

O/MODÆRNT

M O N T E V E R D I

Music is the servant of the words



2012

At the turn of the sixteenth century, the cusp of what historians have since called “the modern era,” Claudio Monteverdi poses the perennial question of every artist: how do my compositions relate to those of past masters? How does innovation relate to imitation?

For Monteverdi, living in a time of vitriolic polemics between competing composers and styles this question was synonymous with the more urgent one of: how do I justify the new, the “modern”, in the face of established tradition? And indeed, Monteverdi found himself repeatedly attacked for his “jarring notes” and the vulgarity of his musical pathos. Today, in our (post-) post-modern condition, it is all too easy to criticize this apologetic impulse as displaying a final surrendering of the creativity of the new to the powers of the old. But for Monteverdi, who had no recourse to our familiar trope of “art for art’s sake,” this question was important not only on account of his career, but also from a desire to question the philosophical relationship between art and human nature which he saw underlying it. His solution to this problem involved re-visioning the way music “imitates” its surroundings, a re-visioning that has a peculiarly forceful resonance with the spirit of O/MODERN.

MONTEVERDI'S REVERSAL

Monteverdi christened his musical aesthetics the *seconda prattica*, or Second Practice. Its purpose was to oppose the establishment, what he called the First Practice of music theory. Monteverdi characterised the First Practice (whether justly or not), as concerned exclusively with the rules of “pure” harmony stripped of any relation to text, rhythm and melody. Its philosophical foundations were to be found in passages such as the one below, written by the influential Neo-Platonic philosopher Plotinus (third century A.D.):

The harmonies we hear ... wake the soul to the consciousness of beauty, showing it the one essence in another kind: for the measures of our sensible music are not arbitrary but are determined by the Principle whose labour is to dominate Matter and bring pattern into being. (*Ennead* I.6.3)

A true polemicist, Monteverdi questioned harmony as the ne plus ultra of music by taking his cue from Plato himself. To this end he adopted Plato’s definition of music in the *Republic* as a composite (rather than simple) phenomenon, consisting of “words, harmonic mode (*harmoniai*) and rhythm.” (*Republic* 398d)

More important for Monteverdi’s own aims is Plato’s remark a few paragraphs later, when Plato enters into a more complex discussion of the hierarchy that pertains between the different parts of music:

We should see what are the rhythms of a self-disciplined and courageous life, and after looking at those, make meter and melody conform to the speech of someone like that. *We won’t make speech conform to rhythm and melody.* (*Republic* 400a; my emphasis)

The final sentence mirrors the emphatic declaration by Monteverdi’s brother Giulio Cesare in 1607 that the Second Practice exists in order “to make the words the mistress of the harmony and not the servant.” The declaration appeared as a preface to a collection of madrigals, and is meant to defend their novel sounds by implying that their musical structuring has had to break with the abstract beauty of pure harmony in order to achieve a greater beauty in nuptial union with the poetic text. It is not immediately evident, however, what impact this reversal of the relationship between words and music is supposed to have on the listener. For this, we need to look closer at the discussion of imitation or *mimesis* in which the above-mentioned passages from the *Republic* are couched.

FROM IMITATION OF NATURE TO NATURAL IMITATION

The sentence immediately preceding Plato’s anticipation of Monteverdi’s motto is a discussion of the leitmotif of Classical philosophy, namely the “self-disciplined and courageous life,” or human nature. Plato’s belief (which was also Aristotle’s) was that human nature was formed through a life-long process of cultivating good habits. These good habits would eventually lead to good virtues, and from there on to the philosophical life, whose end was the final contemplation of the Divine, eternal reality which existed beyond that of lived experience.

For Plato, the only way habits could be cultivated and lead to the formation of a virtuous character, was by imitating good examples in art and life. But since art and life are merely human creations, subject to human whims and misconceptions, how could what is human ever direct us to that which lies beyond the human? Plato’s answer is infamously radical: purge poetry (by this he means all manner of artistic production) of its imitative parts. That is, purge it of those parts which do not reflect directly the supra-mundane Truth above. In practical terms this meant: do away with the trickery of art, the way it feigns reality and lures its audience to think that a skilful actor is the “real thing.” Do away with the affective and the emotive, with all the clever rhetoric that makes people “forget themselves,” and abandon the quest for the higher reality.

What remains after this eugenics of poetry are “hymns to the gods and verses in praise of good men” (*Republic* 607b); the songs which produce a “true” correspondence between the nature of the performer and the “rhythms of their speech.” This is so because, as the philosopher Hans-Georg Gadamer put it, “we never forget ourselves in praising” (Gadamer, 1980, p. 65).

Monteverdi accepted only half of Plato’s conclusion to the latter’s radical critique of mimesis. Declaring himself unable to understand its finer points, Monteverdi passed over its reduction of poetry to liturgy, and instead exploited Plato’s insights into the way music could excite human nature, explaining that he had based his studies “on the principles of the very best philosophers to have investigated human nature” (Quoted in Ossi, 2003, p. 190). Monteverdi’s selective reading of Plato was abetted by Aristotle’s well-known trope from the *Physics* that “art imitates nature.” Regardless of what Aristotle had originally intended by the phrase, for Monteverdi (as also for earlier Renaissance thinkers), it became the rallying cry for developing what he refers to as “the natural way of imitation” (*via naturale all’imitatione*). That is, not imitation as it “naturally” occurs, but imitation as an artistic representation which directly interacts with and responds to the natural world, particularly to the affects of human nature.

NEW REALITIES

Monteverdi translated Plato’s primacy of the “good speech” of the virtuous person, to the primacy of the poetic text (or the libretto) in relation to the musical score. The role of music as a composite whole in this regard is to imitate the meaning of the text so as to move the listener and satisfy, as he puts it “both reason and the senses.” In emphasising the senses alongside reason, Monteverdi is trying to revive Plato’s affective understanding of music, which held that different musical modes (*harmoniai*) were capable of causing a predictable emotive reaction in the listener. Using his Platonically-derived composite model of music, Monteverdi believed that the reason his contemporaries were producing only lukewarm *affetti*, or affects, was because they were not allowing harmony and rhythm to imitate the text sufficiently and in the correct manner.

The solution to this problem, he says, is to recognise what imitation is capable of

Harmony can imitate, without any words, the noise of winds and the bleating of sheep ... but it cannot imitate the speech of winds because no such thing exists. (Quoted in Ossi, p. 211)

In other words, reality is the limit of imitation – imitation conceived of “naturally” as that which is consonant with the human affects. Music cannot imitate the artifice of the imagination. But how does Monteverdi square this with the often fantastical and mythological subjects of his librettos? The answer he gives is a curious one, but highly suggestive:

Imitation must have as its foundation the words and not the sense of the sentences ... the singer assigned to this most important part ... must forget about any other kind of imitation except for the immediate imitation of the words. (Quoted in Ossi, p. 240)

Though it might not be possible to imitate the “speech of winds,” it is most certainly possible to imitate the content of that speech. In practical terms, what this means for the musical performance of, say, a recitativo, is that the singer is forced into what one might term a pathological imitation, or “hyper-imitation”. In addition to “forgetting” her real self when taking on the role of Eurydice, the singer must also forget the “real” Eurydice in order to convey a “natural” imitation of the words of Eurydice’s speech. Fantasy is thus always reduced to a species of simulation, of what Jean-Paul Baudrillard calls “hyperrealism”, the “limit of art,” where the difference between reality and its artificial imitation is blurred (Baudrillard, 1983, p. 146). In the case of Monteverdi, this “hyper-reality” manifests itself as a succession of musically induced affects. The interest for the artist is not in the poem as such, but in the affective potential inherent in its discreet words.

Monteverdi’s music imitates not “nature”, but words. During the performance these become, as it were, an intensive reality of criss-crossing emotions, desires and affects bound together by those subordinate entities of music: harmony and

rhythm. The Second Practice is a demonstrative theory of music which shows not only what music is, but how we are and become in relation to it.

That is, we are individuals who are affected, who perhaps – as Gilles Deleuze and other philosophers of the late twentieth century have pointed out – do not live under the ordering Principle of Plotinian “beauty”, but under the dynamic power of formative affects which incite us to act and react.

In an ironic rejoinder to the conservative Platonism of the First Practice, Monteverdi presents the innovative Platonism of his Second Practice, which aims to revive precisely those dangerously affective aspects of music-making Plato felt it necessary to put under philosophical censorship. Monteverdi invites us to embrace the dangers and the excitement of this innovation: to inhabit the liminal space between new and old, primary and secondary, between “nature” and its imitation.

WORKS CITED

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INTRODUCTION

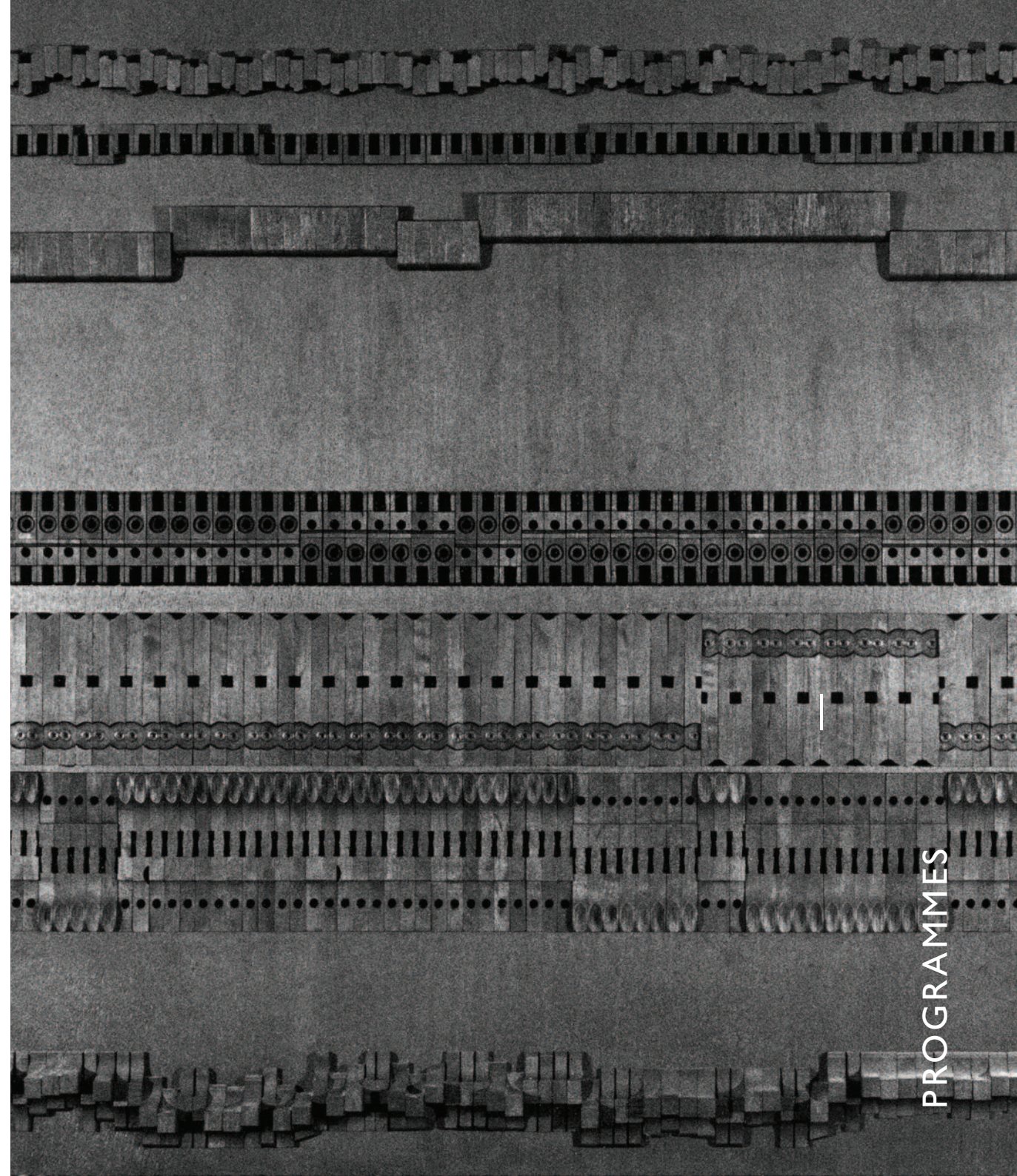
In 1951 the famous musicologist Leo Schrade provocatively subtitled his study of the great Italian composer Monteverdi, “creator of modern music.” What exactly did he have in mind when referring to music written over four hundred years ago as “modern”?

Most historians agree that the turn of the seventeenth century was a revolutionizing period in the history of music, one whose artistic principles, in the words of Schrade, “were to become those of our music and of our musical understanding today.” What is more, contemporaries of the period were fully aware of the radical spirit of change in the air, none more so than the protagonist of this year’s festival, Claudio Monteverdi (1567-1643). Indeed,

Monteverdi, whose long life spanned the crucial period (his first work being published in 1582 and his last six decades later), readily assumed the mantle of leadership not only in his composing but, when incited by the conservative detractor Giovanni Maria Artusi (1546-1613), also in written word.

The six festival concerts and lecture will together explore these “modern” aspects of Monteverdi’s compositional craft. Through innovative performances that actively reflect on Monteverdi’s own philosophical attitude towards aesthetics and musicking they will also shed light on the meaning of Schrade’s epithet.

*The past must be invented
The future must be revised*
– John Cage



Monday 11 June, 7.00 pm
MONTEVERDI MEETS JAZZ

LA VENEXIANA dir. Claudio Cavina

CRISTINA ZAVALLONI *soprano*
EMANUELE CISI *saxophone*
FAUSTO BECCALOSSO *accordion*
DONATO STOLFI *drums*
ALBERTO LO GATTO *double bass*
EFIX PULEO *violin*

DANIELA GODIO *violin*
LUCA MORETTI *viola*
TAKASHI KAKETA *cello*
DIEGO CANTALUPI *theorbo*
CHIARA GRANATA *harp*
CLAUDIO CAVINA *harpsichord*

Giovanni Felice Sances (1600-1679)	<i>Usurpator Tiranno</i> (Cantata, 1633)
Claudio Monteverdi (1567-1643)	<i>Poppea's Tango</i> (L'Incoronazione di Poppea, 1643)
Tarquino Merula (1594/5-1665)	<i>Canzone sopra la nanna</i> (Canzonette spirituali, 1638)
Claudio Monteverdi	<i>Ohimè ch'io cado</i> (Quarto Scherzo delle Arie Vaghezzate, 1624)

INTERMISSION

Claudio Monteverdi	<i>Ohimè dov'è il mio bene</i> (Settimo Libro di Madrigali, 1619)
Benedetto Ferrari (1603-1681)	<i>Amanti io vi so dire</i> (Musiche a voce sola, 1638)
Claudio Monteverdi	<i>Lamento della ninfa</i> (Madrigali guerrieri e amorosi, 1638)
George Frideric Handel (1685-1759)	<i>No se emenderà jamas</i>
Henry Purcell (1659-1695)	<i>Dido's Lament</i> (Dido & Aeneas, 1690)

PROGRAMME NOTE

In a performance note to his own *Lamento della ninfa* from the Eighth Book of Madrigals, published in 1638, Monteverdi wrote:

il pianto [della ninfa], qual va cantato a tempo
del'affetto dell'animo, e non quello de la mano.

In other words, the lament should not be sung metrically, as if to the beat of a conductor's hand, but rather in a manner guided by the "affects" (or passions) of the soul, what today we would call *in tempo rubato*, literally "robbed" time. Monteverdi's directive was by no means a one-off flight of fancy but rather played into the new aesthetics of "radical humanism" polemicized by the burgeoning Academies and their young experimental composers. In a nutshell, what these self-fashioned reformers sought to achieve in the realm of music was the creation of a style that would "represent" the emotional "affect" of the poetic text, and thus invoke a similar "affect" in the listener – Plato was their revered authority on the matter.

And so, violently rejecting the prevailing style of elaborate polyphony – a texture of multiple lines and voices they believed could neither render the text clearly nor express with sufficient emotional power the meaning of the text – the zealous reformers proposed a *stile rappresentativo* ("representational style") consisting of a single vocal line with chordal accompaniment. The "new style," called monody (from the Greek *monos*, "alone" and *ode*, "song") by the leading spokesman of the group Vincenzo Galilei (1533-91), was of course not new at all; accompanied song had been around for centuries. But, hand in hand with the polemical spin – played out acrimoniously by traditionalists and radicals alike – it did indeed create the "impression" of a revolution. Exactly how Monteverdi entered the fray will be the subject of tomorrow's programme note.

What is paramount to us and to this evening's concert is that in this "new style" the single vocal line was given pride of place and solo singer was naturally encouraged to indulge freely in an expressive – and no doubt improvisatory – musical rendition of the text.

Born of this spirit of expressive musical freedom the Baroque ensemble *La Venexiana* are joined tonight by a group of four improvising jazz musicians and the voice of soprano Cristina Zavalloni in a program including some of Monteverdi's and his near contemporaries' most-loved ballads, laments and madrigals. True to the aesthetics of Monteverdi's time, Zavalloni's voice is the protagonist, the poetic texts guiding the instrumentalists through a vivid world of passions. Hard as it may seem to believe on hearing, no change has been made to original vocal or bass lines.

Will the radical humanists' embrace of Plato's belief in music's potential power to move the soul find an echo in *La Venexiana's* reinvention of the musical past tonight? Only you can be the judge.

