



o/mod@mt

2022



o/modΘrnt

# HAYDN

*and the* UN/CONDITIONED EAR

2022



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### *Welcome!*

There is a moment from my childhood that I will never forget. While I was still very young, I was at a concert, listening to a symphony by Haydn. Towards the end, the musicians stood up, took their instruments and left the stage, one by one, while their colleagues carried on playing. Eventually, there was nobody left, and I had absolutely no idea what was going on, but I loved it nonetheless! Looking back, I begin to understand what a seminal experience this was for my outlook on music and the arts. Without knowing it consciously at the time, I glimpsed the important truth that creativity and artful playfulness (or out-and-out humour) can be the very best of friends. For me, therefore, this year's festival is partly a feast of rediscovery. It revisits the sense of gleeful wonder that I enjoyed all those years ago, and it celebrates the composer – Haydn – who was a catalyst for the little leap I underwent when the players who were performing the maestro's 'Farewell' symphony unexpectedly left the platform.

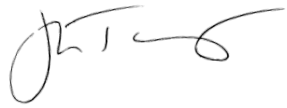
The musicians' exit at the end of Haydn's work is essentially a piece of theatre. When we suspend our disbelief, the composer's gambit works like a play we have seen before that never loses its capacity to surprise and move us. This is important because Haydn's joke is based on a general principle of un/conditioning. Our listening habits are infused with deep-seated biases. That's why, at O/Modernt, we use adventurous programming and unexpected juxtapositions to try to awaken new kinds of listening that have the power to unsettle our accustomed responses – to un/condition our ears. Similarly, back in the eighteenth century, Haydn made it his mission to rouse his listeners from their culturally circumscribed slumbers by setting up expectations that are built on the styles that were current in his day in order to thwart them – often with some very radical artistic manoeuvres. Haydn thereby enacts and promotes un/conditioned listening within the actual musical language of his time.

Taking a cue from the Austrian maestro, O/Modernt is delighted to present a programme of concerts that aim to break free from auditory shackles and celebrate the creative power of the un/conditioned ear. The concert titles contain some clues about their themes: *Roaming Spirits*, devoted to the inspiration that composers have found in the unconventional lifestyles of travellers; *The Art of Surprise* (enough said!); *Trees, Larks, Chickens & Freaks*, which explores the capacity of music to imitate nature; two *Fairy Tale* concerts; *Spinning Yarns* (your guess is as good as mine since the programme was devised by O/Modernt's principal bass player, Jordi Carrasco-Hjelm); *Un/Conditioned Vienna* – a concert about the innovative creative powers fostered in that august city; *Opera Un/Bound*, which recontextualises some familiar forms; and *The Seasons* – one of Haydn's greatest achievements.

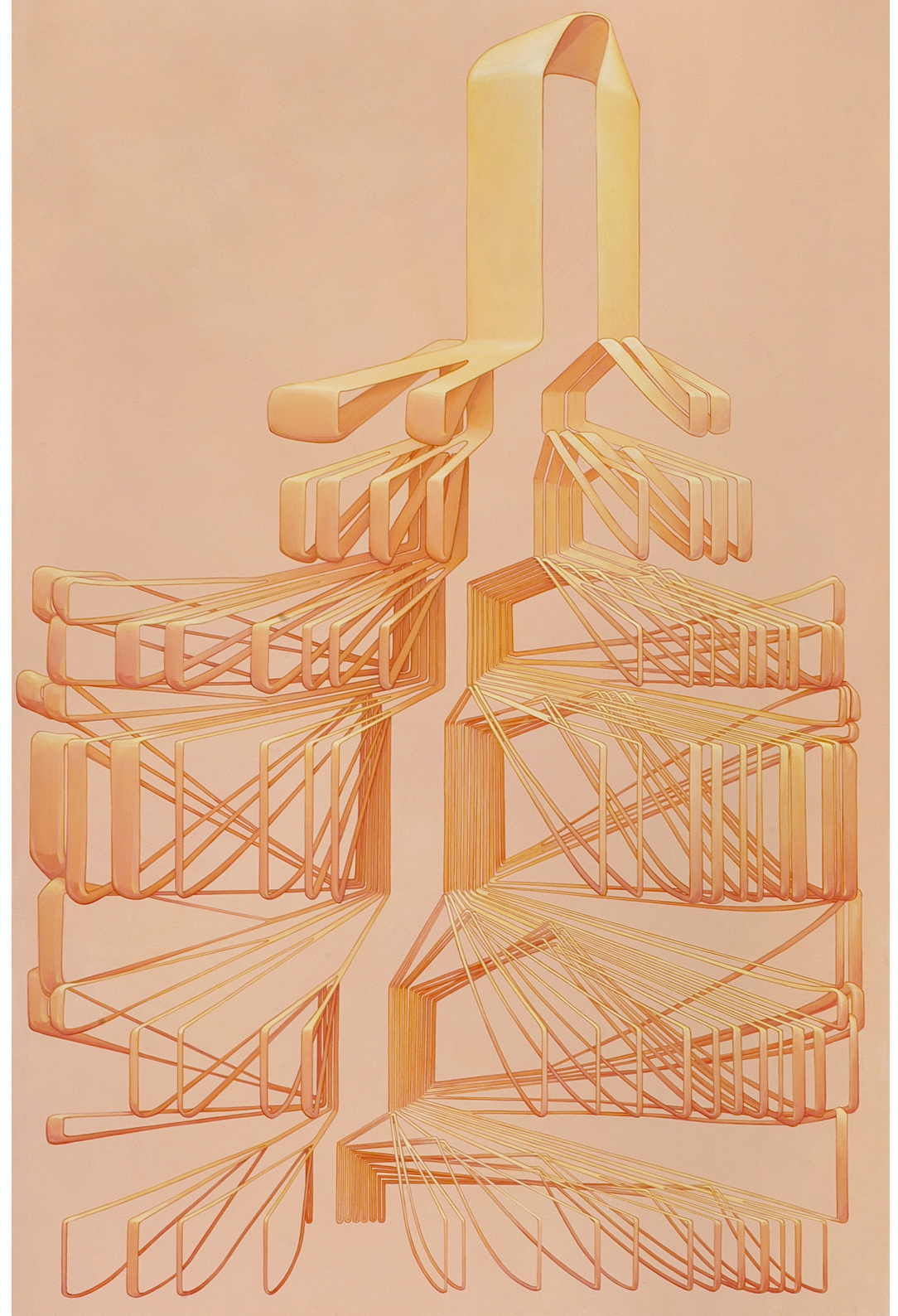
On one of the festival evenings, with the help of a group of young artists from O/Modernt's New Generation scheme, I present some thoughts about the principles of un/conditioning in



an illustrated talk that goes to the heart of O/Modernt's identity. Our philosophy is summed up in our motto (adapted from John Cage): Invent the Past. Revise the Future. Live the Now. It encapsulates a holistic attitude to musical performance and the listening experience that I refer to as interconnected musicking. Drawing on aspects of mindfulness, this is music-making without boundaries that excites our ears into new ways of listening by focusing on the very moment in which music is made. Reaching out from the concert hall into the wider world, we will also explore how this special mode of listening can help us to find a more fulfilled sense of being – not just to experience music un/conditionally, but actually to live our lives more free from unconscious conditioning.



Hugo Ticciati





## Friends & Partners

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### *Linnéa Spransy's Captivating Contradictions*

Linnéa Spransy constructs her images according to strict rules. She doesn't do this in order to restrict her creative latitude, but because she believes that limits have an eerie capacity to generate surprise and even a kind of freedom. Theories of chaos and emergent systems teach us that such limits need not be elaborate, or even apparent. Acting over time, the most unassertive and self-evident limits can behave in the most sophisticated ways. The simplest of parameters generate crystalline structures that form bizarre natural chandeliers, for example; they guide the catacomb constructions made by colonies of ants; their principles underlie the spread of cities and the patterns made by swooping flocks of birds. All these shapes share an uncanny similarity. And yet, thanks to the essentially simple ways in which they operate, an understanding of the embedded natural limits is no guarantee of predictive power. Nor does it lead to the ennui of omniscience.

These inspiring and fascinating ideas provide Linnéa with her *modus operandi*. Every piece she makes is the visible manifestation of a predetermined scheme – a system of small limits that has a clear beginning and end. She uses abstract symbols ('modules' is her word), rather like the forms of numbers or letters, that are combined in naturalistic modes of construction. When the pieces of visual script are allowed to accrue, they display peculiar surprises, opening unlikely paths of discovery through the seemingly inescapable strictures of certainty. Though every step in the artistic process is predetermined, in which sense the end is known from the beginning, the final form always remains enigmatic. But Linnéa further tests the flexibility and regenerative capacity of a given set of rules by adding environmental pressures to the system – cataclysmic spills of paint that inundate the accomplished works. The system must then respond and rebuild its distinguishing forms by using fragments of information that have survived the catastrophe, generating images that hover near familiarity without fully expressing what is already known.

Linnéa's practice has convinced her that intelligence might be understood as the ability to create or recognise patterns. Could patterns themselves even be regarded as a form of intelligence – the intelligent implementation of a system that can generate surprises without breaking a single rule? More broadly, her creative research points to the existence of an energetic tension – a paradox – that lurks in the coexistence of philosophical forces that allow for constrained freedom and unflinching astonishment. As her work demonstrates, it is a satisfying, captivating contradiction.

We are delighted to welcome Linnéa as this year's O/Modernt guest artist, not only because of the sheer beauty and fascination of her philosophically inspired work, but also because we feel it shares an affinity with the music of Haydn, whose creative methods also enabled familiar building blocks to achieve surprising, un/conditioned results.



# 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



*It is a great pleasure for us at Confidencen to welcome O/Modernt once again for the staging of their annual summer festival. Since O/Modernt was founded in 2011, on the initiative of Hugo Ticciati, Nils-Åke Häggbom and the much missed Kjerstin Dellert, it has enriched Confidencen's repertoire and contributed an inspirational artistic enthusiasm, innovation and international outlook. These creative energies have helped to maintain and further develop the festival's and Confidencen's position in the worldwide music scene – as a meeting place for artists and audiences from Sweden and around the globe.*

*I have had the privilege of working with the festival from the start of their exciting journey – recently as general manager at Confidencen. The 2021 edition of the festival was O/Modernt's tenth anniversary celebration. Delayed as it was by the strange interval enforced on us by the pandemic, the event was a moment of spiritual pause, when O/Modernt reflected on the decade-long narrative that they had written with such success. This year the page is turned, and the team springs into action with a surprising array of concerts on a host of themes relating to the work of Haydn. The excitement is palpable. I very much look forward to experiencing the fruits of O/Modernt's new endeavours and to our ongoing collaboration.*

—Fredrik Forslund, Artistic Director & General Manager





PROGRAMMES



Friday 10 June 19.00  
*Ulriksdal Palace Theatre Confidencen*  
**ROAMING SPIRITS**

JANNETHOMSEN *flute*  
CHRISTOFFER SUNDQVIST *clarinet*  
HUGO TICCIATI *violin*  
JULIAN ARP *cello*  
CLAUDE FROCHAUX *cello*  
JORDI CARRASCO HJELM *double bass*  
MIKLÓS LUKÁCS *cimbalom*  
IRINA ZAHHARENKOVA *piano*  
O/MODERNT CHAMBER ORCHESTRA

Franz Joseph Haydn (1732–1809)	Piano Trio No. 39 in G major ('Gypsy') <i>Andante</i> <i>Poco adagio, cantabile</i> <i>Rondo a l'Ongarese: Presto</i>
Franz Liszt (1811–1886)	Hungarian Rhapsody No. 8 in F sharp minor S.244
Roma Trad. /arr. Miklós Lukács (b. 1977)	Hungarian Gypsy Anthem <i>Zöld az erdő</i> ('Green is the Forest')
Franz Liszt	Hungarian Rhapsody No. 11 in A minor S.244
Béla Bartók (1881–1945) /arr. David Lundblad (b. 1974)	Romanian Folk Dances Sz. 56, BB 68

**INTERMISSION**

Béla Bartók	44 Duos for 2 Violins Sz. 98 (Selection)
Béla Bartók	Divertimento BB 118 <i>Allegro non troppo</i> <i>Molto adagio</i> <i>Allegro assai</i>

**INTERMISSION**

Johannes Brahms (1833–1897) /arr. David Lundblad	Clarinet Quintet in B minor Op. 115, <i>Adagio</i>
Johannes Brahms /arr. Johannes Marmén (b. 1990)	Hungarian Dance No. 1
Roma Trad. /arr. Miklós Lukács/David Lundblad	<i>Hajnali dal</i> ('Dawn Song')
Johannes Brahms /arr. Johannes Marmén	Hungarian Dance No. 4
Boris Pigovat (b. 1953)	<i>Jewish Wedding</i>
Johannes Brahms /arr. David Lundblad	Hungarian Dance No. 5
Vittorio Monti (1868–1922) /arr. David Lundblad	<i>Csárdás</i>

*Concert partner Embassy of Hungary in Stockholm*



Danger, glamour, love and violence are the themes of the famous Romany folk tale, *Nita's Lover* (retold below). Not for the faint-hearted, many of its motifs are familiar, but there's one flourish that is unique to the Romany tradition. A plucked flower stands in a vase in the bedroom of a sleeping prince. Rising into the air, it turns a somersault and is transformed into the beautiful girl (Nita). The somersault is a wonderful arabesque, an abracadabra moment that encapsulates some of the fascination that the Romany tradition has exerted on composers for centuries. The travellers' tale is about the impromptu flourish: the transgressive allure of unfettered emotions and a world free of formal restraints. Transferred into the classical mainstream, characteristics like these have inspired composers to convention-bursting flights of fancy.

This evening's celebration of the intoxicating ethos of the Romany tradition is centred on some key works from the repertoire. The third movement of Haydn's Piano Trio No. 39 in G major, known as the 'Gypsy', a rondo in the Hungarian style, is based on a number of Romany tunes, including elements of the Hungarian *verbunkos* or 'recruiting dance', which was performed by hussars for Habsburg emperors at recruitment parades, and also in the countryside to entice peasants to join the army. Containing melodies that Haydn knew from the environs of Esterházy Palace, the piece was actually written in London in 1795, in the last weeks of Haydn's second visit. Appropriately, given its impassioned tones, it was dedicated to Haydn's pupil, Rebecca Schroeter, an amateur musician and the widow of the German composer Johann Samuel Schroeter. As is revealed in the surviving letters that Rebecca Schroeter addressed to Haydn, the two were in love, and Haydn later recalled that she was 'a beautiful and charming woman and I would have married her very easily if I had been free at the time'.

Liszt's landmark *Hungarian Rhapsodies*, which he framed as a national epic, occupied him on and off for almost forty years, from 1846 to 1885. Liszt spoke very little Hungarian, having been brought up speaking German and French, and he left his hometown of Doborján (now Raiding in Austria) at the age of nine for Vienna and then Paris. Fêted across Europe, he returned almost twenty years later, in 1839, as an international star, but he reconnected with his roots through the musical language of the rhapsodies, inspired by the Romany folk tunes that he collected in the Hungarian countryside. His free-form fantasias, which do not aspire to ethnomusical authenticity, revel in recreating the varied and exhilarating qualities of the originals. The first part of the eighth piece in the set (composed in 1847) is based on a song Liszt heard in the autumn of 1846; the second part is based on the middle section of a work by the Hungarian violinist and composer Mark Rózsavölgyi, entitled *Víg szeszély csárdás* ('Cheerful Whimsy'). First published in 1853, the eleventh incorporates a *verbunkos* and two more Hungarian dances known as *csárdás* (derived from the old Hungarian word for a roadside inn).

