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Timo Tuhkanen

Tenderness's Forever

Six miniatures for nine players

2011

Music Finland

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“Tenderness’s Forever”, Six Minuatures

~~Edjo Re Akere~~

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Performance instruction:

The instruments are loosely divided into groups according to the groupings of staves in the score

(3, 3, 3 : 2, 4, 3 : 2, 4, 3 : 4, 2, 3 : 4, 2, 3 : 5, 4)

First absorb, then tell

Choices are abundant

Ask yourself,
do I look into the eyes of all those who watch me
do I breath their breath
do our hearts sound the same.
Do I penetrate their gaze to their essential imagination
do they still see only me,
or do they begin to see the other.

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“Tenderness’s Forever”, Six Miniatures

The Mythopoetic Principle:

These Six Miniatures render a dynamism analogous to the oral tradition of myths. The composition doesn’t refer to any content of myth, but the process perceived and used by the audience and musicians alike has several similarities with the structured extemporaneousness of story-telling in myth, in that the material and process is offered, but the content is released to the listeners’ imagination.
When the miniatures are told (I will use the verb tell rather than play), by the musicians, the musicians act as bards by choosing the pace of their presentation, similarly the old bards would size their stories, feeling their audience, keeping always the same story, but tailoring it each time on the listeners speed of breath and heart beat, they would live with their observers.

These are expanding and contracting miniatures; audience and executers have the possibility to zoom in and out on the narration, so that the relations and proportions between each section proliferate, shrink, and change, favouring the generation of multiple rhetorics.
Also the sequence in which they are proffered can be shuffled and reorganized, as chapters, unities of dialogue with imagination/expectation; similarly in the Homeric oral tradition the succession of actions and facts referring to a character/hero/god would change order depending on where the story was told, to which kind of audience, and in which occasion.
But unlike oral tradition, the score of the Six Miniatures proceed their execution (oral form), and yet in most oral mythologies there comes a moment when a mysterious book is mentioned as their origin; and indeed they often take the form of a book later, as if to connect the alpha with the omega. A great challenge for the executors is to find a way to quote the score inside the execution.
The subsequent possibility suggested would be to re-write them post- the musicians or the audience, even the author himself could fix ...er just after the listening as a further transitory form of ...fter which the cycle could be repeated.
...namism in oral tradition has generated a mythology that ...s of centuries of individuals. The process of telling the ...g it offers the executors, audience and author the ...ctly from mythopoeia of language, and to experience ...vallowed the score, their voice becomes expression of ...ythical raw forces yet without name.

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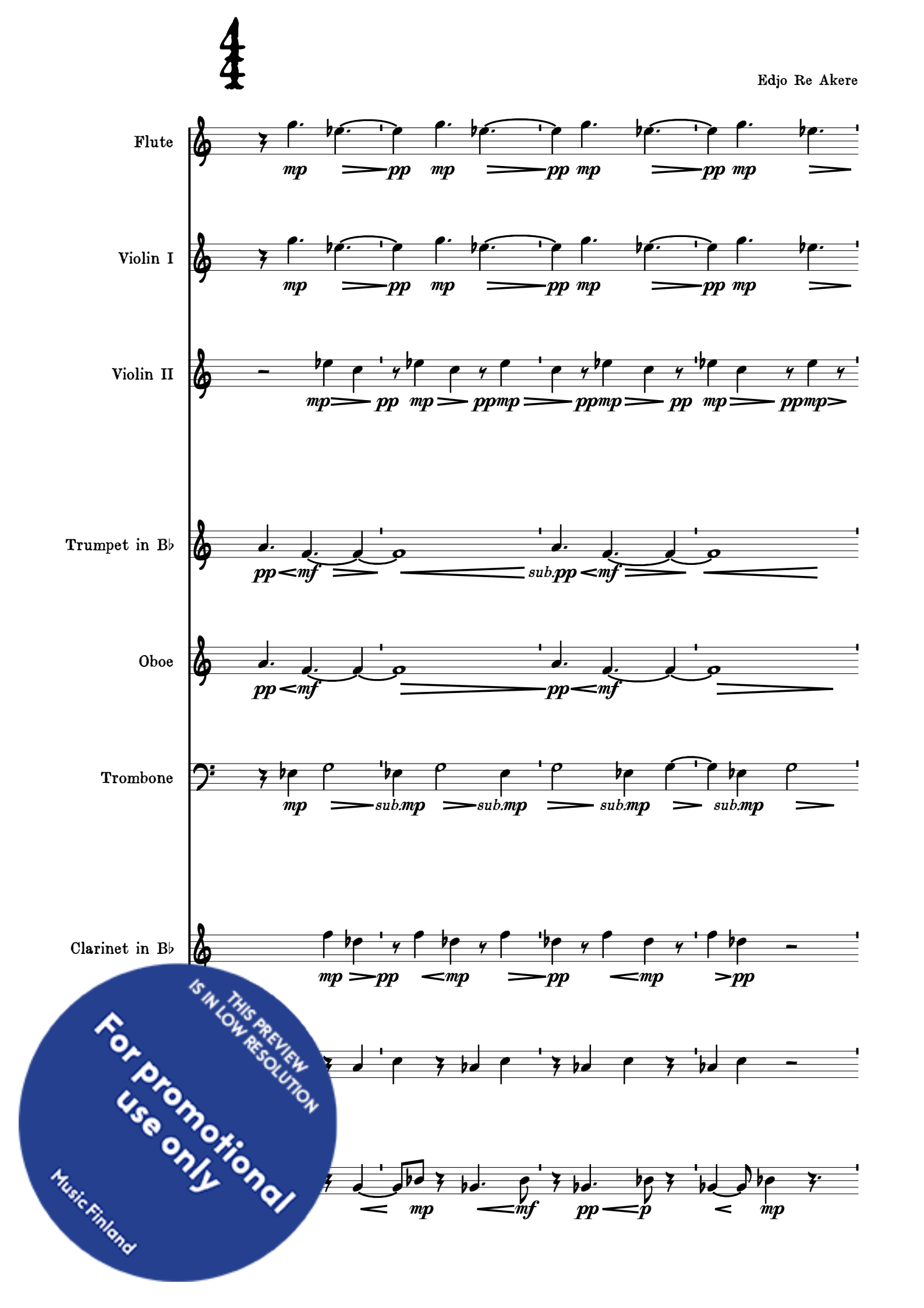