Tuesday 12 June, 7.00 pm

VOICES FROM AFAR

STEVEN ISSERLIS *cello*

HUGO TICCIATI *violin*

TÕNU KALJUSTE *conductor*

ESTONIAN PHILHARMONIC CHAMBER CHOIR

Claudio Monteverdi (1567-1643) *Lagrima d'amante al sepolcro dell'amata*

Arvo Pärt (b. 1935) *Magnificat*

Pēteris Vasks (b. 1946) *Plainscapes*

INTERMISSION

Solo violin improvisation

Arvo Pärt *Dopo la Vittoria*

John Tavener (b. 1944) *Svyati*

PROGRAMME NOTE

In 1600 the Bolognese music theorist Giovanni Maria Artusi (1546-1613) published an account of what he considered the “imperfections” of modern music, much of his invective aimed at the “harsh and little pleasing” music of Monteverdi. The polemic that grew out of Artusi’s attack lasted a number of years and involved Monteverdi himself, his brother and an anonymous music. The celebrated controversy forced Monteverdi to make his artistic aims explicit and in so doing, set his historical position in bold relief.

The formulation of Monteverdi’s brother Giulio Cesare, written in the “Dichiaratione” appended in 1607 to the first volume of Monteverdi’s *Scherzi Musicali*, is typically quoted to encapsulate the essential aesthetic shift between what were called *la prima prattica* and *la seconda prattica* (“the first and second practices”); it reads as follows:

Music is the servant of the text, and the text is the mistress.

At face value, this seems somewhat incongruous since nowhere in Monteverdi’s oeuvre does music play second fiddle to the text! Rather, it is Monteverdi’s ability to reach beyond the individual words to the essential “affect” of the text that imbues his music with such power. Both text and music ultimately become expressive equals. Tonight’s concert approaches this intricate textual-musical relationship from a number of perspectives, all united by an underlying spirit of contemplation and imitation.

Monteverdi’s last extended work in *a cappella* setting, *Lagrima d'amante al sepolcro dell'amata* from the Sixth Book of Madrigals (1614), is a heart-

rending tribute to the young singer Caterina Martinelli who had died in 1607. Monteverdi’s artful reconciliation of polyphonic and monodic textures necessitated by the combination of lyrical, epigrammatic and dramatic episodes in Scipione Agnelli’s text is a beautiful testimony to the composer’s ability to step outside easy classification into “first” or “second practices.”

Turning his back on the neoclassical and Serialist manner of his early works, the Estonian composer Arvo Pärt withdrew from public composition for the better part of a decade, taking refuge in Medieval and Renaissance music. The echoes of ancient rituals and liturgies drew Pärt out of his prolonged creative block to discover a new musical idiom based on the fusion of an austere minimalist diatonic tonal vocabulary with the communication of ideas through the principle of mimesis, the imitation and adaptation of surrounding reality. Pärt adopted the evocative tolling of bells – the sound of religious ritual (particularly in the Russian Orthodox Church) *par excellence* – to convey the sought-after aura of sacredness. Aspiring to a musically-notated imitation of the rich composite of overtones produced by a bell, Pärt worked out what he called his “tinnabular” style (from the Latin *tinnabulum*, “a bell”). The archaic tranquility, mystical simplicity and spiritual stillness of Pärt’s “tinnabular” style caught the spirit of the age, offering the listener a point of repose in the midst of his or her hectic life.

One of the pre-eminent examples of Pärt’s “tinnabular” style is his setting of the Latin *Magnificat* (1989). In the words of Pärt’s close friend and biographer Paul Hillier:

The Magnificat is one of the happiest meetings of tintinnabuli technique and words of a non-penitential character. The music perfectly expresses the uplifted, tender joy of the Virgin Mother, but readily encompasses the text's other imagery without any sense of "setting the words." Thus the music has the feel of spontaneous lyricism.

Imitation and the feeling of timeless simplicity equally characterizes the works of the Latvian composer Peteris Vasks. Whereas Pärt sought to capture in sound the sacred aura of the Orthodox Church, Vasks was drawn to the undulating beauty of his country's land-scape. **Plainscapes** for cello, violin and choir is an evocative sound picture of the stillness of the Latvian country-side and its singing birds. Only at the end of the work do the *piano* dynamics rise to embrace a climactic vision of Nature's awakening.

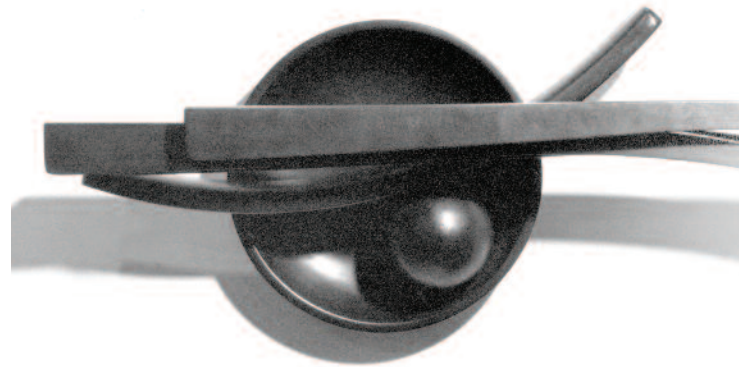
Arvo Pärt was commissioned by the City of Milan to write a work commemorating the 1600th anniversary of the death St. Ambrose, bishop of Milan. Pärt admitted struggling to find an appropriate text until he chanced upon an old Russian church music encyclopaedia with a section that caught his attention: a short two-person scenario depicting the baptism of St. Augustine by Ambrose. In his own words:

I was fascinated and deeply influenced by this scene with two giants of Western culture and Christianity full of spontaneous joy and inspiration, and now felt able to accomplish the commissioned work for the City of Milan in a relatively short time.

In **Dopo la vittoria** Arvo Pärt departs from his beloved "tintinnabili" style and enters the lilting spirit of the Italian madrigal, heard some four hundred years earlier in Milan.

We return to the silence and mysticism of the Russian Orthodox Church with John Tavener. **Svyati** ("O Holy One") for choir and solo cello, dedicated to the daughter of John Williams in memory of his death, is the text sung after the congregation has kissed the body at an Orthodox funeral. The choir customarily sings as the coffin is borne out of the church, followed by the mourners with lighted candles. In Tavener's work the cello represents the Priest or Ikona of Christ.

Monteverdi's lifelong artistic credo was Plato's "via naturale all'immitazione." Pärt, Vasks and Tavener all entered the womb of mimesis in their minimalist journeys into a sonic world of mysticism.



LAGRIME D'AMANTE AL SEPOLCRO D'AMATA Scipione Agnelli (d. 1624)

Incenerite spoglie, avara tomba
Fatta del mio bel Sol, terreno Cielo,
Ahi lasso! I' vegno ad inchinarvi in terra.
Con voi chius'è 'l mio cor a marmi in seno,
E notte e giorno vive in foco, in pianto,
In duolo, in ira, il tormentato Glauco.

Ditelo, O fiumi, e voi ch'udiste Glauco
L'aria ferir di grida in su la tomba,
Erme campagne - e' l san le Ninfe e 'l Cielo:
A me fu cibo il duol, bevanda il pianto,
- Letto, O sasso felice, il tuo bel seno -
Poi ch'il mio ben copri gelida terra.

Darà la notte il sol lume alla terra
Splenderà Cintia il dì, prima che Glauco
Di baci, d'honorar lasci quel seno
Che fu nido d'Amor, che dura tomba Preme.
Nel sol d'alti sospir, di pianto,
Prodige a lui saran le fere e 'l Cielo!

Ma te raccoglie, O Ninfa, in grembo 'l Cielo,
Io per te miro vedova la terra
Deserti i boschi e correr fium' il pianto.
E Driade e Napee del mesto Glauco
Ridicono i lamenti, e su la tomba
Cantano i pregi dell'amante seno.

O chiome d'or, neve gentil del sono
O gigli della man, ch'invido il cielo
Ne rapi, quando chiuse in cieca tomba,
Chi vi nasconde? Ohimè! Povera terra
Il fior d'ogni bellezza, il Sol di Glauco
Nasconde! Ah! Muse! Qui sgorgate il pianto!

Dunque, amate reliquie, un mar di pianto
Non daran questi lumi al nobile seno
D'un freddo sasso? Eco! L'afflitto Glauco
Fa rissonar »Corinna«: il mare e 'l Cielo,
Dicano i venti ogn'or, dica la terra
»Ahi Corinna! Ahi Morte! Ahi tomba!«

Cedano al pianto
I detti! Amato seno
A te dia pace il Cielo,
Pace a te, Glauco
Prega, honorato tomba
E sacra terra.

TEARS OF THE LOVER AT THE TOMB OF THE BELOVED

O ashes of my beloved, the stingy tomb
lit by my fair sun is now my earthly heaven.
Alas! I grieve. I come to bury thee in the earth.
My heart is buried with thee, as my love is buried within my breast.
And night and day, Glauco lives in tears,
in fire, in pain, in bitterness and torment.

Rend, o rivers and you who hear Glauco,
the air with cries over this tomb
and these barren fields, heard only by the Nymphs and the skies.
Anguish became my food; tears my drink.
Rocks are my bed where I dream of your beautiful breast
since the frozen earth has covered my beloved.

The sun will light the earth by night
and the moon by day before Glauco will cease to kiss,
to honor this breast which was
the nest of love, that the weighty tomb
crushed; now alone with the pain of his weeping,
may the heavens be kind to him.

But receive her, O Nymphs, in the lap of heaven.
I look to you, for widowed is the earth,
deserted are the woods, and filled with tears are the rivers.
The Dryads and the Nymphs
echo sorrowful Glauco's lament
and at the tomb sing over his beloved's breast.

O golden hair, o delicate snowy breast,
o white hand that envious heaven has stolen:
though locked in this blind tomb,
who can hide you? Ah, me! Poor earth!
Will you the flower of beauty, the sun of Glauco
hide? Ah muses, who shed your tears.

Therefore, lovers, unleash a sea of tears;
for do they not light the noble heart
of this cold stone? Here the afflicted Glauco
shouts Corinna's name to the skies,
crying each hour to the winds and the earth:
O Corinna! O death! O tomb!

Let words yield to tears, beloved breast.
Let heaven give you peace and peace to Glauco,
praying at your honored tomb and sacred earth.

— Translated by Ahmed E. Ismail

Wednesday 13 June, 7.00 pm
MONTEVERDI SHOWDOWN

ELIN ROMBO <i>soprano</i>	BENGT FORSBERG <i>piano</i>
ANNE SOFIE VON OTTER <i>mezzo-soprano</i>	MARK TATLOW <i>harpsichord</i>
HUGO TICCIATI <i>violin</i>	MICHAEL TSALKA <i>harpsichord</i>
STEVEN ISSERLIS <i>cello</i>	

Monteverdi-Mozart-Ligeti-Tsalka	Improvisations on <i>Quel sguardo sdegnosetto</i> A meditation on a Mozartian Gigue And a Hungarian Rock Chaconne
Claudio Monteverdi (1567-1643)	<i>Sì dolce è il tormento</i>
Johann Sebastian Bach (1685-1750)	Cello Suite no. 3 in C major, BWV 1009 <i>Prélude</i> <i>Allemande</i> <i>Courante</i> <i>Sarabande</i> <i>Bourée I</i> <i>Bourée II</i> <i>Gigue</i>
Claudio Monteverdi	From “L’Incoronazione di Poppea” <i>Hoggi, rinasco</i> <i>Pur ti miro</i>



INTERMISSION

Claude Debussy (1862-1918)	Cello Sonata (1915) <i>Prologue: Lent, sostenuto e molto risoluto</i> <i>Sérénade: Modérément animé</i> <i>Final: Animé, léger et nerveux</i> <i>From “Ariettes oubliées” (Paul Verlaine)</i> <i>C’est l’extase langoureuse</i> <i>Green</i>
Gabriel Fauré (1845-1924)	<i>Clair de Lune</i> , op.46 no. 2 (Paul Verlaine) <i>Dans les ruins d’une Abbaye</i> , op. 2 no. 1 (Victor Marie Hugo)
Richard Wagner (1813-1883)	From “Wesendonck Lieder” (Mathilde Wesendonck) <i>Im Treibhaus</i> <i>Schmerzen</i> <i>Träume</i>
The Beatles (arr. David Lundblad)	<i>For no one</i> <i>When I’m 64</i> <i>Blackbird</i>

PROGRAMME NOTES

Rather than provide a short blurb on each work in this rather eclectic programme, I thought a behind the scenes look into the convoluted history of its making would be more interesting.

In 1608 Monteverdi wrote his second opera *L'Arianna*. Only one number, however, has come down to us, the famous *Lamento d'Arianna*. In its time, the heartrending lament was lauded with praise and quickly became the model for the new genre of monodic lament – that is, solo song and continuo accompaniment.

So, my initial idea was to devise a program under the name “A History of Laments.” Opening with Monteverdi’s iconic lament, the programme would then take you on a sweeping history of the genre: lesser known works of the seventeenth century would be followed by Purcell’s celebrated lament from *Dido and Aeneas* and Haydn’s *Arianna auf Naxos*, finally to culminate in Carl Orff’s orchestral arrangement of Monteverdi’s lament! Interleaved with these sung laments you would hear romantic cello works of a *lamentoso* character and soulful songs of the Beatles – with a baroque twist. Looking at the present programme, you might well wonder what happened. Well, here is a brief account.

In response to this initial suggestion Anne Sofie von Otter proposed Pénélope’s lament from Monteverdi’s *Il ritorno d’Ulisse in Patria* instead of *Lamento d'Arianna* and the solo madrigal *Sì dolce è il tormento*. The sheer beauty of both works persuaded me to sacrifice the historical importance of hanging onto poor *Arianna*. Anne Sofie further proposed a couple of duets with Elin Rombo, “Hoggi rinasco” and “Pur ti miro” from Monteverdi’s last opera *L'Incoronazione di Poppea*. I was over the moon to invite another world class singer and to include the Italian’s most beloved duet in the pro-

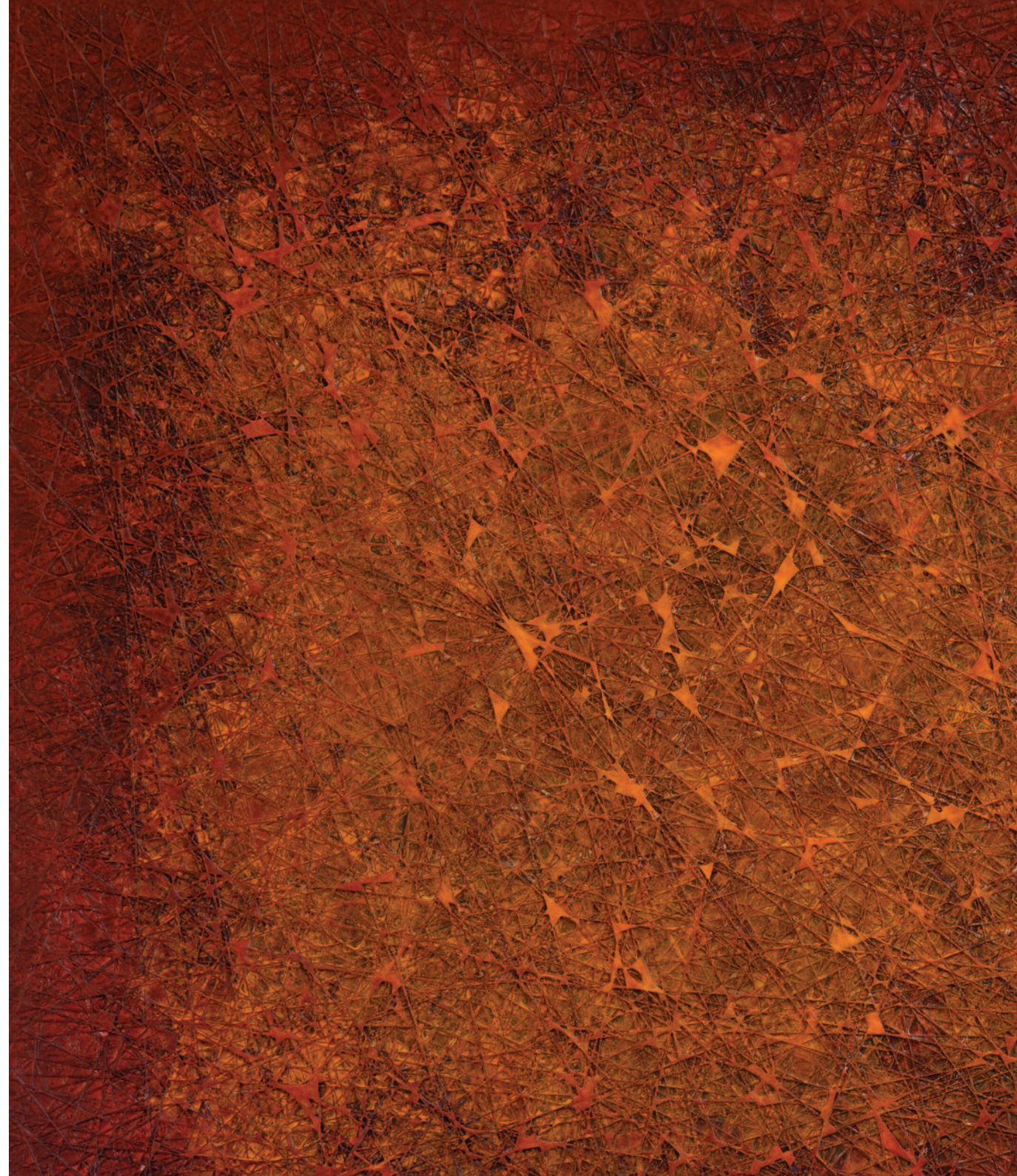
gramme. (Well, if truth be known, scholars now agree that Monteverdi’s swan song “Pur ti miro,” was not written by Monteverdi at all but by a younger contemporary!)

Steven Isserlis likewise had his own ideas: Bach’s Cello Suite in C major and Debussy’s Cello Sonata. The *lamentoso* theme was undoubtedly losing its grip but how could I possibly resist Steven and Bach, or one of my favorite cello sonatas.

Left with a Monteverdi lament, solo madrigal, and two duets, a Bach cello suite and a French cello sonata, I felt that a few French songs from the turn of the twentieth century would connect the eroticism of “Pur ti miro” with the sensual impressionism of the cello sonata; it would also bring us nicely to a finishing set of sentimental Beatles songs. In a flurry of emails we gently filled the program with French songs and as you can see, even Wagner also found his way in – an ironic touch considering Debussy’s love-hate musical relation with him.

