

Adam Vilagi (FIN, b. 1977)

Hungarian-born **Adam Vilagi** was two when he moved with his parents to Finland. He obtained a Master's degree in 2008, having studied composition with Erkki Jokinen and Eero Hämeenniemi at the Sibelius Academy in Helsinki and György Orbán at the Liszt Ferenc Academy of Music in Budapest. He has since engaged in further study with Jukka Tiensuu, Jouni Kaipainen and Magnus Lindberg. In 2003, his *Trois nocturnes* composed that year won the international Grazyna Bacewicz Composition Competition at Lodz in Poland.

Works by Adam Vilagi have been widely heard in Finland, in many European countries and in Japan. In Finland, music by him has been performed by many of Finland's frontline musicians, such as the Kamus Quartet, guitarists Otto Tolonen and Petri Kumela, and pianist Paavali Jumppanen. The Kuopio Symphony Orchestra, Joensuu City Orchestra and Tapiola Sinfonietta have also played music by him.

Major sources of inspiration for Vilagi in his compositions have included the films of Roman Polanski, the short stories by István Örkény and the paintings of René Magritte.

Directions (2015, 11')

for wind quintet

Directions was composed as a commission from the Fantasia Quintet. Vilagi began work on it in autumn 2014 and finished it in winter 2015.

Says Vilagi: "The four-movement structure ties in with my recent interest in constructing entities made up of many parts. In addition to giving each of the movements an independent identity of its own, I was, in *Directions*, keen to create links between the movements. Hence the movements have textural, timbral and harmonic factors in common. These factors are, as it were, led in different directions in the movements, hence the title of the work.

"The basic premise of the opening movement, **Noise**, is the seamless coexistence of noise and pitch in rapidly forging ahead movement.

"The energetic drive of the opening movement is totally absent from the next one, the mood of which is enigmatic. The material for **Drops** consists of a texture based on repetition I call a 'drop texture'. The various movements of the work use silence in different ways, as part of the onwards process, but in the second movement it assumes broader significance.

"The idea behind **Shadows** is the shadow-like handling of textures. The movement features new ways of handling the noise of the opening movement and shadows of the drop texture of the second.

"The structure of **Bustle** is process-like. The main idea is the rhythmical and harmonic development towards culmination of the structure presented at the beginning."