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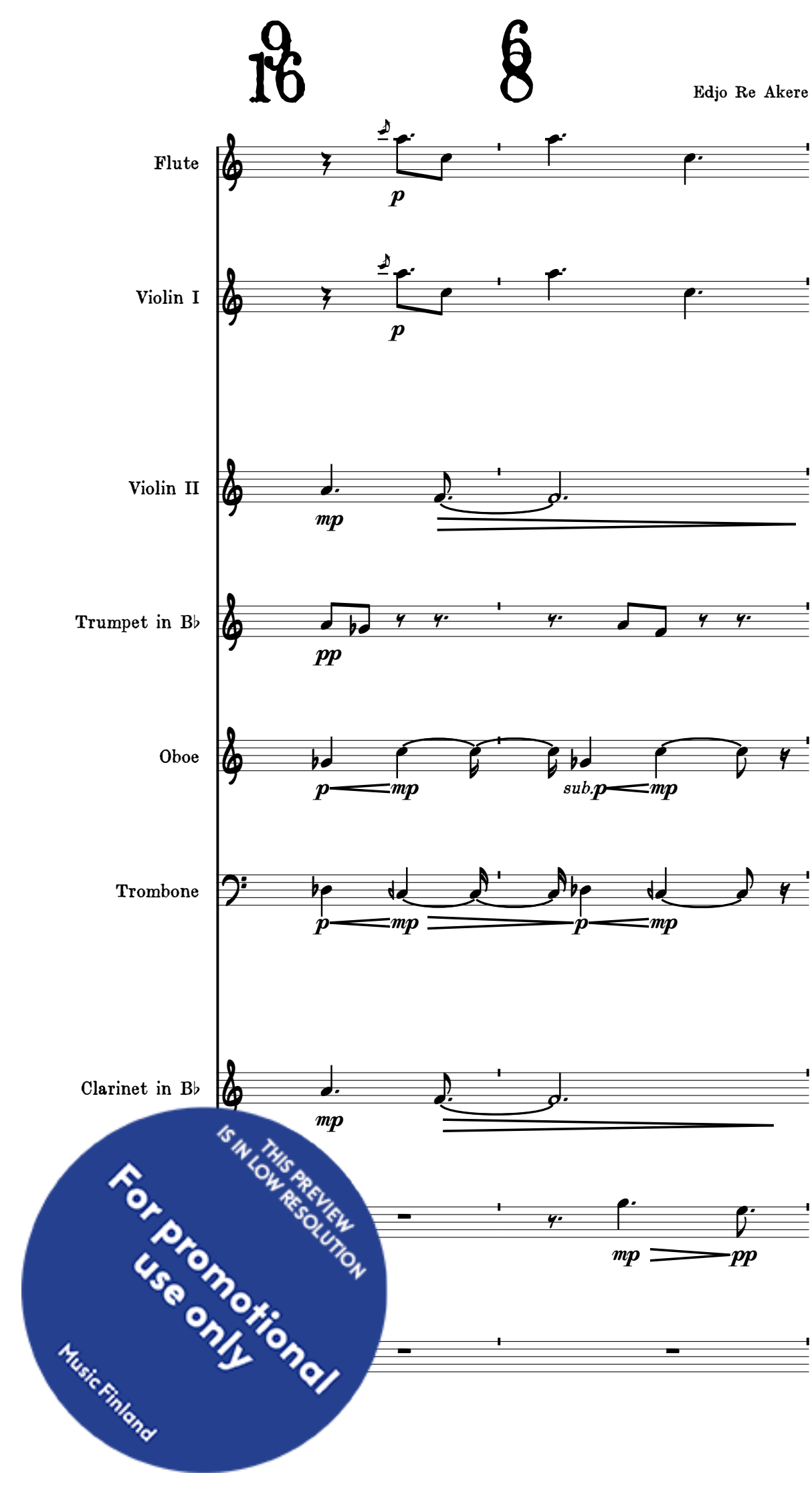
Edjo Re Akere
Flute
Violin I
Violin II
Trumpet in B♭
Oboe
Trombone
Clarinet in B♭
p
mp
pp
sub.p