In one email, I sent to Anne Sofie what I thought was the final programme and inadvertently omitted Pénélope’s lament. She responded momentarily, querying whether it was intentional or not. I readily admitted to my mistake but, when reviewing the programme again, I realized that it was the weakest link, and so it was unceremoniously scratched from the program, and with it all laments vanished—so much for the original concept!

Now, to open the concert, what better excuse than to ask early keyboard specialist Michael Tsalka to perform a funky Monteverdi-Mozart-Xenakis fusion!



Thursday 14 June, 10.00 am

MASTERCLASS WITH STEVEN ISSERLIS



It is a particular honour for festival O/MODERNT to host a masterclass with the world-renowned cellist Steven Isserlis in collaboration with the conservatories of Stockholm, Gothenberg, Malmö and the specialist music school Lilla Akademien.

Today, Steven is recognized as a great educator. Besides directing the International Musicians' Seminar at Prussia Cove in Cornwall and giving masterclasses all around the world, he loves writing and playing for children. His two books for children about the lives of the great composers, *Why Beethoven Threw the Stew* and *Why Handel Waggled his Wig*, are published by Faber and Faber and have been translated into many languages. He has recorded a CD for BIS with Stephen Hough entitled *Children's Cello*, and together with the composer Anne Dudley he has written three "musical tales" for children, published by Universal Edition.

Fred Lindberg

Antonio Hallongren

Daniel Tengberg

Irène Alvar Rozas

Johanna Larsson

Michael Tsalka *piano*

Francis Poulenc, Cello Sonata, Op. 143, *Allegro, Cavatin*

Edvard Grieg, Cello Sonata in A minor, op. 36

Pyotr Tchaikovsky, *Variations on a Rococo Theme*, op. 33

Franz Joseph Haydn, Cello Concerto in D major, *Allegro moderato*

Anton Dvorák, Cello Concerto in B minor, op. 104, *Allegro*



Thursday 14 June, 6.00 pm

LECTURE WITH RICHARD TARUSKIN

Music and Words: Who's Really on Top?



Selections from email correspondence

Richard Taruskin: Remind an old absent-minded professor of what he's agreeing to ... (20 June 2011)

Hugo Ticciati: ... participation in festival O/MODERNT in Sweden next summer ... (21 June)

[6 months later after fleeting exchanges]

HT: I am really really sorry to pester you again ... but I need to know rather urgently if I can confirm your participation in the festival in Sweden, June 2012 ... we will be going out with all the publicity this month and it would be great to have a lecture title. (6 Jan 2012)

RT: Of course you should count me in. Stockholm in June! White nights! who could say no? ... As to title, it will have to be a provisional one, likewise a provisional idea of the subject. Safest would be something very generally relatable to the theme of the festival. Something like "Music and Words: Who's Really on Top?" Then I could say practically anything, no? Starting with Monteverdi's manifesto and ending with Dieter Schnebel or who knows what? I'd give a look in to my old frenemy Stravinsky, that's for sure. (10 Jan)

HT: Fantastic! Title sounds wonderfully open-ended and enticing ... ! (11 Jan)

RT: With musical illustrations I can certainly fill 90 minutes, or more. I am more a Wagner than a Webern. (11 Jan)

HT: I am all for Wagnerian proportions. (12 Jan)

[Another period of silent gestation]

HT: I know you do not have time for this but if by any chance we could have a few words (anything!) for the booklet ... that would be fantastic. (31 May)

RT: OK, Hugo, I'm about to finish up the draft, so now I can tell you that the talk will basically be a gloss on the festival motto "Music is the servant of the words." I'll give the original Italian, which concerns something more specific than words and something more specific than music, and outline the history of the debate (going back as far as Plato and forward to Wagner) that led to its formulation by Monteverdi (speaking through his little brother) in a famous manifesto. There will be a lot of musical examples and a couple of film clips. I'm sure you can come up with something sexier for the program. I'm putting all my sex into the text. (31 May)

HT: Would you mind if I put a together a funky collage of sentences from out email correspondence ... bit more fun than yet another abstract!!! (31 May)

RT: Yes why not – will make a good souvenir (31 May)

HT: Bello!



Friday 15 June, 7.00 pm

ORPHEUS DANCED OUT

KATJA ZHYLEVICH *mezzo-soprano*
DENIS LUPACHEV *flute*
GUDRUN DAHLKVIST *violin*
JOHANNES MARMÉN *violin*
HUGO TICCIATI *violin*
VILHELM HELANDER *viola*
ANTONIO HALLONGREN *cello*
JORDI CARRASCO HJELM *double bass*
MATS BERGSTRÖM *guitar*
EMILIA POMA *piano*
STAFFAN SCHEJA *piano*
JOAKIM ADEBERG *dance*
ANNA BÅNG-RUDENSTAM *dance*
DANIEL NORGREN-JENSEN *dance*
KSENIA ZVEREVA *dance / choreography*
MARK TATLOW *conductor*
LILLA AKADEMIEN'S CHAMBER ORCHESTRA



Franz Liszt (1811-1866)

Orpheus, S. 98 (arr. by Camille Saint-Saëns)

Thea Musgrave (b. 1928)

Orfeo III

From the film "Orfeu Negro" (1959)

A felicidade (Antonio Carlos Jobim)
O nosso amor (Antonio Carlos Jobim)
Manha de carnaval (Luiz Bonfá)
Samba de Orfeu (Luiz Bonfá)

INTERMISSION

Orpheus Ballet-Collage with music from

Christoph Willibald Gluck (1714-1787) *Orfeo ed Euridice*

Igor Stravinsky (1882-1971)

Orpheus

Philip Glass (b. 1937)

Orphée Suite for Piano



PROGRAMME NOTE

All of Monteverdi's music is characterized by an unflinching sense of drama. And not surprisingly, when the Italian turned his efforts towards the nascent form of courtly entertainment in 1607 with the composition of *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. Often hailed as the first operatic masterpiece, Monteverdi's *L'Orfeo* continues to enchant audiences today just as the magical prowess of Orpheus has never ceased to be a source of inspiration for generations of artists. Tonight's concert is devoted to the dramatization of this timeless myth.

With his own orphic abilities to beguile and entrance an audience, Franz Liszt no doubt felt a kindred spirit in the lyre-playing Greek legend. His symphonic poem **Orpheus** is one of four such works in the genre he pioneered, depicting men of creative genius, heroism or legend, and originated in a performance of Gluck's *Orfeo ed Euridice*, whose jubilant overture Liszt found lacking for a subject of such dignity. Camille Saint-Saëns was enraptured by the poem "woven of sunbeams and starlight" and, to Liszt's approval, arranged it for piano trio. The lone G in the violin and cello that breaks the silence is before long shrouded by the mythical hero and his arpeggiating lyre strings. The unstable second inversion of the E-flat major chord and subdued dynamics imbue the atmosphere with a sense of expectancy, a remote mythical figure beginning his journey. Lyrical themes in E-flat and E major follow the contours of the journey's changing landscape until we arrive at the concluding "mysterious chords," a nostalgic reminiscence of a forgotten innocence?

The English composer Thea Musgrave composed her Orphic work for the flutist James Galway and recorded tape. Tonight you will hear her own arrangement of the same work for flute and string quintet, **Orfeo III**.

This work is intended as a simple retelling of the famous legend. The flute represents Orfeo; all the other elements and characters in the story are represented by the music for the strings. Orfeo's journey to the underworld exists only in his imagination. To heighten the effect of this separation of reality and imagination, much of the music of Euridice, the Furies, the Shades, is suggested by "memory elements" that is, quotations from the Orfeo of Gluck. They are woven into the fabric of the music. The whole work is thus focused on Orfeo; on his mourning for Euridice and his vain attempts to recover her. In the end he has to resign himself to her loss. (Thea Musgrave)

Last but by no means least in the first half, Mats Bergström will perform his own experimental arrangements for guitar and electronics of works from the cult film **Orfeu Negro**.

After Monteverdi's death in 1643 *L'Orfeo* remained unperformed and was largely forgotten until its revival at the end of the nineteenth century. It was instead Christoph Willibald Gluck's operatic version of the Orpheus myth that took centre stage. In this half of the concert not only will you get to see and hear Gluck's overture, maligned by Liszt, but a newly-created ballet of the myth interweaving Gluck with sections from Igor Stravinsky's neo-classical ballet **Orpheus** and from Philip Glass' hauntingly atmospheric **Orphée suite for piano**.

Neither Monteverdi nor Gluck was able to upset his respective patrons and public with the original tragic ending and refashioned the libretto to include *un lieto fine*, "a happy ending." Stravinsky, on the other hand, relished the violent attack and death of Orpheus in his hallmark jarring rhythms; allowing, however, Apollo to wrest the lyre from the dying poet and raise his eternal song upwards to heaven. Glass naturally remains enigmatically postmodern, the myth shifting between dream and reality. Tonight's Gluck-Stravinsky-Glass collage leaves the ending open to interpretation: so let the movement of music and dance take you on a new journey, unfettered by the past.

Saturday 16 June, 7.00 pm
MONTEVERDI TO TANGO

JULIA ZENKO *song*
ERNESTO GARZÓN *dance*
ANNA BERGMAN *dance*
TANGO FOR 3
SAXOPHONE QUARTET ROLLIN' PHONES
SVERRE INDRIS JONER *composer*

Claudio Monteverdi (1567-1643)	<i>Kyrie from Mass SV 257 Boschi ombrosi</i>
<i>Fusion by Sverre Indris Joner (b. 1963)</i>	
Claudio Monteverdi	<i>Kyrie from Mass SV 190</i>
Erling Kroner (1943-2011)	<i>From tango suite "Saxophonissimo"</i>
	<i>Milonga Surefia-Zamba Tango Confundo</i>
<i>Fusion by Sverre Indris Joner</i>	
Claudio Monteverdi	<i>Così suol d'una chiara fonte viva Sanctus from Mass SV 190</i>
Thierry Eschaich (b. 1965)	<i>Tango Virtuoso</i>
Sverre Indris Joner	<i>Mi viejo dolor Vino y se fue</i>
Astor Piazzolla (1921-1992)	<i>Muerte del angel</i>

INTERMISSION

Cátulo Castillo (1906-1975)	<i>Organito de la tarde</i>
Monteverdi / Joner	<i>Hor che 'l ciel e la terra Sì dolce è il tormento Lamento della ninfa</i>
Astor Piazzolla	<i>Renacere</i>
Eladia Blázquez (1931-2005)	<i>Sin Piel</i>
Claudio Monteverdi	<i>Lasciatemi morire Pur ti miro</i>

PROGRAMME NOTE

Monteverdi and tango are indeed an odd juxtaposition, and yet tonight you will see and hear, through the inspired work of Sverre Indris Joner, the resonance between the sensual in Monteverdi and the overt physicality of tango. Feel how the visceral dissonances and lilting rhythms of Monteverdi engage seamlessly with the sonorous world of South America; how the velvety voice of Julia Zenko embodies the sexual potency of Monteverdi's curving lines; how the rich tones of the saxophone imbue the plaintive solemnity of Monteverdi's Masses with a corporeal vibrancy ...

Remember good old St Augustine who, deeply moved by the church's song, wavered between the "peril of pleasure," and the truth of the word being chanted. Tonight's spin on Monteverdi might offend the musical purist but even the revered Church Father consented to a little indulgence; to paraphrase his famous words:

Let yourself become an enigma unto yourself and enjoy!





Sunday 17 June, 4.00 pm

**ON THE LIMITS OF TONALITY:
MONTEVERDI MEETS SCHOENBERG**

TOBIAS RINGBORG *violin*

HUGO TICCIATI *violin*

PAUL WALTMAN *violin*

GÖRAN FRÖST *viola*

TONY BAUER *viola*

ULRIKA EDSTRÖM *cello*

MATS OLOFSSON *cello*

CHARLES ECONOMOU *piano / composer*

BJÖRN GRANATH *reciter*

FERIA VI

Claudio Monteverdi (1567-1643)

From "The Fifth Book of Madrigals" (1605)

Cruda amarilli

From "The Fourth Book of Madrigals" (1603)

Sfogava con le stelle

Quel augellin

Si ch'io vorrei morire

Anima dolorosa

Piagn'e sospira

Arnold Schoenberg (1874-1951)

Ode to Napoleon Buonaparte, op. 41

INTERMISSION

Charles Economou (b. 1980)

Kurukshetra

Arnold Schoenberg

Verklärte Nacht ("Transfigured Night"), op. 4

It is not often one finds Monteverdi and Schoenberg side by side in the same programme. But, although their respective styles do indeed inhabit distant sound worlds, both composers have a surprising amount in common from the perspective of music history.

As the title of the programme suggests both Monteverdi and Schoenberg stand respectively at the beginning and end of what music historians have commonly labeled the “tonal era,” i.e. the music from the turn of the seventeenth century to the beginning of the twentieth century which is based on tonal harmonic functions. What is more, both lived and composed through the transitional phase from and to what were retrospectively called the modal and atonal periods. (Such categorical labelling clearly simplifies the story and has the danger of essentializing concepts, but a short programme note is no place for discussing such historiographical niceties!)

Not only does their compositional output actively partake in the “paradigm shifts” – to borrow from Thomas Kuhn – of the musical world at these critical moments, but both composers were acutely aware of their own relation to the battling claims of tradition and innovation.

For Monteverdi, it was the struggle between, on the one hand, adhering to the rules of harmony as codified by the sixteenth century theorist Gioseffo Zarlino (1517-1590) and, on the other, expressing the “affect” of the poetic text in a musical language not strait-jacketed by these rules. Though separated

from his revolutionary compatriot by three hundred years Schoenberg found himself in a disturbingly similar situation. Despite the infamously “un-definable” chord at the beginning of Wagner’s *Tristan and Isolde*, theorists were still intent on being able to put a label on every chord of every bar in every piece. Very early in his compositional career Schoenberg began pushing the limits of the theorist’s comfortable world and was met, like Monteverdi, with fierce critique.

The first work on this evening’s programme, ***Cruda amarilli*** (“Cruel Amaryllis”) is a *locus classicus* of Monteverdi’s violation of the rules of “pure” counterpoint in order to express the “affects” of the words. Listen, for example, to how he dramatizes the words *Cruda* (“cruel”) and *ahi lasso* (“alas”) with wrenching dissonances that break the cherished rules. It was indeed this very madrigal that Monteverdi’s most outspoken adversary, Giovanni Maria Artusi singled out for its extravagant and needless disregard for tradition.

The spiraling “non-identical repetition” of history’s making finds its voice in the last work on tonight’s programme. Schoenberg wrote his ***Verklärte Nacht*** (“Transfigured Night”) in a space of just three weeks in September 1899, drawing his inspiration from Richard Dehmel’s poem of the same name. The richly chromatic language of the work offended the prude ears of Schoenberg’s conservative contemporaries; one modern-day Artusi notoriously remarked: “it sounds as if someone had smeared the score of *Tristan* while it was still wet.” A musical society in Vienna even refused to allow the work to be performed because it contained a single “non-existent” chord (that is, as yet unclassified by any textbook) – an inverted ninth chord for those interested!

The remaining madrigals of Monteverdi being performed tonight come from Book Four which, together with *Cruda Amarilli* and the madrigals of Book Five, span the crucial period in Monteverdi’s profound change in aesthetic direction and compositional technique. They artfully combine an air of retrospection with an exploration of textures and styles that open up and transform the dramatic potential of the Renaissance madrigal.

The “non-existent” chord in *Verklärte Nacht* was only the beginning of Schoenberg’s musical odyssey. It was not long before he altogether abandoned conventional tonal functions and “emancipated the dissonance”: while Monteverdi’s tones were freed from strict adherence to the rules of contrapuntal voice-leading; Schoenberg’s were free to roam in a chromatic space where tonal rules no longer existed, hence the label “atonal” – a label the composer disparaged. In a seven-year period of compositional silence from about 1916, Schoenberg formulated the celebrated “twelve-tone system,” whereby a uniquely chosen sequence of twelve pitches from the chromatic scale (the twelve-tone “row” or “series”) would provide the material for any given composition. Schoenberg’s ***Ode to Napoleon Bonaparte***, op. 41 of 1942, a setting for string quintet, piano and reciter of a poem by Lord Byron, is such a twelve-tone work.

The passionately scornful and sarcastic poem, written by Lord Byron on learning of Napoleon’s capitulation in 1814, furnished Schoenberg with the ideal text to express his own loathing of contemporary totalitarian dictatorship. And in true Monteverdian spirit, Schoenberg embodies the poetic outburst in a rushing flood of musical

thought and instrumental affect. The work triumphantly cadences in the key of E-flat major; undoubtedly an ironic bow to Beethoven, whose E-flat *Eroica* was originally dedicated to Napoleon. Neither is it difficult to miss Schoenberg’s quotation of the opening motive of Beethoven’s Fifth Symphony at the words “the earthquake voice of victory.”

Offering a soothing balm to this violent musico-poetic tirade is Charles Economou’s ***Kurukshetra***; “the land of Kuru” being where Lord Krishna preached *The Bhagavad Gita* to *Arjuna* before the battle of *Mahabharata*. Many today still perceive the twelve-tone system as limited in expressive scope. The juxtaposition of Schoenberg’s late work and the musical enactment of the Gita’s timeless verses will dispel any such belief.

THE BHAGAVAD GITA

Translation by **Juan Mascaró**

Chapter 10, verses 1-3

Hear again mighty Arjuna, hear the glory of my Word again. I speak for thy true good, because thy heart finds joy in me.

The hosts of the gods know not my birth, nor the great seers on earth, for all the gods come from me, and all the great seers, all.

He who knows I am the beginningless, unborn, the Lord of all the worlds, this mortal is free from delusion, and from all evils free.

Chapter 13, verses 20-23

Nature is the source of all material things: the maker, the means of making, and the things made. Spirit is the source of all consciousness which feels pleasure and feels pain.