Influenced by Liszt's work, Bartók was a significant figure in the creation of modern ethnomusicology. He was an avid supporter of the Hungarian nationalist movement that sought to achieve independence from Austria, and his devotion to the cause was catalysed when he heard a young woman singing a Transylvanian folk tune in the summer of 1904. It was a life-changing experience that convinced Bartók to begin systematically collecting peasant music, first transcribing pieces by hand and later making field recordings using a portable phonograph. His *Romanian Folk Dances*, composed in 1915, are based on a particular set of tunes from Transylvania, but the musical strategies that Bartók discovered in the folk music that he studied had a profound and lasting influence on his entire creative life. Finally, among the rich array of works heard this evening, no concert devoted to the influence of Romany music is complete without a selection of Brahms's *Hungarian Dances*. The perennially popular works appeared in two sets, the first in 1869 and the second in 1880. Written for piano, but tonight performed in an arrangement for strings, the pieces are generally based on *csárdás* (some of which turned out to be more authentically Romany than others).





Nita's Lover: A ROMANY FOLK TALE  
Retold for O/Modernt by Paul Williamson

Once upon a time there was a beautiful peasant girl called Nita, who had no sweetheart, so when she went to dance at the house of the old woman who spun threads on her spinning wheel, Nita stood by herself while the other girls danced. One night a handsome young man came to court Nita with sweet, dark kisses, but when he left the house before dawn the elderly spinstress saw that his feet were shaped like the claws of a cockerel. 'Nita,' said the old woman, did you see his feet?' 'No,' replied Nita, 'I saw nothing.' The next night, when the dashing young man kissed Nita goodbye, the old woman saw that his feet were horse's hoofs. She asked Nita if she had seen them, and Nita again replied: 'I saw nothing.' But when the girls next met to dance at the old woman's house, Nita brought a needle and thread with her, and as her charming admirer turned his back to leave, she sewed the thread to his coat. The next morning, at cockcrow, she followed the thread to the churchyard, where she saw her handsome lover sitting in a grave.

Nita stopped going to the old woman's dances, so the young man went to Nita's house and called out to her in his silky voice: 'Nita, tell me what you saw in the churchyard, or I'll kill your father.' 'I saw nothing,' Nita replied. True to his word, the man killed her father. The next time Nita refused to tell him what she'd seen, he killed her mother, and the night after that he killed Nita herself. The poor girl was buried in the forest at the foot of an apple tree, and out of her grave grew the most beautiful flower that anyone had ever seen.

Soon afterwards, a handsome prince came hunting in the woods, and his hounds led him to the perfumed flower, which glowed like a candle. He picked the blossom, took it home and put it in a vase by his bed. While he was sleeping, the flower rose up out of the vase, performed a somersault, and changed into the loveliest girl the prince had ever seen. He took her in his arms, and they slept, but when he woke up she was gone and the flower was back in its vase. The same thing happened the next night and the night after that, and the prince quickly grew sick with love for the elusive beauty. His parents were filled with anxiety, and the wise women of the kingdom couldn't help them, so one night the king and queen hid in their son's bedroom and watched. When the glowing flower rose from the vase, performed its somersault and changed into the beautiful girl, they came out from their hiding place, touched her with their hands, and the spell was broken.

Nita and the prince were married, and they soon had a golden-haired son. When the vampire learned of Nita's happiness, he came to her with the same old demand and the same threat, and this time, when Nita refused to tell him what she'd seen, he killed her child. As you might expect, he came back the next night and threatened to kill the prince, but now Nita knew what to do. 'God make you burst!' she cried, and the vampire exploded in a pool of blood. Then Nita asked the king, her father-in-law, to remove the vampire's heart and give it to her. Taking it in her hands, she hurried to the churchyard and placed it on her son's grave, whereupon the child came back to life. So she took the heart to the graves of her parents, and they too rose from the dead. Finally, after Nita had told them all the tale of the heartless vampire, they returned to the castle, where they all lived happily ever after.



Saturday 11 June 15.00

Ulriksdal Palace Theatre Confidencen

## THE ART OF SURPRISE

JANNETHOMSEN *flute*

CHRISTOFFER SUNDQVIST *clarinet*

LUCA BOGNÁR *violin*

VICTORIA SAYLES *violin*

PRZEMYSŁAW PUJANEK *viola*

CLAUDE FROCHAUX *cello*

EDWARD KING *cello*

IRINA ZAHHARENKOVA *piano*

LEO FLORIN MURAVJOV *accordion*

Franz Joseph Haydn (1732–1809)	Flute Quartet in A Major Hob. II:A4 <i>Allegro brillante</i> <i>Adagio</i> <i>Menuetto di tempo moderato</i> <i>Rondeau: Allegro molto</i>
Guillaume Connesson (b. 1970)	<i>Techno parade</i>
Franz Joseph Haydn	String Trio in G Major Op. 53 arr. from Hob. XVI:40-42 <i>Allegretto ed innocente</i> <i>Presto</i>
Fabian Panisello (b. 1963)	<i>Japanese Pictures</i> (1999)
Jean Françaix (1912–1997)	<i>Thème et variations</i>
Franz Joseph Haydn /arr. Johann Peter Salomon (1745–1815)	Symphony No. 94 ('Surprise'), <i>Menuett &amp; Finale</i>

[Concert partners Embassy of Estonia in Stockholm & the Estonian Institute](#)

Nobody knows for sure why Haydn, while conducting the premiere in London of his Symphony No. 94, decided to alter the dynamics of the second movement to insert the immense fortissimo that led to the work's being nicknamed 'The Surprise'. Haydn folklore suggests that – with characteristic good humour – he did it on the spur of the moment, having heard the penetrating snores of a dozing front-row Londoner. The apocryphal tale conceals a more profound truth, however. Haydn urgently wanted his music to communicate – to be *heard*, in an O/Modernt sense of the word – and he knew that the way to achieve that was by disrupting conventional expectations, often with his playful wit, in order to jolt his audiences out of their comfort zones. Accordingly, the 'surprise' in this particular work is just the most theatrical instance of the un/conditioning manoeuvres that Haydn employs constantly in his music. More generally, Symphony No. 94 uses novel patterns and contrasts that subsequently became the model for Mozart and Beethoven, and we only need to recall Beethoven's fifth to see the explosive direction in which Haydn's expectation-and-release mode of writing eventually led. Another Haydn highlight in this afternoon's performance is his second Flute Quartet, an elegant, high-spirited work that thrives on contrasts between dancing exuberance and expressive, sometimes touching dynamics. The six quartets included in Haydn's Op. 5 were printed in Amsterdam in the mid-1760s, when the relatively youthful Haydn was working for Prince Esterházy. No manuscripts have been found, and scholarly sleuths have shown that some of them were faked to cash in on Haydn's international renown, but the hand of the master is everywhere evident in the second Flute Quartet. In addition, dating from around 1784, and therefore exemplifying a middle moment in Haydn's Esterházy career, is an arrangement of his String Trio in G Major Op. 53.

On the face of it, the transition from soundworld of Esterházy to Guillaume Connesson's *Techno-parade* (2002) is as striking a contrast as one could imagine. Taking the form of a single movement that is regulated by a continuous beat, *Techno-parade* uses two swirling motifs to create a mood of celebration and disturbance in which the raw energy of techno (electronic dance music) is portrayed by the cries of the clarinet and the relentless piano. A Haydnesque surprise lies in wait, however, when the pianist has to chase his own tail, and the piano rhythms are simulated with some unconventional ploys. *Japanese Pictures* (1999) for solo piano, by the Argentinian composer Fabian Panisello, is followed by Jean Françaix's *Thème et variations*, written in 1974 and dedicated to the composer's young grandson. The theme is developed in six variations that interject jazz and modernist voices into a neoclassical framework.







Saturday 11 June 19.00

Ulriksdal Palace Theatre *Confidencen*

## TREES, LARKS, CHICKENS & FREAKS

HUGO TICCIAI violin | conductor

MAGDALENA MEITZNER percussion

JESPER KVIBERG percussion

MARMÉN QUARTET

JOHANNES MARMÉN

LAIA BRAUN

BRYONY CORNISH-GIBSON

SINÉAD O'HALLORAN

O/MODERNT CHAMBER ORCHESTRA

Dobrinka Tabakova (b. 1980)

*The Patience of Trees* (Swedish premiere)

*Earth*

*Water*

*Fire*

*Air*

Paul Saggars (b. 1985)

*Vulpes Vulpes* (Swedish premiere)

*City Scavenger*

*Fox Cub Curiously Examines Half-Eaten Pack of Quavers*

*Red Coats vs Sabs*

(Winner of the O/Modernt Composition Award 2021)

### INTERMISSION

Jörg Widmann (b. 1973)

Quartet No. 3 'Hunt Quartet'

Franz Joseph Haydn (1732–1809)

String Quartet in D major Op. 64, No. 5 ('The Lark')

*Allegro moderato*

*Adagio cantabile*

*Menuetto: Allegretto*

*Finale: Vivace*

### INTERMISSION

Albert Schnelzer (b. 1972)

*A Freak in Burbank*

Franz Joseph Haydn

Symphony No. 83 in G minor ('La Poule')

*Allegro spiritoso*

*Andante*

*Menuet: Allegretto-Trio*

*Finale: Vivace*

[Concert partner Embassy of Bulgaria in Stockholm](#)

How does music, which is in essence simply a succession of sounds, make meanings? Even more to the point, how does it express the things with which it is most often associated, namely emotions and ideas? As a mimetic art, music is remarkably limited. It can imitate other sounds (the clucking of a chicken or the song of a lark, to name two relevant examples), but what about the colour and scent of a rose? Or the feelings of a beloved to whom the flower is given? Or the dismay of the rejected lover, whose heart bleeds as though pricked by the rose's thorn, when the token is rejected? One answer is by associating music with words – in madrigals, operas, pop songs and movies, for example, where music might be the servant of the words, or vice versa, depending on the circumstances. When music, in and of itself, aspires to more poetic forms of expression, as in a symphonic poem, then the verbal context can be supplied by an accompanying explanation – a programme note. The programme-based context can also work at one remove, when a composer quotes a theme from Gregorian chant, for example, or from another composer. Add to that the introduction of musical structures or modulations that have recognisable associations, and music might almost aspire to a kind of structuralist semantics in which signs become meaningful in relation to each other and to the system. But can anyone seriously imagine a scholarly treatise on Kant being written in musical form? And this leads back to a very basic point. The tensions and releases of tonality, as exploited by Vivaldi for instance, can guide the responses of its listeners, but is that a mode of signification per se, or is it rather a musical framework for the introduction of extra-musical meanings?

Haydn's 'Lark' quartet derives its sobriquet from the rising, circling melody played by the violin in the first movement. Unlike Vaughan Williams's *The Lark Ascending*, where the imitation of the bird's flight



is a deliberate ploy introduced by the composer to crown the work's aching nostalgia, Haydn's lark was invented by his audiences, who attached the image to the enchanting melody. It's unquestionably a beautiful idea, which contextualises an inherently abstract piece, but does it expand the meaning of the music or restrict it? Similarly, the finale is said to contain echoes of the lively English sailors' dance, the hornpipe, but the association was again applied by Haydn's admirers, and not by the maestro himself. Are these extra-musical meanings, or fitting reflections of the work's intent? The Op. 64 quartets were written in Esterházy and Vienna in 1790, in what might be termed the calm before the storm. The composer provided solace for his long-time patron, Prince Nikolaus, who lost his beloved wife in February 1790, but as he stood by his employer's side Haydn complained of being isolated. A year later, after the death of Nikolaus and the accession of the prince's non-musical brother, Haydn was heading to London to reap the rewards of his international celebrity.

A stepping stone towards his new status were the six so-called Paris symphonies (Nos. 82–7), which were written between 1785 and 1786 for a newly established series of concerts in the French capital. They were the first symphonies that Haydn composed for an orchestra other than the one at Esterházy, which was formed of about twenty-two players, including fifteen strings. By contrast, the Paris orchestra, which featured an army of instruments, including more than forty violins, was huge. Fittingly, the symphonies Haydn composed are internationalist in tone, and they display outward-looking qualities that perhaps reflect the urbanity of the French court audience that attended the performances. Responding to that sense of sophistication, Haydn worked in an ironic mode that is evident at the outset of No. 83, where the high drama of the opening surprisingly resolves into the jerky, clucking theme that inspired the work's nickname, *La Poule* ('The Hen'). The sobriquet, which was applied by a witty listener, postdates Haydn, but it is an apt way to describe the near-bathos of the transition from the dramatic sublime to the ridiculous – a strutting hen at the court of Marie Antoinette.

Commissioned by O/Modernt, Dobrinka Tabakova's *The Patience of Trees* is a programmatic work that derives its approach from a variety of writings about trees and nature, which are brought together in a framework defined by the classical elements: earth, air, fire and water. As Tabakova herself comments: 'The structure of the work emerged first: the solemn, ever-present tree, enduring and thriving in the elements, is represented in four movements that are played without a break. The first, Earth, begins with the theme of the tree, which is played by the solo violin to the accompaniment of the humming orchestra, followed by a solemn orchestral chorale that is paced almost like a procession, with the marimba providing the pulse. The second movement, Water, is triggered by a fast figuration in the solo part, above which the marimba adds a droplet-like pulse, while the fast but flowing lines in the upper strings are in constant

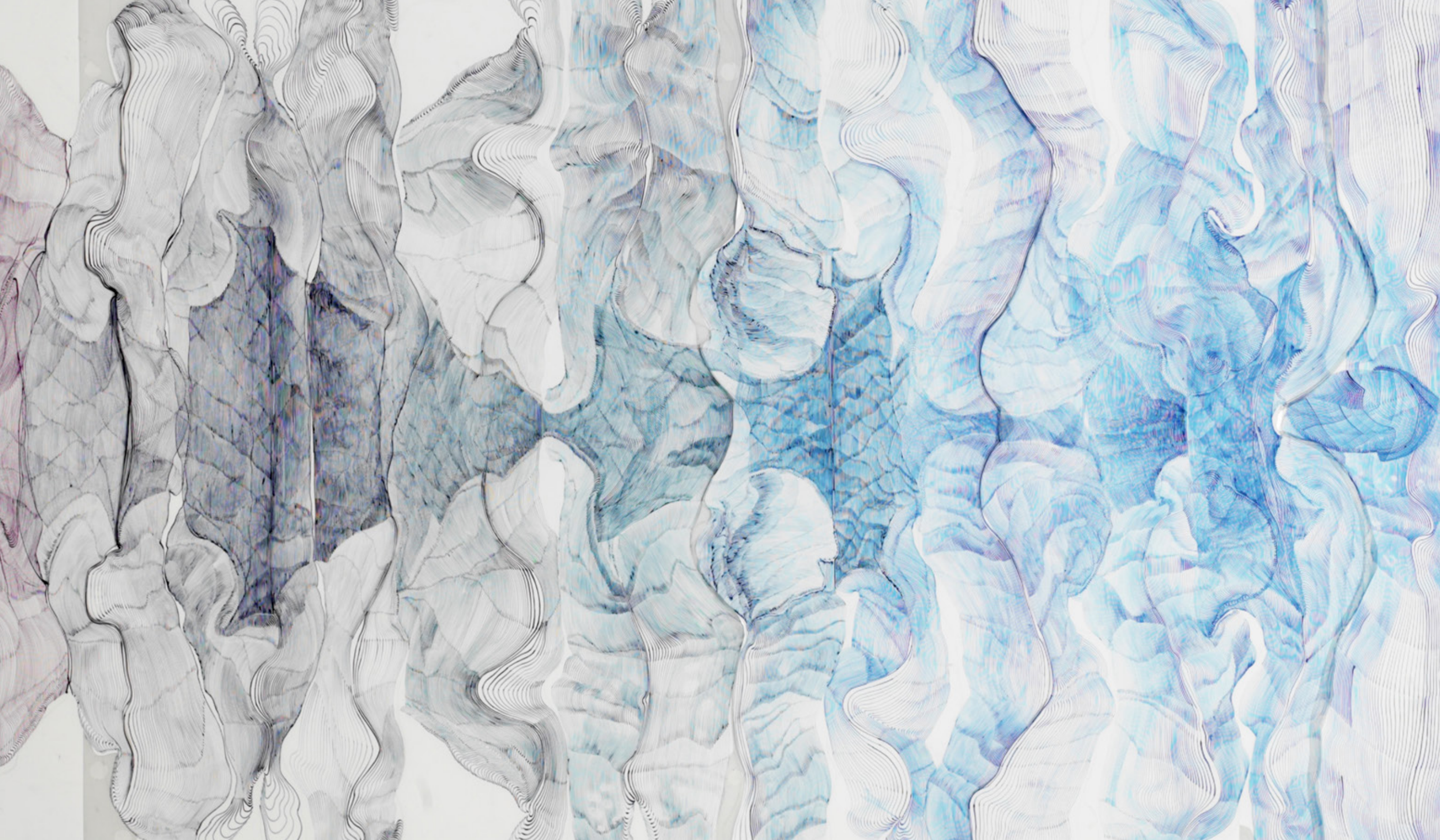
dialogue. Next comes Fire, which is characterised by bold chords leaping from the extremes of the string register, with the virtuosic soloist rising above the fluctuating chords. Finally, Air brings back the chorale from the first movement, and the music slowly settles – evaporates, as it were – into higher registers. The theme of the tree, which is present in all four sections, remains fundamentally unchanged throughout.'