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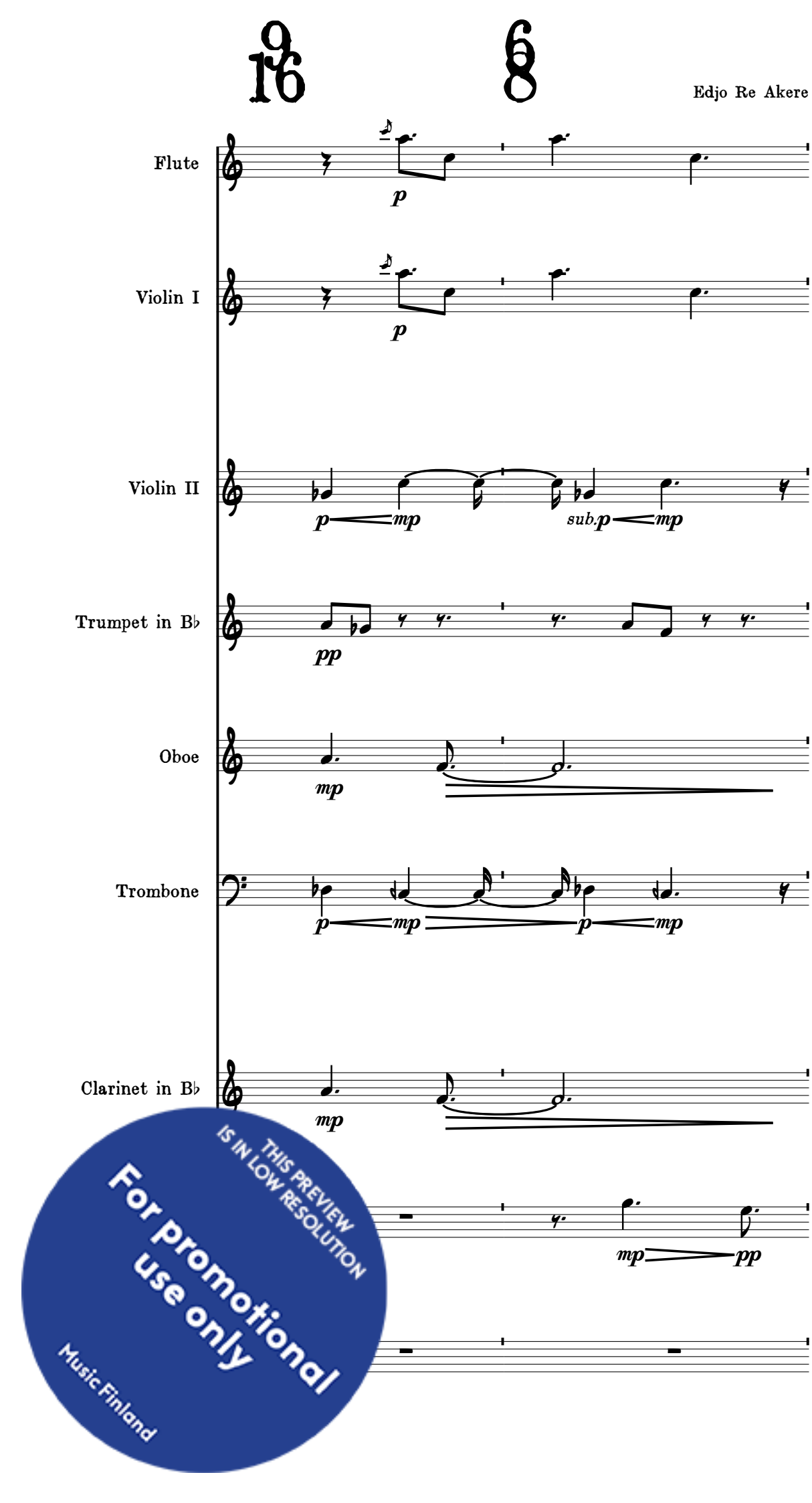
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p
mp
pp
sub.p
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Flute