The spirit of man when in nature feels the ever-changing conditions of nature. When he binds himself to things ever-changing, a good or evil fate whirls him round through life-in-death.

But the Spirit Supreme in man is beyond fate. He watched, gives blessing, bears all, feels all. He is called the Lord Supreme and the Supreme Soul.

He who knows in truth this Spirit and knows nature with its changing conditions, wherever this man may be he is no more whirled round by fate.

Chapter 18, verses 58-62

If thy soul finds rest in me, thou shalt overcome all dangers by my grace; but if thy thoughts are on thyself, and thou wilt not listen, thou shalt perish.

If thou wilt not fight thy battle of life because in selfishness thou art afraid of the battle, thy resolution is in vain: nature will compel thee.

Because thou art in the bondage of Karma, of the forces of thine own past life; and that which thou, in thy delusion, with a good will dost not want to do, unwillingly thou shalt have to do.

God dwells in the heart of all beings, Arjuna: thy God dwells in thy heart. And his power of wonder moves all things – puppets on a play of shadows – whirling them onwards on the stream of time.

Go to him for thy salvation with all thy soul, victorious man. By grace thou shalt obtain the peace supreme, thy home of Eternity.



TONY BAUER *viola*



Tony Bauer was born in Västerås, Sweden, in 1967. He studied at the Royal College of Music in Stockholm with Zahari Tchavdarov. In 1986 he won the first prize in the Nordic viola competition in Lund. He received scholarships from Johannislogen and the Music Academy in Stockholm, enabling him to further his studies with David Takeno at the Guildhall School of Music and Drama in London. Tony Bauer has played in the Stockholm Philharmonic Orchestra, the Danish Radio Symphony Orchestra, and the Swedish Radio Symphony Orchestra, where he still works. As a chamber musician he has played in the Uppsala Chamber Soloists and was co-founder of the New Stenhammar Quartet, which continues to receive much critical acclaim in Sweden.

MATS BERGSTRÖM *guitar*



Guitarist Mats Bergström, born in Gävle in 1961, grew up in Stockholm in a family of musicians. After graduating from the Royal College of Music in Stockholm and spending a year in London, where he made his debut at the Wigmore Hall, he mainly worked as a session musician on the electric as well as the acoustic guitar during the 1980s. Two years as a post-graduate student at the Juilliard School in New York in the beginning of the 1990s were followed by a conscious effort to concentrate on chamber music. Today, he is often heard accompanying Sweden's top singers or performing as soloist or in eclectic ensembles. In August 2011 he made his BBC Proms debut, performing Steve Reich's *Electric Counterpoint* at the Royal Albert Hall.

By collaborating with composers and by rearranging songs and instrumental works for the guitar, he renews and expands the repertoire for the instrument. His discography is extensive. Since 2006 he is a member of the Royal Swedish Academy of Music and in 2011 he was awarded the *Litteris et Artibus* medal.

Mats Bergström lives in the heart of Uppland with his wife and three children as well as a varying number of hens.

GUDRUN DAHLKVIST *violin*



Gudrun Dahlkvist grew up in a musical family in Stockholm and started to play the violin at the age of six. She attended the specialist music school Lilla Akademien, studying the violin for Nina Balabina, and is now doing her Bachelor's degree at the Royal College of Music in Stockholm with Prof. Henryk Kowalski. Gudrun has played in masterclasses with Pavel Vernikov, Per Nyström, Phillipe Graffin, Krzysztof Wegzyn and the Brodsky String Quartet. She has also performed in various orchestras with conductors such as Daniel Harding, Tõnu Kaljuste, Esa-Pekka Salonen and Paul Mägi.

ULRIKA EDSTRÖM *cello*



Ulrika Edström is a well-respected and active musician with a broad range of musical interests and expertise. Beside her orchestral life as co-principal cellist in The Swedish Radio Symphony Orchestra, she is also busy teaching and performing as a recitalist, continuo player and chamber musician.

Born in Härnösand, Sweden, Ulrika began playing the cello as a young girl. She holds a Masters degree from the Royal College of Music in Stockholm, where she studied with prof. Ola Karlsson. Several international scholarships enabled her to further her studies with William Pleeth and Siegfried Palm, and later at The Banff Centre of Fine Arts in Canada.

Ulrika was the principal cellist of the Royal Swedish Chamber Orchestra for 5 years before joining The Swedish Radio Symphony Orchestra. She has toured extensively with both ensembles, performing with conductors such as Esa-Pekka Salonen, Riccardo Muti, Carlo Maria Giulini, Myung Whun Chung, Valery Gergiev and Daniel Harding.

Ulrika enjoys playing the baroque cello and has learned much from playing together with period specialists such as Andrew Manze and Bernard Forck. She is also keenly interested in the music of our own time. Throughout the years she has collaborated with many composers, premiering and recording works by for example Sven-David Sandström, Lars Ekström, Lars-Åke Franke-Blom, Oleg Gotskosik and Jaroslaw Kapuscinsky.

Ulrika is dedicated to helping young musicians, and has been on the faculty of Lilla Akademien in Stockholm since 2005.

BENGT FORSBERG *piano*

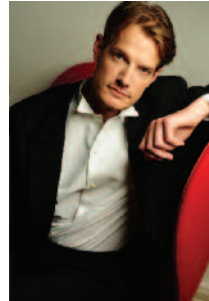


Bengt Forsberg is one of Sweden's leading pianists and is highly sought after as a recital accompanist. He studied at the Royal Academy of Music in Gothenburg, first as church organist and cantor, before changing to piano as first study. He later studied with Peter Feuchtwanger in London and Herman D. Koppel in Copenhagen.

Forsberg is known for his broad repertoire and particular interest in neglected music. He has performed Nikolai Medtner's Second Piano Concerto with the Royal Stockholm Philharmonic Orchestra, Stravinsky's *The Wedding* and George Antheil's *Ballet mécanique* in Copenhagen, and the solo part in Bernstein's *Age of Anxiety Symphony* with the Malmö Symphony Orchestra. His repertoire includes solo works of Erich Wolfgang Korngold, Charles Alkan, Emmanuel Chabrier, and Kaikhosru Sorabji, and his recordings include compositions by Godard, Boëllmann, Koechlin, Pierné, and Alfvén.

Among the artists Forsberg regularly accompanies are Anne Sofie von Otter, Mats Lidström and Nils-Erik Sparf. His long-standing duo partnership with Anne Sofie von Otter has resulted in numerous recordings, many of which have been awarded prestigious prizes. Forsberg is particularly interested in French music of the 1800s and in 1999 began a Saint-Saëns series for Hyperion. He directs the chamber music series at All Saints Church in Stockholm.

GÖRAN FRÖST *viola*



Göran Fröst has performed as soloist and chamber musician in most European countries and Japan. He has participated in numerous festivals and worked together with artists such as Nobuko Imai, Christian Poltera, Antje Withaas and Maxim Rysanov. As a member of KammarensambleN, Sweden's leading ensemble for contemporary music, he is a keen interpreter of the modern repertoire and has had many pieces written for him. Göran also works as a composer and arranger. Orchestras such as the Australian Chamber Orchestra, Academy of Saint-Martin-in-the-Fields and Deutsche Kammerphilharmonie have played his works. As an orchestra musician Göran has worked with the Chamber Orchestra of Europe and Mahler Chamber Orchestra and has been guest principal violist in several orchestras in Sweden and Britain. He currently holds the position as principal violist in the BBC National Orchestra of Wales.

ANTONIO HALLONGREN *cello*



Antonio Hallongren, born in 1989, began to play the cello at the age of ten for Eva Scheja Helliksson. He continued his studies with Mats Rondin and Harro Ruijsenaars. Antonio won the first prize in RUM's competition for 'Young Soloists' and was awarded a special prize in the Danish-Swedish competition Öresunds Solist. He has taken part in masterclasses with world-class cellists such as Ralph Kirshbaum, Gary Hoffman and Truls Mørk. Since 2012 Antonio has played in the Berzelli Pianotrio. This year he was elected principal cellist of the Swedish National Youth Orchestra, which toured the USA with concerts in the Carnegie Hall, Chicago Symphony Hall and Strathmore Center under the direction of Tõnu Kaljuste. This year Antonio is doing his performance masters at the Royal College of Stockholm with professor Ola Karlsson.

VILHELM HELANDER *viola*



Born in 1992 in Malmö, Vilhelm Helander began playing the violin with Nina Balabina at Lilla Akademien when he was six years old, changing to the viola later in his school career. His orchestral experience includes principal violist of the Nordic Youth Orchestra and principal violist for various orchestral projects at Lilla Akademien conducted by Mark Tatlow. He was co-principal violist of the Swedish National Youth Orchestra, for the 2012 tour to the USA conducted by Tõnu Kaljuste, which included performances in Chicago, Washington and the Carnegie Hall, New York. He currently studies viola at Kungliga Musikhögskolan with Henrik Frendin.

JORDI CARRASCO HJELM *double bass*



Jordi Carrasco Hjelm is in his last year at the specialist music school Lilla Akademien, where he is studying the double bass, conducting and composition. Jordi is a versatile classical musician who is inspired by jazz, folk and pop music. He performs regularly as a chamber musician in different constellations and plays in the Swedish National Youth Orchestra and the Baltic Youth Philharmonic, being the youngest orchestra member selected for the latter. Together with the celebrated folk music ensemble Garizim he has toured all over the country and won several awards, one of them being the first prize in one of Sweden's most prestigious music competitions 'Musik Direkt 2009'. His devotion to music and his natural flair in performance has brought him to countries such as the USA, China, Russia, Italy, Belgium, Poland, Estonia, Norway and Denmark. This year he was awarded with the 'Per Welin' Scholarship by the Swedish Royal Academy of Music.

STEVEN ISSERLIS *cello*



Acclaimed worldwide for his technique and musicianship, British cellist Steven Isserlis enjoys a distinguished career as a soloist, chamber musician and educator.

Highlights of recent seasons have included concerto performances with the Berlin Philharmonic and Alan Gilbert, the Philharmonia Orchestra and András Schiff, the Orchestre de Paris and Paavo Jarvi, The Cleveland Orchestra and Ton Koopman, Washington National Symphony and Vladimir Ashkenazy, Swedish Radio Symphony and Daniel Harding, Vienna Symphony and Thomas Dausgaard, and NHK Symphony and Tadaaki Otaka; play-direct projects with the Mahler Chamber Orchestra and Academy of St Martin-in-the-Fields; recitals with Olli Mustonen, Stephen Hough and Jeremy Denk; and a season-long residency at London's Wigmore Hall in which he appeared as soloist, recitalist and chamber musician as well as leading a number of educational events.

Upcoming highlights include appearances with the Zurich Tonhalle Orchestra and David Zinman, Leipzig Gewandhaus Orchestra and Jakub Hrusa, DSO Berlin and Leonard Slatkin, the Gulbenkian Orchestra and Susanna Mälkki, BBC Scottish Symphony Orchestra and Donald Runnicles, and BBC National Orchestra of Wales and Thomas Sondergaard; recitals in Brussels, Budapest, Bonn, Baden-Baden, Hong Kong, Toronto, Baltimore, and Detroit; performances of Beethoven's complete sonatas and variations for cello and keyboard with fortepianist Robert Levin in London, New York and San Francisco; and a specially devised series of chamber music programmes at Wigmore Hall with singers Mark Padmore, Lucy Crowe and Isabel Bayrakdarian.

Steven Isserlis takes a strong interest in authentic performance and has played with many of the foremost period instrument orchestras including the Orchestra of the Age of Enlightenment, Academy of Ancient Music, Orchestre des Champs-Élysées and Philharmonia Baroque, frequently working with conductors such as Ton Koopman, Philippe Herreweghe, Richard Egarr and Nicholas McGegan. He is also a keen exponent of contemporary music, and has worked with many composers on new works, including *The Protecting Veil* by John Tavener, the Cello Concerto in One Movement by Wolfgang Rihm, and *Lieux retrouvés*, a work for cello and piano by Thomas Adès.

Writing and playing for children is another major interest. Steven Isserlis's books for children about the lives of the great composers, *Why Beethoven Threw the Stew*, and its sequel, *Why Handel Waggled his Wig*, are published by Faber and Faber, and both books have been translated into many languages. He has recorded a CD for BIS with Stephen Hough entitled *Children's Cello*, and with composer Anne Dudley he has written three 'musical tales' for children which are published by Universal Edition. As an educator, Steven Isserlis gives frequent master classes all around the world, and for the past fourteen years he has been Artistic Director of the International Musicians' Seminar at Prussia Cove in Cornwall.

With an award-winning discography, Steven Isserlis's recordings reflect his diverse interests in repertoire. His recording of the complete Solo Cello Suites by J. S. Bach for Hyperion met with the highest critical acclaim, and was Gramophone magazine's Instrumental Disc of the Year and Critic's Choice at the Classical Brits. Other recent releases include an all-Schumann disc for Hyperion with Denes Várjon, and *reVisions*, a recording of works for cello and chamber orchestra for BIS.

The recipient of many honours, Steven Isserlis was awarded a CBE in 1998 in recognition of his services to music, and in 2000 he received the Schumann Prize of the City of Zwickau. He plays the Marquis de Corberon (Nelsova) Stradivarius of 1726, kindly loaned to him by the Royal Academy of Music.

DENIS LUPACHEV *flute*



Born in 1975 to a musical family Denis Lupachev studied at the St. Petersburg Conservatory and then in Paris at the CNSM with Alain Marion, receiving first prize for flute on his graduation. He did his post-graduate studies in Munich at the Hochschule für Musik with Andras Adorjan. He has been co-principal of the Mariinsky Theatre Orchestra at the Kirov Opera since 1998.

Lupachev's awards and prizes include: first prize at the International Festival Virtuosi 2000 in 1993, special jury prize at the Kobe International Flute Competition (Japan) in 1997, and first prize at the Leonardo de Lorenzo International Flute Competition (Italy) in 1999.

Lupachev has performed as soloist with several orchestras including the Vladikavkaz Symphony Orchestra, St. Petersburg Camerata and the Mariinsky Theatre Orchestra, conducted by Valery Gergiev and Tugan Sokhiev. In 2002, he performed at the 'Stars of the White Nights' Festival under Gianandrea Noseda. He has given many recitals and chamber music concerts in Europe, Japan and the US, including appearances at the Saimaa Music Festival (Finland) in 2002, Musicare in Reggio Emilia (Italy) in 2001, the Leonardo De Lorenzo Festival in Viggiano (Italy) in 2000, and at the Musical Olympus in St. Petersburg (Russia) in 2000.

Since 1998 Lupachev has led and performed widely with the Mariinsky Chamber Soloists ensemble. The ensemble has recorded two CDs on which Lupachev acted as producer, soloist and leader. Since 2004 Lupachev has taught at the St. Petersburg State Conservatory and has given masterclasses in Russia and Italy.

JOHANNES MARMÉN *violin*



Johannes Marmén studied violin with Nina Balabina at Lilla Akademien (the Junior Academy in Stockholm) 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.

Marmén is an experienced leader of orchestras and ensembles. He was concert master of the Lilla Akademien Symphony and Chamber Orchestras 2008-2009, and concert master of the Swedish National Youth Symphony Orchestra from 2010, leading performances in Berwaldhallen, Chicago Symphony Hall and Carnegie Hall, directed by Esa-Pekka Salonen (2010) and Tõnu Kaljuste (2011/2). In the summer of 2011, Johannes led the *Vadstena Chamber Opera*, directed by David Björkman.

Prizes and awards include the Ingrid and Per Welin scholarship from the Swedish Royal Academy of Music (2009) and the Kjerstin Dellert Confidence scholarship (2010).

MATS OLOFSSON *cello*



Mats Olofsson studied in Stockholm, Copenhagen and Boston, USA. Today he is a very busy and highly sought-after chamber musician, working with the Stenhammar Quartet, of which he is a founding member, and with the contemporary music ensemble Pearl before swine experience. As a Baroque cellist he performs with Paradiso musicale. These ensembles have recorded CDs for BIS, CPO, Caprice and Phono Svecia. Mats is the principal cellist of the Gävle Symphony Orchestra and he performs on a G. Gagliano (1772).

ANNE SOFIE VON OTTER *mezzo-soprano*



Anne Sofie von Otter is considered one of the finest singers of her generation. Born in Sweden, her studies began in Stockholm and continued in London. She commenced her professional career as a principal member of the Basel Opera before launching an outstanding, international career that has now spanned more than three decades.

Anne Sofie von Otter performs at the world's most important venues and festivals. She has appeared with many renowned conductors, including Claudio Abbado, Georg Solti, James Levine, Riccardo Muti, Bernard Haitink, John Eliot Gardiner and Carlos Kleiber. Her diverse repertoire spans from the principle roles of Mozart, Handel and Strauss to those of Wagner and Bizet.

She has produced a wealth of recordings and received numerous awards. Many of her recordings are produced together with her long-time accompanist, Bengt Forsberg. She has also collaborated with legendary performers such as pop artist Elvis Costello and jazz pianist Brad Mehldau.

This year she will perform *Das Lied von der Erde* at the Salzburg Festival with the Berliner Philharmoniker under the baton of Sir Simon Rattle. On the opera stage she can be heard as Geneviève in *Pelléas et Mélisande* conducted by Philippe Jordan for Opéra National de Paris, as Clytemnestre in *Iphigénie en Aulide* for De Nederlandse Opera conducted by Marc Minkowski, and Cornelia in *Giulio Cesare* at the Salzburg Festival with an all-star cast including Cecilia Bartoli and Andreas Scholl.

EMILIA POMA *piano*



Emilia Poma, aged twelve, is an up-and-coming pianist with a passion for music and joy for life that shines through her playing. Emilia studies at the specialist music school Lilla Akademien, Stockholm, with Ecaterina Wehlander. She has already had much performance experience, playing at the Gotland Summer Music Festival (July 2009), Pace Futuro in Pettinengo, Italy (2011), University of California, Los Angeles (2011), Juilliard, New York (October, 2011), in Stockholm for The Nobel Foundation (2010, 2011) and in the presence of HRH Queen Sylvia of Sweden (2010, 2011).

