



O/MOD Æ RNT

Gluck and neoclassicism
och neoklassicismen

2014



Friday 13 June, 7.00 pm | *Fredag 13 juni, 19.00*

Ulriksdals Slottsteater Confidencen

NEO-ORPHEUS MEETS PRINCE | *NEO-ORFEUS MÖTER PRINCE*

KAROLINA BLIXT *mezzo-soprano*

TIES MELLEMA *saxophone*

AMSTEL QUARTET

REMCO JAK *soprano saxophone*

OLIVIER SLIEPEN *alto saxophone*

BAS APSWOUDE *tenor saxophone*

TIES MELLEMA *baritone saxophone*

NICOLAS DAUTRICOURT *violin*

MATTHEW TRUSLER *violin*

EMLYN STAM *viola*

GUY JOHNSTON *cello*

KNUT-ERIK SUNDQUIST *double bass*

EDERSON RODRIGUES XAVIER *dancer*

WIJNAND VAN KLAVEREN *composer / arranger*

KONRAD KOSELLECK *composer / arranger*

Christoph Willibald Gluck (1714-1787) / *Orpheus Revisited* WORLD PREMIÈRE

Wijnand van Klaveren (b. 1975)

INTERMISSION

Henry Purcell (1659-1695)

arr. Bas Apswoude

Fantasia No. I Z 732

Michael Nyman (b. 1944)

arr. David Roach

Quartet II (1st Movement)

Henry Purcell

Fantasia No. 13 Z 744

Henry Purcell

Double Voluntary Z 719

Michael Nyman

Quartet II (2nd Movement)

Henry Purcell

Fantasia No. 6 Z 737

Michael Nyman

Quartet II (3rd Movement)



INTERMISSION

PRINCEPIRATION SWEDISH PREMIÈRE

David Dramm (b. 1961)

In the Beginning

Maarten Ornstein (b. 1967)

Fast Love
Ralph

Wijnand van Klaveren

Princepiration, a Musical Paraphrase:
Thieves in the Temple
Diamonds and Pearls
Purple Rain

Guillermo Lago (b. 1961)

Is it about the Walk? (... or is it about True Heroes?)

Maarten van Norden (b. 1955)

Don't have to be Cool

Konrad Koselleck (b. 1971)

Orfeu Negro Suite

With music by Christoph Willibald Gluck, Claudio Monteverdi,
Antônio Carlos Jobim and Luiz Bonta

ORPHEUS REVISITED

The mythological Orpheus and the beguiling power of his lyre have always held an important place in the heart of musicians. He is, in short, the very symbol of what we devote our lives to: the hope to move people and change the world around us by the sounds we make.

In 1607, therefore, it was not surprising that Monteverdi chose to dramatize the classical story of Orpheus and Eurydice when he turned his efforts towards the nascent form of courtly entertainment. In his *L'Orfeo* he transformed what was then a tentative and largely intellectual experiment into a new art form that quickly conquered the whole of Italy and beyond – that is, the art of opera. Around twenty operas on the theme of Orpheus had been penned by the end of the century, and the number only increased in the following century. With his neoclassical bent, Gluck naturally turned to the subject, producing what has become his most frequently performed opera today.

Tonight, with the help of the composer Wijnand van Klaveren, we will revisit Gluck's Orpheus. After a *Pavane for the first loss of Euridice* for an ensemble of strings and saxophones, Orpheus mourns the loss of his love and courageously resolves to retrieve her from Hades in the music of Gluck's recitatives *Euridice!*, *Numi! Barbari numi!* and the aria *Piango il mio ben così*. There follows an instrumental *Ballad of hope for reunion as promised to Orpheus by Amor*, imposing the condition that he does not look back at her during their return to earthly life. His doubts are dispersed in the recitative *Che dise?* and a wild tarantella based on two short Gluck arias, *Mille penne* and *Menti ranne*, depicts the fearful journey to Hades. We are greeted at the Elysian Fields with the aria *Che puro ciel* and recitative *Anime avventurose*. The lovers reunite to the sound of a waltz and embark on their journey back to earth, but our hero is unable to resist that simple glance, and in his dreadful moment of weakness Eurydice dies. Orpheus laments his loss in the celebrated aria *Che farò senza Euridice?* The only question that remains is whether the festival O/MODERNT's mini-opera will capitulate to convention in a *lieto fine* ("happy end") and the triumph of love, or not.



Henry Purcell and Michael Nyman

As an interlude between the operatic world of Gluck and pop songs of Prince, the Amstel Quartet will weave a narrative between the worlds of Restoration chamber music and minimalistic cinematic music of the last century. The set of fifteen *Fantasias for viol consort* by Henry Purcell (1659-1695) is a remarkable exploration of the contrapuntal art – a precursor to Bach's *Art of the Fugue*. Michael Nyman's (b. 1944) *String Quartet No. 2* was commissioned by the classical Indian dancer Shobana Jeyasingh and is rhythmically based on the Carnatic music of Southern India: the three movements performed tonight are each governed by their own rhythmic cycle of 4, 6 and 7 beats respectively.

Princepiration

To be perfectly honest, there is no connection whatsoever between Gluck, neoclassicism and Prince, but I could not resist the temptation to programme this brainchild of Ties Mellema – a series of short songs inspired by the music of Prince and reconceived in different styles by different composers for string quintet and solo saxophone. Just sit back and chill!

ÅTERBESÖK HOS ORPHEUS

Den mytologiske Orfeus och hans lyras förförande makt har alltid haft en viktig plats i musikernas hjärtan. Han är, kortfattat, själva symbolen av vad vi ägnar våra liv åt: förhoppningen om att röra människor och förändra världen runt omkring oss genom ljuden vi skapar.

Därför var det inte förvånande att Monteverdi år 1607, när han vände blicken mot den gryende nya formen av hov-underhållning, valde att dramatisera den klassiska berättelsen om Orfeus och Eurydike. I *L'Orfeo* omvandlade han det som då var ett trevande och intellektuellt experiment till en ny konstform som snabbt erövrade hela Italien, och mer därtill – det handlar givetvis om operakonsten. Vid slutet av århundradet hade runt tjugo operor skrivits med Orfeus som tema, och antalet bara ökade under det följande seklet. Med sin neoklassiska böjelse var det naturligt för Gluck att ge sig in på samma väg och skriva det som har kommit att bli hans mest framförda opera idag.

Ikväll, med hjälp av tonsättaren Wijnand van Klaveren, kommer vi åter besöka Glucks Orfeus. Efter *Pavane for the first loss of Euridice*, för stråk- och saxofonensemble, sörjer Orfeus förlusten av hans älskade och bestämmer sig för att hämta tillbaka henne från Hades i Glucks recitativ *Euridice!*, *Numi! Barbari numi!* och i arian *Piangi il mio ben così*. Sedan följer den instrumentala *Ballad of hope for reunion as promised to Orpheus by Amor*, där Amor



ställer villkoret att Orfeus inte får se på Eurydike under deras resa tillbaka till det jordiska livet. Hans tvivel skingras i recitativet *Che dise?* En vild tarantella baserad på två korta arior av Gluck, *Mille penne* och *Mentiranne*, återger den fasansfulla resan till Hades. Vid de elyseiska fälten hälsas vi med arian *Che puro ciel* och recitativet *Anime avventurose*. De älskande återförenas till ljudet av en vals och påbörjar sin resa tillbaka till jorden, men vår hjälte är oförmögen att motstå en kort blick. I hans fatala ögonblick av svaghet dör Eurydike. Orfeus sörjer sin förlust i den berömda arian *Che faró senza Euridice?* Den enda frågan som återstår är om festival O/MODERNTs mini-opera kommer att kapitulera för konventionerna med ett *lieto fine* ("lyckligt slut") och kärlekens triumf, eller inte.

Henry Purcell och Michael Nyman

Som ett mellanspel mellan Glucks operavärld och Princes popmusik kommer Amstelkvartetten att väva samman ett berättande mellan de två skilda världarna av Restoration kammarmusik och minimalistisk filmmusik från förra seklet. Setet med femton Fantasias för viol-ensemble av Henry Purcell (1659-1695) är ett anmärkningsvärt utforskande av den kontrapunktiska konsten – en föregångare till Bachs *Die Kunst der Fuge*. Michael Nymans (f. 1944) Stråkkvartett Nr. 2 beställdes av den klassiska indiska dansaren Shobana Jeyasingh och rytmiken är baserad på karnatisk musik från södra Indien. De tre satserna som kommer framföras ikväll har alla sin egen rytmiska cykel om 4, 6 respektive 7 slag.

Princepiration

För att vara helt ärlig så finns det ingen som helst koppling mellan Gluck, neoklassicism och Prince, men jag kunde inte motstå frestelsen att lägga in Ties Mellemas idé i programmet. En serie korta sånger inspirerade av Princes musik och tolkade i olika stilar av olika tonsättare för stråkkvintett och solosaxofon. Det är bara att luta sig tillbaka och njuta!

Saturday 14 June, 3 pm | *Lördag 14 juni, 15.00*
Ulriksdals Slottsteater Confidencen
CELESTIAL HARMONIES | HIMMELSKA KLANGER

VOCES8

ANDREA HAINES <i>soprano</i> EMILY DICKENS <i>soprano</i> CHRISTOPHER WARDLE <i>countertenor</i> BARNABY SMITH <i>countertenor</i> OLIVER VINCENT <i>tenor</i> SAM DRESSEL <i>tenor</i> PAUL SMITH <i>baritone</i> DINGLE YANDELL <i>bass</i>	
Giovanni Gabrieli (ca. 1554-1612)	<i>Jubilate Deo</i>
Alexander Levine (b. 1995)	<i>Songs Sancti Augustini</i> <i>Magnus es Domine</i> <i>Noli Abscondere a me Facem Tuam</i> <i>Quid est Ergo</i>
Traditional Spiritual	<i>Steal Away to Jesus</i> (arr. Blackwell)
Roxanna Panufnik (b. 1968)	<i>Celestial Bird</i>
Thomas Tallis (1505-1585)	<i>Te Lucis Ante Terminum</i> (Festal Chant arr. VOCES8)
Franz Biebl (1906-2001)	<i>Ave Maria</i>
Sergei Rachmaninov (1873-1943)	<i>Bogoroditsye Dyevo</i>
Thomas Tallis	<i>Te Lucis Ante Terminum</i> (Ferial Chant arr. VOCES8)

Saturday 14 June, 4.30 pm | *Lördag 14 juni, 16.30*
Ulriksdals Slott Orangeriet
3 NEOCLASSICAL MUSKETEERS | 3 NEOKLASSISKA MUSKETÖRER

NICOLAS DAUTRICOURT *violin*
MATTHEW TRUSLER *violin*
HUGO TICCIATI *violin*

Paul Hindemith (1895-1963)	<i>Sonata for Solo Violin Op. 31 No. 2</i> <i>Leicht bewegte Viertel</i> <i>Ruhig bewegte Achtel</i> <i>Gemächliche Achtel</i> <i>Fünf Variationen über das Lied "Komm lieber Mai": Leicht bewegt</i>
Igor Stravinsky (1882-1971)	<i>Elegy</i>
Sergei Prokofiev (1891-1953)	<i>Sonata for Solo Violin in D major Op. 115</i> <i>Moderato</i> <i>Theme and Variations. Andante dolce</i> <i>Con brio – Allegro precipitato</i>
Béla Bartók (1881-1945)	<i>44 Duets for Two Violins Sz. 98 (selection)</i>
Sergei Prokofiev	<i>Sonata for Two Violins Op. 56</i> <i>Andante cantabile</i> <i>Allegro</i> <i>Commodo (quasi allegretto)</i> <i>Allegro con brio</i>

VIOLINO DA SOLO

To stand on stage with just the violin and bow in one's hands is one of the most daunting experiences for the performing violinist. On a primarily melodic instrument, designed to be performed with the support of other instruments, the violinist is required to create polyphonic effects, showcase the idiomatic possibilities of the instrument, and sustain musical arguments.

After the magisterial series of Six Partitas and Sonatas by J. S. Bach, solo works for violin in the second half of the eighteenth century and beginning of the nineteenth became primarily vehicles for virtuosic display. With the 24 Caprices of Paganini, published in 1819, the technical limits (within the musical language of that time) had been reached, by and large, and the genre waned through the remainder of the nineteenth century. Moreover, the Romantic era's predilection for rich harmonies was all but impossible to recreate on the violin's four strings. In his formidable works for solo violin written at the turn of the twentieth century, Max Reger attempted to combine this Romantic sensibility with a Bachian contrapuntal complexity.

It was, however, the burgeoning neoclassical language that offered new possibilities for composers in this genre. This afternoon's programme features solo works by three guardians of this new language: Hindemith, Stravinsky and Prokofiev. A little-known fact is that Prokofiev's Sonata Op. 115 was not originally intended as a work for solo violin, but rather for a group of twenty or so violinists playing in unison. The inspiration behind this unorthodox indication was Prokofiev's exposure to the practice, prevalent in the pedagogy of student violinists in Russia, of a group playing a solo violin part in unison. Stravinsky's *Elegy* was composed in 1944 in memory of Alphonse Onnou, the founder of the Pro Arte Quartet. It is a melancholy two-part invention in ternary form to be performed throughout with mute.

Although not originally intended for performance but rather for pedagogical use, Bartók's duets for violin are a compendium of delightful and masterful pearls. Although all the pieces are ostensibly based on folk music from different Eastern European countries, they provide little windows onto Bartók's forging of his very own brand of "new-classical" synthesis, in which a spectrum of scalar patterns (diatonic, whole-tone, modal and chromatic), an abundance of rhythmic complexities and microcosmic formal structures are welded together into a remarkably flexible stylistic amalgam. Unlike many of his progressive contemporaries, Bartók's music does not seem to find its voice by working "against" traditional elements (as one feels so strongly in Stravinsky, for example) but rather by working directly "with" them.

Att stå på scenen med bara fiolen och stråken i hand är en av de mest utmanande upplevelserna för en framträdande violinist. På ett huvudsakligen melodiskt instrument, utformat för att spelas tillsammans med andra instrument, behöver violinisten skapa polyfoniska effekter, visa upp de idiomatiska möjligheterna hos instrumentet och upprätthålla musikaliska argument.

Efter de auktoritativa serierna av sex sonater och partitor av J. S. Bach blev soloverk för violin under andra hälften av 1700-talet och början på 1800-talet företrädesvis ett medel för att uppvisa virtuositet. Med 24 Caprices av Paganini, utgivna år 1819, hade de tekniska gränserna (inom den tidens musikaliska språk) nåtts, i stort sett, och genren mattades av under resten av 1800-talet. Dessutom var den romantiska erans förkärlek till rika harmonier nästintill omöjlig att återskapa på fiolens fyra strängar. I sina formidabla verk för soloviolin skrivna i början av 1900-talet försökte Max Reger kombinera denna romantiska sensibilitet med en Bach-lik kontrapunktisk komplexitet.

Det var emellertid det spirande neoklassiska språket som gav kompositörer i denna genre nya möjligheter. Denna eftermiddags program bjuder på soloverk av tre beskyddare av detta nya språk: Hindemith, Stravinskij och Prokofjev. Mindre känt är att Prokofjevs Sonat Op. 115 från början inte var ämnat som ett soloverk för violin, utan för en grupp på omkring tjugo violinister spelandes unisont. Inspirationen till denna oortodoxa anvisning kom från Prokofjevs exponering för vanan, som rädde i undervisningen av violinstudenter i Ryssland, att en grupp spelade en soloviolinstämma unisont. Stravinskijs *Elegy* skrevs 1944 till minne av Alphonse Onnou, grundaren av Pro Arte Kvartetten. Det är en melankolisk tvåstämmig invention i tredelad form som genomgående framförs med sordin.

Även om Bartóks duetter för violin ursprungligen inte var avsedda att spelas för publik så är de ett kompendium av förtjusande och mästerliga pärlor. Fastän alla stycken till synes är baserade på folkmusik från olika östeuropeiska länder tillhandahåller de små fönster till Bartóks smidande av hans alldeles egna "ny-klassiska" syntes, i vilket ett spektrum av skalmönster (diatoniska, helton, modala och kromatiska), ett överflöd av rytmiska komplexiteter och mikrokosmiska formella strukturer är sammansvetsade till en anmärkningsvärt flexibel stilistisk blandning. Till skillnad från många av hans progressiva samtida verkar Bartóks musik inte ställa sig så mycket "mot" de traditionella elementen (som man till exempel upplever så starkt i Stravinskij) utan istället arbeta "med" dem.