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Trombone

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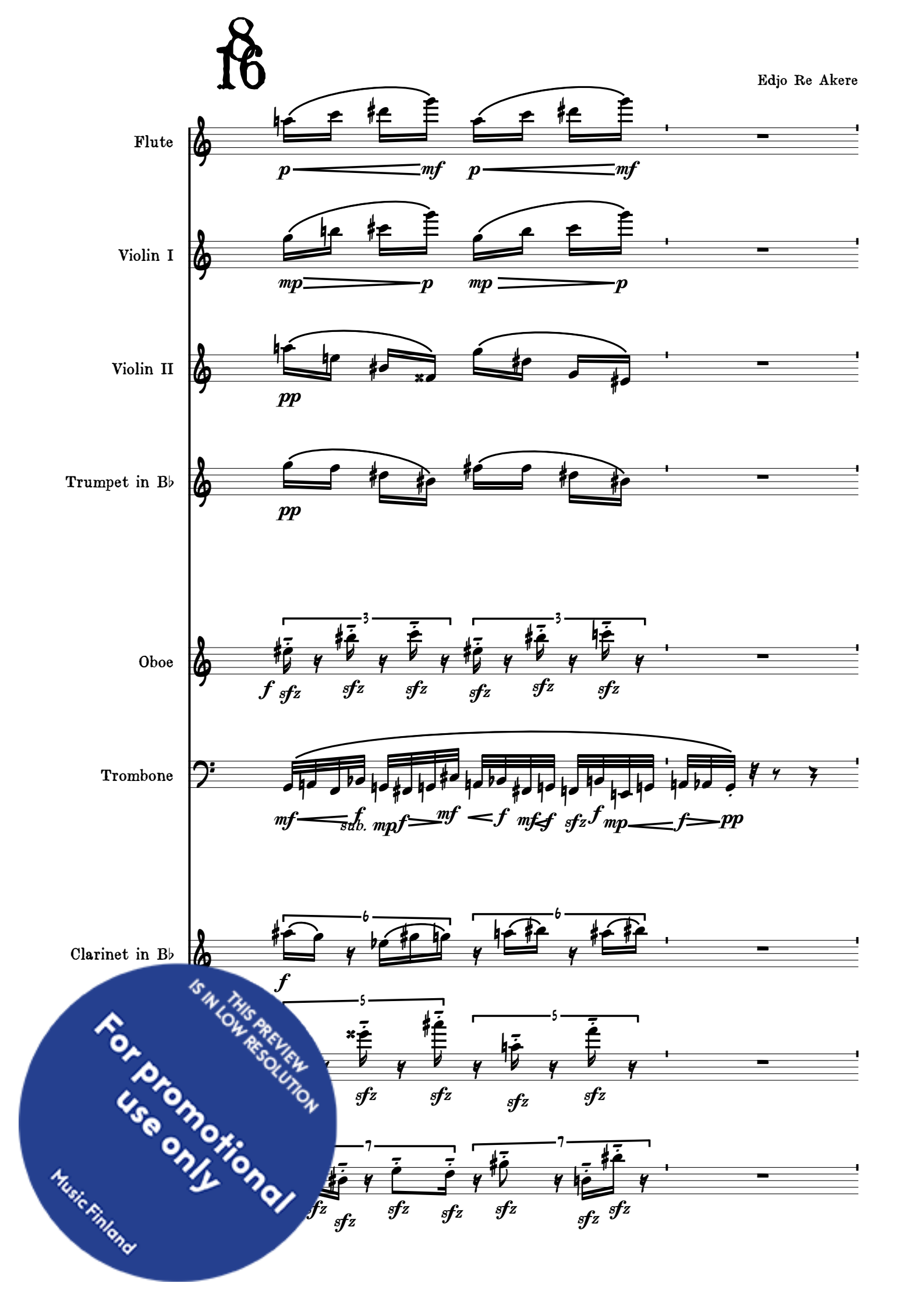
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Edjo Re Akere
Flute
Violin I
Violin II
Trumpet in B♭
Oboe
Trombone
Clarinet in B♭
