celebration grounds, where we used to barbecue and where the dog always wanted to dig a hole. You could call it a river. A brook at my friend's parents' house in Kullamaa (haha), where they jumped in after a sauna. Too cold for me. There was a lake in my countryside, and brooks around it, which you could never see because they were covered with all kinds of vines. Only to be heard.

*Once again,  
become a singing brook.  
Flow forth,  
as long as you can rook.  
Don't get stuck  
amidst hills and mounds.  
Seek for valleys and circle around.  
Dive in deep, when roadblocks abound  
like a spring  
to simmer unbound.*

Aleksander Suuman. Excerpt from a poem "Ojaks saamine" ("Becoming a brook") translated by Gregor Kulla.

— 25.04.2024 at 7 pm | EMTA black box

## VOX ELECTRUM

A joint project between students of EAMT electroacoustic composition and contemporary music ensemble

EAMT new music ensemble:

Kärt Katriin Nagel, flute

Liisi-Mai Krigul, violin

Darja Goldberg, accordion, piano

Jolán Kiss, flute

Zian Gong, piano

Jinxi Wu, piano

fixed media and live electronics are performed by authors

—  
**Yui Ka Zheng** (1999)

„**First Kiss**“ (premiere)

“First Kiss” – a painting by Otto Friedrich Theodor von Moeller, captures a charming and intimate atmosphere between a couple. As I gaze upon the painting, I am reminded of the hope that each moment of intimacy we share mirrors the innocence and passion of our first encounter. In this composition, the electronic elements blend seamlessly with the bass flute and accordion, forming a unique counterpoint that enriches the atmosphere.

—  
**Ieva Matveja** (1993)

„**Threads**“ (premiere)

Each of us has our own life story; sometimes, these stories overlap with those of other human beings. Like threads, we meet and form connections and knots. Some of them are tight, some are loose, but there are no holes – everything is interconnected. Every knot we tie with another person remains in the fabric we call life. And as we navigate this intricate tapestry, we shall find beauty in the patterns we create together.

---

**Merilyn Jaeski** (1998)

„A Thousand Lights Away“ (premiere)

The electronic composition “A Thousand Lights Away” is inspired by a sea legend about seal-like creatures that can assume human form by shedding their seal skin. This transformation allows them to visit land temporarily, but losing their skin prevents them from returning to the sea. Often depicted as seal women, these beings embody a mysterious duality between marine and terrestrial lives. The story explores a seal woman’s struggle between the two worlds, ultimately finding her way back to her true home. The vocal part, sung by the composer in a self-created fictional language called Obsidron, draws inspiration from several languages, including Estonian, English, Gaelic, Swedish, Icelandic, Maori, and Hungarian. The composer is also the author of the lyrics. Here are the lyrics in English and Obsidron:

O

*fire, my friend.*

*I come from another place,*

*another land,*

*a land of a thousand lights*

*of a thousand sapphire hues,*

*but the people here do not want to know that.*

*When I tell them stories,*

*both old and new,*

*of this enchanting place,*

*the people here do not want to hear that.*

*When I write down my name,*

*arranging the pebbles just so they say it all,*

*the people here do not want to see that.*

O

*fire, my friend.*

*I long for a chance to return*

*to my one and only home.*

*I am haunted by the sweet lustre of her song*

*and swept away by the music of her cerulean soul.*

*So I will take back what is mine*

*and leave these shores behind.*

*Thus the obsidian sky,*

*the sea, and I  
shall sing together once more.*

O

*fire, my friend.*

*The flame-feathered nightjar will serenade  
in the branches of the rowan tree.*

*The piece of driftwood in the shape of a seven-point star  
will wash up on the moonlit sand.*

*Yet, until then, here I must remain,  
waiting.*

*Waiting for my time.*

O

*fire, my friend.*

*The obsidian sky,  
the sea, and I  
shall sing together  
again.*

...