Saturday 14 June, 6 pm | *Lördag 14 juni, 18.00*
Ulriksdals Slottsteater Confidencen
A NOBLE SIMPLICITY | ÄDEL ENKELHET

NICOLAS DAUTRICOURT *violin*

HUGO TICCIAI *violin*

GUY JOHNSTON *cello*

MARTIN RUMMEL *cello*

MEI YI FOO *piano*

Christoph Willibald Gluck (1714-1787) Trio Sonata No. 3 in A major Wq. 53

Andante

Allegro

Minuetto affettuoso

Francis Poulenc (1899-1963)

Sonata for Cello Op. 143

Allegro – Tempo di Marcia

Cavatine

Ballabile

Finale

Igor Stravinsky (1882-1971)

Duo Concertant for Violin and Piano

Cantilène

Eclogue 1

Eclogue 2

Gigue

Dithyrambe

INTERMISSION

Francis Poulenc

Sonata for Violin Op. 119

Allegro con fuoco

Intermezzo. Très lent et calme

Presto tragico

Sergei Prokofiev (1891-1953)

Sonata for Cello Op. 119

Andante

Moderato

Allegro, ma non troppo

INTERMISSION

Christoph Willibald Gluck

Trio Sonata No. 5 in E-flat major Wq. 53

Andante

Allegro

Minuetto

Thomas Adés (b. 1971)

Still sorrowing

Igor Stravinsky

Suite Italienne arr. Djuro Zivkovic / Rode Gustavsson

Introduzione

Serenata

Minuetto e finale

In 1755 the German archaeologist and art historian Johann Joachim Winckelmann (1717-1768) published *Thoughts on the Imitation of Greek Works*. "A noble simplicity and a calm grandeur" (*eine edle Einfalt und eine stille Größe*) was the phrase he used to summarize the qualities of Greek art that he hoped to see imitated. It quickly became the catchphrase of the age, echoing in the writings of like-minded contemporaries, among whom we find Gluck.

Two of the little-known and unpretentious Trio Sonatas by Gluck are joined by works held up as exemplars of the neoclassical style, the Cello and Violin Sonatas by Poulenc, Prokofiev's Cello Sonata in C, and Stravinsky's *Duo Concertant* and *Suite Italienne*. Though brought together under the neoclassical banner of the festival, three very idiosyncratic and personal characters emerge from behind the scores of their respective duos.

We find in Poulenc the playful dissonance of a self-educated *enfant terrible* with a love of Parisian folklore and the circus, a pious Catholic upbringing and an ineffable cheekiness. Poulenc completed his Cello Sonata Op. 143 in 1948 and dedicated it to the French cellist Pierre Fournier. The very unusual marking of the third movement, *Ballabile* (literally "danceable"), often found in nineteenth-century opera, replaces the usual Scherzo. On the other hand, the time of the Violin Sonata's composition, the war years 1942 and 1943, and its dedication – to the poet Federico Garcia Lorca, slain during the Spanish Civil War – point towards the darker side that shadows the work, a very rare feature of Poulenc's oeuvre.

With the commencement of the Cold War, Joseph Stalin decreed that all Soviet art must be uplifting, reflecting the glory of the nation. In 1948 the music of Prokofiev and Shostakovich, among others, was denounced for being too "cosmopolitan and formalist" and an unofficial ban ensued. Prokofiev's creativity, however, was stronger than ever and when hearing Rostropovich at a concert in 1949, he resolved to write a sonata for the cellist. Rostropovich recruited the brilliant young pianist Sviatoslav Richter to join him in premiering the new sonata. In his memoirs Richter notes: "We gave the first performance of Prokofiev's Cello Sonata. Before playing it in concert, we had to perform it at the Union, where these gentlemen decided the fate of all new works. During this period more than any other, they needed to work out whether Prokofiev had produced a new masterpiece or, conversely, a piece that was 'hostile to the spirit of the people'. Three months later, we had to play it again at a plenary session of all the composers who sat on the Radio Committee, and it wasn't until the following year that we were able to perform it in public, in the Small Hall of the Moscow Conservatory on March 1, 1950."

Under such circumstances Prokofiev was able – or driven – to write a brilliantly inventive sonata lyrically celebrating the triumph of the human spirit.

Thomas Adès' "looking back" at history in his *Still Sorrowing* (1992-93) is of a different kind. In his own words:

Following the example of Romantic piano pieces or Lieder involving sentiments of loss, this piece presents its material in a series of refrains; the opening material acquires deeper resonances on each appearance, revealing itself in a transfiguration at the very end. This aspect of the piece, a recurrent ache, is reflected in the title, as in an allusion to the Elizabethan lutenist John Dowland, whose *Semper Dowland semper dolens* occasionally informs the harmonic and timbral world of this piece. The central range of the piano is dampened until the coda, when a certain expressive veil is finally lifted. The broad structure of the piece is also hollow-centred: two large 'wings', each essentially describing a number of descending arcs, separated by a silence.

Stravinsky's *Suite Italienne* is an arrangement of the orchestral ballet music *Pulcinella* commissioned by Serge Diaghilev. The great ballet impresario asked Stravinsky to orchestrate some pieces attributed to the eighteenth-century composer Pergolesi. After beginning the project, Stravinsky decided not merely to orchestrate the pieces, but to completely rework them. The result is a miraculous renewal of the past through the impact of Stravinsky's irrepressible modern musical sensibility, becoming in hindsight one of the historically significant works of the century. Stravinsky later pointed out: "*Pulcinella* was my discovery of the past, the epiphany through which the whole of my late work became possible." (Igor Stravinsky and Robert Craft, *Expositions and Developments*, New York, 1962, pp. 128-9)

År 1755 publicerade den tyske arkeologen och konsthistorikern Johann Joachim Winckelmann (1717-1768) *Thoughts on the Imitation of Greek Works*. "En ädel enkelhet och en stilla storhet" (eine edle Einfalt und eine stille Größe) var frasen han använde för att summera den grekiska konstens kvaliteter som han hoppades få se imiterade. Frasen blev snabbt ett populärt slagord och ekade i skrifterna från likasinnade samtida, bland vilka vi finner Gluck.

Två av de opretentiösa och mindre kända triosonaterna av Gluck knyts samman med verk som framhålls som utmärkta exempel på den neoklassiska stilen: cello- och violinsonaterna av Poulenc, Prokofjevs cellosonat i C-dur, och Stravinskijs *Duo Concertante* och *Suite Italienne*. Även fast de förts samman under festivalens neoklassiska baner framträder tre väldigt säregna och personliga karaktärer bakom partituren till deras respektive duetter.

Hos Poulenc möter vi den lekfulla dissonansen mellan en självlärd enfant terrible med en kärlek till parisisk folklore och cirkus, en from katolsk uppfostran och en obeskrivlig uppnosighet. Poulenc slutförde sin cellosonat Op. 143 år 1948 och dedicerade den till den franske cellisten Pierre Fournier. Den väldigt ovanliga benämningen av tredje satsen, *Ballabile* (bokstavligt "dansbart"), som ofta återfinns i 1800-talsopera, ersätter det vanliga scherzot. Å andra sidan så pekar tiden för violinsonaternas komposition, krigsåren 1942 och 1943, och dess dedikation – till poeten Federico Garcia Lorca, dräpt under det spanska inbördeskriget – mot den mörkare sidan som skuggar verket, ett mycket sällsynt inslag bland Poulencs samlade verk.

I och med kalla krigets utbrott föreskrev Josef Stalin att all sovjetisk konst skulle vara upplyftande och spegla nationens prakt. År 1948 fördömdes bland annat Prokofjevs och Sjostakovitjs musik eftersom de ansågs "för kosmopolitiska och formalistiska" och ett inofficiellt förbud följde. Prokofjevs kreativitet var dock starkare än någonsin och när han hörde Rostropovitj spela på en konsert 1949 bestämde han sig för att skriva en sonat för denne cellist. Rostropovitj värvade den briljante unge pianisten Svjatoslav Richter för att uruppföra den nya sonaten. I sina memoarer skriver Richter: "Vi gav det första framträdandet av Prokofjevs cellosonat. Innan vi spelade den på konsert var vi tvungna att spela den för Föreningen för sovjetiska kompositörer, där dessa herrar avgjorde ödet för alla nya verk. Under denna tid, mer än någon annan, behövde de klura ut om Prokofjev hade komponerat ett nytt mästerverk eller tvärtom ett stycke som var 'fientligt till folkets anda'. Tre månader senare var vi tvungna att spela den igen på en stor sammankomst med samtliga kompositörer som satt i radiokommittén, och det var inte förrän året därpå som vi kunde framföra verket offentligt, i den lilla salen på Moskvas konservatorium den 1 mars 1950."

Under sådana förhållanden var Prokofjev skicklig nog – eller tvingad till – att skriva en strålande uppfinningsrik sonat som lyriskt firar den mänskliga själens triumf.

Thomas Adès "tillbakablick" på historien i hans *Still Sorrowing* (1992-1993) är av ett helt annat slag. Med hans egna ord:

Med romantiska pianostycken eller sånger, som innefattar känslan av förlust, som förebild presenterar detta stycke sitt material i en serie av refränger; öppningsmaterialet får djupare resonanser vid varje återkomst och avslöjar sig självt i en metamorfos vid det absoluta slutet. Denna aspekt av stycket, en återkommande smärta, reflekteras i titeln, som en anspelning på den elisabetanska lutenisten John Dowland, vars *Semper Dowland semper dolens* emellanåt präglar verkets harmoniska och klangliga värld. Pianots mellanregister är dämpat fram till codan, då en viss uttrycksfull slöja tillslut lyfts. Styckets huvudsakliga struktur är också ihåligt centrerat: två stora 'vingar', som båda essentiellt gestaltar ett antal nedåtgående bågar, separerade av en tystnad.

Stravinskijs *Suite Italienne* är ett arrangemang av orkestermusiken till baletten *Pulcinella* som beställdes av Sergej Djagilev. Den store balett-impressarion bad Stravinskij att orkestrera några stycken som tillskrivs 1700-talskompositören Pergolesi. Efter att ha påbörjat projektet bestämde sig Stravinskij för att inte bara orkestrera styckena utan att omarbete dem helt och hållet. Resultatet är ett mirakulöst återupplivande av det förflutna under inverkan av Stravinskijs okuvliga moderna musikaliska sensibilitet, som i efterhand ses som ett av seklets historiskt betydelsefulla verk. Stravinskij påpekade senare att: "*Pulcinella* var min upptäckt av det förgångna, en uppenbarelse som möjliggjorde alla mina senare verk." (Igor Stravinskij och Robert Craft, *Expositions and Developments*, New York, 1962, s. 128-129)

Sunday 15 June, 12.30 pm | *Söndag 15 juni, 12.30*

Ulriksdals Slottskapell

NORDIC MASS | *NORDISK MÄSSA*

TOKE MØLDRUP *cello*

MOGENS DAHL *conductor*

MOGENS DAHL KAMMERKOR

SOPRANO

Hilde Gjermundsen
Ingeborg Dalheim
Cassandra Lemoine

TENOR

Jakob Skjoldborg
Jonathan Kroner Ingvald
Andreas Halling

MEZZO-SOPRANO

Rebecca Forsberg Svendsen
Sophie Thing-Simonsen
Nana Bugge Rasmussen

BARITONE

Erlend Tyrmi
Johan Bogren
David Wijkman

ALTO

Daniel Carlsson
Aileen Itani
Merete Laursen

BASS

Dominic Barberi
Johann Dornwald
Staffan Liljas

Sven-David Sandström (b. 1942)
Settings of texts by Tomas Tranströmer

Nordic Mass SWEDISH PREMIÈRE



SÅNGER FÖR DEM SOM TROR

*Om jag ock vandrar i dödsskuggans dal,
fruktar jag intet ont,
ty du är med mig ...
(Psaltaren 23:4)*

Nordisk Mässa, beställd av Mogens Dahl Kammarkör och Festspelen i Bergen till ett uruppförande 2014, är en hyllning till det nutida nordiska livet. Här har den traditionella religionen dragit sig tillbaka i bakgrunden, och den enskilda människan måste själv söka och finna mening i vardagslivets stunder av närhet och i naturens överväldigande storhet. Det är en berättelse som utvecklas under fem satser namngivna efter de traditionella mässdelarna Kyrie, Gloria, Credo, Sanctus och Agnus Dei.

Den svenske nobelpristagaren Tomas Tranströmer har skrivit texterna till detta monumentala verk, som tar temperaturen på det nordiska sinnet i början av det tjugoförsta århundradet. Tranströmers koncentrerade uttryckskraft och avslöjande ärlighet är satt till klangstarka toner av en kompositör av absolut världsklass: Sven-David Sandström. *Nordisk Mässa* uruppfördes av Mogens Dahl Kammarkör som, med bas i Köpenhamn, består av utvalda sångare från fyra nordiska länder och är specialiserad på den nordiska vokaltraditionen.

Mässan: ett kärleksmöte

Redan genom att kalla sitt nya verk för en mässa signalerar Sandström tydligt släktskapet med den kristna tankevärlden, och *Nordisk Mässa* är också ett verk, som trots sina tydligt moderna och sekulära texter står i intimt förhållande till den sakrala traditionen. Mässan är traditionellt en hyllning av den gudomliga närvaron i människolivet, kulminerande i nattvarden, där den troendes communion (förening) med Gud verkliggörs. Ska man göra en interpretation av *Nordisk Mässa* är det därför också värdefullt att klargöra några av de influenser som klingar vidare från tidigare generationers religiösa diktare. Särskilt två markanta stämmor gör sig påminda: Spaniens store renässansmystiker Juan de la Cruz och den kristne modernisten Thomas Stearns Eliot.

Den spanska munken och poeten Juan de la Cruz (Johannes av Korset) (1542-1592) skildrar själens intima förhållande till Gud som en älskare, som mitt i natten smyger ut för att uppsöka den älskade:

*Jag var i mörker, då jag smög ut
och hela mitt hus var i frid (...)
O natt! Du som har förenat
den älskande med sin Älskade (...)*

Liksom i Bibelns erotiska Höga Visan är det mänskliga kärleksförhållandet här en känslostark bild av själens förening med det gudomliga. Det är därför också frestande att låta munkens mörka kärleksnatt omärkligen glida över i Tranströmers skildring av ett annat dolt kärleksmöte:

*De släcker lampan (...)
Hotellrets väggar skjuter upp i himmelsmörkret.
Kärlekens rörelser har mojnats och de sover
men deras hemligaste tankar möts (...)*

Också hos Tranströmer är det något större på spel under "kärlekens rörelser". Det är i närheten och intimiteten som båda poeterna finner frälsningen. Den ene i föreningen med sin Gud. Den andre i ett par timmars mänsklig kärlek på ett hotellrum. Tydligare kan väl skillnaderna mellan den moderna sekulära människan och den traditionellt troende inte skildras.

Ljuset och mörkret

I dikterna av Juan de la Cruz, liksom hos samtida målare som Caravaggio och Rembrandt, spelar dramatiska övergångar mellan ljus och mörker (chiaroscuro) en viktig roll. Denna existentiella upplevelse av ljus och mörker återfinns vi i *Nordisk Mässa*. Måhända tydligast i visionen av en underjordisk tågresa, som leder från det dystra mörkret ut i ljuset bland marker och öppen himmel.

Från verkets allra första rader, där mörka åskmoln olycksbådande samlar sig på himlen, är skuggan (av döden?) med hela vägen genom *Nordisk Mässa*, som en på samma gång trygg och hotfull följeslagare:

*Jag bärs i min skugga
som en fiol
i sin svarta låda.*

Mot slutet av verket hänger vintersolen lågt och skuggorna blir långa. Så långa att de till sist uppslukar ljuset och allt blir till skugga. I ett modernt perspektiv, som har givit avkall på en frälsning utanför den jordiska tillvaron, må döden nödvändigtvis få sista ordet.

Sandströms musik avspeglar förnämligt dessa ljus- och skuggeffekter. En lysande dur-harmoni i de översta damstämorna skär som solstrålar igenom herrstämornas dunkel. Och mot slutet faller tonläget långsamt till det stadigt mörkare, för att till sist lägga sig till ro på ett djupt och monumentalt Db-durackord på ordet "skugga".

