

WIGMORE HALL 125

Saturday 28 February 2026
1.00pm

Wigmore Hall Voices of Today: Lawrence Dunn

This series is supported by The Marchus Trust

ensemble mosaik

Kristjana Helgadóttir flute
Simon Strasser oboe
Christian Vogel clarinet
Ernst Surberg piano
Chatschatur Kanajan violin
Karen Lorenz viola
Niklas Seidl cello

Haukur Þór Harðarson (b.1989)

Etch (2020)

Hanan Hadzajlic (b.1991)

Math (2019)

Elnaz Seyedi (b.1982)

dazwischen als statischer Sonderfall (2022)

Lawrence Dunn (b.1991)

To them (2025) *world première*

Commissioned by Wigmore Hall, with the generous support of The Marchus Trust and the Wigmore Hall Endowment Fund.



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Haukur Þór Harðarson *Etch* (2020) for flute, clarinet, piano, violin and cello

In his work, the Icelandic composer Haukur Þór Harðarson probes the physicality of the space in which listening occurs. Through the delicate and morphological transformation of sounds and resonances, he explores the possibility of bringing the listener into closer contact with the acoustic space and time in which they find themselves.

His music, comprising both acoustic and electro-acoustic works, has been described as fragile, delicate, intense, focused and physical. He has lived in Berlin for a few years and is closely connected to the ensemble *mosaik*, which has premièred several of his works and will record an album of some of his work this spring. Tonight's work, *Etch*, will be edited for this concert and is part of a longer process with the ensemble. Since, for the composer, the music speaks for itself, he only needs a few poetic words to describe his compositional process:

'Its material hollowed out.
Through etching rather than adding.
Until what stands behind is its skeletal frame.
Slow, quiet and whispering.'

Hanan Hadžajlić *Math* (2019) for piano, violin and cello

The Bosnian composer Hanan Hadžajlić lives and works in Sarajevo within a network of international collaborations. She is a flutist and composer, and a rap music producer. Her work therefore has a huge bandwidth and often deals with rhythmical layers that seem basic first, but then develop a complex network of motoric patterns. She has worked with ensemble *mosaik* for more than ten years, having already written three pieces including a clarinet concerto.

Math for piano trio explores the tension between a stable metric framework and internal rhythmic displacement. The work is constructed as a theme with variations within a constant 4/4 meter, driven by continuous 32nd-note pulsation, while multiple metric models operate internally. Phrases frequently begin in offset positions, causing a systematic misalignment between phrase onsets and bar beginnings. The continuous transformation of the initial gestures, combined with fast changes of playing techniques in the strings and registration shifts in the piano part, places the performance at the edge of possible.

Elnaz Seyedi *dazwischen als statischer Sonderfall* (in between as a static special case) (2022) for flute, oboe, clarinet, piano, violin and cello

Elnaz Seyedi is an Iranian composer living in Freiburg, Germany. Her work combines an emotional sound language with precise musical research on instrumental sounds. Although the compositional work is very precise and detailed, the music carries the listeners away in a floating soundtrip. In writing about tonight's work, she quotes Paul Klee as an inspiration:

'Everything (in the world) is of a dynamic nature; static problems make their appearance only at certain parts of the universe, in "edifices", on the crust of the various cosmic bodies. Our faltering existence on the outer crust of the earth should not prevent us from recognising this. For we know that, strictly speaking, everything has potential energy directed towards the centre of the earth. If we reduce our perspective to microscopic dimensions, we come once more to the realm of the dynamic, to the egg and to the cell. [...] Accordingly, there is a macroscopic dynamic and a microscopic dynamic. Between them stands the static exception: our human existence and its forms. In other words "we" – an episode within the whole, an episode subject to strict and compelling necessity.'
-Paul Klee, *Das bildnerische Denken* (The Thinking Eye), Schwabe Verlag, 2013, Muttentz/Basel

This work seems, compared to others of her work, sparse and reduced, as if an outsider looks on a situation, or as if it was a tombeau for a beloved friend, where words come out sparsely, although there is so much to say.

© Niklas Seidl, ensemble *mosaik* 2026

Lawrence Dunn *To them*
for Ensemble *Mosaik*, 2025

[. . .]
Known it is, across forth pattern trust
relinquish to claim opportune glimpse,
fair brow loft carried, raised between
lift to them and them as for now most.
-JH Prynne, 2019

Some kind of altered barn dance or jig, unserious but also serious. Broken and fixed, stiff and loose. A little vulnerable. The music owes something to the Weimar period, echoes of Eisler and Schulhoff. Music about us and to us, but also not – trying to step toward or reach some other, some person absent or at a distance. Some imagined person, or non-person. JH Prynne's poem 'To Them' is from the 2019 collection *Of Better Scrap*, where it is inserted as a loose sheet.

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