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A TEN-YEAR ANNIVERSARY CELEBRATION

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O/Modernt is full of creative energy – like a magical, powerful plant growing in the field of music!

—Erkki-Sven Tüür, Estonian Composer

Festival O/Modernt opened my connection with classical music, charging me with the delight of experimentation and creative possibilities. It's a place where the heart of the art is held sacred and the richness of history is given life through hybridity, humanity, and generosity of spirit!

—Baba Israel, New York Beat Poet

Collaborating with O/Modernt has given me some of the most creative, enjoyable and memorable musical moments of my career. The wonderful combination of commitment, intensity, respect, teamwork and child-like curiosity abounds on and off the platform, thus allowing all who come in contact with this collective of creatives an experience they never forget. It is admirable what O/Modernt has achieved during their ten years of existence and I know they will continue to build bridges in so many ways to make sure that music is accessed and celebrated by all. All my love and respect to O/Modernt for your tenth Anniversary!

—Dame Evelyn Glennie, Polar-Prize Winning Percussionist

Every possible good wish to O/Modernt and to Hugo Ticciati on the tenth anniversary of this impressive festival. It becomes stronger and more vibrant each and every year with its richly innovative and dynamic programmes. We all look forward to the next decade and exciting times ahead.

—John Gilhooly, Director, Wigmore Hall | Chairman, Royal Philharmonic Society

Ten Years of O/Modernt

O/Modernt's creative adventure is now ten years old, and to celebrate that milestone it seemed fitting, especially in the wake of the past year of distance and isolation, to put together a set of concerts that would shine a light on our core principles of self-expressive, fulfilled togetherness. As initiated a decade ago by Hugo Ticciati, the founding principle of O/Modernt is summed up in our name, which translates into English as 'Un/Modern'. Combining old and new in unexpected ways, O/Modernt rejoices in reimagining the arts to make connections that span times, cultures and peoples: exploring musical and artistic links between the contemporary world and the cultures of previous epochs, bringing together people from all walks of life, and re/connecting people with themselves by promoting active, imaginative engagement with all the senses. Outward-looking, inclusive and passionate about breaking down boundaries, O/Modernt's motto is borrowed from John Cage: [Invent the past. Revise the future.](#)

Making this year's festival a microcosm of everything O/Modernt stands for, we decided to reframe our own ten-year history by staging a series of concerts that reinvent some elements from our past programmes, placing them in new juxtapositions and uncoiling new thematic threads. We have also included in this special, anniversary edition of the festival booklet, some reflections on aspects of O/Modernt's philosophy, a potted history of past seasons and a survey of the full range of O/Modernt's activities. As always, O/Modernt looks backwards to find the inspiration that will allow us, individually and collectively, to look ahead to a future that is reinvented with creative energy, confidence and a sense of freedom.

o / mod^{er}nt

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Platinum

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Torgny & Anne Nordström

Elisabet & Bertil Oppenheimer

Nina Rehnqvist Ahlberg

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Olle Hofvander

Per Lindvall

Karin Nordh & Nils Ohlson

Lisbeth & Joen Sachs

Birgitta Strandvik

Lars Werner

Göran Åhman

Silver

Gunilla Larsson

Geraldine Ng

Catherine Hannaford Sevastik

Barbro & Göran Svensson

Bronze

Ingela & Per-Olof Björk

Anne-Marie Hasselrot

Rosie Hill

Yoko & Björn Johnsson

Kristofer Jonatansson

Ingrid & Juha Karhu

Kirsten Nordahl & Heribert Ottersbach

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TAKE 5
MUSIC PRODUCTION





O/Modernt 2011–2021

Embracing the Now

I'm filled with a sense of joy as I write these words, knowing that we might be able to welcome audiences back to our O/Modernt summer festival, which is much more than just a musical event. It's about art, creativity and journeying to new imaginative places. Above all it's about togetherness: the shared experience of music and art that reveals the depth and complexity of the human spirit. Last year, as you know, was our tenth anniversary, but we were prevented from celebrating it as we had planned by the onset of the pandemic that has kept so many of us apart from those we love. So this year we light the birthday candles with a new sense of the value of togetherness.

Human beings seem instinctively and also for practical reasons to thrive on feelings of safety and security. As the events of this past year or so have palpably demonstrated, we also crave the surety of knowing what's likely to happen: the sense that the future is predictable and can be shaped with plans and projects and reasoned thinking.

Wise people in all ages have cautioned against placing too much reliance on predictable outcomes. Robert Burns put the matter beautifully in his poem addressed to a poor mouse whose cosy, little nest in the field has been turned up by the plough:

*The best-laid schemes of mice and men
Go oft awry.*

For the past year, all our little nests have been exposed to the cruel light of uncertainty by Covid 19. The year has brought great sadness to many and inconveniences large and small to everyone, all of which has highlighted how much we thrive on hatching schemes and making plans that we can enjoy nursing to fruition. We love to find meaning in our lives by setting objectives and working diligently towards realising them. Now, though, we find ourselves delicately poised in a state of frail uncertainty, where the surety of a dependable future has been exposed for what it is: an illusion. Nobody really knows what is coming next.

Perhaps there is an opportunity here, however, to relinquish the conditioned need to know and instead try to embrace the fact of not knowing, thereby opening ourselves up to the infinite potentiality, not of wishing and wanting, but of merely being. In this way we can relearn the importance of impermanence and understand that all planned and wished certainties are merely apparent. Indeed, the only thing we really can be sure of is the impermanent nature

O/Modernt is a wonderful project that opens up cool constellations and exciting programmes. A highlight for me in recent years was definitely my meeting with guitarist Marzi Nyman in 2019. I would never have had the chance to make music with him if it hadn't been for O/Modernt! Sometimes you don't know what's waiting around the corner, and O/Modernt offers a feast of surprising opportunities. I thank you for that!
—Anne Sofie von Otter, mezzo-soprano

Lucky me! I've had the chance to work and perform with Hugo Ticciati and O/Modernt on several occasions and what impressed me most besides Hugo's leadership and the level of playing was the musical openness and curiosity. Plus, friendly faces everywhere I looked. Let's do it again!
—Nils Landgren, trombone

of life! And if, instead of experiencing this natural flux of continuous change as a threat, but rather as a playful dance, then the gentle flow of time becomes our closest friend and perhaps our greatest source of comfort.

And how, you might ask, does this relate to O/Modernt 2021? It's because the sense of flow is at the very core of O/Modernt's sounding philosophy. As Bergson loved to do, we compare the impermanence of life to the ebb and flow of a melody. Participating in the undulating melody, players and listeners alike are encouraged to experience a moment in time that distils past and future into the singularity of the sounding present. Creating the conditions in which everyone can lose themselves in the 'now' of a performance is what O/Modernt endeavours to do every time we stand on stage.

This is the greatest gift of music, and indeed culture at large. It invokes a space in time (or a time in space) where planning for the future is relinquished and reminiscing over the past is left behind: a space in which past, present and future are bound together in an act of creative abandon – a continuous elaboration of the absolutely new.

Embodying this philosophy, O/Modernt always endeavours to communicate the unadulterated newness of a piece of music, irrespective of its age, provenance, geographical and historical associations. Yet again paradoxically, the newness of art is discovered, communicated and experienced not by striving and grasping, but by letting go ... indeed, by releasing ourselves into its forever changing flow. This, I would even venture, is the highest state of freedom – neither clinging to the past, nor expecting future consequences, but enjoying an ecstatic communion with the melodic present.

In this spirit, I'm delighted to welcome you to Festival O/Modernt 2021: a ten-year birthday celebration of creative togetherness in which – as always – we will reinvent the past, revise the future and immerse ourselves in the flowing now of art.



Hugo Ticciati

In the O/Modernt community I find the inspiration and confidence to go beyond my own boundaries and expand as an artist and as a partner in creative crime!

—Luciana Mancini, mezzo-soprano

The philosophically refreshing concept of O/Modernt is attracting new audiences to love classical music. It also connects world-class artists that inspire new collaborations.

—Anders Paulsson, soprano saxophone

O/Moderning Performance Practice

Mark Tatlow

A question that has increasingly occupied the minds of sensitive classical musicians over the last twenty years is: how can we go on performing the same old music from the past? This usually leads on to other questions, like: what is the musical past? what is performance? what are concerts for? and, why do recordings of the same classical piece often sound so similar? There is an unavoidable issue lurking behind many of these questions, and it centres around the status of the so-called master musicians. These include figures such as Bach, Beethoven, Handel, Purcell, Rameau, Scarlatti, Monteverdi, Vivaldi and Gluck (all of whom have featured in the titles of previous O/Modernt festivals), not to mention Haydn and Mozart, Schubert and Brahms and so on. Musicologist Daniel Leech Wilkinson believes this is a problem that underlies ‘the whole practice of western classical music,’ which he sums up as ‘imagined faithfulness to the imagined composer’s imagined wishes’. He continues: ‘the delusions involved here are far-reaching, and a revolution in thought and practice will be required in order to remove them.’ (Wilkinson’s essay can be found online at www.musicandpractice.org/volume-3/leech-wilkinson/.)

While some musicians have been tying themselves in knots, wondering how to get to grips with this huge undertaking, others have simply got on with experimenting their way towards a solution. O/Modernt is a shining example at the forefront of this latter approach. The one word ‘O/Modernt’ not only challenges standard orthography, but also implies the need to rethink well-worn definitions of classical music performance and concert-giving. O/Modernt confronts the modern by using music painstakingly to dismantle certainties and established notions of what life is all about. O/Modernt introduces audiences to a new (or perhaps an old) world in which diversity is the prerequisite of musical and social harmony.

The O/Modernt recipe is something like this:

[Take a well-known composer's music and put it alongside something that it isn't, and see what happens ...](#)

This curatorial approach to concert programming has been extensively developed over the years by festival founder and director, Hugo Ticciati. Classical music has met other genres and other musics. It has collaborated with other art-forms, from ballet to rock balancing, and it has engaged with other cultural and intellectual pursuits. 'Method in Madness: Vivaldi meets Finnish Rock' (2017) is a typical example of an unexpected and genre-confused juxtaposition that provided the audience with an entirely new experience of listening to baroque music. Well-known and less well-known musics reframe each other, cleansing aural palettes in the process. Sometimes juxtapositions influence each other deeply, creating completely new readings of standard works: the serendipitous combination, 'Henry and Harry | Potter and Purcell' (2018), which also included music by Erkki-Sven Tüür, Ligeti, Sting and John Williams, unexpectedly metamorphosed into a complete performance of Purcell's iconic opera Dido and Aeneas, by way of characters from Harry Potter looking into a Pensieve. What more could you ask?

[Playfully hide some of today's big questions about classical music in alluring festival titles ...](#) In 2019 the festival was called 'Misreading Beethoven'. Beethoven's own autographs are often indecipherable, but woe betide the performer who changes one note of what was written! So what do we do with autograph scores, not least when we can't read them? How inventive are we allowed to be? 'Handel and the Art of Borrowing' (2016) similarly questioned the concept of originality and the definition of a musical 'work'.


[Create concerts in which the performance of the music justifies its own existence ...](#) Some O/Modernt programme ideas defy rational explanation. Who would have imagined that 'Rameau, Reich and Hip-hop' (2013) could work? The programme also included a new work for piano based on Rameau and Reich, and the hip-hop finale remixed them. A musical tour de force!

[Assemble a group of wonderful musicians with strong personalities, and ensure that each performance is never the result of just one person's performative ideas ...](#) Year after year, Hugo Ticciati has managed to entice an eclectic group of singers and instrumentalists to come to Stockholm from far and wide to make music together. Many of those who form this extended O/Modernt community are musical leaders in their own right, investing the group with a plethora of musical ideas and a powerful dynamic that prevents any risk of a dull moment.

[Put the audience at ease, and allow them to enjoy themselves ...](#) This requires a unique venue, with a unique acoustic. Confidencen, the eighteenth-century theatre at Ulriksdal, just outside Stockholm, has proved perfect for the purpose. The theatre is a thoroughly un/modern phenomenon in its own right, in that it was built as a riding stable, then converted into a theatre, used by Gustaf III for some of his operatic experiments, and then later abandoned before being partially restyled as a hunting hall. Finally, over the last forty years, it has been restored to its former rococo glory under the pioneering guidance of Kjerstin Dellert.

Un/modern performance practice is therefore best described as a process rather than a set of principles or ingredients. The music that audiences see and hear on stage, at the concert, is not just the result of meticulous planning and careful rehearsal, but of the entangling of manifold musical threads made up of multiple musical lives and traditions. Making music in this way satisfies any unspoken longings performers may have for a practice that goes beyond playing the notes on the page, enabling them to grapple with the big questions of our time, without teaching or preaching at the audience. This is a process in which music-making has ecological and even eschatological ramifications that bring the past and the future into relationships with the present. The result is that, whether on stage or in the audience, you become stronger and more stable, and you find new courage to face the problems of daily life. You are presented with alternative ways of seeing the world today, ways that go beyond nostalgia for the past, or even hope for the future. As the performers leave the stage at the end of a concert, and the audience leave their seats, they return to the world outside reinvigorated, with new ideas, and a deeper understanding and experience of the power of music. They find that their perspective on life has been gently shifted. They are ready to rediscover their own small place in the great (un/modern) performance of life.

And meanwhile they have glimpsed a possible answer to the question of how to perform the music of the past: play it in the now, as the music of today!



In time, space, and media, it may be the most multi-dimensional classical festival in the world.

—The London Magazine

O/Modernt is a wonder! Heart, head and soul are all in perfect harmony, yet always challenging and always surprising!

—Priya Mitchell, violin

O/Modernt exudes creativity from every pore.

—Dagens Nyheter

Magic and creativity are the symbols of O/Modernt.

—Marianna Shirinyan, piano

The World of O/Modernt

Annual Festival

For the past ten years, in early May, as the Swedish spring turns into summer, O/Modernt has been a buzzing hive of activity. These are the weeks in which we make our final preparations for the joyful festival of music and the arts that we stage at Ulriksdal Palace Theatre Confidencen in mid-June. This is the highlight of our season, when we gather a wonderful array of artists from around the world to share the stage with emerging talents for a week of concerts and arts events. The weeklong journey takes its inspiration from a noted composer of the past, who is celebrated through imaginative programming and unexpected artistic juxtapositions, often with more recent work, or with non-western music and art. In this way we toast the never-failing newness – and nowness – of art.

Kaleidoscopic Programming

- 2011 Bach in Perspective
- 2012 Monteverdi: Music is the Servant of the Words
- 2013 Rameau and the Vertical
- 2014 Gluck and Neoclassicism
- 2015 Scarlatti and the Twofold
- 2016 Handel and the Art of Borrowing
- 2017 Vivaldi and the Return
- 2018 Purcell from the Ground Up
- 2019 Beethoven and the Art of Mis/reading

Just the right mix of heart and brain for me.

—Svante Henryson, bass guitar

Chamber Orchestra & Soloists

The keystone of our music-making is the internationally renowned O/Modernt Chamber Orchestra, which thrives in creative collaborations with classical, rock and jazz artists, as well as rappers, harmonic singers, Indian musicians and even rock balancers! The O/Modernt Soloists is a flexible ensemble that focuses on world-class chamber music programmes.

New Music

O/Modernt wholeheartedly embraces the world of new music, with more than forty newly commissioned works to date, ranging from short pieces for solo harpsichord to fully orchestrated cantatas and symphonic works. With a group of distinguished European partners, O/Modernt hosts an annual Composition Award.

Academy & New Generation

O/Modernt Academy and New Generation are our educational platforms that nurture the development of young, aspiring musicians. While the New Generation scheme provides outstanding musical tuition and performance opportunities, the Academy grounds the tuition in a truly holistic approach that harks back to the academies of ancient Greece.

Recordings & Publications

O/Modernt's critically acclaimed recordings are produced and released in partnership with the UK label Signum Classics. O/Modernt's independent, award-winning publishing programme is responsible for the annual festival booklet as well as stand-alone titles.

Outreach & Retreats

Expanding O/Modernt's horizons, we run successful outreach programmes in Sweden and India, musical-culinary retreats in Italy, and mindfulness retreats for artists.

The Queen Silvia Concert Hall

Lilla Akademien and O/Modernt: A Shared Philosophy of Creative Learning

Strengthening our long-term association with Scandinavia's leading specialist music school Lilla Akademien, O/Modernt is engaged in an exciting and ambitious project to build a brand-new auditorium on the school's grounds located in central Stockholm.

The Queen Silvia Concert Hall, scheduled for opening in spring 2022, will be the architectural embodiment of the philosophy shared by Lilla Akademien and O/Modernt. With full capacity of up to 300 people, it will be a beautiful, multi-purpose, innovative space for musical encounters that will lead the way in cross-border artistic integration and inclusion. The hall will be the new educational centre at Lilla Akademien and the natural extension of O/Modernt's creative activities.