TOBIAS RINGBORG *violin*



Tobias Ringborg is one of the most prolific musical talents to emerge from Sweden in recent years. His career started in 1994 when he, as a violinist, won the prestigious Swedish Soloist Prize. The same year he graduated with the highest honours from the Royal College of Music in Stockholm, and went on to study at the Juilliard School in New York.

As a violinist Tobias Ringborg has appeared with every Swedish orchestra. He is an active champion of Swedish music and his discography includes about twenty CD:s with chamber music and violin concertos, mostly by Swedish composers.

In 2000, Tobias Ringborg expanded his musical career and won a conducting competition in Helsingborg, which led to invitations from all Swedish orchestras. His lifelong passion for opera led to his operatic debut at the Stockholm Folkoperan in 2001, with Verdi's *La Traviata*. Since then he has been a regular guest at the Royal Swedish Opera in Stockholm (debut in 2001 with Puccini's *La Bohème*). Specializing in the Italian, French and Mozart repertoire, he has also led productions at Malmö Opera, Norrlandsoperan, Norwegian National Opera, Danish National Opera, Oper Leipzig, Scottish Opera and Opera North (England).

He has explored the symphonic repertoire with most major Swedish and Danish orchestras. He maintains a strong connection to the Helsingborg Symphony Orchestra, to which he returns every season. In 2005, he made his London debut with the English Chamber Orchestra at the Barbican.

Last season included his return to the Stockholm Royal Opera and Scottish Opera (with Verdi's *Rigoletto*) and Donizetti's *L'elisir d'amore* at Dalhalla. Ringborg also conducted the world premiere recording of the 1849 belcanto masterpiece *Cristina, Regina di Svezia*, by Italian/Swedish composer Jacopo Foroni, with the Gothenburg Opera (Sterling label). The current season includes Tchaikovsky's *Swan Lake* at the Norwegian National Opera, *Don Giovanni* at the Danish National Opera and Mozart's *La clemenza di Tito* at Malmö Opera.

In 2010 Tobias Ringborg was awarded the Herbert Blomstedt Prize by the Royal Swedish Academy of Music, and in May 2011 he was elected a member of the same academy.

ELIN ROMBO *soprano*



The Swedish soprano Elin Rombo studied at the Brandon University Queen Elisabeth II in Canada and the University College of Opera in Stockholm, where she graduated in 2003. She made her debut as Christa in *The Makropoulos Case* at the Stockholm Royal Opera while still a student.

During the summer of 2009 Elin Rombo made her Salzburg Festival debut singing first soprano in Luigi Nono's *Al gran sole carico d'amore* under the baton of Ingo Metzmacher. This was followed by her first appearance with the Chicago Symphony Orchestra in Brahms' *Ein Deutsches Requiem* under Riccardo Muti. The 2009/2010 season included the roles of Leila in *Les Pêcheurs de Perles* at Folkoperan, Stockholm and Susanna in *Le Nozze di Figaro* at the Royal Swedish Opera, as well as Schubert's Mass No 2 in G major with Riccardo Muti at the Saint-Denis Festival. She returned to Salzburg for the world premiere of *Dionysus* by Wolfgang Rihm in summer 2010 and the year continued with performances of *Le Nozze di Figaro* in Stockholm and a tour to Asia with renowned Swedish choir the Orphei Drängar. The 2011-2012 season includes the roles of Blanche de la Force in *Dialogues des Carmélites* at the Royal Swedish Opera and first soprano in *Al gran sole carico d'amore* at Staatsoper Berlin, Musetta in *La Bohème* in Stockholm, *Dionysus* in Berlin, and Mozart's *Requiem* under the baton of Sir Colin Davis at the Saint-Denis Festival. In the autumn of 2012 Elin Rombo will sing Agnès in *Written on Skin* by George Benjamin at the Netherlands Opera.

Earlier engagements have included the role of the young *Bathsheba* in the premiere production of Sven-David Sandström's *Bathsheba* at the Royal Swedish Opera, Zerlina in *Don Giovanni* with the Mattei Festival in Luleå with the Mahler Chamber Orchestra and Daniel Harding, and Timante in *Floridante* at the Handel Festival in Halle, directed by Vincent Boussard.

Among other awards and prizes, Elin Rombo has received the Jenny Lind Scholarship, the Bernadotte Scholarship and the Scholarship of the Royal Academy of Music, Stockholm and in 2009, and the prestigious Birgit Nilsson Scholarship. In 2004 she performed in a master class given by with Dame Gwyneth Jones and Margreet Honig at the Academy in Aix-en-Provence.

STAFFAN SCHEJA *piano*



Staffan Scheja made his debut at fourteen with Herbert Blomstedt and the Swedish Radio Orchestra. After studies at the Royal College of Music in Stockholm he was accepted to the Juilliard School in New York, studying with Rosina Lhevinne, Ilona Kabos and Ania Dorfmann.

After receiving the highest prize in the Busoni International Competition in 1975, he has given concerts all over the world with conductors Sir Simon Rattle, David Zinman, Esa-Pekka Salonen, Sixten Ehrling, Okko Kamu among others, and with orchestras including the Munich Philharmonic, the French Radio Orchestra in Paris, the NHK in Tokyo, the English Chamber Orchestra and all the major Scandinavian orchestras. For many years he lived in the US giving concerts, including ones in the Carnegie Hall, the Kennedy Center with the Oslo Philharmonic, and in the White House with Barbara Hendricks.

Staffan has made numerous recordings with EMI, BIS, Vanguard and LCM. He has represented Sweden at state visits in Mexico and Japan. He is the founder and artistic director of the Gotland Chamber Music festival on the island of Gotland in the Baltic Sea and now resides in Stockholm, where he is a professor and head of the piano department at the Royal College of Music. Staffan is a member of the Royal Academy of Music in Sweden.

HUGO TICCIATI *violin*



Hugo has a rare ability to convey a profound understanding of the music and shed light on its spiritual intent
– Arvo Pärt

Since his debut at the age of twelve in the Edinburgh Festival and at the Queen Elizabeth Hall, Hugo Ticiati has performed concertos with orchestras in England, Sweden, Romania, Slovakia, Estonia, Brazil, Russia, the Far East and the USA. This season's highlights include concertos by Hartmann, Shchedrin, Piazzolla, Auerbach, Schnittke, Glass, Lutoslawski, Takemitsu and world premieres of concertos by Albert Schnelzer, Tobias Broström and Sergey Yevtushenko at The Baltic Sea Festival (Sweden), The Hermitage Music Festival (St Petersburg) and in the Cadogan Hall (London), Carnegie Hall, Chicago Symphony Hall and Strathmore Centre, Washington DC. Ticiati gives regular recitals in prestigious halls across Europe and the Far East with pianists such as Leslie Howard, Staffan Scheja, Svetlana Navarssadian, Sophia Rahman, Michael Tsalka and Henrik Måwe. He is also regularly invited to renowned music festivals such as the St-Denis-Festival in Paris, the Cervantino in Mexico and the Gotland Chamber Music Festival in Sweden. Besides being artistic director of the music festival O/MODERNT, Ticiati has been asked to found and direct a festival in Kazan, Russia.

Ticiati embraces the world of contemporary music, collaborating with composers such as Albert Schnelzer, Anders Hillborg, Djuro Zivkovic, Leonardo Coral, Andrea Tarrodi, Tobias Broström, Thomas Jennefelt, Sergey Yevtushenko and Esaia Järnegard. He also loves devising concerts and events that combine music with the other arts, notably dance and literature. He is currently working with the English composer Bill Connor on "An Improvised Violin Concerto."

Ticiati regularly gives masterclasses and seminars on violin teaching, and lectures on music-related subjects all over the world. In autumn 2008, he was invited to the post of guest violin teacher and lecturer in music history at a newly-started university in New York. At the heart of his teaching is the exploration of ways to apply the physical and spiritual aspects of meditation to the art of practising, playing and living in music. He is currently working on a series of articles with Simone Kotva which explore music-making and repetition through the lens of various strands of Continental Philosophy.

Ticiati began his violin studies in London before going to the University of Toronto. He continued his studies with the Russian violinists, Nina and Oleg Balabina in Sweden, where he has now settled as a Swedish citizen. Together with many scholarships Hugo has won the international competitions *Giovani Talenti* and *Rovere d'Oro* at San Bartolomeo al Mare, Italy (2002), and the *Mendelssohn Cup* in Bari, Italy (2004). In 2007 he was admitted as a *Fellow of the Royal Schools of Music* in the United Kingdom.

We sat transfixed by the classical elegance and virtuosity of Hugo Ticiati ... it was a crafted programme of impeccable and compelling performance.
– Oamaru Times, New Zealand

MICHAEL TSALKA *harpsichord*



Michael Tsalka has won numerous prizes and awards in Rome, Bayreuth, Bonn, Paris, Genoa, Calabria, Sardinia, Tel-Aviv, Chicago, Minneapolis, Berlin, Mexico City, and Philadelphia. A versatile musician, he performs solo and chamber music repertoire from the Baroque to the Contemporary periods on the modern piano, harpsichord, fortepiano, clavichord, square piano and positive organ. He often plays chamber music with violinist Hugo Ticiati, cellist Dmitry Eremin, harpsichordist Sonia Lee, and pianist Maria Teresa Frenk. Tsalka has performed extensively throughout Europe, the U.S.A., Canada, Israel, Asia, Russia, and Latin America. Recent engagements include the Bellas Artes Theater in Mexico City, the Israeli radio (Kol Hamusika), the Boston Early Music Festival, the Filharmonika Orchestra in Manila, the Forbidden City Hall in Beijing, the Early Keyboard Series in Buenos Aires, the Hermitage Festival in St. Petersburg, the Wuhan Qintai Concert Hall, the Hong Kong and Chicago radio, and Festival Saint-Denis in Paris. Engagements for 2013 will include concert tours in Europe, Asia, and New Zealand.

Tsalka was born in Tel-Aviv. After obtaining a bachelor's degree from Tel-Aviv University, he continued studies in Germany and Italy. In 2001, he received a diploma from the Scuola Superiore Internazionale del Trio di Trieste. From 2002 to 2008, he studied at Temple University with Joyce Lindorff, Lambert Orkis, and Harvey Wedeen. Tsalka holds three degrees from Temple: a master's degree in chamber music/accompanying, a master's degree in harpsichord performance and a doctorate in piano performance. Tsalka currently teaches at Lilla Akademien in Stockholm, Sweden.

PAUL WALTMAN *violin*

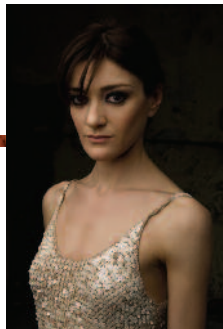


Paul Waltman was born and raised in Stockholm. After studying violin with professor Karl-Ove Mannberg at the University in Gothenburg and at the Royal College of Music in Stockholm, he took his Soloist Diploma in 1998. He has played in the Royal Stockholm Philharmonic Orchestra and the Swedish Radio Symphony Orchestra and since 2010 has been Assistant Concertmaster in the Norrköping Symphony Orchestra.

As soloist he has performed with most of Sweden's symphony orchestras, and as chamber musician he has also been very active. Some of his regular collaborators are Bengt Forsberg, Tobias Ringborg and Francisca Skoogh.

In 2008 the record label Daphne released a CD where Paul Waltman plays Korngold; the CD has been very well received both in Sweden and abroad.

CRISTINA ZAVALLONI *soprano*



Cristina Zavalloni was born in Bologna, Italy. With a strong background in jazz, she broadened her experience by studying *bel canto* and composition at the G.B. Martini Conservatory in Bologna, complemented by some study of classical and modern dance.

Her performance of both jazz and classical music include such notable venues as the Montreux Jazz Festival, North Sea Jazz Festival, Free Music Jazz Festival (Antwerp), Moers Music, Bimhuis (Amsterdam), Umbria Jazz, the London Jazz Festival, Lincoln Center (New York), Theatre Carré and Concertgebouw (Amsterdam), Teatro alla Scala (Milan), Palau de la Musica (Barcelona), Barbican Center (London), New Palace of Arts (Budapest), Auditorium Parco della Musica (Rome), Walt Disney Hall (Los Angeles), Biennale Musica in Venice, Sankt Poelten Festspielhaus, Amici della Musica in Firenze.

Zavalloni has worked with conductors such as Martyn Brabbins, Stefan Asbury, Reinbert De Leeuw, Oliver Knussen, David Robertson, Jurjen Hempel and Georges-Elie Octor, and has been a soloist with the London Sinfonietta, BBC Symphony Orchestra, Schoenberg Ensemble, Sentieri Selvaggi, MusikFabrik, Orkest De Volharding, Orchestra della RAI (Torino) and the Los Angeles Philharmonic.

In 1993 Zavalloni began a long-term collaboration with Dutch composer Louis Andriessen. The works he has written for her as soloist and with her duo partner, Dutch-American violinist Monica Germino, include *Passeggiata in tram per l'America e ritorno*, *La Passione*, *Inanna*, *Letter from Cathy*, *Racconto dall'Inferno* (the Deutsche Grammophon recording of which was awarded a Diapason d'Or in 2006), and *La Commedia*. Other composers who have written works for her include Michael Nyman (*Acts of Beauty*); Cornelis De Bondt (*Gli Tocca la Mano*), Paolo Castaldi (*A Fair Mask*), Gavin Bryars and Carlo Boccadoro. She also took the title role in Andriessen's opera *Anaïs Nin*.

In 2003 Zavalloni began to explore the 20th century repertoire for voice and piano with Andrea Rebaudengo which resulted in performances in the Carnegie Hall and in two CDs: 'Cristina Zavalloni' (Sensible Record, 2003) and 'Tilim Bom' (Egea, 2008). Zavalloni has also recently sung earlier repertoire, including Drusilla in *L'Incoronazione di Poppea*, Clorinda in *Combattimento di Tancredi e Clorinda* by Monteverdi, and the principal role in the Platel-Cassol production, VSPRS, based on his *Vespri della Beata Vergine*.

JULIA ZENKO *singer*



Julia Zenko released her first solo album *VITAL* in 1983. Since her debut Julia recorded more than ten solo albums. Reputedly one of the best singers and interpreters in Argentina, she has performed with many renowned artists including Mercedes Sosa, Charly Garcia, Raul Lavie, Leon Gieco, Teresa Parodi, Nito Mestre, David Lebon, Pedro Aznar, Jose Angel Trelles, Jairo, Alejandro Dolina, Chico Novarro, Susana Moncayo, Lito Vitale and Juan Carlos Baglietto.

She recorded the small opera *Maria de Buenos Aires* by Ferrer and Piazzolla with violinist Gidon Kremer in Austria, and toured Japan on separate occasions with Lito Vitale and Daniel Garcia, with Gidon Kremer, and with the cellist Yo-Yo Ma. Her international appearances include Turkey, Poland, Lithuania, Greece, Canada, the Netherlands, Austria and Germany. In Norway she has given concerts with Per Arne Glorvigen (bandoneón), Atle Sponberg (violin) and Sverre Indris Joner (piano) in Oslo, Athens and Berlin with the Chamber Orchestra of Oslo.

Julia Zenko is also an actress, appearing on many television soap operas, and starring in various musicals including *Son Compasión* with Raul Lavie, *El Show de las Divorciadas*, *Zorba el Griego*, directed by Helena Tritek, *Amanecí y tú no estabas* with María José Gabin, directed by Alicia Zanca, *Orestes*, *último Tango* by Betty Gambartes and Diego Villa, and performing in the Netherlands and Argentina with Carlos Vittori, Susana Moncayo and Rodolfo Valss.

She has received several awards including the Prensario Award, Konez, ACE, Festbuga in Colombia and Grammy and Grammy Latino, as well as numerous accolades for her involvement with human rights and against discrimination.

KATJA ZHYLEVICH *mezzo-soprano*



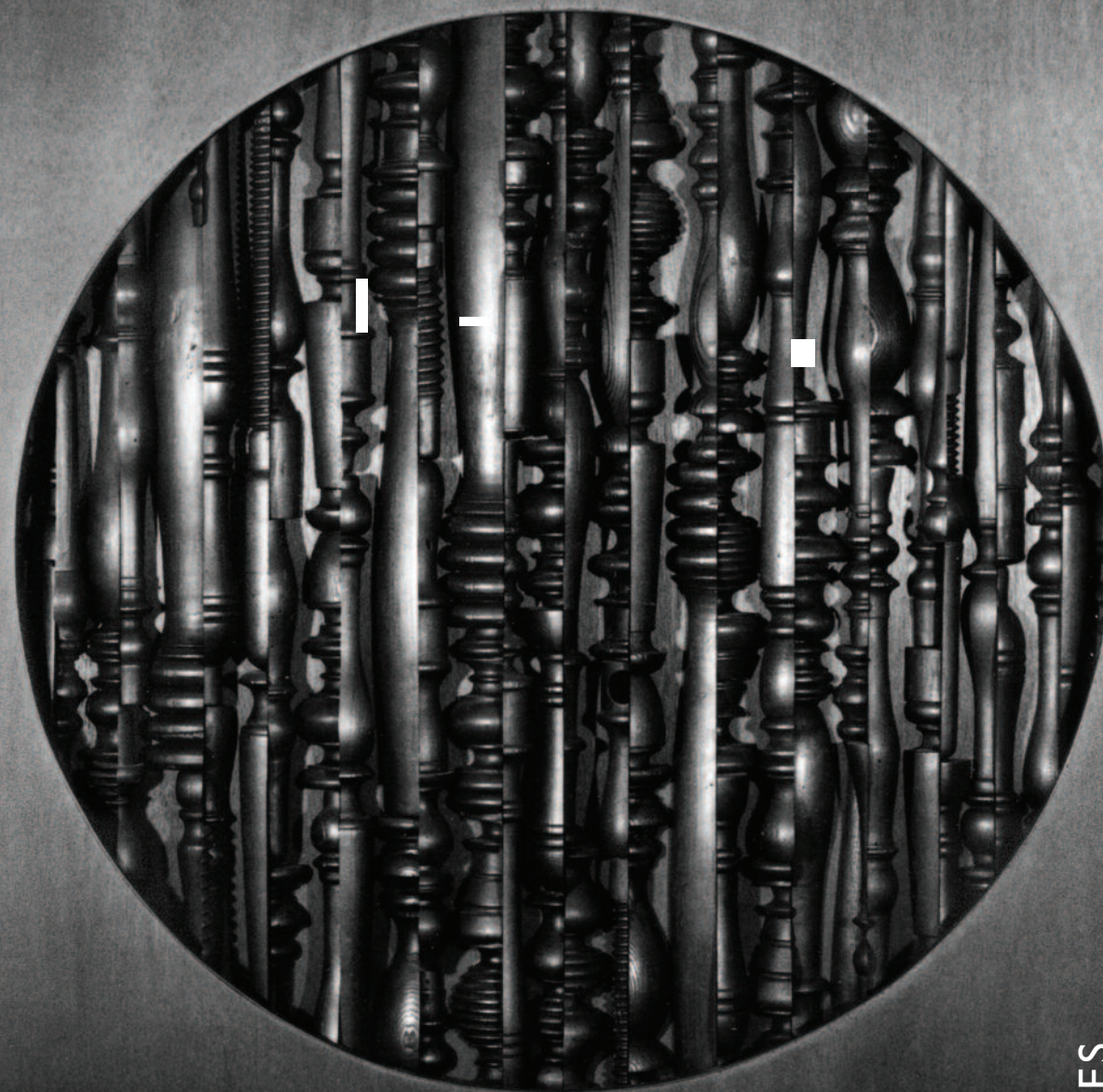
Katja Zhylevich graduated from the University College of Opera, Stockholm in 2011.