Tingen flammar upp: glimt av det gudomliga

Thomas Stearns Eliot (1888-1965) är förmodligen den poet som mest konsekvent har hållit fast vid både det moderna livets grundläggande alienation och en grundläggande religiös livsåskådning. Man märker igenom hela *Nordisk Mässa* att Tranströmer delar Eliots vision av det nutida livet, som å ena sidan är förtvivlande öde och å andra sidan genomlyst av något heligt.

Eliots tidiga mästerverk *The Waste Land* öppnas med de oförglömliga raderna om april som den grymmaste av alla månader, som föder liljorna ur den döda marken. Denna bild av den tidiga vårens maktlöshet tas upp av Tranströmer i slutet av *Nordisk Mässa* i dikten "April och tystnad":

*Våren ligger öde (...)
Det enda som lyser
är gula blommor.*

Men det finns hopp mitt i det öde. I sitt sena mästerverk *Four Quartets* skildrade Eliot ett vinterlandskap som strålar i den skarpa vintersolen. Solens lågor bländar, som en vår mitt i vintern, och det är själva pingstelden som brinner. Det gudomliga erfars i en glimt mitt i den jordiska tillvaron.

I *Nordisk Mässa* förnimmar vi hela tiden närvaron av något upphöjt, det tränger sig på. Att "tingen flammar upp". Det upplevs alternerande som något fundamentalt gott och som något främmande och hotfullt:

*En dag kom någonting fram till fönstret.
Arbetet stannade av, jag såg upp.
Färgerna brann. Allt vände sig om.
Marken och jag tog ett språng mot varann.*

Sandströms kongeniala musik låter oss uppleva dessa plötsliga förändringar i ljus, atmosfär och känsla som oväntade musikaliska vändningar och insatser. En energisk rytm som plötsligt fortplantar sig genom de djupa rösterna. Ett vibrerande tremoloackord eller en sammansatt disharmoni under den till synes enkla ytan, som låter oss känna poetens rastlöshet och existentiella osäkerhet.

Hos Eliot är det ytterst i naturens stillhet, vid det oändliga havet, som vi kan höra den avlägsna stämman från livets källa:

Sunday 15 June, 4.30 pm | *Söndag 15 juni, 16.30*

Ulriksdals Slott Orangeriet

THE PARTHENON FRIEZE: A SYMPHONY IN STONE |

PARTHENONFRISEN: EN SYMFONI I STEN

IAN JENKINS *lecturer*

Lecture in English

The sculptures of the Parthenon are supreme exemplars of the best of ancient art. Their great age and the loss of so many, through the destructive acts of man and nature, have made them seem all the more beautiful and somehow tragic.

The Parthenon frieze shows the procession of the Panathenaic Festival held every year in Athens in high summer in honour of the goddess Athena. The frieze presents a portrait of the city where men-like gods and god-like men make up a composition divided like the movements of a grand symphonic poem. In word and image Ian Jenkins will reconstruct and analyse the musical score of this symphony in stone.



Föreläsning på engelska

Parthenonskulpturerna är enstående exemplar av det bästa av den antika konsten. Deras höga ålder och förlusten av så många, genom människans och naturens ödeläggande verk, har fått dem att framstå som än mer vackra och på något sätt tragiska.

Parthenonfrisen föreställer processionen under den panatheneiska festivalen som hölls i Aten under högsommaren varje år till gudinnan Athenas ära. Frisen visar upp ett porträtt av staden där människolika gudar och gudalika människor utgör en komposition uppdelad som satserna i ett storslaget symfoniskt poem. Ian Jenkins kommer i ord och bild att rekonstruera och analysera partituret till denna symfoni i sten.

Sunday 15 June, 6.00 pm | *Söndag 15 juni, 18.00*

Ulriksdals Slottsteater Confidencen

TO THE MOUNT OF THE MUSES | *TILL MUSERNAS BERG*

MARY BEVAN *soprano*

KAROLINA BLIXT *mezzo-soprano*

MARK SIMPSON *clarinet*

BRAM VAN SAMBEEK *bassoon*

HUGO TICCIATI *violin*

ALON SARIEL *theorbo*

JOHAN BRIDGER *percussion*

VOCES8

ANDREAS HAINES *soprano*

EMILY DICKENS *soprano*

CHRISTOPHER WARDLE *countertenor*

BARNABY SMITH *countertenor*

OILIVER VINCENT *tenor*

SAM DRESSEL *tenor*

PAUL SMITH *baritone*

DINGLE YANDELL *bass*

O/MODERNT 2014 KAMMARORKESTER

WILL KUNHARDT *conductor*

MICHAEL GRAB *rock balancing*

Iannis Xenakis (1922-2001)

Rebonds b

Christoph Willibald Gluck (1714-1787)

“Qual vita e questa mai ... che fiero momento”
from *Le Feste d’Apollo*

Mark Simpson (b. 1988)

Echoes and Embers SWEDISH PREMIÈRE

Albert Schnelzer (b. 1972)

Apollonian Dances

Benjamin Britten (1913-1976)

Young Apollo Op.16

INTERMISSION

Thomas Hewitt Jones (b. 1984)

Panathenaia WORLD PREMIÈRE

Prelude

The Temple

The Weaver’s Song

Lyric Suite

Prometheus

Shadows In A Dream

The Birth Of Pandora

Coda



THE GRECIAN MUSE

The first neoclassical turn in music was at the close of the sixteenth century. Composers aspired to recapture the emotional immediacy of the text by returning to what they claimed the ancient Greeks achieved through an unadorned simplicity of declamation. (Incidentally, their experimentations gave birth to opera.) To this day the golden era of ancient Greek culture – our Classical heritage – has never ceased to inspire awe as one of the pinnacles of human achievement. Tonight's "neo" concert pays homage to the mythological world of our ancient forefathers.

According to Greek mythology Apollo was the leader of the nine muses, the goddesses of creative inspiration. The first half of the concert begins with Christoph Willibald Gluck's bow to the god of music and closes with Benjamin Britten's radiant expression of Apollonian beauty in his *Young Apollo*.

Mark Simpson's *Echoes and Embers* (2012) embodies the very neoclassical impulse that underlies the festival. The musical material shared between the instruments is simultaneously an echo of that which was – dying embers – and the seed for that which will be – the potential of awakening.

Iannis Xenakis mischievously finds his way into the programme for the simple reason that he himself is Greek (and because his *rebonds* are mind-blowingly brilliant!).

Panathenaia

Arguably the most revered monument of Greek culture, and one that has inspired countless generations of the artists, is the Parthenon. The festival commissioned Thomas Hewitt Jones to write a cantata dedicated to its memory, with a text by Paul Williamson, who describes the work as follows:

The Parthenon frieze depicts scenes from the Great Panathenaia, the four-yearly festival held in Athens to celebrate the birth of Athena, the city's presiding deity, to whom the temple was dedicated. Beginning at the Parthenon's south-west corner, two parallel processions are shown moving along opposite sides of the building towards their finishing point on the eastern wall. Participants are grouped in succession: horsemen, chariots, elders, musicians, water-jar carriers, tray bearers, sacrificial animals, magistrates or tribal heroes, and young women. Rendered in breathtaking relief, the stones record and commemorate aspects of the Great Panathenaia, for which all strands of Athenian society came together. Athletics events were staged, along with horse races, chariot races, and music competitions. The winners were given special jars filled with olive oil, decorated with an image of Athena on one side and a depiction of their sporting or musical discipline on the other. There was also a feast whose centrepiece was the roasted meat of the sacrificed cattle and sheep.

The ceremonial high point of this grand public holiday was the presentation of the *peplos* or sacred cloth, newly woven every four years to adorn an ancient, olive-wood statue of Athena Polias (Athena the city deity), which was kept on the Acropolis. The presentation of the *peplos* is the subject of the Parthenon's east frieze, where (on both sides of the long series of carvings) girls carrying bowls and jugs for ritual libations are met by marshals. In between these two groups, acting as the pivotal point of the whole sculptural programme, are two benches of seated Olympian deities, separated by a gathering of human figures who are busy performing ritual actions associated with the dedication of the *peplos* to Athena.

Based on themes relating to this sequence of sculptures, *Panathenaia* opens with an instrumental Prelude, characterised by stark, dramatic contrasts that establish the mood of the work. This is followed by the first of two choruses, *The Temple*, evoking a vision of a world whose many parts combine to form a harmonious whole in which darker elements are largely veiled. In *The Weaver's Song* (for solo soprano) the focus narrows to one individual, a young woman sitting in her atelier working on the *peplos* that will be dedicated to Athena at the Grand Panathenaia. The solitary girl is distracted from her work: afflicted by melancholy, thinking of Kyros, her absent lover, who is out exercising his horse, preparing to take part in the festival's prestigious races. The movement concludes with a lament, a tribute to the power of Eros, who is shown with Heracles in a scene depicted on the storied *peplos* that languishes on the girl's loom.

The Parthenon and its famous carvings were commissioned by Pericles around 449 BC as part of an ambitious building programme focused on the Acropolis. The entire project (architecture and sculpture) was directed by the sculptor Phidias, whose guiding oversight confers an extraordinary degree of unity on works executed by many hands. At this remarkable period in its history, the Athenian city state seems characterised by clear-sighted human aspiration, governed by reason and holistic in scope. It is a world in which the Olympian gods and goddesses are correspondingly reduced to little more than the larger-than-life human beings seen on the Parthenon's east frieze. This suggestion of a momentous transition is the starting point for the instrumental *Lyric Suite*, the fourth movement of *Panathenaia*, which establishes the tone of darkly optimistic uncertainty that now predominates.

Prometheus, the movement that follows, associates this ancient Greek *Götterdämmerung* with the myth of Prometheus, the liberator. A duet for soprano and mezzo-soprano, it begins at dawn when the procession shown on the Parthenon frieze is preparing to set out. As the movement unfolds, the words recall how Prometheus was tortured by Zeus for giving humans the gift of fire, and later released from his punishment.

Shadows in a Dream, with its title borrowed from Pindar, pays tribute to an ethos in which values are founded on an acute awareness of transience. Representing the kind of harmonious existence that might be possible when the earth is inherited by humanity, *Shadows in a Dream* provides a counterweight to *The Temple*.

Zeus' gift to the human race, intended to be the malign equivalent of Prometheus' gift of fire, was Pandora, the "beautiful bane". In the innermost sanctum of the Parthenon stood a gigantic (thirteen-metre) gold and ivory statue of Athena Parthenos (Athena the virgin warrior), a masterpiece by Phidias. On the base of this immense work was carved a relief portraying the birth of Pandora, a testament to the power of the Pandora myth in Periclean Athens. *The Birth of Pandora*, the seventh movement of *Panathenaia*, takes the form of a Pindaric ode. It begins with a mezzo-soprano solo, then builds towards a conclusion inspired by the anarchic dance of satyrs associated with Pandora's birth in ancient Greek art. This is the cue for a riotous and exhilarating climax in which the mezzo-soprano is joined by the soprano and the choir. Finally, *Panathenaia* closes with a short instrumental coda.

A century after the outbreak of World War I, it is worth recalling that (as Ian Jenkins explains) the Parthenon is a war memorial. It was commissioned by Pericles as the replacement for a previous temple destroyed in 480 BC by the Persians during their invasion of Athens. The humanist ideals that breathe life into the Parthenon were subsequently put into words by Pericles in the funeral oration he made in 431 BC at the grave of the first Athenian casualties of the Peloponnesian War against Sparta (431-404 BC). In the dramatic account given by Thucydides, Pericles praises Athens as the "School of Hellas", the paradigm of an open society, characterised by equality and justice: "We are lovers of beauty, yet without extravagance; and lovers of wisdom without weakness."

Tonight's concert demonstrates the way each successive generation takes something different from the models created in classical Greece. Established masters (ancient and modern) and works by the latest challengers for Apollo's laurels are all presented in the shadow of a new "temple", brilliantly sculpted from balanced rocks. When John Keats saw the Parthenon reliefs he was moved by their tranquillity, a quality which he memorably transferred to his Grecian urn, the "foster-child of silence and slow time". Wary of what Ian Jenkins calls "Periclean propaganda", and again reflecting the spirit of the festival as a whole, *Panathenaia* sets out to stress other, perhaps less obvious aspects of the classical example: its creative dynamism and its commitment to human values.



DEN GREKISKA MUSAN

Den första musikaliska neoklassiska vändningen ägde rum i slutet av 1500-talet. Kompositörer strävade efter att åter fånga textens emotionella omedelbarhet genom att gå tillbaka till vad de ansåg att de antika grekerna åstadkom i den osmyckade enkla deklamationen. (Som av en händelse gav deras experiment upphov till operan.) Ännu till denna dag har den antika grekiska kulturens gyllene era – vårt klassiska arv – aldrig upphört att väcka beundran som något av det främsta som människan uppnått. Kvällens ”neo”-konsert hyllar våra antika förfäders mytologiska värld.

Enligt grekisk mytologi var Apollo ledare för de nio muserna, gudinnorna för kreativ inspiration. Den första halvan av konserten inleds med Christoph Willibald Glucks bugning inför musikens gud och avslutas med Benjamin Brittens uttryck av apollonisk skönhet i hans verk *Young Apollo*.

Mark Simpsons *Echoes and Embers* (2012) förkroppsligar den neoklassiska grunden för festivalen. Det musikaliska materialet som delas mellan instrumenten är på samma gång ett eko av det som varit – falnande glödande kol – och fröet till det som skall komma – möjligheten till uppvaknande.

Iannis Xenakis finner sin väg in i programmet av den enkla anledningen att han själv är grek (och för att hans verk *Rebonds* är överväldigande genialiskt!)

Panathenaia

Enligt mångas uppfattning är Parthenon den grekiska kulturens främsta verk och det har inspirerat otaliga generationer av konstnärer. Festivalen bad Thomas Hewitt Jones att skriva en kantat till dess minne, med en text av Paul Williamson, som beskriver verket på följande vis:

Parthenonfrisen skildrar scener från de stora panatheneiska festspelen (the Great Panathenaia) som hölls i Aten vart fjärde år för att fira födelsen av Athena, stadens gudinna, som templet var tillägnat. Med början i Parthenons sydvästra hörn visas två parallella processioner som rör sig längs med motsatta sidor av byggnaden mot en slutpunkt på den östra väggen. Deltagarna är grupperade i följd: ryttare, vagnar, äldre, musiker, vattenkrusbärare, bärare av brickor, offerdjur, domare eller hjältar från olika stammar, och unga kvinnor. Med sina hisnande reliefer vittnar stenarna om, och hedrar minnet av, de stora panatheneiska festspelen, som alla i det atenska samhället slöt upp kring. Idrottstävlingar arrangerades, jämte hästkapplöpningar, lopp för häst och vagn, och tävlingar i musik. Vinnarna tilldelades speciella krus fyllda med olivolja, dekorerade med en bild av Athena på ena sidan och en bild av deras idrottsliga eller musikaliska disciplin på den andra. Till firandet hörde också en festmåltid vars höjdpunkt var det grillade köttet från de offrade fåren och boskapen.

Den ceremoniella kulmen under denna storartade allmänna helgdag nåddes vid överlämnandet av *peplos*, eller heliga kläden, som vävdes nya vart fjärde år för att pryda en antik olivträdsstaty av Athena Polias (stads-gudinnan Athena) som stod på Akropolis. Överlämnandet av *peplos* är ämnet för Parthenons östra fris, där (på båda sidor om de långa serierna med skulpturer) flickor som bär skålar och tillbringare för rituella dryckesoffer möts av ceremonimästare. Emellan dessa två grupper, som en centralpunkt för hela det skulpturala projektet, ses två bänkar med sittande olympiska gudar tillsammans med en samling mänskliga figurer som är upptagna med att utföra rituella handlingar förknippade med överlämnandet av *peplos* till Athena.

