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## WELCOME from the ARTISTIC DIRECTOR

That wonderful time of year is upon us once again: the weeklong musical extravaganza at the idyllic rococo theatre Confidencen. But before we embark on this year's journey, a little update on other O/MODERNT activities.

During the past year the O/MODERNT Kammarorkester performed a series of concerts to packed audiences at Musikaliska with programmes ranging from thirteenth-century church music to the head-banging music of Metallica. The orchestra also had its debut in Berlin and London, both concerts receiving rave reviews. O/MODERNT will be holding a long weekend of chamber music concerts at the Wigmore Hall in July and will then travel to Verona in September for a few days of culinary and musical delights (not too late to sign up!).

Now to the fifth edition of Festival O/MODERNT, which is inspired by the muse of Domenico Scarlatti. Virtuoso, extravagant and flamboyant, Domenico's sonatas for solo keyboard are delightful musical journeys in two halves. Full of astonishing variety, these miniature works probe

the world of binary form, setting off through harmonic space to discover far-flung places before returning home. For Festival O/MODERNT 2015 Scarlatti the younger's 'ingenious jesting with art' is showcased alongside the operatic genius of his father, Alessandro. And that is why this summer's weeklong voyage through music, art and literature is doubly guided by the idea of the TWOFOLD.

Immerse yourself in a musical world of dualities where acts of Zen balancing meet Arvo Pärt, Vivaldi comes head to head with Nirvana, Shakespeare is rapped, Scarlatti sampled, music is played backwards, Schumann confronts Quantum Mechanics and much more!



Hugo Ticciati





Friday 12 June, 19.00

Ulriksdals Slottsteater Confidencen

## SCARLATTI SWINGS | DEN KLUVNA SCARLATTI

|                                      |   |
|--------------------------------------|---|
| PAULINA PFEIFFER <i>soprano</i>      | SVEN FIGEE <i>hammond organ</i>         |
| KAROLINA BLIXT <i>mezzosopran</i>    | JOHAN BRIDGER <i>percussion</i>         |
| SOPHIE DUNÉR <i>song</i>             | JOOST LIJBAART <i>percussion</i>        |
| HUGO TICCIATI <i>violin</i>          | MARIJN KORFF DE GIDTS <i>percussion</i> |
| BRAM VAN SAMBEEK <i>bassoon</i>      | MARK TATLOW <i>conductor</i>            |
| OLIVIER DARBELLAY <i>horn</i>        | EDERSON RODRIGUES XAVIER <i>dancer</i>  |
| SVANTE HENRYSON <i>electric bass</i> | WIJNAND VAN KLAVEREN <i>composer</i>    |
| YURI HONING <i>saxophone</i>         | JOHANNES MARMÉN <i>composer</i>         |
| JANNE RÄTTYÄ <i>accordion</i>        | O/MODERNT KAMMARORKESTER                |
| NICK VAN BLOSS <i>piano</i>          |   |

|                                  |                 |
|----------------------------------|-----------------|
| Domenico Scarlatti (1685–1757)   | <i>Griselda</i> |
| Alessandro Scarlatti (1660–1725) |                 |
| Wijnand van Klaveren (b. 1975)   |                 |

### INTERMISSION

|                             |  |
|-----------------------------|--|
| Domenico Scarlatti          | Sonata in E major K 162                              |
| Robert Schumann (1810–1856) | <i>Études Symphoniques Op. 13</i>                    |
|                             | Thème, <i>Andante</i>                                |
|                             | Etude I (Variation 1), <i>Un poco più vivo</i>       |
|                             | Etude II (Variation 2), <i>Andante</i>               |
|                             | Etude III, <i>Vivace</i>                             |
|                             | Etude IV (Variation 3), <i>Allegro marcato</i>       |
|                             | Etude V (Variation 4), <i>Scherzando</i>             |
|                             | Etude VI (Variation 5), <i>Agitato</i>               |
|                             | Etude VII (Variation 6), <i>Allegro molto</i>        |
|                             | Etude VIII (Variation 7), <i>Sempre marcatissimo</i> |
|                             | Etude IX, <i>Presto possibile</i>                    |
|                             | Etude X (Variation 8), <i>Allegro con energia</i>    |
|                             | Etude XI (Variation 9), <i>Andante espressivo</i>    |
|                             | Etude XII (Finale), <i>Allegro brillante</i>         |

### INTERMISSION

|  |   |
|--|---|
| Charles Mingus (1922–1979)<br>arr. Johannes Marmén (b. 1990) | <i>Weird Nightmare</i>  |
| Sophie Dunér (b. 1969)                                       | <i>Addicted to Love</i><br><i>Child's Act</i>                           |
| Irving Berlin (1888–1989)                                    | <i>Blue Skies</i>   |
| Sophie Dunér   | <i>Hey Doctor</i>   |
| Antonio Vivaldi (1678–1741)                                  | Bassoon Concerto in A minor RV 499, <i>Allegro</i>                      |
| Metallica<br>arr. Marijn von Pooijen (b. 1975)               | <i>Orion</i>  |
| Antonio Vivaldi  | Bassoon Concerto in A minor RV 499, <i>Largo</i>                        |
| Dream Theater<br>arr. Marijn van Pooijen (b. 1975)           | From <i>Octavarium</i>  |
| Antonio Vivaldi<br>arr. Marijn van Pooijen                   | <i>La Follia</i>  |
| Muse<br>arr. Charlie Piper (b. 1982)                         | <i>Symphony Exogenesis Part I ('Overture')</i>                          |
| Antonio Vivaldi  | Concerto no. 4 in F minor Op. 8 no. 4, <i>Largo</i>                     |
| Muse<br>arr. Charlie Piper                                   | <i>Symphony Exogenesis Part 3 ('Redemption')</i>                        |
| Antonio Vivaldi  | Concerto no. 4 in F minor Op. 8 no. 4, <i>Allegro – Lento – Allegro</i> |
| Dream Theater<br>arr. Marijn van Pooijen                     | From <i>Octavarium</i>  |
| Irving Berlin<br>arr. David Lundblad (b. 1980)               | <i>Let's Face the Music and Dance</i>                                   |
| Nirvana<br>arr. Johannes Marmén                              | <i>Lithium</i>  |



## SCARLATTI SWINGS

To open the 2015 festival Wijnand van Klaveren has created a mini opera that interweaves selections from Alessandro Scarlatti's *Griselda*, based on a story from the *Decameron* of Boccaccio, with some of Domenico's keyboard sonatas.

A synopsis of *Griselda*: Trying to prove to his rebellious subjects that his peasant wife, Griselda, is a worthy queen, King Gualtiero makes her undergo a series of cruel ordeals. He tells her he ordered the death of their long-lost daughter, banishes her from his court and informs her he will take another wife – Costanza, who is actually the missing daughter. Returning to her humble cottage, Griselda is pursued by Ottone, a Sicilian nobleman. Griselda rejects him. She is then readmitted to Gualtiero's palace as a servant and ordered to marry Ottone. Again, she refuses. Having passed every test, Griselda is reunited with Gualtiero, Costanza's true identity is revealed and all ends happily.

In the illness now known as bipolar disorder the dark side of twoness manifests itself as a disruptive bifurcation. Over the centuries and under a host of different names, many of the world's great creative minds have experienced this condition. Most famously Robert Schumann swung dramatically between states of severe melancholic depression and artistic exultation. After an attempted suicide in 1854, Schumann was admitted to a mental asylum, diagnosed with 'psychotic melancholia'. He died two years later without having recovered from his mental illness.

As in many works by Schumann we find an autobiographical element is woven into the genesis of the masterly *Études Symphoniques* Op. 13. The first edition, published in 1837, announced that the theme of the piece was composed by 'an amateur', a reference to the fact that the tune was sent to Schumann by Baron von Fricken, guardian of Ernestine von Fricken, to whom Schumann was engaged in 1834, only to break off the relationship the following year. The baron, an amateur musician, had used the melody in a *Theme with Variations* for flute.

Another musician renowned for the twofoldness of his artistic brilliance and uncontrollable temper is the American jazz double bassist Charles Mingus. His *Weird Nightmare* sets the stage for a series of songs by Sophie Dunér whose texts explore the extremes of artistic endeavour.

Last but not least we dare to open our ears to an encounter between two musical worlds which are separated by 300 years of history, but still have much in common. Rock musicians of the 1960s and 70s did not look to the luscious harmonies and expansive melodies of nineteenth-century Romanticism for their

inspiration. They turned instead to the groove of a recurring bassline, to melodic extemporizing over a chord progression, and to the unwritten freedom offered by the clarity and symmetry of older forms. The age of the *basso continuo* supplied a wealth of musical gems for modern rock musicians to reshape.

As students of music history know all too well, the term 'baroque' comes from the Portuguese word for a 'misshapen pearl'. It was first applied to music in the nineteenth century by supercilious Frenchmen who were struggling to understand what they heard as a lack of refinement in the music of a previous age. To their ears the exuberant energy that characterizes the music of composers from Monteverdi to Bach was grotesquely aberrant or 'baroque'. Today, having become a standardized label for music written between about 1600 and 1750, the term has happily shed its pejorative associations. Less happily, however, it has also become a slightly bland word, divested of a positive connotation that is inherent in it.

For the provocative image of the 'misshapen pearl' does in fact conjure up something essential about much of the music of the 'baroque' era, and also forges a link with contemporary rock bands including Metallica, Pink Floyd, Van Halen and Muse. Starting with Monteverdi's revolutionary exploration of dissonance and taking in the driving, impulsive dynamism of Vivaldi's *ritornelli* there is a raw emotional intensity about the music of the seventeenth and early eighteenth centuries. Though couched in and governed by convention, baroque music presses against idealized boundaries, stretching and distorting the rules by which it is theoretically bound – exactly like an irregular pearl.

In the last few decades, classical performing artists have rediscovered and reignited the passionate artistic fervour that created such a stir across Europe 300 years ago. Reading reports of the extraordinary concerts staged by Vivaldi at the Pio Ospedale della Pietà, the shouting, clapping and stamping feet of enraptured audiences sounds more like the atmosphere of a rock concert than the reverential hush we are used to at classical concerts these days. Indeed, my guess is that an original performance of a Vivaldi concerto at the Ospedale and a gig by Metallica at Wembley Stadium might not be as far removed from each other as is often thought. In their own ways each mines a deep seam of powerful feelings, inviting the listener to let his or her hair down (or pull off the periwig!) and surrender to the spirit that drives the music on.

Heard as a background filler in shopping malls, hotel lobbies and other public spaces, baroque music is made to sound blandly polished and 'classical'. Pumping up the volume, dispensing with extraneous refinements and feeling the groove of a walking bassline, allows us to rediscover the thrill of that gorgeous 'misshapen pearl' we call 'baROCK'.

## DEN KLUVNA SCARLATTI

Festivalen 2015 öppnas med en specialskriven miniopera av Wijnand van Klaveren. Verket väver samman utvalda delar av Alessandro Scarlatts *Griselda*, som bygger på en av berättelserna i Boccacios *Decameron*, med några av Domenicos sonater för klaviatur.

Griselda: I ett försök att övertyga sina revolterande undersåtar om att hans fru, Griselda, är en värdig drottning trots sin härkomst, tvingar kung Gualtiero henne att genomgå ett antal grymma prövningar. Han talar om för henne att han lät döda deras sedan länge försvunna dotter, förvisar henne från hovet och informerar henne om att han kommer att gifta om sig med Costanza, som i själva verket är den försvunna dottern. Tillbaka i sin enkla boning blir Griselda uppvaktad av Ottone, en ädling från Sicilien. Griselda avvisar honom. Hon tillåts sedan återvända till slottet som tjänare och beordras att gifta sig med Ottone. Hon vägrar åter igen. Efter att ha klarat av alla prövningar återförenas Griselda med Gualtiero. Costanzas verkliga identitet avslöjas och allt slutar gott.

I tillståndet som vi idag fångar in i termen bipolär sjukdom gestaltar sig den mörka sidan av dualiteten som en störande tudelning. Genom århundraden har många av världens mest kreativa hjärnor lidit av detta tillstånd. Robert Schumann var känd för att pendla mellan djup melankolisk depression och artistisk exaltation. Efter ett självmordsförsök 1854 blev Schumann inlagd på mentalsjukhus med diagnosen "psykotisk melankoli". Han dog två år senare utan att ha återvunnit sin psykiska hälsa.

Precis som i många andra av Schumanns verk finns det ett självbiografiskt element invävt i tillkomsten av mästerverket *Études Symphoniques* (Op. 13). Enligt den första utgåvan, som publicerades 1837, var styckets tema komponerat av "en amatör". Detta var en referens till det faktum att Schumann fick styckets melodi från baron von Fricken, förmyndare till Ernestine von Fricken, som Schumann förlovade sig med 1834 bara för att bryta förlovningen ett år senare. Baronen, som var amatörmusiker, hade använt melodin i ett *Tema med variationer* för flöjt.

En annan musiker som är känd för både sin artistiska briljans och sitt okontrollerade humör är den amerikanske jazzbasisten Charles Mingus. Hans *Weird Nightmare* utgör grunden för en serie sånger av Sophie Dunér, vars texter utforskar extremerna som kännetecknar kreativitet.

Sist men inte minst vågar vi öppna öronen för ett möte mellan två musikvärldar, som separeras av 300 års historia, men som fortfarande har mycket gemensamt. 1960- och 70-talets rockmusiker hittade inte sin inspiration i 1800-talets romantiska harmonier och utsävande melodier. De lockades istället av den med-

ryckande återkommande basgången, den melodiska improvisationen över en ackordföljd och den oskrivna friheten hos tydligheten och symmetrin i äldre musikformer. *Generalbasens* era erbjöd en uppsjö av musikaliska uttryck som rockmusikerna kunde stöpa om i ny form.

Alla som har studerat musikhistoria vet alltför väl att termen "barock" kommer från det portugisiska ordet för en oregelbundet formad pärla. Inom musiken användes den för första gången under 1800-talet av högfärdiga fransoser som inte kunde förstå vad de uppfattade som en brist på förfining i musiken från en tidigare epok. I deras öron var den överdådiga energin, som kännetecknar musik från kompositörer från Monteverdi till Bach, groteskt avvikande eller "barock". Idag har uttrycket blivit en standardbeteckning för musik skriven från omkring 1600 till 1750 och gjort sig fri från de negativa associationerna. Tyvärr har det samtidigt blivit ett lite urvattnat ord, som berövats sin positiva bibetydelse.

Den provocativa bilden av den deformerade pärlan frammanar faktiskt en kärna i mycket av musiken från barocken, och utgör en länk till dagens rockband, som Metallica, Pink Floyd, Van Halen och Muse. Det finns en rå, emotionell intensitet i sextonhundralets och det tidiga sjuttonhundralets musik, från Monteverdis revolutionerande utforskande av dissonans till den drivande, impulsiva dynamiken i Vivaldis *ritornelli*. Barockmusiken begränsades visserligen av konventionen, men tänjde ständigt på gränserna för idealet och formade om de regler som band den i teorin, precis som en oregelbunden pärla.

Under de senaste decennierna har klassiskt skolade musiker återupptäckt och återuppväckt den passionerade artistiska glöd som skapade en sådan upphetsning i Europa för 300 år sedan. Skildringarna från de enastående konserter som Vivaldi arrangerade på Pio Ospedale della Pietà vittnar om hur den hänfödda publiken ropade, klappade händerna och stampade fötterna, mer likt atmosfären under rockkonserter än den vördnadsfulla tystnad vi är vana vid från dagens klassiska konserter. Uruppförandet av en Vivaldi-konsert på Ospedale och en spelning med Metallica på Wembley Stadium kanske inte är så olika som man skulle tro. Båda hämtar sin energi i våra starkaste känslor och bjuder in sina lyssnare att släppa loss och hänga sig åt musiken.

Som bakgrundsmusik i köpcenter, hotellreceptioner och andra offentliga utrymmen är barockmusiken utslätad och "klassisk". Genom att pumpa upp volymen, skala bort överflödiga finesser och låta oss ryckas med i basgången kan vi återupptäcka den fantastiska deformerade pärlan, som vi kallar "baROCK".