In 2010 she made her debuts at Folkoperan in Stockholm, in a production of Kurt Weill's *Silbersee*, and three months later at Drottningholms Slottsteater, as Ramiro in Mozart's *La finta giardiniera*. In the summer of 2011 she performed a second Mozart role at Drottningholm, Dorabella, in a new production of *Così fan tutte*.

Zhylevich performs regularly at concerts and festivals. She has made a number of solo performances on the stage of Drottningholms Slottsteater (singing Haydn's cantata *Arianna auf Naxos*). Her latest appearance there was in March 2012 when she performed for Their Majesties the King and Queen of Sweden, and Their Royal Highnesses The Prince of Wales and The Duchess of Cornwall, in connection with the state visit of the British royalties.

Other concert venues where Zhylevich has recently appeared include the Västerås Konserthus, the theatre in Varberg, Stora Sundby slott, and in Stockholm, Karl V's pavilion at the Royal Palace, Musikaliska, Riddarhuset and the Eric Ericson Hall.

Zhylevich has received a number of musical awards, including scholar-ships from the Royal Swedish Academy of Music, the Anders Sandrews and Ingemansson Foundations, the Anders Wall Foundation and, most recently, the Friends of Drottningholms Slottsteater.



THE ESTONIAN PHILHARMONIC CHAMBER CHOIR



The Estonian Philharmonic Chamber Choir is one of the best-known Estonian music groups in the world, founded in 1981 by Tõnu Kaljuste, who for twenty years was its artistic director and chief conductor. Between 2001 to 2007 English musician Paul Hillier directed the choir and from 2008 to the present the position has been held by Daniel Reuss.

The repertoire of the choir extends from Gregorian chant to the music of the twentieth century, with a special focus on the work of Estonian composers (Pärt, Tormis, Tüür, Grigoryeva, Tulev, Kõrvits, Tulse). Each season the choir performs between sixty and seventy concerts in Estonia and abroad.

The Estonian Philharmonic Chamber Choir has cooperated with a number of outstanding conductors such as Claudio Abbado, Helmuth Rilling, Eric Ericson, Ward Swingle, Neeme Järvi, Paavo Järvi, Nikolai Alekseyev, Andrew Lawrence-King, Roland Böer, Frieder Bernius, Stephen Layton, Marc Minkowski, Christoph Poppen, Sir Colin Davis; and with many distinguished orchestras such as the Norwegian, Australian, Lithuanian, Prague and Stuttgart Chamber Orchestras, Berlin Rundfunk Orchestra, Concerto Copenhagen, Concerto Palatino, Salzburg Camerata, Les Musiciens du Louvre-Grenoble, Estonian National Symphony Orchestra, Tallinn Chamber Orchestra.

The choir has been welcomed as a guest at numerous music festivals all over the world including the BBC Proms, Edinburgh International Festival, Abu Gosh Music Festival, Moscow Easter Festival, Musikfest Bremen, Salzburg Festspiele, Mozartwoche and Festival Aix-en-Provence.

Recording for labels such as ECM, Virgin Classics, Carus, Harmonia Mundi, Ondine is another very important part of the choir's activity. The album *Arvo Pärt, Da Pacem* Harmonia Mundi 2006, conducted by Paul Hillier) won the Grammy Award for Best Choral Performance. To date the choir has eleven Grammy nominations for their recordings of works by Arvo Pärt, Erkki-Sven Tüür and other Nordic composers.

FERIA VI



The very first performance of Ensemble FERIA VI was on Good Friday 2002. On the program was the *Passion of St. John* by Cipriano de Rore.

From 2002 and onwards, the ensemble has consisted of six singers with a main common background in the Swedish Radio Choir.

Feria VI concentrates primarily on vocal polyphony from the sixteenth century, their name originating from the old latin name for Good Friday, i.e. the sixth day in Holy week: *Feria sexta in Parasceve*.

SAXOPHONE QUARTET ROLLIN' PHONES



The Swedish saxophone quartet Rollin' Phones brings together the talents of Tove Nylund (soprano saxophone), Kristin Uglar (alto saxophone), Edith Bakker (tenor saxophone) and Neta Norén (baritone saxophone). The ensemble was formed as a professional and full time performing quartet in 1986 and since then has risen to become one of Europe's best-known and most-awarded saxophone quartets.

The quartet's wide appeal is due in no small part to its broad repertoire, which includes the classical standards, numerous transcriptions, jazz, folk music and many contemporary works specially dedicated to the quartet. Besides their regular solo performances and tours in Europe, the USA and the Middle East, the quartet has been invited to perform with many symphony orchestras, symphonic bands and choirs in Europe. In 1992, the quartet participated at the Seville World Expo. The quartet has represented Sweden at many World Saxophone Congresses and has travelled as 'cultural ambassadors' to different countries, accompanying His Majesty, King Carl XVI Gustav of Sweden and Queen Silvia. Rollin' Phones often appears on television and radio and has recorded four solo CD albums. The quartet also featured as soloists on the recording of the acclaimed *Saxophonia* by Erland von Koch with the Östgöta Symphonic band.

Over the years the quartet has been awarded a number of Swedish scholarships that have enabled the commissioning of many new pieces for saxophone quartet by Swedish composers. As early as 1987 Rollin' Phones received the prestigious Kasper Prize for their "engaging musical vitality, skillfulness as an ensemble, and the impressive breadth of their repertoire".

TANGO FOR 3



Tango as it should be
– Buenos Aires Herald
Drag your lover with you for a tango,
or go alone and cry... for joy!
– Dagbladet

The quartet Tango for 3 has been received warmly by audiences at classical and chamber music festivals as well as by tango lovers and dancers. The combination of playful tango arrangements of classics and popular themes, Sverre Indris Joner's highly original tango compositions, and their passion for performing Piazzolla and traditional Argentine tango makes them quite unique.

Tango for 3 constantly expands the horizons and challenges the definition of tango, while maintaining the intense passion, the sharp dynamic contrasts and sudden tempo changes. Teasing playful alterations of mood and intensity and the characteristic rubato are apparently disconnected from the steady beat. And all with a good share of humour suffused with pure joy!

Sverre Indris Joner *piano*

Arranger, composer and founder of the quartet, Sverre Indris Joner graduated from the University of Oslo (Norway) and the Cervantes Conservatory in Havana, (Cuba). He composes and arranges for film, theatre, symphony orchestras, including his acclaimed Concerto Grosso for orchestra and quartet, and for the internationally renowned electronic tango group Electrocutango, beloved by tango dancers all over the world.

Per Arne Glorvigen *bandoneon*

Per Arne Glorvigen graduated from the State Academy of Music in Oslo (Norway) as accordionist, and was the first Scandinavian bandoneonist to graduate from L'École Nationale de Musique in

Gennevilliers (France). He also studied bandoneon in Buenos Aires. Based in Paris his works with artists as varied as the Ensemble Intercontemporain, Gidon Kremer and Argentinian orchestras.

Odd Hannisdal *violin*

Odd Hannisdal is Concertmaster in The Norwegian Opera Orchestra. His regular orchestral work includes the Norwegian Chamber Orchestra, the National Radio Orchestra, Oslo Philharmonic Orchestra, the contemporary music ensemble Cikada and Electrocutango.

Steinar Haugerud *double bass*

Steinar Haugerud performs in the group Electrocutango and teaches tango performance and technique at the University of Trondheim. His regular orchestral work includes Oslo Camerata and Trondheimsolistene, Arctic Symphony Orchestra and Kristiansand Symphony Orchestra.

Tango for 3 has been spreading joy and passion with their music since 1986. They have toured in Norway, Sweden, Denmark, France, Spain, the Netherlands, Belgium, Finland and Argentina. The Argentinian singer Julia Zenko has toured with them to Belgium and the Netherlands. In Norway, the concert performance of Piazzolla's 'Maria de Buenos Aires' with librettist Horacio Ferrer was enthusiastically received. Their Oslo tango show 'Tangotanko' with dancers Pablo Inza and Veronika Alvarenga received superlative reviews.

Tango for 3 has performed tango concerts with many orchestras internationally, including the Oslo Philharmonic Orchestra, Trondheim Symphony Orchestra, The Norwegian Broadcasting Orchestra, Stavanger Symphony Orchestra, Kristiansand Symphony Orchestra, Gothenburg Symphonic Orchestra, Deutsche Kammerphilharmonie, Dresdner Philharmonie, Junge Philharmonie Salzburg, and BBC Symphony Orchestra.

LA VENEXIANA



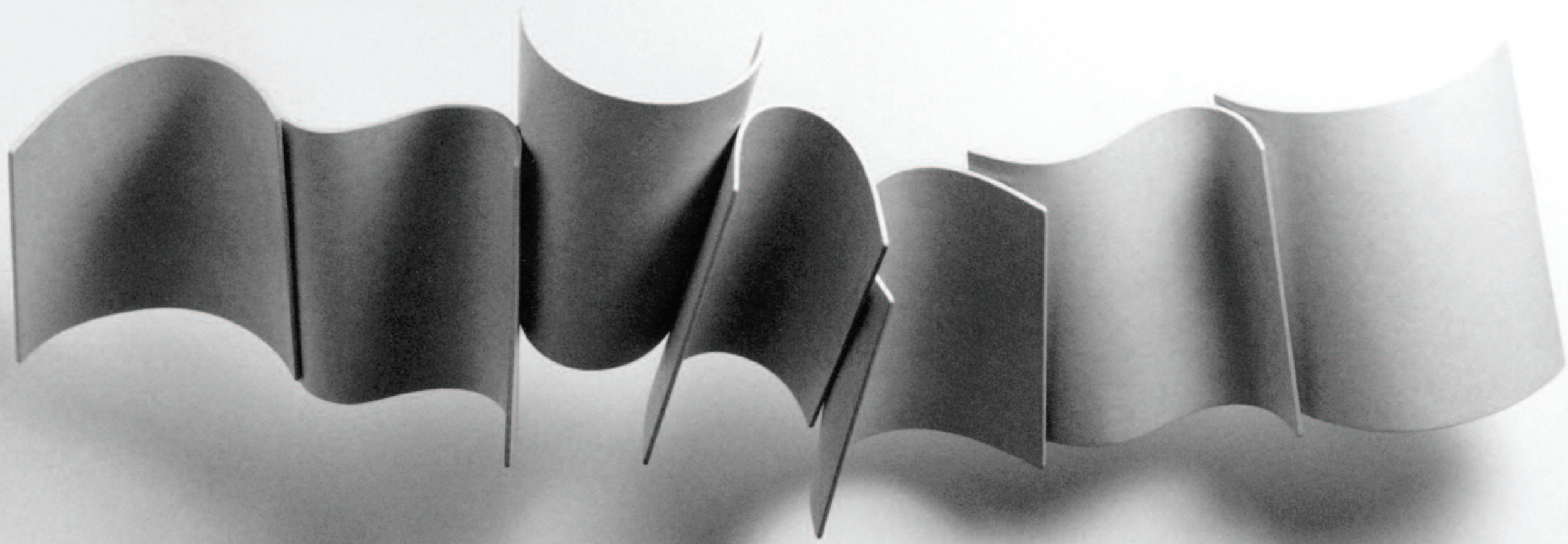
La Venexiana was founded by Claudio Cavina in 1996 and today is one of the best-loved madrigal groups, having been described as "the new Orpheus of the Italian madrigal repertoire". The group takes its name from an anonymous renaissance comedy and aims to incorporate into its performances a sense of theatre, attention to language in all its subtlety, and an exultation in the contrast between sacred and profane, refined and popular.

Since the beginning of 1998 La Venexiana has collaborated exclusively with the Spanish label Glossa and has won numerous prizes for its recordings, including Prix Cecilia 1999, Prix Cini 2000, Prix Amadeus 2000, Gramophone Award 2001, Cannes Classical Award 2002, Grand Prix du Disque Academie Charles Cross 2003, the Preis der deutschen Schallplattenkritik 2005 and 2006, and the CHOC du Monde de la Musique 2006. La Venexiana's recording of Monteverdi's *Orfeo* was awarded CHOC du Monde de la Musique and Gramophone's Editor's first choice in 2007 as well as the Classic FM Gramophone award for baroque opera.

In a dramatically different style La Venexiana has collaborated with Roberta Mameli, Cristina Zavalloni and a select quartet of jazz musicians improvising on the saxophone, accordion, double bass and drums in a CD entitled *Round M: Monteverdi meets Jazz*.

Recently La Venexiana took a staged performance of both Monteverdi's *Ballo delle Ingrate* and *Orfeo* on tour through many of the most prestigious halls in Europe. In 2010 at the Festival de Radio France in Montpellier La Venexiana gave the first performance of *Artemisia* by Francesco Cavalli, using the new Hannover-Herrenhausen edition.

Critics have praised La Venexiana for establishing a new style in Italian early music performance: a warm, truly Mediterranean blend of textual declamation, rhetorical colour and harmonic refinement.



CONDUCTORS

TÕNU KALJUSTE



Estonian conductor Tõnu Kaljuste has established a formidable reputation as an interpreter of contemporary composers like Kurtág, Penderecki, Kancheli and Schnittke, and is particularly celebrated as a champion of Estonian composers such as Arvo Pärt, Erkki-Sven Tüür, Veljo Tormis, Heino Eller and Tõnu Kõrvits. Tõnu Kaljuste is the founder of the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra. He has also been Chief Conductor and First Guest Conductor of the Swedish Radio Choir and Chief Conductor of the Netherlands Chamber Choir.

In 2004 he founded Nargen Festival and oversaw the building of a new concert venue (Omari Barn) on the island of Naissaar, Estonia. A full-length documentary about the birth of the festival, 'Headwind Hall', was released in 2007.

Tõnu Kaljuste is currently the head of the conducting faculty at the Estonian Academy of Music and Theatre.

His discography includes many recordings with ECM Records, Virgin Classic and Caprice Records. His three world première recordings of *Te Deum*, *In Principio* as well as *Orient & Occident*, all by Arvo Pärt, for ECM Records were each Grammy-nominated, and his other recordings have won several prizes (Diapason d'Or, Cannes Classical Award, Edison Prize, Brit Award).

He has appeared with the Mahler Chamber Orchestra, Camerata Salzburg, Swedish Radio Symphony Orchestra, Oslo Philharmonic, Rundfunk Sinfonieorchester Berlin, Akademie für Alte Musik Berlin, Danish Radio Symphony Orchestra, BBC National Symphony Orchestra of Wales, Norwegian Chamber Orchestra and Irish Chamber Orchestra, among others.

In 2007/08 Kaljuste made his debut at the Hamburg Opera with Lera Auerbach's ballet *The Little Mermaid*. At the 2007 Nargen Festival, he conducted *Fidelio* with the Chamber Orchestra Tallinn and Estonian Philharmonic Chamber Choir, as well as Haydn's opera *Il mondo della luna* in 2008. He has conducted John Adams' *El Niño* with the Norwegian State Opera Company and Orchestra, and most recently with Estonian National Symphony Orchestra.

Forthcoming highlights include engagements with the BBC Symphony Orchestra, Gunma Symphony Japan, Estonian National Symphony and the Swedish Chamber Orchestra.

Tõnu Kaljuste has been appointed a member of the Royal Music Academy of Sweden and was awarded the Japanese ABC Music Award and Robert Edler Prize.