This evening sees the Swedish premiere of Paul Saggars's *Vulpes Vulpes*, the winner of the 2021 edition of the O/Modernt Composition Award. *Vulpes Vulpes* is the Latin name for the red fox, and the piece is made up of three parts that express the challenges faced by that resourceful animal in urban and rural settings. Part one, City Scavenger, reflects the red fox's success in built-up environments, where they thrive on the abundance of discarded food scraps produced by urban humans. Part two, wonderfully entitled Fox Cub Curiously Examines Half-Eaten Pack of Quavers, sees the young animal playing with a bag of Quavers (a popular salty snack, similar to potato crisps). Emerging in late April, fox cubs are fun-loving creatures, who play with whatever they happen to find. Finally, Red Coats vs Sabs is about the traditional fox hunt, which was banned in the UK in 2005, though illegal hunts still take place. Red-coated riders follow the hounds as they scent out and chase the fox, which is usually caught and killed.

Jörg Widmann's Quartet No. 3, 'The Hunt' (2003), starts with a quotation from Schumann's *Papillons* ('butterflies'; a portrayal of a masked ball) that changes and develops throughout with wild ferocity, as though the music is furiously chasing its own origins. Through fluctuating contours and shifts of level the initial theme returns, only to be reabsorbed and mutated as a rhythmic study in a field of harmonic experimentation. There are pauses too, when the players test the atmosphere, so to speak, as though sensing the weather before they continue to play the quartet across fields and through forests of notes. But what are the musical hunters after? Is it, the composer asks: 'A hunt for a joyful performance, a chase, the crack of the whip, a thing to be shot, the sound, the performer, the composer himself? A final cry, *morendo, dal niente* ... At any rate, the audience is not the victim.'

Finally, Albert Schnelzer, a self-confessed admirer of Haydn, values the composer's music for its transparency and playfulness, its contrasts and its ability to invoke an almost burlesque atmosphere. He finds the same trademark qualities in the film director Tim Burton, who was born in Burbank, a suburb of Los Angeles. The youthful Burton, who enjoyed taking the heads off his toy soldiers and convincing the kids next door that aliens had landed, sought solace in horror movies, and he went on to create classics of gothic horror, including *Edward Scissorhands* and *Sweeney Todd*. What would happen, Schnelzer asks, if a Haydn orchestra performing some characteristic Haydn music were transplanted to the kind of American suburb that Burton portrays in his films? The answer is found in *A Freak in Burbank*.







Sunday 12 June 15.00

Ulriksdal Palace Theatre *Confidencen*

## CHILDLIKE WONDER & FAIRY TALES: PART I

CHRISTOFFER SUNDQVIST *clarinet*

BRYONY GIBSON-CORNISH *viola*

IRINA ZAHARENKOVA *piano*

Jörg Widmann (b. 1973)	<i>Es war einmal ...</i> 'Fata Morgana' 'Und wenn sie nicht gestorben sind ... '
Robert Schumann (1810–1856)	<i>Märchenerzählungen</i> Op. 132 <i>Lebhaft, nicht zu schnell</i> <i>Lebhaft und sehr markiert</i> <i>Ruhiges Tempo, mit zartem Ausdruck</i> <i>Lebhaft, sehr markiert</i>
Claude Debussy (1862–1918)	<i>Hommage à Haydn</i>
Joseph Franz Haydn (1732–1809)	Piano Sonata in E-flat Major Hob. XVI:52 <i>Allegro (Moderato)</i> <i>Adagio</i> <i>Finale: Presto</i>

The first instalment of two concerts devoted to the playful, yet unsettling world of fairy tales begins with Jörg Widmann's *Es war einmal ...* ('Once upon a time'), named after the time-honoured opening formula of countless tales. Such fixed repeating phrases and the use of fabular archetypes are Widmann's principal sources of inspiration, but the darker side of life is never far away, and the comforts of nostalgia provide a 'naive and fantastical alternative' (as Widmann says) to the upheavals of reality. The work divides into five parts, of which two will be performed this evening: the first reflection on a fairy tale theme and the most famous conclusion of them all: 'And they all lived happily ever after ...'

In tune with the spirit of his age, Schumann was a true devotee of fairy tales. He read them for his own personal pleasure and to entertain his children, and he composed music in response to them. Sometimes such works took the form of musical descriptions of particular stories, but his *Märchenerzählungen* (1853) is made up of four generalised fairy tale moods that are identified only by Schumann's markings in the score. The piece was created for an unusual combination of instruments (also used by Widmann) that stress the rich darkness and intimacy of the fantastical. As Widman says of the work that is an ancestor of his own: despite its seeming naivety, *Märchenerzählungen* portrays a contemporary world that is fraught with disjointed complexity.

Debussy's *Hommage à Haydn* provides a miniature introduction to Haydn's last and greatest piano sonata. The work was one of six piano pieces commissioned in 1909 that take a motif based on the five letters of Haydn's name as their starting point (two of the others are performed in Tuesday evening's *Opera Un/Bound*).

Finally, Haydn may have been a great court composer, but he was also widely admired for his childlike naivety: 'so rich and almost inexhaustibly varied, yet at the same time so simple, naive, and unpretentious', as one contemporary wrote. As the theme of un/conditioned listening affirms, however, there is always a twist in the tale of Haydn's seeming artlessness, which lulls the listener into a false sense of security, so that – in the blink of an eye – our expectations are subverted and the world is unexpectedly transformed. Another contemporary writer put the matter beautifully: 'Sometimes naivety is art with all the appearance of nature. At other times it is nature with all the appearance of art.' Art masquerading as nature, or nature in the guise of art? The question is posed by this afternoon's performance of Haydn's Piano Sonata in E flat Major. Written in London in 1794 for the German pianist Therese Jansen, it combines symphonic spaciousness with some incongruous musical shifts that bring us down to earth with poetic influxes of startling candour and wit.







Sunday 12 June 19.00

*Ulriksdal Palace Theatre Confidencen*

## CHILDLIKE WONDER & FAIRY TALES: PART II

OSCAR MALMQVIST *boy soprano*

JANNE THOMSEN *flute*

SIOBHAN PARKER *oboe*

CHRISTOFFER SUNDQVIST *clarinet*

BJÖRN OLSSON *horn*

LISA VIGUIER VALLGÅRDA *harp*

HUGO TICCIATI *violin*

JULIAN ARP *cello*

CLAUDE FROCHAUX *cello*

KRISTJAN RANDALU *piano*

O/MODERNT CHAMBER ORCHESTRA

Claude Debussy (1862–1918)  
/arr. Paolo Fradiani (b. 1984)

*Prélude à l'après-midi d'un faune*

Franz Joseph Haydn (1732–1809)

Cello Concerto No. I in C Major

*Moderato*

*Adagio*

*Allegro molto*

### INTERMISSION

Arvo Pärt (b. 1935)

*Vater unser*

Ülo Vinter (1924–2000)

/arr. Kristjan Randalu (b. 1978)

*Pippi Longstocking*

Uno Naissoo (1928–1980)  
/arr. Kristjan Randalu

*Mouse-Hunt*

Arvo Pärt

*Mozart-Adagio*

Kustas Kikerpuu (1937-2008)  
/arr. Kristjan Randalu

*Dandelion*

Arvo Pärt

*Wiegenlied*

Swedish Trad.

*Visa från Utanmyra*

Arvo Pärt

*Darf ich ...*

*Concert partners* Embassy of Estonia in Stockholm & the Estonian Institute



The second part of today's fairy tale extravaganza opens with an arrangement of Debussy's celebrated musical flight of fancy – a response to the wonderful poem by Mallarmé – *Prélude à l'après-midi d'un faune*. The idea that the piece is not the tale itself but only a prelude to it is slightly misleading. Debussy first intended to compose two further movements, but eventually decided that the work we know today was complete in itself. Nonetheless, in addition to its historical associations, the word *prélude* conjures up an important truth about the piece: its musical devices are a cue for the listener's responses. Its sounds are the prompt for an imaginative journey. Reverie is the theme of Mallarmé's elusive verse, which meanders in and out of the mind of the faun, who is by turns aroused and frustrated during the course of his afternoon by the evasive nymphs. Finally, they thwart his desires, and he drifts into sleep, entering a realm of shadows that is, as he himself declares in Mallarmé's text, an apt metaphor for the vanished beauties. Debussy's improvisatory musical textures contribute to the sense that we are hearing something that requires completion, though the free-form effects carefully conceal the composer's considerable artistry. Before he heard it, Mallarmé was worried that the setting might supplant his poetry, but after attending the premiere in Paris in December 1894, he expressed his delight that, far from conflicting with his text, Debussy's music went 'much further, into nostalgia and light, with finesse, sensuality and richness'.

Haydn listed his first cello concerto in a catalogue of his works that he compiled in 1765, but no score was known until a manuscript copy was found in Prague in 1961. It was a magical discovery because this early piece, which was written for Joseph Weigl, the highly accomplished principal cellist of Prince Esterházy's orchestra, is characterised by a vigorous authenticity that provides a marvellous illustration of Haydn's imaginative power. The concerto style of the early eighteenth century, with its strictly alternating ritornelli and solos, and its tonic–dominant architecture, could all too often appear synthetic and lacking in drama. Bringing all his un/conditioning instincts into play, Haydn replaces the expected formalities with well-developed musical themes and introduces a genuine dialogue between the solo cello and the other instruments. Even at this early stage of his career, the appearance of arresting directness that Haydn creates is a quality of his mastery of his art.

Punctuating the second half of this evening's concert are four of Arvo Pärt's beguiling invocations of pure transcendence in *Vater unser*, the *Mozart-Adagio*, *Wiegenlied* and *Darf ich* ('Our Father', 'Mozart Adagio', 'Lullaby' and 'May I ...'). 'It's like the final sentence of a fairy tale,' Pärt remarked of *Darf ich*: 'And they all lived happily ever after.' The revered Estonian composer – adored for his unfailing humility – surely had a mischievous twinkle in his eye when he uttered these words, however, because his works don't have final sentences, even metaphorical ones. In the strictest sense, they don't end at all. We simply cease to hear them, as they go on sounding forevermore in dimensions that exist beyond time. Accordingly, as Pärt said, *Darf ich* ... ends in a liminal place: 'The story leaves a memory and you cannot tell if it all happened in a dream or reality.' Based on the German text of the Lord's Prayer, *Vater unser* (2005) was intended as a 'spontaneous song' in which the interaction of melody and harmony expresses the idea

of mutual forgiveness: 'forgive us our sins, as we forgive those who trespass against us.' Written in 1992, the *Mozart-Adagio* incorporates the whole of the second movement of Mozart's Piano Sonata in F major (KV280) into a trio setting. Adding his own exquisite, almost impalpable musical commentary, Pärt infuses Mozart's original with a sense of tragedy. Pärt's *Wiegenlied* is one of two that he composed in 2002, thanks to a commission by Jordi Savall. The composer's comment on them beautifully expresses his vision of the world and the spiritual generosity with which his works are imbued: 'Lullabies are like little pieces of lost Paradise – a small consolation combined with the feeling of profundity and intimacy. I wrote these two lullabies for adults and for the child within every one of us.'

Also included in tonight's performance is an instrumental arrangement of *Visa från Utanmyra* ('Song from Utanmyra'), a traditional Swedish folk melody that (as its title suggests) seems to have originated in the tiny hamlet of Utanmyra, on the island of Sollerön in Lake Siljan, in the heart of Sweden.

Finally, Kristjan Randalu's *Enter Denter* is a set of instrumental interpretations of the voices and themes of five well-known fairy tales, embellished with sparkling piano cadenzas: *Hiirejaht* (Mouse-Hunt), *Karumõmmi unelaul* (Teddy-Bear's Lullaby), *Pipi Pikksukk* (Pippi Longstocking), *Nuku hällilaul* (Doll's Lullaby), and *Võilill* (Dandelion). The composer responds to the tales by inviting the listener to join him on a journey made up of witty and ingenious improvisations on children's songs that are taken from a once-upon-a-time popular Estonian TV show, *Entel-Tentel* (*Enter Denter*). Eschewing a simplified fusion of classical music and jazz, Randalu excludes percussion from his score. Instead, the classical orchestral arrangement creates frames or spaces in which the interjecting soloist voices his thoughts (so to speak) by drawing on jazz conventions. The piano part is only minimally scored, leaving Randalu free to extemporise on the thematic ideas.