Saturday 13 June, 15.00

*Ulriksdals Slottsteater Confidencen*

## DOUBLE-DEALING | *DUBBELSPEL*

Literary event (in English) | Litterärt evenemang (på engelska)

KRISTINA LEON *actress*

INGELA LUNDH *actress*

SIMONE KOTVA *writer*

PAUL WILLIAMSON *writer*

MARTIN HUXTER *artist*

GEORGE LEVANTIS *artist*

TERESA MONACHINO *graphic designer*

Book Launch

THE NEW POTATO EATERS, VAN GOGH IN NUENEN  
1883–1885  
published by Festival O/MODERNT 2015

Insights

Martin Huxter speaks about his new series of portraits,  
'The New Potato Eaters'

Illustrated talk by award-winning designer Teresa Monachino

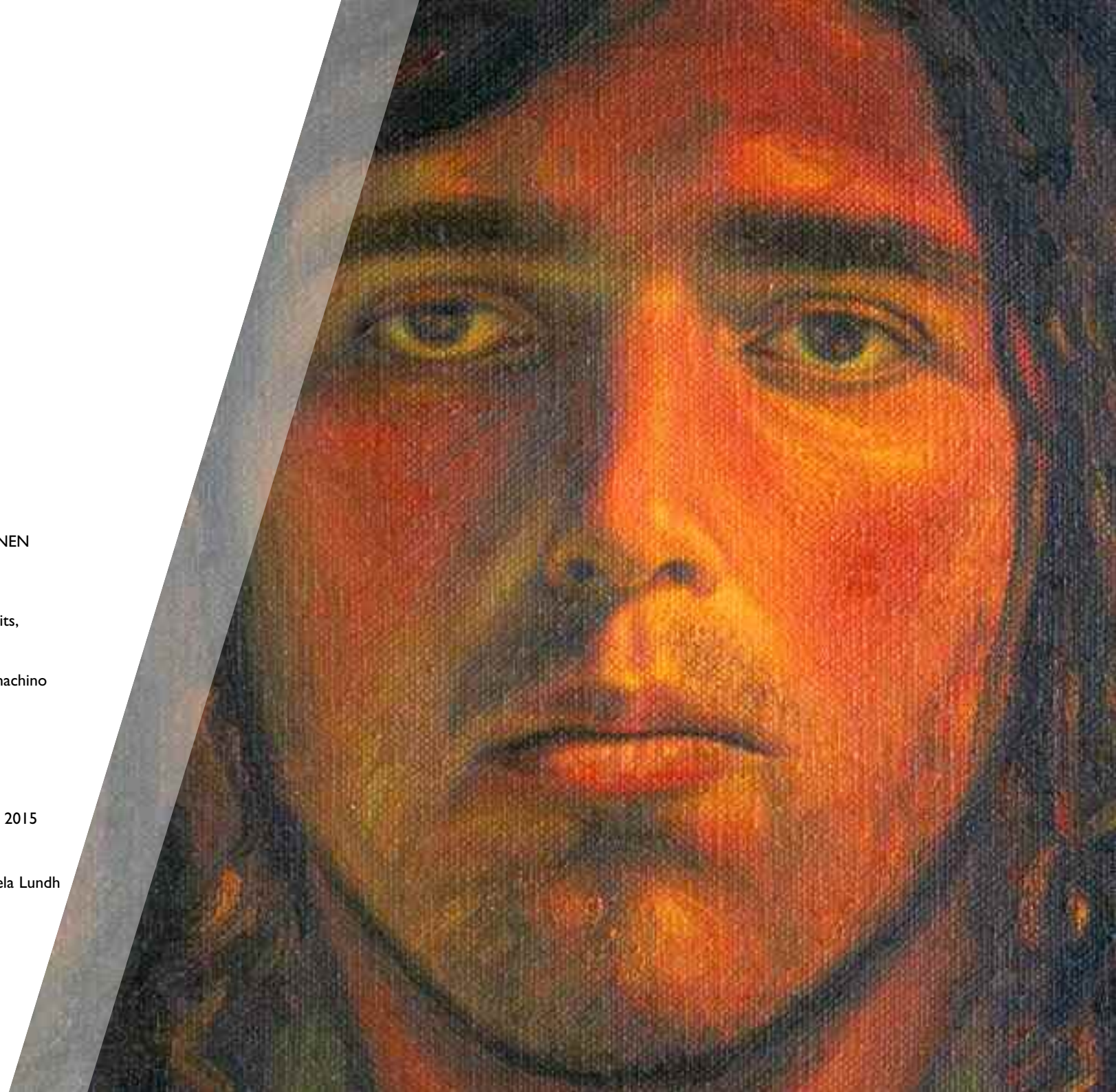
### INTERMISSION

Book Launch

TWOFOLD  
a new anthology published by Festival O/MODERNT 2015

Dramatized Reading

ANAMORPHOSIS  
a new duologue performed by Kristina Leon and Ingela Lundh  
of Stockholm's English Speaking Theatre



## DOUBLE-DEALING

An afternoon in two halves, Dubbelspel presents *The New Potato Eaters: Van Gogh in Nuenen 1883–1885*, a beautiful and innovative book published by Festival O/MODERNT that features essays on Van Gogh's Nuenen period by leading curators and academics. The book also contains two pieces in verse and a selection from Martin Huxter's series of portraits *The New Potato Eaters*. Painted in Nuenen in 2013 and 2014, this is Huxter's response to Van Gogh's Nuenen works, including his first masterpiece, *The Potato Eaters*. Martin will give a short talk about the paintings and share some entertaining stories about the time he spent in Holland.

Exuding originality and imaginative energy, the design of *The New Potato Eaters* was created by award-winning British designer Teresa Monachino, who has spoken at numerous high-profile venues all around the world, and collaborated with (among others) the sculptor and Pop Artist Sir Eduardo Paolozzi, graphic design giant Alan Fletcher and actor Sir Sean Connery. Offering generous insights into the design process, Teresa will give an illustrated talk that promises to be entertaining and instructive in equal measure.

Also published for Festival O/MODERNT 2015 is *Twofold*, an anthology of new works in prose and verse by Simone Kotva and Paul Williamson, along with eight unpublished drawings from *Leda and the Swan* (2008) by George Leventis, and two specially commissioned images by Debbie Loftus. *Twofold* will be launched at the event.

The afternoon will conclude with a performance of *Anamorphosis*, a duologue by Paul Williamson, newly commissioned for Kristina Leon and Ingela Lundh, founding members of Stockholm's English Speaking Theatre. The scene is set in Vienna where a visiting lecturer has been invited to talk to a literary society about the image of the city portrayed in Shakespeare's *Measure for Measure*. The theme of the talk is 'anamorphosis' – a distorted projection that appears normal when seen from a particular viewpoint. The unnamed speaker paints a riveting and unsettling picture, taking in snippets from his own past, Shakespeare's *Measure for Measure* and some dark vignettes about present-day Vienna. *Anamorphosis* concludes with Kristina and Ingela's world premiere performance of 'Take o take those lips away' (*Measure for Measure*, Act IV, Scene I), Malcolm Bothwell's poignant new setting of Shakespeare's text.

## DUBBELSPEL

I Dubbelspel, en eftermiddag i två delar, presenteras boken *The New Potato Eaters: Van Gogh in Nuenen 1883–1885*, publicerad av Festival O/Modernt. Det är en vacker och innovativ volym med essäer av ledande intendent och akademiker om van Goghs period i Nuenen. Boken innehåller även två dikter och ett urval ur Martin Huxters porträttserie "The New Potato Eaters". Porträtten är målade i Nuenen under 2013 och 2014 och är Huxters svar på van Goghs verk från Nuenen, inklusive hans första mästerverk *Potatisätarna*. Martin kommer att hålla ett kort föredrag om målningarna och dela med sig av några underhållande anekdoter från sin vistelse i Holland.

Boken är originellt och fantasifullt formgiven av den prisbelönta brittiska formgivaren Teresa Monachino, som har talat på många prestigefyllda platser över hela världen och samarbetat med bland annat skulptören och popkonstnären Sir Eduardo Paolozzi, giganten inom grafisk formgivning Alan Fletcher och skådespelaren Sir Sean Connery. Teresa kommer att ge en inblick i formgivningsprocessen som är lika underhållande som instruktiv.

Ett annat verk som publicerats för Festival O/Modernt 2015 är *Twofold: Poems, Prose, Pictures*, en antologi med nya prosastycken och dikter av Simone Kotva och Paul Williamson. Boken inrymmer också bilder från *Leda and the Swan* (2008) av George Leventis och två specialbeställda bilder av Debbie Loftus. *Twofold* lanseras under evenemanget.

Eftermiddagen avslutas med ett uppförande av *Anamorphosis*, en specialskriven duolog av Paul Williamson för Kristina Leon och Ingela Lundh, två av grundarna av Stockholm English Speaking Theatre. Duologen utspelar sig i Wien där en gästlärare har bjudits in av ett litterärt sällskap för att hålla ett föredrag om bilden av staden i Shakespeares *Lika för lika*. Föredragets tema är "anamorfos" – en förvrängd projektion som ser ut att vara normal från en viss synvinkel. Den namnlösa föredragshållaren målar en fängslande och oroväckande bild som vävs samman med bitar av hans förflutna, Shakespeares *Lika för lika* och ett par mörka beskrivningar av dagens Wien. *Anamorphosis* avslutas med världspremiären av Kristina och Ingelas performance "Take o take those lips away" (*Lika för lika*, akt IV, scen I), Malcolm Bothwells gripande nya tolkning av Shakespeares text.



Saturday 13 June, 18.00

*Ulriksdals Slottsteater Confidencen*

## SHAKESPEARE RAPPED, SCARLATTI SAMPLED |

*SHAKESPEARE–RAP, SAMPLAD SCARLATTI*

YURI HONING *saxophone*

JOHANNES MARMÉN *violin*

HANNA DAHLKVIST *cello*

SVANTE HENRYSON *cello / electric bass*

JOOST LIJBAART *percussion*

JANNE RÄTTYÄ *accordion*

DIANA KETLER *piano*

HENRIK MÅWE *piano*

ALEXANDER OLIVER *actor*

BABA ISRAEL *rapper*

CHARLIE BARBER *composer*

Terry Riley (b. 1935)

*Fanfare*

Domenico Scarlatti (1685–1757)

*Sonata in C minor K 22*

*Sonata in in C minor K 11*

Terry Riley

*Urbanotica*

*Fog in Frisco*

*Urbanocity*

Domenico Scarlatti

*Sonata in B minor K 87*

Terry Riley

*Song of the Earth*

Charlie Barber (b. 1949)

*Baroque Sonatas Remix*

Felix Mendelssohn Bartholdy  
(1809–1847)

*A Midsummer Night's Dream Op. 61, Scherzo*

### INTERMISSION

Henrik Måwe (b. 1981)

*Our Revels Now Are Neverending*

David Gilmour (b. 1946)  
arr. Henrik Måwe

*Sonnet 18*

### IMPROVISATION

Sting (b. 1951)  
arr. Henrik Måwe

*Sister Moon*

Svante Henryson (b. 1963)

*Mastodonic Recital (with Domenico Scarlatti in mind)*

*Toric Declamations*

*Anecdotic Moralist*

*Male Sonic Dictator*

*Occidental Amorist*

*Sciatic Tremolando*

*Iconoclast Mirated*

*Anorectic Modalist*

*Distortional Mecca*

*Lactoside Romantic*

*Metal Accordionist*

## SHAKESPEARE RAPPED, SCARLATTI SAMPLED

*Whose speechless song, being many, seeming one,  
Sings this to thee, 'Thou single wilt prove none.'*

This couplet comes at the end of Shakespeare's eighth sonnet, which is about unity in multiplicity – in music as in life. Shakespeare's couplet artistry combines with the binary shape of Domenico Scarlatti's sonatas to provide the creative spark for this evening's concert.

Terry Riley (b. 1935), the Californian-born composer, hailed as one of the founding fathers of minimalism, was touring Europe when he was inspired to write the musical travelogue, *Mandala Miniatures*. His idea was to 'create spontaneously with as little editorial interference as possible'. The general consensus about Riley's European epiphany is that it occurred in a 'Habsburg' palace, but the composer who sprung into his mind was Haydn, court composer to the Esterházy, and the place most often associated with Haydn is Schloss Esterházy in Eisenstadt, 60 kilometres south of Vienna. Is this where Riley conceived of *Mandala Miniatures*? Whatever the exact location, he recalled being 'greatly moved walking through these rooms where [Haydn] had made his enormous contributions', and feeling 'some kind of transmission about the whole era and its meaning'. The link between twentieth-century minimalism and an earlier epoch is rekindled here as select movements from *Mandala Miniatures* are interwoven with some of Domenico Scarlatti's keyboard sonatas.

The three sections of Charlie Barber's (1949) *Baroque Sonatas Remix* are directly inspired by three of Domenico's sonatas: two sequences from Sonata in B minor K27, the opening harmonic sequence from Sonata in E minor K81 and an adaptation, influenced by Arabic music, of the rhythms from Sonata in F minor K555.



Shakespeare's effect on the German Romantics was explosively liberating. By contrast with the structured discipline they found in classical models, he seemed the epitome of spontaneous, free-flowing creativity – a kind of folk poet *par excellence*. Nineteenth-century dramatists imitated his methods, artists painted scenes from his plays and composers wrote music based on his narratives. Felix Mendelssohn Bartholdy (1809–1847) wrote his *A Midsummer Night's Dream*, Op. 61, in 1842. This was the second time Mendelssohn had written music for Shakespeare's play. In 1826, at the age of just seventeen, he wrote a concert overture (Op. 21). The later piece (the *Scherzo* from which will be performed this evening) consisted of incidental music for a production of the play, including the now venerable and indispensable Wedding March.

Several academic studies in recent years have suggested that rappers might be better rhymers and more innovative coiners of new words than Shakespeare. But perhaps that's all beside the point. Mobo award-winning rapper Akala, who runs workshops on the links between hip hop and Shakespeare, gets to the heart of the matter: 'if you look at real hip hop', he says, 'it's poetry, it's social commentary, it's documenting history. And in three or four hundred years, people will probably look upon it as such.' It's not only the poetic pyrotechnics that links Shakespeare and contemporary hip hoppers, it's also the struggle to make sense of everyday human experience. Domenico Scarlatti's sonatas and Shakespeare's sonnets provide the inspiration for O/MODERNT's imaginative social commentary.



## SHAKESPEARE–RAP, SAMPLAD SCARLATTI

*Den lyder så, med klang från manga håll,  
Men tycks blott en: »den ensam är, blir noll».*

Dessa två rader utgör slutet på Shakespeares åttonde sonett (översättning av Carl Rupert Nyblom), som handlar om enhet och mångfald – i musiken såväl som i livet. Shakespeares rimmade rader paras med Domenico Scarlattis tvådelade sonater för att utgöra den kreativa gnistan för kvällens konsert.

Kompositören Terry Riley (född 1935 i Kalifornien), som hyllas som en av grundarna av minimalismen, befann sig på turné i Europa när han fann inspirationen till sin musikaliska reseskildring *Mandala Miniatures*. Hans idé var att "skapa på ett spontant sätt med så lite efterarbete som möjligt". Den allmänna åsikten om Rileys europeiska uppenbarelse är att den inträffade i ett av Habsburg-ättens slott, men kompositören som inspirerade honom var Haydn, ätten Esterházy's hovkompositör. Den plats som oftast associeras med Haydn är Schloss Esterházy i Eisenstadt, 60 kilometer söder om Wien. Kan det vara där Riley fann inspirationen till *Mandala Miniatures*? Oberoende av den exakta platsen, så minns han att han blev "berörd av att vandra genom salarna där [Haydn] verkade" och kände "någon sorts överföring av hela eran och dess betydelse". Länken mellan 1900-talets minimalism och en tidigare epok återuppväcks här när utvalda passager ur *Mandala Miniatures* vävs samman med några av Domenico Scarlattis sonater för klaviatur.

De tre avsnitten ur Charlie Barbers (född 1949) *Baroque Sonatas Remix* är direkt inspirerade av tre av Domenicos sonater: två sekvenser från Sonat i H-moll K27, den första harmoniska sekvensen från Sonat i E-moll K81 och en bearbetning med influenser från arabisk musik av rytmerna från Sonat i F-moll K555.

Shakespeare hade en frigörande påverkan på de tyska romantikerna. I motsats till den strukturerade disciplinen de fann i de klassiska modellerna framstod han som urtypen för spontan, fritt flödande kreativitet – en sorts bygdepoet *par excellence*. 1800-talets dramatiker imiterade hans metoder, konstnärerna målade scener ur hans pjäser och kompositörerna skrev musik utifrån hans berättelser. 1942 skrev Felix Mendelssohn Bartholdy (1809–1847) sin version av *En midsommarnattsdröm*, Op. 61, 1842. Det var andra gången Mendelssohn skrev musik till Shakespeares pjäs. Ouvertyren (Op. 21) skrev han redan 1826, när han var sjutton år gammal. Det senare stycket (*Scherzot* som kommer att uppföras under kvällen) bestod av teatermusik för en uppsättning av pjäsen, inklusive den välkända Bröllopsmarschen.

Under senare år har flera vetenskapliga studier kommit fram till att dagens rappare till och med kan vara bättre på att rimma och mer innovativa när det gäller att skapa nya ord än vad Shakespeare var. Men det är kanske inte relevant. MOBO Award-vinnande rapparen Akala, som leder workshopar om banden mellan hiphop och Shakespeare, går till botten i frågan: "om du tittar på riktig hip-hop", säger han, "så ser du poesi, social kommentar, ett sätt att dokumentera historien. Och om tre- eller fyrahundra år kommer folk förmodligen att se den som sådan." Det är inte bara ett poetiskt fyrverkeri som binder samman Shakespeare med dagens hip-hop-artister, utan även kampen att ge mening åt de upplevelser som gör oss till människor. Domenico Scarlattis sonater och Shakespeares sonetter utgör inspirationen för O/Modernts sociala kommentar.