Designed by the acclaimed Italian architect Giorgio Palù and world-leading Japanese acoustician Yasuhisa Toyota, the hall, with its centralised performing space, will be a sought-after venue for live music and an inspiring setting for creative learning. Built to the highest environmental standards and equipped with the latest high-end digital technology, the hall will also be a hub of musical and educational exchange without physical barriers, allowing both Lilla Akademien and O/Modernt to connect with a world-wide network of leading artists and arts organisations. Channelling the unrivalled power of music, it will be a sounding room for an interconnected world.

The Queen Silvia Concert Hall: An Integrated Platform

Lilla Akademien and O/Modernt are excited to embrace the new performance and educational opportunities that the Queen Silvia Concert Hall will make possible. O/Modernt's world-class reputation and connections will foster new international collaborations, while its adventurous and innovative programming and educational agenda will help to establish the hall as one of Europe's most creative and progressive cultural spaces. Planned joint activities include:

- [Open masterclasses](#) where mentors and students will explore musical works from diverse perspectives.
- [Chamber music open rehearsals and concerts](#) where mentors and students perform together.
- [Artist residences](#) where internationally acclaimed artists will spend a longer period with students, both performing and teaching.
- [Lectures by leading artists and thinkers](#) that explore a wide range of thought-provoking and inspiring subjects.
- [A Winter Festival O/Modernt](#) that will give new generations of musicians an opportunity to perform in O/Modernt's trademark innovative programmes.
- [O/Modernt New Generation Summer Camp](#) that will offer students an immersive chamber and orchestral experience, under the guidance of O/Modernt artists.



Confidencen

Ulriksdal Palace Theatre

Confidencen, Ulriksdal Palace Theatre, is the oldest rococo theatre in Sweden, situated in the heart of Sweden's first National City Park. Amidst idyllic gardens, rare flora and fauna, and a royal palace, visitors are invited to breathe the air of a bygone era.

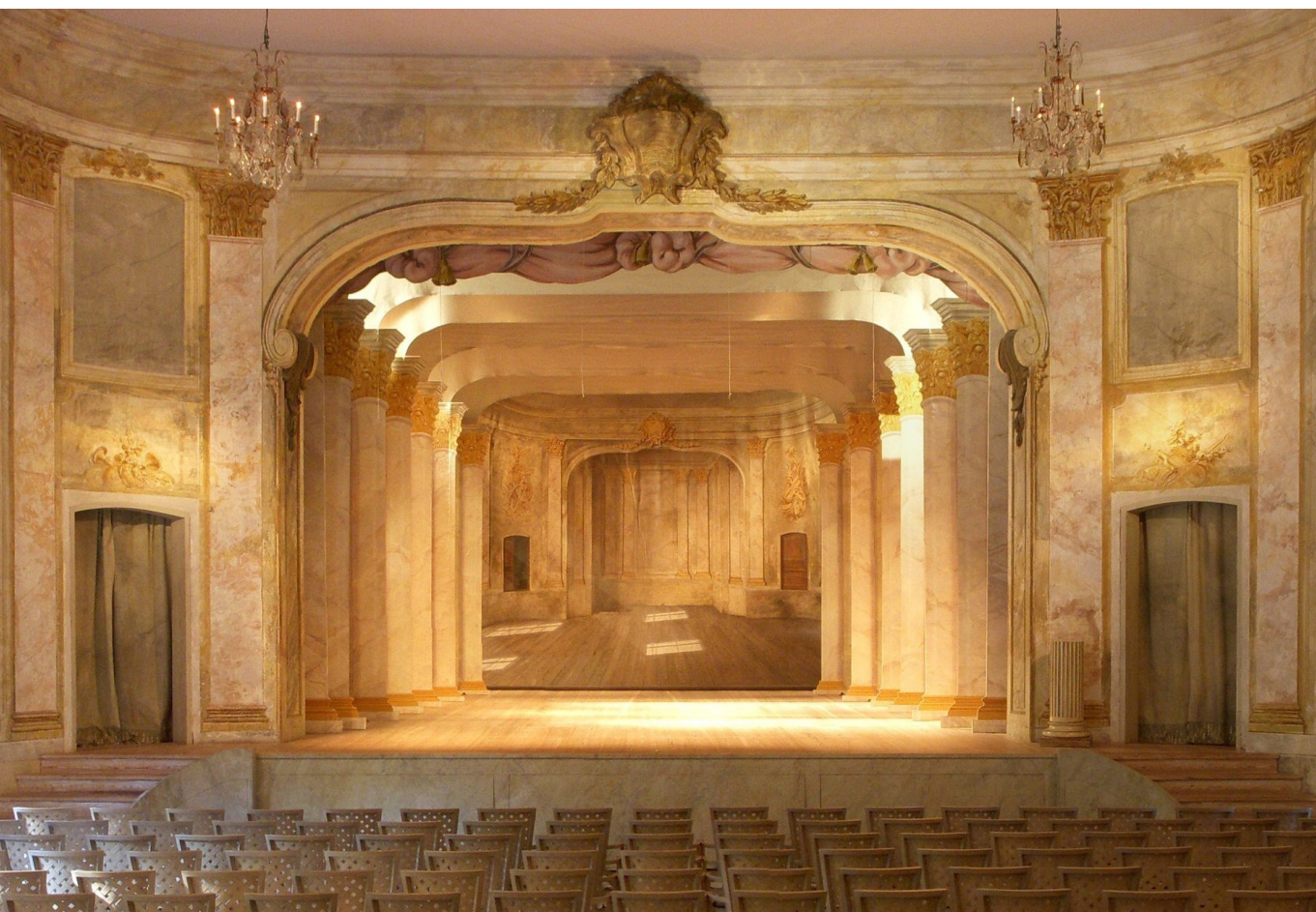
In 1976 the renowned Swedish opera singer Kjerstin Dellert took on the mantle of restoring Confidencen, supported by the Ulriksdal Palace Theatre Foundation, and it stands here today as a tribute to her tireless work, unfailing love and unrelenting perseverance, hosting a summer of theatre, opera, ballet and chamber music. In every nook and cranny of the theatre Kjerstin Dellert has rekindled the spirit and soul of a forgotten age, creating for Stockholm an unforgettable legacy of its theatrical past.



Kjerstin Dellert



Fredrik Forslund



As so often, it is quite astonishing to realise that a whole decade has suddenly passed, and that we now with a strong feeling of joy and pride are able to celebrate Festival O/Modernt's tenth anniversary. At the same time, looking back at all that has happened with and within the festival during these years of musical meetings and memorable concerts and events and how the festival has developed into both a strong and well-known institution among European music festivals and an integral and natural part of Confidencen's summer season, one realises how much ten years actually can accommodate.

Since O/Modernt was founded just over ten years ago on the initiative of Hugo Ticciati, Nils-Åke Häggbom and Kjerstin Dellert, it has enriched Confidencen's repertoire and contributed with an artistic enthusiasm, innovation and international outlook that has helped maintain and further develop the festival's and Confidencen's position in the international music scene and as a meeting place for artists and audiences from Sweden and the rest of the world. I have had the privilege of working with the festival from the start of this exciting journey, in recent years as general manager at Confidencen, and I look forward to a continued collaboration with further musical encounters and experiences over the coming decade.

—Fredrik Forslund, Artistic Director & General Manager

Andrea Hamilton's Library of Sea Colour

'The horizon is only an invention of our eyes and brains as we seek to make sense of that immensity and locate ourselves within it. The sea solicits such illusions. It takes its colour from the clouds, becomes a sky fallen to earth: it only suggests what it might or might not contain.'

—Phillip Hoare, *The Sea Inside* (2013)

The concept of the Library of Sea Colour was born very early one morning when Andrea Hamilton was walking along a familiar shoreline. Stopping by the water's edge just before sunrise, she looked out to sea and saw the sun bloom on the horizon in a halo of radiating colours: aubergine, cherry and magenta. The water mirrored the sky as though it were all one surface, and for an instant the whole picture plane was flooded with a single hue: a rose madder lake. She captured this fragment of the interacting immensity of light and water, hinged on the horizon, through the lens of her camera.

Composed of the simplest elements – just one colour and a shimmering horizontal line – it was nevertheless an image of sublime intensity that encapsulated the profundity of the experience and sparked numerous questions about the nature of perception, the fabric of memory and our experience of time. How often did the sea seem to meet the sky like that? Would the waves reflect an infinite variety of colours, or was there a repeating sequence? Would the artist's memory of the moment become fused with her photo? Do we experience time through colours, as a pink dawn that breaks the ink of night? Why is pure colour so sensual? And, perhaps most importantly, what does it tell us? For Hamilton, the photo represented a decisive moment that ignited two decades of documentation and research. It resulted in the world's most comprehensive library of natural maritime colours, containing more than 16,000 images, and an innovative colour system that introduces a new sensibility to colours in photographic art.

Working predominantly with a Hasselblad large-format digital camera, Hamilton has repeatedly examined the same seascape by capturing the fluctuating raw light from a single location and perspective. She waits for particular days, whether cloudless, hazy or suffused with misty radiance, and collects images that vary by a maximum of between one and three stops, slightly opening and closing the lens to add or subtract light and subsequently making no colour adjustments whatsoever. Any dust particles are cleaned, but otherwise the images are unedited. She has recorded the sea by sunlight and moonlight, sometimes with exposures that last up to fifteen minutes. Since 2000, Hamilton has been engaged in

a ceaseless quest for new and elusive colours like a geologist looking for previously unknown precious stones in the earth's crust.

The Library of Sea Colour develops themes that pose fundamental philosophical questions about perception and truth. Why do we perceive the world as linear when the sun, the earth, our eyes and the lenses used to record what we see are all round? The word 'horizon' comes from the Greek term for an encircling boundary, reflecting the fact that what we are actually seeing when we look at the horizon is the earth's halo. Although our round eyes register it as a straight line, the horizon charts the interaction of two spheres: the movement of the sun as it passes over the earth. The works in this series question why we perceive a continuum – the apparent meeting point of earth and sky – as a line, and why we conceive of time as linear when physics tells us it is elastic. They raise issues that echo the suggestive words of the artist Olafur Eliasson: 'the horizon is not a line but a dimension.'

O/Modernt stands out from all other festivals that I have participated in because it makes brilliant connections between the arts in early and modern times, and it positively overwhelms all who experience it with some sort of kaleidoscopic electricity. This electricity definitely passed between the musicians and the audience!

—Bram van Sambeek, bassoon

I was deeply impressed by this fascinating and refreshing festival. Hugo and his friends in Stockholm have created something very special – truly insightful programming, world-class artists making music in unique historical settings. Congratulations on the ten-year anniversary of O/Modernt, my dear friends!

—Olli Mustonen, piano

Friday 11 June 19.00 CEST
Ulriksdal Palace Theatre Confidencen
INVENTING THE PAST

CHRISTINA NILSSON *soprano*
LINDA TAUBE SUNDÉN *flute*
HUGO TICCIATI *violin*
MARZI NYMAN *electric guitar | vocals*
MARK TATLOW *fortepiano*
MAGNUS ALMQVIST *congas*
JESPER KVIBERG *percussion*
MARINA PRADA *dance*
IBIROCAY REGUEIRA *dance*
O/MODERNT CHAMBER ORCHESTRA
O/MODERNT NEW GENERATION ARTISTS

Johann Sebastian Bach (1685–1750)	Brandenburg Concerto No. 3 in G Major BWV 1048 <i>Allegro</i> <i>Adagio</i> <i>Allegro</i>
Sergey Yevtushenko (b. 1957)	Bach-Lamento
Heitor Villa-Lobos (1887–1959)	Bachianas Brasileiras No. 5 W 389 <i>Aria (Cantilena)</i>
Sverre Indris Joner (b.1963)	<i>Bach with a Dip of Salsa</i>

INTERMISSION

Philip Glass (b.1937)	'Company' for string orchestra
Ludwig van Beethoven (1770–1827) /arr. by Johannes Marmén (b.1990)	Piano Sonata Op. 27, No. 2 <i>Adagio Sostenuto</i>

Marzi Nyman (b.1979)	<i>Anxiety of the Seventh</i>
David Bowie (1947–2016) /arr. Marzi Nyman	<i>Moonlight on Mars</i>
Jean Sibelius (1865–1957) /arr. Marzi Nyman	<i>Finlandia</i>

The opening concert in our celebration of O/Modernt's tenth anniversary is bookended with Bach and Beethoven, an alliance that represents ten years of O/Modernt in miniature: the first edition of our festival was shaped by the music of Bach while our last before lockdown (staged in 2019) was devoted to Beethoven. We open tonight's performance with Bach's [Brandenburg Concerto No. 3](#), a piece that turns conventions upside down (as we also like to do at O/Modernt!). Setting up and then questioning expectations, the only music that Bach wrote in his score for the middle movement of the three of this concerto in G major was nothing more than a one-bar cadence (a Phrygian cadence to be precise). What did Bach have in mind? The answer is something relatively common by the dazzling standards of eighteenth-century music-making: an improvised movement, a cadenza, in which one or more of the players extemporises in virtuosic free style. Since no two improvisations are ever going to be exactly alike, it opens the door to a double reinvention of the past: Bach's and our own.

Speaking of his [Bach-Lamento](#), Sergey Evtushenko comments: 'For all musicians, Bach's name is a symbol of the pure and selfless service of music. Expressing the very essence of this amazing and mysterious phenomenon, his music is the embodiment of divine purpose. There is no pride or vanity in it. His music is prayer, and to perform it is true happiness. For the composer, the ultimate joy is the attempt gently to touch the mystery of Bach's creations, and with a feeling of light sadness to express the reverent thrill of spiritual communication with this great genius of music.'

As in 2011, we segue seamlessly to a third B: Brazil, and in particular some Brazilian music inspired by Bach, including Villa-Lobos's [Bachianas Brasileiras No. 5](#), where the painful, nostalgic longing known in Brazil as *saudade* finds expression in the evening strains of the Aria. The association of Bach with bird songs from the north-east of Brazil created by Villa-Lobos provides the brilliant entrée to another Bach renewal, this time in the spirit of modern salsa: a choreographed work by Sverre Indris Joner that freely fuses Brazilian folk and popular music with harmonic and contrapuntal procedures adapted from Bach. Commissioned by O/Modernt in 2011, [Bach with a Dip of Salsa](#) was given its world premiere at our

inaugural concert.

After the interval we reflect on the revolutionary achievement of Beethoven, pairing an arrangement of the master's [Moonlight Sonata](#) that was commissioned by O/Modernt in 2019 with works by both Philip Glass and Beethoven's revolutionary counterpart of the modern age, David Bowie. Glass's [String Quartet No. 2](#) (Company), is made up of four two-minute movements based on incidental music that Glass originally wrote for a Samuel Beckett play, whose title, *Company*, gives the quartet its familiar name. The meditative, trance-like undulations of Glass's writing link to the diaphanous waves made by the left hand in Beethoven's most famous piano sonata, which Beethoven said should be played with the 'utmost delicacy'. The sonata's soubriquet was coined in 1832 by the German poet Ludwig Rellstab, who compared its rippling qualities with the reflections of moonlight on the waters of Lake Lucerne.

Our 2019 celebration of Beethoven was a lively festival of misreading that took inspiration from the aesthetic theory of Harold Bloom, who argues that artists overcome the 'anxiety of influence' that is induced by the authority of towering precursors by imaginatively misreading the great works of the past. Responding to the colossal shadow that Beethoven cast over the nineteenth and early twentieth centuries, O/Modernt commissioned rock guitarist and composer Marzi Nyman to reinterpret the second movement (Allegretto) of Beethoven's terpsichorean Symphony No. 7 (1811–12) in the [Anxiety of the Seventh](#), a sequence of passages arranged for a thoroughly contemporary assemblage of musical forces. Nyman's recreative powers are again on show in two more arrangements commissioned by O/Modernt. Like Beethoven, David Bowie's protean gift for exploring the enigma of change has exerted an influence on all who have followed in his footsteps. In [Moonlight on Mars](#), Nyman brings the two revolutionary figures together, weaving the accompaniment of the Moonlight sonata into a reworking of Bowie's *Life on Mars*. Finally, after passing through imaginative time and space from Bach to Brazil to Beethoven to Bowie, the O/Modernt birthday party is also a homecoming, as we return to the magical landscapes of the far north with Marzi Nyman's arrangement of Sibelius's [Finlandia](#).

I. Aria (Cantilena)

Tarde, uma nuvem rósea, lenta e transparente.
sobre o espaço, sonhadora e bela!
Surge no infinito a lua docemente,
enfeitando a tarde, qual meiga donzela
que se apresta e a linda sonhadoramente,
em anseios d'alma para ficar bela
grita ao céu e a terra, toda a Natureza!
Cala a passada aos seus tristes queixumes
e reflete o mar toda a Sua riqueza...
Suave a luz da lua desperta agora
a cruel saudade que ri e chora!
Tarde, uma nuvem rósea lenta e transparente
sobre o espaço, sonhadora e bela!