Panathenaia, baserad på teman som relaterar till denna sekvens av skulpturer, inleds med ett instrumentalt *Prelude* karaktäriserat av skarpa, dramatiska kontraster som etablerar verkets stämning. Detta följs av den första av två körer, *The Temple*, som framkallar en vision av en värld vars delar förenas till en harmonisk helhet där mörka element till övervägande del är dolda. I *The Weaver's Song* (för solosopran) sitter en ung kvinna i sin ateljé, arbetandes på en *peplos* som ska överlämnas till Athena under de stora panatheneiska festspelen. Den ensamma flickan distraheras i sitt arbete: hon drabbas av vemod när hon tänker på Kyros, hennes frånvarande älskare, som är ute och tränar med sin häst för att förbereda sig inför deltagandet i festspelens prestigefyllda lopp. Satsen avslutas med en klagosång, en hyllning till Eros styrka, som tillsammans med Herakles ses i en scen på den bildprydda *peplos* som ligger halvfärdig vilande i flickans vävstol.

Parthenon och dess kända skulpturer uppfördes på uppdrag av Perikles kring år 449 f.Kr. som en del i ett ambitiöst byggprogram fokuserat till Akropolis. Hela projektet (arkitektur och skulptur) leddes av skulptören Fidias, vars vägledande tillsyn skänker en extraordinär grad av enhet till verk utförda av många händer. Den atenska statsstaden verkar vid denna anmärkningsvärda period i sin historia vara karaktäriserad av klarsynt mänsklig strävan, styrd av förnuft, och holistisk i stor omfattning. Det är en värld i vilken de olympiska gudarna och gudinnorna på motsvarande sätt förminskas till inte mycket mer än de övernaturliga mänskliga varelser som syns på Parthenons östra fris. Denna antydning om en avgörande övergång är startpunkten för den instrumentala *Lyric Suite*, fjärde satsen ur *Panathenaia*, som anlägger den ton av mörk optimistisk osäkerhet som nu dominerar.

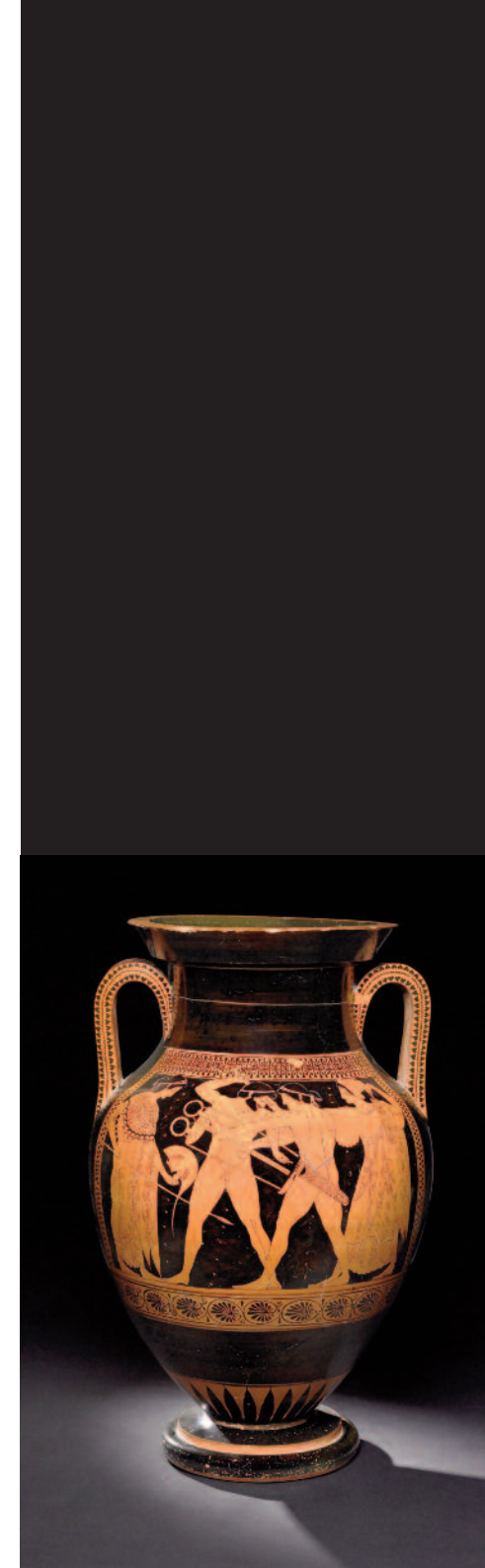
Prometheus, den följande satsen, associerar denna antika *Götterdämmerung* med myten om Prometheus, befriaren. Det börjar med en duett för sopran och mezzosopran, i gryningen när processionen som visas på Parthenonfrisen gör sig i ordning för att ge sig av. Allteftersom satsen utvecklas påminner orden om hur Prometheus blev torterad av Zeus för att ha givit eldens gåva till människorna, och hur han senare blev befriad från sitt straff av den gudomlige hjälten Herakles (som här gör sitt andra framträdande i verket).

Kören som följer, *Shadows in a Dream*, med titel lånad från Pindaros, hyllar ett etos med värderingar grundade i en stark medvetenhet om förgängligheten. *Shadows in a Dream* utgör en motvikt till *The Temple*, och representerar den slags harmoniska existens som skulle kunna vara möjlig när jorden ärvs av mänskligheten.

Zeus gåva till människosläktet, avsedd att vara den illvilliga motsvarigheten till Prometheus gåva av elden, var Pandora, den "fagra förbannelsen". I Parthenons innersta helgedom stod en gigantisk (tretton meter hög) guld- och elfenbensstaty av Athena Parthenos (den stridande jungfrun Athena), ett mästerverk av Fidias. På sockeln till detta enorma verk fanns en relief utmejslad som återgav Pandoras födsel, ett bevis på Pandoramyttens kraft i Perikles Aten. *The Birth of Pandora*, sjunde satsen i *Panathenaia*, har formen av ett pindariskt ode. Den börjar med ett mezzosopransolo och byggs sedan upp mot en avslutning inspirerad av satyrernas anarkiska dans som i antik grekisk konst är associerad med Pandoras födelse. Detta är signalen för en tumultartad och extatisk klimax i vilken mezzosopranen förenas med sopranen och kören. Slutligen avrundas *Panathenaia* med ett kort instrumentalt coda.

Ett sekel efter första världskrigets utbrott är det värt att minnas att (som Ian Jenkins förklarar) Parthenon är ett krigsmonument. Det uppfördes på uppdrag av Perikles som ersättning för ett tidigare tempel som förstörts av perserna 480 f.Kr. under deras invasion av Aten. De humanistiska ideal som ger liv åt Parthenon blev sedermera formade till ord av Perikles vid liktalet han höll 431 f.Kr. vid graven till de första atenska offren i det Peloponnesiska kriget mot Sparta (431-404 f.Kr.). I Thukydides dramatiska redogörelse prisar Perikles Aten som en skola för Hellas, ett paradigm av ett öppet samhälle, karakteriserat av jämnlighet och rättvisa: "Ty vi dyrka konst utan att övergiva enkelheten, vi hängiva oss åt vetenskap utan att förlora handlingskraften." (Ur *Perikles Liktalet*, översättning av Fredrik Horn utgiven 1919 av C.W.K. Gleerups Förlag i Lund)

Kvällens konsert visar hur varje generation hämtar något nytt från de vedertagna modellerna i antikens Grekland. Etablerade mästare (äldre och moderna) och verk av de senaste utmanarna för Apollos lagrar är alla presenterade i skuggan av ett nytt "tempel", briljant gestaltat i en balansakt i sten. När John Keats såg Parthenonfrisen blev han röd av dess stillhet, en egenskap som han minnesvärt överförde till sin dikt *Ode till en grekisk urna*, ett "fosterbarn till stillheten och tiden". Varsam med vad Ian Jenkins kallar "periklesisk propaganda", och samtidigt reflekterandes andan för festivalen som helhet, framhåller *Panathenaia* andra, kanske mindre uppenbara sidor av det klassiska föredömet: dess kreativa dynamism och dess förpliktelse till mänskliga värden.



PANATHENAIA

MUSIC BY THOMAS HEWITT JONES
WORDS BY PAUL WILLIAMSON
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1. PRELUDE

2. THE TEMPLE (choir)

3. THE WEAVER'S SONG (soprano)

4. LYRIC SUITE

5. PROMETHEUS (soprano, mezzo-soprano)

6. SHADOWS IN A DREAM (choir)

7. THE BIRTH OF PANDORA (mezzo-soprano, soprano, choir)

8. CODA

2. THE TEMPLE (choir)

This ancient land's an orderly
Arrangement, wrought from flowing forms,
A single span of earth and sea,
A dish that's rimmed by mountainsides
Inclining to the fertile plain.

The temple gathers all into itself.

The plump slopes bulge and pleasingly
Recede where round-bellied plateaux
Plunge into sheer sunless gorges,
Then rise towards the high, cleft peak:
Aloof, alone, a great horned bull.

There Aphrodite keeps her wind-blown bed.

The bull's horns immemorial
Crown the vast arc that sweeps around
The breezy colonnade, the sun
Rising on a sea of islands,
Etching tales on a hammered shield.

The poet's verses ring full-voiced like harps.

Like costly gold the wheat is milled,
The groves of silver yield their fruit,
Abundant in the brine-filled jars,
And cold clean water cools the wine
Brought bubbling from the dusty yard.

Dark-robed Demeter comes with splendid gifts.

In winter, shades of violet cloud
The forms inscribed upon the sky;
Blue pallor moistens springtime green;
Vermilion old autumn glows;
And summer blinds the land with light.

3. THE WEAVER'S SONG (soprano)

The shuttle refuses to strike today,
With Kyros away on his stone grey horse,
Raising whirlwinds on the hot practice grounds
Outside the city walls, whilst I am stuck
Indoors, listless and wishing he would come.
But Kyros doesn't spare a thought for me!
All Kyros cares for is Athena's urn,
Painted with horses racing: a jugful
Of olive oil, that's what matters to him,
A jug of oil he thinks he's going to win,
Riding that stone grey horse, his father's best.

No, the shuttle won't strike! There's no music
In the loom today, the strings are lifeless:
Nine months in the making, the sacred cloth
Won't be complete today, though all it lacks
Is one thumb's width of particoloured edge,
One last tuneful coda like a snake's tail
Coiling round once then tapering away.

The scenes are done. Here's gloomy Tartarus,
Who Aphrodite brought to sleep with Earth.
There's Typhoeus with his hundred snake heads,
Hissing, bellowing, screeching all at once.
But warlike Zeus is not afraid! Zeus throws
A thunderbolt that burns the hundred heads,
Then flings Typhoeus blazing down to hell.
Athena, crowned by Nike, thrusts her spear
And pierces a falling giant's heart.
There Herakles, cloaked in the lion's skin,
Swings his gnarled club to crush a giant's skull,
While Eros, smiling, bends his pretty bow.

Eros, smiling, flexes his bow,
And the shuttle won't strike today,
The plectrum will not catch the string,
The lyre has lost its melody.
Kyros is off raising the dust,
Kyros who once cared more for me
Than he does for his stone grey horse.
O Eros, love has made me dull.

5. PROMETHEUS (soprano, mezzo-soprano)

Before dawn the slow march sets out:
Oxen with lyres and sharp pipes,
The water jars, the sweet cakes
And honeycomb that cattle stoop to eat
As though assenting to the blow.
Dark with dew and restlessness,
The horsemen and chariots
Mass, straining to catch Aeolian song.
Suddenly women crowd the way
And sunlight glimmers: young girls
In light mantles with incense,
Libation bowls and sprigs of olive tree.

Ah, but the gods have lost their spark!
They spend their divinity
Watching human goings-on
Like half-involved spectators at a play.
Aphrodite's grown matronly,
Mothering her placid boy;
Artemis has sheathed her bow,
Her gown falling from her naked shoulder;
Hera preens and fixes her veil
Now Zeus sits tame beside her;
Trim Nike, like a bridesmaid,
Ties up her tumbling hair with bands of triumph.

Is this how Zeus fulfils his destiny?
Is this the future Prometheus foresaw?

Like a titanic dwarf he was,
Prometheus, who brought fire
In a hollow fennel stalk,
And taught creatures of clay to think like gods.
He fooled Zeus when the ox was killed,
Dressing the meat in grey guts
And the bones in sleek wet fat
So gods taste acrid smoke while humans feast!
Oh, what cunning tricks he devised,
Fitting out his earthenware
To supersede the sky gods!
What a trickster he was, Prometheus!

But he suffered for his quick wits!
Hephaestos followed orders,
Forging the bronze chains that pinned
Prometheus like a defenceless child
To the bare rock. Then the eagle
Came thrusting its hacking beak
Inside his undying flesh,
Gorging itself on pulsing viscera
Till Zeus's own son, Herakles,
Shot the bird down, broke the chains,
And freed the agent of change,
That far-seeing rascal, Prometheus.

Olympus reduced to shattered remains:
Is this the future Prometheus foresaw?

6. SHADOWS IN A DREAM (choir)

Seize the moment in the rock,
Hold the instant like a bow,
Taut to its utmost extreme:
Now the Centaur's neck must snap
And the man's torso limply
Uncoil on his equine flank,
Or the Lapith must buckle
Shapelessly like crumpled cloth.

Quiet and calm, the archers draw their bows
Whose plucked strings pipe and screech like
swifts.

Forever on the threshold
Between before and after,
Fancying it's possible
To pause between two motions:
Is there more to it than that?
Shadows in a dream: no more
Than that, in Dorian mode,
The dead poet's dialect.

Still, the muses in their glorious choir
Are gracious with their harmonies.

Carve an image of the dead,
Brooding like a child in stone,
Breathing secrets to her toys.
Now the body's laid to rest;
Now all earth's her sepulchre,
Unmarked except in the mind:
Memory's her testament
Till memory grows indistinct.

The winds of song come gusting off the sea
And whisper in the monuments.

7. THE BIRTH OF PANDORA (mezzo-soprano, joined by soprano and choir)

Hephaestos rolled the heavy soil
To shape the supple, slender limbs
That poets extol; the fine neck,
The rich hair and dark, downcast eyes.
He veiled the light strength in lithe flesh,
Then, like a shining woodland flower
That opens in a dank hollow,
He fashioned the radiant face
And fired the clay-cold elements,
Fusing them in one living whole.

Athena brought the fine-spun thread
And showed Pandora how to weave
A robe adorned with snaking scrolls,
And for her head she brought a crown
Of chased gold with curious beasts
Cavorting, mouthing soundless songs.
Then Hermes taught her lying words
And Aphrodite gave her grace
In each bewitching attitude:
Grace that instills crushing desire.

Satyrs, wreath your heads with tendrils,
Deck your spiky horns with vines
And break the wine pots open.
Satyrs, fill your cups,
Moisten your beards,
Strike your freakish poses
And wag your pointed tails.
Caper on your crooked legs,
You lewd billygoats,
You stiff fantastic billygoats!
Rattle your raucous tambourines
And make your oboes squawk.
Hammer your cymbals like anvils,
Like smiths at their forges, hammering,
Beating the strident metal,
And sing lo! lo! in rasping bleats,
You hairy tups,
You lustful rams,
You tipsy braggarts!
Satyrs, softly now,
As soft as you know how:
Honour the artificer,
Hymn the transformation,
The earthen conception.
Celebrate the gorgeous form
Uncovered in the clay:
Beautiful bane! Baneful beauty!
Pandora,
The ravishing mischief!
Pandora,
The prolific chaos!
Pandora!

Monday 16 June, 12.00 pm | *Måndag 16 juni, 12.00*

Ulriksdals Slottsteater Confidencen

AN ETRUSCAN ACROBAT | *EN ETRUSKISK AKROBAT*

AMAL ASFOUR *reader*

KRISTINA LEON *reader*

INGELA LUNDH *reader*

PAUL WILLIAMSON *writer*

A recipe for verse: mix together a phrase from Henry James with a little bronze statue from Etruria, a mention of Keats, and some exasperation. Now add a clever woman, a sprinkle of hard words, a children's bear, and a few notes from an air by Bach. When all of that is thoroughly combined, place the resulting compound in a receptacle made of Roman streets, the Spanish Steps and the Borghese Gardens. Leave to rest in a warm place for an unspecified amount of time (you'll know when it's ready). Serve viva voce, with improvised accompaniment if desired.



Illustration by Martin Huxter,
gouache and acrylic on paper, 2014.



Richard Serra, *Open Ended*, 2007–2008
Three torus sections, three spherical sections
Weatherproof steel
Overall 380 x 1820 x 740 cm, Plates 5.1 cm thick
Photo by Lorenz Kienzle

EKPHRASIS

Ekphrasis, an essay in blank verse on the sculpture of Richard Serra, by Paul Williamson.