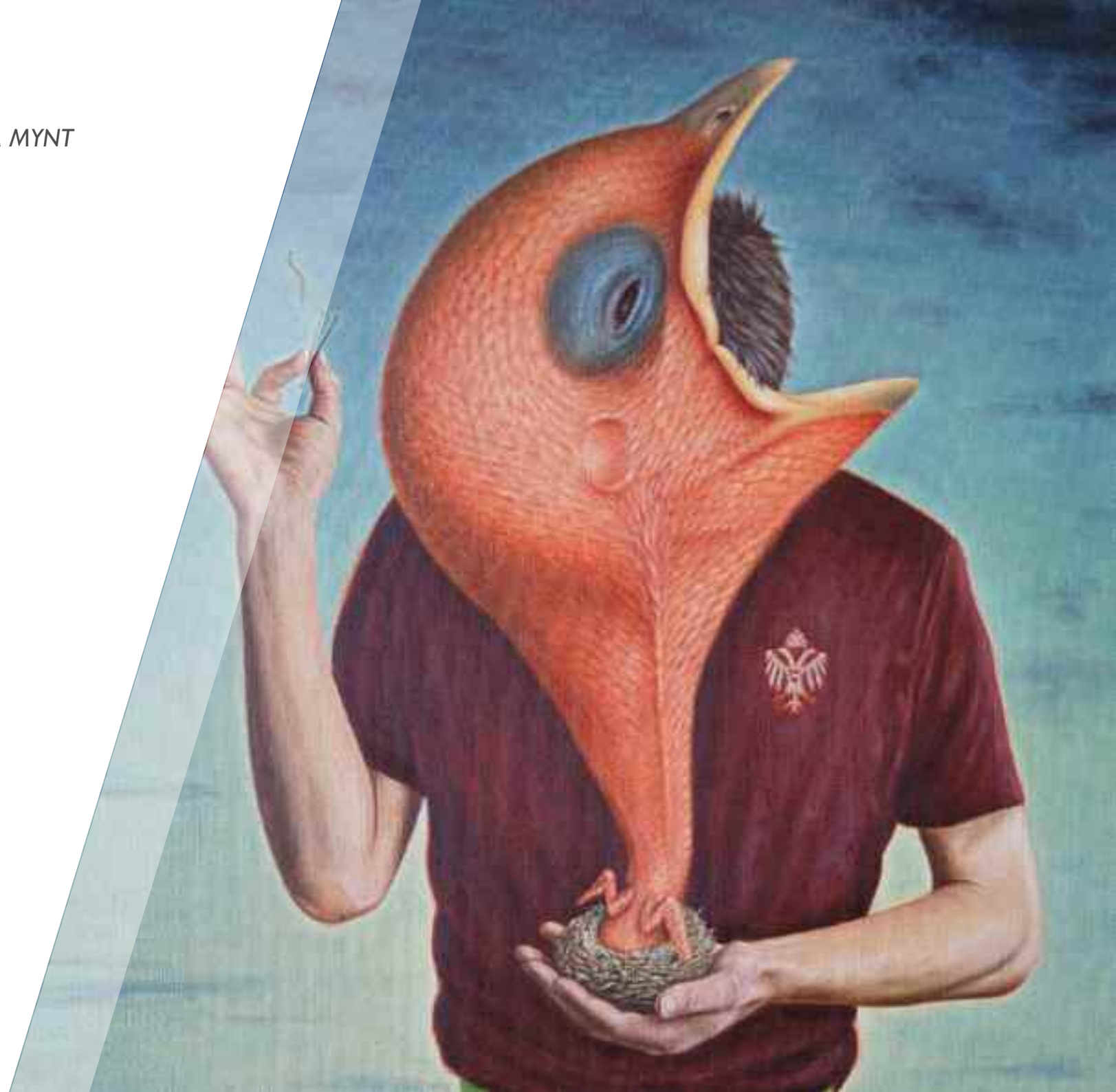
Sunday 14 June, 13.00

*Ulriksdals Slottskapell*

## TWO SIDES OF THE SAME COIN | *TVÅ SIDOR AV SAMMA MYNT*

### VOCES8

|  |  |
|--|--|
| Sergei Rachmaninoff (1873–1943)                                  | <i>Bogoroditse Devo</i>  |
| John Dowland (1563–1626)   | <i>Weep Ye No More Sad Fountains</i><br><i>Unquiet Thoughts</i><br><i>Burst Forth My Tears</i> |
| Anton Bruckner (1824–1896)                                       | <i>Locus Iste</i><br><i>Os Justi</i>   |
| John Dowland   | <i>Dear, If You Change</i><br><i>Go Crystal Tears</i>  |
| Gustav Holst (1874–1934)   | <i>Nunc Dimittis</i>   |
| Carlo Gesualdo (1566–1613)                                       | <i>O Vos Omnes</i><br><i>Luci Seren'e Chiare</i>   |
| Claude-Michel Schönberg (b. 1944)<br>arr. Jim Clements (b. 1983) | <i>I Dreamed a Dream</i>   |
| Andrew Lloyd Webber (b. 1948)<br>arr. Jim Clements               | <i>Music of the Night</i>  |
| Jimmy Van Heusen (1930–1990)<br>arr. Jim Clements                | <i>Ain't that a Kick in the Head</i>   |
| Harold Arlen (1905–1986)<br>arr. Jim Clements                    | <i>I've Got the World on a String</i>  |



## TWO SIDES OF THE SAME COIN

Flow my tears, fall from your springs,  
Exil'd for ever let me mourn;  
Where night's black bird her sad infamy sings,  
There let me live forlorn.  
John Dowland

John Dowland's muse is a melancholy creature who helps him to discover inspiration in exile and unrequited love. Yet the fashionable condition that Dowland explores, celebrates and laments in some of his best-known lyrical pieces has its basis not only in the preoccupations of Renaissance poetry but also in his fractured temperament. Dowland apparently suffered from manic depression, which manifested itself as the restless emotional energy that provides the impetus for some of his most beautiful and moving music. Punctuated by Dowland's songs, this concert is devoted to composers through the centuries whose work has been influenced by the disorder diagnosed in ancient Greek times as an excess of black bile.

*Bogoroditse Devo* is the Church Slavonic translation of the familiar 'Hail Mary', based on Luke 1:28: 'Hail Mary, full of grace, the Lord is with thee'. Sergei Rachmaninoff's setting is the sixth movement of his *All-Night Vigil* (Op. 37), composed in less than two weeks early in 1915. Coming at the close of the vespers section of the Vigil, the apparent serenity of *Bogoroditse Devo* conceals the germ of a sublime and moving climax that blossoms forth on the words 'rejoice' and 'saviour', magnificently intertwined. Anton Bruckner's sacred motet *Locus Iste* (WAB 23) was composed in 1869 for the dedication of the Votivkapelle at the New Cathedral in Linz, Austria. The text begins 'Locus iste a Deo factus est', meaning 'This place was made by God', and is based on the Jacob's Ladder story in Genesis 28. After dreaming of angels ascending a ladder to heaven, Jacob takes one of the stones he has used for a pillow while sleeping by the wayside and makes it into an altar: 'Surely the Lord is in this place', he says, and names the spot Bethel or House of God. Bruckner's *Os Justi* (WAB 30) was written in 1879 for the choirmaster at the Augustinian monastery at Sankt Florian in Austria. The text is taken from Psalm 37, with a verse of Psalm 89 interposed towards the end. 'The mouth of the righteous utters wisdom, and his tongue speaks what is just', the Psalmist declares. The piece soars towards the words 'Lex Dei', the Law of God, and then descends towards a simple Alleluia, sung in unison, grounding the ecstatic emotion in a communal expression of praise.

Gustav Holst composed his *Nunc Dimittis* (H 127) in 1915 when it was performed at Westminster Cathedral, after which it was forgotten until 1979 when the composer's daughter revised and published it. 'Now, Lord, you let your servant go in peace': the words are those spoken by Simeon in Luke 2, after he has seen the child Messiah and can contentedly depart this life. A far more violent end awaited the wife and lover of the Italian composer Carlo Gesualdo (1566–1613). Catching the two in bed together, Gesualdo horrifically murdered them and put their mutilated bodies on public display. These dreadful events seem thereafter to resound in his 'wildly chromatic' music, which is fraught with powerful emotion. Gesualdo's motet setting of *O vos omnes* ('All ye that pass') was published in 1603; *Luci seren' e chiare* ('Serene and limpid eyes') from Gesualdo's Fourth Book of Madrigals (1596) gives musical form to some paradoxes of love in a way that seems to draw on and transform aspects of the composer's own experience: 'A soul filled with flames and blood is tortured without pain, dies without languishing.'

The final two songs in this concert are popular modern classics: *I Dreamed a Dream* from the musical *Les Misérables* (1980), with music by Claude-Michel Schönberg, is Fantine's expression of regret for happier times; *Music of the Night* from Andrew Lloyd Webber's *Phantom of the Opera* (1986) is the song sung by the Phantom to seduce Christine after he has brought her to his hideaway beneath the Paris Opera.

## TVÅ SIDOR AV SAMMA MYNT

*Flow my tears, fall from your springs,  
Exil'd for ever let me mourn;  
Where night's black bird her sad infamy sings,  
There let me live forlorn.*  
John Dowland

John Dowlands musa är en melankoli som inspirerar honom i exil och obesvarad kärlek. Men det tidstypiska som Dowland skildrar och besjunger i några av sina mest kända verk har inte bara sin rot i renässansens poesi, utan också i ett splittrat inre. Dowland led troligen av manodepressivitet, som kom till uttryck i den rastlösa energi som utgjorde impulsen till delar av hans mest undersköna musik. Inramad av Dowlands sånger är denna konsert tillägnad tonsättare vars verk har varit influerade av det som de gamla grekerna brukade kalla ett överskott av svart galla.

*Bogoroditse Devo* är den kyrkoslaviska översättningen av den välkända Mariahymnen "Ave Maria", som baseras på Lukas 1:28, "Var hälsad, du högt benådade! Herren är med dig". Sergej Rachmaninovs bidrag är sjätte satsen i Midnattsmässan Vigilia (op 37), som han komponerade på mindre än två veckor i början av 1915. Den skenbara friden i *Bogoroditse Devo*, i slutet av midnattsmässans vesper, döljer fröet till ett storslaget och rörande klimax som blommar upp med de sammanflätade orden "gädje" och "frälsare". Anton Bruckners sakrala motett *Locus Iste* (WAB 23) komponerades 1869 för konsekrationen av Votivkapellet i den nya katedralen i österrikiska Linz. Texten inleds med "Locus iste a Deo factus est", "Denna plats är skapad av Gud" och baseras på berättelsen om Jakobs trappa, Första Moseboken, kapitel 28. Efter en dröm om änglar som gick upp för en trappa till himlen tar Jakob en av stenarna som han använt som huvudkudde medan han sov vid väggkanten och gör den till ett altare. Han utbrister "Sannerligen, Herren är på denna plats, och jag visste det inte!" och kallar platsen Betel eller Guds hus. Bruckners *Os Justi* (WAB 30) skrevs 1879 för kormästaren i det Augustinska klostret Sankt Florian i Österrike. Texten kommer från Psalm 37 i Vulgata, med en vers ur Psalm 89 inflikad i slutet. "Den rättfärdiges mun talar vist och hans tunga säger det rätta" sjunger psalmisten. Stycket svävar upp mot orden "Lex Dei", Guds lag, och sjunker sedan till ett unisont Halleluja som förankrar de extatiska känslorna i ett gemensamt lovord.

Gustav Holst komponerade sitt verk *Nunc Dimittis* (H 127) 1915, samma år som det uppfördes i Westminster Cathedral. Därefter glömdes det bort fram till 1979, när kompositörens dotter reviderade och publicerade det. "Herre, nu låter du din tjänare gå hem, i frid, som du har lovat" säger Symeon i Lukas 2 efter att han sett barnet Jesus och kan se döden an med frid. Hustrun till den italienske kompositören Carlo Gesualdo (1566–1613) och hennes älskare gick ett betydligt mer våldsamt slut till mötes. När Gesualdo tog dem på bar gärning mördade han dem och visade upp deras skändade kroppar för allmänheten. Dessa fasansfulla händelser verkar återspeglas i den "vilda kromatik" som kännetecknar hans musik. Gesualdos motett *O vos omnes* ("Ni som går vägen förbi") publicerades 1603, *Luci serene e chiare* från Gesualdos Fourth Book of Madrigals (1596) ger ton åt några av kärlekens paradoxer på ett sätt som tycks vara inspirerat av kompositörens egen erfarenhet: "En själ fylld av eldslågor och blod torteras utan smärta, dör utan att försmäktas".

Konsertens två sista stycken är populära moderna klassiker: *Jag har en dröm* ur musikalen *Les Misérables* (1980), med musik av Claude-Michel Schönberg, speglar Fantines längtan efter lyckligare tider, *Nattens musik*, ur Andrew Lloyd Webbers Fantomen på operan (1986), är sången som Fantomen sjunger för att förföra Christine efter att han fört bort henne till sitt gömställe under Parisoperan.



Sunday 14 June, 15.00

*Ulriksdals Slottsteater Confidencen*

## TRUTH IN MADNESS | *DET SANNA I DET GALNA*

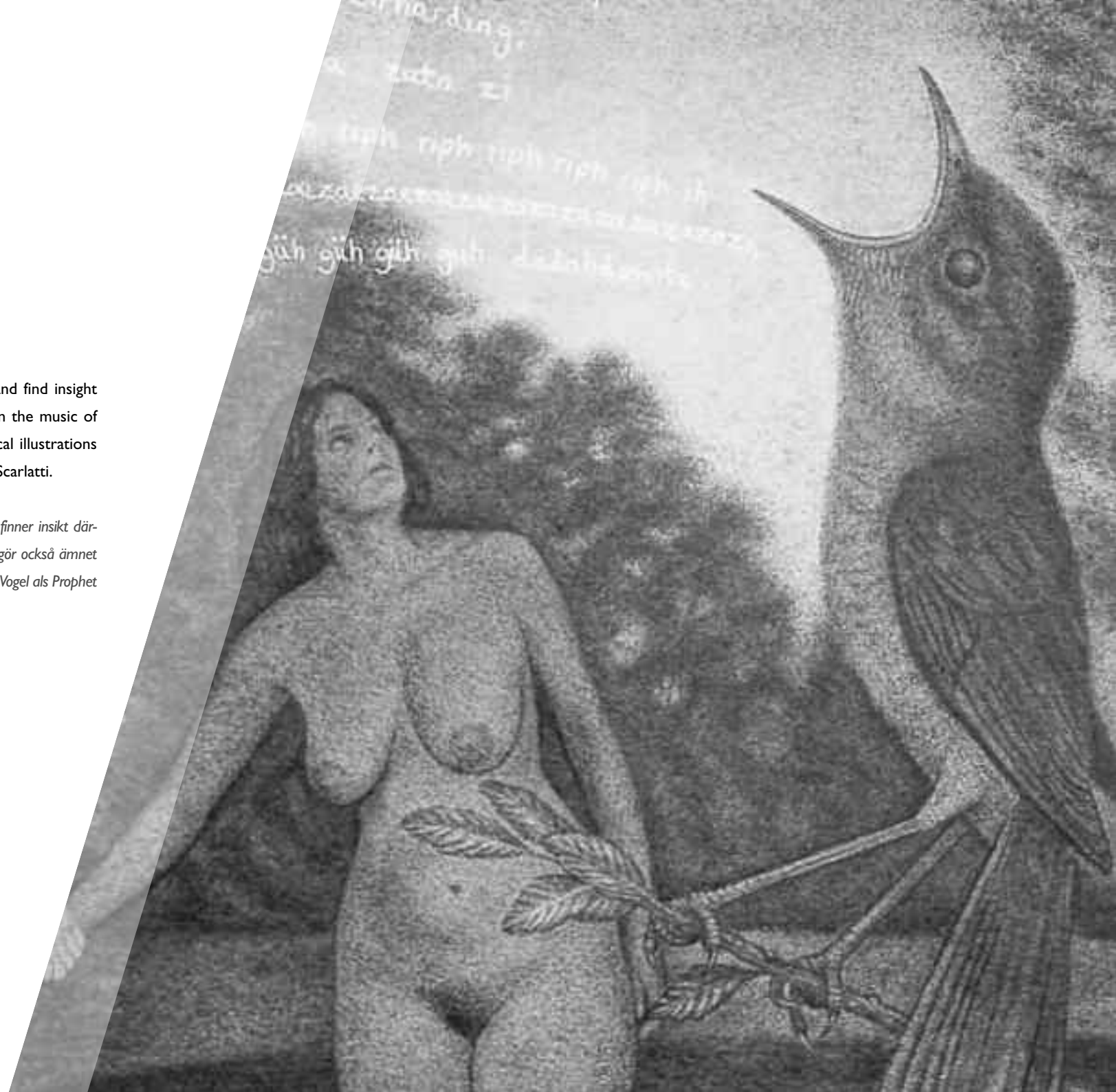
FILIPPO FAES *piano*

Lecture-recital (in English)

Föreläsning och konsert (på engelska)

From Romanticism to Zen via quantum mechanics ... or how to split perception in two and find insight in-between. This is a skill taught by the sages of the Native American Yaqui and practised in the music of Schumann. It will be the subject of this fascinating lecture-cum-recital by Filippo Faes. Musical illustrations include Schumann's 'Vogel als Prophet' from *Waldszenen* and keyboard works by Domenico Scarlatti.

*Från romantiken till zen via kvantmekanik ... eller hur man klyver perceptionsförmågan i två delar och finner insikt däremellan. Detta är en förmåga som lärs ut av Yaqui-folket i Mexiko och utövas i Schumanns musik. Det utgör också ämnet för denna fascinerande konsertföreläsning av Filippo Faes. Musikaliskt ramas det hela in av bl.a. Schumanns Vogel als Prophet från Waldszenen och verk av Domenico Scarlatti.*



## THE LEFT HEMISPHERE AND ITS DOPPELGÄNGER

In two months from now, around 15–20 August, the world will once again reach Earth Overshoot Day – the day on which humanity will have used more natural resources than the planet is able to regenerate in a twelve-month period. For the remainder of the year we will be living on resources stolen from future generations.