I. Aria (Cantilena)

In the evening a rosy cloud, slow and translucent,
wanders through space, beautifully dreaming!
In the infinite, a soft moon appears,
gracing the evening like a lovely girl
who dreamily prepares her loveliness,
longing in her soul to be beautiful,
calling out to heaven and earth and all nature!
She silences the chatter of sad complaints,
and the sea gleams with her riches ...
Now the soft moonlight wakes
the cruel longing that laughs and cries!
In the evening a rosy cloud, slow and translucent,
wanders through space, beautifully dreaming!

Saturday 12 June 19.00 BST | 20.00 CEST

Wigmore Hall, London

A WINTER'S JOURNEY

MARK PADMORE *tenor*

KRISTIAN BEZUIDENHOUT *piano*

Franz Schubert (1797–1828)

Winterreise ("Winter Journey") D 911

In partnership with

WIGMORE HALL

A story must have a beginning, a middle and an end. So said Aristotle in an epoch-making statement of the blindingly obvious – or so it seems. He was talking especially about the plots of tragedies, and since the fate of the protagonist in *Winterreise* is nothing if not tragic, it's appropriate to ask whether the dictum applies. The beginning of the unnamed speaker's story, when he was rejected by the girl he loved, is already in the past when the sequence opens. The girl herself 'spoke of love', and her mother mentioned 'marriage', but those hopeful days are behind him in the first two songs, where the 'wretched fugitive' travels through a snow-veiled world, while his beloved has become the 'rich bride' of another man. It's important to stress that the woman is now married because it means there is no way back, that this particular love affair will not conclude happily.

The ending the young wanderer has in mind for himself is neither a miraculous reconciliation, nor the discovery of a new love to replace the one he has lost. Instead, it is death. He states his desire repeatedly. 'Every stream will reach the sea, / and every sorrow leads to the grave', he says in *Irrlicht* – 'Will o' the Wisp' (Song 9), and his wish seems almost to come true in *Das Wirtshaus* (Song 21), where the 'guesthouse' of the title is a graveyard. He detects the omnipresence of death in nature itself, in the winter season with its bitter cold that freezes the young man's tears on his cheeks in *Gefror'ne Tränen* (Song 3) and turns his black hair white with frost in *Der Greise Kopf* ('The Aged Head', Song 14).

But as the thawing of his icy head reveals, that is not the ending that nature has in store for him – not yet, at any rate. When the frost melts, his hair is still black, and he is appalled by his own youthfulness because the wished-for coffin that seemed so tantalisingly close is actually very far away. The idea that human emotions are sympathetically reflected in nature – that the sun smiles when we are happy, and the rain falls like teardrops when we are sad – is an undying staple of romantic poetry and popular songs. This is the state of affairs that the young man craves and seems to believe in as he undertakes his winter journey, but it is an illusion. The wintry landscape does not respond to his feelings; the outside world is not an instrument that is tuned to play in harmony with his inner tumult.

If the beginning of the wanderer's story is a mere memory, and its ending is the unrequited desire for death, what we're left with is an endless middle – the journey itself – during which the young man

projects his feelings onto an indifferent universe. The tragedy of *Winterreise* is that traditional narrative trajectories are obsolete. It portrays a place in which the only reality that counts for the protagonist is the one that is shaped in the theatre of his mind. As he says in *Irrlicht* (the German word for the phantasmal light that appears at night over marshy ground), every road is the right road because the very idea of having a goal is a 'will o' the wisp': 'I am used to getting lost / but every path leads to my journey's end.' The endless middle is for him a kind of insanity in which the stages of his journey follow the strange logic of dreams and nightmares, while outward events are nothing but the symbols of his disturbed mental state. Although the story doesn't actually end, it does break off when the young man finally encounters the organ grinder, *Der Leiermann* (Song 24), and suggests he might accompany the ancient tramp as he wanders the icy countryside barefoot, busking for pennies. This is the music that is finally in tune with the unrequited lover's madness: 'When I sing my songs, / will you play your hurdy-gurdy too?'

The songs of *Winterreise* are generally set in minor keys, as is to be expected for such mournful material, but Schubert plays a brilliant game of modulations in which shifts to the major represent excursions into the world of imagination, memories, dreams and illusions. The exception that proves the rule is *Der Lindenbaum* (Song 5), which opens with a delightful, major-key reverie about the lime tree on which the young man once carved 'loving words', but shifts dramatically to the minor when the chill wind blows in his face, rudely recalling him to the present. The tragic irony is that even the real/unreal dichotomy that the music enacts is a delusion. Like the minor and major keys, the wintry world to which the traveller awakes and the dreamlike projections of his mind are interdependent: two sides of the same coin. That is why the journey that Schubert takes us on in *Winterreise* is so remarkably un/modern, because it leads from the Biedermeier drawing rooms of nineteenth-century Vienna to a landscape of marginalised outsiders that we might more readily associate with the plays of Samuel Beckett.

1. Gute Nacht

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh', –
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,
Muß selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weißen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern –
Gott hat sie so gemacht –
Von einem zu dem andern.
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,
Wär schad' um deine Ruh',
Sollst meinen Tritt nicht hören –
Sacht, sacht die Türe zu!
Ich schreibe nur im Gehen
An's Tor noch gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

2. Die Wetterfahne

Der Wind spielt mit der Wetterfahne
auf meines schönen Liebchens Haus.
Da dacht ich schon in meinem Wahne,
sie pffft den armen Flüchtling aus.

Er hätt' es ehr bemerken sollen,
des Hauses aufgestecktes Schild,
so hätt' er nimmer suchen wollen

1. Good Night

A stranger I arrived here,
a stranger I go hence.
Maytime was good to me
with many a bunch of flowers.
The girl spoke of love,
her mother even of marriage.
Now the world is dismal,
the path veiled in snow.

For my journey I cannot
choose my own time;
I must pick the way myself
through this darkness.
My mooncast shadow acts
as my companion
and on the white meadow
I look for deer's footprints.

Why should I stay longer
until they drive me away?
Let stray dogs howl
outside the master's house.
Love loves to rove—
God made it so—
from one to the next.
Sweetheart, goodnight!

I will not disturb your dreams:
that would spoil your rest.
You must not hear my footsteps—
soft, softly shut the doors!
As I leave I shall write
'Goodnight' upon the gate for you,
so that you may see
I have been thinking of you.

2. The Weathervane

The wind plays with the weather-vane
on my fair sweetheart's house.
In my confusion I thought
its whistling mocked this wretched fugitive.

He should have noticed sooner
the emblem set upon the house;
then he would never have tried to look
for faithful womanhood within.

im Haus ein treues Frauenbild.
Der Wind spielt drinnen mit den Herzen
wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

3. Gefror'ne Tränen

Gefror'ne Tränen fallen
von meinen Wangen ab:
Ob es mir denn entgangen,
daß ich geweinet hab'?

Ei Tränen, meine Tränen,
und seid ihr gar so lau,
daß ihr erstarrt zu Eise
wie kühler Morgentau?

Und dringt doch aus der Quelle
der Brust so glühend heiß,
als wolltet ihr zerschmelzen
des ganzen Winters Eis!

4. Erstarrung

Ich such' im Schnee vergebens
nach ihrer Tritte Spur,
wo sie an meinem Arme
durchstrich die grüne Flur.

Ich will den Boden küssen,
durchdringen Eis und Schnee
mit meinen heißen Tränen,
bis ich die Erde seh'.

Wo find' ich eine Blüte,
wo find' ich grünes Gras?
Die Blumen sind erstorben
der Rasen sieht so blaß.

Soll denn kein Angedenken
ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
wer sagt mir dann von ihr?

Mein Herz ist wie erfroren,
kalt starrt ihr Bild darin:
Schmilzt je das Herz mir wieder

Indoors the wind plays with hearts
as on the roof, but not so loudly.
What do they care for my sorrows?
Their child is a rich bride.

3. Frozen Tears

Drops of ice are falling
from off my cheeks:
did I not notice, then,
that I have been crying?

O tears, my tears,
are you so tepid then
that you turn to ice
like cold morning dew?

Yet you spring from your source
in my breast so burning hot
that you should melt
a whole winter's ice!

4. Frozen

Vainly I search in the snow
for the footprint she left
when arm in arm with me she
rambled over the green meadow.

I want to kiss the ground,
pierce through ice and snow
with my hot tears
until I see the soil beneath.

Where shall I find a blossom,
where find green grass?
The flowers are dead,
the grass looks so wan.

Can there be no keepsake, then,
to carry away with me?
When my sorrows fall silent,
what shall tell me of her?

My heart is as good as frozen;
within it her image gazes coldly.
If ever my heart thaws again,
her image too will melt away.

fließt auch das Bild dahin.

5. Der Lindenbaum

Brunnen vor dem Tore,
da steht ein Lindenbaum:
Ich träumt in seinem Schatten
so manchen süßen Traum.

Ich schnitt in seine Rinde
so manches liebe Wort;
es zog in Freud' und Leide
zu ihm mich immer fort.

Ich muß' auch heute wandern
vorbei in tiefer Nacht,
da hab' ich noch im Dunkel
die Augen zugemacht.

Und seine Zweige rauschten,
als riefen sie mir zu:
Komm her zu mir, Geselle,
hier find'st du deine Ruh'!

Die kalten Winde bliesen
mir grad ins Angesicht;
der Hut flog mir vom Kopfe,
ich wendete mich nicht.

Nun bin ich manche Stunde
entfernt von jenem Ort,
und immer hör' ich's rauschen:
Du fändest Ruhe dort!

6. Wasserflut

Manche Trän' aus meinen Augen
ist gefallen in den Schnee;
seine kalten Flocken saugen
durstig ein das heiße Weh.

Wenn die Gräser sprossen wollen
weht daher ein lauer Wind,
und das Eis zerspringt in Schollen
und der weiche Schnee zerrinnt.

Schnee, du weißt von meinem Sehnen,
Sag' mir, wohin doch geht dein Lauf?
Folge nach nur meinen Tränen,
nimmt dich bald das Bächlein auf.

5. The Linden Tree

By the well at the town gate
there stands a lime tree;
in its shadow I have dreamed
full many a sweet dream.

On its bark I have carved
full many a loving word.
In joy and sorrow it drew
me to it again and again.

Just now my journey took me
past it at dead of night,
and even in the darkness
I had to close my eyes.

And its branches rustled
as if they were calling to me:
'Come here to me, lad,
here you will find your rest!'

The chill winds blew
straight in my face:
my hat flew off my head.
I did not turn back.

Now I am many hours
distant from that place;
yet still I hear the rustling:
'There you would have found rest.'

6. The Flood

Many a tear from my eyes
has dropped into the snow.
Its chilly flakes suck
thirstily up my burning woe.

When the grass begins to shoot,
a warm breeze will blow there,
and the ice will melt in torrents
and the snow will dissolve.

Snow, you know of my longing:
say, which way will you flow?
Just follow my tears:
their stream will soon carry you away.
You will course the town with them,

Wirst mit ihm die Stadt durchziehen,
munt're Straßen ein und aus;
Fühlst du meine Tränen glühen,
da ist meiner Liebsten Haus.

7. Auf dem Flusse

Der du so lustig rauschtest,
du heller, wilder Fluß,
wie still bist du geworden,
gibst keinen Scheidegruß.

Mit harter, starrer Rinde
hast du dich überdeckt,
liegst kalt und unbeweglich
im Sande ausgestreckt.

In deine Decke grab' ich
mit einem spitzen Stein
den Namen meiner Liebsten
und Stund und Tag hinein:

Den Tag des ersten Grußes,
den Tag, an dem ich ging;
um Nam' und Zahlen windet
Sich ein zerbrochener Ring.

Mein Herz, in diesem Bache
erkenntst du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reißend schwillt?

8. Rückblick

Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee,
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.

Hab' mich an jeden Stein gestoßen,
so eilt' ich zu der Stadt hinaus;
die Krähen warfen Bäll' und Schloßen
auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,
du Stadt der Unbeständigkeit!
An deinen blanken Fenstern sangen
die Lerch' und Nachtigall im Streit.

in and out of cheerful streets.
When you feel my tears grow warm,
that will be my sweetheart's house.

7. On the Stream

You who so merrily babbled,
you clear, wild stream,
how silent you have become:
you give no greeting as we part.

With hard, stiff frost
you have covered yourself;
you lie cold and motionless,
stretched out in the sand.

On your crust I carve
with a sharp stone
the name of my beloved
and the hour and the day.

The day I first met her,
the day I went away;
around the name and time and date
there winds a broken ring.

In this brook, my heart,
do you now recognize your likeness?
Under its crust
is there a roaring torrent too?

8. A Backwards Glance

It is burning hot under both my feet,
though I am walking on ice and snow;
I would rather not draw breath again
until the towers are out of sight.

I bruised myself on every stone,
so did I hurry out of the town.
The crows threw snowballs and hailstones
onto my hat from every roof.

How otherwise did you welcome me,
you town of inconstancy!
At your bright windows sang
the lark vying with the nightingale.
The plump lime trees were in bloom,

Die runden Lindenbäume blühten,
die klaren Rinnen rauschten hell,
und ach, zwei Mädchenaugen glühten. –
Da war's geschah'n um dich, Gesell'!

Kömmt mir der Tag in die Gedanken,
möcht' ich noch einmal rückwärts seh'n,
möcht' ich zurücke wieder wanken,
vor ihrem Hause stille steh'n.

9. Irrlicht

In die tiefsten Felsengründe
lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,
's führt ja jeder Weg zum Ziel:
Unsre Freuden, unsre Wehen,
alles eines Irrlichts Spiel!

Durch des Bergstroms trock'ne Rinnen
wind' ich ruhig mich hinab,
jeder Strom wird's Meer gewinnen,
jedes Leiden auch ein Grab.

10. Rast

Nun merk' ich erst, wie müd' ich bin,
da ich zur Ruh' mich lege:
das Wandern hielt mich munter hin
auf unwirtbarem Wege.

Die Füße frugen nicht nach Rast,
es war zu kalt zum Stehen;
der Rücken fühlte keine Last,
der Sturm half fort mich wehen.

In eines Köhlers engem Haus
hab' Obdach ich gefunden;
doch meine Glieder ruh'n nicht aus:
So brennen ihre Wunden.

Auch du, mein Herz, in Kampf und Sturm
so wild und so verwegen,
fühlst in der Still' erst deinen Wurm

the clear streams babbled brightly,
and alas, two girlish eyes were glowing –
then you were done for, lad!

Whenever that day comes to mind,
I long to look back once more,
long to stumble back again
and stand in silence outside her house.

9. Will o' the Wisp

Into deepest clefts of rock
a will o' the wisp enticed me.
How I shall find my way out
does not weigh heavily on my mind.

I am used to going astray:
every path leads to the journey's end.
Our joys, our sorrows
are all the toys of a will o' the wisp!

Along the mountain stream's dry bed
I wend calmly downwards.
Every stream will reach the sea,
and every sorrow leads to the grave.

10. Rest

I only notice now how tired I am,
as I lie down to rest.
Walking kept my spirits up
along an inhospitable road.

My feet did not ask for rest –
it was too cold to stand still;
my back felt no burden,
the storm helped to blow me along.

In a charcoal-burner's tiny hut
I have found shelter.
But my limbs will not take their ease,
their wounds are burning so.

You too, my heart, in struggle and storm
so wild and so untamed,
now in the stillness feel the serpent within
rear up with its searing sting.

mit heißem Stich sich regen!

11. Frühlingstraum

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krächten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrieten die Raben vom Dach.

Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonn' und Seligkeit.

Und als die Hähne krähen,
Da ward mein Herz wach;
Nun sitz ich hier alleine
Und denke dem Traume nach.

Die Augen schließ' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im Arm?

12. Einsamkeit

Wie eine trübe Wolke
durch heit're Lüfte geht,
wenn in der Tanne Wipfel
ein mattes Lüftchen weht:

So zieh ich meine Straße
dahin mit tragem Fuß,
durch helles, frohes Leben,
einsam und ohne Gruß.

Ach, daß die Luft so ruhig!
Ach, daß die Welt so licht!
Als noch die Stürme tobten,
war ich so elend nicht.

11. A Dream of Spring

I dreamed of bright flowers
such as blossom in May;
I dreamed of green meadows
and the calling of birds.

And when the cocks crowed,
my eyes opened;
it was cold and dark,
on the roof the ravens croaked.

But on the window panes
who had been painting leaves?
Well may you laugh at the dreamer
who saw flowers in winter.

I dreamed of love for love,
of a fair maiden,
of hearts and kisses,
of bliss and ecstasy.

And when the cocks crowed
my heart opened:
now all alone I sit here
and ponder my dream.

I close my eyes again:
my heart still beats as warmly.
When will you leaves at the window be green?
When will I hold my darling in my arms?

12. Solitude

Like a mournful cloud
passing through clear sky
when through the fir tops
a gentle breeze blows,

so I wend my way
onward with halting step
through bright, happy life
lonely and ungreeted.

Pity the air is so calm,
pity the world is so bright!
When the storms still howled
I was not so miserable.

13. Die Post

Von der Straße her ein Posthorn klingt.
Was hat es, daß es so hoch aufspringt,
mein Herz?

Die Post bringt keinen Brief für dich.
Was drängst du denn so wunderbarlich,
mein Herz?