MARK TATLOW



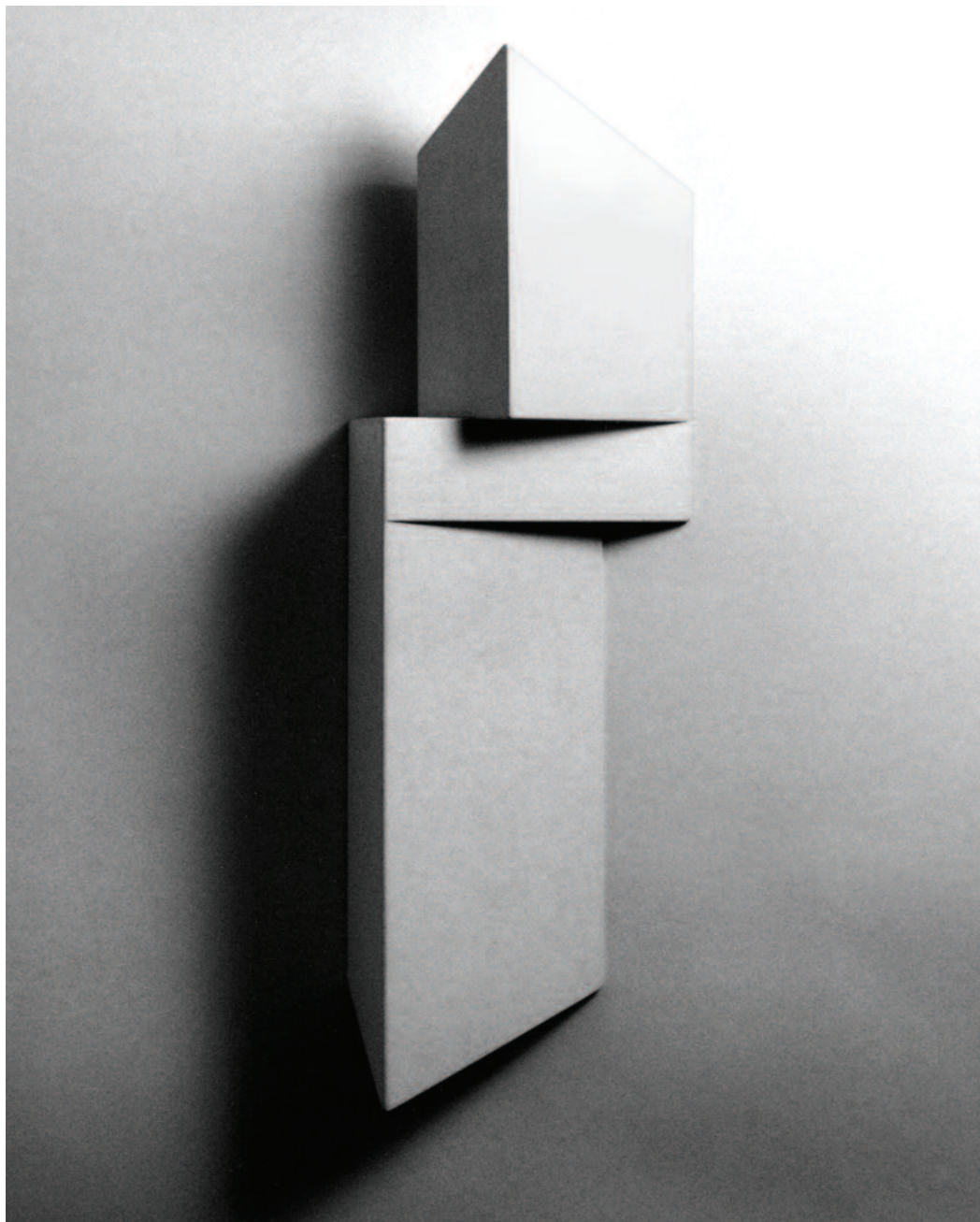
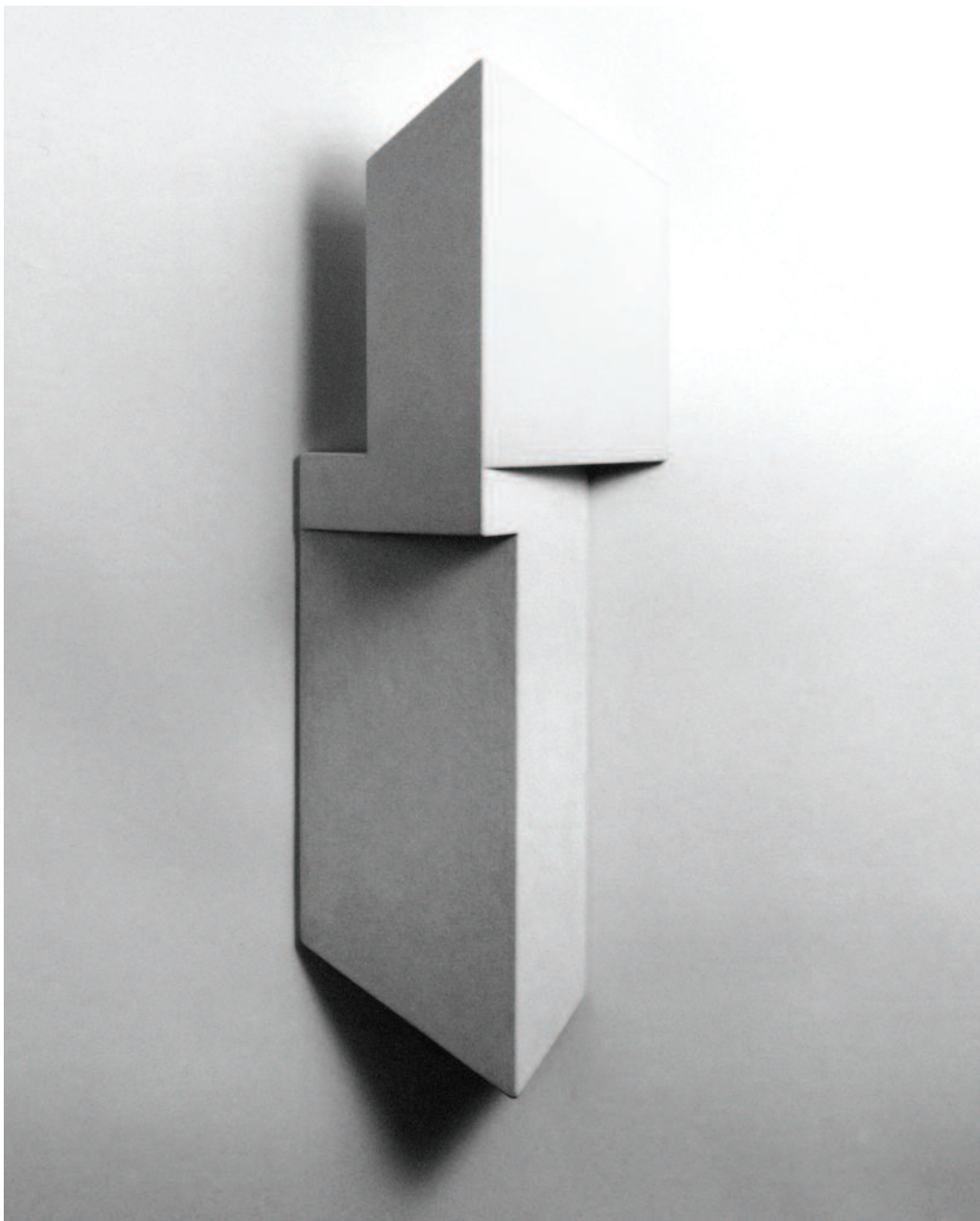
The English-born conductor Professor Mark Tatlow was educated in England, at Rugby School, Corpus Christi College, Cambridge, University of London, the Royal Academy of Music and the National Opera Studio. His life-long engagement with opera began with the Glyndebourne Festival and Kent Opera, which led to Drottningholms Slottsteater in 1985 as chief coach and chorus master. He initially combined the Swedish summer seasons with the post of Assistant Conductor at the Opéra de Nice for 1987–1989 and thereafter with appearances in Sweden at Norrlands Operan, Vadstena Akademien, Folkoperan, Stora Teatern, in Europe at l'Opéra de Rennes, Le Grand Théâtre de Luxembourg, and at international music festivals in Utrecht, Copenhagen, Malmö, Caithness and Kangasniemi. He returned to Drottningholms Slottsteater in 2007 as Artistic Director and has since conducted Sweden's first Monteverdi cycle, *Xerxes* and *Ariodante* by Handel, *Il Mondo della Luna* and *Orlando Paladino* by Haydn, *La Finta Giardiniera*, *Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte* by Mozart and *Il Giasone* by Cavalli.

Tatlow has conducted many neglected baroque masterpieces including *Girello* by Melani, *Bassiano* by Pallavicino and *Demofonte* by Leo, as well as the standard operatic repertoire from *Dido and Aeneas* to *Die Fledermaus* and *Falstaff*. His performances are characterised by scrupulous musical and vocal preparation, rhythmic vitality and close attention to the declamation of the sung text. His concert work encompasses a wide repertoire including much-acclaimed performances of Handel's *Messiah* and

Beethoven's *Missa Solemnis* with the Turku Philharmonic Orchestra and Choir. As a chamber musician Tatlow has performed and recorded on the harpsichord, fortepiano and pianoforte with many internationally-renowned artists.

Tatlow's engagement with the education of young musicians has spanned his entire career, from the Education Project of Kent Opera in the 1980s, via Director of Music at St Paul's School in London 1996–2003, to the University College of Opera, Stockholm, where he was Professor of Musical Studies 2002–2012 and Pro-Rektor from 2009. Currently Artistic Advisor to Scandinavia's only specialist music school, Lilla Akademien (the Junior Academy in Stockholm), he works to pass on musical insights to the next generation empowering students to experience great music prepared to the highest levels. His identification with the needs of young singers and musicians motivates the collaboration at tertiary level between Drottningholm and the University College of Opera (The Drottningholm Young Artists' Programme), and at secondary level, to rehearse and conduct the Lilla Akademien senior school orchestras, directing them in many prestigious concerts, foreign tours and national television broadcasts.

Mark Tatlow was awarded the honorary medal of the Friends of Drottningholms Slottsteater in 1996, and the Wallenstam Prize in 2008.



CHARLES ECONOMOU



Charles Economou is a musician with wide-ranging interests. His first studies were in Mathematics at Cambridge University, but encouraged by Murray Perahia and Howard Shelley among others, he decided to make music his career. He performs regularly in London and throughout the UK as a solo pianist, accompanist and chamber musician, and his concerto performances have included Beethoven's *Emperor* and the Ravel G major. He is particularly in demand as an accompanist for singers and has given many concerts with the acclaimed baritone Donald Maxwell.

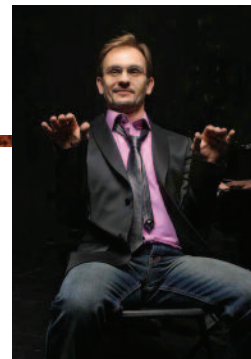
Apart from his playing, he devotes much of his time to composition. His youthful efforts were in a decidedly classical vein, Charles Rosen's *The Classical Style* being a formative influence, but he has long since become a devotee of the most 'advanced' modernist composers such as Pierre Boulez and Elliott Carter and it is in

this direction that his current compositional interests lie. Recent works include piano pieces and a series of more abstract 'studies in counterpoint' – exercises taking their cue from certain ideas of Elliott Carter but putting them to very different use, which may yet bear fruit in a larger work.

Meanwhile, the idea of writing a piece based on the *Bhagavad-Gita* for Hugo Ticciati and the O/MODERNT festival has led him to explore the world of Hindu spirituality, taking him outside the sphere of his usual philosophical interests. The piece is scored for violin, piano and male reciter, and experiments with the combination of music and the spoken word. It will receive its premiere at this year's festival. Forthcoming commissions include songs for the Cheltenham Contemporary Music Society, which he will perform with his regular duo-partner, the soprano Rebecca Rudge.

He also enjoys having opportunities to lecture on the music that most interests him, and has given lecture-recitals, in Stockholm and elsewhere, on composers such as Schoenberg, Webern and Boulez.

SVERRE INDRIS JONER



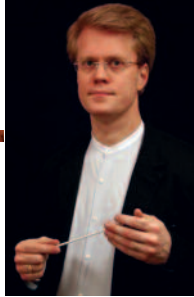
Sverre Indris Joner is a Norwegian composer and arranger who also plays the piano and percussion. He was born on 19 July 1963 in Oslo and grew up in Bergen. He took his first music lesson at the age of five, when he took up the ukulele, followed by the piano and percussion, when he was thirteen and seventeen respectively. He went on to study music at the University of Oslo (music studies) and the Conservatorio Cervantez i Havana, Cuba (afro-cuban percussion).

Sverre is particularly known in Norway for popularizing Latin American music. His adaptations often employ elements of salsa music such as *Son cubano*. He has founded the groups Salzumba and Electrocutango and performs with several groups including Hovedøen Social Club and La Descarga. Sverre has also performed with many symphony orchestras, including those from Norway and Germany (Bremen, Dresden, and Berlin) as well as the BBC Symphony Orchestra in England.

Recent highlights in Sverre's career include his arrangement of the eight symphonic arrangements of the Hovedøen Social Club, performed on Norwegian television by Norwegian Radio Orchestra in 2009, and his arrangement of Mahler's 1st Symphony (in 7/8!) performed by the jazz trio Klazzbrothers with the Dresdner Philharmonie in 2006.

Sverre has released many CDs to critical acclaim and his music is regularly played on films and in the theatre. In 2002 Sverre received the Kardemomme Award from NOPA (Norwegian Popular Composers Union). In 2005 his theatre-piece *Tanghost* received the EDVARD-award for best music for other art form from TONO (a Norwegian corporation that administers copyrights for music in Norway). This year he was made an 'Academic' of the Academia Nacional del Tango de Argentina.

DAVID LUNDBLAD



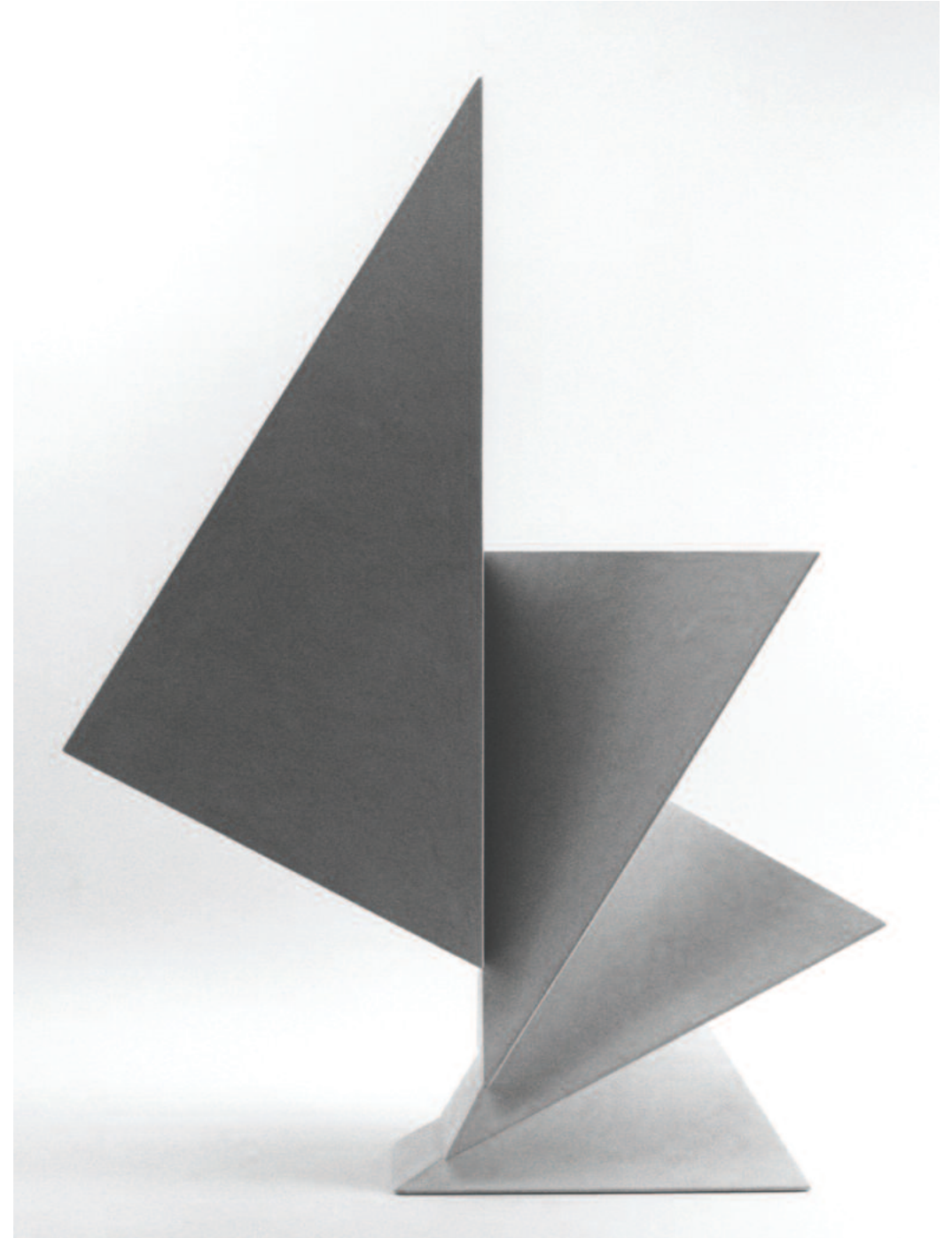
David Lundblad studied conducting at the Sibelius Academy in Helsinki, graduating in 1999. He also has a diploma in church music from the Royal Academy of Music in Stockholm, 1997.

He has worked with several leading ensembles such as Norrköping Symphony Orchestra, Gothenburg Opera Orchestra, Gothenburg Opera Chorus (Chorus master 2004-2009), Zagreb Philharmonic Orchestra, Gothenburg Wind Orchestra, Finnish Radio Chamber Choir and others. He has also made several recordings for radio, television and CD.

David Lundblad was born in Stockholm 1974 and started playing the piano and oboe at the age of 6. At the age of 16, after visiting an opera performance conducted by Gustaf Sjökvist, David decided that conducting was to be his profession. His debut came only one year later, at the age of 17, conducting Bizet's Carmen Suite.

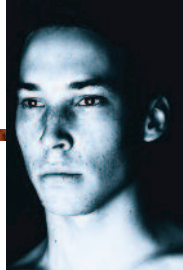
David has had the privilege to study with distinguished conductors such as Eri Klas, Jorma Panula, Matti Hyökki, Eric Ericson and Gustaf Sjökvist.