Some countries, including Sweden, consume less than their territory can produce, but in the rich part of the world these are rare exceptions. Relative to the area it occupies, if Japan's rate of consumption were extended across the globe, we would need seven earth-sized planets to satisfy demand. Rolling out the rate in the United Arab Emirates would require no less than twelve earths. Globally, if everyone on earth consumed as much as the average American, it would take more than four similarly sized planets to meet the needs of the world's population.

After Ronald Reagan, every president of the United States has subscribed to the doctrine that the American way of life is 'non-negotiable'. Combine that with the fact that every human being on the planet is striving with all his or her might to achieve the standard of living enjoyed by the richest minority and it seems clear that we have reached a dead end. The only way out of it – the only way to avoid a conflict of unprecedented proportions – is through a bold and dramatic change of direction: a change in our thinking and in the way we 'narrate the world to ourselves'.

'We are striving to stimulate domestic consumption in order to boost growth.' This is the kind of language used to describe what is happening on our planet. And yet, not many centuries ago, a sentence like this would have sounded nonsensical. So when did the idea originate that well-being and quality of life are inextricably linked to never-ending economic growth and the production of goods? The answer, probably, is that this momentous change took place during the Industrial Revolution, between about 1760 and 1840. At that moment, rapid technological progress ignited industrial mass production and created a vicious circle of supply and demand in which the intensification, streamlining and constantly increasing speed of production can only be sustained by the ever-accelerating rate of consumption of the goods thus produced.

It was precisely during these years, however, that the Romantic movement was born. It's as though poets, musicians and artists at that time felt the need to warn future generations about the path humanity was embarking upon. It's tempting to think that they decided to compensate in some way for the course of events that unfolded over the next two centuries. Whereas nascent industrialization demanded continuously growing production rates, churned out standardized goods and encouraged human needs to take

homogenized forms, the Romantics reduced their productivity and placed great value on works that were pointedly unique (sometimes unfinished or fragmentary) and unrepeatable. Turning away from the industrial processes going on all around them, the Romantics set great store by dreams, unreason and madness. Technological progress depends on logic, calculation and scientific language – skills that are controlled by the left hemisphere of the brain. By contrast, the Romantics valued activities dependent on the right side of the brain – intuition, imagination and subjective feeling.

A friend of mine, a theologian, asserts that when human beings first appeared on earth they used the brain's two hemispheres in a much more connected and integrated way than we do now. If this is the case, then, over the millennia, various factors have combined to divide the two hemispheres and cause the left side to predominate: social pressures, growing rigidity in hierarchical social structures, inflexible distribution of roles.

Looking back through history, we can think of a few individuals – prophets and mystics, for example – who seem to have used the brain's capacities in a balanced way. Great musicians should surely be included in this exceptional group. Could it be that the short and troubled lives of Schumann and many of the Romantic poets to whom he felt so close were a consequence of the way they tried to stand against the prevailing trend and allow the right side of their brains to take precedence?

In many civilizations, when strong rational thinking prevails and rigid, hierarchical structures crystallize social relations, an alternative set of ideas emerges. Forced into unyielding categories, some people will always seek for ultimate truth beyond the definitions of the world that reason would compel them to adopt. This, I think, is how we should understand the trances experienced by Pythia, the priestess of the Temple of Apollo in Delphi (said to be caused by hallucinogenic fumes); the altered states of perception of the Yaqui sorcerer, Don Juan Matus, who appears in the books of Carlos Castaneda; and the koans (short stories with no logical solution) that the Zen master tells to his student. In all of these cases the left hemisphere of the brain is momentarily deactivated and a new window on the world of consciousness opens up.

If all of these phenomena have a common cause in the relationship between the two halves of our brains, it should perhaps come as no surprise that some of the compositional patterns used by Schumann act on our minds in a way that recalls the examples just given. Schumann's method of achieving such effects, perhaps unique in the history of Western music, will not fail to surprise, and provide the starting point for this afternoon's discussion.

## DEN VÄNSTRA HJÄRNHALVAN OCH DESS DUBBELGÅNGARE

Om två månader, någon gång mellan den 15 och 20 augusti, kommer världen återigen att nå Den ekologiska skuldens dag – den dag då vi människor har konsumerat mer naturresurser än planeten kan återskapa på tolv månader. Resten av året kommer vi att leva på resurser som vi stjäl från kommande generationer. Vissa länder, inklusive Sverige, konsumerar mindre än landet kan producera, men de är sällsynta i den rika delen av världen. Om hela världen skulle ha samma konsumtion som Japan i förhållande till dess yta skulle vi behöva sju jordklot för att kunna tillgodose efterfrågan. Om vi tillämpade samma experiment på Förenade Arabemiraten skulle vi behöva inte mindre än 12 jordklot. Om alla i hela världen konsumerade lika mycket som genomsnittsamerikanen behövs det fler än fyra jordklot för att uppfylla behoven hos jordens befolkning.

Sedan Ronald Reagan har alla presidenter i USA stött doktrinen att den amerikanska livsstilen, ”the American way of life”, måste bibehållas. Kombinerat detta med det faktum att alla människor på planeten strävar efter att uppnå samma livsstandard som den rikaste minoriteten, så är det tydligt att vi har nått en punkt där det inte längre finns någon återvändo. Den enda lösningen, och det enda sättet att undvika en konflikt av aldrig tidigare skådat mått, är att gå i en djärv och dramatisk ny riktning. Vi måste ändra vårt sätt att tänka och hur vi skildrar världen.

”Vi strävar efter att stimulera landets konsumtion för att öka tillväxten.” Det är den här typen av språk som används för att beskriva vad som händer på planeten. Ändå är det inte särskilt många år sedan som denna mening hade varit obegriplig. Så när uppstod idén om att välstånd och livskvalitet är kopplade till ständig ekonomisk tillväxt och tillverkning av varor? Svaret är förmodligen att denna monumentala förändring ägde rum under den industriella revolutionen (1760–1840). Den snabba tekniska utvecklingen vid den tidpunkten gav upphov till industriell massproduktion och skapade en ond cirkel av tillgång och efterfrågan, där det bara går att upprätthålla upptrappningen, effektiviseringen och den konstant ökande produktionshastigheten med en ständigt ökande konsumtion av de producerade varorna.

Under samma tidsperiod föddes romantiken. Det är som om den tidens poeter, musiker och konstnärer kände ett behov av att varna kommande generationer för den väg som mänskligheten valde. Det är frestande att tro att de bestämde sig för att på något sätt kompensera för det som skulle inträffa under de två kommande seklerna och som har lett oss till en punkt där det inte längre finns någon återvändo. Medan den gryende industrialismen krävde en ständigt ökande produktion, spottade fram standardiserade produkter och uppmuntrade människans behov av en enhetlig form, så minskade romantikerna sin produktivitet

och lade stort värde på verk som var avsiktligt unika (ibland oavslutade eller fragmenterade) och utan like. Romantikerna vände sig bort från de industriella processerna som pågick omkring dem och satte stort värde vid drömmar, oförnuft och galenskap. De tekniska framstegen var beroende av logik, beräkning och vetenskapligt språk – förmågor som kontrolleras av vänster hjärnhalva. Romantikerna värdesatte istället förmågor som styrs av den högra hjärnhalvan – intuition, fantasi och subjektiva känslor.

En god vän, som är teolog, hävdar att de första människorna använde hjärnhalvorna på ett mycket mer samspelt sätt än vi gör idag. Om så är fallet har olika faktorer under tusentals år tillsammans lett till att samspellet mellan hjärnhalvorna har minskat och att vänster hjärnhalva dominerar; faktorer som grupptryck, en ökad orörlighet i de sociala hierarkierna och orubbliga rollfördelningar.

Om vi ser tillbaka på historien, så finns det människor – till exempel profeter och mystiker – som verkar ha använt hjärnkapaciteten på ett balanserat sätt. Stora musiker borde ingå i denna enastående grupp – Robert Schumann hör med all säkerhet dit! Skulle det kunna vara så att det korta och stormiga liv som kännetecknar både Schumann och många av de romantiska poeterna, som han kände en sådan närhet till, var en konsekvens av att de försökte göra motstånd mot det oemotståndliga? Av att de försökte stå emot den rådande trenden och låta den högra hjärnhalvan dominera?

I många civilisationer som präglas av ett starkt rationellt tänkande och stelbenta sociala hierarkier uppstår det alternativa strömningar. När människor tvingas in i obevekliga kategorier finns det alltid de som söker sanningen utanför den rådande definitionen av världen. Jag anser att det är så vi bör förstå Oraklet i Delfis translika tillstånd (som sägs ha orsakats av hallucinogena ångor), det upplyfta medvetandet hos Don Juan Matus, Yaqui-folkets trollkarl, som förekommer i Carlos Castanedas böcker och de koan (korta berättelser utan logisk lösning) som Zen-mästaren berättar för sina lärjungar – som tillfällen då den vänstra hjärnhalvan tillfälligt är bortkopplad och ett nytt fönster mot medvetandet öppnas.

Om alla dessa fenomen har en gemensam orsak i förhållandet mellan de båda hjärnhalvorna, så kommer det förmodligen inte som någon överraskning att några av de kompositionsmonster som Robert Schumann använde sig av har en effekt på våra hjärnor som liknar dem som beskrivs ovan. Schumanns metod för att uppnå dessa effekter är kanske unik inom västerländsk musik, men vi är säkra på att den kommer att överraska och utgöra en bra utgångspunkt för eftermiddagens diskussion.



Sunday 14 June, 18.00

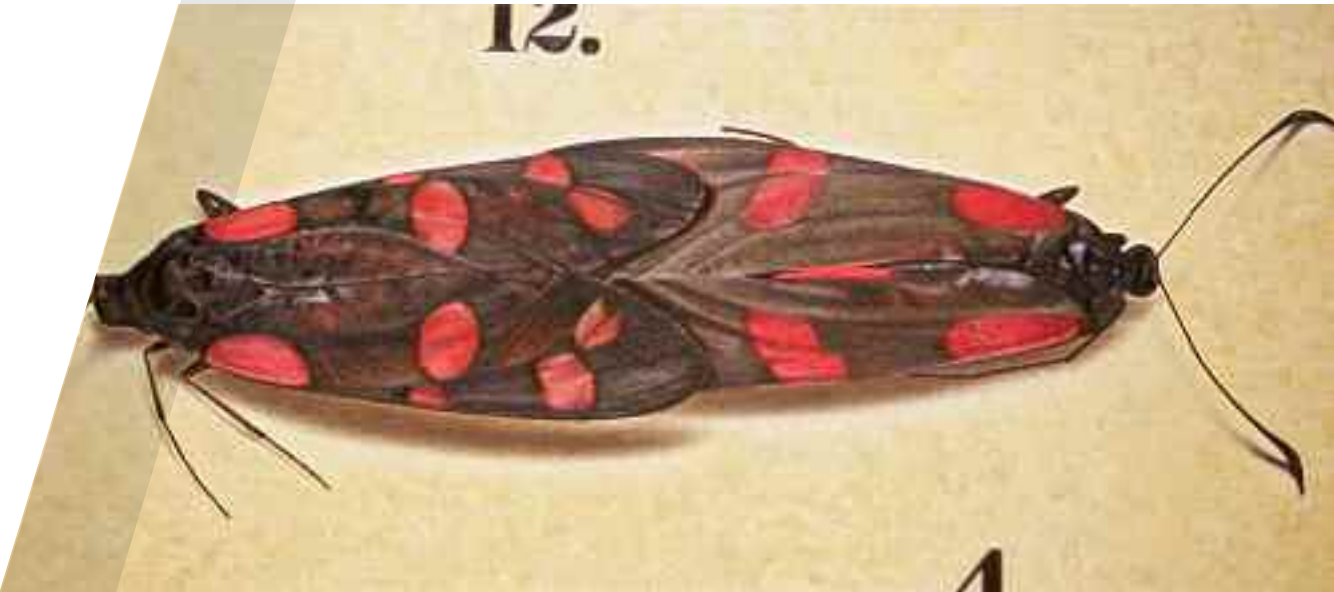
Ulriksdals Slottsteater Confidencen

SCARLATTI IN A MIRROR | SCARLATTI I SPEGELBILD

ANNA LARSSON *contralto*  
HUGO TICCIATI *violin*  
BRAM VAN SAMBEEK *bassoon*  
OLIVIER DARBELLEY *horn*  
JANNE RÄTTYÄ *accordion*

DIANA KETLER *piano*  
MIYOKO SHIDA RIGOLO *sanddorn balance*  
VOCES8  
O/MODERNT KAMMARORKESTER  
JOHANNES MARMÉN *composer*

|                                    |  |
|------------------------------------|--|
| Franz Schubert (1797–1828)         | 'Der Doppelgänger' (No. 13 from <i>Schwanengesang</i> D 957)   |
| Domenico Scarlatti (1685–1757)     | Concerto Grosso no. 1 in F minor<br><i>Grave</i><br><i>Allegro</i><br><i>Largo</i><br><i>Allemande</i> |
| Domenico Scarlatti                 | Sonata in D minor K 213  |
| Guillaume de Machaut (c.1300–1377) | <i>Ma fin est mon commencement</i>   |
| Johann Sebastian Bach (1685–1750)  | <i>Contrapunctus 12</i> from <i>Die Kunst der Fuge</i> BWV 1080  |
| William Byrd (1540–1623)           | <i>Diliges Dominum</i> no. 25 from <i>Cantiones Sacrae</i>   |
| John Tavener (1944–2013)           | <i>The Lamb</i>  |
| Arvo Pärt (b. 1935)                | <i>Spiegel im Spiegel</i>  |



INTERNOI22IM

|  |                                |
|--|--------------------------------|
| The Lamb   | John Tavener                   |
| Diliges Dominum no. 25 from Cantiones Sacrae         | arr. Johannes Marmén (b. 1980) |
| Contrapunctus 12 from Die Kunst der Fuge BWV 1080    | William Byrd                   |
| Ma fin est mon commencement                          | arr. Johannes Marmén           |
| Sonata in D minor K 213                              | Johann Sebastian Bach          |
| Concerto Grosso no. 1 in F minor                     | arr. Johannes Marmén           |
| Der Schwanengesang D 957 no. 13, 'Der Doppelgänger', | Guillaume de Machaut           |
| S.O.S.   | Domenico Scarlatti             |
|  | Domenico Scarlatti             |
|  | arr. Johannes Marmén           |
|  | Franz Schubert                 |
|  | ABBA                           |
|  | arr. David Lundblad (b. 1980)  |

## SCARLATTI IN A MIRROR

Have you ever been to a concert where the second half is a repeat of the first half played backwards – that is, a fully palindromic concert, but one that also has a musical mirror in the middle? If, as I suspect, your answer is the same mine, then we are in for a uniquely surprising experience. For we are about to hear the same pieces performed twice – once forwards, once backwards. To add further levels of intrigue, colour and delight, the instrumentation will be changed between the first and second halves – or, to put it another way, between the forwards and backwards instantiations of the same, identical pieces, which are, due to the magical effects of reverse repetition, not actually repeated but recreated – becoming, in the process, new. As I said earlier, we are in for a unique surprise!

A microcosm of the concert is contained in the famous rondeau by Guillaume de Machaut (c.1300–1377), *Ma fin est mon commencement*, the first line of which reads: ‘My end is my beginning and my beginning my end.’ The text gives us a clue as to how the piece is constructed. It consists of a single melody realized by three voices. The highest voice sings the melody from beginning to end, the second voice sings it backwards (retrograde), while the third voice sings half the piece and then doubles back on itself (repeating what has just been sung, but backwards). The ingenious result is a piece that can be performed in either direction – a masterful polyphonic palindrome. The two other pure palindromes in the concert are William Byrd’s *Diliges Dominum* no. 25 from *Cantiones Sacrae* and John Tavener’s *The Lamb*.

If you feel like suggesting that these might not be true mirrors, then please suspend your disbelief until you hear the keyboard sonata and concerto grosso by Domenico Scarlatti being played backwards – this is the paradoxical essence of reflectivity. A more covert concatenation of mirrors is hidden in Bach’s *Contrapunctus 12* from his *Art of Fugue*: not only do melodies mirror each other in this piece, so also do voice entries, tonal functions, sequences and cadenzas. Finally, we encounter psychological mirroring in Schubert’s *Der Doppelgänger* where the singer finds himself looking at the house where his beloved once lived and is horrified to see someone standing outside it in torment – that someone is none other than himself, aping the misery he experienced long ago.

Approaching the midpoint of this concert – the point at which we turn and retrace our steps – Arvo Pärt’s *Speigel im Spiegel* (‘Mirror in the mirror’) provides an explicit musical exploration of the conundrum we started out with. Pärt’s bell-like chimes find a terpsichorean-gravitational correlative in the mysterious balancing feats of Japanese Zen dancer, Miyoko Shida, world-famous exponent of the Sanddorn Balance. The extraordinary success story of the Sanddorn Balance began in 1996 when a Swiss theatre producer created a balancing act for a stage production using ribs of date and coconut palm leaves. Nowadays this remarkable show attracts audiences large and small the world over as people come to marvel at the simple but exquisite beauty of equilibrium in action. Miyoko Shida Rigolo interprets the Sanddorn Balance in a way that has been described as mysterious, almost mystical, and which profoundly touches those who witness her artistry.