Monday 13 June 15.00

Ulriksdal Palace Theatre Confidencen

## SPINNING YARNS, WEAVING SOUNDS

JOHANNES GEWORKIAN HELLMAN *hurdy-gurdy*

LAURA LUNANSKY *violin*

ISKANDER KOMILOV *violin*

PRZEMYSŁAW PUJANEK *viola*

EDWARD KING *cello*

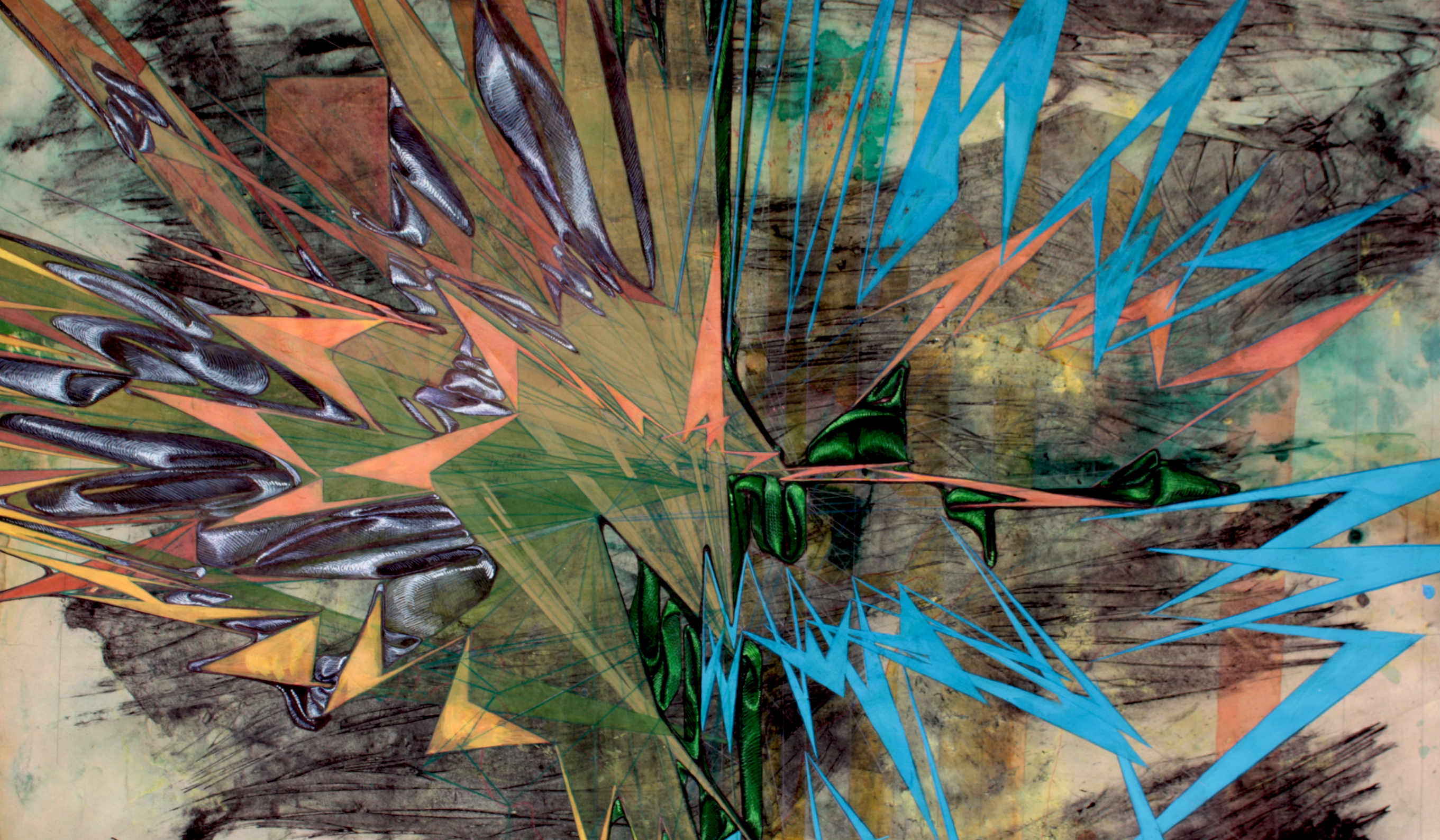
KRISTJAN RANDALU *piano*

JORDI CARRASCO HJELM *double bass*

Jordi Carrasco Hjelm (b. 1993)	Freely Improvised Solo Piece for Double Bass
Anonymus	'Audito Namque' from <i>St Sigfrids Officium</i>
Johannes Geworkian Hellman (b. 1990)	<i>Song for Valentin</i>
Dobrinka Tabakova (b. 1980)	<i>Spinning a Yarn</i>
Franz Schubert (1797–1828)	'Der Leiermann' from <i>Winterreise</i> D 911
Franz Schubert	String Trio in B-flat Major D 58, <i>Andante</i>
Gabriella Smith (b. 1991)	<i>Carrot Revolution</i>
Péter Eötvös (b. 1944)	<i>Music for New York</i>
Antonín Dvořák (1841–1904)	Quintet for Strings in G Major Op. 77, <i>Finale. Allegro assai</i>
Jordi Carrasco Hjelm	<i>Woven Time</i>
Johannes Geworkian Hellman	<i>To Mother</i>

Aided and abetted by an accomplished group of O/Modernt string players, O/Modernt's very own Jordi Carrasco Hjelm (bass) and the hurdy-gurdy player Joahnnes Geworkian Hellman are joined by Kristjan Randalu to present a fabulous programme of continuously interwoven sounds that narrate a set of interconnected musical tales. The afternoon is held together (like the warp threads on a traditional loom) by free and structured improvisations on themes taken from the performed works, including Schubert's *Der Leiermann* (the 'Hurdy-Gurdy Man' from *Winterreise*), Dobrinka Tabakova's *Spinning a Yarn* for violin and hurdy-gurdy, and Peter Eötvös's improvisatory *Music for New York*. The latter, which combines pre-recorded sounds and improvised elements, has been described by the composer as a karaoke for instruments. Written in 2014, Tabakova's work for violin and hurdy-gurdy is a melancholy feast of story-telling that plays with a textural field of harmonics that seems to extend infinitely – until it stops! Hellman's hurdy-gurdy is showcased in two of his own works: *To Mother* and the mystical tones of *Song for Valentin*, inflected with Hellman's personal sensibility. A similar mood of transcendent uplift is introduced at the start of the concert with a hurdy-gurdy setting of *Audiot Namque* ('for I have heard') from *St Sigfrids Officium* (c.1200), possibly the oldest music from Sweden in existence. Woven into the concert's uninterrupted narrative tapestry are two more conventional works: the second movement (*Andante*) from Schubert's 1817 String Trio in Bb-major (D581) and Dvořák's String Quintet No. 2 in G major (first performed in Prague in 1876). The latter, which is a core component of the chamber music repertoire that includes the double bass, is here juxtaposed with an improvised piece in which the instrument is played with textiles. Finally, has there ever been a more brilliant title for a work than *Carrot Revolution*? Written by the American environmentalist and composer Gabriela Smith in 2015, the quartet was commissioned by the Barnes Foundation (Philadelphia), and it was inspired by a beautifully misattributed quote from Cézanne: 'The day will come when a single, freshly observed carrot will start a revolution.' Could today be that auspicious day? Let your un/conditioned ears be the judge.







Monday 13 June 19.00  
*Ulriksdal Palace Theatre Confidencen*  
**UN/CONDITIONED VIENNA**

JANNETHOMSEN <i>flute</i>	IRINA ZAHHARENKOVA <i>piano</i>
CHRISTOFFER SUNDQVIST <i>clarinet</i>	KRISTJAN RANDALU <i>piano</i>
LUCA BOGNÁR <i>violin</i>	LEO FLORIN MURAVJOV <i>accordion</i>
HUGO TICCIAI <i>violin</i>	MARMÉN QUARTET
BRYONY GIBSON-CORNISH <i>viola</i>	JOHANNES MARMÉN
JULIAN ARP <i>cello</i>	LAIA BRAUN
CLAUDE FROCHAUX <i>cello</i>	BRYONY CORNISH-GIBSON
JORDI CARRASCO HJELM <i>double bass</i>	SINÉAD O'HALLORAN

Franz Joseph Haydn (1732–1809)      String Quartet in E-flat major Op. 33 No. 2 ('The Joke')

*Allegro moderato*  
*Scherzo: Allegro*  
*Largo*  
*Presto*

Anton Webern (1883–1945)      5 Movements for String Quartet Op. 5

*Heftig bewegt*  
*Sehr langsam*  
*Sehr bewegt*  
*Sehr langsam*  
*In zarter Bewegung*

**INTERMISSION**

Alban Berg (1885–1935)      4 Pieces for Clarinet and Piano Op. 5\*

*Mäßig*  
*Sehr langsam*  
*Sehr rasch*  
*Langsam*

\*Interspersed with jazz improvisations

**INTERMISSION**

Arnold Schoenberg (1874–1951) /arr. Anton Webern	Chamber Symphony No. 1 Op. 9
Johann Strauss (1825–1899) /arr. Anton Webern	<i>Schatz-Walzer</i> Op. 418

Arguably the strangest phenomenon in the history of western classical music is the long succession of groundbreaking innovations that have been introduced in one of the most traditionalistic cities in Europe – Vienna. Even today, the city air is redolent with indispensable formal titles, foods that are only eaten at certain times of the year, the special deference that is paid to age, the pride that people feel in the opera and the Musikverein, and the glacial pace of change in some esteemed organisations – not least the estimable Vienna Philharmonic. How has seemingly risk-averse Vienna repeatedly provided such fertile ground for some of the most progressive musical creators in history? It is doubtless the subject of numerous PhD theses, but here is an un/modest attempt at an answer: musical literacy is another of the city's revered traditions. Therefore the music-loving public in nineteenth-century Vienna (say) was populated by people who knew their tonics from their dominants. Accordingly, Beethoven, who gravitated to Vienna as to the centre of the musical universe, is renowned for the pure drama of his symphonies, but in terms of technicalities he enhanced the viability of a key signature that had previously been little used by composers: C minor. Schubert, the son of a Viennese music teacher, demonstrated the extent to which music is capable of portraying, investigating – even analysing – psychological states of mind, but Schubert's gateway to inner truth was the unpoetically named flattened submediant (the chord on the flattened sixth degree of the scale). Similarly, it is surely no accident that the idea of absolute music (as opposed to the word-oriented music of Wagner and his followers) was championed in Vienna, the adopted home of Brahms,



who moved there in 1872. The fact that the logic of musical expansion was seemingly built into Viennese musical culture exemplifies a point that recurs repeatedly in the history of the arts: the avant-garde IS the tradition.

One of the greatest Viennese innovators (born in Lower Austria) was none other than Haydn, who single-handedly transformed the symphony and basically invented the string quartet in its modern form. His *modus operandi*, as has been heard repeatedly during O/Modernt's Haydnfest, was to undermine the expectations of his audience – a procedure that could only work because he could count on the fact that his listeners had expectations in the first place. His String Quartet in E-flat major Op. 33 No. 2, which was one of six that Haydn wrote in 1781 for a Viennese publisher, is nicknamed 'The Joke' because the anticipated shape of its last movement, a rondo, is disrupted. Alternating with contrasting melodies, usually in another key, the principal theme of a rondo is conventionally repeated. In this case, however, when the lively motif is brought back – as expected – its constituent phrases are separated by pauses that dissolve into a soft whisper. It is as though the performers, who are filled with uncertainty, have been abandoned by the form and don't know where to go. It's a brilliant and accessible witticism, but it also exemplifies the 'new and special way' of writing that Haydn introduced: an original method of developing thematic material by exploding it into fragments.

A musical dissonance is not a disagreeable sound. A chord, in and of itself, is neither pleasant nor unpleasant to hear. Dissonance, which is a function of the role of a particular chord in the language of music, is a tension that requires a resolution – part of a cadence. Historically, the language (the grammar) of western music is not fixed. Once upon a time, for example, thirds and sixths were considered to be dissonances. As this suggests, dissonance is not given by nature, but is rather a creation of the arbitrary laws of music. By the early twentieth century, Viennese composers in particular were becoming anxious to free themselves from the conventional tension-and-release manoeuvres that dominated western music. Reflecting on the musical revolution that he inspired, Schoenberg wrote of the 'emancipation of dissonance', which refers – simply put – to compositional techniques that reject the idea of a controlling tonal centre, which is replaced with a musical democracy. All notes are equal. For Schoenberg, his Chamber Symphony No. 1 Op. 9, which was completed in July 1905, was a turning point in his career – the last work of his first period (as he described it) that was the prelude to his discovery of a revolutionary new style. Its completion therefore filled him with joy, not only because he expected it to succeed, but because he believed he had found his 'own personal style of composing and that all problems ... had been solved'. All problems are rarely, if ever solved, of course, and that was as true for Schoenberg as for the rest of us, but the Chamber Symphony remains a seminal work. First performed in the Vienna Musikverein in 1907,

it received its second outing in 1913 at the famous Skandalkonzert, which ended with a riot when an outraged Viennese audience rose in protest against the work of Schoenberg's pupils, Webern and Berg.

Anton Webern's *Fünf Sätze* ('Five Movements' for string quartet) Op. 5 represent the composer's search for post-tonal musical structures in the wake of the advances in musical thinking ushered in by Schoenberg, who remarked of his brilliant student (not without irony): 'I have to keep all of my new ideas secret from Webern, because he uses them before I do, and I thus find myself in the embarrassing position of seeming to imitate my students.' Webern's work is constructed like a crystal, such that the whole is formed of separate parts that are distinct in themselves, even though each somehow expresses the shape of the whole. The effect is perhaps like looking at a diamond, with cut facets that reflect the same light in different ways, undermining the linear structures that are characteristic of words or music. Webern also includes an expanded range of tonal colours that require unconventional techniques: striking the strings with the wood of the bow, for example, bowing next to the bridge, and introducing harmonics. The fifth and longest of the movements strains into life, eventually achieving an eruption of fervour before retreating into silence. Alban Berg's *Vier Stücke* ('Four Pieces' for clarinet and piano), Op. 5, which are this evening interspersed with jazz reflections, were completed in 1913. At around the same time the composer travelled to Berlin, where he endured a disturbing meeting with Schoenberg, his former teacher, who castigated Berg for the 'insignificance and worthlessness of his recent compositions'. It is not clear whether Schoenberg was referring to the *Vier Stücke* in particular, but it is worth noting that Berg's miniatures were partly inspired by Schoenberg's own *Six Little Piano Pieces* (1911), though Schoenberg had long tried to persuade Berg to compose on a larger scale. The following year, in 1914, Berg began work on *Wozzeck*. Despite Schoenberg's criticism, his *Vier Stücke* was premiered in Vienna, in 1919, at Schoenberg's Society for Private Musical Performances.

Finally this evening, a taste of Vienna that is as irresistible as Sachertorte: Johann Strauss II's *Schatz-Walzer* ('Treasure Waltz'), which is based on music Strauss wrote for his operetta, *Der Zigeunerbaron* (the 'Gypsy Baron'), premiered in 1885. The title of the waltz recalls the moment when the hero of the piece, Sándor, having returned to his family home in Hungary, locates the treasure that was concealed by his late father. The melody of the ensuing trio was incorporated into the orchestral *Schatz-Walzer*, which was conducted by the composer for an adoring public in November 1885 at the Musikverein. Strauss (who had just turned sixty) advised a friend to inform the music critics that his contribution to the evening was too insignificant to merit their attention: 'If I still played the violin,' he remarked, 'then I could at least show them how a waltz is really played! But to perform a waltz with the baton in the hand is too crazy!'



