



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM
dkdm.dk/pulsar

PULSAR 2025

JUNIPER FUSE - KLUB PRIMI SPECIAL

Tirsdag 11. marts kl. 20.30, H15

Matt Choboter:	Jointures
	Pause
Lyle Cohen:	GRAVITIES I. The Newtonian II. The Einsteinian
Håkon Guttormsen:	Juniper Chase
Jingsong Teng:	Bee
Jens Rønsholdt:	Four/For Satan

Tonemestre: Joachim Duschek og Cintia Gomez

Juniper Fuse er inspireret af forhistorisk grotte-kunst og symbologi. Som et vigtigt forbindelsespunkt til menneskets tidlige fantasi og kreativitet kan huler være psykiske livmødre, der rækker tilbage i tiden for at udforske den arketypiske underbevidsthed. Clayton Eshlemans poesi minder os om behovet for at dyrke vores »dybe sind« eller underbevidsthed. "For it is in the deep mind that wilderness and the unconscious become one, and in some half-understood but very profound way, our relation to the outer ecologies seems conditioned by our inner ecologies."

I grotte-kunstens ånd udforsker Juniper fuse en labyrinth af usædvanlig percussion, herunder en mikrotonal vibrafon, bas selonding (specialafstemt balinesisk metallofon) og to specialfremstillede mikrotonale prepared piano.

Lotte Anker: saxofoner, Matt Choboter: mikrotonalt præpareret klaver, zither, Simon Toldam: mikrotonalt præpareret klaver, Peter Bruun: percussion og Matias Escudero Seibæk: percussion

Jingsong Teng: Bee

"Bee" is a work for two microtonal pianos, soprano saxophone, and drum set, inspired by the intricate movements, rhythmic patterns, and collective intelligence of a bee colony. The piece explores swarming behaviors, mimicking the energy and unpredictability of a hive in motion.

By blending improvisatory elements with structured aleatoricism, Bee challenges the boundaries between order and chaos, mirroring the fragile balance within nature. The result is a highly textural, immersive experience that oscillates between frenetic energy and moments of suspended stillness, evoking the beauty and complexity of one of nature's most fascinating communities.

Lyle Cohen: GRAVITIES

The force of gravity, and its relation to both musical note-to-note attraction and tonal or atonal bases is a mechanics which is one of the defining properties of life, and has astounding dramatic and lyric implications. My piece, GRAVITIES, is divided into two movements according to different views of gravity - Newton's and Einstein's, and serves as a continued, deepened exploration of ideas I have dealt with in my previous work, GRAVITY for large ensemble, whose movements referred to Aristotle's and Descartes' gravitations, and of my inquiries as to the natures of collaboration, dynamics of movement and of nonlinear and nontraditional time perceptions.

The first movement explores Newton's conception of gravity as a universal force between all objects. All the instruments engage with their own gravitational forces, pushing and pulling each other to different directions in a non-unified, anarchic yet holistic system. With time, as the movement progresses, the gravitational relations between the instruments and musical objects - modes, pitches and sounds - become clearer and clearer, until the gravitational pull and push are viscerally felt. The movement also develops according to Newton's laws of dynamics - a musical occurrence moves constantly until it is met with a force, an occurrence's momentum is altered in proportion to the force exerted upon it, and every action has an equal and opposite reaction. The music is drawn in lines, curves and edges, which gradually act upon and alter each other, starting with a single saxophone note and drawing from its multiphonic extensions a web of reactions, finally ending in a state of chaos.

The second movement regards general relativity and its relation to time as relative and dynamic. As in general relativity, wherein the movement of bodies, while perceived as linear by them, is distorted by distortions in spacetime caused by massive/energetic objects, so too in this movement the players' tempi and attraction are individual, and are distorted by musical webs, determined by massive/energetic sound centres, always impacting the movements yet never directly reached. With the inherent subjectivity of each player and each listener's experience of time, a unified system of separate and often seemingly contradictory musical, physical and temporal experiences for all involved is created. As gravity is here seen only as an indirect result of the distortion of spacetime, the sporadic results of waves of light and gravity spreading throughout the system shake the music throughout the movement. Finally, the movement reaches a point of anti-climax and a point of climax. The anti-climax is the complete and abrupt local disappearance of gravity, causing a displacement of all the aural, musical fundamentals upon a total darkening. After a general pause, the ensemble returns to the final climax: entry into a black hole - a mass of energy so dense and powerful in mass, energy and emotion that nothing can escape, and all must leave our earthly ears, pulled away into the pure realm of the sublime.