## SCARLATTI I SPEGELBILD

Har du någonsin varit på en konsert där den andra hälften är en repetition av den första hälften, men spelad baklänges? Det vill säga, en helt palindromisk konsert. En konsert som dessutom har en musikalisk spegel i mitten. Om det är som jag misstänker, och ditt svar är detsamma som mitt, så väntar oss en unik upplevelse. Vi kommer att få höra samma verk uppföras två gånger – en gång framlänges och en gång baklänges. För att göra konserten ännu mer spännande, färgstark och underhållande kommer instrumenteringen att ändras mellan den första och andra hälften, eller, om man så vill, mellan framlängesversionen och baklängesversionen av samma stycke. Ett stycke som tack vare den omvända upprepningens fängslande effekt inte är en upprepning, utan faktiskt ett helt nytt verk. Som jag sa tidigare, så är det en unik upplevelse som väntar oss!

Guillaume de Machauts (ca. 1300–1377) berömda rondo *Ma fin est mon commencement* inleds med ”Mitt slut är min början och min början är mitt slut”. Texten ger oss en ledtråd till hur stycket är konstruerat. Det består av en enda melodi som sjungs av tre röster. Den högsta rösten sjunger melodin från början till slut, den andra rösten sjunger melodin baklänges (retrograd) och den tredje rösten sjunger halva stycket och gör sedan en tvärvändning och sjunger samma sak igen, men baklänges. Det briljanta resultatet är ett stycke som kan uppföras i båda riktningar – ett mästerligt polyfont palindrom och en perfekt analogi för dagens konsert. De två andra rena palindromen under konserten är William Byrds *Diliges Dominum* nr 25 från *Cantiones Sacrae* och John Taveners *The Lamb* (lammet).

Om du inte tycker att dessa stycken är sanna speglingar, vänta bara tills du hör Domenico Scarlattis klaver-sonat och concerto grosso spelade baklänges! Det är speglingen i ett nötskal. Bachs *Contrapunctus 12* från *Die Kunst der Fuge* innehåller mer subtila speglingar: det är inte bara melodierna som speglar varandra i stycket, utan även stämmorna, de tonala funktionerna, sekvenserna och kadenserna. Slutligen stöter vi på psykologiska speglar i Schuberts *Der Doppelgänger* (dubbelgångaren), där sångaren står framför huset där hans älskade en gång bodde och till sin förskräckelse upptäcker att det redan står någon där med plågad blick, någon som inte är någon annan än han själv, som återupplever förtvivlan han kände för så länge sedan.

När vi närmar oss konsertens mittpunkt – den punkt där vi vänder tillbaka i våra egna fotspår – finner vi Arvo Pärts *Speigel im Spiegel* (spegeln i spegeln), som utforskar det problem vi började med genom musik. De klocklika tonerna finner en inspirationsmässig motsvarighet i den japanska Zendansaren Miyoko Shidas magiska balansakt. Sanddorn Balances enastående framgång tog sin början 1996, när en schweizisk teaterproducent skapade en balansakt för en scenproduktion, med dadelpalmens blomställningar och kokospalmens blad som rekvisita. Idag lockar den enastående föreställningen publik i hela världen och människor flockas för att se denna enkla men utsökta balanskonst. Miyoko Shida tolkar Sanddorn Balance på ett sätt som har beskrivits som oförklarligt, nästan mystiskt, och har en förmåga att göra ett djupt intryck på publiken.

Monday 15 June, 19.00

Ulriksdals Slottsteater Confidencen

NOT-MODERN AT O/MODERNT |

ICKE-MODERNT PÅ O/MODERNT

BRAM VAN SAMBEEK *bassoon*  
OLIVIER DARBELLAY *horn*  
HUGO TICCIATI *violin*  
DIANA KETLER *piano*  
VICTORIA BORISOVA-OLLAS *composer*  
O/MODERNT KAMMARORKESTER

|                                     |   |
|-------------------------------------|---|
| Johannes Brahms (1833–1893)         | Horn Trio in E-flat major Op. 40<br><i>Andante — Poco più animato</i><br><i>Scherzo (Allegro)</i><br><i>Adagio mesto</i><br><i>Finale: Allegro con brio</i> |
| Victoria Borisova-Ollas (b. 1969)   | <i>Labyrinths of Love</i>   |
| Wolfgang Amadeus Mozart (1756–1791) | Bassoon Concerto K 191<br><i>Allegro</i><br><i>Andante ma adagio</i><br><i>Rondo (tempo di menuetto)</i>  |

#### INTERMISSION

|                               |  |
|-------------------------------|--|
| Wolfgang Amadeus Mozart       | Horn Concerto K 417<br><i>Allegro maestoso</i><br><i>Andante</i><br><i>Rondo: allegro</i>  |
| Piotr Tchaikovsky (1840–1893) | Serenade for Strings Op. 48<br><i>Pezzo in forma di Sonatina</i><br><i>Walzer</i><br><i>Elegie</i><br><i>Finale (Tema Russo)</i> |

Revelling in that which is ambiguously (un)modern, at Festival O/Modernt we like to serve our classic works with a sprinkle of newness. To celebrate our fifth birthday, however, O/Modernt 2015 will inaugurate a new tradition. Each year we will programme one concert of time-honoured works in their pure, original splendour. On the bill for the first in our Not-Modern series are the bassoon and horn concertos by Mozart, Brahms' Horn Trio and Tchaikovsky's *Serenade for Strings*. After all that (but very much in line with this year's twofold theme!), we couldn't resist doubling back on ourselves and commissioning one brand-new work, not only to add a little contemporary spice to the occasion but also, we hope, to create a classic for the future: *Labyrinths of Love* by Victoria Borisova-Ollas.

När vi frossar i det mångtydigt (o)moderna, så serverar vi ofta klassikerna med åtminstone en gnutta nymodighet här på festival O/MODERNT. För att fira vårt 5-årsjubileum vill vi med O/MODERNT 2015 starta en ny tradition. Varje år kommer vi att programlägga en konsert med äldre verk som får stå fram i sin ursprungliga prakt. De första att ta plats i denna icke-moderna serie är konserter av Bach och Mozart, Brahms horntrio och Tjajkovskijs Serenad för stråkar. Efter allt detta (men i allra högsta grad i linje med detta års tudelade tema) så kunde vi inte hålla oss ifrån att återställa det hela genom att beställa ett helt nytt verk- Det gör vi, inte bara för att lägga till lite nutida krydda, utan också för att ge plats åt, vad vi hoppas är, en framtida klassiker: *Labyrinths of Love* av Victoria Borisova-Ollas.



Tuesday 16 June, 19.00

*Ulriksdals Slottsteater Confidencen*

## FROM THE TWOFOLD TO THE ONE |

*FRÅN DET DELADE TILL DET HELA*

HUGO TICCIAI *violin*

HANNA DAHLKVIST *cello*

JANNE RÄTTYÄ *accordion*

JOHAN BRIDGER *percussion*

EVELYN GLENNIE *percussion*

KASPER DE ROO *conductor*

STOCKHOLM WIND ENSEMBLE

O/MODERNT KAMMARORKESTER

Casey Cangelosi (b. 1981)

*Theatric No. 1: Hiding in Plain Sight*

Domenico Scarlatti (1685–1757)

Sonata in D minor K 517

Sonata in F minor K 466

Sonata in D minor K 141

Bertram Wee (b. 1992)

*Trench Songs with Crossfire*

Kurt Weill (1900–1950)

Violin Concerto Op. 12

*Andante con moto*

*Notturmo: Allegro un poco tenuto*

*Cadenza: Moderato*

*Serenata: Allegretto*

*Allegro molto, un poco agitato*

### INTERMISSION

Christos Hatzis (b. 1953)

*Mirage*

Sofia Gubaidulina (b. 1931)

*Silenzio*

John Cage (1912–1992)

*4'33*

Arvo Pärt (b. 1935)

*Silouan's Song*



## SILENT NOISE

'So I still appear to be making noise, do I?' asked the percussionist, opening one ear quizzically and looking down at her instruments.

'Yes, you do!' the violinist replied, peering out from behind his Stradivarius, 'and I wish you would stop! I am tired, and all this noise is giving me a splitting headache. Please be quiet and let my ears have a rest.'

'I am eternally silent,' answered the percussionist with a peaceful smile. 'You are the one who is inventing these absurd distinctions.'

'But you do hear things when you strike your instruments,' protested the violinist.

'Quite so,' agreed the percussionist.

'So what do you mean?' asked the violinist, somewhat perplexed.

'You said, "you hear". When I play, all "you"s hear.'

'Then are all "I"s silent when you are silent too?'

'You're talking nonsense, as usual,' remarked the percussionist. 'There is no "I" but I.'

'Does that mean there is no "you" but you?' queried the violinist.

'There is no "you" at all,' said the percussionist severely; 'all "you"s are mere images created in the mind.'

'Then what are we when we address one another?'

'I, always I,' answered the percussionist, casually.

'What, then, is the whoever we address?' queried the violinist. 'It must be something!'

'I have told you, it is nothing but an image in the mind, for there is only I – and I am not a "thing".'

'But what about me?' objected the violinist, running his bow across the strings.

'I am I,' answered the percussionist hitting her sticks, 'and you are I, as is anybody else who says it. There is absolutely no "me". Even you speak English well enough to know that you can't say "you are me"!'

'Hmmm,' mused the violinist, 'that certainly gives me pause for thought. I will meditate upon it.'

'Do nothing of the kind!' the percussionist rapped out sharply, fixing the violinist with a penetrating stare, 'because to "meditate" means to split your mind. But all you need to do is listen – listen *from* within and hear – *hear* that it IS! Stop splitting: stay WHOLE. That's the way to get rid of your headache!'





Wednesday 17 June, 19.00

*Ulriksdals Slottsteater Confidencen*

**LET THERE BE MAN, WOMAN ... AND FISH! |**

*LÅT OSS GÖRA MAN, KVINNA ... OCH FISK!*

OLLI MUSTONEN *piano*

PHILIPPE GRAFFIN *violin*

HUGO TICCIATI *violin*

RAZVAN POPOVICI *viola*

CHRISTIAN POLTÉRA *cello*

RICK STOTIJN *double bass*

Darius Milhaud (1892–1974)

*La création du monde Op. 81a*

*The Chaos before Creation*

*The slowly lifting darkness, the creation of trees,  
plants, insects, bird and beasts*

*Man and women created*

*The desire of man and woman*

*The man and woman kiss*

Olli Mustonen (b. 1967)

*Piano Quintet (2014)*

*Drammatico e passionato*

*Quasi una passacaglia*

*Finale*

## INTERMISSION

Franz Schubert (1797–1828)

*Piano Quintet in A Major D 667 (the 'Trout' Quintet)*

*Allegro vivace*

*Andante*

*Scherzo (presto)*

*Thema – Andantino – Variazioni – Allegretto*

*Finale (allegro giusto)*



## LET THERE BE MAN, WOMAN ... AND FISH!

According to the Old Testament, God created man and woman. Later, in order to save every last species of living creature from the flood, he commanded Noah to take into the ark two of every kind of animal, male and female. The final concert in this year's feast of pairs (matching, complementary, contrasting, fused in oneness or forever disparate) celebrates a vision of creation as twofold.

While the 1889 World Exhibition in Paris inspired Debussy and some of his French colleagues to incorporate Oriental exotica into the language of European music, it was the alluring swing of American jazz that swept Paris in the early decades of the twentieth century.

Darius Milhaud was so captivated by the new sounds of American jazz that in 1922 he took off to New York City. Arriving in Harlem, he was introduced to New Orleans jazz, which he claimed was as yet undiscovered by 'snobs and aesthetes':

we were the only white folk there. The music I heard was absolutely different from anything I had ever heard before and was a revelation to me. Against the beat of the drums the melodic lines crisscrossed in a breathless patter of broken and twisted rhythms. A Negress whose grating voice seemed to come from the depths of the centuries sang in front of the various tables. With despairing pathos and dramatic feeling she sang over and over again, to the point of exhaustion, the same refrain, to which the constantly changing melodic patter of the orchestra wove a kaleidoscopic background. This authentic music had its roots in the darkest corners of the Negro soul, the vestigial traces of Africa, no doubt. Its effect on me was so overwhelming that I could not tear myself away.

Incantation, African roots, back to the earliest times: these are the familiar slogans that accompany early responses to what was known in the Paris of the time as *art nègre*. The spirit of Primitivism was already all the rage among the younger generation of open-minded French composers, but Milhaud's first-hand exposure to Afro-American jazz and his earlier adventures in South America brought to his scores a new aura of authenticity. His *La création du monde* (1923), a jazz ballet in six continuous dance scenes, commissioned by the *Ballet suédois*, demonstrates the way Milhaud artfully fused these ingredients with Parisian popular music. The ballet was originally scored for an ad hoc ensemble of seventeen solo instruments, and later arranged for piano quintet. The pastoral mood of the opening strains gives way to blue notes, funky syncopations, ragtime rhythms and jazz fugatos, all couched in what for Milhaud was 'a purely classical style' – since, as he wrote, jazz 'calls for a rhythm as inexorably regular as that of Bach himself'.

Olli Mustonen describes his Piano Quintet as follows:

My Piano Quintet is made up of three movements. Filled with drama and passion, the opening movement conjures up an atmosphere that recalls my Second Symphony, 'Johannes Angelos', a work that was inspired by a historical novel that is set in Constantinople during the turbulent last months of the Byzantine Empire. The second movement is a set of polyphonic variations couched in a form reminiscent of a passacaglia. The music seems, in a sense, to be hypnotized by a theme consisting of a chromatic cluster of ten notes. Finally, the passacaglia resolves into a long, single low G sharp played by the first violin. At the beginning of the third and final movement, material from earlier in the piece reappears, but now in a mysterious, almost non-coherent way. It is as though the themes are vainly searching for a way forward. Finally, only bell-like chords in the piano part remain. Then, one at a time, the strings discover a new kind of music that resembles fragments of a hymn. These are sounds that haven't been heard before in the piece, and the new direction emerges hesitantly before soon gaining in strength and confidence. Latterly, fast-moving triplets appear and the music achieves a joyful and ecstatic conclusion.

Written in 1819 when the composer was twenty-two years old, Franz Schubert's *Trout Quintet* remained unpublished until 1829, a year after his death. The piece acquired its nickname on account of its fourth movement, which is a set of variations on Schubert's earlier Lied, *Die Forelle* ('The Trout'). It was commissioned by Sylvester Paumgartner, a wealthy Austrian music patron and amateur cellist, who suggested the inclusion of variations on 'Die Forelle'. Its unusual scoring (piano, violin, viola, cello and double bass) was adopted because it was written to be performed alongside a piece by Johann Nepomuk Hummel (an arrangement of one of his septets) that used the same instrumentation.

As the final strains of Schubert's *Trout Quintet* recede into the twilight, O/Modernt 2015 draws to a close. Filled with a pleasing sense of melancholy, we bid adieu to the delights of Scarlatti and The Twofold, and then – refreshed, revitalised and already reliving in our minds some of the marvellous sights and sounds experienced on this year's musical and artistic voyage – we look to the future. As one journey ends another begins, and there on the horizon, glittering in the distance, we catch a glimpse of the magical destination that lies in store for us next year when we will celebrate and explore Handel and the Art of Borrowing. We look forward to welcoming you at Festival O/Modernt 2016!



## LÅT OSS GÖRA MAN, KVINNA ... OCH FISK!

Enligt det gamla testamentet skapade Gud mannen och kvinnan. Senare, för att rädda de sista levande varelserna från syndafloden, befallde han Noa att ta två exemplar av varje djur, ett manligt och ett kvinnligt, ombord på arken. Den sista konserten under denna fest av olika former av par (matchande, komplementära, kontrasterande, sammansvetsade till en enhet eller för evigt åtskiljda) är en hyllning till visionen av kreationen som tvådelad.

Även om världsutställningen i Paris 1889 inspirerade Debussy och några av hans franska kollegor att införliva orientaliska inslag i europeisk musik, så var det inget mot den förföriska amerikanska jazzen som svepte över Paris under 1900-talets första decennier.

Darius Milhaud blev så tagen av de nya tonerna i amerikansk jazz att han åkte över till New York 1922. När han kom till Harlem fick han för första gången höra Dixieland, som enligt honom fortfarande inte hade upptäckts av "snobbarna och estetera":

vi var de enda vita där. Musiken jag hörde var helt olik allt jag hört tidigare och det var en uppenbarelse för mig. Över trummornas slag slingrade sig melodin i ett andlöst mönster av brutna och förvrängda rytmer. En kvinna vars raspiga röst tycktes sprungit ur det förgångnas djupa sjöng framför borden. Med ett desperat patos och känsla för dramatik sjöng hon om och om igen, till utmattningens gräns, samma refräng, till vilken orkesterns konstant föränderliga melodislinga vävde en kalejdoskopisk bakgrund. Denna autentiska musik hade sina rötter i de mörkaste hörnen i den svarta själen, utan tvekan de rudimentära lämningarna av Afrika. Dess påverkan på mig var så överväldigande att jag inte kunde slita mig därifrån.

Besvärjelser, afrikanska rötter, tillbaka till tidens gryning: det är välkända fraser från tidiga reaktioner på det som då var känt som art nègre i Paris. Primitivismens anda var redan en trend bland den yngre och mer öppensinnade generationen franska kompositörer, men Milhauds personliga upplevelse av afroamerikansk musik och hans tidigare äventyr i Sydamerika gav hans partitur en ny känsla av autenticitet. Hans *Världens skapelse* (1923), en jazzbalett i sex oavbrutna dansscener på uppdrag av Svenska baletten i Paris, visar hur skickligt Milhaud fogade samman dessa inslag med den tidens populärmusik. Baletten skrevs ursprungligen för en tillfällig ensemble med sjutton soloinstrument och arrangerades senare för en pianokvintett. Öppningstonernas idylliska känsla ger plats för blå toner, funkiga synkoperingar, ragtimerytmer och jazzfugaton, allt inbäddat i vad Milhaud upplevde som "en rent klassisk stil" – eftersom jazz, som han skrev, "kräver en rytm som är lika obehagligt regelbunden som Bachs".