Tuesday 14 June 19.00  
*Ulriksdal Palace Theatre Confidencen*  
**OPERA UN/BOUND**

MARI ERIKSMOEN *soprano*  
IAN BOSTRIDGE *tenor*  
JANNETHOMSEN *flute*  
CHRISTOFFER SUNDQVIST *clarinet*  
HUGO TICCIATI *violin | conductor*  
MARK TATLOW *fortepiano*  
O/MODERNT CHAMBER ORCHESTRA

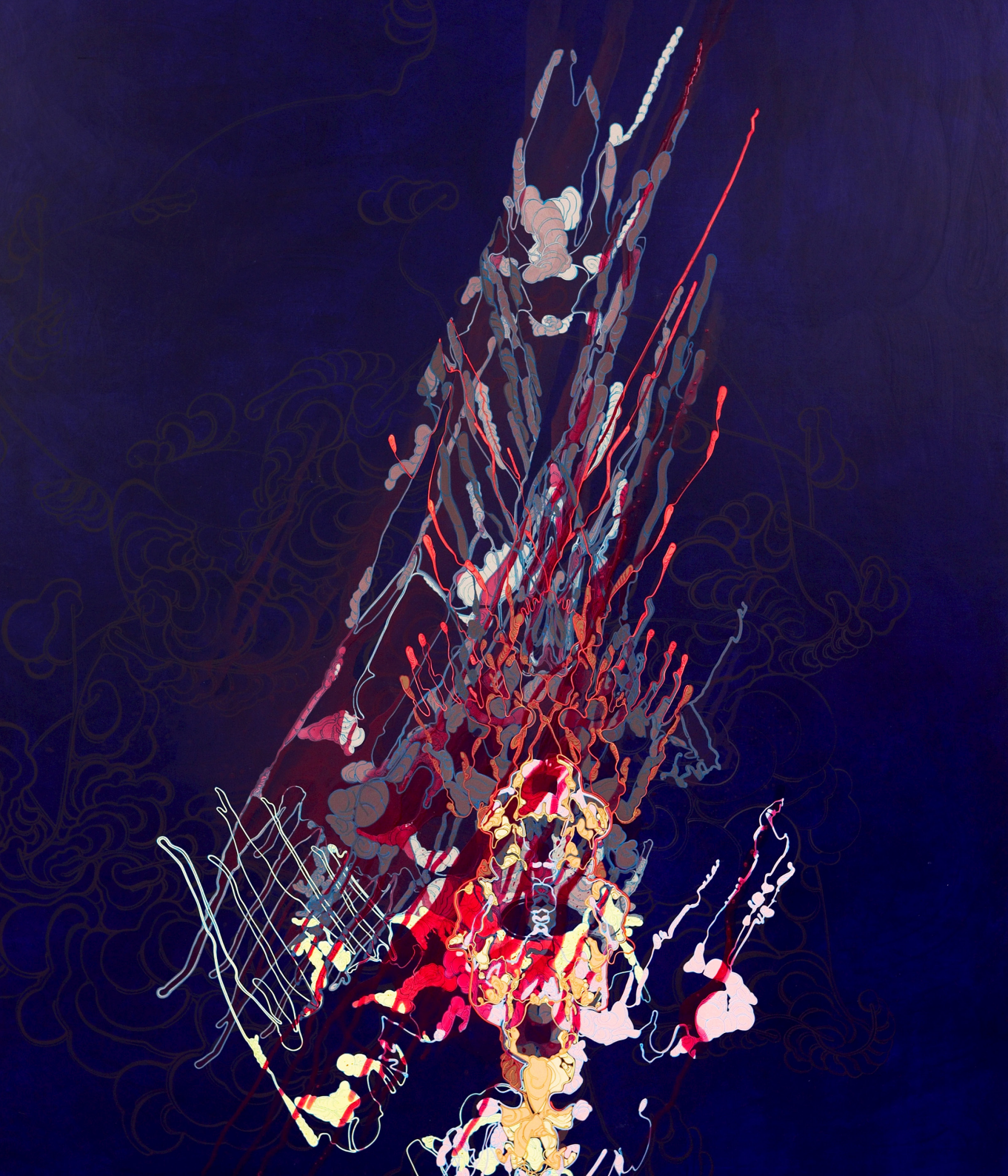
Franz Joseph Haydn (1732–1809) ‘	Overture from <i>L’isola disabitata</i> Hob. XXVIII: 9
George Frideric Handel (1685–1759)	‘E pur così in un giorno’ & ‘Piangerò la sorte mia’ from <i>Giulio Cesare in Egitto</i> HWV 17
Alfred Schnittke (1934–1998)	<i>Moz-Art à la Haydn</i>
George Frideric Handel	‘Scherza Infida’ from <i>Ariodante</i> HWV 33
George Frideric Handel	‘As steals the morn’ from <i>L’Allegro, il Penseroso ed il Moderato</i> HWV 55

**INTERMISSION**

Franz Joseph Haydn	Symphony No. 45 (‘Farewell’), <i>Allegro assai</i>
Wolfgang Amadeus Mozart (1756–1791)	‘Quando avran fine omai’ & ‘Padre, germani, addio!’ from <i>Idomeneo</i> K366
Maurice Ravel (1875–1937) /arr. David Lundblad (b. 1974)	<i>Menuet sur le nom d’Haydn</i> M58
Wolfgang Amadeus Mozart	<i>Misero! Aura che intorno spiri</i> K431
Paul Dukas (1865–1935) /arr. David Lundblad	<i>Prélude Élégiacque sur le nom d’Haydn</i>
Wolfgang Amadeus Mozart	<i>Bella mia fiamma</i> K528

*Concert partner Norwegian Embassy in Stockholm*





This evening's concert presents a cornucopia of operatic offerings, which are recontextualised in an O/Modernt setting that includes homages to Haydn and some fascinating adieus. Alfred Schnittke's *Moz-Art à la Haydn* (the first movement of which is heard this evening) reflects on the gambit used by Haydn in his 'Farewell' symphony (played immediately after the interval). Schnittke proceeds by assembling fragments, among which are the violin part and some preserved sketches of an unfinished pantomime that Mozart worked on in 1783. Traces can also be heard of Mozart's famous Symphony No. 40 (the 'Great G minor') and – needless to say – Haydn's 'Farewell'. The work opens with the performers improvising on Mozart's pantomime themes, before continuing with more conventional material, but the elements are placed side by side in a way that invites each listener to reshape them into their own imaginative wholes. As the piece closes the players exit the stage one by one, leaving the solitary conductor behind.

Schnittke's tribute invokes Haydn's 'Farewell', which is among the most mischievous works that Haydn – the most playful of composers – ever wrote. The symphony (the first movement of which is performed tonight) was composed in November 1772 for a performance at the Hungarian summer estate of Haydn's employer, Prince Esterházy, who had delayed his annual return to Austria, keeping his court orchestra away from their families. Eager to get back to their homes, the players sought Haydn's advice, and the composer ingeniously delivered their message by creating a new symphony with a special finale: the instruments successively fell silent, and as each musician finished playing, they blew out their candles and vacated the room, one after another. 'If they all leave, we must leave too!' Prince Nikolas wisely observed, and he gave orders for the court's return to Eisenstadt. The concluding 'Farewell' gambit conveys Haydn's meaning by subverting musical and courtly practices with gentle irony, but the piece defies convention in other ways – breaking new ground by being through-composed, so that its individual components express their fullest meaning in the context of the whole work. The new manner of writing helps to make sense of the work's more unexpected musical moments, including the tranquil interlude abruptly inserted into the first movement, and Haydn's apparently unassuming compositional methods sparked the symphonic revolution that was soon championed by Beethoven. It's equally astonishing to recall that Haydn's amiable subversion of court etiquette (almost like Mozart's *Figaro*) can be read as the gentlest of preliminary sentences in the revolutionary history that culminated in France in 1789.

As the home of ABBA, Sweden has probably contributed more to the intertwining of names and notes than any other country in the world! One strand of that age-old musical pastime turns the title of the group's 1977 hit upside down. The game of the name (with apologies to ABBA!) is the musical practice of introducing a theme based on the letters of a composer's name. Though Bach didn't originate it, his musical interpretations of his own name are perhaps the most famous in the repertoire, and the practice was made easier for him by the fact that, in the German-speaking world, B refers to B flat, while H is the usual way of indicating B natural. Ravel's *Menuet sur le nom d'Haydn* was composed at the request of Jules Écorcheville, editor of the magazine published by the Société Internationale de Musique in Paris, for



a special issue celebrating the centenary, in May 1909, of Haydn's death. Five other composers accepted the commission, including Paul Dukas, whose *Prélude Élégiacque sur le nom d'Haydn* is also heard this evening. They were asked to write short piano pieces using the letters of Haydn's name as a five-note theme (or tone row), with Y and N being replaced by D and G, respectively. Generically, the contributed works are *tombeaux* (from the French word for a tomb) – musical laments for the departed that were especially popular in France in the seventeenth century. Ravel announced the completion of his enchanting miniature in September 1909, when he wrote to Écorcheville to let him know that his minuet was *confessionné*. The motif is introduced then played backwards and upside down, before it finally reappears more straightforwardly, but no description of Ravel's technical virtuosity with the given notes can do justice to the sweet melancholy of his Haydn dance. As the title of Dukas's *Prélude Élégiacque* indicates, Dukas draws on two musical forms: the prelude and the elegy. Accordingly, his work is a kind of impressionist lament that (unlike Ravel's minuet and the other Haydn homages in Écorcheville's set) adopts a consistently sombre tone that is maintained throughout. In his published writings Dukas praised the 'candour and ingenious grace' of Haydn's music, referring to him as one of only a dozen composers in the history of the art who were blessed with a special combination of 'fertile invention, a masterly ability to realise his ideas and naturalness of expression'.

Two Mozart adieus exemplify variants of the farewell theme that runs through tonight's concert. *Idomeneo*, which is set in Crete in the aftermath of the Greek victory in the Trojan war, tells the story of Ila, the daughter of King Priam of Troy. The captive Trojan princess is sent to the island by Idomeneo, the Cretan king. When she arrives in Crete, she is rescued from a storm by Idomeneo's son, Idamante, who has taken charge during his father's long absence, and Ila and Idamante soon inevitably fall in love. The aria 'Padre, germani, addio!', which appears in Act I, expresses Ila's mixed feelings. Despairing that she will never see her beloved father again, and blaming Greece for her predicament, she is nevertheless acutely aware that she is falling in love with Idamante, the son of the Greek king who helped to destroy her city and has sent her into exile.

'Bella mia fiamma, addio', which Mozart composed in Prague in 1787, is a concert aria that Mozart wrote for the Czech soprano Josepha Duschek. The work has a fascinating backstory. While staying with the Duscheks in November 1787, Mozart was apparently imprisoned in a pavilion by Frau Duschek, who gave him a pen and paper, and informed that he would not be released until he had completed an aria that he had promised her – a new setting of 'Bella mia fiamma, addio', a text from an existing opera by the Italian composer Niccolò Jommelli. Mozart did as he was told, but introduced several extremely difficult passages into the vocal line, threatening Josepha that the work would be destroyed if she could not sing it at sight without making any mistakes. Happily, it seems that she could! The text is taken from Jommelli's *Cerere placata* ('Ceres Appeased'), composed in 1772, and the aria is sung by Titano, the mortal lover of the goddess Proserpina, whose mother (Ceres) has determined that the couple must be parted and that Titano must die. Titano laments his fate, while consoling Proserpina and bidding her farewell, but his strength of purpose is infused and shaken by the anguish he feels. The mixture of powerful emotions is expressed in the intense pathos of Mozart's setting.

Completing tonight's un/bound operatic line up are the renowned overture from Haydn's *L'isola disabitata* ('The Desert Island') and three arias by Handel. *L'isola disabitata*, which was the tenth opera written for Prince Eszterházy, was first performed in 1779, and its overture is regarded as a seminal example of the Sturm und Drang works (translated as 'storm and stress', but not to be confused with the proto-Romantic movement in German literature) that Haydn began to compose around 1770. Cleopatra's 'Piangerò la sorte mia' ('I shall weep over my fate'), in which the heroine contemplates her destiny and her death, is from Handel's *Giulio Cesare* (1724); 'Scherza Infida' ('Mock me, o faithless one') from *Ariodante* (1735) sees the eponymous prince lamenting the supposed infidelity of his betrothed, Ginevra, the daughter of the King of Scotland. Finally, Handel's 'As steals the morn' (1740) is taken not from an opera, but from a pastoral ode – a setting of texts based on John Milton's companion poems, *L'Allegro* and *Il Penseroso* (the 'Cheerful' and the 'Melancholy').



Wednesday 15 June 19.00

*Ulriksdal Palace Theatre Confidencen*

## UN/CONDITION YOUR LISTENING

### An illustrated talk

HUGO TICCIAI *speaker*

MARK TATLOW *conductor*

NEW GENERATION ARTISTS

ARTHUR EDMAN *bassoon*

LEO FLORIN MURAVJOV *accordion*

LILLA AKADEMIEN CHAMBER ORCHESTRA

With the help of a group of young artists from O/Modernt's New Generation scheme, O/Modernt founder and artistic director, Hugo Ticciai, invites you to un/condition your listening. Hugo's illustrated talk goes to the heart of O/Modernt's philosophy, which is summed up in the motto adapted from John Cage: Invent the Past. Revise the Future. Live the Now. These ideas encapsulate the holistic view of musical performance and the listening experience that Hugo refers to as interconnected musicking. Putting music at the heart of a network of creative activities, it recognises no boundaries. The philosophy is expressed in O/Modernt's uniquely adventurous brand of programming, which juxtaposes music from a range of historical eras and from different geographical regions and traditions. The larger aim, which is an aspect of mindfulness, is to surprise and excite our ears into hearing music afresh. As we participate in an undulating musical melody, for example, players and listeners alike are encouraged to relinquish their sense of a determined past and a planned future. What remains is the singularity of the sounding present – the 'now' of music. Haydn has his own strategies for giving his listeners a nudge – even a jolt! – that can rouse them into a refreshed awareness of the music they are hearing. Playing with the conventions of his age, Haydn raises generic expectations and then, after his own special manner – with all the creative skills he can muster – he launches into a discourse on the woody language that is spoken by oak trees ... Of course, he doesn't literally address that particular topic! But the sideways leap into the unknown is precisely the point of his disrupting of conventions. Join Hugo and the New Generation players for an uplifting, ear-opening evening of musical un/conditioning.





Thursday 16 June 19.00

*Musikaliska*

## THE SEASONS

HUGO TICCIATI *conductor*

MARI ERIKSMOEN *soprano*

IAN BOSTRIDGE *tenor*

FLORIAN BOESCH *bass*

ERIC ERICSON CHAMBER CHOIR

BLÅSARSYMFONIKERNA | THE SWEDISH WIND ENSEMBLE

O/MODERNT CHAMBER ORCHESTRA

Franz Joseph Haydn (1732–1809)

*The Seasons* Hob. XXI:3

### Spring

Introduction depicting the passage from Winter to Spring

Recitative: Behold, the blust'ry winter flies (Simon, Lukas, Hanne)

Chorus: Come, gentle Spring

Recitative: From heaven's vault, now shines (Simon)

Aria: At dawn the eager plowman goes (Simon)

Recitative: The farmer now has done his work (Lukas)

Trio and Chorus: Be thou gracious bounteous heaven

Recitative: Our prayer is heard on high (Hanne)

Trio and Chorus: O, how lovely is the landscape

### Summer

Introduction depicting the dawn of day

Recitative: In dewy stillness (Lukas, Simon)

Aria: The shepherd gathers all his sheep (Simon)

Recitative: The glow of morning paints the sky (Hanne)

Trio and Chorus: And now ascends the sun

Recitative: The fields are alive with colorful crowds (Simon, Lukas)

Cavatina: The earth succumbs to parching drought (Lukas)

Recitative: How welcome, then, the shadowed grove (Hanne)

Aria: What a haven for the weary (Hanne)

Recitative: Now see! arising in the sultry air (Simon, Lukas, Hanne)

Chorus: Ah! the thunderstorm draws near

Trio and Chorus: The gloomy clouds now fade away

## INTERMISSION

### Autumn

Introduction depicting the farmer's satisfaction at the abundant harvest

Recitative: What in springtime's blossom (Hanne, Lukas, Simon)

Trio and Chorus: So nature thus rewards

Recitative: Look there, in yonder hazelwood (Hanne, Simon, Lukas)

Duet: Yes beauties of the town, look here (Lukas, Hanne)

Recitative: Take time to note the new-mown fields (Simon)

Aria: Look far across the meadows now (Simon)

Recitative: The rabbits now, and hares must flee (Lukas)

Chorus: Hark! hear the sound of the horn

Recitative: The heavy-laden vines rejoice (Hanne, Simon, Lukas)

Chorus: Bravo, bravo, the wine is here!

