

MICHAELA ANTALOVÁ

SUN'S DAUGHTER

Title	Sun's Daughter
Composer	Michaela Antalová (track 9 composed by Michaela Antalová and Adrian Myhr)
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Producer	Michaela Antalová, Christian Wallumrød
Recording technician	Torje Viestad
Mix	Kyrre Laastad
Master	Joe Talia
Design	Richard Hronský and Karola Ainsar
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Web site	https://www.aurorarecords.no/en/suns-daughter

Track list

Michaela Antalová

Sun's Daughter // 00:34:00

1 - Hmlovina	//	02:57
2 - Daily Ritual	//	03:10
3 - Nightingale	//	03:16
4 - Hron	//	02:43
5 - Evening Ritual	//	01:41
6 - Úsvit	//	06:44
7 - Zbohom Javorina (Ha det Rogntre)	//	05:34
8 - Slnko Vychodí	//	04:29
9 - Hory	//	03:22

With

Hanne Jones Rekdal	*flute, traverso*
Michaela Antalová	*fujara*
Bendik Foss	*viola*
Tove Margrethe Erikstad	*violoncello*
Adrian Myhr	*double bass*

The fujara is a wind instrument that was developed by shepherds on the mountain slopes of central Slovakia. Often characterized by a serene timbre and strange yet carefully sculpted melodies, the fujara entertained shepherds in solitude while they tended their flocks. During the winter months, it resonated in communal gatherings held in shepherds' huts and village taverns. The wood for a new instrument was likewise harvested in winter, when it was free of resin.

This embeddedness within the lived ecology of hills, meadows, and bonfires, together with the instrument's winter life in enclosed domestic settings, helped shape deeply localized modalities of listening and performing. During the decades of socialist Czechoslovakia, the fujara was incorporated into folk ensembles and standardized folklorisms. In order to meet these new expectations, the instrument was technically modified to increase its versatility. The archaic performing practice of the fujara, characterized by inwardness and a lack of audience-oriented performativity, is still well-preserved among a few lifelong shepherds who maintain the instrument within its original ecology.

Michaela Antalová searches for points of continuity for the instrument and its extinct places of origin. A contemporary fujarist, percussionist, and composer, Antalová has curated and performed in projects that reposition the fujara in new contexts, foregrounding its strongest features as well as its technical demands: airy, unsettled tones that provide rich textures and a tight acoustic balance within ensemble music.

Her newest work, Sun's Daughter, embraces the friction between modern string instruments (Bendik Foss – viola, Tove Margrethe Erikstad – violoncello, Adrian Myhr – double bass) and wind instruments from older traditions: the baroque traverso flute (Hanne Jones Rekdal) and the fujara (Michaela Antalová).



Through a personal and intimate relationship with the instrument that reaches beyond its historical contexts and playing styles, Michaela Antalová maps an emotional geography of places and moments, echoed in the titles of the tracks. The slight divergence of the fujara's pitch from the general equal-tempered system is resolved through reciprocal tuning adjustments, allowing the fujara to retain some of its intonational idiosyncrasy, reminiscent of its original pastoral coloratura.

All instruments in the ensemble are wooden, and wood serves as the ensemble's unifying conceptual source, both as a corporeal material with acoustic capabilities and as a matter of deep ecology. The track Zbohom Javorina (Ha det Rogntre) mourns a familiar tree that has been cut down. Wood is imagined as a subject of grief, while another form of wood emits sounds that mediate this grieving. The flesh of resonating wood is experienced and realized through listening to one another as the musicians navigate the technical limitations of the instruments and their combinations.

The ensemble members interpret and adapt the loosely composed structure of the work, often inspired by Slovak folk tunes, as well as sonic elements from the natural environment, such as in the piece Nightingale. The defining quality of Sun's Daughter resides in these acts of listening and adjusting, imagining and translating those imaginations into musical speech. The resulting work establishes a shared musical dialect for instruments from various musical systems, rich in timbre and diverse in structure, spanning poignant rhythmic vignettes and slow passages, the plucking of strings and the fluttering of wind. Pastoral melodies sometimes emerge unexpectedly from intricate patterns, realigning with musical pasts that continue to sound the present.

- Text by Dominika Moravčíková



Michaela Antalová is a Slovak composer-performer, flutist and drummer based in Oslo since 2015. Her artistry is genre-crossing, rooted in improvisation and folk music. She performs on a range of percussion instruments and drum set, as well as the traditional flutes *fujara* and *seljefløyte*, instruments that have become a defining thread throughout her work.

The fujara, a large Slovak overtone flute traditionally played by men, holds a central place in her practice. As a woman, she is committed to challenging gender roles within Slovak traditional music, working to expand perceptions of who can play this instrument while placing it in new musical and social contexts.

As a composer, she has received commissions from Borealis Festival, Prague Quiet Music Collective, and Prague Spring Music Festival, among others.

She is particularly interested in the intersection of written composition and improvisation. She leads singer-songwriter band Mikoo and collaborates regularly with musicians including Adrian Myhr, Atle Nymo, Mats Eilertsen, Kim Myhr, Martin Küchen, Le Quan Ninh, Astrid Garmo, Helga Myhr, Inger Hannisdal, Ivar Grydeland, Lucie Páchová, Shbli Saleem and Bjarte Eike.



Sun's Daughter is written for Antalová's duo with Adrian Myhr on double bass, and the contemporary music ensemble Tøyen Fil og Klafferi. The duo's musical language is inspired by Slovak folk music and contemporary music, a combination that gets further developed in *Sun's Daughter*.

Michaela Antalová & Adrian Myhr have previously released two albums of new music (Zvony, 2021; Sing Nightingale, 2024) for the Slovak flute fujara; seljefløyte, which also resembles the Slovak overtone flute known as the koncovka; double bass, harmonium and field recordings. They play a blend of folk, contemporary and experimental music. Sun's Daughter is a work composed for fujara and chamber ensemble.

Tøyen Fil og Klafferi is the name of an imagined sound factory founded in 2010 at Tøyen in Oslo, where the instruments file, trill, bow and blow life into new works of music. The factory workers share a great passion for the development and performance of new music, and their taste for exploration drives them to work within a wide spectrum of different genres. The quartet invites composers of diverse backgrounds and musical orientations to write for the ensemble.

During the past ten years, TFK has given premiere performances of numerous compositions and collaborated with many Norwegian and international composers, like Hafdís Bjarnadottir, Jon Øivind Ness, Julian Skar, Gudmundur Steinn Gunnarsson, Lars Skoglund, Carola Bauckholt, Ylva Lund Bergner, Lars Myrvoll, Kristine Tjøgersen, Bergrun Snæbjørnsdottir, Christian Blom, Jessica Sligter, Klaus Holm, Roberta Lazo Valenzuela and Jorge Gómez Elizondo.

On Sun's Daughter:

Hanne Jones Rekdal - flute, traverso
Bendik Foss - viola
Tove Margrethe Erikstad - violoncello



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