Så här beskriver Olli Mustonen sin pianokvintett:

Min pianokvintett består av tre satser. Öppningssatsens drama och passion frammanar en atmosfär som verkligen påminner om min andra symfoni, *Johannes Angelos*, ett verk till vilken jag fick inspirationen i en historisk roman som utspelar sig i Konstantinopel under Bysantinska rikets sista turbulenta månader. Den andra satsen är en uppsättning polyfona variationer inbäddade på ett sätt som påminner om en passacaglia. Musiken verkar, på ett sätt, vara hypnotiserad av ett tema som består av ett kromatiskt kluster med tio toner. Passacaglian löses till sist upp i ett enda långt lågt giss som spelas av första violin. I början av den tredje och sista satsen återvänder material från tidigare i stycket, men nu på ett mystiskt, nästan osammanhängande sätt. Det är som om styckets teman förgäves söker efter en väg framåt tills endast pianots klocklika ackord kvarstår. Sedan upptäcker ett efter ett av stråkinstrumenten en ny typ av musik, som liknar fragment av en hymn. Dessa toner har inte tidigare hörts i stycket och den nya vägen trevar sig till en början fram, men hittar snabbt sin styrka och sitt självförtroende. Slutligen dyker snabba trioler upp och ger musiken ett sprittande och extatiskt avslut.

Franz Schuberts *Forellkvintetten* skrevs redan 1819, när kompositören var tjugotvå år gammal, men blev först publicerad 1829, ett år efter hans död. Stycket fick sitt smeknamn från den fjärde satsen, som innehåller variationer av Schuberts romans *Die Forelle* (Forellen). *Forellkvintetten* skrevs på uppdrag av Sylvester Paumgartner, en österrikisk mecenat och amatörcellist, och det var han som föreslog att variationerna till *Die Forelle* skulle ingå i verket. Den ovanliga orkestreringen (piano, violin, viola, cello och kontrabas) användes eftersom stycket skrevs för att uppföras vid sidan av ett stycke av Johann Nepomuk Hummel (ett arrangemang av ett hans septetter), som använde samma instrumentering.

O/Modernt 2015 når sitt slut när de sista tonerna av Schuberts *Forellkvintett* klingar ut. Fyllda med en underbar känsla av melankoli tar vi avsked från Scarlatti och det tvåfaldiga och börjar blicka mot framtiden. Slutet på en resa innebär början på en annan och vid horisonten kan vi glimta den nya resans magiska mål, där vi hyllar Händel och Konsten att låna. Vi ser fram emot att se er igen under Festival O/Modernt 2016!



SOLOISTS



## NICK VAN BLOSS *piano*



Nick van Bloss was born in London and began piano lessons at the age of 11. His musical training began as a chorister at Westminster Abbey and he entered the Royal College of Music at 15. In 1994 Nick van Bloss played a televised recital in Poland at the Chopin Festival. This proved to be his last public appearance before he retired from playing completely for 15 years. During these years van Bloss rarely

touched a piano, but he did write his memoir *Busy Body*, published in 2006. The following year he was the subject of a BBC Horizon documentary inspired by his book, exploring his creativity. This documentary led to interest in his piano playing and, in 2008, he began a series of recordings beginning with Bach's *Goldberg Variations* and also including Bach's keyboard concertos with the English Chamber Orchestra. In April 2009, van Bloss made a 'comeback' concert at London's Cadogan Hall. Since then, Nick van Bloss has performed in the United States, UK, Japan, Sweden and Austria.

## JOHAN BRIDGER *percussion*



"For his intense personal expression, brilliant technical mastery and overpowering stage presence." Thus read the judges' citation for the percussionist and marimba artist Johan Bridger when he received the 2004 Swedish Soloist's Prize, the same year he also won first prize in the Belgian International Marimba Duo Competition and make a gran-

diose debut at both Wigmore Hall in London and in the US. Since then Bridger has given numerous critically praised performances at major venues throughout Europe, in Russia, Japan and the US. He has collaborated with internationally acclaimed artists including Thomas Søndergård, Per Tengstrand and Håkan Hardenberger. Born in Sweden in 1976, Johan Bridger received his education from Malmö Academy of Music and Northwestern University in Chicago. As a true marimba virtuoso, Bridger embraces – and masters – an extensive repertoire. He also teaches at The Royal Danish Academy of Music in Copenhagen and at the music academies in Odense and Malmö.

## FILIPPO FAES *piano*



After winning the International Schubert Competition in Dortmund in 1989, Filippo Faes has performed at the Berlin Philharmonic, Gasteig in Munich, Concertgebouw in Amsterdam, on BBC International Recitals, at the Mishkenot Center in Jerusalem, Stravinsky Hall in Montreux, the Palais des Beaux Arts in Brussels, among others.

Acclaimed as a consummate and original Schubert specialist, he has participated in several Schubertiade concerts (such as at the 1997 Schwetzingen Festspiele with Elisabeth Leonskaja, the Prazak Quartet, and Dietrich Fischer-Dieskau). Faes has conducted most of the Schubert symphonies. His programs on Schubert and his music have been broadcast on Italian radio and television. He has also directed various original projects (such as the remake of Ingmar Bergman's version of *Peer Gynt*) with leading Italian chamber orchestras. Filippo Faes teaches in Castelfranco Veneto and gives master classes in Europe, the USA, South America, New Zealand, and Singapore.

## SVEN FIGEE *hammond organ*



Sven Figee, Hammond organist and head of the band Sven Hammond Soul, is from Almelo in the Netherlands. He works as a composer, conductor, producer and co-presenter of the Dutch talent show *The Voice of Holland*. During the 1990s he toured Europe and the USA with the rock singer Anouk. He

was also involved as a producer, composer, arranger and pianist in the debut album *Trust* by the soul singer Rose. Sven Figee runs his own recording studio in Delft; his band's most recent CD mixes rock, pop and soul with rhythm 'n' blues. The latest album by his band Sven Hammond Soul, *The Usual Suspects*, goes back to basics. No tightly timed horns, no violins and no guest vocalists, but one singer who reigns supreme: Ivan Peroti. The Hammond organ is still the 'hero' throughout the album and Sven manages to give this unique and amazing instrument a distinctive place and character in each song. Sometimes raw, like an eighteen-wheeler on a bumpy gravel road, at other times smooth as a cruise liner.

## HANNA DAHLKVIST *cello*



Hanna Dahlkvist, born in Stockholm in 1986, is active both as a soloist and chamber musician. She was selected "Artist in Residence" in 2011-2013 by the Swedish Radio's classical music channel. In 2013 she appeared as soloist with the Swedish Radio Symphony Orchestra. In 2013 she premiered the cello concerto *Unceasing Prayers* by Djuro Zivkovic. Hanna is a member of the Dahlkvist String Quartet, one of Sweden's upcoming quartets. The quartet made its debut at

the Concert Hall of Stockholm in 2011. Being selected "Rising Star" for the season 2012-2013, they performed a tour of European cities organised by ECHO (European Concert Hall Organisation). In 2012 Hanna completed a Master of Music at the Conservatoire Nationale Supérieure de Musique in Paris, following studies with Torleif Thedéen at the Royal Academy of Music in Stockholm culminating in a final concert with the Swedish Radio Symphony Orchestra. Hanna Dahlkvist plays a cello by Nicolas Vuillaume lent to her by Michel Strauss.

## OLIVIER DARBELLAY *horn*



Olivier Darbellay was born in Bern and grew up in a musical family. He studied the cello at the Bern Conservatory with Patrick Demenga and Peter Hörr as well as the horn with Thomas Müller in Bern and Basel. He completed his horn studies with Bruno Schneider in Freiburg i. Br. Since his first prize at the "Tribune des Jeunes interprètes" in 2000 in Lisbon, as well as being named "Soloist of the year 2000" at the Union

of French Radios Competition, he performs regularly at the most prestigious halls and festivals across Europe, North America and Asia. Olivier Darbellay specialises as much in the historical repertoire performed on period instruments as well as in the contemporary repertoire, where he works closely with composers such as Holliger, Pauset, Gubler and Darbellay and regularly performs world premieres. In addition to performing, Olivier Darbellay is a dedicated teacher, holding master classes and workshops across the world as well as professorships in Lucerne and Lausanne.

## EVELYN GLENNIE *percussion*



Evelyn Glennie is the first person to successfully create and sustain a full-time career as a solo percussionist. As one of the most eclectic and innovative musicians on the scene today she is constantly redefining the goals and expectations of percussion by creating performances of such vitality that

they almost constitute a new type of performance. Evelyn Glennie is a leading commissioner of around 170 new works for solo percussion from many of the world's most eminent composers. Inspiring and creative, the film *Touch the Sound* and her enlightening TED speech remain key visual & audio testimonies to her approach to sound-creation. To this day, she continues to invest in realising her vision – to Teach the World to Listen. Evelyn Glennie and her company are looking to open a centre that embodies their mission: "to improve communication and social cohesion by encouraging everyone to discover new ways of listening. We want to inspire, to create, to engage and to empower".

## PHILIPPE GRAFFIN *violin*



Violinist Philippe Graffin has established an indisputable reputation for his interpretations of the French repertoire. He made his first recording with Yehudi Menuhin conducting the Royal Philharmonic Orchestra and was behind the initiative for Hyperion's Romantic violin series. His discography includes many world premieres. As soloist, he has performed with orchestras such as The Philharmonia, BBC

Symphony, BBC National Orchestra of Wales, Royal Liverpool Philharmonic, Saarbrücken Philharmonie, the Residentie Orkest and Gothenburg Symphony. He has had works written for him by Vytautas Barkauskas, Philippe Hersant, David Matthews, Yves Prin and Rodion Shchedrin. Philippe founded the "Consonances" chamber music festival of St Nazaire, France and has curated festivals at London's Wigmore Hall and in The Hague. He plays a Domenico Busano violin, made in Venice, 1730. A respected teacher, he is Professor at the Paris Conservatoire National Supérieur and at the Brussels Royal Conservatory.

SVANTE HENRYSON *cello / electric bass*



A virtuoso of three instruments, a composer of orchestral music, and an improviser fluent in all musical languages, Svante Henryson moves boundlessly across the entire musical spectrum. As a cellist, performing in jazz, world music or rock, he makes the cello sound as if it always belonged there. Svante grew up in Umeå in northern Sweden, playing at the local jazz clubs as a fourteen-year-old bass player. As a dou-

ble bassist, still in his teens, he became a member of the Oslo Philharmonic Orchestra. Then there was also a three-year stint as a bass guitarist with rock guitar legend Yngwie Malmsteen. As a composer, his list of works includes two concertos for cello and one for the electric bass guitar, as well as symphonic, choral, chamber, and jazz music. Noted performers of his chamber works include Anne-Sofie von Otter, Elvis Costello and Martin Fröst. As an improviser, Svante Henryson belongs to the top layer of modern Scandinavian jazz musicians. He currently lives in Stockholm.

YURI HONING *saxophone*



Yuri Honing is one of Holland's most important saxophone players, with touring experience in over 90 countries and a discography of almost 40 titles. Honing has played and recorded with greats as Pat Metheny, Charlie Haden, Kurt Rosenwinkel, Ibrahim Maloof, Craig Taborn and Paul Bley. In 2001 Honing received the Edison Jazz Award (Dutch Grammy) for his recording *Seven*. The record *Star Tracks* (1996) caused his international

breakthrough. He also played and recorded with the godfather of the Dutch impro, Mischa Mengelberg, lead a group called 'Oriënt Express' which was based on a blend of jazz and traditional music from the Middle East, recorded Schubert's *Winterreise* with pianist Nora Mulder, and an album with orchestra arranged and conducted by Vince Mendoza. Since a couple of years Honing leads his acoustic quartet with Wolfert Brederode, Gulli Gudmundsson and Joost Lijbaart. In 2012 Yuri Honing was awarded the Boy Edgar Prize, the most prestigious jazz prize in the Netherlands.

BABA ISRAEL *rapper*



Baba Israel was raised in New York by parents who were core members of the Living Theatre, exploring spoken word, Hip Hop, and experimental performance. He began his career as an arts educator in Australia and is a leading educator and consultant with organisations such as Urban Word, BAM, Dubspot and the University of Madison. He has also worked as a cultural ambassador with the US State Department. He is co-

founder and Artistic Director of Playback NYC Theatre Company, bringing theatre to hospitals, prisons, homeless shelters, theatres and festivals. He has toured across the US, Europe, South America, Australia and Asia. He released his debut album *Mind Music* on Velour records in 2001, followed by collaborative projects with Yako 440. He was AD/CEO of Contact Theatre in Manchester from 2009-2012, creating flagship festivals, directing and producing touring productions, and focusing on innovative and diverse work. He is also a core member of Hip Hop/Soul project Soul Inscribed.

DIANA KETLER *piano*



Diana Ketler was born in Riga into a well-known family of musicians. She gave her debut at the age of 11 under the baton of Vassily Sinaisky. Diana Ketler has appeared as a soloist and chamber musician in almost every European country, Japan, Canada, the USA and Russia with the Salzburger Kammerphilharmonie, the Kobe, Munich and Riga Chamber Orchestras and the Latvian National Symphony

Orchestra. She has given recitals at the South Bank in London, the Tokyo Opera City Hall, Suntory Hall and the Osaka Symphony Hall. She performs regularly at renowned festivals such as the Lucerne Festival, Wiener Festwochen and Gstaad Musikfestival. In 2009/2010 she made her debuts at Musashino Hall in Tokyo, Konzerthaus and Musikverein in Vienna and at Carnegie Hall in New York. Since 2004 Diana Ketler has been artistic director of the Chiemgauer Musikfrühling Festival in Germany and artistic advisor of the SoNoRo Festival. Since 2001 she has taught piano at the Royal Academy of Music in London.

MARIJN KORFF DE GIDTS *percussion*



Marijn Korff de Gidts studied at the Conservatory of Amsterdam, where he received his Masters degree in 2007, and he also studied abroad in West Africa, India and New York. Next to classical percussion he is also active in contemporary music, world music, improvised music and electronic music. Marijn Korff de Gidts has collaborated with various actors, directors and visual artists in projects by the Toneelschuur,

Bloodymary, Multifoon, Monoculture, Musiscoop and Radio Kootwijk Live. He has played with the Royal Concertgebouw Orchestra, the Radio Chamber Orchestra, the Netherlands Wind Ensemble and Percussion Den Haag. Marijn Korff de Gidts is a member of Twitching Eye Trio and the SOIL ensemble and teaches percussion at the Conservatory of Amsterdam.

JOOST LIJBAART *percussion*



Joost Lijbaart is a versatile drummer who uses a lot of different influences in his playing. Born in Amsterdam, he attended conservatory in Hilversum and also traveled to Senegal, graduating in 1991. Besides jazz, pop and improvised music he has worked with modern classical music and dance and implemented projects with Theo Loevendie and

Louis Andriessen. With Yuri Honing, Joost Lijbaart formed the Yuri Honing Trio in 1989. With this group he did concerts and tours in more than 40 countries all over the world. During a tour to the Middle East in 1998 the trio was intrigued by the music of the Arab world. The result was a bigger group called Orient Express. In 1993 he won the 15th Europe Jazz Contest with the Nicolas Thys Trio. He works regularly with Yuri Honing in varying formations and with artists including Wolfert Brederode, Tony Overwater, and Michiel Borstlap. In 2012 Joost Lijbaart started the group BATIK with Wolfert Brederode.

JOHANNES MARMÉN *violin*



Johannes Marmén studied violin at Lilla Akademien from 2006, winning a full scholarship in 2008 for the summer chamber music course Musica Mundi in Belgium, where he received coaching from Paul Badura-Skoda and members of the Talich quartet. In 2009 he won a scholarship to the Royal College of Music where he currently studies violin with Professor Berent Korfker. As a chamber musician Marmén has

performed with pianists Bengt-Åke Lundin, Benedicte Haid, and Johan Fröst. He is also a founding member of the Leonhard String Quartet. Johannes Marmén was concertmaster of the Lilla Akademien Symphony orchestras 2008-2009 and concertmaster of the Swedish National Youth Symphony Orchestra from 2010, leading performances at Berwaldhallen, Chicago Symphony Hall and Carnegie Hall, directed by Esa-Pekka Salonen (2010) and Tonu Kaljuste (2011/2). Prizes and awards include the Ingrid and Per Welin Scholarship from the Swedish Royal Academy of Music and the Kjerstin Dellert Confidence Scholarship.

HENRIK MÅWE *piano*



Henrik Måwe, born in Sweden in 1981, is considered one of the most prominent Swedish pianists of his generation. He studied with Hui-Ying Liu-Tawaststjerna at the Sibelius Academy in Helsinki and with Staffan Scheja at the Royal College of Music in Stockholm. He has performed in most European countries, in South Africa and the USA. During the spring of 2008 he gave his debut recital in Stockholm as

well as a performance as a soloist with the Royal Philharmonic Orchestra of Stockholm. Henrik is also seen and heard frequently on TV, radio and other media. Being a passionate chamber musician, he has collaborated with some of the most established instrumentalists and singers of Sweden, for example the world famous baritone Håkan Hagegård. Henrik Måwe has also branched out to the field of jazz and improvisation, devoting whole recitals to improvisation. In 2008 he was awarded the largest and most important scholarship for young musicians in Sweden, the "Rosenborg-Gehrmans" scholarship.