O

*shëire, mo whee.*

*Eh nüüema omneo elee,  
omneo viijö.*

*Viijö si duueh suules  
si duueh saaffir hoes,  
lahvementsshoo hir ni thooi norö roo.*

*Qu eh hörösh üü mekne,  
gjöhh hee da vii,*

*si tshen fiijero elee,  
ahvementsshoo hir ni thooi ahiia roo.*

*Qu eh skriivas mo wheede,  
areetshe vekhamiaan mesh na velne uule,  
ahvementsshoo hir ni thooi ershtene roo.*

O

*shëire, mo whee.*

*Eh traii vur on chiide  
tumo öössone faraatte.*

*Eh njoore la meleshö luuajeh si fö edell*

*da svissheema vee si fö eethe rii.  
Su eh naram hashəə vi sö miijö  
da kuaarie mehni valõõ behtseniõ.*

*Vah obsidian tee  
moana, da eh  
vimon soheei afooshtə roeee.*

O

*shəire, mo whee.  
Tuuetuue nehtra om serenaade  
veeskaa tedirtooi.  
Lamaashte triftivuquu mistjö hüü-ne niiv  
om litshee maana hjeueiuh.*

*Hu enn hir eh lõõ kontshenajee,  
vəşht.*

*Vəşht vur mo voo.*

ə

O

*shəire, mo whee.  
obsidian tee  
moana, da eh  
vimon soheei afooshtə  
vaeeee.*

---

### **Maria-Helena Vain** (2001)

**„breath, spacialized“** (premiere)

The piece is the result of the composer's pervading need to find stillness. During the composition process she realized that she is trying to look past rational thought, fear and the feeling of resistance that results from them. It occurred to her that deep down, a quiet, stoic vulnerability is waiting to be unearthed, which she feels can be accessed through a focus on breathing. "breath, spacialized" is the result of this process.

— 26.04.2024 at 7 pm | EMTA black box

# FABULAE VISIBILES

Performed by Juanjuo Guillem

—  
**Kenneth Flak** (1975)

**"At a Distance"** (premiere) for timpani, video and dancer

"At a Distance" is a piece for the percussionist Juanjo Guillem and the dancer Külli Roosna, connected with each other through the medium of an interactive video installation influenced by movement sensors attached to the dancers' limbs. The video becomes an ever-changing, unstable score for the percussionist. The title refers to Albert Einstein's description of quantum entanglement – the phenomenon where particles can act on each other instantly across vast distances – as a "spooky action at a distance".

—  
**Juanjo Guillem** (1965) (percussion)

**"Canción desesperada"** (2013) for two frame drums and voice

The piece is based on the poem by Pablo Neruda in which the author explores the suffering caused by a heartbreak. A sound proposal where a text is interpreted with the hands and voice over natural skin instruments from different cultures. Skin against skin, expressing feelings, thoughts and emotions resulting from passion in a way that manages to comfort and inspire us or both at the same time.

—  
**Andreas Kalvet** (2000)

**"Banker"** (premiere) for drum kit and objects

"Banker", as the name suggests, is a piece centered around an ordinary banker. His workday is busy yet extremely monotonous. Nevertheless, the work must be done on time before the boss becomes very angry. Banker is partially developed from the work of the EAMT foley ensemble but now without the help of the visual side.

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**Joakim Sandgren** (1965)

**"Bandes Invisibles"** (2022) for vibraphone and electronics

I wrote "Bandes Invisibles" for vibraphone and electronics from 2020 to 2022 in several rounds. The first version was made during the Paris lockdowns in 2020 and was finished in 2021. Then, I took up the piece again in 2022 and finished it. It's the percussionist that found the better solution: bundles of fine chains that you can use with both tapping (short) and circular rubbing (long) that made the piece possible. The composition is built upon these two identities. The overall form is composed of two long dense parts around which more sparse material. This is the fifth of six solos, included in a larger suite of fifteen pieces started 2008. The music is sound based, where heavily amplified classical instruments using extended techniques are mixed with their electroacoustic counterparts.

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**Botond Bartokos** (1999)

**"Timpani Trooper"** (premiere) for two timpanis, video and tape

"Timpani Trooper" is a gamified composition that combines live timpani performance with visuals, transforming the performer into a dynamic protagonist navigating through a virtual musical world. Guided by narration, the performer learns to interpret visual cues throughout the piece while also having space for creative expression.

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**Voro García** (1978)

**"Narrativas efimeras en un laberinto liquido"** (2024) for marimba

Zygmunt Bauman used the metaphor of 'liquidity' to describe the fluidity and instability of contemporary society. The search for identity is another of the problems presented by Liquid Modernity. The work of constructing oneself as a subject is time-consuming and revolves around certain traditions and beliefs, which function as a central axis in life.



