

Flawlessly glamorous facades, with underlying tensions and traumas, ranging from harsh perverse events and shocking human destinies triggered by the collapse of the facades, seem to be one of the driving forces in David Lynch's (b.1946) surrealist oeuvre as a filmmaker, painter, photographer and artist.

To this arena of self-centered, and thus humane hypocrisy and seemingly well-being, Lynch throws in sometimes extremely absurd and highly stylized characters, that yet unmercifully portray some of the deepest qualities of us human beings. These characters, crippled by their weaknesses and sometimes the structural violence tell about the harsh reality of the society we live in right now.

In Lynch's harsh visions, the awfulness of acknowledging (or denying) the truth can, at worst, completely collapse the mind, ending up wandering somewhere in the dark, lost, as happens to Fred in *Lost Highway* (1996). Indeed, suffering usually only ends with the physical death, which ultimately frees from all the pain and suffering. "In heaven, everything is fine," sings a woman in Lynch's first feature film, *Eraserhead* (1976). Likewise, in *Mulholland Drive* (2001), Diane makes her irreversible exit from the pain, overcome by her unfortunate past and conscience burdened by the terrible acts she has committed. All that remains is eternal peace and tranquility, *silencio*.

Having been drawn to Lynch's films, TV projects, paintings, photographs, writings and other activities for well over a decade now, I have long been twiddling in my mind the powerful thoughts and emotions Lynch's works have elicited in me. For years I have been thinking of composing music in response to these thoughts and emotions. I remember thinking about a project like this already back in the fall of 2003, so the idea has been steeping for a long time.

The work on these ideas have started and been interrupted many times during the years. There have always been other projects that have been more clearly structured to me, and the ideas of this work have been changing constantly. However, these ideas have been coming back to me from time to time. A good opportunity to complete this project surfaced when I was offered the chance to get the work for tonight's concert. The combination of flute and string quartet seemed to fit well with the ideas that had been in my mind for years.

The work is dedicated as my humble tribute to the great visionary, thinker and humanist David Lynch.

– Markku Klami, work commentary for the premiere performance, March 2011