Firstly, situate the eye with respect
To Claude, who civilly extends a hand,
Invites you, if you please, to stand by him
On his gentle eminence and survey
The imagined vistas perspective reveals.

So begins *Ekphrasis*, a poetic encounter with the sculpture of Richard Serra. Starting with a section entitled “Point of View”, *Ekphrasis* considers four Serra sculptures, developing ideas that link these impressive, sometimes almost overwhelming, artworks with aspects of painting, literature, history and the aesthetic and intellectual traditions from which Serra's art emerges.

Conceived as a sequence of “sculptures at an exhibition”, *Ekphrasis* focuses on the pieces by Serra that were shown at Gagosian Gallery, London, in 2008. Following the exploration of themes relating to *Fernando Pessoa* (2007–2008) in its opening section, *Ekphrasis* looks at two torqued toruses, shaped like colossal twisted steel chimneys, entitled *TTI London* (2007), before making its way to the immense, maze-like structure, *Open Ended* (2007–2008). The journey is interrupted by “Light Continua”, an interlude devoted to Serra's *Verb List Compilation: Actions to Relate to Oneself* (1967–1968). It concludes with a consideration of *Forged Drawing* (2008) – four elementary geometrical shapes, hung like pictures, but made from ten-centimetre thick steel and each weighing approximately 450 kilos. This concluding coda places a description of steelmaking processes alongside ideas about the origins of geometry deriving from Euclid and Aristotle.

In ancient times the word “ekphrasis” meant the oratory of vivid description, a style of speaking that addresses itself to the listener's imagination. Over many centuries the term acquired a narrower focus: “the poetic description of a pictorial or sculptural work of art”, runs one influential, modern definition. Famous instances of such depictions in poetry are Homer's description of the Shield of Achilles in Book 18 of the *Iliad*, John Keats's *Ode on a Grecian Urn* and W. H. Auden's *Musée des Beaux Arts*. Pursuing classical threads through a group of significant works by Richard Serra, Paul Williamson's *Ekphrasis* sets itself the ambitious task of using blank verse to create a vividly poetic and thought-provoking addition to a literary tradition that is at least three thousand years old.

Monday 16 June, 4.30 pm | *Måndag 16 juni, 16.30*

Ulriksdals Slott Orangeriet

A NEOCLASSICAL SURPRISE | EN NEOKLASSISK ÖVERRASKNING

NICOLAS DAUTRICOURT *violin*

KNUT-ERIK SUNDQUIST *double bass*

There have to be some unknown entities in a festival, even to its artistic director, and this programme is such an entity. Besides the celebrated Händel-Halvorsen duo, the programme will be a close-guarded secret until the public enters the performance space. Inspired by the surrounding marble statues and graceful florae, I have no doubt that Nicolas and Knut-Erik will delight us with a neoclassical feast – or a feast at any rate!

Det måste finnas några okända element i en festival, även för den konstnärlige ledaren, och detta program är ett sådant element. Vid sidan av den hyllade Händel-Halvorsen-duon kommer programmet att vara en väl vaktad hemlighet till dess att publiken kommer in i konsertlokalen. Jag betvivlar inte att Nicolas och Knut-Erik, inspirerade av de omgivande marmorstatyerna och den eleganta floran, kommer att glädja oss med en neoklassisk fest – eller en fest i alla fall!



Monday 16 June, 7.00 pm | *Måndag 16 juni, 19.00*
Ulriksdals Slottsteater Confidencen
GLUCK AND 3 NEOS | GLUCK OCH 3 NEOS

PETHRUS GÄRDBORN <i>flute</i>	HUGO TICCIATI <i>violin</i>
BENGT ROSENGREN <i>oboe</i>	MARTIN RUMMEL <i>cello</i>
MARK SIMPSON <i>clarinet</i>	DUO GUITARTES
BRAM VAN SAMBEEK <i>bassoon</i>	ANNE-KATHRIN GERBETH <i>guitar</i>
ANNAMIA LARSSON <i>French horn</i>	BERNHARD DOLCH <i>guitar</i>
TIES MELLEMA <i>saxophone</i>	O/MODERNT 2014 KAMMARORKESTER
MEI YI FOO <i>piano</i>	WILL KUNHARDT <i>conductor</i>

Christoph Willibald Gluck (1714-1787)	Sinfonia in G major <i>Andante</i> <i>Allegro</i> <i>Presto</i>
Anton Webern (1883-1945)	<i>Drei kleine Stücke</i> Op. 11 <i>Zwei Romantische Stücke</i> WoO
Francis Poulenc (1899-1963)	Sextet for Winds and Piano <i>Allegro vivace</i> <i>Divertissement</i> <i>Finale</i>

INTERMISSION

Christoph Willibald Gluck	Sinfonia in F major <i>Allegro</i> <i>Andante affettuoso</i> <i>Tempo di menuetto</i>
Christoph Willibald Gluck	“Sinfonia” from <i>Don Juan</i> Wq. 52 “Dance of the Blessed Spirits” from <i>Orfeo ed Euridice</i> Wq. 30 Fandango from <i>Don Juan</i> Wq. 52
Anton Webern	Quartet for Clarinet, Saxophone, Piano and Violin Op. 22 <i>Sehr mäßig</i> <i>Sehr schwungvoll</i>
Igor Stravinsky (1882-1971)	Concerto in E-flat major (<i>Dumbarton Oaks</i>) <i>Tempo giusto</i> <i>Allegretto</i> <i>Con moto</i>

A THREEFOLD NEO

First used at the end of the nineteenth century, the prefix “neo” comes from the Greek word for “new, young, fresh”. When affixed to a stylistic period – neoclassic, neo-baroque, neo-romantic – it has the dual sense of return and renewal. By the third decade of the twentieth century, music studies were so rife with the adjective neoclassical that it is no exaggeration to say that almost every major composer of the period was at some point tied to it – its use was so ubiquitous that the word all but lost any semantic weight. As discussed in the introduction, however, the term did eventually seem to crystallize around a core group of composers and aesthetic ideals.

Bach was the composer to whom “neo”-composers invariably turned to for inspiration. In tonight’s programme it is more specifically the Old Master’s *Brandenburg Concertos* that lie behind Stravinsky’s *Concerto for Dumbarton Oaks* and Webern’s *Quartet*. Written in America in 1937, on commission from Mr. and Mrs. Robert Woods Bliss of Dumbarton Oaks, Washington DC, the *Concerto in E-Flat* is a masterful example of Stravinsky’s self-conscious essay in writing a concerto in a Baroque style with an ironic mixture of modernistic idioms. The virtuosic instrumentation, pungent counterpoint, motivic saturation, funky rhythms, large dose of wit and self-conscious irony make it a whirling tour de force.

Side by side with *Dumbarton Oaks*, our ears struggle to comprehend that the very same *Brandenburg Concertos* were the source of inspiration for Anton Webern’s *Quartet Op. 22* (originally conceived for violin, clarinet, horn, piano, and string orchestra).

As noted in the introduction, Stravinsky and Schoenberg are notoriously pitted against each other as the two pillars that define the first half of the twentieth century and between whom budding composers had to choose allegiance or face the accusation of mediocrity. They did, however, share an enormous respect for the past and a very important aesthetic outlook: the need to rid music of unwanted filling, to shed it of anything but its essentials. Schoenberg’s pupil Anton Webern took this “shedding” process to its sublime limit. The *Quartet* was written between 1928 and 1930 for the 60th birthday of architect Adolf Loos and was initially envisaged by the composer as a reflection of nature. As the work metamorphosed over its two-year germinating period, the austere musical language became an effortless combination of a pointillist manipulation of tone rows, a twisting of traditional forms (“sonata” and “rondo” respectively), and a striking freedom of expression – all in homage to Bach.

In 1918 Jean Cocteau wrote an influential essay entitled *Cock and Harlequin* in which he extolled the new French art, free from German domination, the “Wagnerian fog”, the “theatrical mysticism” of Stravinsky’s *Rite of Spring* and the Debussian “mist”. The new art, denuded of German Romanticism, French Impressionism and Russian paganism, was marked above all by what he called a return to “simplicity” (*A Call to Order*, trans. Rollo H. Meyers, London, 1926, pp. 18-19).

Throughout his compositional career Francis Poulenc remained faithful to the “new spirit” advocated by Cocteau. Written between 1930 and 1932, his *Sextet* scored for piano, flute, oboe, clarinet, bassoon and horn exists on the cusp, so to speak, of the transition Poulenc made between the 1920s, when he was content to mock the musical past, and the 1930s, when he undertook to learn from that past, to enrich his rather sketchy formal education with serious study of compositional techniques. The *Sextet* is an ingeniously crafted piece, combining propulsive energy with natural lyricism. Its energy and its intricacies are subtle and unobtrusive; we hear and enjoy not its complexity but its thematic inventiveness, its unflagging pace, its echoes of jazz and musical theatre.

The three diverse “neos”, Stravinsky, Webern and Poulenc, are juxtaposed with the lesser-known symphonies of Gluck – little gems of classical elegance.

EN TREFALDIG NEO

Prefixet ”neo” användes för första gången i slutet av 1800-talet och kommer från det grekiska ordet för ”ny, ung, frisk”. När det placeras framför en stilistisk period – neoklassicism, neobarock – har det den dubbla betydelsen av både återgång och förnyelse. Vid 1930-talet var användandet av adjektivet neoklassisk inom musikstudier så utbrett att det inte är någon överdrift att säga att nästan varje betydande tonsättare under denna period vid någon tidpunkt var knuten till begreppet – dess användning var så allstädes närvarande att ordet närapå förlorade all syntaktisk vikt. Dock kom begreppet så småningom att kristalliseras kring en kärngrupp av kompositörer och estetiska ideal, vilket diskuteras i inledningen.

Det var till Bach som ”neo”-tonsättarna vände sig för inspiration. I kvällens program är det mer specifikt den gamle mästarens Brandenburgkonserter som ligger till grund för Stravinskijns konsert *Dumbarton Oaks* och Weberns kvartett. Konserten i Ess, skriven i Amerika år 1937 på beställning av Mr. Och Mrs. Robert Woods Bliss av Dumbarton Oaks, Washington DC, är ett mästerverkligt exempel på Stravinskijns självmedvetna försök att skriva en konsert i barockstil med en ironisk blandning av modernistiska idiom. Virtuös instrumentation, skarp kontrapunkt, motivisk mättnad, funkiga rytmer, stora mått av intelligens och självmedveten ironi gör detta verk till en virvlande tour de force.

Sida vid sida med *Dumbarton Oaks* försöker vi förstå att samma Brandenburgkonserter var inspirationskälla även till Anton Weberns Kvartett Op. 22 (ursprungligen tänkt för violin, klarinett, horn, piano och stråkorkester).

Som alla vet, och som det står skrivet i inledningen, ställs Stravinskij och Schönberg mot varandra som de två stöttepelarna som definierar den första halvan av 1900-talet och mellan vilka blivande kompositörer var tvungna att välja lojalitet, eller möta anklagelsen om medelmåttighet. Emellertid delade de en enorm respekt för det förflutna och en oerhört viktig estetisk åskådning: behovet att frigöra musiken från oönskad utfyllnad, att rensa det från allt utom det väsentliga. Schönbergs elev Anton Webern tog denna ”rensningsprocess” till dess sublima yttersta gräns. Kvartetten skrevs mellan 1928 och 1930 till arkitekten Adolf Loos 60-årsdag och betraktades inledningsvis av kompositören som en reflektion av naturen. Allteftersom verket förvandlades under den två år långa skapelseperioden blev det strama musikaliska språket en ansträngningslös kombination av en pointillistisk manipulation av tonrader, en vridning av traditionella former (”sonat” respektive ”rondo”), och en slående uttrycksfrihet – allt som en hyllning till Bach.

År 1918 skrev Jean Cocteau en inflytelserik essä med titeln *Le Coq et l'Arlequin* i vilken han prisade den nya franska konsten, fri från tyskt herravälde, den ”wagnerianska dimman”, den ”teatrala mysticismen” i Stravinskijns Våroffer och det hos Debussy förekommande ”diset”. Den nya konsten, avklädd all tysk romantik, fransk impressionism och rysk hedendom, präglades framförallt av vad han kallade en återgång till ”enkelhet” (*Le Rappel à l'Ordre*, övers. till engelska Rollo H. Meyers, London, 1926, s. 18-19).

Genom hela sin karriär som kompositör förblev Francis Poulenc trogen den ”nya andan” som förespråkades av Cocteau. Hans sextett, skriven mellan 1930 och 1932, för piano, flöjt, oboe, klarinett, fagott och horn återfinns så att säga vid toppen av övergången som Poulenc gjorde mellan 1920-talet, när han var nöjd med att driva med det musikaliskt förflutna, och 1930-talet, när han tog sig för att lära sig från detta förflutna och berika sin tämligen hafsiga formella utbildning med en seriös studie av kompositionstekniker. Sextetten är ett genialiskt ihop-snickrat stycke som kombinerar pådrivande energi med ett naturligt lyriskt uttryck. Dess energi och intrikata beskaffenhet är subtil och diskret; vi hör och njuter inte bara av dess komplexitet utan också av dess tematiska uppfinningsrikedom, dess outtröttliga gång, dess eko av jazz och musikteater.

Dessa tre olikartade ”neos”, Stravinskij, Webern och Poulenc, är placerade sida vid sida med några av Glucks mindre kända symfonier – små juveler av klassisk elegans.

Tuesday 17 June, 12.00 pm | *Tisdag 17 juni, 12.00*

Musikkulturens främjande muséet

DANCE OF THE BLESSED SPIRITS | *DANS PÅ DE SALIGAS ÄNGDER*

DUO GUITARTES

ANNE-KATHRIN GERBETH *guitar*
BERNHARD DOLCH *guitar*

Christoph Willibald Gluck (1714-1787) “Dance of the Blessed Spirits” from *Orfeo ed Euridice* Wq. 30

Erik Satie (1866-1925) *Gnossiennes 1-3*
Lent
Avec étonnement
Lent

Rüdiger Blömer (b. 1960) *Dans la pénombre – Danse sacrée* WORLD PREMIÈRE

Christoph Willibald Gluck “Chaconne” from *Orfeo ed Euridice* Wq. 30

Reginald Smith-Brindle (1917-2003) *Chaconne and Interludes*

Joseph Phibbs (b. 1974) *Serenade* WORLD PREMIÈRE

Christoph Willibald Gluck *Fandango* from *Don Juan* Wq. 52

Mario Castelnuovo-Tedesco (1895-1968) *Fandango* from *Sonatina Canonica* Op. 196

In the opening of the second scene in the second act of Gluck’s *Orfeo ed Euridice* we hear in the fields of Elysium the beloved ballet “Dance of the Blessed Spirits”. Today’s concert is a dance between Gluck, his neoclassical spirit and a series of contemporary works, performed on the modern-day lyre.

“Satie teaches what, in our age, is the greatest audacity, simplicity.” Such were the words of Jean Cocteau in his essay on the need for a new French music (*A Call to Order*, trans. Rollo H. Meyers, London, 1926, p. 18). The *Trois Gnossiennes* are a prime example of Satie’s radical return to neo-simplicity, with the contemplative monotony of their harmonies and inflected melodies. Some sources claim that Satie’s coining of the word *gnossienne* derives from the Cretan “Knossos” or “Gnossus”, linking the piano pieces to the myth of Theseus, Ariadne and the Minotaur. And just as Herculaneum and Pompeii were being unearthed during Gluck’s “return” to the Ancients, so were archaeological sites relating to the myth of Theseus being excavated around the time Satie composed *Gnossiennes* – an elegant, even somewhat fortuitous, link.

The world premières by Rüdiger Blömer and Joseph Phibbs offer musical reflections on the music of Gluck, while the two Spanish dance forms of the chaconne and fandango provide the point of departure for a dialogue between our eighteenth-century muse and two pre-eminent guitar composers of the twentieth century: Reginald Smith-Brindle and Mario Castelnuovo-Tedesco.



I inledningen av den andra scenen i den andra akten av Glucks *Orfeus och Eurydike* hör vi vid de elyseiska fälten den högt älskade balletten "Dans på de saligas ängder". Dagens konsert är en dans mellan Gluck, hans neoklassiska anda och en serie nutida verk framförda på den moderna lyran.