### Winter

Introduction depicting the thick fogs with which winter begins

Recitative: The year, now dying, sinks to rest (Simon, Hanne)

Cavatina: Light and life in sadness languish

Recitative: By icy chains the sea is held (Lukas)

Aria: A traveller stands there (Lukas)

Recitative: As he comes near (Lukas, Hanne, Simon)

Song with Chorus: Whirling, twirling, whirling (Hanne and Chorus)

Recitative: Now the flaxen thread is wound (Lukas)

Song with Chorus: A maiden innocent (Hanne and Chorus)

Recitative: Now from the east a terrifying ice storm (Simon)

Aria and Recitative: Behold thyself, deluded man (Simon)

Trio and Double Chorus: Then dawns the great and glorious morn



The London music scene that Haydn experienced during his two triumphant visits in 1791–2 and 1793–4 was very different from the one that had dominated his professional life in Austria. Concert culture in Vienna was private and exclusive, and music was performed in palatial residences for select audiences of aristocrats, courtiers and other high-status individuals. Music-making in London was driven by market forces, with concerts organised by entrepreneurs, who turned a profit by staging events that appealed to the prosperous middle classes. More accessible and more commercial, music in London was managed on an altogether larger scale. To quote one basic fact, London in the 1790s had a population of about a million – nearly four times that of Vienna, which was home to approximately 270,000. In an upwardly mobile mercantile society, the English urban middle classes had money to spend and they demanded to be entertained.

Haydn felt these cultural contrasts acutely in May 1791, a few months after his arrival in England in January of that year, when he probably attended the annual Handel Festival in Westminster Abbey. More than a thousand musicians, including the foremost singers and instrumentalists of the time, gathered to perform *Israel in Egypt*, *Messiah* and numerous extracts from Handel's other works. The yearly festival was patronised by George III, who regarded Handel's music as his royal soundtrack. Haydn was deeply affected by what he experienced. As one early biographer records: 'when he heard the music of Handel in London, he was struck as if he had been put back to the beginning of his studies and had known nothing up to that moment. He meditated on every note and drew from those most learned scores the essence of true musical grandeur.'

With respect to sacred oratorios, the form that predominated in Haydn's Vienna was nothing like Handel's *Messiah*, for example. Setting Italian words, and originally intended to be performed in Lent, when the opera houses were closed, they were essentially unstaged *opera seria* (tragic operas) with biblical plots, in which the main musical interest was provided by the virtuoso solos, while the chorus played a much-reduced role. Handel took an almost opposite approach. Lacking local virtuoso singers, he turned a potential weakness into a monumental strength by developing a genre that exploited the accomplished English choral training that was provided in the cathedral schools, and he produced works that were unashamedly nationalistic and populist in tone. The ironies are manifold. Here was a German composer writing works that were interpreted by the Hanoverian royals as their very own theme music, but which the world at large regarded as the essence of Englishness.

Greatly inspired, Haydn soon got the chance to respond to what he had seen and heard. As he was leaving London in August 1795, at the end of his second visit, he was given an English libretto, with words from Milton's *Paradise Lost* and the Bible, that he took back to Austria and had translated into German by the polymath diplomat Gottfried van Swieten, the supporter of Mozart and Beethoven. This became the bilingual *Creation*, which was first performed in 1797. The original German text of *The Seasons*, based on an extremely popular poem by the Scottish poet James Thomson, was subsequently adapted from a German translation by Van Swieten, who dramatically reworked Thomson's 5,000 lines of English blank verse and introduced three singing characters (Simon, Lucas and Hanne). When the oratorio was later performed in London, Van Swieten translated the German words back into English that matched Haydn's rhythms – with mixed results, it must be said. Though Haydn complained that the new oratorio was not as 'sublime' as his *Creation*, Thomson's vision of the landscape, which was suffused with the natural philosophy of the time, including the phenomenal advances made by Isaac Newton, was intended to demonstrate the presence of God in creation. Much of the fine detail that Thomson injected into the poem got lost in translation, but the basic point is stated, for example at the end of Spring, when the three soloists are joined by the choir in a fulsome celebration of 'Eternal, almighty, bounteous God!'

Begun in the early part of 1799, *The Seasons* was first performed to private audiences in Vienna in the palace of Prince Schwarzenberg in April 1801 (with the first public performance following at the end of May). Adopting the divisions of Thomson's verse, it is shaped cyclically in four parts (one for each season), beginning with an instrumental transition from Winter to Spring, and ending with some general reflections about human life, and the reward of 'eternal spring' that awaits the pious. Despite Haydn's repeatedly expressed misgivings, the new oratorio was a triumph. As the critic for the *Allgemeine Musikalische Zeitung* proclaimed soon after the premiere: 'Silent devotion, astonishment and loud enthusiasm succeeded one another with the listeners, as the most powerful penetration of colossal ideas, together with the immeasurable quantity of thoughts, surprised and overpowered even the most daring imaginations.'





GUEST ARTISTS



JULIAN ARP *cello*



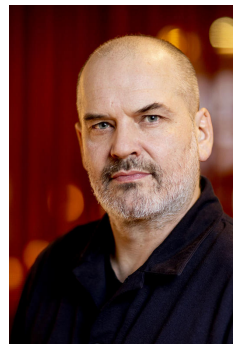
Julian Arp studied at the Academy of Music 'Hanns Eisler' in Berlin with Boris Pergamenschikow. He continued his studies with David Geringas and Eberhard Feltz. As a soloist and chamber musician Julian appears regularly at festivals including the Schleswig-Holstein Music Festival, the Rheingau Music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

JONATHAN BAUER *bassoon*



Jonathan Bauer has been studying for his BA in music with Fredrik Ekdahl at the Royal College of Music in Stockholm since 2019. Before that he studied at Lilla Akademien with Henrik Blixt. As a freelancer he has played with the Royal Swedish Orchestra at the opera house in Stockholm, the Royal Philharmonic Orchestra in Stockholm, Norrlandsoperan (among others). He loves to play chamber music, and has had the pleasure of playing with a lot of great people, including Cecilia and Yivali Ziliacus, Kati Raitinen and the Stenhammar Quartet, to name just a few.

FLORIAN BOESCH *bass*



Austrian baritone Florian Boesch is one of today's foremost lieder interpreters, with appearances at Wigmore Hall, Musikverein and Konzerthaus Vienna, Concertgebouw Amsterdam, Laeiszhalle Hamburg, Philharmonie Cologne, and the Edinburgh and Schwetzingen Festivals. He has been artist-in-residence at the Wigmore Hall, the Konzerthaus in Vienna, the Teatro Real in Madrid and the Theater an der Wien and the Elbphilharmonie. He has worked with the Wiener Philharmoniker, Berliner Philharmoniker, Royal Concertgebouw Orkest Amsterdam, Orchestre Philharmonique de Radio France, Gewandhausorchester Leipzig, London Symphony Orchestra, Mozarteumorchester Salzburg and Bamberger Symphoniker; and with conductors Ivor Bolton, Gustavo Dudamel, Adam Fischer, Iván Fischer, Pablo Heras-Casado, Philippe Herreweghe, Sir Simon Rattle, Robin Ticciati and Franz Welser-Möst. He was highly acclaimed for the title role in Berg's *Wozzeck* and Handel's *Saul* at the Theater an der Wien.

LUCA BOGNÁR *violin*



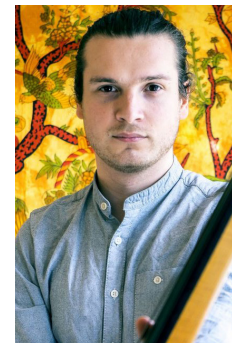
German-Hungarian violinist Luca Bognár is a passionate chamber and orchestral musician. Since 2019 she has been a full-time member of the Stuttgart Chamber Orchestra. Growing up in a musical environment, she was exposed to the diversity of the musical world, styles, formations and instruments, all of which inspired her to pursue a musical life through the violin, viola and even singing. Eventually the violin took the main role on her musical journey. She received her academic education at the Musikhochschule Stuttgart, the Amsterdam Conservatory and as a participant in the Erasmus exchange program at the Universität Mozarteum Salzburg. Following her studies she was privileged to gain experience in orchestral playing at the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra and the SWR Symphony Orchestra. Her passion is and always has been exploring and performing the chamber music repertoire. She performs regularly in many different festivals around the world.

IAN BOSTRIDGE *tenor*



Ian Bostridge's international recital career takes him to the foremost concert halls of Europe, Southeast Asia and North America. His operatic appearances have included *Aschenbach/Death in Venice* for the Deutsche Oper, *Peter Quint/The Turn of the Screw* for the Teatro alla Scala, Handel's *Jephtha* for Opéra National de Paris, *Nerone/L'Incoronazione di Poppea* and *Tom Rakewell* for the Bayerische Staatsoper, *Don Ottavio/Don Giovanni* for the Wiener Staatsoper, *Tamino/Die Zauberflöte* and *Jupiter/Semele* for the English National Opera and *Caliban/The Tempest* for the Royal Opera House. His many recordings have won all the major international record prizes and been nominated for fifteen Grammys. His recording for Pentatone of Schubert's *Winterreise* with Thomas Adès won the Vocal Recording of the Year 2020 in the International Classical Music Awards. His book, *Schubert's Winter Journey: Anatomy of an Obsession*, was published in 2014. He was made a CBE in 2004.

JORDI CARRASCO HJELM *double bass*



Jordi Carrasco Hjelm is a Swedish double bass player focusing on chamber music and free improvisation. He lives in Amsterdam, where he was a BA student with Olivier Thiery and Rick Stotijn at the Conservatorium van Amsterdam. He finished his studies with an MA in Cross-Over Music Making with the jazz violinist Tim Kliphuis in 2019. He performs regularly with the O/Modern Chamber Orchestra and as a guest in different European festivals and ensembles. Upcoming highlights in 2022 include performing with jazz legends Gwilym Simcock and Nils Landgren in the Elbphilharmonie Hamburg, the first performances of new chamber music pieces by composers Django Bates, Ralph Schmidt and Tom Coult, and performing Sandor Veress's *Memento* with the violist Lilli Majjala in the Festival Musikdorf Ernen in Switzerland.

ANDERS ENGSTRÖM *bassoon*



Anders Engström is principal bassoon with the Kungliga Hovkapellet at the Royal Opera in Stockholm. Prior to that he was co-principal bassoon with the Gothenburg Symphony Orchestra from 1987 to 2010. Anders is the principle teacher of bassoon at the Royal Academy of Music in Stockholm and at the Academy of Music in Gothenburg. He has given masterclasses in Paris, New York and Chicago among other places. Anders studied at the Royal Academy of Music in Stockholm with Knut Sönstevold, in Switzerland with Roger Birnstingl and at Tanglewood Music Center USA with Sol Schoenbach and Sherman Walt. He received, as the first bassoonist in Sweden, a Soloist Diploma in 1987. The same year he won the first prize at the International Music Competition in Geneva and the Brazilian State Villa-Lobos prize. Anders has participated as a jury member in the Prague Spring International Music Festival and the Geneva International Music Competition among others.

MARI ERIKSMOEN *soprano*



In the 2021/22 season, Norwegian soprano Mari Eriksmoen joins productions of *Fidelio* (Marzelline) at Opéra Comique and *Die Zauberflöte* (Pamina) at Theater Basel, and a concert performance of Abrahamsen's *The Snow Queen* (Gerda) at Amsterdam's Concertgebouw. In concert, she sings Brahms' *Ein deutsches Requiem* with Münchner Philharmoniker and Paavo Järvi, and on tour with Ensemble Pygmalion and Raphaël Pichon. Eriksmoen received widespread acclaim for her role debut as Debussy's *Mélisande* in the staging by Sidi Larbi Cherkaoui, Damien Jalet and Marina Abramović for Opera Vlaanderen, and has reprised the role this season at Teatro de la Maestranza, Seville. Mari recently added two solo orchestral discs to her catalogue: Handel and Mozart arias with Stavanger Symphony Orchestra/Jan Willem de Vriend (Challenge Classics), and Britten's *Les Illuminations* and Canteloube's *Chants d'Auvergne* with Bergen Philharmonic Orchestra/Ed Gardner (Chandos).



ANNA FERRIOL DE CIURANA *horn*

Born in Girona, Anna studied at the Escola Superior de Música de Catalunya, with professor José Vicente Castelló and later at the Hochschule für Musik Hannover, with Professor Markus Maskuniitty. She has guested in orchestras including the Royal Stockholm Philharmonic Orchestra, Hannover Opera Orchestra, Oslo Philharmonic Orchestra, Swedish Chamber Orchestra, Royal Swedish Opera and Mahler Chamber Orchestra. Since 2017 she has been a member of the Swedish Radio Orchestra.

JOHANNES GEWORKIAN HELLMAN *hurdy-gurdy*

The Swedish musician Johannes Geworkian Hellman is one of the most prominent hurdy-gurdy players of his generation. Coming from a background of early western and classical music, he came across this rare instrument as a teenager and fell in love with it. With roots in nordic traditional music and contemporary folk music, he is a pioneer of the hurdy-gurdy, playing it in a way rarely seen. His compositions are a crossover between contemporary folk music, art music and improvisation. Since graduating from the Royal College of Music in Stockholm and the Sibelius Academy in Helsinki, he has toured extensively in Europe and the US with his bands and as a solo artist. With his duo Symbio he was named the Best Newcomer of the Year at the Swedish Folk and World music awards in 2016, and he was chosen to represent Swedish National Radio in the 2019 EBU Folk Radio Festival (Rudolstadt festival).

HANNES HEINEMANN *oboe*

Hannes Heinemann grew up in Falun, Sweden, where he also started studying music in many forms and styles. After high school he decided to focus on classical music and the oboe. He then studied for his bachelor and master's degrees in classical orchestra, playing at the Royal College of Music in Stockholm for Bengt Rosengren and Emmanuel Laville. Hannes now freelances with orchestras in Sweden, as well as playing chamber music, primarily with Valhallakvintetten, a wind quintet based in Stockholm.

ISKANDER KOMILOV *violin*

Iskander Komilov was born and raised in Tashkent, Uzbekistan. At an early age he entered the Uspensky Central Music School in Tashkent, where he studied with professor Gulnara Suleymanova. Iskander has a bachelor's degree in violin performance (2005) from the University of North Texas, with professor Julia Bushkova, and a master's degree in violin performance (2007) from the DePaul University in Chicago, with professor Ilya Kaler. From 2005 to 2007 he served as concertmaster for the Civic Symphony Orchestra of Chicago and as a substitute musician in the Chicago Symphony Orchestra. From 2007 to 2010, Iskander worked as an assistant principal in the Basque National Symphony Orchestra in San Sebastian. Since 2010 he has been a member of the Swedish Radio Symphony Orchestra, a member of the Ex Corde String Quartet and often serves as a concertmaster of the St Matteus Symphony Orchestra. He is an active chamber musician, promoting both classical and modern compositions for wide audiences both at home and abroad.

CLAUDE FROCHAUX *cello*

The Italian cellist Claude Frochaux began playing the cello at the Suzuki Talent Center before moving onto the Conservatory of Turin. Studies followed 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 such as Wigmore Hall and Kings Place London, Alte Oper Frankfurt, Konzerthaus Berlin and Laeiszhalle Hamburg. He also broadcasts repeatedly on the radio, notably with BR, WDR, SVR, Deutschlandfunk and Radio Clásica. 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 including Ensemble Midwest Denmark, Amici Ensemble Frankfurt and Ensemble Ruhr. Claude is founder and artistic director of Kammermusikfest Sylt, and the music-project MUSICA+ in Frankfurt.

