

PEAKS & PLOTS

FUCHSTHOMER ORCHESTRA

CHRISTINA FUCHS CAROLINE THOMAS FEAT. EMI FILIPPOU



## DON'T FORGET TO PAY YOUR BILLS (comp./lyrics Christina Fuchs 10/2025)

Moritz Wesp: tb, Eva Pöpplein: elec

In these turbulent political times, this is the phrase that keeps coming to my mind when I see and hear what the despots of our age have been up to. I hope they'll get their bills and pay them!

## LE CHAMP (comp./lyrics Caroline Thon 10/2025)

Evi Filippou: vib, Eva Pöpplein: elec, Zuzana Leharová: vl, Matthias Schuller: tb

This composition is inspired by the general field theory of the French social philosopher Pierre Bourdieu (1930-2002). It states that every social field possesses a clearly defined field interest which constitutes the field and creates the illusion that the field is solely concerned with this field interest.

Since I have long observed an overvaluation of materialism and capital acquisition in our society, I have our singer Filippa Gojo call for more fraternity, liberty, and solidarity, fully aware that this reminds of the slogans of the French Revolution as its core values.

«Le Champ, le Capital – une sphère sociale fermée... dans laquelle les acteurs se battent pour des ressources spécifiques afin d'améliorer leur position».

«Le champ de force du capital Égalité, Fraternité! Résistance au pouvoir des marchés financiers – Égalité des chances!»

«La répartition inégale du capital résulte de la logique interne des marchés financiers, de la technocratie et des intérêts égoïstes».

## CAPRICORN & ARIES (comp. Christina Fuchs 10/2025)

Evi Filippou: vib, Zuzana Leharová: vl, Julian Drach: ss, Matthias Bergmann: flh

Two people, two zodiac signs, two soloists, one fundamental note and one love story.

## SAVITA (comp./lyrics Caroline Thon 07/2025)

Roger Hanschel: sso, Filippa Gojo: voc, Eva Pöpplein: elec, Kira Linn: bars

SAVITA Diana Wagner was a young German woman who decided to go to Ukraine in 2022 to help after the Russian invasion. She left behind a front-line diary about her experiences.

When I came across it, I was overcome with an incredible horror at what she described. At the same time, I felt profound admiration for her courage, which she ultimately paid for with her life. The music helped me process both the horror and the admiration.

«Savita – where have you gone?

You chose to risk your life, why did you do that?

Why did you risk losing your life?

Savita, though you are gone, the fight is going on,  
and still so much pain, so much pain».

## TAKSIM (comp. Christina Fuchs 8/2025)

Eva Pöpplein: elec, Evi Filippou: vib/perc, Laia Genc: p, Filippa Gojo: voc,  
Zuzana Leharová: vl, John-Dennis Renken: tp, Jens Düppe: dr

In 2025, I spent three months in Istanbul thanks to a residential grant from the Kunststiftung NRW. The place I stayed was very close to Taksim Square. In Turkish, Taksim also means musical improvisation. This composition is a soundscape about this amazing, hyperactive city, between muezzins, the ubiquitous sounds of public transportation, and the current political situation.

## RECIPROCITY (comp. Evi Filippou, arr. Caroline Thon 10/2025)

Evi Filippou: vib, Andreas Wahl: guit

Here, I invited our guest musician, Evi Filippou, to entrust me with one of her own compositions, which I could then arrange for the Fuchsthone Orchestra. She gave me a recording of a relatively free improvisation with some guidelines, but which also contained sharp breaks. I added to and developed the material, ultimately composing music that I would never have written otherwise. The meaning of the title – in the sense of mutual inspiration – has thus become audible.

## LAI NAIRS (comp. Christina Fuchs 10/2024)

Evi Filippou: vib/perc/stones, Eva Pöpplein: elec, Jens Dümpe: dr,  
Alex Morsey: b, Veit Lange: ts, Lennard Stünkel: tb, Andreas Wahl: guit

Lai Nairs is Romansh and means «Black Lake». Geographically, this beautiful place is located in the Lower Engadine region of Switzerland, very close to the Fundaziun NAIRS, an artists' residence where I often retreat to compose music. Geologically, it is an equally interesting region: in the first part of the composition, I use the sound of original stones from Nairs.