Nun ja, die Post kömmt aus der Stadt,
wo ich ein liebes Liebchen hatt',
mein Herz!

Willst wohl einmal hinüberseh'n
und fragen, wie es dort mag geh'n,
mein Herz?

14. Der greise Kopf

Der Reif hatt' einen weißen Schein
mir übers Haar gestreuet;
da glaubt' ich schon ein Greis zu sein
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,
hab' wieder schwarze Haare,
daß mir's vor meiner Jugend graut –
wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht
ward mancher Kopf zum Greise.
Wer glaubt's? und meiner ward es nicht
auf dieser ganzen Reise!

15. Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen?
Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, laß mich endlich seh'n,
Treue bis zum Grabe!

13. The Post

Up from the street a posthorn blows.
What is it that makes you beat so fast,
my heart?

The post coach brings you no letter;
then why do you throb so strangely,
my heart?

Ah yes, the post comes from the town
where I had a best beloved,
my heart!

Do you just want to peep across
and ask how things are going there,
my heart?

14. The Aged Head

There was a white coat of frost
spread over my hair.
It made me think I was already old,
which made me very glad.

But soon it thawed away
and my hair is black again.
Now my youthfulness appals me:
how far still to the funeral bier!

Between dusk and dawn
many a head has turned white.
Who believes it? Mine has not
this whole journey through!

15. The Crow

A crow was with me
coming out of town.
Back and forth till now it
has flown above my head.

Crow, curious creature,
will you not forsake me?
Do you think that my body
will soon become your carrion?
Well, there is not far to go
for my stick and me.
Crow, let me at last behold
fidelity to the grave!

16. Letzte Hoffnung

Hie und da ist an den Bäumen
manches bunte Blatt zu seh'n,
und ich bleibe vor den Bäumen
oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
hänge meine Hoffnung dran;
spielt der Wind mit meinem Blatte,
zittr' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
fällt mit ihm die Hoffnung ab;
fall' ich selber mit zu Boden,
wein' auf meiner Hoffnung Grab.

17. Im Dorfe

Es bellen die Hunde, es rascheln die Ketten;
es schlafen die Menschen in ihren Betten,
träumen sich manches, was sie nicht haben,
tun sich im Guten und Argen erlaben:

Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen
und hoffen, was sie noch übrig ließen,
doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
laßt mich nicht ruh'n in der Schlummerstunde!
Ich bin zu Ende mit allen Träumen—
was will ich unter den Schläfern säumen?

18. Der stürmische Morgen

Wie hat der Sturm zerrissen
des Himmels graues Kleid!
Die Wolkenfetzen flattern
umher im matten Streit.
Und rote Feuerflammen
zieh'n zwischen ihnen hin;
Das nenn' ich einen Morgen
so recht nach meinem Sinn!
Mein Herz sieht an dem Himmel
gemalt sein eig'nes Bild –
es ist nichts als der Winter,
der Winter, kalt und wild!

16. Last Hope

Here and there on trees
a coloured leaf or so is seen.
And I stand in front of the trees
often, sunk in thought.

I gaze at one leaf,
hang my hopes upon it;
if the wind toys with my leaf
I tremble to my trembling's limit.

Ah! if the leaf falls to the ground,
my hopes tumble with it.
I fall to the ground myself,
weeping at the tomb of my hopes.

17. In the Village

Dogs are barking, their chains are rattling.
People are asleep in their beds.
They dream of plenty that they don't have,
and find good and evil to refresh them:

and next morning it has all vanished.
But then, they have enjoyed their share
and hope remained, waiting
to be found on their pillows.

Bark me away, you watchdogs!
Let me not rest in these hours of slumber!
I am done with all dreaming;
why linger among those who sleep?

18. The Stormy Morning

How the storm has torn
the grey mantle of heaven!
The wisps of cloud flutter
about, jostling feebly.
And tongues of red fire
flicker among them.
I reckon this a morning
to match my frame of mind!
My heart sees in the sky
its own painted portrait.
It is nothing but winter,
winter chill and savage.

19. Täuschung

Ein Licht tanzt freundlich vor mir her,
ich folg' ihm nach die Kreuz und Quer;
ich folg' ihm gern und seh's ihm an,
daß es verlockt den Wandersmann.
Ach! wer wie ich so elend ist,
gibt gern sich hin der bunten List,
die hinter Eis und Nacht und Graus
ihm weist ein helles, warmes Haus.
und eine liebe Seele drin –
nur Täuschung ist für mich Gewinn!

20. Der Wegweiser

Was vermeid' ich denn die Wege,
wo die ander'n Wand'rer gehn,
suche mir versteckte Stege
durch verschneite Felsenhö'n?

Habe ja doch nichts begangen,
daß ich Menschen sollte scheu'n, –
welch ein törichtes Verlangen
treibt mich in die Wüstenei'n?

Weiser stehen auf den Strassen,
weisen auf die Städte zu,
und ich wand're sonder Maßen
ohne Ruh' und suche Ruh'.

Einen Weiser seh' ich stehen
unverrückt vor meinem Blick;
eine Straße muß ich gehen,
die noch keiner ging zurück.

21. Das Wirtshaus

Auf einen Totenacker
hat mich mein Weg gebracht;
Allhier will ich einkehren,
hab' ich bei mir gedacht.
Ihr grünen Totenkränze
könnt wohl die Zeichen sein,
die müde Wand'rer laden
ins kühle Wirtshaus ein.

Sind denn in diesem Hause
die Kammern all' besetzt?
Bin matt zum Niedersinken,

19. Illusion

A friendly light dances in front of me,
And I follow it hither and thither:
Follow it gladly and watch its course
as it lures the traveller onward.
Ah, anybody as wretched as I
gladly falls for such colourful trickery
as, beyond ice and night and misery,
it shows him a cheerful, warm house,
and within it a soul dear to him –
my only success is in pretence!

20. The Signpost

Why do I pass the highways by
that other travellers take,
to seek out hidden tracks
through snowbound rocky heights?

I have done no wrong
that I should shun mankind.
What senseless craving
drives me into the wilderness?

Signposts stand on the roads,
point towards towns.
Yet I wander on and on,
unresting, in search of rest.

One signpost I see standing there,
steadfast before my gaze.
One road I must travel
by which no-one ever came back.

21. The Guest House

To a graveyard
my path has brought me.
Here I will lodge,
I thought to myself.
You verdant funeral wreaths
could well be signs
that invite weary travellers
into the cool inn.

But in this house are
the rooms all occupied?
I am tired enough to drop,
sick unto death.

bin tödlich schwer verletzt.
O unbarmherz'ge Schenke,
doch weisest du mich ab?
Nun weiter denn, nur weiter,
mein treuer Wanderstab!

22. Mut!

Fliegt der Schnee mir ins Gesicht,
schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
sing' ich hell und munter.

Höre nicht, was es mir sagt,
habe keine Ohren;
fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
gegen Wind und Wetter!
Will kein Gott auf Erden sein,
sind wir selber Götter!

23. Die Nebensonnen

Drei Sonnen sah ich am Himmel steh'n,
hab' lang und fest sie angesehen;
und sie auch standen da so stier,
als könnten sie nicht weg von mir.
Ach, meine Sonnen seid ihr nicht!

Schaut Andren doch ins Angesicht!
Ja, neulich hatt' ich auch wohl drei;
nun sind hinab die besten zwei.
Ging nur die dritt' erst hinterdrein!
Im Dunkeln wird mir wohler sein.

24. Der Leiermann

Drüben hinterm Dorfe
steht ein Leiermann
und mit starren Fingern
dreht er, was er kann.

Barfuß auf dem Eise
wankt er hin und her
und sein kleiner Teller
bleibt ihm immer leer.

Pitiless tavern,
do you turn me away?
Then onward, lead me onward,
my trusty staff!

22. Courage!

When the snow flies in my face,
I brush it away;
when my heart exclaims in my breast,
I sing brightly and cheerfully.

I don't hear what it tells me,
have no ears for that;
I don't feel its complaining –
complaining is for fools.

Merrily off into the world,
despite all wind and weather!
If we can't have gods on earth,
we are gods ourselves.

23. The Three Suns

I saw three suns standing in the sky.
I watched them long and fixedly.
And they stood there as blank and bright
as if they would not leave my sight.
Alas, you cannot be my suns!

Turn then, and gaze at other ones!
Not long ago I'd three of my own;
but now the best two have set.
Would that the third might disappear!
In darkness I would better fare.

24. The Hurdy-Gurdy Man

Just beyond the village
stands a hurdy-gurdy man,
and with numb fingers
he plays as best he can.

Barefoot on the ice
he totters to and fro,
and his little plate
has no reward to show.

Keiner mag ihn hören,
keiner sieht ihn an,
und die Hunde knurren
um den alten Mann.

Und er läßt es gehen
alles, wie es will,
dreht und seine Leier
steht ihm nimmer still.

Wunderlicher Alter,
soll ich mit dir geh'n?
Willst zu meinen Liedern
deine Leier dreh'n?

No-one wants to listen,
no-one gives a glance,
and the dogs all growl
around the aged man.

And he lets it happen,
as it always will,
grinds his hurdy-gurdy;
it is never still.

Curious old fellow,
shall I go with you?
When I sing my songs,
will you play your hurdy-gurdy too?

Sunday 13 June 19.00 CEST
Ulriksdal Palace Theatre Confidencen
UN/SUNG HEROINES

LUCIANA MANCINI *mezzo-soprano*
 HUGO TICCIAI *violin*
 JULIAN ARP *cello*
 MARCELO NISINMAN *bandoneon*
 LEANDRO MANCINI *percussion*
 FILIP KOROŠEC *percussion*
 O/MODERNT CHAMBER ORCHESTRA
 O/MODERNT NEW GENERATION ARTISTS

Hildegard von Bingen (1098–1179) /arr. Johannes Marmén (b.1990)	<i>Vos flores rosarum</i>
María Grever (1885–1951)	<i>Alma mia</i>
Arturs Maskats (b.1957)	<i>Summer Dreams</i> for violin, mezzo-soprano and string orchestra SWEDISH PREMIERE *
Marcelo Nisinman (b.1970)	<i>Gaia's Tango</i> for violoncello, bandoneon and strings WORLD PREMIERE
Eladia Blázquez (1931–2005) /arr. Sverre Indris Joner (b. 1963)	<i>Sin Piel</i>

INTERMISSION

Dobrinka Tabakova (b.1980) /arr. O/Modernt	<i>Frozen River Flows</i>
Astor Piazzolla (1921–1992) /arr. Leonid Desyatnikov (b.1955)	'Estaciones Portenas' <i>Verano Porteño</i>
Chabuca Granda (1920–1983) /arr. Sverre Indris Joner	<i>María Landó</i>
Astor Piazzolla /arr. Leonid Desyatnikov	Estaciones Portenas' <i>Invierno Porteño</i>
Anonymous	<i>Nani Nani</i> (Sephardic Lullaby)
Astor Piazzolla /arr. Sverre Indris Joner	'Yo soy María' from <i>María de Buenos Aires</i>

* Commissioned by O/Modernt & Kremerata Baltica

The concert opens with a literally ‘unsung’ work by a heroine of music: Hildegard von Bingen’s [Vos flores rosarum](#), a twelfth-century responsory that is performed in an instrumental arrangement by Johannes Marmén. Fraught with mystical complexity, the piece celebrates the deaths of martyrs, mingling the perfume of the rose with the redness of its petals and also with the redness of blood that is, of course, an image of the blood of Christ, whose death and resurrection are foundational mysteries. Stripped of its complex words, the music conveys the synaesthetic fusions of scents and colours in a surging motion, full of longing, that is implanted in a vision of eternity. María Grever’s [Alma Mía](#) is one of more than 1,000 songs written by the first Mexican woman to achieve fame as a composer. Having studied music in Paris, she returned to Mexico to pursue her musical training and then met her husband, an oil executive. She subsequently moved to New York, where she remained for the rest of her life, though her songs, which are predominantly based on the moods and rhythms of the bolero, bear witness to her undying affection for Mexico. As she commented: ‘I am interested in jazz and modern rhythms, but above all in Mexican music, which I long to present to the American people. There is such a cultural richness in Mexican music (its Hispanic and indigenous origins and how they mix), and it is my wish and yearning to present the native rhythms and tunes of Mexico from a real perspective, but with the necessary flexibility to appeal to a universal audience.’

[Summer Dreams](#) by the Latvian composer Arturs Maskats (commissioned by O/Modernt in 2020) is a setting of three lyrics by Emily Dickinson, and the opening words of its middle section are a particularly apt reflection on the desire for release that is widespread after the past year of seclusion:

Wild nights! Wild nights!
Were I with thee
Wild nights should be
Our luxury!

But Dickinson’s sense of abandon is also filled with nostalgia because the wildness she seeks is ultimately a return to the spiritual harbour of her faith. She is, as she says later in the same poem, ‘Rowing in Eden’. That thought is developed in the third text chosen by Maskats for his *Summer Dreams*: ‘You love the Lord’. In Dickinson’s universe, not seeing doesn’t represent uncertainty. On the contrary, the unseens are the great, yet simple truths that spring from her enraptured trust in God, and whereas God’s house (the chapel) is just a step away, the poet’s is in heaven, where this world and the next are intertwined.

The idea for Marcelo Nisinman’s [Gaia Tango](#) was first conceived a number of years ago when he was working with the cellist Julian Arp, and they contemplated the possibility that the composer might write something especially for Arp that would take Nisinman’s understanding of the music of his native city of

Buenos Aires as its point of departure. Describing Buenos Aires as a ‘mysterious city’, Nisinman responded to an O/Modernt commission for a piece relating to the idea of mother earth by creating a universal tango with its roots in Argentina. ‘The name Julian,’ Nisinman comments, ‘comes from the Latin “iulianus”, meaning from the family of Julius (specifically Gaius Julius Caesar), and it means “of strong roots”’. The beautiful etymology might provoke some debate among Latinists, but it was a key inspiration for this marvellous work that is performed this evening with the cello soloist for whom it was written, Julian Arp.

Born in Buenos Aires to a family of Spanish immigrants, Eladia Blázquez, a multi-talented singer, songwriter, pianist and guitarist, recorded her first tango in 1970. Occasionally criticised by purists for the supposed irregularity of her tangos, she resisted the macho spirit that could pervade the music and ended up twice receiving a prestigious Premio Konex (1995 and 2005) for Argentina’s outstanding tango lyricist and composer, not just of that year, but for the preceding decade. [Sin piel](#) (‘Without Flesh and Blood’) tells the heartbreaking story of a woman whose dreams of love have finally died and been replaced by the hard shell of experience. She walks through the streets, reduced to a fleshless and bloodless automaton, carrying the burden of her knowledge that, despite having given everything for love, she is left with nothing.

Dobrinka Tabakova takes inspiration for her [Frozen River Flows](#) (2005) from the phenomenon of a frozen river in which the water moves beneath a crust of ice. Phrases such as ‘still waters run deep’ and the ‘tip of the iceberg’ spring to mind because Tabakova’s work is a delicate meditation on what happens below the surface of things, where the apparent stasis of façades gives way to living depths. The superimposed levels are brought into being by the sinuous, flowing lines of the stringed instruments, which are blurred by drone-like haze of the vibraphone, bandoneon and the crystalline Morse code of the bell-like crotales (tuned brass disks).

The last section of this evening’s concert includes three pieces by Astor Piazzolla, the Argentinian tango composer and bandoneon player who imported jazz and classical influences into what became known as the *nuevo tango*. His [Cuatro estaciones porteñas](#) (the ‘Four Seasons of Buenos Aires’) is a set of four tango compositions that were originally written as independent compositions but later combined and orchestrated by the Russian composer Leonid Desyatnikov to create a tango tribute to Vivaldi that is filled with allusions to the Red Priest’s venerable Venetian classic. Not forgetting that the seasons in Argentina are upside down compared with Vivaldi’s Venice, memorable snippets from Vivaldi’s Spring are woven into Piazzolla’s Verano, and quotations from Vivaldi’s Summer ... you get the idea! Tonight’s performance includes Piazzolla’s Invierno and Verano. [Yo soy María](#) is from the revised version of Piazzolla’s tango opera, *María de Buenos Aires*, with a libretto by the Uruguayan Horacio Ferrer. The scene is set in Buenos Aires in the early 1900s. María, born ‘one day when God was drunk’ in a poor suburb of the city, heads downtown, where she is seduced by the music of the tango and finds work as a prostitute. Thieves and brothel madams who are gathered at a black mass decide to kill her, and after her death she is translated to a kind of infernal Buenos Aires in which she exists as a shadow. Restored to her virginal state and

impregnated by the word of a goblin-like poet, however, she gives birth to a child – not baby Jesus, but another girl, a new María. The aria performed this evening is from the opera's third scene, where María, in her inimitable style, tells us all about herself.

