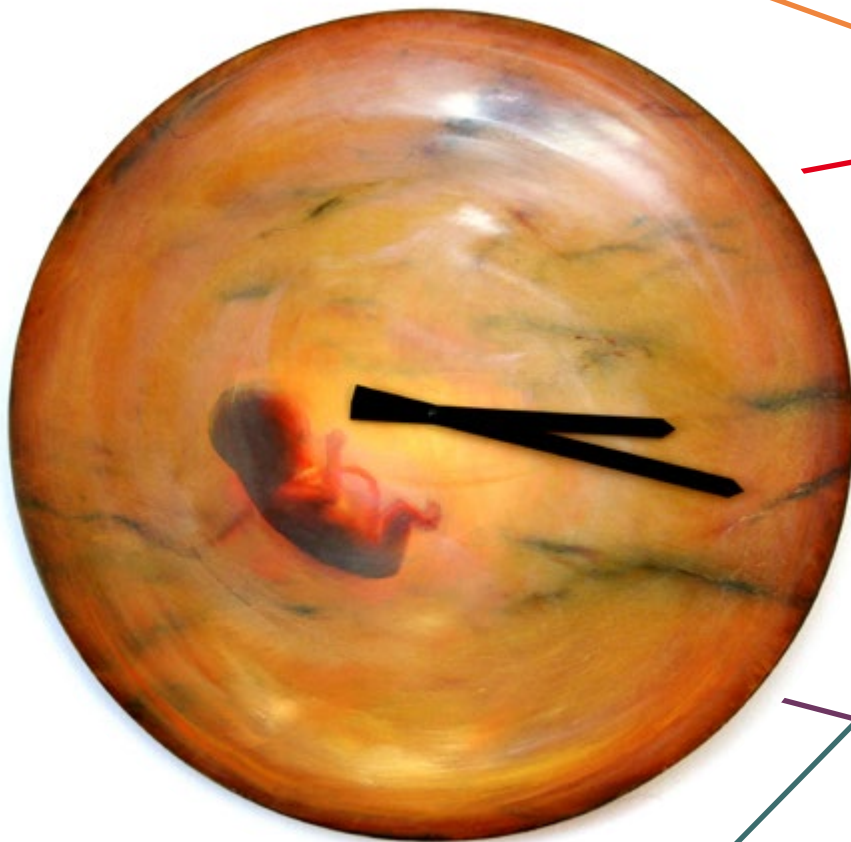


o mod^ərnt



SCHUBERT

and the sound of memory
och minnets klanger

2024

o/modern

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och minnets klanger

2024



CONTENTS | INNEHÅLL

Musings on Memory Tankar om minne <i>by Hugo Ticciati</i>	3
Welcome from the Queen Silvia Concert Hall's Artistic Leadership Välkomstord från Drottning Silvias konsertsals konstnärliga ledning	8
Friends & Partners Vänner & Samarbetsparter	10
Like a Hedgehog Som en igelkott <i>by Paul Williamson</i>	14
The 'World' Floats on Water <i>by Erman Kaplama</i>	20
PROGRAMMES PROGRAM	
Memoryhouse	26
Bach Goldberg Variations: Remembering the Cosmic Whole Bachs Goldbergvariationer: minnen av kosmos	32
The Vicissitudes of Life Livets vändningar	36
The Memory of Water Minnet av vatten	42
Fantastical Schubert Fantastiske Schubert	48
Memories of a Moonlight Wanderer Minnen av en månskensvandrare	52
GUEST ARTISTS GÄSTARTISTER	60
ENSEMBLES ENSEMBLER	68
COMPOSERS TONSÄTTARE	70
CREATIVE TEAM KONSTNÄRLIGT TEAM	72
STAFF & VOLUNTEERS PERSONAL & VOLONTÄRER	74





Musings on Memory *from the Artistic Director*

THE BOAT AND ITS WAKE

Human beings are conditioned to identify and define themselves through memory. It is even possible to claim, as some thinkers have, that we are nothing more than the sum total of our memories: *We are what we remember.* Is that really true? Most would agree that there is nothing so uniquely one's own as the immense storehouse of memories amassed through our lives – a treasure trove that is idiosyncratically preserved, maintained and brought forth in creative expression. But it is also limiting to define our present state of being purely with respect to the past, as though the present is nothing more than the cumulative effect of past actions and circumstances.

