

## **Samir Odeh-Tamimi: *Philaki* – Work description**

for seven instrumentalists (2009) / Sy. 4040

The piece *Philaki* for (piccolo) flute, (bass) clarinet, harp and string quartet, written in 2009, creates an oppressive aural image, yet also one that rises up against adversity. Samir Odeh-Tamimi uses isolated, forceful low harp pizzicati to create the basic situation: a striking, recurrent pattern of sounds. Seconds later, already surrounded by microtonal string textures, lineations on flute and clarinet come into play. All this, at high volume, triggers a brief point of repose. During this, using seashell-chimes, the harp player shakes out a rhythm that suggests someone dragging their way through shingle. This scene is repeated. New gestures arise (iron springs are struck, producing mini-clusters). The oppressiveness remains, but so too does the energy, the resistance posed against it, occasionally counteracted by dreamlike harp and flute sounds. The clarinet sings: not beautifully, more like groaning. Time after time there are brief moments where things come to a halt, though they never signal an end to inhibiting factors. The (musical) solution: a long fade-out, reluctant acceptance of the situation. The title *Philaki* gives a clue. The Greek word φυλακή(= fylakí) means prison. And as Samir Odeh-Tamimi has said in conversation „the harp strings seem like prison bars.“

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