

# FUCHSTHONE ORCHESTRA

structures & beauty

CHRISTINA FUCHS CAROLINE THON

# THE BEAUTY

Comp. Caroline Thon 2018

Lyrics by Filippa Gojo and Caroline Thon

**Filippa Gojo** – Vocals

**Matthias Schuller** – Trombone

**Roger Hanschel** – Altosax

**Eva Pöpplein** – Electronics

**Stefko Hanushevsky** – Speaker



„Peace is complete awareness ... in this state, we nurture our inner wealth – our innate values – and balance them with outer (material) wealth in a way that benefits all sentient beings. This is peace.” (H.H. 17th Karmapa Thaye Dorje)

The delight of watching a babbling brook in the sunlight turns to pain when I think about our disrespectful treatment of nature. I find hope in Tibetan Buddhism and its view: When the five elements of earth, space, water, air and fire are in balance, healing takes place. For this purpose, the female wisdom beings, the so-called “Dakinis”, are invoked.

The Roman philosopher Lucretius describes in his words the same delight, but his position is that of the independent existence of all objects and structures. I contrast it with the Buddhist view of the conditional, dependent emergence of all phenomena from one another. Meant as a corrective, this means that our behavior has an impact on us and our environment and that we should therefore take responsibility for our thoughts and actions.

THE BEAUTY sets to music both that delight and pain felt at observing some behaviors and developments.

## Lyrics

There are the five elements. It is always best to keep them balanced! Fairy world, or a world ´s disappear. Tell me, dakinis do we really seem to care for the five in one, for the one in five?

Let us take this chance, we become aware. Do this now, taking care of, of the five elements. It’s the only one, our world, we ´re taking care of, do this now! The five inside of one, the one inside of five second to none, to stay alive!

**Quotes** „De Rerum Natura / Dance of the elements” (excerpt from „De Rerum Natura / On the nature of things” by Titus Lucretius Caro 99–55 BC, translation by Janko Hanushevsky)

# ICELAND

Comp. and Lyrics by Christina Fuchs 2021

**Andreas Wahl** – Guitar

**Filippa Gojo** – Vocals

**John-Dennis Renken** – Trumpet

**Eva Pöpplein** – Electronics

**Veit Lange** – Tenorsax



## Lyrics

Listen! Listen to the breaking ice. Icycles shattering – Crack! Melting Iceland ...

“When glaciers break, they sound as if they are speaking. They are speaking to us, but the world is not listening. Politicians don’t listen.”

(Ragnar Axelsson, Icelandic journalist/photographer)

Climate change and the crisis associated with it affect us all. I came into direct contact with the issue of melting glaciers first in the Swiss Alps, and later in Iceland, where the Oksjökull glacier was declared dead in 2014.

In 2021, I traveled to the glaciers of Iceland as part of a research program. Since then, the subject has had a grip on me. The composition ICELAND is my attempt to the topic of melting glaciers audible and tangible. It represents rapidly melting ice, calving glaciers, splintering ice, and the urgency to do something about it all.

The generation that will have to live with the consequences of global warming has woken up, joining the anti-climate-change movement and initiating Fridays-for-Future. Greta Thunberg’s courage and conviction has impressed me, for she has given a voice to an entire generation. She’s quoted in the lyrics:

“We had decades of blah, blah, blah! Some people say that we are too radical, but this is still an emergency! We are unstoppable, another world is possible!”

(Greta Thunberg, UN Climate Change Conference COP26 in Glasgow 2021)



The abbreviation J.P.S. stands for the French philosopher Jean-Paul Sartre. While reading his stage drama "Closed society", which premiered in 1944, a profound despair rose up in me and I threatened to sink into an increasingly gloomy mood.

The interaction of the three protagonists of the stage drama (Joseph Garcin, Inès Serrano and Estelle Rigault) makes it clear how self-deception and insincerity as a consistent lifestyle make life hell, since one is constantly dependent on the judgement of others.

The Süddeutsche Zeitung wrote on February 20, 2022 after a performance at the Vienna Burgtheater: "A play like a lockdown!"

And that's exactly what we were in when I wrote this composition.

The question mark in the title of the composition stands for whether we really want to allow our togetherness to become "hell" or whether we would rather remain alert and honest with ourselves.

"It is our mind alone that either binds us – or sets us free." (Dilgo Khyentse Rinpoche)

**Quotes** „Open up, open up! Everything suits me – rather 100 snake bites, rather whip lashes than this brain agony that strokes, caresses – and yet never hurts enough.“

"Hope is gone, but we're still ahead."

„I'm telling you everything is planned, all these looks that are devouring me – so this is hell. You remember, brimstone, pyre – ah, kidding, no rust required. Hell, that are the others!"

# THE TRUTH OF J.P.S.?

Comp. Caroline Thon 2021

**Andreas Wahl** – Guitar

**Christian Mehler** – Trumpet

**Alex Morsey** – Bass

**Friedrich Falkenhagen** – Basstrombone

**Roger Hanschel** – Altosax

**Eva Pöpplein** – Electronics

**Stefko Hanushevsky** – Speaker





# MAMOIADA

Comp. Christina Fuchs 2020

**Eva Pöpplein** – Electronics

**Matthias Muche** – Trombone

**Jens Böckamp** – Tenorsax

**Alex Morsey** – Bass

Mamoiada is a small town located in the province of Nuoro in Sardinia. This is the source of the traditional folk dance “Passu Torrau.”

While participating in the Sardinian international composition contest “Scrivere in Jazz”, I was introduced to the folk music of Sardinia.

The competition’s requirements were to submit either an original composition or a composition inspired by local folk music, which included an audio version. In this case the folk music was “Passu Torrau” as heard in the a capella version of the quartet “Tenore Gòine de Nùgoro.”