A different kind of Mary is found in [María Landó](#) by the Peruvian Chabuca Granda, which voices the burden of being a woman. Poor and abused, Maria somehow has to find the strength to carry on, though she is deprived even of life's simplest pleasures and worn out by the work she does to enrich someone else. The theme is underpinned by the way Chabuca Granda incorporates Afro-Peruvian rhythms into her music – elements deriving from a culture that has suffered from prejudice – blending suggestive and colourful rhythms into her songs that add a rich layer to Peruvian popular styles. Finally, the Sephardic lullaby [Nani Nani](#) is a rare survival from the late medieval Sephardic culture of the Iberian peninsula, deriving from a time when the southern part of Spain was still under Arab rule. 'Nani, Nani', which is also known as 'La mujer enganada' ('The deceived wife'), exists in several iterations that were preserved in oral traditions, but it was eventually copied into a sixteenth-century music book compiled by Francisco de Salinas, the blind organist of Salamanca cathedral. With a text in Ladino (based on Old Spanish but written in Hebrew characters), it is a ballad that tells the tale of a young man who marries a beautiful, rich woman. After their first child is born he pretends to go out to work but instead goes to the home of his mistress. When his wife discovers that he is cheating on her, she waits for his return and then confronts him indirectly, through the poignant words of a lullaby that she sings to their sleeping son.

María Grever – Alma mía

Alma mía, sola, siempre sola
Sin que nadie comprenda mi sufrimiento
Mi horrible padecer
Fingiendo una existencia siempre llena
De dicha y de placer
De dicha y de placer
Si yo encontrara un alma como la mía
Cuántas cosas secretas le contaría
Un alma que al mirarme sin decir nada
Me lo dijese todo con la mirada
Un alma que embriagase con suave aliento
Y al besarme sintiera lo que yo siento
Y a veces me pregunto qué pasaría
Si yo encontrara un alma como la mía
Y al besarme sintiera lo que yo siento
Y a veces me pregunto qué pasaría
Si yo encontrara un alma como la mía

Arturs Maskats – Summer Dreams Texts by by Emily Dickinson (1830–86)

To make a prairie

To make a prairie it takes a clover and one bee,
One clover, and a bee.
And revery.
The revery alone will do,
If bees are few.

Wild nights!

Wild nights! Wild nights!
Were I with thee,
Wild nights should be
Our luxury!

Futile the winds
To a heart in port, –
Done with the compass,
Done with the chart.

Rowing in Eden!
Ah! the sea!
Might I but moor
To-night in thee!

A Soul Like Mine

My soul, always alone,
without anyone to understand my pain,
my awful aching:
faking an existence that's always full of
of happiness and pleasure,
of happiness and pleasure.
If I found a soul like mine,
how many secret things would I reveal!
A soul that just by looking, without a word,
would tell me everything with one look:
a soul that is intoxicated with sweet breath,
and when he kisses me, he feels what I feel.
Sometimes I wonder what would happen
If I found a soul like mine,
who kisses me and feels what I feel,
and sometimes I wonder what would happen
if I found a soul like mine

You love the Lord

You love the Lord – you cannot see –
You write Him – every day –
A little note – when you awake –
And further in the Day.

An Ample Letter – How you miss –
And would delight to see –
But then His House – is but a Step –
And Mine's – in Heaven – You see.

Eladia Blázquez – Sin piel

¡Ya sé! Llegó la hora de archivar el corazón ...
De hacer con la ilusión, que no me va a servir
un lindo paquetito con una cinta azul,
guardarlo en el baúl y no volverlo a abrir ...
Es hora de matar los sueños,
es hora de inventar coraje
para iniciar un largo viaje
por un gris paisaje ...
¡sin amor!

Voy a aprender a llorar sin sufrir,
sin detenerme a mirar una flor,
a encallecer lentamente
¡igual que la gente sin alma y sin voz!
Voy a entender que se puede morir,
y latir... al compás del reloj;
como una máquina fiel
igual que un robot ...
¡sin piel!

Después de haber sentido hasta el dolor.. a los demás,
de darme sin medir, de amar sin calcular,
llegó la indiferencia metiéndose en mi piel
pacientemente cruel, ¡matando mi verdad!
Saber que no me importa nada...
de alguna vibración pasada;
y caminar narcotizado
por un mundo helado...
¡sin amor!

Chabuca Granda – María Landó

La madrugada estalla como una estatua
Como estatua de alas que se dispersan por la ciudad
Y el mediodía canta campana de agua
Campana de agua de oro que nos prohíbe la soledad
Y la noche levanta su copa larga
su larga copa larga, luna temprana por sobre el mar

Pero para María no hay madrugada,
pero para María no hay mediodía,
pero para María ninguna luna,
alza su copa roja sobre las aguas.
María no tiene tiempo (María Landó)
de alzar los ojos
María de alzar los ojos (María Landó)
rotos de sueño

Without Flesh and Blood

So soon! The time has come to put the heart away,
to have done with the illusion that doesn't work
of a cute little package tied with a blue ribbon.
Put it away in the trunk and don't open it again.
It's time to kill the dreams,
it's time to invent courage,
and to start a long journey
through a grey landscape ...
without love!

I'll learn to cry without pain,
without stopping to see the flowers,
as I slowly harden my heart,
like people without souls, without voices!
I'll accept that you can die,
and your heart can beat to the ticking of the clock,
like a reliable machine,
like a robot ...
without flesh and blood!

Having even felt the pain of love ... for others,
having given myself and loving beyond measure,
now indifference is getting under my skin,
so patient and cruel, killing the truth for me!
Now I know I don't care about anything ...
about any past tremors,
and I walk as though I'm drugged
through a frozen world ...
without love!

María Landó

Dawn explodes like a statue,
like a statue of wings that disperse through the city,
and midday sings like a bell of water,
a bell of golden water that stops us being lonely,
and the night raises its large glass,
its large, large glass: the early moon over the sea.

But for María there's no dawn,
for María there's no midday,
for María there's no moon
raising its red glass over the waters.
María has no time (María Landó)
to raise her eyes,
María to raise her eyes (María Landó)
torn from sleep

María rotos de sueño (María Landó)
de andar sufriendo,
María de andar sufriendo (María Landó)
sólo trabaja
María sólo trabaja, sólo trabaja, sólo trabaja
María sólo trabaja
y su trabajo es ajeno.

Sephardic Lullaby – Nani Nani

Nani nani
Nani kere el ijo
El ijo de la madre
De chiko se aga grande

Ay, durmite mi alma
Ke tu padre viene
kon muncha alegría

Nani nani
Nani kere el ijo
El ijo de la madre
De chiko se aga grande

Ay, ay avrimesh mi dama
Avrimesh la puerta
Ke vengo kansad'o
De arar las huertas
Ay avrir no vos avro
No venish kansad'o
Sino ke venish
De onde nuevo amor
Ah, Nani nani
Nani kere el ijo
El ijo de la madre
De chiko se aga grande

Ni es mas ermoza
Ni es mas valid'a
Ni ella yevava
Mas de las mis joyas
Nani nani
Nani kere el ijo
El ijo de la madre
De chiko se aga grande

María torn from sleep (María Landó)
to go suffering
María to go suffering (María Landó)
she only works
María only works, only works, only works,
María only works
and her work is for someone else.

Lullaby, Lullaby

Lullaby, lullaby
The boy wants a lullaby,
The mother's son,
Who although small will grow.

Oh, go to sleep my dearest,
Your father is coming home,
Full of so much joy.

Lullaby, lullaby
The boy wants a lullaby,
The mother's son,
Who although small will grow.

Oh, oh my lady open,
Open the door,
I come home tired,
From ploughing the fields.
Oh, I won't open them,
You don't come home tired,
You've just come back,
From seeing your new lover.
Lullaby, lullaby
The boy wants a lullaby,
The mother's son,
Who although small will grow.

She's not as beautiful as me,
Nor is she worthy of me,
She doesn't wear,
As much jewellery as I do.
Lullaby, lullaby
The boy wants a lullaby,
The mother's son,
Who although small will grow.

Astor Piazzolla – Yo soy María Text by Horacio Ferrer (1933–2014)

Yo soy María de Buenos Aires!
De Buenos Aires María ¿no ven quién soy yo?
María tango, María del arrabal!
María noche, María pasión fatal!
María del amor! De Buenos Aires soy yo!

Yo soy María de Buenos Aires
si en este barrio la gente pregunta quién soy,
pronto muy bien lo sabrán
las hembras que me envidiarán,
y cada macho a mis pies
como un ratón en mi trampa ha de caer!

Yo soy María de Buenos Aires!
Soy la más bruja cantando y amando también!
Si el bandoneón me provoca... Tiará, tatá!
Le muerdo fuerte la boca... Tiará, tatá!
Con diez espasmos en flor que yo tengo en mi ser!

Siempre me digo 'Dale María!'
cuando un misterio me viene trepando en la voz!
Y canto un tango que nadie jamás cantó
y sueño un sueño que nadie jamás soñó,
porque el mañana es hoy con el ayer después, che!

Yo soy María de Buenos Aires!
De Buenos Aires María yo soy, mi ciudad!
María tango, María del arrabal!
María noche, María pasión fatal!
María del amor! De Buenos Aires soy yo!

I am María

I am María from Buenos Aires!
From Buenos Aires María: don't you see who I am?
María tango, María from the slums,
María night, María the fatal passion
María of love! From Buenos Aires I am!

I am María from Buenos Aires.
If in this neighborhood people ask who I am,
they'll soon know,
and the women will envy me,
and all the macho men will fall
at my feet like mice in my trap!

I am María from Buenos Aires!
I'm the best bitch singer and lover too!
If the bandoneon gives me the itch ... Tiará, tatá!
I'll bite its mouth hard ... Tiará, tatá!
With ten rosy spasms that I have inside me!

I always tell myself, 'Let's go, María!'
when a mystery enters my voice,
and I sing a tango that nobody's ever sung,
and I dream a dream that nobody's ever dreamed
because hey ...! tomorrow is today with yesterday later!

I am María from Buenos Aires
from Buenos Aires, María I am, my city!
María tango, María from the slums!
María night, María the fatal passion!
María of love! From Buenos Aires I am!

A few years ago, my agent called and asked if I'd do a festival in Sweden which was to take place at a very busy time for me. I looked at the plans, and told him I'd like to do it. 'I'm surprised – why?' he asked. 'Because this is that rare event – a series with really original, thoughtful programming,' was my reply. And it is true – O/Modernt is a festival with a truly individual identity; and for that, we musicians (as well as audiences, of course) are grateful!

—Steven Isserlis, cello

O/Modernt is a truly innovative and unique concept, or perhaps rather a philosophy, a spirit, a family, a safe haven and a creative bubble, bursting with energy, endlessly recreating, igniting and transforming. Joint forces uncover unexpected paths together, always with an element of surprise, wonder and shared emotion. At the core you will find the highest quality of playing and a loving space of great beauty, led with enormous vitality, zest and heart, by the nonpareil Hugo Ticciati.

—Janne Thomsen, flute

Monday 14 June 19.00 CEST

Ulriksdal Palace Theatre Confidencen

UN/MODERN VOICES

JOHANNES MARMÉN *violin*

HUGO TICCIATI *violin*

BRETT DEAN *viola*

BRYONY GIBSON-CORNISH *viola*

JULIAN ARP *cello*

CLAUDE FROCHAUX *cello*

BARRY DOUGLAS *piano*

BART VAN DE ROER *piano*

Ludwig van Beethoven (1770–1827) Piano Trio in D major, Op.70 No.1 ('Ghost')

Allegro

Largo

Presto

INTERMISSION

Francisco Jose Andreo Gázquez
(b.1989)

Celan Pieces for violoncello and piano SWEDISH PREMIERE
Winner of the O/Modernt Composition Award 2020

Brett Dean (b.1961)

Imaginary Ballet: Dances and Interludes for Piano and String Trio
SWEDISH PREMIERE *

Caprice

Obsessions

Interlude I - (Un)Quiet

Skittish

Interlude II - Chorale (Donnington Park in the Dark)

Interlude III - Elegy (for John Curro)

Shadow Dance

Stretto Dance

Postlude (Exeunt)

Johannes Brahms (1833–1897)

INTERMISSION

Piano Quintet in F minor, Op. 34

Allegro non troppo

Andante, un poco adagio

Scherzo: Allegro

Finale: Poco sostenuto – Allegro non troppo – Presto, non troppo

Partners of the
O/Modernt Composition Award 2020



* Commissioned by O/Modernt, Stichting Storioni Festival, West Cork Chamber Music Festival, Santa Fe Chamber Music Festival & Seraphim Trio

Beethoven's piano trios surprised his contemporaries by their mode of construction, sheer size and inherent seriousness. Hearing the first set in Vienna in late 1793, Haydn advised Beethoven not to publish the third (Op. 1, No. 3), in the theatrical key of C minor, because he thought it was unsuitable for the domestic settings in which such music was generally played. Haydn feared that Beethoven's expressive energy and experimental writing might be regarded as indecorous. Most radical of all was Beethoven's introduction of 'organic' form: vast rhetorical formations bound together as unified wholes controlled by basic underlying shapes. The characteristic was observed in his piano trios by E.T.A. Hoffmann, who describes how they are built on 'an effective singable theme, simple but fruitful of all the various contrapuntal developments', with the parts being 'organically related to this principal idea so that all the material divided among the different instruments is combined and ordered in the most complete unity'. Hoffmann reserved special praise for two trios published in 1809, the first of which, the [Piano Trio in D major](#), Op. 70, No. 1, is known as the 'Ghost'. The name is suggestive of the trio's suspenseful atmosphere, strange harmonic progressions and expressive techniques, including extremes of pitch and dynamics, descending scalar motifs, tremolos and sudden stops. It was bestowed on the piece by Beethoven's pupil Carl Czerny, who said it reminded him of the entry of the Ghost in *Hamlet*. The fact that the trio was composed around the time Beethoven was contemplating writing an opera based on *Macbeth* adds further credence to the possible Shakespearean supernatural associations.

Each of the three movements of Francisco Jose Andreo Gázquez's [Celan Pieces](#) takes an image from a poem by Paul Celan (1920–70) as its starting point. The first movement, 'Und sie gruben' ('And they dug'), taken from 'Es war Erde in ihnen' ('There was earth inside them'), adopts Celan's principle of frequently returning to the imagery of digging that runs through the text. Repeating notes are articulated and rhythmically patterned to infuse the musical gesture with the digging motion, while successive variations transform (and transcend) the elemental action to create organic form. In 'Lob der Ferne' ('In Praise of Distance') Celan celebrates love through a series of oxymorons, for example: 'wir scheiden umschlungen' ('when we embrace, we are apart'); 'ich bin du, wenn ich ich bin ich' ('I am you, when I am myself'). The sense of fluid indeterminacy that describes the self-abnegatory quality of love finds musical form in the second movement of *Celan Pieces*, where parts of an expressive melody are enriched with flowing sonorities: glissandi, broad vibrato, string changes and intervallic distances. The third and final movement of Gázquez's work reflects on Celan's treatment of the geometric figure of the mandorla, an almond-shaped panel that is used in traditional (often Romanesque or Byzantine) Christian iconography to surround Christ or Mary. In a move that has both metaphysical and historical, Judao-Christian associations, Celan intimates that the described figure might be blank. Accordingly, summoning up a dimension beyond time and space, Celan's mandorla reflects the fusion of nothingness and infinity that is the matrix of creation. The mystical dichotomy is rendered in music through repeating patterns that are disrupted by elements that tear through the discourse like the paradoxes that pervade the poem:

And your eye – where does your eye dwell?
Your eye dwells on the almond.
Your eye dwells on nothing.
It dwells on the king.
So it dwells and dwells.

Brett Dean's [Imaginary Ballet: Dances and Interludes for Piano and String Trio](#) was composed in 2021 and tonight receives its Swedish premiere. It was conceived at a time when, as Dean remarks, Covid 19 was the inescapable elephant in every room: 'winking, at me rather rudely, flaunting its new, continuous cough, high temperature and loss of taste and smell.' To counteract the sense of tragedy, the composer invokes musical energy and directness, partly inspired by the upbeat 'guilty pleasures' of recent pop, rock and dance music. Accordingly, the chamber music abstractions associated with the classic piano quartet are remodelled as a suite of fast, rhythmic, dance-like movements, with titles including 'Obsessions', 'Stretto Dance' and 'Skittish', that inhabit a buoyant, effervescent space, characterised by repetitions and abrupt changes of direction, along with waves of quasi-orchestral energy and slivers of sneaky secrecy (cue those guilty pleasures?). The work opens with 'Caprice', a provocatively bouncy piano motif, based on a recurring major ninth, that rejoices in new possibilities and invites the strings to come to the ball. The motif reappears in different guises throughout the work's nine brief, interconnected movements, informing note choices, melodic shapes and harmonic directions. A series of slower interludes is interpolated between the dances, providing oases of silhouettes and shadows and adding contrasting moods of quietude. Among them is a salute to Charles Ives – a chorale that was written in response to the foggy winter twilights of the village of Donnington in Berkshire in the UK, where the piece composed. Another is a short elegy in memory of the composer's former teacher, John Curro, the Australian violinist, violist and conductor, who died in 2019.