Alan Watts, the influential author and interpreter of Eastern philosophy, shared an image that offers an alternative perspective on the relationship between the present moment and the past. As it passes through water, a moving boat leaves behind it a wake – a transient record of its forward motion. The comparison demands a little scrutiny. Everything starts in the here and now, and yes, there is indeed continuity with the past, but the process happens backwards. Just as the boat leaves a wake behind it, so the present defines the past. When we take it for granted that past events determine the future, therefore, we are missing the upside-down truth that the present is paramount. Trailing behind the present like a ship's wake, the past eventually disappears in the vast ocean of time, as happenings recede and memories grow faint. What is past is past; the wellspring of our being is the present.

The thought can be pushed further. Since the here and now is somehow self-determining, could it be that it is not in any real sense caused by what has gone before? Could the present be an uncaused, spontaneous bursting into existence? The paradox is familiar in quantum physics, as explained with matchless clarity by Carlo Rovelli, where the smallest particles emerge spontaneously, seemingly out of nothing and nowhere, brought into being by our observation of them. Taking place because it is observed, the quantum event and our observation of it arise spontaneously together.

Such revelatory thoughts have the power to impact our lives at the most fundamental level. No longer must we determine ourselves through our biographies, defining our identities as the aggregate of our personal histories. Like ships on the water, we are free to chart our own course and be ourselves as we are now. Everything starts right now.

The principle applies most profoundly in music – an art form intimately bound up with the passing of time, irrevocable in its transience. Accordingly, a note performed does not have to be experienced as the outcome of the notes that have preceded it. Instead, the sounding tone leaves in its wake the history of all the tones that came before – it defines them, and not the other way around. The performed note is a spontaneous bursting forth.

A handwritten signature in black ink, appearing to read 'Hugo Ticciati', with a stylized, flowing script.

Hugo Ticciati

Tankar om minne *från den konstnärlige ledaren*

BÅTEN OCH DESS KÖLVATTEN

Vi människor har lärt oss att identifiera och definiera oss själva genom minnen. Man kan till och med hävda, som en del tänkare har gjort, att vi varken är mer eller mindre än summan av våra minnen: *Vi är vad vi minns*. Fast stämmer det verkligen? De flesta skulle hålla med om att det inte finns något som är så unikt vårt eget som det gigantiska lagret av minnen som vi samlar på oss under våra liv – en skatt som var och en av oss bevarar, underhåller och plockar fram i våra kreativa uttryck. Men detta synsätt kan också begränsa oss, som om nuet inte vore något annat än den kumulativa effekten av tidigare handlingar och omständigheter.

Alan Watts, den inflytelserike författaren och uttolkaren av österländsk filosofi, har ett alternativt perspektiv på förhållandet mellan nuet och det förflutna. När båten rör sig genom vattnet lämnar den efter sig kölvatten – ett övergående avtryck av dess framåtrörelse. Det är en jämförelse som tål att granskas. Den innebär att allt utgår från nuet, för även om det självklart finns band till det förflutna så sker processen baklänges. Precis som kölvattnet följer i båtens spår, så är det nuet som definierar det förflutna. Vi tar för givet att händelser i det förgångna avgör framtiden, men det gör att vi missar den omvända sanningen att det är nuet som är avgörande. Och precis som svallvågorna efter båten försvinner spåren efter nuet så småningom i tidens ocean i takt med att vi lägger händelsen längre och längre bakom oss och minnena bleknar. Det som har hänt har hänt, men det är sprunget ur nuet.

Vi kan driva tanken ännu längre. Eftersom här och nu på något sätt är självbestämmande, skulle det inte kunna vara så att de inte orsakas av det förgångna? Skulle nuet kunna uppstå spontant? Paradoxen är välkänd inom kvantfysiken, något som fysikern Carlo Rovelli förklarar med oöverträffad tydlighet, när de minsta partiklarna uppstår spontant, till synes utifrån ingenting, bara för att vi tittar på dem. De uppstår eftersom de observeras – kvantumhändelsen och vår observation av den uppstår spontant i symbios med varandra.

Sådana avslöjande tankar kan påverka våra liv på den mest grundläggande nivån. Vi måste inte längre låta oss avgränsas av våra biografier, definiera våra identiteter som summan av vår bakgrund. Som skepp på vattnet är vi fria att lägga vår egen kurs och vara oss själva som vi är nu. Allt tar sin början i detta ögonblick.

Den här principen gäller även i musiken – en konstform som är intimt förknippad med tidens gång, oåterkallelig i sin flyktighet. En spelad ton måste alltså inte upplevas som resultatet av tonerna som föregick den. I stället lämnar tonen efter sig historien om alla toner som kom innan – den definierar dem, inte tvärtom. Tonen som spelas är en spontan tillblivelse.