David is principal conductor of Gothenburg Symphonic Band and Dalasinfoniettan Choir. He also conducts his own vocal ensemble "Nordiska vokalsemblen".



DANCERS

JOAKIM ADEBERG



Joakim Adeberg is 22 and a member of the Corps de Ballet, Royal Swedish Ballet. Joakim received his education at the Royal Swedish Ballet School, Stockholm. During his last year of studies he was finalist in the prestigious Prix de Lausanne and was offered a place at the Royal Ballet, Stockholm.

During his first year at the Royal Opera Joakim won a gold medal at the Grasse International Ballet Competition. He is also a member of the dance group Stockholm 59 and has danced with Focus Dance.

In the Royal Ballet, Joakim has danced rolls such as Pas de trois in *Swan Lake*, the Rat King in the *Nutcracker*, Clopin Trouillesfou in the *Hunchback of Notre-Dame*, Franz friends in *Coppelia* och Three dancing men in *Manon*.

ANNA BERGMAN and ERNESTO GARZÓN



Anna Bergman is one of the founders of the dance company Tango Barra Querida where she works to promote Argentine tango in Stockholm through education and performances.

The Argentine tango is an improvised couple dance. For Anna the most exciting thing about tango is that it enables non-verbal communication in interaction with music. This makes it boundless and constantly evolving.

Anna's tango style has been shaped by earlier dancing in various forms like ballet, jazz and contemporary dance, and through meeting diverse tango styles across Europe and South America.

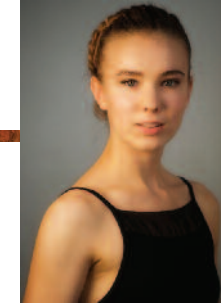
Ernesto Garzón was born in Buenos Aires, Argentina. He grew up in Stockholm but tango was always present in his family. He started to dance tango at the age of twenty-two and has since then studied for dancers such as Gustavo Naveira, Sebastian Arce, Chicho Frumboli and Julio Balmaceda.

Ernesto founded his own tango company, *Tangazo*, in 2005. He donates part of the revenue from his courses to Proyecto Pereyra, an ecological and social project in a marginalized area in Buenos Aires that works with environmental education for sustainable development. Since 2009 Ernesto has been the president of the dance company Barra Querida which, in addition to tango courses and performances, organizes the most attended milonga (tango-club) in Stockholm every Friday at the reputed Chicago Swing Dance Studio.

This year Ernesto has participated in the unique *La Belle Époque*, a short film project based on a newly composed tango opera by the cellist and composer Beata Söderberg Quin. The short film was produced in collaboration with RedFilm and combines music, theatre, dance, film and opera with the participation of opera singers such as Matilda Paulson, Madeleine Barringer and Anton Eriksson.

Ernesto's tango dance is a mix of a social tango salón and neo tango style and is characterized by musicality and restrained dynamics.

ANNA BÅNG-RUDENSTAM



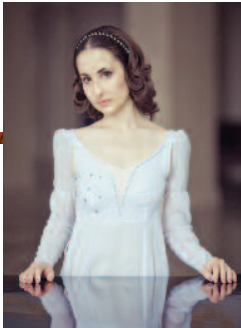
Anna Bång-Rudenstam was born 1991 in southern Sweden and attended private ballet schools in Scandinavia from 1995-2002.

In August 2002 Anna entered the Swedish Ballet School in Malmö and two years later she moved to The Royal Swedish Ballet School in Stockholm, where she graduated 2010. The season 2010/2011 Anna received a one-year full Dance and Drama Award for further ballet studies at the English National Ballet School in London. She graduated in July 2011 and achieved The National Diploma in Professional Dance, Trinity College London. During the season 2009/2010 Anna danced in The Royal Swedish Ballet at the Opera of Stockholm. After her studies in London she toured with the company in a production of *Swan Lake*.

Anna has attended many summer ballet schools in Europe and Canada: Académie de Danse Classique Princesse Grace, Monaco, with Marika Besobrasova; Rosella Hightower (Cannes), Royal Ballet School (London), Yorkshire Seminars (Yorkshire), International Dance (Pont L'Abbé), Masterclasses (Prague), National Ballet School (Toronto) and Hungarian National Ballet Company Summer International (Budapest). Several awards and scholarships have made these visits possible.

Important teachers and coaches through the years have been: Barbara Grey-Perslow, Margaret Mercier-Wolf, Donald Kirkpatrick, Roland Vogel, Carole Arbro, Michael Corder, Cynthia Harvey, Alice Crawford and Anna Valev. Anna's repertoire includes: *Swan Lake* (Conus/ Petipa), *Napoli* (Bournonville), *Solitaire* (Macmillan), *Unfold* (M. Polley), *Romeo and Juliet* (Macmillan), *Rite of Spring* (Béjart), *Onegin* (Cranko/ Pusjkin), *The Nutcracker* (Isberg), *Batseba* (Mayer).

KSENIA ZVEREVA



Ksenia Zvereva received her education at the Royal Swedish Academy of Ballet in Stockholm. After her studies she began her professional career at the National Academic Bolshoi Opera and the Ballet Theatre in Minsk.

At the National Ballet Theatre in Minsk Ksenia danced roles including Mercedes in *Don Quixote*, Carabosse in *Sleeping Beauty*, an Indian solo in *La Bayadère*, Spanish and Hungarian dances in *Swan Lake* and solo roles in *Spartacus*.

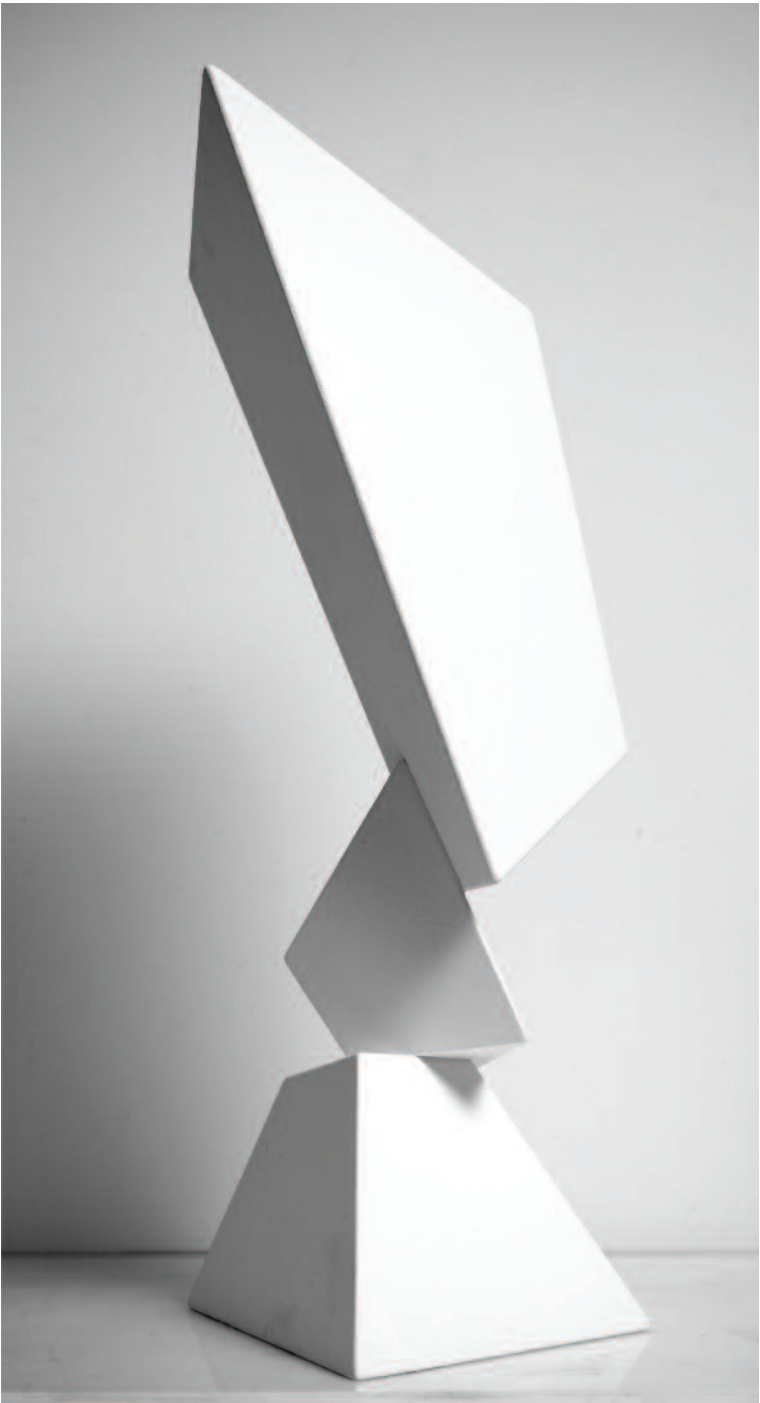
During her third year at the National Ballet Theatre Ksenia also began her choreography studies at the renowned and prestigious Vaganova Ballet Academy in Saint Petersburg.

Ksenia has participated in numerous international dance courses in, amongst other places, London, Prague, Toronto and Saint Petersburg.

DANIEL NORGREN-JENSEN



Daniel Norgren-Jensen started to dance at the age of ten at the Swedish Ballet School in Malmö. At the age of twelve he moved to Canada and began his studies at the National Ballet School. At seventeen he went to London to finish his studies at the Royal Ballet Upper School. The following year Daniel was employed as a dancer at the Swedish Royal Ballet. Next season he will be dancing at the Royal Ballet in performances of Stijn Celi's *C minor Mass* och *Fågel Blå*, and in Marcia Haydée's *Sleeping Beauty*.



BJÖRN GRANATH *reciter*



Since 1987 Björn Granath has worked as an actor at The Royal Dramatic Theatre, where he has performed many leading roles in classical as well as contemporary plays. Granath was one of the first actors to recognise the work of the playwright Dario Fo, who was to become a Nobel Laureate. He frequently performs for Radio, television as well as film. His current film project, due to open in December 2012, is *Dom över Död Man*, a script by Jan Troell about Sweden during the Second World War. Opening in December 2012. Björn Granath is currently appearing at the China Theatre in the popular musical *Dirty Dancing*. He has received numerous prestigious honours and prizes for his acting.

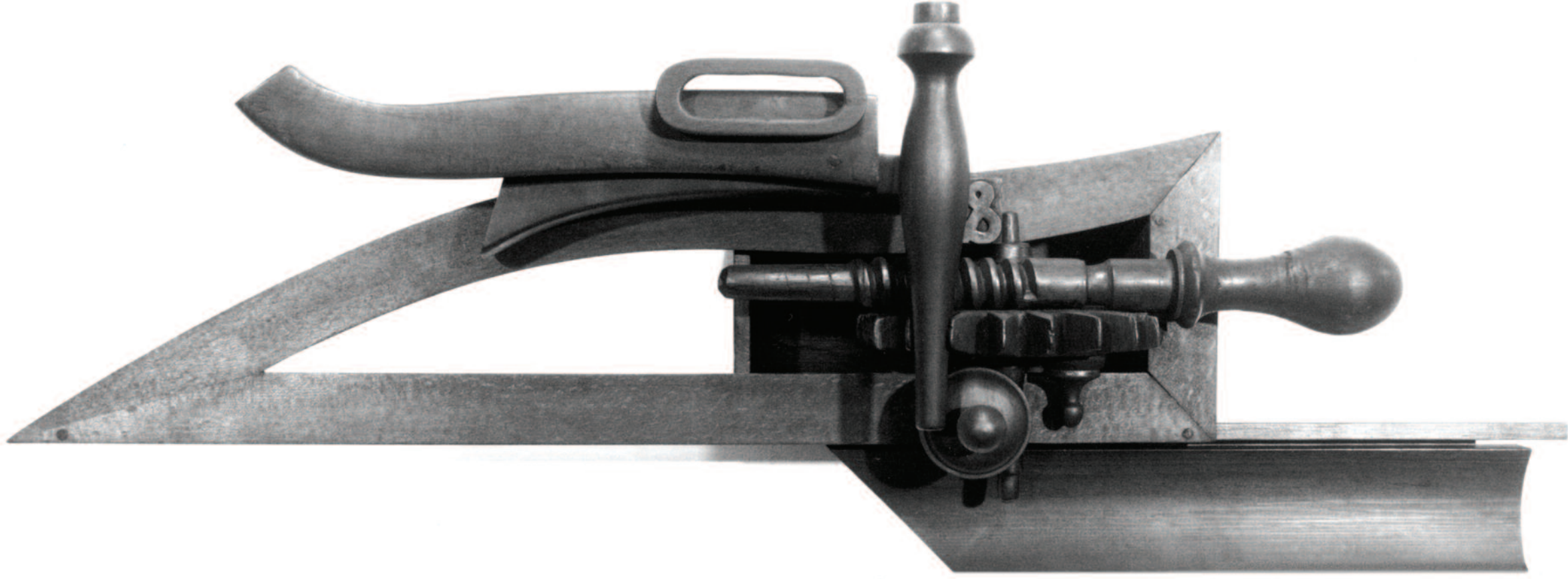
RICHARD TARUSKIN *lecturer*



Richard Taruskin (born New York, 2 April 1945) is an American musicologist, music historian, and critic who has written about the theory of performance, Russian music, 15th-century music, 20th-century music, nationalism, the theory of modernism, and analysis. As a choral conductor he directed the Columbia University Collegium Musicum and Cappella Nova, a renaissance choir. He played the viola da gamba with the Aulos Ensemble from the late 1970s to the late 1980s. Taruskin received his Ph.D. in historical musicology (1975) from Columbia University. He taught there from 1967 to 1986, when he joined the faculty of the University of California at Berkeley. Since 1997 he has been the Class of 1955 Professor of music there.

He has received various awards for his scholarship, including four from the American Musicological Society: The Noah Greenberg Prize (1978), the Alfred Einstein Award (1980), and the Kinkeldey Prize in 1997 and 2006. The Royal Musical Association of Great Britain awarded him the Dent Medal in 1987, and the Royal Philharmonic Society gave him its gold medal in 1997 for his two-volume monograph, *Stravinsky and the Russian Traditions* (1996).

The latter shows the extent of Stravinsky's Russian inheritance, something that the composer tried hard to minimize. It is one of a number of books by Taruskin about Russian music, which include *Musorgsky: Eight Essays and an Epilogue* (1993), and *Defining Russia Musically* (1997), which deals more intensively and theoretically with issues of nationality and nationalism in music. Taruskin has also written extensively about matters relating to musical performance; his essays on that subject have been collected in a volume titled *Text and Act* (1995). His textbook *Music in the Western World: A History in Documents*, co-authored with Piero Weiss, first published in 1984, was reissued in a new and updated edition in 2007. Taruskin's most recent books are the six-volume *Oxford History of Western Music*, on which he worked for thirteen years before its publication in 2004, and two volumes of articles and essays written over the years for *The New York Times*, *The New Republic*, and other public outlets *The Danger of Music*, and *Other Anti-Utopian Essays* and *On Russian Music* (both 2009).



DEBORAH DUERR



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 she worked for Design Studios in San Francisco and New York. In Sweden she started her own award winning graphic design firm. Among her designs are the development of the pictogram and signage system for Swedish Rail in collaboration with Berg Architectural Firm, as well as the identity programs 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. Foreseeing the increased reduction of art curriculums throughout the school system, she started her own school to offer art and design education for young people building upon her firm ground as a designer. Understanding the need for creative thinking in the public sector as well, she developed a valued workshop series for businesses. She is also an active board member of the non-profit organisation 'Stories for Society.'

Her most recent venture is a gallery where art and design often meet music and other creative expressions. In addition, understanding how difficult it is for artists and educators to reach out, Deborah created her own brand of crisp bread, *Deborahs Extraknäck*, now being sold at selected venues. Invited artists are presented on the package and encouraged to give their interpretation of the bread. There is no end to where Deborah's passion for education and design will take her.

DAVID EISENHAUER



After completing seven years of architectural studies at Carnegie Institute of Technology and Princeton University, David Eisenhauer left the United States in 1969 to live and work in Sweden. As an employee at the firm of Uhlin & Malm Architects, Eisenhauer worked on the designs for several schools and large public buildings.

In the early seventies, Eisenhauer began experimenting with sculpture and painting in ways that reflected his enduring love of geometry, structure and the dynamics of unfolding visual experience. With his feet firmly planted in the Bauhaus tradition, David also drew upon his interest in Russian Constructivism, Art Deco and Dadaism as well as more recent movements like Minimalism and Postmodern architecture.

Always on the lookout for new ideas and materials to explore, his career has concentrated on the sculptural and relatively small-scale possibilities of a number of 'additive' construction methods, where the elements of play and trial and error are exploited – along with the sometimes positive surprises of pure chance. Combining simplicity and complexity in visually exciting, suggestive ways have always been the hallmark of Eisenhauer's work.

The current exhibition at Galleri Duerr combines a selection of works from David's various 'periods' where his adventures into the visual possibilities of three-dimensional form, color, scale, movement and material provide a revealing roadmap of his artistic ambitions and intentions.

SIMONE KOTVA



Born and raised in Stockholm, Simone Kotva now lives in Cambridge where she is pursuing a doctorate in philosophy. Alongside her academic studies, she is engaged in various freelance work editing and contributing to journals and magazines for creative writing and the visual arts. Her current projects involve a children's book and experiments in bilingual poetry.

SEBASTIAN ÖRNEMARK



Sebastian Örnemark is currently studying for a Masters in Film scoring and a Bachelor degree in Music and Media Production at the Royal College of Music / Stockholm Academy of Dramatic Arts. He has an earlier Masters degree in classical piano at the Royal College of Music in Stockholm.

Sebastian Örnemark has been accepted onto the 2012-13 programme for motion picture and television at USC Thornton School of Music in Los Angeles.

Besides his musical career, he runs the company Ornemark, working with things related to web, design, photography, video, sound and music.