BRYONY GIBSON-CORNISH *viola*

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 Marmén 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 Fails 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.

EDWARD KING *cello*

New Zealand-born Edward King began to play the cello at age three, taking his lessons on a 1/16th-sized instrument, and sitting on a tiny stool built by his grandfather. In the following years (after graduating through a series of progressively bigger cellos), he enjoyed studies with James Tennant, Julius Berger and Wolfgang Emanuel Schmidt, a trio of encouraging and open-minded mentors. This led to prizes at the Witold Lutosławski International Cello Competition, the International Cello Competition in Markneukirchen and the Australian Cello Awards. Edward enjoys a multi-faceted career, collaborating with a diverse array of ensembles around Europe and further afield. He is especially interested in projects that unearth new perspectives on long-standing musical traditions, and enjoys a wide range of music: early, contemporary, world, chamber, electronic, improvised and recomposed. Since 2019 Edward has lectured on the cello at the Leopold Mozart Center of the University of Augsburg.

JESPER KVIBERG *percussion*

Jesper Kviberg grew up in a suburb of Stockholm called Bredäng and started playing the drums at the age of ten. He played in a band for several years, getting a natural swing feel. He then started playing hard rock with Pontus Norgren (now in Hammerfall). At the age of eighteen he moved to Canada and got a job with a top forty band called Energy. When he returned to Sweden, he did his military service in the Musikpluton and learned some useful rudiments from drum teacher Tommy Törner, a legendary march drummer. He also met Daniel Käse, chief percussionist of the Royal Philharmonic Orchestra of Stockholm, who introduced him to jazz. The great drummer Ronnie Gardiner became his mentor, and he studied jazz at the Royal Academy of Music in Stockholm for four years. He has been a freelance drummer for some years, working and making recordings with different artists along the way. He has recently started teaching drums at Lilla Akademien in Stockholm.



MIKLÓS LUKÁCS *cimbalom*



Miklós Lukács is one of the world's most active and versatile cimbalom players. Contemporary music, jazz and the folk music of different cultures create a perfect symbiosis in his artistry. Pieces composed for him include *Da Capo* by Péter Eötvös, and concertos by Máté Bella, Kornél Fekete-Kovács, Béla Szakcsi Lakatos, Kálmán Oláh, Kristóf Bacsó, György Vukán and Mihály Borbély. He has been the soloist with the

BBC Symphony Orchestra, Orchestre de la Suisse Romande, RAI National Symphony Orchestra, Philharmonisches Staatsorchester Hamburg and ORF Vienna Radio Symphony Orchestra among many others. He has played with jazz greats including Charles Lloyd, Archie Shepp, Steve Coleman, Bill Frisell, Chris Potter, Uri Caine and Frank London. Since 2001 he has taught at the Rajkó-Talentum Dance and Music Art School, and lectured at the Snétberger Music Talent Center. He has been awarded prizes by Hungarian Heritage and Hungarian Arts, and twice by Artisjus and Gramofon.

EELIS MALMIVIRTA *horn*



Eelis Malmivirta began his musical education at the age of five at the Western Helsinki Music School, where he played the violin. He later switched to the french horn, which turned out to be a good decision. He continued his studies at the Sibelius Academy's Youth Department, after which he attended the Hanover Music University where he completed his bachelor's

degree under professor Markus Maskuniitty. Currently he is studying for his master's degree at the Royal Academy of Music in Stockholm with Björn Olsson. Malmivirta already has many years' experience as a chamber musician in various ensembles, and has worked in orchestras, notably the Royal Stockholm Philharmonic Orchestra, the Royal Opera Orchestra of Stockholm, the Swedish Radio Symphony Orchestra, NDR Radiophilharmonie and Tapiola Sinfonietta among others.

INKEN MENCK *oboe*



Inken, who was born and raised in the beautiful Palatinate in Germany is a passionate musician. She is the principal oboist with the Swedish chamber orchestra Dalasinfoniettan.

BJÖRN OLSSON *horn*



Born in Trollhättan, Sweden, Björn Olsson is a member of the Royal Swedish Orchestra, resident at the Royal Opera in Stockholm. He studied with professor Frøydis Ree Wekre at the Norwegian Academy of Music in Oslo. Björn has appeared as a guest with orchestras including the Oslo Philharmonic, the Royal Stockholm Philharmonic Orchestra, Norwegian and Swedish Radio Symphony Orchestras, Mahler

Chamber Orchestra, Deutsche Kammerphilharmonie Bremen, Chamber Orchestra of Europe and the NDR Elbphilharmonie Orchester. Björn teaches the horn at Lilla Akademien and at the Royal College of Music in Stockholm.

LAURA LUNANSKY *violin*



Laura Lunansky is a Dutch violinist with Argentinian origins. She is first violinist of the London-based Behn Quartet, which is recording an album of quartets by female composers in December 2022. She is also a founding member of de Formule, a piano quartet that focuses on interdisciplinary chamber music, and winner the Grote Kamermuziek Prijs in 2018. This season Laura has been performing as concert-

master in an unconducted, interdisciplinary adaption of Shakespeare's *Midsummer Night's Dream* with musicians from PHION, dancers from Introdans and actors from theatre group Oostpool. She has been a recipient of the Villa Musica kammermusik stipendium since 2021, and she appears regularly with the Mahler Chamber Orchestra, Dresdner Festspielorchester, Balthasar Neumann Ensemble, Netherlands Chamber Orchestra, Askol Schoenberg ensemble and the Rotterdam Philharmonic Orchestra. Besides playing the violin she works as a presenter and judge in competitions and concerts.

MAGDALENA MEITZNER *percussion*



German percussionist and composer Magdalena Meitzner made her recording debut at the age of sixteen, playing chamber music at the Bayerischer Rundfunk. Since then she has toured both as a soloist and with ensembles including Kroumata, Norrbotten NEO and CCP, and performing at festivals such as Ruhrtriennale, Ultraschall, Huddersfield, Båstad Kamarmusik Festival and Kalvfestivalen. Magdalena frequently works with various crossover projects involving dance,

speech and performance, for example with Fedra/Hippolytos in 2019 at the Royal Dramatic Theater in Stockholm. Magdalena's duo Hidden Mother (with Ulrik Nilsson) experiments with scenic music and is well known at European avant-garde festivals. In 2020 her duo Wave Dash~ with the flautist Camilla Hoitenga was invited to be ensemble-in-residence at the Robb Composers Symposium in Albuquerque, New Mexico. Her latest work as composer is the chamber opera *Mimi*, which premiered in Stockholm 2021.

KARL NYHLIN *theorbo*



Karl Nyhlin, who was born in Umeå in northern Sweden in 1974, studied lute and continuo playing in Stockholm and Malmö. He was subsequently awarded several major scholarships, including a Fulbright Award that gave him the opportunity to travel to America where he studied with Nigel North at IU Bloomington, Indiana, graduating there in 2002. Today Karl is known as one of the leading lute players of his

generation. Based in Stockholm, he works regularly with distinguished early music ensembles across Europe and has performed in over thirty-five countries on six continents. He also frequently performs at opera houses, including Drottningholm Palace and the Royal Opera in Stockholm, as well as Oslo and Vienna. Karl can be heard on numerous recordings as an ensemble musician, and he has released two critically acclaimed solo CDs, *The Jacobean Lutenists* and *Works for Lute* by David Kellner and Silvius Leopold Weiss.

SIOBHAN PARKER *oboe*



Scottish Oboist Siobhan Parker holds a bachelor's degree from the Royal Scottish Conservatoire and a master's in Orchestral Performance from Gothenburg's University. In 2016 she attended the Royal Stockholm Philharmonic's Orchestra Academy. Siobhan enjoys a varied freelance career working with orchestras throughout the country. This has included contracts with Sweden's

Royal Opera Orchestra, Wermlands Opera and Gothenburg Wind Orchestra, whilst working regularly with orchestras such as Gävle Symphony Orchestra, Västerås Sinfonietta and Gothenburg Symphony Orchestra. In 2020, Siobhan had the pleasure of performing Wagner's *Tristan and Isolde* with Folkoperan and continued to work with them in 2021. Siobhan is a keen chamber musician and is currently part of Chamber Music Scotland's Musician's Recovery, Resilience and Growth Project. When not performing, Siobhan enjoys teaching, both at Sollentuna's Kulturskolan and Lilla Akademien.



PRZEMYSŁAW PUJANEK *viola*



Przemysław Pujanek started playing the violin at the age of six. He graduated with distinction from the Henryk Wieniawski Music School in Poznań, Poland, in 2010. At the same time, he was a young student at the Julius Stern Institut in Berlin from 2007 to 2010 in the violin class of professor Tomasz Tomaszewski. Meanwhile, he has had many successes in national violin and chamber music competitions. After switching

from the violin to the viola in 2010, he studied at the UdK Berlin with professor Hartmut Rohde and has since successfully participated in various competitions and festivals, and was a scholarship holder at the Paul Hindemith Society in Berlin eV and the Ad Infinitum Foundation. He graduated with honours in July 2014, majoring in viola. From 2015 to 2017, after winning an audition, he worked in the London Philharmonic Orchestra as principal violist. From 2017 to 2018 he was solo violist with the Hessian Radio Symphony Orchestra in Frankfurt.

KRISTJAN RANDALU *piano*



Kristjan Randalu is among the most sought-after piano players of his generation, carrying the torch in both the improvised world of jazz and the traditional realm of classical music. Herbie Hancock, the piano master himself, has called him a 'dazzling piano player'. Between creating his own original blend of contemporary jazz as a leader, and collaborating with several generations of musicians, including fellow ECM recording

artist Trygve Seim and saxophonist David Liebman, Randalu has brought his music to some of the world's most renowned jazz festivals and concert halls. He is also viewed as an esteemed interpreter of a broad spectrum of contemporary and classical music, performing alongside internationally acclaimed ensembles such as the London Symphony Orchestra and the Tallinn Chamber Orchestra, under conductors like Kristjan Järvi and Dennis Russell Davies. His discography of more than forty albums has won him several awards, including Jazz Artist of the Year and Jazz Composer of the year in Estonia.

VICTORIA SAYLES *violin*



Victoria is an associate leader of the London Mozart Players and section leader at Royal Swedish Opera in Stockholm. She divides her time between UK and Sweden but is also a busy chamber musician in Australia, Europe and UK. As a chamber musician she has performed with Gary Hoffman, Lars Anders Tomte, Jean-Yves Thibaudet, Steven Isserlis, Richard Tognetti, Jaime Martina and Gerard

Causse. She was a scholar at the Royal College of Music and graduated a year early having won a job as concertmaster at Santiago Opera House in Chile aged just twenty-one. She has been concertmaster of the BBC Scottish, Bergen Philharmonic, London Mozart Players, Royal Liverpool Philharmonic, Scottish Chamber, Swedish Radio and Trondheim Symphony Orchestras. She is a passionate educationalist and was Director of Music at Hazlegrove School from 2016 to 2019. She writes for BBC Music Magazine, The Strad and The Arts Desk. She plays a Rogeri violin on loan from the Royal Swedish Opera.

CHRISTOFFER SUNDQVIST *clarinet*



Christoffer Sundqvist, who was born in Stockholm, moved to Finland at the age of six and began his clarinet studies at the Jakobstad Conservatory with Bernhard Nylund. Alongside his outstanding performances of classical repertoire, he is an ambassador for contemporary Nordic music. Composers including Magnus Lindberg, Erkki-Sven Tüür, Aulis Sallinen and Sebastian Fagerlund have

written more than twenty works for him. Christoffer has appeared as soloist with orchestras across Europe. A passionate chamber musician, he is co-founder of the brass quintet Arktinen Hysteria and a long-term member of the Plus Ensemble, based in Turku. Christoffer collaborates regularly with Pekka Kuusisto, Hugo Ticciati, Angela Hewitt, Oliver Triendl and Niek de Groot. Since 2013 he has been Artistic Director of the Jakobstad Sinfonietta and Rusk Chamber Music Festival in Jakobstad. His discography includes releases on BIS, Alba and Ondine Records, many of which have been awarded Emma prizes.

MARK TATLOW *fortepiano*



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 Perform-

ing 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 fortieth 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.

JANNE THOMSEN *flute*



Janne Thomsen started playing the flute in Denmark at the age of six. Her professional career began when she won the Young Musician of the Year Award in Denmark, which was followed by competition wins in Prague, Bayreuth, Rome, Vienna and Boston. She studied at London's Royal Academy of Music and at the Paris Conservatoire under William Bennett, Maurice Bourgue and the Am-

adeus Quartet. Janne has played as a soloist with the Czech Philharmonic Orchestra, English Chamber Orchestra, the Danish Radio Symphony and Kremerata Baltica, and she performs worldwide as a chamber musician. Greatly interested in commissioning new and exciting music for her instrument, she taught at the Mozarteum Salzburg and Lucerne School of Music until 2010. Janne is artistic director of Klassiske Dage: Holstebro International Music Festival, Denmark, which she founded in 2005.

LISA VIGUIER VALLGÅRDA *harp*



Lisa Viguiér Vallgård, who was born in Bordeaux, studied the harp with Pierre Jamet and at the Conservatory of Music in Paris. She has been a solo harpist with the Swedish Radio Symphony Orchestra since 1993.

IRINA ZAHHARENKOVA *piano*



Irina Zahharenkova is one of the most outstanding keyboard performers of her generation to emerge from Estonia. She has won first prizes from major international piano competitions, notably the International Johann Sebastian Bach Competition (Leipzig, 2006), Alessandro Casagrande International Piano Competition (Terni, 2006), International Competition George Enescu (Bucharest, 2005) and Jaén International

Piano Contest (Jaén, 2004). In 2008 she was a prize-winner in the Artur Rubinstein International Piano Master Competition in Tel Aviv. Irina has also been a laureate in the Prague Spring competition in Czech Republic (2005) – as a harpsichordist and as fortepianist in Festival van Vlaanderen competition in Bruges (2004). She was the winner of the 2007 Borletti-Buitoni Trust Fellowship Award.





ENSEMBLES





The Swedish Wind Ensemble has a residency at Musikaliska, Stockholm's oldest concert hall, built in 1878. The orchestra prides itself on the breadth of its repertoire, genre-crossing collaborations and its gender-equal programming. The group has developed, from a band directed by Stockholm's public transport company SL – previously called the Stockholm Tramway Men's Band – to become a modern, bold, innovative ensemble. The Swedish Wind Ensemble has performed works by composers such as Andrea Tarrodi, Benjamin Staern, Christian Lindberg, Anders Hillborg and Csaba Deák. Recordings include composer portraits by Mikael Råberg, Martin Q Larsson and most recently Igor Stravinsky's *Work for Winds*. They have released a series of recordings with international soloists conducted by Christian Lindberg, the former conductor of the orchestra. Over the past ten years, the orchestra has actively been striving for a more equal repertoire and greater gender awareness, leading to new musical discoveries, works and transcriptions of older music by composers including Helena Munktel, Elfrida Andrée, Valborg Aulin and Lili Boulanger. In addition to classical music, crossover is an important part of what they do. Folk music, world music, jazz and tango are recurring elements of their repertoire, often taking place in collaboration with soloists in the same genre. The orchestra operates mainly in Stockholm, but has established itself as one of Scandinavia's leading wind ensembles with a growing international reputation. Cathrine Winnes has been the Orchestra's artistic director and principal conductor since 2016.