After a long gestation, Brahms' [Piano Quintet in F minor](#), op. 34 achieved its final form in the summer of 1864. It was begun two years earlier in 1862, when Brahms sent Clara Schumann the first three movements of a string quintet for two violins, viola and two cellos (forces previously used by Schubert in his seminal quintet in C major D956). She was delighted with the work, wishing parts of it were longer and excitedly anticipating the fourth movement. Doubtless spurred on, Brahms shortly afterwards sent the finished whole to his other musical advisor, the violinist Joseph Joachim, who was less convinced, praising its 'masculine strength and sweeping design', but worrying that its difficulty might make it 'unclear'. By April 1863, Joachim had played the work several times, and his reservations had crystallised into particular criticisms. He called its sonority 'unattractive', and bemoaned the lack of power in its instrumentation, which he said was too 'thin' to convey the musical thought.

Consequently, in the early months of 1864 Brahms rewrote the piece as a sonata for two pianos (he

then destroyed the unpublished original version). Clara Schumann, who was initially horrified, soon played the sonata with the conductor Hermann Levi (who famously appreciated the music of both Brahms and Wagner), and again pronounced herself delighted, urging Brahms to rewrite it for a full orchestra. The composer didn't go quite that far, but he immediately set about reworking the piece as a piano quintet, which Levi declared was 'beautiful beyond measure ... a model of tonal beauty', and the greatest work of chamber music since the death of Schubert. Happily, Brahms did not destroy the version for two pianos, and both works were later published, dedicated to Princess Anna von Hessen, who had so enjoyed hearing Brahms and Clara Schumann play the sonata for two pianos that Brahms gave her his autograph score. She reciprocated by presenting him the manuscript of Mozart's G minor Symphony No 40.

Displaying Brahms's commitment to pure musical form, the quintet, which is scored for piano and string quartet, takes the exploration of existing musical forms as its starting point. The work pays homage to Schubert's C major quintet, notably in the dramatic conclusion of the Scherzo, which recalls Schubert's finale. Brahms also looks to Beethoven's Piano Sonata No. 23 in F minor, Op. 57, known as the 'Appassionata', not only in the choice of key signature, but at the very beginning of the quintet, which invokes Beethoven's opening. Often described as the 'crown' of Brahms's chamber music, the quintet uses unsettling harmonies to portray a darkness that has been well described as 'anguished, at times demonic, at times tragic'.



Tuesday 15 June 19.00 CEST
Ulriksdal Palace Theatre Confidencen
MILESTONE 21

NILS LANDGREN *trombone | vocals*
HUGO TICCIAI *violin | conductor*
GWILYM SIMCOCK *piano | arranger*
JORDI CARRASCO-HJELM *double bass*
ROBERT IKIZ *percussion*
O/MODERNT CHAMBER ORCHESTRA

Josquin des Prez (d.1521) /arr. Johannes Marmén (b.1990)	<i>Ave Maria ... virgo serena</i>
Miles Davis (1926–1991) /arr. Gwilym Simcock (b.1981)	'Selim' from <i>Live-Evil</i>
Igor Stravinsky (1882–1971)	Three Pieces for String Quartet <i>Danse</i> <i>Excentrique</i> <i>Cantique</i>
Josquin des Prez /arr. Johannes Marmén	<i>Mille regretz</i>
Miles Davis /arr. Gwilym Simcock	Selection from <i>Bitches Brew</i>

INTERMISSION

Igor Stravinsky	Concerto in D ('Basle') <i>Vivace</i> <i>Arioso: Andantino</i> <i>Rondo: Allegro</i>
Josquin des Prez	<i>Une mousque de Biscays</i>
Miles Davis /arr. Gwilym Simcock	'Little Church'/'So What' from <i>Live-Evil</i> and <i>Kind of Blue</i>
Igor Stravinsky	'Tango' from <i>Histoire du Soldat Suite</i>
Josquin des Prez	<i>La plus des plus</i>
Miles Davis /arr. Gwilym Simcock	'All Blues' from <i>Kind of Blue</i> and selections from <i>Live-Evil</i>

The year 2021 marks thirty years since the death of Miles Davis, fifty since that of Igor Stravinsky and 500 since the passing of Josquin des Prez. This trio of composers, all celebrated for their revolutionary energy, come together in a concert that forges musical connections across time, space and genre.

The life of Josquin des Prez (who was born around 1450 and died in 1521) has been almost comprehensively overshadowed by the legend of his genius, which was widely disseminated in his lifetime and eagerly propagated throughout the sixteenth century. Musical humanists were in search of a heroic artist who could usher in new sound worlds, and Josquin famously fit the bill. As Martin Luther commented: Josquin alone was 'master of the notes, which do as he wills, while other composers must do their bidding.' Luther's characteristically forthright judgment underlines the sense that Josquin transcended the ancient definition of music as an art of measurement, transforming it instead into a vehicle of poetic eloquence, persuasion and expression. Composition, which now seemingly broke free of confining rules, was instead perceived as the self-expressive outlet for a composer's unique voice, and the idea of personal musical genius was born. Accordingly, it's no accident that Josquin has so often been compared with Beethoven, because he pressed his audience to listen with new ears. Even more importantly, both Josquin and Beethoven exemplified new artistic ways of creative being that were harbingers of the coming age.

When *Ave Maria ... virgo serena* was published in 1502, as the opening piece in the first-ever printed collection of motets, this universally admired work must already have been well known. Probably composed in the early 1480s, when Josquin was about thirty, it proceeds by overlapping, imitative variations written for pairs of voices that converge and separate to create ebbing and flowing musical textures that voice the meanings of the original text (variations on the theme of the Hail Mary) with extraordinary subtlety. Though the authorship of the chanson *Mille regretz* ('A Thousand Regrets') has been a matter of considerable scholarly debate, the four-part secular love song, which was long confidently attributed to Josquin, is a moving example of the free style of composition with which he is associated. Two more works about devotion and desire, *La plus des plus* ('The Ne Plus Ultra') and *Une mousque de Biscays* ('A Biscay Girl'), portray contrasting faces of love: the first being a rapt tribute to a beauty that surpasses all others; the second reflecting the confusion that arises when a would-be French lover tries to communicate with a girl who only speaks Basque. The perennial newness of Josquin is recaptured in this evening's concert not only by Johannes Marmén's instrumental arrangements, but also in jazz improvisations.

This concert showcases two extremes of Stravinsky's multifarious output: the Three Pieces for String Quartet (1914, later revised) and *L'Histoire du soldat* (1918) are separated by a gap of thirty years from the Concerto in D (1946), and where the former works are suffused with the composer's early, transgressive energy, the latter shows him applying his formidable creative powers in a neoclassical format.

The *Three Pieces for String Quartet* were completed in 1914 while the composer was living in Switzerland, near Lake Geneva. It is an iconoclastic work that has been called a 'revolt not only against the string quartet as traditionally conceived, but against the very nature of the stringed instruments

themselves' because the piece in no way conforms to the conversational norms of the traditional quartet in which the instruments engage in a kind of cultured discourse with each other. Experimenting with the possibilities of sound, Stravinsky treats the strings almost as percussive instruments that are used to evoke non-classical rhythms and the vigorous melodies of Russian folk music. In 'Dance' a robust melody is repeated over a drone-like note extended on the viola and the sound of drums produced by the cello. Stravinsky recalled that the jerky movements, the ups and downs, and even the jokey mood of 'Eccentric' were a tribute to Little Titch, a music hall clown whom Stravinsky saw in London just before the piece was written. Finally, the dirge-like mood of 'Canticle', inspired by Orthodox liturgical music, is shaped antiphonally as dissonant chants that are answered by short, bright responses. Folk theatre permeates the *Tango from L'Histoire du soldat* ('The Soldier's Tale'), which outlandishly reworks the Argentinian dance in the transformed setting of a Russian folktale about a soldier who makes a Faustian pact: he sells his fiddle to the devil in return for unlimited wealth.

The *Concerto in D*, known as the 'Basle Concerto', was commissioned for the Basler Kammerorchester (the Basel Chamber Orchestra), and written by Stravinsky in the first half of 1946 when he was living in Hollywood and still getting used to life in Los Angeles. In fact, it was the first work that Stravinsky composed after he became a naturalised American citizen on 28 December 1945. In a procedure that is almost the reverse of that adopted in the Three Pieces for String Quartet, the Concerto in D explores the capabilities of the string ensemble, exploiting the playing techniques and lyrical style that are unique to string instruments. Made up of three movements, the concerto shows Stravinsky cleverly engaging with the classical concerto form, injecting it with his special energy, but also modifying his approach to create an abiding sense of neoclassical order. The second and third movements juxtapose tonal tensions and releases with unresolved dissonances.

Regularly acclaimed as the greatest jazz album in history, Miles Davis's *Kind of Blue* (1959) is an almost unique example of the consummate purity of musical expression captured on record. In his brilliant liner notes for the album, pianist Bill Evans explains that the settings, which were conceived by Davis just hours before they were recorded, were presented to the band in the form of previously unseen sketches that indicated musical directions. 'Therefore,' Evans continues, 'you will hear something close to pure spontaneity in these performances. The group had never played these pieces prior to the recordings, and I think without exception the first complete performance of each was a "take".' Consider what that means: the tracks capture the living moment in which a new composition was brought into being, like perfectly formed Aphrodite emerging from the waves. It's akin to hearing Bach playing the organ extempore or witnessing any of the greatest improvising composers in musical history. Evans compares the process to a form of Japanese painting or calligraphy (perhaps he's thinking of *shodo*), that recalls the *ensō* drawn by Antony Gormley for *White Light*, the 2017 album by O/Moernt:

There is a Japanese visual art in which the artist is forced to be spontaneous. He must paint on a thin, stretched parchment with a special brush and black water paint in such a way that an unnatural or interrupted stroke will destroy the line or break through the parchment. Erasures or changes are impossible. These artists must practise a particular discipline, that of allowing the idea to express itself in communication with their hands in such a direct way that deliberation cannot interfere.

This evening's concert features recreations of two tracks from *Kind of Blue*: [So What](#) (described as 'a simple figure based on sixteen measures of one scale, eight of another and eight more of the first, following a piano and bass introduction in free rhythmic style') and [All Blues](#), a twelve-bar blues in 6/8 time. They are examples of modal jazz, meaning the sketches Davis produced were essentially sets of scales, so that the performers (as he commented) were liberated from chords and given 'freedom and space to hear things'. Two tracks from *Live-Evil* (1971) provide an insight into the musical leaps that characterised Davis's career. The jazz-rock album, which features electric music and rock rhythms, was partly made up of edited recordings of a 1970 concert given at the Cellar Door in Washington DC, alongside studio versions of pieces by the Brazilian composer Hermeto Pascoal (b.1936). [Little Church](#) and [Selim](#) ('Miles' written backwards) are performed this evening, and both are by Pascoal.

As the thrilling juxtapositions explored in this concert demonstrate, Josquin, Stravinsky and Davis didn't just change the way we hear the music of their own eras. They changed the way we hear music itself.







Wednesday 16 June 19.00 CEST

Ulriksdal Palace Theatre Confidencen

IN EVENING LIGHT

HUGO TICCIATI *violin | conductor*

BRETT DEAN *viola*

FILIP KOROŠEC *percussion*

O/MODERNT CHAMBER ORCHESTRA

O/MODERNT NEW GENERATION ARTISTS

Arvo Pärt (b.1935)

Silouan's Song

Pēteris Vasks (b.1946)

Violin Concerto No. 2 ('In Evening Light') WORLD PREMIERE *

Andante con passione

Andante cantabile

Andante con amore

INTERMISSION

Richard Strauss (1864-1949)

Metamorphosen for 23 solo strings

Arvo Pärt

Cantus in Memoriam Benjamin Britten

* Commissioned by O/Modernt, Swedish Chamber Orchestra, Sinfonietta Riga, Ostrobothnian Chamber Orchestra, DUEN – The Danish Youth Ensemble & Orchestre national d'Auvergne

[Silouan's Song](#) by Arvo Pärt is a wordless song: a work for string orchestra that is based on a religious text. At the age of twenty-seven, Father Staretz Silouan (1866–1938) retreated to the monastery of St. Panteleimon on Mount Athos in northern Greece. Living a life of unstinting asceticism and barely able to read and write, he prayed constantly and was blessed with a vision of Christ. Renowned as a sage and a teacher, Silouan was canonised, and his poems were written down and edited by his pupil, archimandrite Sophrony, who also wrote his biography. St Silouan suffered from severe headaches, which he embraced because he believed they were good for his soul. 'The soul is humbled through sickness,' he said. 'My soul longs to pray and keep vigil, but sickness hinders me because of my body's demand for rest and quiet. I asked the Lord to heal me, but as the Lord did not hear me, it would not have been salutary for me to be cured.' Pärt's epigraph for *Silouan's Song* is a quotation from Silouan's verse: 'My soul yearns after the Lord.' The music summons the reality of St Silouan's beliefs by sublimating the spoken word into transcendent sounds that are suffused with spiritual discipline and an ineffable longing for God.

Almost twenty-five years after the appearance of Pēteris Vasks's internationally acclaimed first violin concerto, *Distant Light*, O/Modernt is proud to have commissioned a new concerto from the Latvian composer. Pēteris Vasks's [Violin Concerto No. 2, 'In Evening Light'](#) ('Vakara gaismā'), for violin and string orchestra, which also takes the theme of light as its starting point, reflects on evening light as a metaphor for the twilight years of human beings. The central of the three movements, which flow seamlessly into one another, focuses on the individual looking back on life with its intermittent dramas, and leads into a virtuoso cadenza of ecstasy. In contrast, the slow and cantabile outer movements are characterised by a calm and melancholy atmosphere of farewell to life, with hopeful expectations arising from the evening light seen on the horizon. The new concerto continues Vasks's avowed, lifelong quest to revive and nourish a spiritual reality for the contemporary world. In his own words: 'Most people today no longer possess beliefs, love and ideals. The spiritual dimension has been lost. My intention is to provide food for the soul and this is what I preach in my works.'

In Book I of *Metamorphoses* Ovid describes the descent of the first humans through four ages – gold, silver, bronze and iron. By the time of the iron age people have learned to navigate the seas and extract metal ores from the earth, but they have simultaneously shed all trace of piety and turned themselves into shameless thieves and murderers. The idea that evolutionary change could signal a descent into monstrosity was developed in the twentieth century by Kafka, who pushed the principle to its logical conclusion in *The Metamorphosis* (1915), which tells the tale of Gregor Samsa's transformation into a giant insect. Such a pessimistic view of change pervades Strauss's [Metamorphosen](#) (1944–5), composed during the final months of World War II. Strauss took inspiration from Goethe's poem, 'Niemand wird sich selber kennen' ('Nobody knows their own self'). Having witnessed the destruction of the opera houses in Munich (1943), Vienna and Dresden (1945) – sanctuaries of the high culture to which he had devoted his life – Strauss wrote in his diary in 1945: 'The most terrible period of human history is at an end, the twelve-

year reign of bestiality, ignorance, and anti-culture under the greatest criminals, during which Germany's 2000 years of cultural evolution met its doom.' With an opening motif borrowed from the lament genre, *Metamorphosen* is a requiem for that destroyed civilisation. Strauss also quotes the funeral march from Beethoven's 'Eroica', Symphony No. 3, and at the bottom of the manuscript page he inscribed the words 'In Memoriam'. But where there is change there is inevitably always hope. That was the point made to Strauss by Hugo von Hofmannsthal when the two were collaborating on *Ariadne auf Naxos*: 'Live on, get over it, transform yourself, surrender the unity of the soul, and still keep oneself intact in the metamorphosis, remain a human being and not sink to the level of the beast without memory.' Von Hofmannsthal might almost be rebutting Kafka! Yet these are the two poles within which *Metamorphosen* moves: a *cri de coeur* for the seemingly inescapable descent into oblivion, and the glimmer of hope that is an inalienable aspect of change.

Arvo Pärt's [Cantus in Memoriam Benjamin Britten](#) came about after Pärt heard of Britten's death on 4 December 1976. Having reached a moment in his life when Britten's music had a special resonance for him, Pärt was touched in a deeply personal way. He felt the 'magnitude of the loss' (as he commented) of a great composer and also of a kindred spirit whom he would now never encounter: 'Just before his death I began to appreciate the unusual purity of his music ... the same kind of purity as in the ballads of Guillaume de Machaut. And besides, for a long time I had wanted to meet Britten personally – and now it would not come to that.' At the time, Pärt had recently emerged from his eight-year spiritual retreat into silence, and he was experimenting with ideas deriving from his tintinnabuli mode of writing, based on simple triads and the sound spectrums of chiming bells. In particular, he was composing an orchestral elegy, which he decided to dedicate to the memory of Britten. The work opens with the tolling of three bells that eventually create five melodic layers, accompanied by bell-like overtones, all conveyed as slowly descending scales that never-endingly fall into a mood of transcendent peace tinged with corporeal sadness. The wordless requiem finally resolves into a single chord that sustains the sense of indeterminacy, projecting an irresolvable tension onto the ensuing silence.