p mf p mf
mp p mp p
pp
pp
f sfz sfz sfz sfz sfz sfz
mf f sub. mpf mf f mf f sfz f mp f pp
f
sfz sfz sfz sfz
sfz sfz sfz sfz sfz sfz
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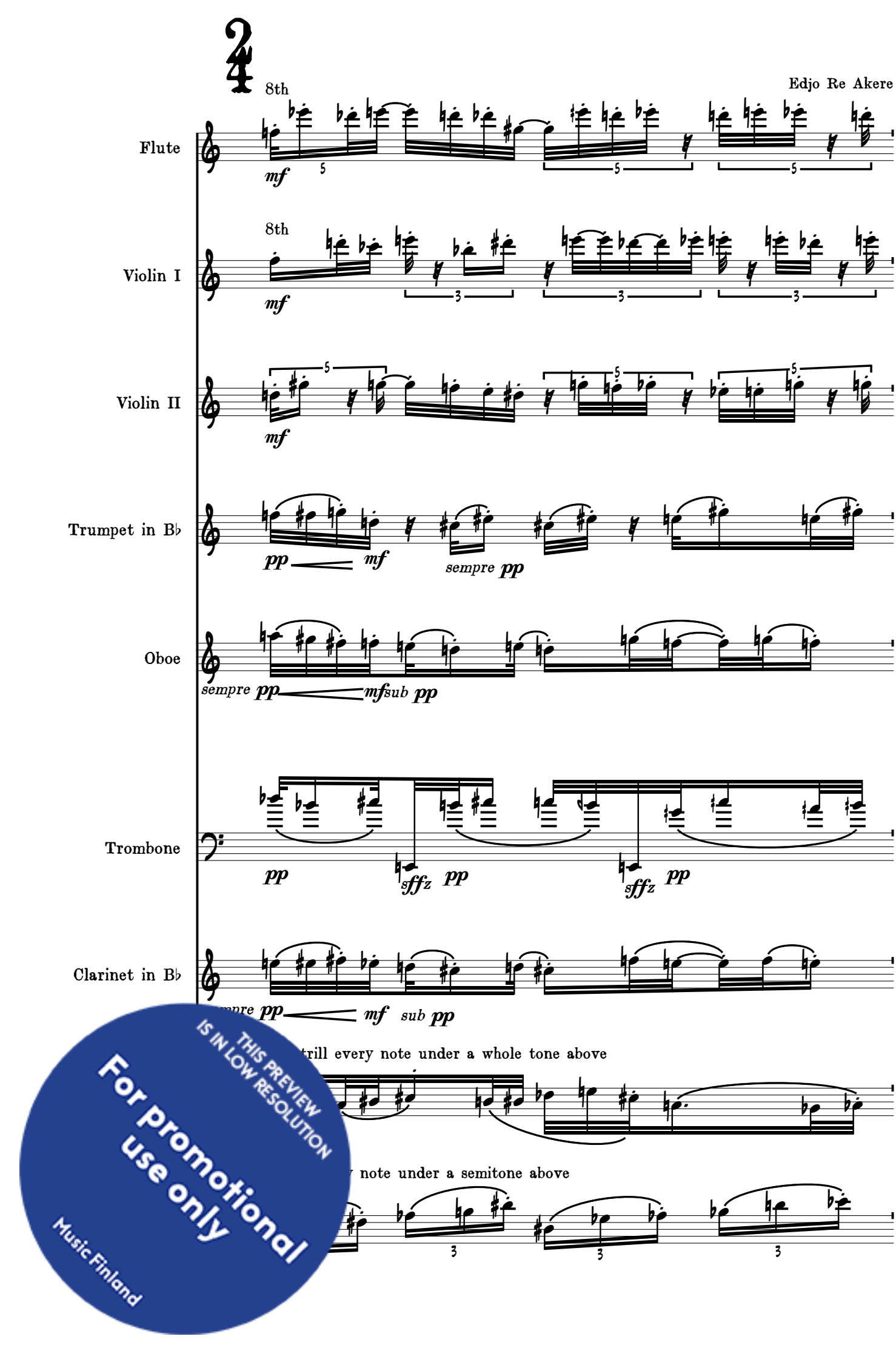

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