"Satie lär ut vad som, i vår tid, är den största djärvheten, enkelhet." Så lyder Jean Cocteau's ord i hans essä om behovet av en ny fransk musik (A Call to Order, övers. Rollo H. Meyers, London, 1926, s. 18). *Trois Gnossiennes* är ett förstklassigt exempel på Saties radikala återgång till ny-enkelhet, med verkets kontemplativa monotoni i harmonier och böjda melodier. Några källor hävdar att Saties myntande av ordet gnossienne kommer från det kretiska "Knossos" eller "Gnossus", vilket kopplar pianostyckena till myten om Theseus, Ariadne och Minotaurus. Och på samma sätt som Herculaneum och Pompeji grävdes ut under Glucks "återvändande" till antiken, så grävdes arkeologiska platser relaterade till myten om Theseus ut vid tiden då Satie komponerade Gnossiennes – en elegant koppling och även något av ett lyckligt sammanträffande.

Världspremiärerna av Rüdiger Blömer och Joseph Phibbs erbjuder musikaliska reflektioner över Glucks musik, medan de två spanska dansformerna chaconne och fandango utgör en utgångspunkt för en dialog mellan vår 1700-tals musa och två av 1900-talets eminenta gitarrkompositörer: Reginald Smith-Brindle och Mario Castelnuovo-Tedesco.

Tuesday 17 June, 4.30 pm | *Tisdag 17 juni, 16.30*

Ulriksdals Slott Orangeriet

A NEOCLASSICAL MANDOLIN | *EN NEOKLASSISK MANDOLIN*

ALON SARIEL *mandolin*

JOHANNES MARMÉN *violin*

GUDRUN DAHLKVIST *violin*

ANDRES KALJUSTE *viola*

MARTIN RUMMEL *cello*

Christoph Willibald Gluck (1714-1787) Trio Sonata No. 6 in F major Wq. 53

Andante

Allegro

Minuetto

Sergei Prokofiev (1891-1953)

Sonata for Solo Violin in D major Op. 115

Con brio – Allegro precipitato

Victor Kioulaphides (b. 1961)

Quartet for Mandolin and String Trio SWEDISH PREMIÈRE

Allegro furioso

Lento recitativo

Presto alla caccia

Christoph Willibald Gluck

Trio Sonata No. 4 in B-flat major Wq. 53

Andante

Allegro

Allegro

Paul Ben-Haim (1897-1984)

Serenade SWEDISH PREMIÈRE

Con moto moderato, quasi allegretto

Tranquillamente improvisando

Andantino commodo e cantabile

AS MYTH HAS IT ...

... the Greek god Hermes was born in a cave on Mount Cyllene in Arcadia. Zeus had impregnated Maia in the dead of night, while all other gods slept. When dawn broke he was born. Maia wrapped him in swaddling bands, then resting herself, fell fast asleep. Hermes, however, squirmed free and ran off to Thessaly. This is where Apollo, his brother, grazed his cattle. Hermes stole a number of the herd and drove them back to Greece. He hid them in a small grotto near the city of Pylos and covered their tracks. Before returning to the cave, he caught a tortoise, killed it and removed its entrails. Using the intestines from a cow stolen from Apollo and the hollow tortoise shell, he made the first lyre. When he reached the cave he wrapped himself back into the swaddling bands.

When Apollo realized he had been robbed, he protested to Maia that it had been Hermes who had taken his cattle. Maia looked at Hermes and said it could not be, as he was still wrapped in swaddling bands. Zeus the all-powerful intervened, saying he had been watching and Hermes should return the cattle to Apollo. As the argument went on, Hermes began to play his lyre. The sweet music enchanted Apollo, and he offered Hermes to keep the cattle in exchange for the lyre.

Such were the mythological beginnings of the stringed instrument, one of whose many offspring will be the protagonist in this afternoon's concert. The mandolin evolved from the lute family in Italy during the seventeenth and eighteenth centuries. The original instrument was the mandore, which evolved in the fourteenth century, again from the lute. Joining the mandolin are a trio of bowed instruments – the idea of drawing a bow across the strings dawned on musicians only around the tenth century, thousands of years after strings had been happily struck and plucked.

Juxtaposed with arrangements of two of Gluck's Trio Sonatas and the third movement of Prokofiev's Sonata for Solo Violin are Swedish premières of a mandolin quartet by Victor Kioulaphides and an arrangement of a flute quartet by Paul Ben-Haim. The former begins with a relentlessly driven first movement, continues with a meditative second movement flowing in a series of recitatives, and closes with a jolly, Haydnesque hunting scene. The score combines the brilliance of the mandolin with the natural warmth of bowed strings.

The Serenade is one of Ben-Haim's most delicate and intimate works. As reflected in the tempo indications for the three movements, he avoided extreme contrasts. His model was Debussy's Sonata for Flute, Viola, and Harp, and the same attitude of understatement dominates the Serenade as well, even in the final movement, which is a delicate Horra dance. The leading motive of the Sonata for Solo Violin is reworked in the first movement of the Serenade.

ENLIGT LEGENDEN ...

... föddes den grekiska guden Hermes i en grotta i berget Kyllini i Arkadien. Zeus hade befruktat Maia i nattens mörker när alla andra gudar sov. När gryningen kom var han född. Maia lindade honom och när hon sedan vilade sig föll hon snart i sömn. Hermes vred sig dock fri och gav sig iväg till Thessalien. Där vallade Apollo, hans bror, sin boskap. Hermes stal en del av hjorden och drev den tillbaka till Grekland. Han gömde dem i en liten grotta i närheten av staden Pylos och sopade igen deras spår. Innan han återvände till grottan fångade han en sköldpadda, dödade den och avlägsnade dess inälvor. Genom att använda tarmar från en av korna han stulit från Apollo och det ihåliga sköldpaddsskalet skapade han den första lyran. När han kom fram till grottan lindade han åter in sig.

När Apollo insåg att han hade blivit bestulen klargjorde han för Maia att det var Hermes som hade tagit hans boskap. Maia tittade på Hermes och sa att det inte var möjligt eftersom han fortfarande låg lindad. Den allsmäktige Zeus ingrep och sade att han hade sett allting och att Hermes borde lämna tillbaka boskapen till Apollo. Allteftersom diskussionen fortskred började Hermes spela på sin lyra. Den ljuva musiken hänförde Apollo och han erbjöd Hermes att behålla boskapen i utbyte mot lyran.

Så lyder det mytologiska ursprunget till stränginstrumentet, och i eftermiddagens konsert är huvudpersonen en av dessa. Mandolinen utvecklades från lutfamiljen i Italien under 1600- och 1700-talen. Originalinstrumentet var mandoren, som utvecklades under 1300-talet, även den från lutan. Mandolinen får sällskap av en trio stråkinstrument – idén att dra en stråke över strängarna gick inte upp för musikerna förrän på 900-talet, tusentals år efter att stränginstrument hade blivit lyckligt strukna och knäppta på.

Jämte arrangemang av två av Glucks triosonater och tredje satsen ur Prokofjevs sonat för soloviolin består de svenska premiärerna av en mandolinkvartett av Victor Kioulaphides och ett arrangemang av en flöjtkvartett av Paul Ben-Haim. Den förra börjar med en obevekligt drivande första sats, fortsätter med en meditativ andra sats som flyter fram i en serie recitativ, och avslutas med en munter Haydn-lik jaktscen. Partituret kombinerar mandolinens briljans med stråkinstrumentens naturliga värme.

Serenaden är ett av Ben-Haims mest finkänsliga och intima verk. Han undvek extrema kontraster, vilket också reflekteras i tempoundvikningarna för de tre satserna. Hans förebild var Debussys sonat för flöjt, viola och harpa, och samma underskattande attityd dominerar också serenaden, även i den sista satsen, som är en utsökt Horra-dans. Huvudmotivet från sonaten för soloviolin är omarbetat i serenadens första sats.



Tuesday 17 June, 7.00 pm | *Tisdag 17 juni, 19.00*
Ulriksdals Slottsteater Confidencen
A NEOCLASSICAL JAZZ | EN NEOKLASSISK JAZZ

NORMAN PERRYMAN <i>artist</i>	JOHAN BRIDGER <i>percussion</i>
ALEXANDER OLIVER <i>narrator</i>	MAGNUS PERSSON <i>percussion</i>
MARK SIMPSON <i>clarinet</i>	HUGO TICCIATI <i>violin</i>
BRAM VAN SAMBEEK <i>bassoon</i>	MATTHEW TRUSLER <i>violin</i>
MIKAEL OSKARSSON <i>trombone</i>	SVANTE HENRYSON <i>bass</i>
TARJEI HANNEVOLD <i>cornet / trumpet</i>	KNUT-ERIK SUNDQUIST <i>double bass</i>
ANDERS PAULSSON <i>saxophone</i>	HENRIK MÅWE <i>piano</i>

Igor Stravinsky (1882-1971)	<i>The Soldier's Tale (L'histoire du soldat)</i>
	<i>The Soldier's March</i>
	<i>Soldier At The Brook</i>
	<i>Pastorale</i>
	<i>The Royal March</i>
	<i>The Little Concert</i>
	<i>Three Dances: Tango, Waltz, Ragtime</i>
	<i>The Devil's Dance</i>
	<i>Grand Chorale</i>
	<i>Triumphal March of the Devil</i>

INTERMISSION

Christoph Willibald Gluck / Svante Henryson (b. 1963)	<i>Che faró senza groovy Euridice</i>
Igor Stravinsky / Henrik Måwe (b. 1980)	<i>Ragtime</i>
Svante Henryson	<i>Black Run</i>

Christoph Willibald Gluck / Svante Henryson	<i>Che faró senza groovy Euridice</i>
Arnold Schoenberg (1874-1951)	<i>Gavotte from Suite for Piano Op. 25,</i>
Arnold Schoenberg / Svante Henryson	<i>Gavotte gone loopy</i>
Christoph Willibald Gluck arr Svante Henryson	<i>Che faró senza groovy Euridice</i>
Henrik Måwe	<i>4 Dragtime in W</i>
Christoph Willibald Gluck / Svante Henryson	<i>Che faró senza groovy Euridice</i>
Svante Henryson	<i>En vapenvägrares historia</i>

LET US GROOVE TO IGOR AND EURYDICE

In 1920 Stravinsky moved to Paris and remained there for almost twenty years. Looking back on that period, he remarked:

My feeling for clarity, my fanaticism for precision was waked through France, and my distaste for hollow twaddle and bombast, false pathos, lack of discretion in creative effusions – that was all at least strongly encouraged through my stay in Paris. (Quoted in Charles Oulmont, “Besuch bei Stravinsky”, *Melos*, 14 (1946), pp. 107-8)

Even before the new French developments, Stravinsky had begun moving toward a leaner and more economical compositional language, eschewing the large proportions and extended instrumental force of his three great pre-war years. Perhaps to compensate for his exile in Switzerland during the war years, he immersed himself in the folk materials, both musical and textual, of his native Russia. These inspired a number of compositions, among which was the “traveling entertainment” *L’histoire du soldat* (The Soldier’s Tale, 1918). The tone of economy and restraint evident in *L’histoire* paved the way for Stravinsky’s neoclassical style.

The work was written in collaboration with the Swiss author C. F. Ramuz and is based on the Russian fable of a fiddle-playing soldier who trades his fiddle to the devil in return for unlimited economic gain. It is to be “read, played and danced” by a narrator, actors, dancers and a small mixed chamber group (clarinet, bassoon, trumpet, trombone, violin, bass and percussion) that evokes the character of a pick-up band. In the festival’s rendition of the work, the kinetic painter Norman Perryman will paint the action as the music is performed.

The work is organized into a series of brief tableaux, with the music reflecting the general mood of the action. The atmosphere of the entire production suggests a cabaret or informal street entertainment, an impression enhanced by the score’s tendency to mimic – or parody – well-known types of popular music: the musical characteristics of standard dances (tango, waltz and ragtime) are evoked, and there are also a march and two chorales. The degree of distortion in the reworking of these familiar musical types is vintage Stravinsky.

In 1918 jazz was just beginning to emerge into the mainstream. Although it was not a form of music that Stravinsky had probably ever heard, the composer was familiar with it through scores his friend Ernest Ansermet had brought from America. Throughout *L’histoire* one feels the undercurrents of this new art form.



Just as Stravinsky was fond of subjecting existing musical “objects” to external manipulation (as demonstrated in *L’histoire*), the second half of the concert will be an experiment in jazz reworkings of everything from Gluck’s *Che faró senza Euridice* to Schoenberg’s Opus 25.

LÅT OSS DANSA TILL IGOR OCH EURYDIKE

År 1920 flyttade Stravinskij till Paris och stannade kvar där i nästan tjugo år. När han såg tillbaka på perioden sade han:

Min känsla för klarhet, min fanatism för precision väcktes genom Frankrike, och min avsmak för ihåligt svammel och svulstigheter, falsk lidelse, avsaknad av diskretion i kreativa utgjutelser – det var alltsammans åtminstone kraftigt stimulerat under min vistelse i Paris. (Citerat i Charles Oulmont, ”Besuch bei Stravinsky”, *Melos*, 14 (1946), s. 107-108)

Även före den nya franska utvecklingen hade Stravinskij börjat röra sig mot ett smalare och mer ekonomiskt kompositionsspråk. Han undvek de stora proportionerna och utökade instrumentkraften från sina tre fantastiska år före kriget. Han försjönk i folklore, både musikalisk och textlig, från sitt hemland Ryssland, kanske för att kompensera för sin exil i Schweiz under krigsåren. Detta inspirerade ett antal kompositioner, bland vilka återfinns ”reseunderhållningen” *L’histoire du soldat* (Historien om en soldat, 1918). Den ekonomiska och återhållna tonen som är påtaglig i *Histoire* banade väg för Stravinskij’s neoklassiska stil.

Verket skrevs i samarbete med den schweiziske författaren C. F. Ramuz och är baserat på den ryska sagan om en fiolspelande soldat som ger sin fela till djävulen i utbyte mot obegränsad ekonomisk vinning. Verket ”läses, spelas och dansas” av en berättare, skådespelare, dansare och en liten blandad kammarensemble (klarinett, fagott, trumpet, trombon, violin, kontrabas och slagverk) som ger karaktären av en samling gatumusikanter. I festivalens tolkning av verket kommer den kinetiske konstnären Norman Perryman att måla handlingen samtidigt som musiken framförs.

Verket består av en serie korta tablåer, där musiken reflekterar handlingens generella stämning. Atmosfären genom hela föreställningen påminner om en kabaré eller ett informellt gatuframträdande, ett intryck som förstärks av partiturets benägenhet att imitera – eller parodiera – välkända typer av populärmusik: de musikaliska karaktärsdragen från standarddanser (tango, vals och ragtime) frammanas, och det finns också en marsch och två koraler. Graden av förvrängning i omarbetningen av dessa bekanta musikslag är typisk för Stravinskij under denna period.

År 1918 hade jazzen precis börjat dyka upp. Även om det inte var en form av musik som Stravinskij någonsin hade hört så var kompositören bekant med den genom partitur som hans vän Ernest Ansermet hade tagit med från Amerika. Genom hela *Histoire* känner man underströmmarna av denna nya konstform.

Precis som Stravinskij var förtjust i att undertrycka existerande musikaliska ”objekt” till extern manipulation (vilket demonstreras i *Histoire*) kommer konsertens andra hälft bestå av ett experiment i jazz-omarbetningar av allt från Glucks *Che faró senza Euridice* till Schönbergs Opus 25.



SOLOISTS

JOHAN BRIDGER *marimba*



"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 made a grandiose 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 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 Malmö. the Oslo Philharmonic, and in the White House with Barbara Hendricks.

NICOLAS DAUTRICOURT *violin*



Nicolas Dautricourt is undoubtedly one of the most brilliant and engaging French violinists of his generation. Invited in 2012 to join the prestigious Chamber Music Society Two of Lincoln Center in New York, he appears at major venues around the world (e.g. Washington's Kennedy Center, New York's Alice Tully Hall, London's Wigmore Hall, Moscow's Tchaikovsky Hall). He also takes part in festivals abroad,

such as Lockenhaus, Ravinia, and Davos, and has performed as a soloist with the Orchestre National de France, Sinfonia Varsovia, Québec Symphony, Mexico Philharmonic, under conductors Yuri Bashmet, Dennis Russell Davies and many others. Nicolas Dautricourt, who is appreciated for his "sensitivity and passionate manner", is particularly fond of chamber music. A winner of numerous international violin competitions, he became artistic director of "Les Moments Musicaux de Gerberoy" in 2007. He plays an instrument by Sanctus Seraphin (Venice, 1735), on loan from the Association Zilber.