GUEST ARTISTS



After finishing his studies at Stockholm's Music Conservatory in 1999, Magnus moved to Cuba where he enrolled at Centro Nacional Superior de Escuelas de Arte in Habana. He has since worked as an independent session drummer and percussionist for almost twenty years, touring with international artists and some of Sweden's biggest artists, including Hoffmaestro and Chraa, Calle Real, Kaliffa, Juanes,

Orquesta Pomo, Pepe Espinosa y su Timbakó, Gilito y su Clave, Sammy Kasule and Makonde, Ahmadu Jah and The Highlife Orchestra, Golbang, E-Type, Arash, Alcazar, Andreas Johnson, Nano, Julgalan 2014 and 2015, The TV show Stjärnornas Stjärna 2019. As bandleader and founder of his former band La Tremenda, he was one of the first musicians in Sweden to perform and compose songs in the modern Cuban dance style called Timba. That put him at the forefront of a hugely successful genre that attracted a vast community of dancers, musicians and Cuban music fans, not only in Sweden but all over Europe.

JULIAN ARP *cello*

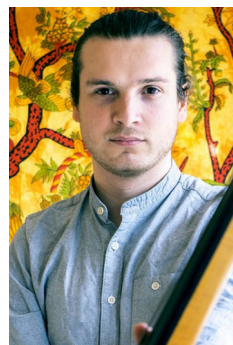
Julian Arp studied at the Academy of Music 'Hanns Eisler' in Berlin with Boris Pergamenschikow. He continued his studies with David Geringas and Eberhard Feltz. As a soloist and chamber musician Julian appears regularly at festivals, including the Schleswig-Holstein Music Festival, the Rheingau Music Festival, Beethovenfest Bonn, Beauvais, Montreux, So-NoRo Bucharest, Stellenbosch, Stift Festival, the Oxford Cham-

ber Music Festival and IMS Prussia Cove. The Duo Arp/Frantz has released three CDs. In the words of Fono Forum: 'They make music into pure celebration. It all sounds and sings.' Contemporary composers, including Odeh-Tamimi, Koch, Nemtsov and Dinescu have written pieces for him. He is a co-founder of the festival Zeitkunst which has been a guest at the Centre Pompidou, Radialsystem Berlin, Israel, England and Rio de Janeiro. Julian regularly gives master classes in Germany and abroad, and teaches at the University for Arts in Graz, Austria.



Kristian Bezuidenhout is one of today's most exciting keyboard artists, at home on the forte-piano, harpsichord and modern piano. He is Artistic Director of the Freiburger Barockorchester, Principal Guest Director with the English Concert and a regular guest with leading ensembles, including Orchestre des Champs Elysées, Koninklijk Concertgebouworkest, Chicago Symphony Orchestra and the Leipzig Gewandhausorchester.

In the 20/21 season, Kristian appears as a soloist with Essener Philharmoniker/Richard Egarr, Les Arts Florissants/William Christie, Kammerorchester Basel/Giovanni Antonini, Orchestre National de France/Emmanuel Krivine and Oslo Philharmonic Orchestra/Klaus Makela. He will play and guest direct with the Orchestra of the Eighteenth-Century, Concerto Copenhagen, Scottish Chamber Orchestra, Freiburger Barockorchester and English Concert. He gives solo recitals, and works closely with Anne Sofie von Otter. His award-winning discography is available on Harmonia Mundi.

JORDI CARRASCO HJELM *double bass*

Jordi Carrasco Hjelm is a double bass player who focuses on chamber music and free improvisation. Born in Stockholm, he has been part of the O/Modernt concept from the outset. He lives in Amsterdam, where he was an undergraduate in the class of Olivier Thiery and Rick Stotijn at the Conservatorium van Amsterdam. He also completed his master's degree there in 2019, studying cross-over music-making with

the jazz violinist Tim Kliphuis. Jordi has performed as a chamber musician and improviser in festivals all over Europe and as a guest player with ensembles including the Royal Concertgebouw Orkest, the Swedish Chamber Orchestra, the Matthew Barley Ensemble, the location-based improvisation concept Burro Nieuw Perspectief and Arte Frizzante. In 2021 he will be premiering his new composition for solo double bass at the Wonderfeel Festival in Helsinki, improvising with Gareth Lubbe at the Sylt Chamber Music Festival and spending some summer weeks in the Swiss Alps at the festival Musikdorf Ernen.



Brett Dean studied in his hometown, Brisbane, before moving to Germany in 1984 where he was a member of the Berlin Philharmonic for fourteen years, during which time he began composing. His music is championed by many of the leading conductors and orchestras worldwide. Much of Dean's work draws from literary, political, environmental or visual stimuli, including a number of compositions inspired by

artwork by his wife Heather Betts. Brett Dean began composing in 1988, initially concentrating on experimental film and radio projects and as an improvising performer. Dean's reputation as a composer continued to develop, gaining international recognition as well as several awards for his compositions. Dean enjoys a busy performing career as violist and conductor, performing his own Viola Concerto with many of the world's leading orchestras. Dean is a natural chamber musician, frequently collaborating with other soloists and ensembles to perform both his own chamber works and standard repertoire.

BARRY DOUGLAS *piano*

Barry Douglas has established a major international career since winning the Gold Medal at the 1986 Tchaikovsky International Piano Competition. In 2021 Barry was made a Commander of the Order of the British Empire for services to music and community relations. He celebrates his Irish heritage as Artistic Director of Camerata Ireland and of the Clandeboye Festival. Barry has given performances across the

globe and performed with a list of orchestras that includes the London Symphony, St. Petersburg Philharmonic, Russian National, Vancouver and Colorado Symphonies, and the Halle Orchestra. Recent highlights include a major UK tour with the Russian State Symphony Orchestra, and appearances with the RTE, Barcelona and Sydney Symphonies. Barry is an exclusive Chandos recording artist. He recently completed a six-album recording of the full works for solo piano of Brahms. His current recording projects focus on the solo piano works of Schubert and Tchaikovsky solo piano music.



New Zealand born violist Bryony Gibson-Cornish has established herself in London as a dynamic and committed chamber musician, orchestral musician and teacher. Various accolades include being awarded the Tagore Gold Medal upon graduating from the Royal College of Music and studying at The Juilliard School as a Fulbright Scholar. She is a member of the Marmen Quartet, winners of the Banff and Bordeaux

International String Quartet Competitions. Bryony also loves spending time with the London Mozart Players, where she is No. 2 Viola. As a teacher, she assists her former professor Andriy Vytovych at the Royal College of Music. Recent visits to New Zealand have included performing and teaching at the International Akaroa Music Festival and recording New Zealand composer Philip Norman's When Gravity Falls with the New Zealand Symphony Orchestra. Bryony plays a 1932 Vincenzo Sannino Viola, made in Rome, and is grateful to the Loan Fund for Musical Instruments for their assistance.

CLAUDE FROCHAUX *cello*

The Italian cellist Claude Frochaux studied at the Conservatory of Turin and then in Frankfurt, Essen and Madrid. As a sought-after and passionate chamber musician, he is a guest at festivals including Schleswig-Holstein, Mecklenburg-Vorpommern, Mozartfest Würzburg, Beethovenfest Bonn, Oxford, Enescu Bucharest and venues like Wigmore Hall and Kings Place London, Alte Oper Frankfurt, Konzerthaus Berlin

and Laeiszhalle Hamburg. He is also broadcast repeatedly on the radio, notably with BR, WDR, SWR, Deutschlandfunk and Radio Clasic. In 2008 he founded the Monte Piano Trio, which has won numerous international prizes (Maria Canals Barcelona, Brahms Austria, Schumann Frankfurt and Folkwang Prize). He collaborates with groups such as Ensemble Midwest Denmark, Amici Ensemble Frankfurt and Ensemble Ruhr. Claude is founder and artistic director of Kammermusikfest Sylt, which takes place every year on the German island of Sylt, and the music-project MUSICA+ in Frankfurt.

ROBERT IKIZ *percussion*



Award winning Istanbul-born drummer Robert Mehmet Ikiz started play on his grandmother's pots at the age of two. The wealth of places, people and musical styles he has encountered on his travels has helped shape the diverse sound of his own style of drumming. Ikiz has toured and held workshops in fifty-three countries with artists and bands including Nils Landgren Funk Unit, Joe Sample, Bobby McFerrin,

Barbara Hendricks, Dan Reed, Ivan Lins, BBC Orchestra and NDR Big Band. The main band Ikiz tours with is Nils Landgren Funk Unit. His own projects include Ikiz Cabin Crew, Ikiz 4/4, Lahza, Ikizaki and Ikiz/Rydh. In 2017 he received the Musician of the Year award from Swedish Radio. Ikiz's talent have been recognized by the Swedish Royal Music Academy as he received awards for percussion in 1999 and 2003 and in jazz in 2004. Ikiz is currently working on an album with Ikiz Cabin Crew that will be released in the fall of 2021 on his own label, Stockholm Jazz Records.

FILIP KOROŠEC *percussion*



Filip Korošec is one of the most exciting up-and-coming percussionists in Sweden. He has performed all over Europe as a soloist and a member of chamber groups. He is the first recipient of the prestigious Marimba One Excellency Award, which was awarded for his performances in IPCL competition in Luxembourg and second recipient of Blåsmusikpriset. Currently he is studying for his master's degree at Kungliga

Musikhögskolan in Stockholm with Joakim Anterot, Daniel Berg and Mikael Nilsson. He has previously worked and performed with Anders Åstrand, Leif Karlsson, Anders Holdar, Katarzyna Mycka, Simon Klavžar and others. With his main focus on contemporary percussion repertoire, Filip plays lots of new works for percussion and electronics, but his repertoire also ranges from jazz to baroque and anything in between, and he brings a fresh perspective to what classical percussion can be.

LUCIANA MANCINI *mezzo-soprano*



Mezzo-soprano Luciana Mancini received bachelor degrees in Classical Singing and Early Music Performance Practice at the Royal Conservatory of Den Haag in Holland. She joined the Opera Studio while working on her Master thesis around Italian monodies of the 1600's, receiving her Masters degree from the Early Music Department in 2009. Her specialization led her to collaborate with some of the most committed and brilliant

musicians, artists, stage directors and choreographers in wonderful venues and festivals around the world. Born in Sweden, but of Chilean descent, with both parents being musicians, her upbringing was embraced by classical music and folk music from around the world, which naturally led Luciana into exploring several colors of vocal expression from a very early age, having widened her artistic career to diverse genres, adapting to the different styles with great care and fascination.

JOHANNES MARMÈN *violin | arranger*



Johannes Marmèn enjoys a varied, international career as a chamber musician and orchestral leader. He is the first violinist of the award winning Marmèn Quartet, member of the O/Modern chamber orchestra and a regular guest leader of various orchestras and ensembles. He studied with Radu Blidar and Carolin Widmann at the Royal College of Music, and was mentored by Peter Cropper of the Lindsay Quartet.

Since winning the Banff and Bordeaux international string quartet competitions in 2019, the Marmèn Quartet is one of the most sought-after young quartets around, appearing at Berlin Philharmonie, Wigmore Hall, Lucerne Festival, Amsterdam Quartet Biennale amongst others, as well as touring Japan, New Zealand and North America. As a composer and interpreter of contemporary music, Johannes is regularly commissioned and has recently had works and arrangements performed in the Wigmore Hall, Kings Place and Berlin Konzerthaus as well as being featured on releases by Signum Records and Orchid Classics.

NILS LANDGREN *trombone | voice*



Known as 'Mr. Red Horn' because of his instantly recognizable, custom-made Yamaha instrument, Swedish trombonist Nils Landgren is one of the most important and influential European jazz musicians of the past few decades. 'Trombonist/singer/composer' doesn't get the measure of his skills at all: he is also an extremely effective talent scout and mentor, a talented arranger and producer, a polished and thoughtful university lecturer, and a highly experienced and able director of orchestras and festivals. He brings to many and disparate musical situations an open-mindedness which nonetheless has its roots in tradition. He has embraced all kinds of musical styles and settings, whether he's playing groove-laden funk or fronting a big band, whether he's giving energy to a modern jazz group or conveying strong emotion as he plays or sings a ballad. Landgren is a particularly charismatic performer who can reach and appeal to a wide audience, from classical music lovers to jazz fans to the pop and rock audience.

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JESPER KVIBERG *percussion*



Drummer Jesper Kviberg graduated from the Royal Music school of Stockholm and SMI, Stockholm Musician Pedagog Institute. Jesper has long experience as a freelance musician and has toured extensively lots in Sweden and internationally. Since 2014 he has worked at Lilla Akademien as a percussion and ensemble teacher for percussion, jazz and his own project Latinensemblen. He played on many recordings with numerous artists and has made two CDs with his octet Jesper Kviberg Social Club of Music, mostly with his own songs. He was awarded the Ronnie Gardiner drummers award in 1998, Egil Johanssens memorial stipendium in 2003, Alingsås drummers award in 2014 and the Louis Armstrong award in 2018. Jesper was praised for his drumming in front of a packed auditorium by the great American trumpet player and leader of Jazz at the Lincoln Center, Wynton Marsalis, when he had a workshop at the Royal Music School in Stockholm. He played the drums in a concert for Ray Charles and was awarded the Polar Music Prize in 1998.

He was awarded the Ronnie Gardiner drummers award in 1998, Egil Johanssens memorial stipendium in 2003, Alingsås drummers award in 2014 and the Louis Armstrong award in 2018. Jesper was praised for his drumming in front of a packed auditorium by the great American trumpet player and leader of Jazz at the Lincoln Center, Wynton Marsalis, when he had a workshop at the Royal Music School in Stockholm. He played the drums in a concert for Ray Charles and was awarded the Polar Music Prize in 1998.

LEANDRO MANCINI-OLIVOS *percussion*



Leandro Mancini-Olivos is a Swedish-Chilean drummer and percussionist who is based in London. Growing up in a family of popular and classical musicians, Leandro was exposed to diverse music from all corners of the world. In 2004 he began his freelance career in Santiago as a sideman for local and international artists such as Miguel Botafogo aka Don Vilanova. In 2009 he moved to the UK, where he studied Music

Performance in Drums at the London Centre of Contemporary Music with Pete Zeldman, Richard Brook and Graham Fox. Since 2010 he has performed, recorded and toured the UK extensively with several established artists and groups, most recently with Owen Shiers (Cynefin) and Cherise Adams-Burnett. Performing and recording on sessions that span modern jazz, baroque, Welsh folk and West African rhythms, Leandro has appeared at some of Europe's most prestigious venues and festivals.

CHRISTINA NILSSON *soprano*



Described as 'one of the fastest rising stars of the operatic world', Swedish soprano Christina Nilsson has recently performed at the Deutsche Oper Berlin, Opéra de Lyon, Royal Swedish Opera, Opéra national de Lorraine in Nancy, Oper Frankfurt and Opéra de Lausanne in roles that have included the Countess *Le nozze di Figaro*, Elsa *Lohengrin*, Ariadne *Ariadne auf Naxos* and the title role in *Aida*. In addition, she has sung

one of the Drei Arme Adelige Waisen in *Der Rosenkavalier*, Donna Anna Don Giovanni, The Magician *Son of Heaven*, Geltrude *Enrico di Borgogna* and Sängerskan *Hos Oss*. She also performed at the prestigious Nobel Prize ceremony at the Royal Concert House Stockholm in 2018.



Born in Buenos Aires, Marcelo Nisinman is a composer and master performer of the bandoneon. He lives in Basel, Switzerland. He studied bandoneon and composition in Buenos Aires with Julio Pane and Guillermo Graetzer, and composition with Detlev Müller-Siemens at the Basel Musik Akademie. As a bandoneon soloist he has performed with Martha Argerich, Gidon Kremer, Gary Burton, Fernando

Suarez Paz, Assad Brothers, the VDR Big Band, the Philharmonic Orchestra of Belgrad, the Philadelphia Orchestra and the Luzerner Sinfoniorchester. He has composed several works for orchestra and bandoneon, notably *Dark Blue Tango* (Ricordi Editions), conducted and premiered by Facundo Agudin. As a composer and performer he has collaborated with Daniel Rowland, Diana Ketler, Alberto Mesirca, Julia Schroeder, Anna Fedorova, Natacha Kudritskaya, Chen Halevi, Maja Bogdanovic, Gareth Lubbe, Philippe Graffin, Helena Winkelman, Zoran Markovic, Alfredo Perl and the Baltic Neopolis Orchestra.



Mark Padmore was born in London and studied at King's College, Cambridge. He has established an international career in opera, concert and recital. His appearances in the Bach Passions are particularly acclaimed, while opera work includes leading roles at the Aldeburgh Festival, Glyndebourne Festival Opera and the Royal Opera House, Covent Garden. Mark performs with the world's foremost orchestras.

