



A PACIFYING WEAPON

1. A Pacifying Weapon I
2. A Pacifying Weapon II
3. A Pacifying Weapon III
4. Thomas Clausen Concerto for recorder and strings

Modesto, Largo, Moderato, Rondo ———— *12:24*
Laplant Chamber Orchestra conducted by Clemens Schuldt.
A Pacifying Weapon, commissioned by its soloist and dedicatee, Michala Petri, and with generous support from the Editor Group-Jorgensen, was conceived throughout nearly the entirety of 2015. It is a concerto in three distinct movements, scored for various solo recorders and an orchestra of winds, brass, percussion and harp.

Over the past decade I have been blessed by several commissions—including three concertos—which have allowed me to explore the time and wrestle with the concerto tradition and its complications.

During its planning and composition, the world changed—invariably—again and again, as it never stops doing. Terrorist acts in San Bernardino, Paris and Brussels, the particularly acute American injustices of wars in distant parts of the world, the endless spectacle of a primary election, enormous waves of migrants crossing Europe to persecution and harp.

Though I wasn't looking for it, a quasi-program began to form. The idea of its title came to me one evening when my wife played the first Indigo Girls album; an indie folk classic, and its song *Welcome Me*. Two words among its lyrics gave me the title and completed my idea that has since become a bit of an obsession.

What if there was a tool or instrument that, instead of delivering a sudden death, the effects of providing an instant and irreversible peace? Something conceived or equipped to eradicate the affects and misery of war? A coat of paint to mask or erase pain, a concealing form of misery. In some ways, the recorder—an ancient instrument passed down unchanged through the years—presented itself as the, as it were, the rise and fall of empires, crusades, wars, and countless births and deaths, as a musical voice.

The extended first movement begins with pitched percussion and a quick, light climax in the orchestra from bottom to top, before the solo recorder enters with a note of the orchestral bells and short bass clarinet flourish to quiet and calm. The second movement opens with a note of the orchestral bells and short bass clarinet flourish to quiet and calm.

The third movement begins with a slow and rising chorus toward a three climaxes. A quiet dialogue between recorder and cor anglais follows. The movement begins with a slow and rising chorus toward a three climaxes. A quiet dialogue between recorder and cor anglais follows.

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CONCERTO FOR RECORDER, WIND, BRASS, PERCUSSION AND HARP

- Flute:** Stefan Bascour (RUW) Selvig Kaase (DK) Simon Ried (DK) Astrid Bjelland (NO)
Oboe: Linnea Westblom (SE) Caroline Koster (DK) Mari Lundback (DK)
Clarinet: Jonas Fredlund (DK) Julie F. Asplund (DK) Mikael Nermann (DK) Yulin yin (CH)
Bassoon: Sara Butugova Bulli (DK) Thea Erik (DK) Emma Lind (DK) Johannes Herp (SE)
Horn: Jack Picher May (GB) Thera Erik (DK) Emma Lind (DK) Christine Lyng (DK)
Trumpet: Preben Ludvigsen (NO) Maren Grommestad (NO) Jacob Sandberg (SE)
Timpani: Adam Samuelsson (SE) Pernille Alsos (NO) Arne Kragelund (DK)
Drum: Joachim Gerdewik (NO)
Recorder: Michala Petri (SE) Kasper Nielsen (DK) Marta Soffi (IT) Oliver Kragelund (DK)
Percussion: Nikolai Petersen (DK) Lorenzo Colaneri (NO) Tommy Vestergaard (DK)
Harp: Jing Ma (CH)
Conductor: Jonas Hanneberg (DK)

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