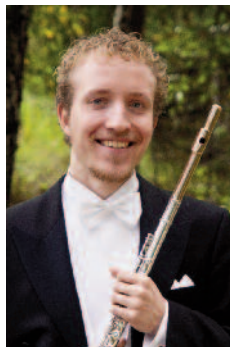
MEI YI FOO *piano*



Winner of the Best Newcomer of the Year award, Mei Yi Foo dazzled critics and audiences at the prestigious BBC Music Magazine Awards 2013 with her 'liberating' and 'virtuoso display' (The Times). She is also the winner of the Maria Callas Grand Prix'08 in Athens. She has worked with the BBC Concert Orchestra, Helsinki Philharmonic, Hong Kong Sinfonietta and London Chamber Orchestra, and has directed

orchestras such as the Malaysian Philharmonic and the Russian Virtuosi. Mei Yi Foo appears regularly at major festivals worldwide. As a new music advocate, she has performed at Vienna's Schoenberg Centre, Ultraschall Festival in Berlin, and most recently in Lucerne at the Roche Commissions for Unsub Chin. A native of Malaysia, Mei Yi was awarded the medal of Setiawan Tuanku Muhriz for her contribution towards art and music in her home country. In London, where she now resides, Mei Yi enjoys playing chamber music with artists like Dimitri Ashkenazy and Patricia Kopatchinskaya.

PETHRUS GÄRDBORN *flute*



Pethrus Gärdborn began to play the flute at the age of nine. At the age of eleven, he performed the Vivaldi Piccolo Concerto in C Major in The Royal Chapel in Stockholm under the baton of Mats Liljefors. He continued to be engaged as a soloist, chamber musician and orchestral musician in Sweden as well as internationally, gathering substantial experience already as a young player. Further studies in

Cincinnati, USA, brought about more first prizes in flute competitions. Composer Kyle Werner has dedicated his Concerto for Flute and Strings to Pethrus Gärdborn, who performed the world premiere in Cincinnati in 2008. Pethrus Gärdborn has also worked together with other contemporary composers at the MusicX Festival for Contemporary Music in Blonay, Switzerland. As an orchestral musician, he has worked in the major orchestras in Sweden such as the Royal Opera Orchestra, the Royal Stockholm Philharmonic, the Swedish Radio Symphony and the Malmö Symphony Orchestra.

TARJEI HANNEVOLD *trumpet*



Norwegian-born Tarjei Hannevold studied at the University of Bergen / the Grieg Academy of Music and at the Aspen Music Festival and School in Colorado, USA. His principal teachers include Gary Peterson, Louis Ranger, and Raymond Mase. Tarjei Hannevold has held the position of principal trumpet with the Swedish Radio Symphony Orchestra since 2005. Prior to his appointment, he served as associate principal

trumpet with the Norrköping Symphony Orchestra. Tarjei frequently performs with other orchestras and he has been engaged as guest principal trumpet with orchestras such as the Bergen Philharmonic Orchestra, Oslo Philharmonic Orchestra, Gothenburg Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, Royal Stockholm Opera, the Mahler Chamber Orchestra and the Chamber Orchestra of Europe. He has been a member of the internationally acclaimed "Stockholm Chamber Brass", giving concerts and master classes in Sweden, Norway, Scotland, Ireland, Germany, and Mexico.

SVANTE HENRYSON *cello, 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 double

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.

GUY JOHNSTON *cello*



Guy Johnston's career is developing rapidly after he won the BBC Young Musician title and a Classical Brit award. Since then he has performed with many leading international orchestras including the London Philharmonic, Philharmonia, and Deutsches Symphonie Orchester. Recent seasons included performances with the Royal Northern Sinfonia, Britten Sinfonia, Royal Philharmonic and the Royal Scottish National

orchestras. Future plans include Shostakovich and Walton concertos with the Moscow Philharmonic, Royal Scottish National Orchestra and RTÉ Symphony Orchestra, and Taverner's 'Protecting Veil' with BBCNOW. As an enthusiastic chamber musician, Guy Johnston is a founding member of the Aronowitz Ensemble and the founding Artistic Director of the Hatfield House Chamber Music Festival. He is also a professor at the Royal Academy of Music. Guy's debut recital CD Milo brought him a New York Times reference to "Mr. Johnston's burnished and varied sound...". He plays a 1714 David Tecchler cello.

ANDRES KALJUSTE *viola*



Estonian violinist and violist Andres Kaljuste enjoys a rich musical life at home and abroad, hailed in the press as "a soloist with a great sense of character". He studied at Lilla Akademien and the Royal Academy of Music in Stockholm and at the Music Academy "Hanns Eisler" Berlin. He enjoys a busy freelance career working with UK orchestras such as the Royal Philharmonic Orchestra, the Philharmonia and guest-

leading the Oulu Sinfonia, Finland. As a soloist, Kaljuste has appeared with Estonian National Symphony Orchestra, Verona Philharmonic, and made his debut at Berlin's Konzerthaus in 2010 with Cappella Academica, playing the Brahms Violin Concerto. Since 2007, he has been artist in residence at the Nargen Festival in Estonia, mainly as a chamber musician – the form of music-making he enjoys most. Estonian composers Timo Steiner and Elo Masing have dedicated works to him and he has often worked with Arvo Pärt. Andres Kaljuste plays a Florian Leonhard "Gasparo da Salò" 2007 viola.

ANNAMIA LARSSON *french horn*



Annamia Larsson is the principal French horn player of the Gävle Symphony Orchestra in Sweden. She studied in Stockholm with Dick Gustavsson and Markus Maskuniitty and in Vienna with Roland Berger before joining the Royal Opera in Stockholm as co-principal, where she stayed for eight years. Annamia Larsson is a member of the brass quintet Stockholm Chamber Brass as well as the Stockholm Sinfonietta

and an ensemble of contemporary music, KammarensembleN. Annamia Larsson teaches horn at the Royal College of Music in Stockholm; she also performs as a soloist and gives master classes and recitals around the world.

TIES MELLEMA *saxophone*



In 2010 the Netherlands Music Prize jury wrote: "Mellema consistently treats the listener to a new understanding of whatever piece he is playing; in jazz it known as improvisation, in classical it is called interpretation." At the age of eight Ties Mellema decided he wanted to play the saxophone. Today he works as a solo artist, a chamber musician and teacher. He graduated from the Conservatory of Amsterdam

and studied at the Royal College of Music in Stockholm. With three other musicians he formed the Amstel Quartet, which has won renown all over the world. Not only has he played many premieres of new compositions written specifically for him, he is also a fanatical arranger of music from all style periods and constantly searching for new crossovers with the jazz, pop and world music, theatre and dance. Together with his Amstel Quartet Ties Mellema founded the music label Amstel Records. He is a prolific blogger and has written for the Dutch daily newspaper nrc.next.

TOKE MØLDRUP *cello*



Toke Møldrup has given concerts at some of the world's major concert halls, including the Weill Recital Hall at Carnegie Hall in New York, Wigmore Hall in London, Daiichi Seimei Hall in Tokyo, and the Musikverein in Vienna. He is a winner of the European Broadcast Union's 2007 "New Talent" Competition in Bratislava in 2007 and the 2006 Danish String Competition. He has received numerous Danish

grants and honors, including the Jacob Gades Prize. After studies in Copenhagen, Cologne, Chicago, Karlsruhe, Zagreb, Vienna, and his birthplace of Aarhus, Toke Møldrup has participated in master classes with artists such as David Geringas, Ralph Kirschbaum, Yo-Yo Ma, György Kurtág, and the Alban Berg Quartet. He is a member of the Copenhagen Cello Quartet. Danish composers such as Anders Koppel and Per Nørgaard have dedicated works to him. He is principal cellist of the Sjællands Symfoniorkester/Copenhagen Phil. The Augustinus Foundation has loaned him a rare cello by David Tecchler, Rome 1697.

MIKAEL OSKARSSON *trombone*



Mikael Oskarsson was born in Eskilstuna 1966 and started his musical career playing trumpet at the age of 9. Later on, he started playing trombone at the age of 15 and was a student at the Stockholm Royal College of Music between 1987 and 1991. In 1992 Mikael Oskarsson went to Chicago to study with Michael Mulcahy and other members of the Chicago Symphony Orchestra. In the 1990s he was employed at the

Stockholm Wind Ensemble as an euphonist/trombonist before being appointed principal trombone with the Swedish Radio Symphony Orchestra in 1999. Mikael Oskarsson is also well known as chamber musician, soloist and pedagogue. He has performed as soloist with the Swedish Radio Symphony Orchestra, the Stockholm Wind Ensemble, The Gothenburg Wind Ensemble, and the Swedish Army Band, among others. He works regularly with the Stockholm Chamber Brass, Chamber Orchestra of Europe and Stockholm X-brass, to name a few. He also teaches trombone at Lilla Akademien in Stockholm.

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 concert master 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.

MIA NYSTRÖM *french horn*



Maria Nyström received her bachelor's degree in music from the Gothenburg Conservatory and her postgraduate diploma from Goldsmith's College in London. After her studies Maria Nyström has worked as freelance musician in most of the Swedish orchestras, such as the Stockholm Philharmonic, the Royal Opera and the Gothenburg Symphony Orchestra. Since 2001 Maria Nyström has worked at the Royal Opera in Stockholm.

ANDERS PAULSSON *soprano saxophone*



The soprano saxophone is a rare and exotic voice in the classical world and Anders Paulsson is one of the first to commission new music for it. His musicianship has inspired a succession of 50 international composers to write solo concertos and chamber music for him. After classical saxophone studies at the Royal College in Stockholm and in France, a Fulbright ITT International Fellowship enabled him to

study at the Manhattan School of Music in New York. Since his Carnegie Hall debut in 1992, Anders Paulsson has performed hundreds of concerts as a soloist in 25 countries and released 16 CDs. He is also an active composer. Many of his performances have been broadcast on international television and radio and his recordings have received high acclaim from music critics and audiences worldwide. At the 1993 Nobel festivities, Anders Paulsson performed for Nelson Mandela when he received the Nobel Peace Prize. In 2013-2014 Anders Paulsson is Composer-in-Residence at MIAGI in South Africa..

MAGNUS PERSSON *percussion*



Magnus has been a session player and a touring musician since the late 1970s. He is one of Sweden's most hired drummers and percussionist. For example, Magnus has worked with Arne Domnerus, Bengt Hallberg, Rune Gustafsson, Georg Riedel, Jan Allan, Bernt Rosengren, Lars Färnlöf, Monica Zetterlund, Sylvia Wrethammar, Toots Thielemanns, Benny Carter, Jerome Richardson, Clark Terry, Plus Johnson, Scott Kinsey

(Tribal Tec) Frank McComb, Ulf Vakenius, Key Marzello, Jan Ackerman, Max Schultz, Rolf Wickström, Sanne Salomonsen, Mats Ronnander, Hector Bingert, Putte Wickman, Janne Shaffer, Björn J:son Lind, Blacknuss All Stars, Christian Falk, Eldkvarn, Peter Le Marc, Lisa Nilsson, Loise Hoffsten, Petra Marklund, September, Mejia, Nana Mouskouri, Benjamin Biolay, Calogero, Chris Stills Eagle Eye Cherry, Nenne Cherry, Magnus Lindgren, Rigmor Gustavsson, Nils Landgren, Svante Henryson, Mats Bergström, Anne Sofie Von Otter and Elvis Costello.

EDERSON RODRIGUES XAVIER *dancer*



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.

BENGT ROSENGREN *oboe*



Bengt Rosengren studied at the Academy of Music in Stockholm and has been solo oboist of the Swedish Radio Symphony Orchestra since 1983. He has been a soloist with the orchestra several times, for example in Richard Strauss' Oboe Concerto with Esa-Pekka Salonen at the annual

music festival in the Canary Islands. As a member of the Stockholm Chamber Orchestra, Bengt Rosengren has performed as a soloist both in Sweden and abroad, including at a Scandinavian music festival in New York. He is a sought-after chamber musician, whose recordings include a CD of contemporary Nordic oboe concertos with the Swedish Radio Symphony Orchestra under Ole Kristian Ruud and Esa-Pekka Salonen and recordings of chamber music for oboe and piano with pianist Kerstin Nylander. He is also a member of the Amadé Quintet, a wind quintet that has made a number of recordings and tours since 2000. Since 2001, Bengt Rosengren has taught oboe and orchestral playing at the Royal College of Music in Stockholm.

MARTIN RUMMEL *cello*



Cellist Martin Rummel, born in 1974, can currently be heard on nearly 40 albums, the most recent being the premiere recording of the complete Cello Concertos by the Baroque composer Andrea Zani together with Die Kölner Akademie for Capriccio – an unparalleled recording career in Rummel's generation. Martin Rummel is a regular guest at leading festivals, venues and orchestras in Europe, the USA,

Asia and the Pacific. Besides Wilfried Tachezi in Salzburg and Maria Kliegel in Cologne, it is mainly the legendary William Pleeth who was responsible for Martin Rummel's education. Martin Rummel is frequently invited to give master classes at institutions such as the Shanghai and New England Conservatories. As owner and mastermind of the music company paladino he shows the same ability for musical programming as he did from 2007 to 2012 as the artistic director of "Klassik Musikfest Mühlviertel" and the "Wiener Gitarrefestival". Martin Rummel also hosts a monthly radio show on Radio Stephansdom.

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.

ALON SARIEL *lute, theorbo, mandolin*



Alon Sariel (27) is one of the most versatile young talents emerging from Israel, managing a double career as an instrumentalist and conductor. Having studied in Jerusalem, Brussels and Hanover, has won numerous awards in international competitions (including the Bloch Competition, Ben Haim Competition and Aviv Competition) and has appeared with ensembles such as NDR Radiophilharmonie, Royal

Scottish National Orchestra, Munich Chamber Orchestra and the Trondheim Soloists. He has toured throughout Europe, the USA, the Middle and Far East and appeared at the Salzburg Festival, Lucerne Festival, Göttinger Händel Festspiele, Royal Albert Hall, La Scala, Vienna Musikverein, Hamburg Leiszhalle and Kölner Philharmonie. While being a devoted performer of contemporary music (having premiered over 20 works dedicated to him), Sariel also regularly directs the Israeli Early Music Project which he founded in 2006. Alon Sariel is a member of the West Eastern Divan Orchestra led by Daniel Barenboim.

MARK SIMPSON *clarinet*



In 2006, at the age of 17, Mark Simpson became the first-ever winner of both the BBC Young Musician and the BBC Proms/Guardian Young Composer of the Year Competitions, and is now emerging as a major new voice, both as composer and clarinetist. Over the last year Mark joined BBC Radio 3's New Generation Artist Scheme, won a Sky Arts Futures Fund bursary and embarked on a full

publishing relationship with Boosey & Hawkes. His BBC orchestral commission sparks was premiered at the Last Night of the Proms and a mirror-fragment... received its London premiere with the BBC Symphony Orchestra. A passionate exponent of new music, this year Mark performs and records the Lindberg Concerto with the BBC Symphony Orchestra and Adams' Gnarly Buttons with the BBC National Orchestra of Wales. Mark read Music at St. Catherine's College Oxford and studied composition at the Guildhall School of Music and Drama. He was selected by the Young Classical Artist Trust (United Kingdom) in 2012

EMLYN STAM *viola*



Emlyn Stam is active as a chamber musician, soloist and orchestral musician in the Netherlands and throughout Europe. For seven years he was assistant principal violist of the Hague Philharmonic under Neeme Järvi. Emlyn Stam has made numerous appearances on Dutch radio and television; he has appeared as a soloist with the Amsterdam Symphony Orchestra and the Schönberg Ensemble. He has also performed

at numerous festivals such as the Kuhmo Festival in Finland, Sound of Stockholm, Connect Festival, Giverny Chamber Music Festival, Grachtenfestival Amsterdam and International Chamber Music Festival Utrecht. Chamber music performances include regular appearances with the Ysaye Trio, of which he is a founding member. The trio released its first CD on the DRC label in 2013. Emlyn Stam is a founding member and the artistic coordinator of the New European Ensemble. He completed his Bachelor's degree in June 2006 and his Master's in September 2008 at the Royal Conservatory in The Hague.