## OLLI MUSTONEN *piano*



Olli Mustonen has a unique place on today's music scene, combining the roles of composer, pianist and conductor in an equal balance that is quite exceptional. As a concerto soloist, Mustonen has worked with most of the world's leading orchestras and conductors, recent highlights including a USA tour with the Australian Chamber Orchestra, concerts at the BBC Symphony and Royal Stockholm Philharmonic,

Orchestre de Paris with Paavo Järvi, and the Munich Chamber Orchestra, as well as play/conduct engagements with the Royal Northern Sinfonia, New Russia Symphony and Symphony Verdi of Milan. Mustonen has appeared as recitalist in all the world's musical capitals, including Wigmore Hall, Mariinsky Theatre St Petersburg, New York's Zankel Hall and Sydney Opera House. He conducted the world premières of his own Symphony No.1 in 2012 and Symphony No.2 Johannes Angelos with the Helsinki Philharmonic in 2014. This season, he toured Germany with his Quartet for Oboe, Violin, Viola and Piano.

## CHRISTIAN POLTÉRA *cello*



Born in Zurich, cellist Christian Poltéra replaced Yo-Yo Ma performing the Elgar concerto with the Tonhalle Orchestra Zurich under David Zinman at the age of 17, and since has steadily established himself as one of the most prominent cellists of his generation. As a soloist he has worked with eminent orchestras under such conductors as Bernard Haitink, Riccardo Chailly, Christoph von Dohnanyi and Sir John Eliot

Gardiner. He also devotes himself intensively to chamber music, working with such musicians as Gidon Kremer, Christian Tetzlaff, Leonidas Kavakos, Lars Vogt, Kathryn Stott and Leif Ove Andsnes. Together with violinist Frank Peter Zimmermann and violist Antoine Tamestit, Christian Poltéra has formed a regular string trio. Christian Poltéra has formed a regular string trio. In 2004 he received the Borletti-Buitoni Award and was selected as a BBC New Generation Artist. In 2006-07 he was a 'Rising Star' of the European Concert Hall Organization. Christian Poltéra plays the famous cello "Mara", built in 1711 by Antonio Stradivari.

## RAZVAN POPOVICI *viola*



Born in Bucharest into a family of musicians, Razvan Popovici studied in Salzburg, Paris and Freiburg. He is a member of the Ensemble Raro, with which he tours Europe, Japan and North America. He has appeared at the Théâtre-dés-Champs-Élysées in Paris, the Cologne Philharmonie, the Festspielhaus Baden-Baden, Carnegie Hall in New York, Wigmore Hall and the South Bank Centre in London, Musashino Hall in

Tokyo, Prinzregententheater and Gasteig in Munich and both at Konzerthaus und Musikverein in Vienna. He has performed with artists such as Natalia Gutman, Konstantin Lifschitz, Alexander Lonquich and Radovan Vlatkovic at the Lucerne Festival, Wiener Festwochen, Rheingau Musikfestival, Schwetzingen Festspiele, Ferrara Musica, Kobe Music Festival and many others. Razvan Popovici gives regularly master classes in the Czech Republic, Japan, Italy and Romania. He is the founder and director of the Chiemgauer Musikfrühling Festival in Germany and of the SoNoRo Festival in Bucharest, Romania.

## JANNE RÄTTYÄ *accordion*



The Finnish accordionist Janne Rättyä is widely regarded as one of the leading classical accordionists. In 2002, Rättyä debuted in the Chamber Hall of the Berlin Philharmonic (with the Debut Series of Deutschland Radio Berlin). He performs as a soloist and chamber musician throughout Europe, the U.S. and Asia. He has appeared with musicians such as Pekka Kuusisto, Martyn Brabbins and Patrick Gallois,

and has appeared also as a soloist with many Finnish and foreign orchestras, e.g. the Ostrobothnian Chamber Orchestra and the Iceland Symphony Orchestra. He has collaborated with composers such as Aldo Clementi, Dieter Schnebel, Uljas Pulkkis and Terry Riley to create new music for his instrument. Janne Rättyä studied at the Sibelius Academy with Matti Rantanen and at the Folkwang Hochschule Essen with Mie Miki. He has been professor for classical accordion at the University of Music and Dramatic Arts in Graz, Austria, since 2003. He records for VMS, Octavia Records and Ondine.

## BRAM VAN SAMBEEK *bassoon*



Bram van Sambeek (b. 1980) was the first bassoonist to receive the highest Dutch Cultural Award in 30 years: The Dutch Music Prize. In 2011 he won a Borletti Buitoni Trust Award, and recently he joined The Chamber Music Society Two programme of New York's Lincoln Center. From 2002 to 2011 Bram was principal bassoonist of the Rotterdam Philharmonic Orchestra; since 2009 he has been teaching at

the Codarts Conservatory in Rotterdam. He plays regularly with the London Symphony Orchestra and Mahler Chamber Orchestra. Focussing mainly on chamber music, Bram is a member of the Orlando Quintet. He is a regular guest at festivals like the Delft Chamber Music Festival, Orlando Festival and the Oxford Chamber Music Festival. Bram decided to start playing the bassoon when he was ten, eventually studying in The Hague. In 2012 Brilliant Classics released his second cd *Bassoon Kaleidoscope* and future recordings include the new bassoon concertos by Sebastian Fagerlund and Kalevi Aho for BIS.

## HUGO TICCIATI *violin*



Hugo Ticiati is blessed to be doing what he loves every day of his life – that is, making music. His old Italian violin takes him all over the world to fantastic orchestras in the most gorgeous concert halls; it brings him together with the most inspiring artists to create music in beautiful festivals; and it sparks new creations from young composers. In his teaching Hugo explores ways to apply the physical and spiritual

aspects of mindfulness to the art of practising, playing and living in music. One of the highlights of the past year was a two-week stay in an ashram at the foot of the Himalayas where he chanted every morning, meditated and swept the floors by day and in the evenings sat crossed-legged by a fire, playing Bach to a group of barefoot monks. His musical tastes have swung dramatically during the year from contemplative Indian ragas to the megalomaniac rock-band Muse (played at high volumes) to the songs of Richard Strauss (played even louder). Hugo still lives in the blissful state of mobilephonelessness. His staple reading is the *Bhagavad Gita* but he has recently been captivated by the work of the French philosopher Henri Bergson.

## RICK STOTIJN *double bass*



Rick Stotijn received his first lessons at the age of eight and attended the Amsterdam Conservatory, studying with his father Peter Stotijn, and the Music Academy in Freiburg. He won his first prizes at the Princess Christina Competition and the Young Musical Talent Foundation, among others. Many solo appearances at home and abroad were soon to follow. Rick was a soloist with orchestras including Amsterdam Sin-

fonieta, Rotterdam Chamber Orchestra, Arnhem Philharmonic Orchestra and Swedish Radio Symphony Orchestra. The Concertgebouw Amsterdam offered him a Carte Blanche Series and last season he played numerous trio recitals together with his sister Christianne Stotijn and pianist Joseph Breinl throughout Europe. He is currently principal double bass player with the Swedish Radio Symphony Orchestra. He is a guest teacher at the Conservatory of Amsterdam. Rick Stotijn performs on a Rafele & Antonio Gagliano double bass, funded by the National Musical Instrument Foundation.



SINGERS AND ENSEMBLES

## KAROLINA BLIXT *mezzo-soprano*



Karolina Blixt originally studied painting and sculpture and social sciences, but eventually studied at the Stockholm University College of Opera. She made her breakthrough with the role of Xerxes in the opera by Händel at the Drottningholm Theatre in 2007. Since then Karolina has appeared at the Stockholm Royal Opera, Festival d'Aix en Provence, Wexford Opera, Hellenic Festival, the Gothenburg Opera,

the Malmö Opera, the Stockholm Folkopera, Gothenburg Concert Hall and Berwaldhallen. In 2010 she made her acclaimed debut at the Festival d'Aix en Provence in *Hippolyte et Aricie* by Rameau with Sir William Christie and Les Arts Florissants, directed by the legendary choreographer Trisha Brown. She has several times since performed and worked together with dancers, choreographers and dance companies. Karolina has kept an aspiration for creating new and exciting ways of performing the art form. Her most recent work is her opera show *Opera för Alle!* which enjoyed huge success in Stockholm.

## SOPHIE DUNÉR *singer*



Sophie Dunér is a singer, songwriter, composer, arranger and visual artist from Sweden who has lived and performed in the USA and Spain. Originally a jazz singer, her writing and performing have evolved into a unique style of wild, risky, passionate and exhilarating music for vocals and string quartet. She has rendered pristine arrangements, stylistically a fusion between jazz and classical idioms – yet something brand new and

"unbrandable"! *The City of My Soul* was produced by Grammy award winning classical producer Michael Haas (Coralfax), who testified to Sophie Dunér's uniqueness. The CD was released by Big Round Records/PARMA recordings (USA) in 2013. Sophie Dunér's music may be described as a blend of the romantic and the spiritually elevated with a dissonant, bold and satirical edge. Sophie Dunér draws heavily on a variety of composers such as Weill, Monk, Mingus and Stravinsky.

## ANNA LARSSON *contralto*



Swedish contralto Anna Larsson is renowned as a consummate interpreter of Mahler, which she has sung with the world's greatest orchestras and conductors, including the Berlin Philharmonic, Vienna Philharmonic, Lucerne Festival, London Symphony, London Philharmonic and New York Philharmonic, Chicago Symphony orchestras, with conductors including Claudio Abbado, Zubin Mehta, Esa Pekka

Salonen, Daniel Harding, Vladimir Jurowski, Antonio Pappano, Gustavo Dudamel, Nikolaus Harnoncourt, Kurt Masur and Lorin Maazel. A hugely versatile singer, her current opera roles include Waltraute, Erda and Klytämnestra at the Vienna State Opera, Gaea in *Daphne* in Toulouse, Kundry in Bologna, Herodias in Stockholm and Waldaube in *Gurrelieder* at the Netherlands Opera, Amsterdam. She was appointed Swedish Court Singer in 2010 and has her own concert house in Vattnäs, Dalecarlia. This summer's festival will include an opera about Jussi Björling, composed by Mats Larsson Gothe.

## PAULINA PFEIFFER *soprano*



The Swedish soprano Paulina Pfeiffer was educated at the Operahögskolan in Stockholm. At the Kungliga Operan in Stockholm she has been in love with Rodolfo, died high up among the roof tops in Paris, been tricked into Bluebeard's castle to become his fourth wife, and been the young priestess in love with Norma's former lover and caught in a triangular dramatic story. She returned to the Chatelet Opera in 2014

to become a flower-ing tree. In Ystad she fell in love with Turiddu in Sicily, and with both the Swedish composer Hugo Alfvén and the Danish painter Søren Krøyer on the beautiful shores of Skagen. During the 2014/2015 season she traveled to Malmö and Amman with a group of strong women to tell about the revolution in Egypt in 2011. She also performed with the wonderful pianist Inese Klotina, singing Swedish, German and American songs. She also returned to the Druids' dungeons at the Royal Castle in Stockholm and tried to seduce Mozart in Jönköping.

## O/MODERNT KAMMARORKESTER



The O/Modernt Kammarorkester has developed during recent years under the direction of the violinist Hugo Ticiati as an integral part of the Swedish festival O/Modernt. The orchestra includes the top young players in Sweden and devises eclectic and adventurous programmes of great diversity: its appearances might include anything from the arrangement of medieval motets to Bach and all the way to free improvisation and Metallica. The O/Modernt Kammarorkester is the resident orchestra at Musikaliska in Stockholm, performing with soloists such as Anne-Sofie von Otter, Anna Larsson, Nils Landgren, Steven Isserlis etc. In 2014 the orchestra made its international debut in Berlin at Young Euro Classic and in 2015 will perform at King's Place, London and Muziekgebouw aan 't IJ, Amsterdam.

## STOCKHOLM WIND ENSEMBLE



The Stockholm Wind Ensemble has gained critical and popular acclaim for numerous recordings and tours. The ensemble is Sweden's largest professional symphonic wind orchestra, consisting of some of the foremost wind players in the country, and was founded in 1906. Hailed for its innovative programming, the orchestra prides itself on being equally at ease with avant-garde contemporary repertoire and popular jazz tunes. During the 2010-2011 season the orchestra presented an entire season focussing on works by women composers, and 50% of the performed music was composed by women composers. Several of these concerts were transmitted by Swedish Radio. Since then the Stockholm Wind Ensemble has Sweden's highest percentage of female composers in its concert programs. The orchestra resides at Musikaliska – Stockholm's most ancient concert hall, renowned for its remarkable acoustics and classical beauty – located on the waterfront in the center of the capital.

## VOCES8



VOCES8 is one of the most exciting and versatile vocal groups in the world. The award-winning ensemble fulfils an international annual touring schedule across Europe, the USA, Asia and Africa. Performance venues include the Wigmore Hall, Royal Festival Hall, Tokyo Opera City, Tel Aviv Opera House, Cite de la Musique in Paris and Shanghai Concert Hall. 2013/2014 highlights included an extensive European concert schedule and tours to the USA, Indonesia, Korea, Dubai, Moscow and Tokyo. The group performs repertoire ranging from Renaissance polyphony to jazz and pop arrangements. The ensemble regularly commissions works and is delighted to partner with arranger Jim Clements. VOCES8 is heard regularly on international television and radio and has recorded a series of award-winning discs for Signum Classics. VOCES8 has received support from Arts Council England, the Musicians Benevolent Fund and the Worshipful Company of Musicians. The group also thanks its official sponsor, T. M. Lewin.



## MIYOKO SHIDA RIGOLO



The extraordinary success story of Sanddornbalance began over 15 years ago: in 1996, the Swiss theatre producer Maedir Eugster Rigolo created a balancing act for the stage production SANDDORN. The play is set in knee-deep sand; the only props are the withered ribs of date and coconut palm leaves, which Maedir Eugster collected from the most beautiful beaches in the world. But it took years until the Sanddorn-

balance drew the attention of vaudeville and circus producers and its worldwide success was set in motion. Today, whether in Australia, the US, Japan or Europe; in a theatre, cabaret, or tent; on Broadway, at the Cirque du Soleil or in museums; in front of an audience consisting of several thousands of people or just a few hundred, the Sanddornbalance transfixes audience and media and has received the highest awards. Maedir Eugster explains: "The Sanddornbalance bears many secrets, and every single performer can draw one of them out and present it in their own way."

## EDERSON RODRIGUES XAVIER

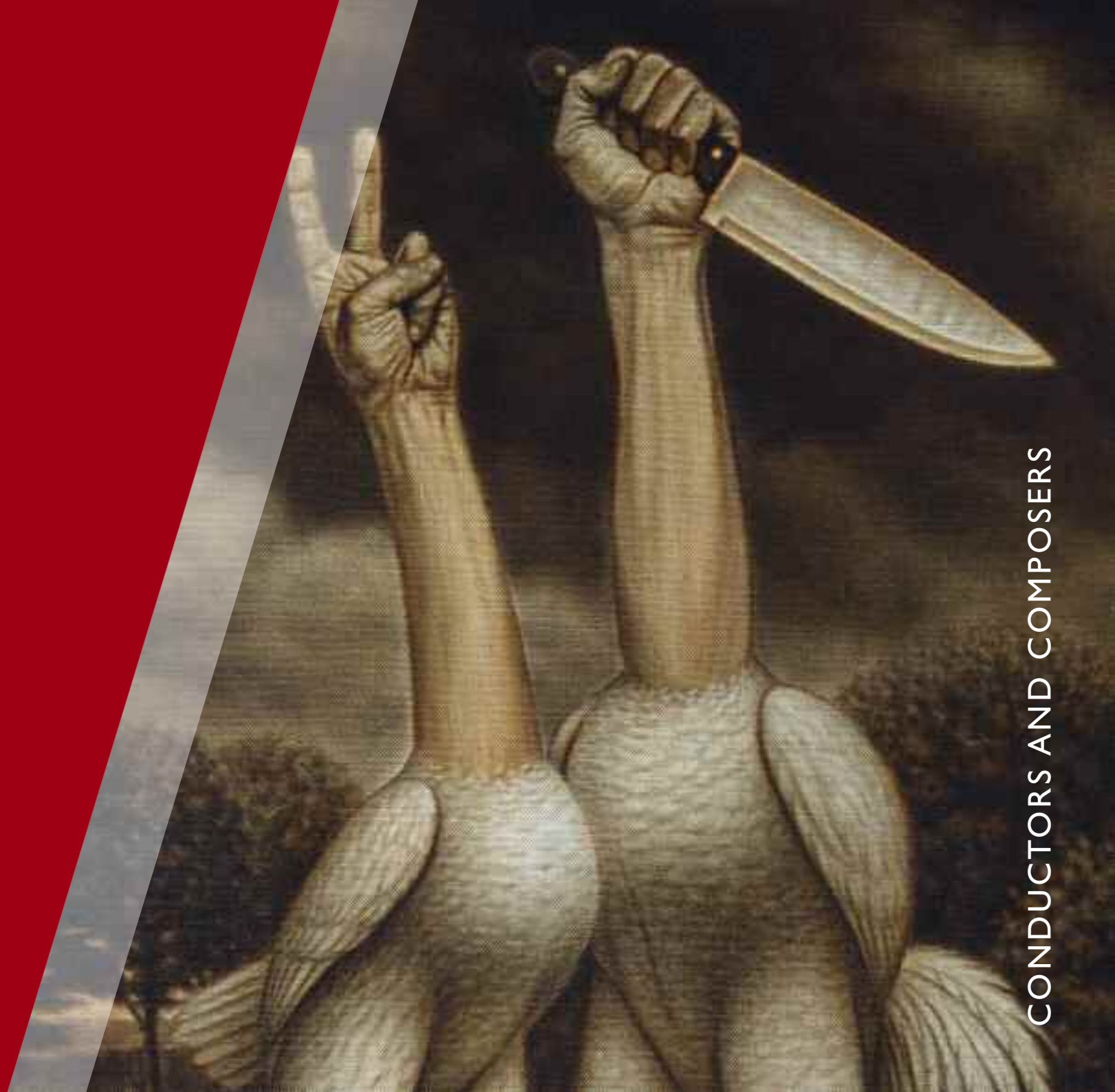


Ederson Rodrigues Xavier was born in Brazil. He had his self-education on Capoeira, Afro Jazz, Modern dance and Classical Ballet in Brazil. In 1988 he joined QUASAR Company of Dance in Brazil. In 1993 he moved to the Netherlands, where he studied release technique and improvisation at SNDO (Amsterdam Theater School). In 1997 he worked for

Frankfurt Ballet as assistant choreographer. From 1997 to 2004 he worked with Scapino Ballet Rotterdam. In 2002 he was awarded with Swan Prize VSCD. Currently Xavier works as an independent choreographer, dancer, teacher and video artist based in Amsterdam. Besides his independent work, he is part of the choreographers' team of Korzo Producties and Dans Makers Amsterdam Dance productions. As a choreographer he has developed an intense physical language. He is also interested in cross-link of other disciplines with dance, such as: architecture, painting, music, sculpture, design, science and film. Xavier is also known for his improvisation skills.