He was Artist-in-Residence with the Berlin Philharmonic Orchestra and also with the Bavarian Radio Symphony Orchestra. His work with the Orchestra of the Age of Enlightenment continues to attract worldwide acclaim. As a recitalist, Mark has performed all three Schubert song cycles in major concert halls throughout the world. He was voted 2016 Vocalist of the Year by Musical America and was awarded an Honorary Doctorate by Kent University in 2014. In 2019 he was appointed CBE in the Queen's Birthday Honours List. Mark is Artistic Director of the St Endellion Summer Music Festival in Cornwall.



Ibirocay tried a wide range of dances while growing up, including hip-hop, jazz, ballet and flamenco, but it was not until he started dancing salsa with a partner that he found his vocation. He has more than twenty years of international experience, travelling to salsa congresses all over the world as an instructor, dancer and choreographer. Ibirocay has co-founded two internationally recognised dance

companies, Club Latino and Sacuye Latin Dancers, and he is a co-founder of and former partner in SalsaAkademien, one of Sweden's largest Latin dance schools. He has also participated in several TV shows, notably *Söndagsöppet*, *Så ska det låta*, *Fadderbarnsgalan*, *Talang*, *Floor Filler* and *So You Think You Can Dance Scandinavia*. Perhaps his greatest achievement is to have come second in the Salsa World Championships in 2003, 2004 and 2006. Along with his victories in the Swedish and Scandinavian Championships, this makes him one of the highest-ranked competitive dancers in the Nordic countries.



Pianist and composer Gwilym Simcock moves effortlessly between jazz and classical, creating a sound that is very much his own, working with orchestras, choirs, big bands, small ensembles and musicians across the spectrum of music. His 2011 solo album *Good Days* at Schloss Elmau (ACT) was described as 'world class', 'stupendous' and 'phenomenal'. Gwilym often appears on BBC Radio and TV in the UK.

In 2018/19 he was Artist-in-Residence with the NDR Big Band in Hamburg. 2014 saw the release of two acclaimed albums on ACT: *Instrumentation* with the City of London Sinfonia and *Reverie* at Schloss Elmau, a duo with bassist Yuri Goloubev. In 2019 he released a solo album *Near and Now* dedicated to some early influences. Gwilym co-leads Anglo-American supergroup *The Impossible Gentlemen*, and regularly tours the world with US guitar legend Pat Metheny's quartet. He is Professor of Jazz Piano at his alma mater the Royal Academy of Music.



Marzi Nyman was born in 1979 in Lohja in rural Finland. His musical parents luckily made him take piano lessons from the age of six. Marzi studied classical piano for ten years, but when he was in his teens he realised that guitar is the king of all instruments, and started learning it with fierce passion. Marzi started studying jazz at the Sibelius Academy in 1998, and is still studying, mainly composition. He is interested

in various types of performing and music-making. He has composed for orchestras, chamber groups, theatre, cinema, and written songs that he performs himself. He has played with a colorful array of people and collectives in Finland and also abroad, notably Lenny Pickett, Tim Ries (The Rolling Stones), Anu Komsa, Osmo Vänskä, Hannu Lintu, Igudesman and Joo (The League of Xtrordinary Musicians) and Pekka Kuusisto. He was chosen as Pori Jazz Artist (2003), and won the prestigious Teosto Award in 2006. Overall, Marzi is driven by curiosity and the urge to connect with people. That's why he is delighted to be part of O/Modernt.



Marina started dancing salsa as a child thanks to her family's roots in Venezuela. Dance soon became such a big part of her everyday life that she was accepted at the Swedish Ballet School at a very young age, and she later became a professional dancer at the Royal Opera in Stockholm. Classical dancing and salsa collided when she started teaching with Ibi Regueira, and she decided to focus on salsa. They helped to form

the Club Latino Dance Company, which quickly became an international success. After the group broke up, the new Sacuye Latin Dancers was formed, and this laid the foundation for the Salsa Academy, one of Sweden's best-known salsa schools. At the same time Marina continued to compete, winning second prize in the Salsa World Championships on three separate occasions. Having added a professional teaching qualification to her experience as a trained dancer, Marina is now widely known as one of Sweden's foremost dance instructors.



As well as being a soloist and chamber musician, Bart van de Roer is also professor of piano and chamber music at the Codarts Conservatoire in Rotterdam. Twenty-five years ago he founded the prize-winning Storioni Trio with Marc and Wouter Vossen, and they have since performed in major concert halls in Europe, the Far East and the United States. Their CDs include the Beethoven, Schubert and Brahms

piano trios, and they recently recorded Beethoven's triple concerto and Archduke Trio on period instruments, as well as a CD of Martinu's triple concerto. This autumn sees the release of the new triple concerto by Kalevi Aho (Bis records) and the rediscovered triple concerto of Emanuel Moor (CPO). In 2008 the trio founded the Storioni Festival of chamber music in Eindhoven, which annually attracts a roster of international stars. Composers who have written new music for them include Kevin Volans, Nico Muhly, Peteris Vasks, Giovanni Sollima, David Lang, Kalevi Aho, Brett Dean and Willem Jeths.



Conductor, keyboardist and educator, Mark Tatlow is pursuing doctoral studies at the University of Gothenburg. His artistic research centres around developing a decolonising performance praxis for early vocal music. Mark was previously Artistic Director at Drottningholms Slottsteater (2007–13), Professor of Musical Studies at the University College of Opera, Stockholm (2002–12), and is a co-founder of Performing Premodernity, a research project based at Stockholm University. Since 2002 he has been Lilla Akademien's Artistic Advisor, and acts as Executive Co-ordinator of the school's on-going rebuilding work. Recent opera performances include compiling and conducting *Georgiana*, the new award-winning eighteenth-century opera pasticcio commissioned for the 40th anniversary of the Buxton Festival (UK), conducting and staging Purcell's *Dido and Aeneas* for the Stift Festival (Holland), conducting at the Trigonale Festival (Austria) and leading Performing Premodernity's *Rousseau Double Bill* (*Pygmalion* and *Le Devin du Village*) at Confidencen. Future work includes preparing Uttini's *Birger Jarl*.

LINDA TAUBE SUNDÉN *flute*



Since 2008 Linda has played the flute and solo piccolo in the Swedish Radio Symphony Orchestra (chief conductor Daniel Harding), and before that she was a member of the Gothenburg Symphony Orchestra for eight years. She studied at the Royal Academy of Music in Stockholm and at the Academy of Music and Drama in Gothenburg. Since her graduation she has played in most of the Swedish Orchestras such as

Royal Philharmonic Orchestra, Royal Opera, Gothenburg Opera, Swedish Chamber Orchestra, Norrköping Symphony Orchestra and Norrlandsoperan. She teaches piccolo at the Royal Academy of Music in Stockholm and flute at Lilla Akademien, and since 2018 she has been teaching both flute and piccolo at the Summer Academy Voksenåsen in Oslo.

HUGO TICCIATI *violin*



As violinist, leader and conductor, Hugo Ticciati imbibes all forms of creativity, whether it be performing world premieres, improvising with monks, or devising innovative programmes for O/Modernt, which he founded in 2011. Alongside his passion for discovering the music of previous epochs and non-western traditions, Hugo embraces the world of contemporary music. With his growing reputation

for innovative programming, he is frequently asked to devise and present concerts and festivals with a unique twist, while his love of chamber music has led him to develop special artistic partnerships with members of the O/Modernt Soloists as well as other internationally renowned artists. Hugo collaborates regularly with top-level chamber orchestras, including the Manchester Camerata (where he is an Artistic Partner), Kremerata Baltica and the Lithuanian Chamber Orchestra. Most recently, he has been invited to work with both the Swedish and Australian Chamber orchestras. Hugo gives master-classes and lectures on music-related subjects both in Scandinavia and internationally.



ENSEMBLES



Directed by violinist Hugo Ticciati, the O/Modernt Chamber Orchestra is an integral part of O/Modernt. Comprised of top players from all over Europe, the orchestra performs eclectic and adventurous programmes, with anything from arrangements of medieval motets to Bach, Vöber and Metallica. The orchestra regularly collaborates with world-renowned soloists such as Evelyn Glennie, Steven Isserlis, Anne Sofie von Otter and Nils Landgren, as well as jazz artists, rappers, choreographers, rock-balancers and more!

Over the last decade, the orchestra has gained an international reputation, with performances at the Wigmore Hall, Konzerthaus Berlin, Wiener Musikverein and Muziekgebouw aan 't IJ, Amsterdam. The O/Modernt players enjoy a wide range of outreach and educational projects in Sweden, the UK and further afield in India.

Violin
CLARA BJERHAG
TIM BRACKMAN
SILJAMARI HEIKINHEIMO
JOHANNES MARMÉN
FREDRIK PAULSSON
LIANA SVENSSON
HUGO TICCIAI
ÉDUA ZÁDORY

Viola
JENNY AUGUSTINSSON
BRYONY GIBSON-CORNISH
FRANCIS KEFFORD

Cello
JULIAN ARP
CLAUDE FROCHAUX
EDWARD KING

Bass
JORDI CARRASCO HJELM

Guest players festival 2021
FILIP ALFFRAM *clarinet*
HANNA DAHLKVIST *cello*
BÅRD ERICSON *double bass*
SARA-REBECCA ERICSSON *cello*
SOFIA KORTELAINEN *violin*
VIDA DE LEON *cello*
BJÖRN OLSSON *horn*
SIOBHAN PARKER *oboe*

Always searching for new ways to encourage the next generation of young musicians, in 2017 O/Modernt launched its New Generation scheme as part of O/Modernt Academy – an educational platform that grounds musical tuition in a truly holistic approach that takes its inspiration from the academies of ancient Greece. The programme provides young, talented instrumentalists from Stockholm with a unique opportunity to learn from and perform in concert alongside members of the O/Modernt Chamber Orchestra as well as world-class soloists. It also includes a series of performance events, masterclasses, open rehearsals and study exchanges devised by O/Modernt. Participants in the New Generation Scheme regularly perform at the annual Festival O/Modernt in Stockholm and often complement the O/Modernt Chamber Orchestra when it is on tour. In 2021, New Generation students will be performing with the orchestra at the Konzerthaus in Berlin and the Kölner Philharmonie.

JACK BANK
violin



JAKUB BECERRA
PIETRYKA
double bass



ELLINOR
BENGTON
trumpet



HEDVIG
BENGSSON
cello



MAYA BROMAN
CRAWFORD-
PHILLIPS
violin



DAVID
CAMDERMAN
horn



HANNAH DUTT
violin



ARTHUR EDMAN
bassoon



FILIP GRADEN
cello



AMI-LOUISE
JOHNSSON
viola



ELISE VATS
JONSSON
violin



ESTER STÅLBERG
violin



CREATIVE TEAM



Deborah studied graphic design at the University of Cincinnati College of Design, Architecture, Art, and Planning. Before moving to Sweden in 1984, she worked with studios in San Francisco and New York. Among her work is the branding programme for Lilla Akademien. Deborah thrives in an environment where different creative skills are joined and was quick to respond when asked to head the art

programme when Lilla Akademien was established. She also started her own school offering art and design education for young people, and has taught at Forsbergs, Berghs School of Communication and Linnéuniversitet. With a clear vision of making contemporary art more accessible, Deborah founded Galleri Duerr in 2008, where art and design often meet music and other creative expressions. The gallery was admitted into the Swedish Association of Galleries in early 2020. She is also on the Board of Design Sweden, an organisation with the sole purpose to support designers living and working in Sweden and abroad, providing advice, steering debate, and lobbying for change.



Andrea Jarvis Hamilton (born in 1968, Lima, Peru) is a UK-based conceptual artist and photographer best known for her extensive series of photographic images, or typologies of the ocean, natural phenomena, and the Kelvin scale. Her work encompasses numerous photographic genres, including portraiture, still life, long exposure and landscape. Her systematic collection of subjects within a strict conceptual

framework (Chroma, Tidal Resonance and Luminous Icescapes) over extended periods has resulted in comprehensive archives. These are retrospectively organised according to common visual characteristics (movement, colour, light) into series, highlighting specific themes: the nature of time and memory, our relationship with the environment, colour theory, being, and the representation of truth. Hamilton studied photography at Central Saint Martins, Photofusion and traditional print methods at the Black and White School. She runs AH Studio, an art and design space for talks and exhibitions on art-related themes.



Paul Williamson's work includes *Ekphrasis* (2014), a book in blank verse about the sculptor Richard Serra; *The New Potato Eaters: Van Gogh in Nuenen 1883–1885* (2015), an edited book of miscellaneous surprises; *The Art of Borrowing: Or How One Thing Leads to Another* (2016), another edited book; and 'Infinities', in *Galileo 24* (2017) by Debbie Loftus. *Six London Preludes*, with Paul's texts and 317 photographs

by Debbie Loftus was published in December 2017. Among his numerous texts for music is *Panathenaia*, a cantata on classical Greek themes, with music by Thomas Hewitt Jones, premiered at Festival O/Modernt 2014 and performed at the British Museum (2015). A paperback edition of Paul's *Clay: Themes and Variations from Ancient Mesopotamia* was published in 2020. For the past year he has been working with archaeologist and British Museum curator Sébastien Rey, writing up the results of new excavations in Tello (ancient Sumerian Girsu) in southern Iraq.



Born in Russia and raised in the Czech Republic, Maxim Belčikov is an experienced and versatile arts professional who has spent the past thirteen years working for two globally recognised and industry-leading organisations. Shortly after his graduation from the Music Faculty of the Academy of Performing Arts in Prague, Maxim joined Bärenreiter Praha – the Prague branch of Bärenreiter music publishing

house – where he undertook several executive roles in sales and marketing before being appointed to the post of Director of Sales and Performance Promotion for Central and Eastern Europe. Later on, Maxim joined the London office of Harrison Parrott as Senior Manager, where he looked after a number of emerging and established artists, while also managing and working on international touring projects.



Elisa Tabò joined O/Modernt in 2020. Music has been central to her life since she started studying violin at the age of ten. She obtained her violin diploma (Conservatoire N. Paganini, Genoa, IT) and graduated in Politics and Administration (University of Genoa, IT). Her MA in Music and Management (University of Leeds, UK) merged her musical and organisational interests. While working for the Leeds International

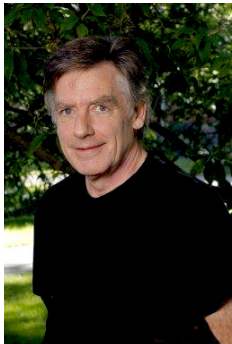
Piano Competition, she became passionate about the responsibility of the music industry about important social issues, with an interest in developing Environmental and Diversity & Equality policies. Previously, she collaborated with the Eutopia Ensemble, an Italian emerging ensemble specialised in contemporary music. During a stay in Helsinki (FI), working as a Concert Assistant at the Metropolia University, she started a journey of spiritual growth that ultimately led her to O/Modernt, whose artistic vision embodies several values she embraces in her life.



Michaela Beijer has more than fifteen years' experience as a professional translator from German and English into Swedish, ranging from EU regulations through highly technical texts to IT, marketing, fashion, and performing arts. After graduating with a master's degree in Swedish and Translation studies from the Stockholm University in 2005, she worked 4 years as an in-house translator at a translation agency in Riga, Latvia. She is currently based in Stockholm where she freelances as a translator, reviser, writer, and editor. Her published translations include the yearly booklet for Festival O/Modernt, several essays on puppet theatre, and two books on knitting. She spent much of her childhood and youth backstage at the Stockholm Marionette Theatre and Museum as well as a season at the Drottningholm Palace Theatre, so joining the O/Modernt family in 2015 was in a way a return to her theatrical roots.

STAFF *and* VOLUNTEERS

MIKE ERICSON
sine qua non



RODE GUSTAVSSON
stage



HÄRVED HELLICHUIS
stage



OSCAR BERGH
stage



SUSANNE LINDBLOM
catering



ALINE DACHE
catering



LUNA SAMUELSSON
catering



ELISABET OPPENHEIMER
catering



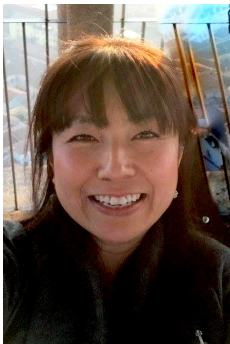
XENA BALABINA
creative assistant



ALEVTINA KACHANOVA
festival masseuse



YUKA BANK
ambassador



HELENA PELLBÄCK
ambassador



VOLUNTEERS

Clare Barnes	Mikael Georgii	Margareta Lindstrand
Elisabeth Beijer Meschke	Jacob Hellner	Sophia Loth
Eva Berzelius	Lizzie Hellner	Suzanne Nisser
Olle & Alma Milena Bäcklund	Halina Hylander	Gunnel Nordin
Christina Dahlström	Barbro Johansson	Lucas Pellbäck
Soondely Dejesus Wang	Björn Johnsson	Anna Rydh
Jasemin, Naomi & Joe	Kirsti Johnsson	Birgitta Strandvik
Gencel	Peter Lamming	Therese Täckenström
		Milda Zigure

A very warm and heartfelt thanks to our O/Modernt volunteers who have worked so hard behind the scenes. Thank you for being a part of our team.

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