I was captivated by this way of singing, which I incorporated it into my composition MAMOIADA. The tenor lead part was given to the tenor trombone, played brilliantly by Matthias Muche.

p.s. Although I did not win the competition with this composition, I did win with a different piece.





# SUITE STRUCTURES

Comp. Christina Fuchs 2020/21, Lyrics by Edgar Allan Poe

All Parts: **Eva Pöpplein** – Electronics

Part I: **Filippa Gojo** – Vocals

Part II: **Alex Morsey** – Bass, **Zuzana Leharová** – Violin, **Andreas Wahl** – Guitar

Part III: **John-Dennis Renken** – Trumpet

Part IV: **Philipp Schitteck**, **Matthias Muche**, **Matthias Schuller**,  
**Friedrich Falkenhagen** – Trombones, **Susanne Weidinger** – Bassclarinet,  
**Martin Gasser** – Clarinet, **Jens Düppe** – Drums

Part V: **Zuzana Leharová** – Violin

Part VI: **Laia Genc** – Piano



Natural structures are a never ending source of inspiration for me. Such a profound, archaic beauty!

Structure refers to the way in which parts of a whole are connected and related to each other, especially in nature. Nature's diverse forms and structures include geometric patterns, some seemingly unchanging repetitions, others confused with obscure chaos.

Natural structures display an impressive and archaic beauty free of humanity's influence.

In this suite, three levels of structural elements are interwoven: the six parts correspond to six photographs of natural structures. These are juxtaposed with the abstractions on the electronic sound level and the musical level in the compositions. Every part tells its own story and yet everything is connected.

# LEDNESIP

Comp. Caroline Thon 2021

**Philipp Schittek** – Trombone

**Matthias Bergmann** – Fluegel

Beautiful, interwoven melodies and a very own harmony – the magic of music just doesn't cease. That's what I thought when I first heard the second movement of the Violin Sonata in D major, composed by Johann Georg Pisendel (1687 – 1755), the most famous late baroque violin virtuoso and contemporary of Johann Sebastian Bach.

“There is no art of its own, it all comes from the artists who lived before us.”  
(Pablo Picasso)

Inspired by the unique timbre of this violin sonata, the composition LEDNESIP is an adaptation of the “Larghetto” (2nd movement) for contemporary jazz orchestra. Matthias Bergmann's fluegel solo masterfully illustrates the “in between” between these two worlds. If you read the title backwards, you can see my penchant for puns.





# YVES.KLEIN.BLAU

Comp. Christina Fuchs 2021, Lyrics by Yves Klein

**Laia Genc** – Piano

**Roger Hanschel** – Altosax

**Veit Lange** – Tenorsax

**Eva Pöpplein** – Electronics

**Filippa Gojo** – Vocals lyrics

“Les oiseaux qui volaient de-ci, de-la dans mon beau ciel bleu sans nuages, ils essaient de faire des trous dans la plus belle de mes oeuvres.” (Yves Klein about „Monochrome Bleu“)

Yves Klein was a French conceptual artist, free spirit, researcher, and improviser. He is known primarily for his intransigent, monochrome paintings. Especially the ones for which he developed a luminous ultramarine blue, which he eventually registered under the name “International Klein Blue.”

There is a quote from Yves Klein about this painting that aptly captures his thinking and his sense of humor. In it he complains about certain birds making holes in his best work of art as they fly around: in the cloudless, blue sky!

A print of “Monochrome Bleu” has been hanging on my wall for a very long time. I never get tired of it. Time for a tribute!





# KHOR BA

Comp. Caroline Thon 2020

**Martin Gasser** – Altosax

**Laia Genc** – Piano

**Matthias Knoop** – Trumpet

**Filippa Gojo** – Vocals

**Eva Pöpplein** – Electronics

**Elke Wörndle** – Additional Voice

"Khor Ba" is the Tibetan term for the more common Sanskrit word "Samsara", which can be translated as cycle of existence.

"All happiness in the cycle of existence, whatever it is, is subject to change and eventually becomes suffering if its essential nature is not recognized: the empty, intangible nature (of all phenomena). For its mode of appearance is deception." (Summary from Gampopa, "The Precious Ornament of Liberation", translated by Lama Lhundrup 2006)

As I wrote this composition in the midst of the strict lockdown, it helped me a lot to remind myself that everything is subject to change and that even this time of being oppressed, threatened – and isolated will pass.

But it also worries me a lot, both inside and outside, to observe that "in times of crisis positions harden, people with different views are declared opponents." (Christoph Rei Ho Hatlapa, lawyer and mediator, teacher of the Rinzai-Zen-Community Choka Sangha)

In my inner being exposed to a constant oscillation between hope and fear, the moods in this composition, which is wonderfully interpreted by both the ensemble and soloists such as Laia Genc or Martin Gasser, constantly switch back and forth.



**Lead & Composition:** Christina Fuchs & Caroline Thon

**Reeds:** Roger Hanschel (as/ss/flute), Martin Gasser (as/ss/cl/flute),  
Veit Lange (ts/cl), Jens Böckamp/Lorenz Hirsch (ts/cl),  
Susanne Weidinger (bari/bcl)

**Trumpets:** Christian Mehler (tp/flgh), Matthias Knoop (tp/flgh),  
John-Dennis Renken (tp/flgh), Matthias Bergmann (tp/flgh)

**Trombones:** Philipp Schitteck (tbn), Matthias Schuller (tbn),  
Matthias Muche (tbn), Friedrich Falkenhagen (btbn/tuba)

**Vocals:** Filippa Gojo

**Violin:** Zuzana Leharová

**Piano:** Laia Genc

**Guitar:** Andreas Wahl

**Bass:** Alex Morsey

**Drums:** Jens Düppe

**Electronics:** Eva Pöpplein