CONDUCTORS AND COMPOSERS

#### KASPER DE ROO *conductor*



Kasper de Roo is an internationally renowned interpreter of 20th and 21st century music. After studying bassoon and conducting in his hometown The Hague and Amsterdam, he was a bassoonist with the Rotterdam Philharmonic before making his debut as a conductor at the 1979 Cabrillo Music Festival. In 1984 he was appointed Kapellmeister at the Stuttgart State Opera and in 1992 as Music Director of the

Innsbruck Symphony Orchestra. Together with the Klangspuren Festival Schwaz, Kasper de Roo founded Windkraft-Kapelle für Neue Musik in 1999. He appears regularly with Ensemble Modern, MusikFabrik Köln, Oslo Sinfonietta, Con Tempo Ensemble Beijing and Windkraft-Kapelle für Neue Musik at Europe's most important festivals. Kasper de Roo has conducted renowned orchestras, including the Rotterdam Philharmonic Orchestra, Dresdner Philharmonie, Basel Sinfonietta, SWR Symphonieorchester Stuttgart, Orquesta Philharmonica Nacional Buenos Aires, Brucknerorchester Linz and National Philharmonic Warsaw.

#### MARK TATLOW *conductor*



The English-born conductor, pianist and harpsichordist Mark Tatlow was appointed Artistic Director of Drottningholms Slottsteater in 2006. Mark Tatlow was educated at Rugby School, Corpus Christi College, Cambridge, Goldsmiths' College, London, the Royal Academy of Music and the National Opera Studio. Initially appointed to the music staffs of the Glyndebourne Festival and of Kent Opera, Mark Tatlow

first came to Drottningholms Slottsteater in 1985. Over the past thirty years Mark Tatlow has conducted many neglected baroque masterpieces as well as the standard operatic repertoire. His engagement with the education of young musicians has spanned his entire career, from pioneering the Education Project of Kent Opera in the 1980s to the University College of Opera, Stockholm, where in 2002 he was elected Professor of Musical Studies, becoming Dean in 2009. He was awarded the honorary medal of the Friends of Drottningholms Slottsteater in 1996, and the Wallenstam Prize in 2008.

#### CHARLIE BARBER *composer*



Charlie Barber has worked in a wide variety of musical genres: orchestral and chamber works, film, music-theatre and dance. His music draws on a wide range of influences – including early music in Western culture, European minimalism, as well as the music of Southeast Asia, Africa and the Middle East – bringing these elements together

in a highly personal synthesis. His works have been performed at festivals in the USA, Hong Kong, Spain, Italy, Portugal, Holland and the Czech Republic, as well as major music festivals and venues across the UK. Working across a number of different art forms has resulted in a rich series of collaborations with artists in other disciplines. Recent projects include *Afrodisiac* with Seckou Keita (kora) and Chartwell Dutiro (mbira); *Salomé* (music for percussion quartet featuring the 1923 film starring Nazimova); and *Michelangelo Drawing Blood*, a stage work for countertenor, performers and period instruments.

#### VICTORIA BORISOVA-OLLAS *composer*



Victoria Borisova-Ollas was born 1969 in Russia but has lived in Sweden for many years. She first achieved international recognition when her work *Wings of the Wind* won second prize in the Masterprize Competition in 1998. After graduating from the Central School of Music in Moscow and then from the Tchaikovsky Conservatoire, she continued her composition studies in Sweden at Malmö Music

College and in England at the Royal College of Music in London. Her music is widely performed all around the world by orchestras such as London Symphony Orchestra, Munich Philharmonic Orchestra, NHK Symphony Orchestra, Helsinki Philharmonic Orchestra, Gothenburg Symphony Orchestra, and Swedish Royal Philharmonic Orchestra. Her works have been broadcast by Swedish Television, BBC Radio 3, Swedish Radio P2 and by other stations in Finland, Russia, USA, Germany, Canada etc. Since 2008 Victoria Borisova-Ollas has been a member of the Royal Swedish Academy of Music.

#### WIJNAND VAN KLAVEREN *composer*



Wijnand van Klaveren studied piano (graduating with distinction, teacher: Willem Brons) and organ (teacher: Pieter van Dijk) at the Conservatory of Amsterdam. He has won several prizes in improvisation and chamber music (Vriendenkrans and Wolfgang Jacobi Competition in Munich). He has composed and arranged for Arno Bornkamp, Ties Mellema, the Aurelia, Amstel and Alliage Saxophone Quartets, the

Utrecht, Jenufa and Romeo String Quartets, for Lavinia Meier, Jasperina de Jong, Louis van Dijk, Christianne Stotijn, Thomas Oliemans, the Holland Wind Players, Camerata Amsterdam, the New Trombone Collective and many others. Many of his arrangements and works have been recorded by Arno Bornkamp, Ties Mellema and their quartets. His *Trois Pièces de Fantaisie sur un thème de Berlioz* for alto sax and piano were published by Lemoine in Paris. Recently he completed a Mass for baritone and organ, which has been recorded, as well as Canticles for choir and organ in the Anglican Tradition.

#### OLLI MUSTONEN *composer*



Olli Mustonen has a unique place on today's music scene, combining the roles of composer, pianist and conductor in an equal balance that is quite exceptional. As a concerto soloist, Mustonen has worked with most of the world's leading orchestras and conductors, recent highlights including a USA tour with the Australian Chamber Orchestra, concerts at the BBC Symphony and Royal Stockholm Philharmonic,

Orchestre de Paris with Paavo Järvi, and the Munich Chamber Orchestra, as well as play/conduct engagements with the Royal Northern Sinfonia, New Russia Symphony and Symphony Verdi of Milan. Mustonen has appeared as recitalist in all the world's musical capitals, including Wigmore Hall, Mariinsky Theatre St Petersburg, New York's Zankel Hall and Sydney Opera House. He conducted the world premières of his own Symphony No.1 in 2012 and Symphony No.2 Johannes Angelos with the Helsinki Philharmonic in 2014. This season, he toured Germany with his Quartet for Oboe, Violin, Viola and Piano.

ACTORS, WRITERS AND EDITORS





KRISTINA LEON *actress*



Kristina Leon was born in Athens and grew up in Greece, Sweden and in Kenya. She trained as an actress at The Royal Central School of Speech and Drama in London between 1998 and 2001. Since graduating she has worked extensively in the theatre both in the UK, Greece and in Sweden. Her credits include Edgar in *King Lear* at the Embassy Theatre and the title role in *Guernica* at The National Theatre in

Athens. Since returning to Sweden in 2008 she has worked in theatre, film and as a voice-over artist. Kristina is a founding member of The Stockholm English Speaking Theatre, and played the title role in *4.48 Psychosis*, Claire in *Boston Marriage*, Juno in *Tales from Ovid*, Cleopatra, Petruchio, Lady Anne, Olivia, Henry V, Macbeth and Orlando in *Shakespeare In The Park*, Veronica in *The God of Carnage* by Yasmina Reza and most recently the title role in Judith. She appeared in SEST's summer Shakespeare production *Much Ado About Nothing* last year at Parkteatern, Djurgården.

INGELA LUNDH *actress*



Ingela Lundh was born and raised in Stockholm and trained as an actress in London at East 15 Acting School. She has worked as an actor and director in England, Italy, Denmark and Sweden. In England she worked with such groups as Oddsocks Productions and Forest Forge. In 2003 she returned to Sweden. She has continued to work in theatre and as a voice-

over artist both in English and Swedish and gave the English voice to Mrs. Alving in Ingmar Bergman's productions of *Ghosts in London*. She is a founding member of SEST and her roles with the company include Anna in *Boston Marriage*, various roles in *Tales from Ovid*, Charmian, Helena, Richard III, Maria, Malvolio, Catherine, Lady Macbeth and Celia in *As We Like It* at Parkteatern, Anette in *The God of Carnage* and The Manager in *Contractions*. In 2013 she directed the televised Nobel Prize Banquet Entertainment. She appeared in SEST's summer Shakespeare production *Much Ado About Nothing* last year at Parkteatern, Djurgården.

ALEXANDER OLIVER *actor*



Born and educated in Scotland, Alexander Oliver completed his studies in Vienna, under the tutelage of renowned tenor Anton Dermota. After a successful debut at the Wiener Kammer Oper in 1967 he then began a long and distinguished career taking him to most of the major opera companies, both in the UK and abroad. His repertoire was extraordinarily broad and covered a multiplicity of styles, from the early

Baroque repertoire, right through to the music of the 20th and 21st centuries. In 1999 he took up the post of Artistic Director of the Dutch National Opera Academy, where he is still active. He greatly enjoys his work there, helping young singers develop into fully-formed performers, and has directed a number of productions. The most recent of these was a hugely successful production of Mozart's *Le Nozze di Figaro*, conducted by Richard Egarr at the helm of the Dutch National Youth Orchestra. He directs *L'Incoronazione di Poppea* by Monteverdi at the Barbican in London next season.

SIMONE KOTVA *writer*



Simone Kotva lives in Cambridge, where she is working on a doctoral thesis in philosophical theology. She also writes literary reviews and poetry, and enjoys collaborating on cross-disciplinary projects. With painter and academic Susan Henderson, Simone recently curated the installation *Vertical Realities* (Robinson College Chapel, Cambridge, 2014); and her programme notes for the CD *Colour and Affect*, written

with violinist Hugo Ticciati, were released this spring with Orchid Classics. When not scribbling, Simone enjoys going on fenland excursions.

MICHAELA BEIJER *swedish translator*



Michaela Beijer has more than ten years of experience as a professional translator of everything from EU regulations to highly technical texts and texts about performing arts. Most of her experience with performing arts has emerged outside the stage, through her work at Marionetteatern and Drottningholms slottsteater as

well as through the translation of essays and texts on puppet theatre. This is her first collaboration with Festival O/Modernt.

PAUL WILLIAMSON *writer*



After writing a doctoral thesis on eighteenth-century poetry at Balliol College, Oxford, Paul Williamson lectured for several years at the University of Vienna. He has published widely on literary, art-historical and musical topics, including *Gainsborough's Vision*, a groundbreaking study of the artist. For a concert series commemorating the 1700th anniversary of the issuing of the Edict of Milan, he wrote the text for *The*

*Dream of Constantine* (with music by Malcolm Bothwell), premiered in Niš, Serbia (Constantine's birthplace) in 2011. 2012 saw the world premiere of *Incarnation – A Suite of Songs for Christmas*, with music by Thomas Hewitt Jones, followed by *Parthenaia* at O/Modernt in 2014. For O/Modernt 2013 Paul wrote *A Scent*, a short verse monologue performed by the Swedish actor and director Björn Granath. They renewed their collaboration at O/Modernt 2014 with *An Etruscan Acrobat* – a dramatic monologue that tells the beguiling tale of an artist's evening out in Rome.

ALEXA NIESCHLAG *english editor*



Alexa Nieschlag was born in Düsseldorf in 1975. Growing up bilingually with German and English in Münster, she went on to study law in Cologne before moving to New York City in 2001. There, she worked as a fundraiser for the Salzburg Festival before spending more than five years at Carnegie Hall. During this time, she began to translate as a freelancer. In 2008 she returned to Germany, settling in Berlin, where she

became orchestra manager of the Baltic Youth Philharmonic, an orchestra uniting music students from academies all around the Baltic Sea under Kristjan Järvi's leadership. She left the Baltic Youth Philharmonic at the end of 2011 and currently works as a free-lance translator specializing mainly in music and the arts. In 2013, she worked as interim projects manager for the European Union Youth Orchestra in London for half a year; currently she is the editor and concert producer for the Young Euro Classic Festival in Berlin. An active singer as well, she is a member of the Berliner Bachakademie.



VISUAL ARTISTS AND DESIGNERS

DEBORAH DUERR *booklet designer*



Deborah Duerr received her graphic design degree at the University of Cincinnati, College of Design, Architecture, Art and Urban Planning. Before coming to Sweden in 1984 to start her own award-winning firm, she worked for design studios in San Francisco and New York. Among her designs are the pictogram and signage system for Swedish Rail in collaboration with Berg Architectural Firm, as well as the identity programmes

for Lilla Akademien and the Swedish National Youth Orchestra. Duerr thrives in an environment where different creative skills are joined and was quick to respond when asked to head the art program at Lilla Akademien when the school was established. She also started her own school to offer art and design education for young people, as well as a valued workshop series for businesses, and a gallery where art and design often meet music and other creative expressions. She created her own brand of crisp bread, Deborahs Extraknäck, presenting invited artists on the packaging.

MARTIN HUXTER *artist*



Martin Huxter was born in Great Wakering, Essex, in 1960, and studied Fine Art at Trent Polytechnic, Nottingham. His work has featured at the BP Portrait Award; the Jerwood Drawing Prize; and the John Moores Painting Exhibition at the Walker Art Gallery, Liverpool, where he was a prize-winner. Before returning to the UK in 2011 he lived for seventeen years in Vienna, organizing several themed exhibitions with

specially commissioned work by artists from a number of different countries. One of these was *God: The Fossil Record* at the Stadtmuseum Sankt Pölten, which marked the bi-centenary of Charles Darwin's birth. Awarded an Arts Council UK grant in 2013 he travelled to Nuenen in Holland, and inspired by Van Gogh's Nuenen period painted a series of portraits, from life, of members of the local community. This series, *New Potato Eaters*, includes portraits of the descendants of Van Gogh's models. He lives and works in North Yorkshire.

GEORGE LEVANTIS *artist*



Born in the UK of Greek parentage, George Levantis lives and works in London. After studying at the Slade School of Fine Art, George took up a residency with Ocean Fleets of Liverpool, a position that took him to Japan, Africa and South East Asia. The work resulting from that experience, documented in a book entitled *Pieces of Sea Fall through the Stars*, includes constructions made from materials

acquired in the ports he visited on his travels. Similar themes resurface in his recent work, which features narratives related to sea, salt, wind and birds. *Leda and the Swan*, reproduced in *Twofold* (Festival O/Modernt, 2015), is a series of works on paper that demonstrate his capacity to respond to classical narrative in an evocative, abstract manner that is highly charged with pictorial tension. Also taking inspiration from Greek myth is the *Daedalus Sequence*, devoted to the brilliant artificer who was imprisoned by King Minos to prevent him giving away the secret of the Cretan labyrinth.

TERESA MONACHINO *graphic designer*



Teresa Monachino studied at the Chelsea School of Art and is a British Graphic Designer. While Teresa's work covers many design disciplines, from branding and advertising to publishing, she is best known for her typographic style and love of words. She is the author and designer of *Words Fail Me* published by Phaidon, now a regular feature in *Private Eye*

magazine. Her follow-up book *Around the World with the Bodoni Family* is a witty A-Z exploration of the typeface. Teresa has won many design awards including two D&AD and has featured widely in the design press. She is a visiting lecturer and recently gave a TED talk in Washington DC concerning the perils of bad communication within the health sector; *An A-Z Sicktionary*. Teresa has collaborated with, among others, artist Sir Eduardo Paolozzi, graphic design giant Alan Fletcher and actor Sir Sean Connery while her clients have included the BBC, Design Museum, UK Government and Tate Galleries as well as many publishing houses worldwide.

SEBASTIAN ÖRNEMARK *web designer*



Sebastian Örnemark is a Swedish film music composer living in Los Angeles. He is a graduate of the Scoring For Motion Pictures and Television program of the University of Southern California and was chosen to attend the ASCAP film scoring workshop in 2013. In Sweden he received a Master's Degree in film scoring, a Master's in classical piano and a Bachelor's

Degree in music and media production from the Royal College of Music in Stockholm and Stockholm Academy of Dramatic Arts. In addition to his musical career he runs the company Ornemark, working creatively in the field of web, design, photo, video, sound and music.