The Eric Ericson Chamber Choir was founded in 1945 by Eric Ericson and has since taken a central position in the Swedish and international music scene. After Eric passed away in 2013, Fredrik Malmberg was engaged as chief conductor, working alongside Swedish and international guest conductors. On the world stage, the Eric Ericson Chamber Choir is among the very foremost professional ensembles. Highlights of their international work include collaborations with the Swedish Radio Choir and the Berlin Philharmonic Orchestra, and with conductors such as Claudio Abbado and Riccardo Muti. Since 2003 the choir has collaborated closely with the the Royal Philharmonic Orchestra and the Stockholm Concert Hall. Within the framework of the state budget for culture, the choir has guaranteed annual support that offers a basic security to support its freelance work. The Eric Ericson Chamber Choir is a member of TENSO – the European network for professional chamber choirs.

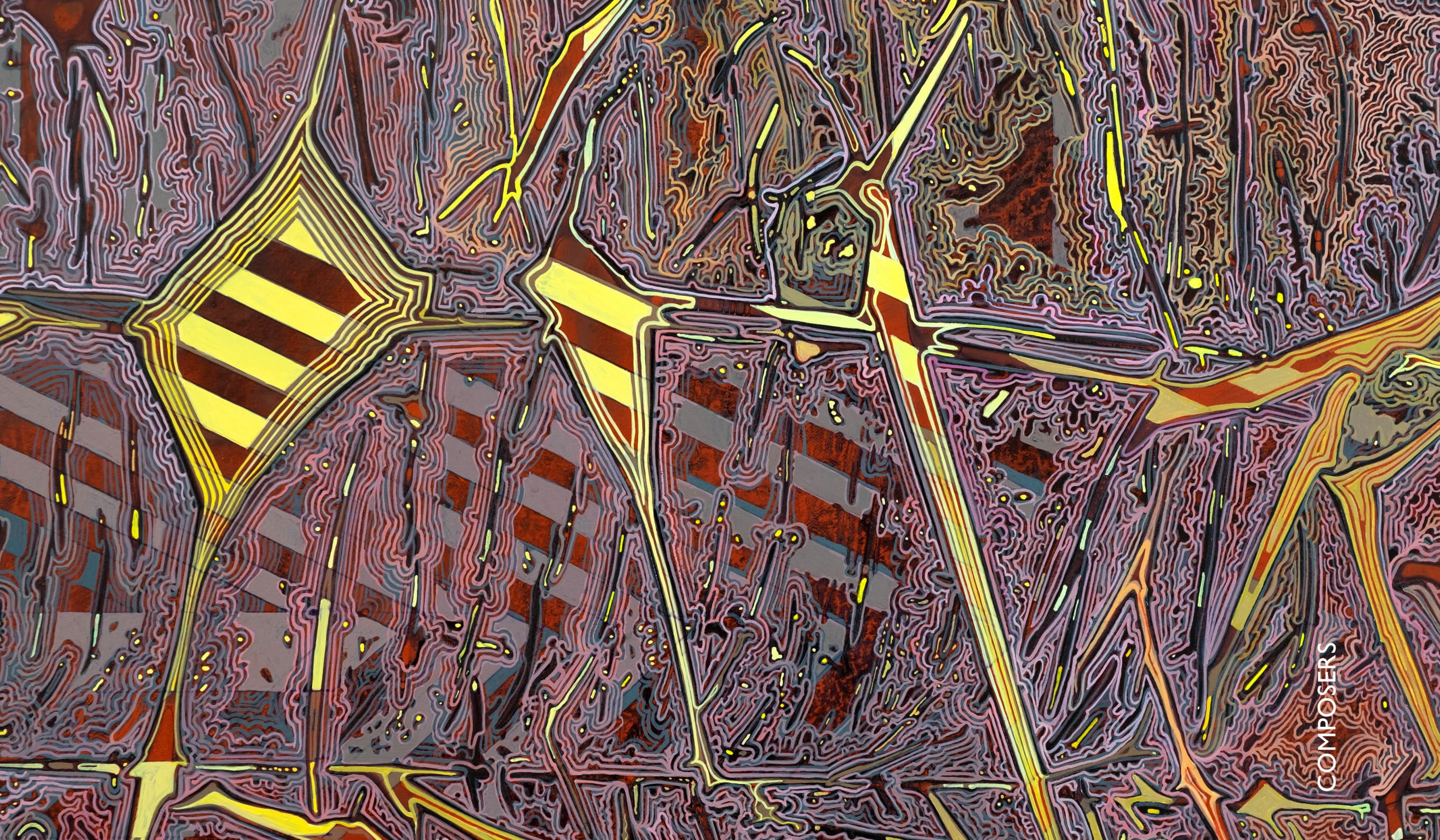


The Chamber Orchestra of Lilla Akademien in Stockholm was founded in 2002. Since its establishment, the orchestra has given numerous concerts in Sweden, Norway, Switzerland and Italy, consolidating a broad repertoire ranging from the baroque of Bach and Handel to the modern-day music of Arvo Pärt and John Adams. The orchestra is made up of young musicians between the ages of 14 and 19, students of Lilla Akademien. The academy's curriculum offers young people the opportunity to receive excellent musical training integrated within a regular school curriculum. Each young musician is trained in both the orchestral and solo repertoire and regularly attends chamber music courses. The orchestra's activities involve intensive rehearsal work in sections with the teachers and the coordination of the Academy's music director, violinist Nina Balabina. The orchestra is conducted by Maestro Mark Tatlow.



Johannes Marmén, Laia Valentin Braun, Bryony Gibson-Cornish and Sinéad O'Halloran. Formed in 2013 at the Royal College of Music in London, the Marmén Quartet is fast building a reputation for the vitality and vigour of their performances. In 2019 they won the Grand Prize of the Bordeaux International String Quartet Competition as well as the First Prize of the Banff International String Quartet Competition, together with the Haydn and Canadian commission prizes. Recent engagements have taken the quartet to the Amsterdam and Barcelona String Quartet Biennales as well as the Hitzacker and Lockenhaus festivals. Upcoming highlights for the Marmén include debuts at the Berlin Philharmonie and the Pierre Boulez Saal as well as extensive European tours, including performances in Heidelberg, Belfast, Luberon, Stockholm and Graz. Festival engagements will take them to the Lucerne Festival, Gulbenkian Biennale, Wonderfeel Helsinki and Estivales de Musique en Médoc. In the US the quartet will undertake the first visit of its two-year residency at Southern Methodist University in Dallas – a relationship that will see them working closely with the students as well as giving performances and developing new projects. The quartet performed works by Haydn and Simpson at their BBC Proms debut in 2021, live on BBC Radio 3.







DAVID LUNDBLAD *composer*



David Lundblad studied conducting at the Sibelius Academy in Helsinki, graduating with a diploma in 1999. He also has a diploma in church music from the Royal Academy of Music in Stockholm (1997). He has worked with leading ensembles, including the Norrköping Symphony Orchestra, Gothenburg Opera Orchestra, Gothenburg Opera Chorus, Zagreb Philharmonic Orchestra, Gothenburg Wind Orchestra, Finnish Radio

Chamber Choir and Dalasinfoniettan. He has also appeared on the radio and TV, and has made several CD recordings. David has had the privilege of studying with distinguished conductors, notably Eri Klas, Jorma Panula, Matti Hyökkki, Eric Ericson and Gustaf Sjökvist. He currently holds conducting positions with Dalasinfoniettan, Falu kammarkör, Borlänge kammarkör and Dalasinfoniettan's kör.

PAUL SAGGERS *composer*



Paul Sagers was born in 1985 in Cornwall, where he started playing the cornet at the age of twelve, and has since played with the Camborne Town Band and the Flowers Band. At the age of twenty-five he decided to pursue a career in the Royal Marines Band Service and is currently based in the Plymouth Band. His interest in composition started after he enrolled in a BMus degree programme through the Royal

Marines. His first work to be performed by a brass band was premiered by the Cornwall Youth Brass Band of which he was a former member. His work *The Roar of the Khamsin* was short-listed for the 2017 RWCMD composer competition and was premiered by the Cory Band. In 2019, Paul was a finalist at the European Brass Band Association composition competition, where his work *Ironbright* was awarded second place. Paul has written extensively for wind band, and in 2019 he completed an MMus in composition through the Royal Marines in partnership with Plymouth University where he was tutored by Simon Dobson.

JOHANNES MARMÉN *violin | composer*



Johannes Marmén enjoys a varied international career as a chamber musician, orchestral leader and composer. He is the first violinist of the Marmén Quartet, co-leader of the O/Modernt Chamber Orchestra, and a regular guest leader of numerous international ensembles. Having studied at the Royal College of Music, Johannes was mentored by the late Peter Cropper of the Lindsay Quartet. His composi-

tions have been performed at Wigmore Hall, Kings Place and Berlin Konzerthaus, and featured on releases by Signum Records and Orchid Classics. Johannes is a founding member and former leader of London-based Explore Ensemble, and he regularly performs in venues across Europe, collaborating with Hugo Ticciati, Priya Mitchell and Gareth Lubbe, as well as fellow instrumentalists from the Doric, Casals, Signum and Kuss string quartets. Winners of several international competitions, the Marmén Quartet is one of Europe's most promising emerging groups, performing regularly in the UK and at festivals worldwide.

DOBRINKA TABAKOVA *composer*



Dobrinka Tabakova, who was born in Bulgaria, has lived in London since 1991, graduating from the Guildhall School of Music and receiving a PhD from King's College London. Her music has been described by the *Washington Times* as 'exciting, deeply moving'. She has been resident composer at the Davos Summer Festival and Leipzig MDR Orchestra, Orchestra of the Swan and Truro Cathedral and has received commissions from the Royal Philharmonic Society, BBC Radio 3 and the European Broadcasting Union. Her album *String Paths* was nominated Best Classical Compendium at the 2014 Grammys. In 2017 she was appointed composer-in-residence with the BBC Concert Orchestra. She is a recipient of the prize for an anthem for Queen Elizabeth II's Golden Jubilee and first prize and Medallion at the Sorel Choral Composition, New York. Her second album was Gramophone Magazine's 2019 Critic's Choice. In 2021 she completed her orchestral *Earth Suite* and the violin concerto *The Patience of Trees*.





O/MODERN CHAMBER ORCHESTRA



O/MODERNT CHAMBER ORCHESTRA



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, Veborn 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.

<i>Violins</i>	<i>Violas</i>	<i>Oboe</i>
CLARA BJERHAG	JENNY AUGUSTINSSON	HANNES HEINEMANN
LUCA BOGNÁR	BRYONY GIBSON-CORNISH	INKEN MENCK
LAIA BRAUN	FLORIAN HUBER	SIOBHAN PARKER
GABRIEL CORNET	PRZEMYSŁAW PUJANEK	
XENIA GEUGELIN	FRAUKE STEICHERT	<i>Bassoon</i>
JULIJA IVANOVAITÉ	HUGO SVENSSON	JONATHAN BAUER
ISKANDAR KOMILOV		ANDERS ENGSTRÖM
SOFIA KORTELAINEIN	<i>Cellos</i>	
MIRIAM LILJIFORS	JULIAN ARP	<i>Horn</i>
LAURA LUNANSKY	HEDVIG BENGSTON	ANNA FERRIOL DE CIURANA
JOHANNES MARMÉN	REBECKA ERICSSON	BJÖRN OLSSON
VICKY SAYLES	CLAUDE FROCHAUX	EELIS MALMIVIRTAV
LIANA SVENSSON	EDWARD KING	
HUGO TICCIATI	SINÉAD O'HALLORAN	<i>Theorb</i>
OSCAR TREITLER		KARL NYHLIN
	<i>Double Basses</i>	
	JORDI CARRASCO HJELM	
	JAKUB BECERRA PIETRYKA	
	BENJAMIN ZIAI	

O/MODERNT NEW GENERATION ARTISTS  
FESTIVAL 2022

Always searching for new ways to encourage the next generation of young musicians, O/Modernt is delighted to have established the O/Modernt New Generation programme, which was launched in Stockholm in 2017. The initiative offers young instrumentalists who are studying music the chance to perform alongside members of the O/Modernt Chamber Orchestra as well as world-class soloists. The programme also includes a series of international masterclasses, open rehearsals for young people and study exchanges.

JAKUB BECERRA  
PIETRYKA  
*double bass*



ARTHUR EDMAN  
*bassoon*



HUGO SVENSSON  
*viola*



OSCAR MALMQVIST  
*boy soprano*



LEO FLORIN MURAVJOV  
*accordion*











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, 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 boards of Design Sweden and Svenska Galleriförbundet.

#### LINNÉA SPRANSY *artist*



Linnéa Gabriella Spransy has exhibited at numerous institutions, including Princeton and Duke University, and at commercial and non-profit galleries such as White Flag and Rhona Hoffman Gallery. Her collaborations and performances have taken place in NYC, London and Dundee in Scotland. She has degrees from Milwaukee Institute of Art and Design and Yale School of Art. Currently she lives and works in LA,

where she also co-directs BridgeProjects, a gallery that connects contemporary art, art history, spirituality and religious traditions. Her name, Linnéa, is the feminine form of Carl Linnaeus, the Swedish botanist who designed the sprawling Latin taxonomy used for the natural world. The name is derived from the Latin root for 'line', which invites speculation that she may not have had much choice in the kind of work she makes. After all, lines are her favourite tool for satisfying her deep curiosity about the nature of systems, specifically their potential for transformation.



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. Hugo still lives in the blissful state of mobilephonelessness and when he is not plotting for O/Modernt or practising the violin, he is probably meditating on a retreat somewhere in the middle of nowhere.

#### PAUL WILLIAMSON *writer*



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.





STAFF *and* VOLUNTEERS



MAXIM BELČIKOV *general manager*



Born in Russia and raised in the Czech Republic, Maxim Belčikov is an experienced and versatile arts professional who has spent the past fifteen years working for 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. Maxim subsequently 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. Maxim joined O/Modernt as General Manager in the summer of 2020.

MICHAELA BEIJER *translator | fundraiser*



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 Stockholm University in 2005, she worked for four 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 books on cooking, knitting and crocheting. She spent much of her childhood and youth backstage at the Stockholm Marionette Theatre and Museum, and worked for 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.

SATU HOOGEVEEN *production coordinator*



Organising beauty and harmony seems to be the purpose of my life. Born in Finland, I spent the first half of my existence on the stage with the viola, playing great music with some of the finest ensembles, from the Avanti! Chamber Orchestra to the Royal Concertgebouw Orchestra. Learning and studying presented new challenges, as I began to produce events and lecture about music, while taking art-loving

travellers to oases of music. My pastimes and colour pencils are currently lying neglected in the corner – waiting for some of the timeless time that it takes to reach dimensions of artistic creativity.

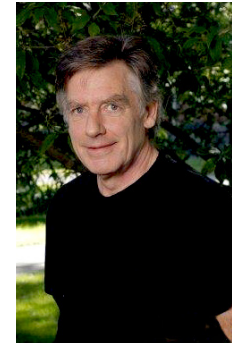
ELISA TABÒ *production and marketing manager*



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.

MIKE ERICSON  
*sine qua non*



LĪVA MEDNE  
*production coordinator*



CLARE BARNES  
*production assistant*



SOPHIA LOTH  
*stage manager*



HÄRVID HELLIHIUS  
*stage*



SUSANNE LINDBLOM  
*catering*



ALINA DACHE  
*catering*



LUNA SAMUELSSON  
*catering*



ELISABET OPPENHEIMER  
*catering*



YUKA BANK  
*ambassador*



HELENA PELLBÄCK  
*ambassador*



KSENIA BALABINA  
*ambassador*





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