KNUT-ERIK SUNDQUIST *double bass*



One of Norway's foremost double bass players, Knut-Erik Sundquist was a member of the Bergen Philharmonic Orchestra and now performs with the Norwegian Chamber Orchestra and Norwegian Baroque Orchestra, Lucerne Festival Orchestra, and Mahler Chamber Orchestra. He has performed with Leif Ove Andsnes, the Orion String Quartet and the Ensemble Modern. When he is at home in Harstad in northern

Norway, he is the double bass musician in the Division Music Corps there. A former soccer player, Knut-Erik Sundquist gave up the sport to study music, beginning his studies on a home-made double bass constructed from a tabletop and the neck of his father's guitar. He first started playing jazz, then joined the orchestra in his hometown of Tromsø before studying in Vienna for several years. He was honored with the jury prize at the Northern Lights Festival. He has been praised for his "sovereign control over the double bass" and for coaxing elegantly clean and beautiful sounds from its strings.

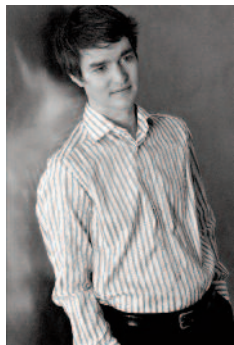
MATTHEW TRUSLER *violin*



On graduating from Philadelphia's Curtis Institute in 1998, Matthew Trusler has developed a reputation as one of Britain's leading violinists. He also founded the record label Orchid Classics and the Lenny Trusler Children's Foundation. Trusler became artistic director of the Malmö International String Festival and was in 2012 appointed a director of Delange Artists Management in Amsterdam. Performing on a bow once

owned by Heifetz, Trusler has been invited to perform as a recitalist and concerto soloist throughout Europe, Australia, the USA, Japan and South Africa. Matthew Trusler has performed recitals in leading venues around the world including Wigmore Hall, Auditorium du Louvre and Palais des Beaux-Arts in Brussels. Matthew Trusler's latest chamber collaboration is the newly-formed Trusler Carroll Wass Trio with pianist Ashley Wass and cellist Thomas Carroll. He teaches at the Malmö Academy in Sweden, has two young daughters and lives in Paris. He plays a 1711 Stradivarius.

HUGO TICCIATI *violin*



Hugo Ticciati, who founded O/MODƏRNT in 2011, embraces the world of contemporary music, performing not just classical works, but also pieces dedicated to him in concerts throughout Europe, Asia and the Americas. Apart from many scholarships, Hugo Ticciati has won the international competitions in San Bartolomeo al Mare (2002) and in Bari (2004). In 2007 he became a Fellow of the Royal Schools of Music in

the United Kingdom. Last season's highlights included concerto performances at Carnegie Hall, Mariinsky Theatre Concert Hall in St. Petersburg, and Chicago Symphony Hall. This season he performs concertos by John Adams, Kurt Weill, Samuel Barber, Alfredo Casella and Leonard Coral. Hugo Ticciati has a passion for chamber music and gives regular recitals at prestigious festivals (e.g. Edinburgh and Baltic Sea Festival) and halls across Europe and the Far East, collaborating with artists such as Anne-Sofie von Otter, Steven Isserlis, Angela Hewitt, Michael Collins and Torleif Thedéen.



MARY BEVAN *soprano*



Mary Bevan trained at the Royal Academy Opera and read Anglo-Saxon Norse and Celtic at Trinity College, Cambridge. She is currently a Harewood Artist at the English National Opera. Highlights in 2012/13 included the world premiere of David Bruce's *The Firework Maker's Daughter* and Yum-Yum in *The Mikado* at ENO. Other operatic highlights include Barbarina in *The Marriage of Figaro* and Rebecca in the world premiere of *Two Boys* by Nico Muhly at the ENO, as well as Barbarina, Zerlina (*Don Giovanni*) and Pamina for Garsington Opera. Mary Bevan recently made her debuts at the Edinburgh Festival in Mendelssohn's *A Midsummer Night's Dream* with the Scottish Chamber Orchestra under Sir Roger Norrington, and at the BBC Proms in Yeomen of the Guard under Jane Glover. A dedicated recitalist, she has appeared at the Oxford Lieder Festival and the Wigmore Hall. The 2013/14 season included her debut at the Royal Opera House, Covent Garden as Barbarina in *Le nozze di Figaro* and various returns to ENO.

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 für Alle!* which enjoyed huge success in Stockholm.

AMSTEL QUARTET



Old music, new music, popular music, world music, anything goes with Remco Jak, Olivier Sliepen, Bas Apswoude and Ties Mellema. On one condition: the music played by the Amstel Quartet is good music. The ensemble has worked with composers such as György Ligeti, Philip Glass, Michael Nyman and Arvo Pärt. Artists from other disciplines enjoy working with the quartet: dance, mime, theatre, film, an Indian Tabla player. The foursome met in 1997 in the National Youth Orchestra and from that first encounter sprang a rapidly streaming river. Baritone saxophonist Ties Mellema made a full comeback after a serious accident involving his right hand. The Amstel Quartet won the Concert Artists Guild Management Award, the Kersjes Prize, the Gaudeamus Interpreters Concours. The four have released original CDs and given performances in beautiful halls such as the Concertgebouw Amsterdam and Carnegie Hall and extensive tours through Europe, Russia, the Middle East, China, Japan and the United States.

DUO GUITARTES



Anne-Kathrin Gerbeth and Bernhard Dolch formed the DUO GUITARTES after the two of them had already enjoyed international success as soloists. They have given numerous concerts at European festivals and are among the few German guitarists of their generation who have been awarded prizes at renowned international competitions. Alongside the established repertoire, they concentrated on the study of historical performance practice and premiered numerous contemporary compositions, e.g. at Berlin's Philharmonie and Konzerthaus, together with the Kuss Quartet. Alongside their classical studies, they were also taught by lutenist Paul O'Dette, guitarists Pepe Romero and Leo Brouwer, as well as Eberhard Feltz. The two performers established DUO GUITARTES with the desire to leave the beaten track. Their aim is to arrange significant and less known compositions from Baroque and Renaissance music for two guitars, awakening the enormous liveliness and emotional profundity of this music.

MOGENS DAHL KAMMERKOR



Mogens Dahl's Chamber Choir is a professional ensemble consisting of 16 classically educated singers from across the Nordic Countries. The choir was founded in 2005 in connection with the conductor Mogens Dahl's concert hall project at Islands Brygge in Copenhagen. Today it is one of most renowned classical ensembles in Scandinavia. The ensemble already looks back on a wide range of acclaimed concerts and CD recordings, a nomination for the P2 Prize among them.

VOCES 8



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.



CONDUCTORS AND COMPOSERS

WILL KUNHARD conductor



William Kunhardt is principal conductor of the Arensky Chamber Orchestra and associate conductor of the Piraeus Festival in Athens. In 2012 he was invited to conduct the opening ceremony of Bahrain's year as Capital of Culture for the Middle East and in 2013 he was one of an elite group of artists asked to perform at Aldeburgh Music's Benjamin Britten Centenary weekend. William Kunhardt has also been

principal conductor of the International Orchestra for Freedom and the Young Virtuosi Festival in Castelreng, France. Born in London in 1989, William Kunhardt studied violin at the Royal College of Music. He currently studies conducting with Neil Thomson and has worked with Gerd Albrecht, Paavo Järvi, Neeme Järvi, Jorma Panula and George Hurst. Beyond his professional work, he is passionate about using his music to help others. He is founding co-director and principal conductor of the CLIC Sargent Symphony Orchestra, resident ensemble of Britain's leading children's cancer charity.

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 bariton and organ, which has been recorded, as well as Canticles for choir and organ in the Anglican Tradition.

THOMAS HEWITT JONES composer



Thomas Hewitt Jones is an award-winning composer of both concert and commercial music. Winner of the 2003 BBC Young Composer Competition, he has since had many pieces performed, broadcast and published. Thomas Hewitt Jones' ballet, vocal and instrumental music, in particular, is highly acclaimed. His carol *Child of the Stable's Secret Birth* was premiered by John Rutter and the Royal Philharmonic

Orchestra in 2012, and he has had pieces published by Faber Music, ABRSM, Novello & Co, Universal Music, Oxford University Press and Banks Music Publications as well as Boosey & Hawkes. Recent work includes composing and producing the music for the four animated Mascot Films for London 2012 Olympic and Paralympic Games, with stories written by Michael Morpurgo and narrated by Stephen Fry. 2012 also saw the premiere of *The Same Flame*, a 35-minute choral work based on the Olympic values with lyrics by Matt Harvey. He has also worked in Hollywood, assisting on scores for David Buckley.

SVEN-DAVID SANDSTRÖM composer



No composer has made such an impression on contemporary Swedish musical life as Sven-David Sandström. His catalogue of some 300 works speaks not only to an impressive productivity, but also an amazingly wide range: everything from operas and oratorios to intimate choral and chamber music. He had his breakthrough in 1972 with *Through and through*, quickly establishing himself as a leading modernist among younger

Scandinavian composers. Around 1980 a decisive turning point occurred in his tonal language, which became simpler, more emotional. *Requiem De ur alla minnen fallna*, a mighty fresco over the infanticide of the Holocaust, stands out today as one of the most prominent works in 20th-century Swedish music. Sven-David Sandström has been inspired by the great cantor of St. Thomas. In 2008, when his professorship in composition at Bloomington University in Indiana ended, he was able to realize a long-held dream: to compose, like Bach, for all the feast days of the ecclesiastical year.



LECTURERS, READERS, EDITORS AND WRITERS

IAN JENKINS *lecturer*



As Senior Curator, Ian Jenkins has responsibility for the ancient Greek collections at the British Museum. He joined the British Museum in 1978 from the University of Bristol, where he read ancient Greek with archaeology and ancient history. While working at the Museum he wrote his PhD thesis on the collection history of its Egyptian, Assyrian and Classical sculptures. Dr Jenkins has published widely on the

archaeology and art history, restoration and conservation history of the collections. His special interests include Greek architecture and sculpture, Ancient Greek social history, plaster casts after the antique and the collections of prints and drawings in the Department. In 1998 Ian Jenkins was the Samuel H. Kress lecturer in ancient art for the Archaeological Institute of America. He was also visiting professor at Cornell University. He leads the British Museum's excavations at Knidos (Knidos) in south-west Turkey.

AMAL ASFOUR *reader*



Having written her doctoral thesis on nineteenth-century French art under the supervision of Francis Haskell at Trinity College, Oxford, Amal Asfour has since lectured on and written about many aspects of art history. Her book *Champfleury: Meaning in the Popular Arts in Nineteenth-Century France* (2001) is the

principal work in English on Jules François Felix Fleury-Husson (1820–89), the pioneering French art critic and novelist, who wrote under the name Champfleury. At the University of Vienna, where she taught for several years, her focus was on British art. This resulted in a book on Gainsborough and the first-ever exhibition devoted to the work of the musician, William Jackson of Exeter (1730–1803), Gainsborough's close friend and drinking companion. More recently, Amal has turned her attention to archaic Greek temple architecture, leading small groups to Greece and Turkey with Westminster Classic Tours, a London-based company of which she is also a director. Her current writing project is *Telling the Tale of Art*, a wide-ranging study of the history of western art for young readers.

KRISTINA LEON *reader*



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 will next appear in SEST's summer Shakespeare production *Much Ado About Nothing* opening at Parkteatern, Djurgården on 11 July.

INGELA LUNDH *reader*



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 will next appear in SEST's summer Shakespeare production *Much Ado About Nothing* opening at Parkteatern, Djurgården on the 11th of July.

ALEXANDER OLIVER *reader*



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.

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 première of *Incarnation – A Suite of Songs for Christmas*, with music by Thomas Hewitt Jones. *Parthenaia* is their latest collaboration. For O/Modernt 2013 Paul wrote *A Scent*, a short verse monologue performed by the Swedish actor and director Björn Granath. He is thrilled to be renewing 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 for the Young Euro Classic Festival in Berlin. An active singer as well, she is a member of the Berliner Bachakademie.

HANNA OHLSON NORDH *swedish editor*



Hanna Ohlson Nordh studied flute and later on conducting at Lilla Akademien (the Junior Academy) in Stockholm and conducted the exam production, a small opera, at Ulriksdals Castle Theatre Confidencen. She also studied one year in New Zealand, where she played many concerts and won a chamber music competition for young musicians. After conducting studies with David Björkman, Hanna has been studying with

Glenn Mossop at the Royal College of Music in Stockholm (KMH) since 2011 and with Professor Per Borin at the Stuttgart Academy of Music and Performing Arts during the spring of 2014. During recent years, besides conducting several concerts at KMH, Hanna has been the conductor of four choirs and worked with several Swedish orchestras, among others DalaSinfoniettan, Linköpings Symfonikorkester and Sundsvalls Orkesterförening. In 2013 she was assistant conductor at the Vadstena Academy and at the Royal Academic Orchestra in Uppsala.



LEO CAILLARD *cover image*



Léo Caillard was born in Paris in 1985. An irrepressible curiosity coupled with a meticulous mastery of current imaging technologies, Léo Caillard is a 21st century photographer whose insights cause us to question the relativity of our daily experiences. Graduating in 2008 from France's internationally renowned Gobelins School

of Visual Communication, he traveled to the US to spend a year in New York. With these new insights, he returned to Paris and began developing the series of works, "Art Games", an observation of the role of art, its institutions & the manner of human interaction with creativity. Apart from the dynamics of Léo Caillard's imagination, what is apparent is his total mastery of the 21st century tools of 3D image and photographic manipulation. His most recent work, dressing the Renaissance and ancient statues of the Louvre as contemporary "hipsters", forces the viewer to question what is real and, what could be real?

MICHAEL GRAB *rock balancer*



Michael Grab was born in Edmonton, Canada in 1984, relocating to Boulder, Colorado, in 2002 to attend university. He stumbled onto art through a rather serendipitous blend of elements in 2008. Since then he has gained a local reputation for designing large balanced rock gardens up and down Boulder Creek. His performance has attracted repeated visitors and frequently small crowds, and has recently begun performing

internationally. His work, like music, transcends cultural barriers. Many observers report meaningful experiences when they witness his work. He maintains that stone balance teaches the practitioner lessons through silence. Through manipulation of gravitational threads, the ancient stones become a poetic dance of form and energy, birth and death, perfection and imperfection. They become reflections of ourselves in a way; precariously sturdy, mysterious and fragile. The ephemeral nature of the balance often encourages contemplations of non-attachment, beauty, and even death.

NORMAN PERRYMAN *kinetic painter*



For nearly forty years Norman Perryman has been pioneering a unique art form. He creates kinetic paintings to music - live in concert. As he paints on multiple overhead projectors, the audience can watch the evolution and dissolution of his fluid images on a giant screen: a sensational experience in synaesthesia. Recent performances include the Concertgebouw Orchestra, the National Orchestra of Belgium and the

Rotterdam Philharmonic. In 2012 he performed with pianist Pierre-Laurent Aimard at the Aldeburgh Festival, Helsinki Festival, Amsterdam's Yellow Lounge and Salzburg Mozarteum Dialoge Festival, and with the Bergen Philharmonic. Norman Perryman studied painting and art education at the Birmingham College of Art and Crafts. He moved to the Netherlands in 1957 and soon created a series of paintings of Bernard Haitink in action with the Concertgebouw Orchestra. He has made over four hundred paintings of various ensembles and musical subjects and thousands of kinetic images to music.

JOSEFIN VARGÖ *experience design*



Josefin Vargö holds an MFA in experience design from Konstfack, as well as a Bachelor's Degree in ceramic design from Central Saint Martins (London, UK). Josefin Vargö is an experience designer who has worked on several projects involving different senses to create social encounters that open the mind to new perspectives, experiences and cultures.

DEBORAH DUERR *graphic design*



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 program-

mes 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.

SIMONE KOTVA *artistic design*



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.

SEBASTIAN ÖRNEMARK *web design*



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.