Perhaps Juanjo Guillem's 'liquid marimba' project could be situated in this need to search for a new identity or, at least, to investigate an alternative sound space.

I have taken Baumann's concept of fluidity of identities as a starting point to elaborate a dramaturgy, in this case, of sound identities. For this purpose, creative processes have been used that involve the movement and transformation of some very particular harmonic fields in the blades of the first octave of the marimba (C, C#, Eb, E and F#), with the use of drumsticks of different materials and different degrees of hardness. This can generate a unique (perhaps ephemeral) sensory experience, which can challenge or stimulate both conventional perceptions and traditional ways of interpreting a sound discourse on the marimba. In any case, all this, with the humble intention of stimulating new ways of approaching the listening of this fantastic instrument.



# COMMUTE#6 SAYS THANK YOU

- Festival technical manager Eduard Reitman
- EAMT audiovisual technology manager Nikita Šiškov
- Technical team Katrin Kvade, Saamuel Pedosk
- Stagehands Oliver Rikkas, Martin Tuuling, Mihkel Jürgenson, Doğaç İşbilen, Alexander Gonzalez Pavlova
- 23.04 project managers of the Italian network of conservatories:  
Nicola Ventrella (Conservatorio di Musica „Gesualdo da Venosa” di Potenza),  
Claudia Marchi (Conservatorio „Arrigo Boito” di Parma), Ernesto Pulignano (Conservatorio di Musica „Giuseppe Martucci” di Salerno)
- 23.04 concert video projection technician Karl Verlin
- 23.04 and 26.04 concerts sound engineers Ilja Korjukin, Daniil Kotilevits
- 23.04 and 26.04 concert video recording director Marek Vilba
- 24.04 concert coordinators Vittoria Ecclesia, Fabrizio Nastari
- 25.04 concert supervisors Ülo Krigul, Taavi Kerikmäe
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Eventech, Cinema Sõprus, Cultural Endowment of Estonia, Estonian Theatre and Music Museum, Italian Embassy in Tallinn



Kaasrahas  
Euroopa Liidu programm  
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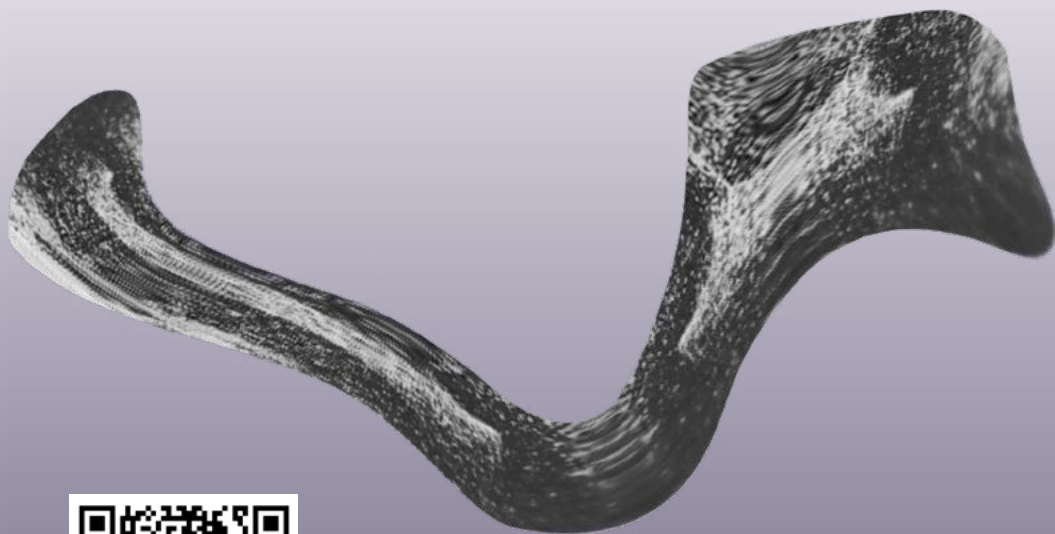
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You are most welcome to share concert impressions and thoughts. The link to the short questionnaire may also be found on [www.commute.art](http://www.commute.art).