Hugo Ticciati





WELCOME

from Queen Silvia Concert Hall's Artistic Team

The artistic team at the Queen Silvia Concert Hall are very excited to be hosting the O/Modernt Summer Festival for the first time. Since O/Modernt's music-making is the natural embodiment and extension of Lilla Akademien's holistic philosophy, the opportunity to welcome O/Modernt and the festival audience to the Queen Silvia Concert Hall feels very much like a homecoming.

The theme of this year's festival, 'The Sound of Memory', is especially apt as an expression of O/Modernt and Lilla Akademien's shared ethos and history. Walking into the space provided by the hall, one's curiosity is instantly awakened, sparked by an awareness of creativity in action. It is as though everything starts afresh in the present instant, with each musical sound representing a new beginning. At the same time, the hall is a vital expression of the history of our school and all who have passed through it in an alchemy of music-making. Inspiring those who enter it both to imagine a different future and also to experience it in the here and now, the hall therefore lives and breathes the creative ambition of O/Modernt and Lilla Akademien.

Each year Festival O/Modernt presents a mini musical encyclopedia, with concerts made up of unexpected juxtapositions, suggesting countless possibilities of reimagining musical memories and thereby creating new ones. A great many young musicians who study at Lilla Akademien want to make a difference in the world through writing and performing music. An unwavering belief in the formative power of art has been central to O/Modernt's artistic mission over the last twelve years – the motivating force behind the musical and artistic offerings shared with its audiences.

The 2024 edition of Festival O/Modernt features the music of Franz Schubert. If you are a regular concert-goer, it is likely that you know or will recognise something he wrote. If not, you won't be disappointed. Schubert's honest acceptance of life's ups and downs, its happinesses and tragedies, pervades his music. A realist, but not a fatalist, an optimist, but not one who turns his back on the harshness of reality, Schubert helps us to hold our sorrows alongside our joys. As we look inward, we find new strength to turn outward and believe in the healing power of a better tomorrow.



A stylized, handwritten signature in black ink.

Nina Balabina
Artistic director
Konstnärlig ledare
Lilla Akademien



A stylized, handwritten signature in black ink.

Hugo Ticciati
Artistic director
Konstnärlig ledare
O/Modernt

VÄLKOMSTORD

från Drottning Silvias konsertsals konstnärliga ledning

Som konstnärlig ledning för Drottning Silvias Konsertsal på Lilla Akademien är det oss en stor glädje att för första gången stå värd för O/Modernt Summer Festival. Lilla Akademiens ledstjärna är en holistisk filosofi, som speglas och till fullo blommar ut i O/Modernts arbete. Att ta emot O/Modernt med festivalpublik i Drottning Silvias konsertsal kunde därför inte vara mer naturligt, det känns som en hemkomst.

Festivaltiteln ”The Sound of Memory” är särskilt lockande, inte minst då Drottning Silvias konsertsal ger oss upplevelsen av att allt börjar här och nu, samtidigt som rummet andas minnet av vår gemensamma historia. Drottning Silvias Konsertsal handlar om just detta: det är ett rum för att musicera i, eller att skapa musiken i; ett rum som väver samman det som var, det som är och det som kommer; ett rum som inspirerar alla som kommer in, inte bara att föreställa sig, utan att uppleva en annan framtid.

Varje O/Modernt-festival presenterar en musikalisk minienencyklopedi med konserter som består av oväntade sammansättningar, vilka antyder otaliga möjligheter att omskapa musikaliska minnen och därigenom skapa nya. Så många unga musiker som studerar vid Lilla Akademien vill göra skillnad i världen genom att skriva och framföra musik. Det är precis så O/Modernt har levt och andats under de senaste tolv åren, och vad de har förmedlat till sin publik.

2024 års Festival O/Modernt bjuder på musik av Franz Schubert. Om du är en regelbunden konsertbesökare är det troligt att du känner till eller kommer att känna igen något han skrev. Om inte, kommer du inte att bli besviken. Schuberts ärliga acceptans av livets upp- och nedgångar, dess glädjeämnen och tragedier, genomsyrar hans musik. Som realist, men inte fatalist, som optimist, men inte heller som en som vänder ryggen åt verklighetens hårdhet, hjälper Schubert oss att hålla våra sorger vid sidan av våra glädjeämnen. När vi blickar inåt finner vi ny styrka att vända oss utåt och tro på kraften i en bättre morgondag.



Emelia Gardemar

Emelia Gardemar
Principal
Rektor
Lilla Akademien



Mark Tatlow

Mark Tatlow
Artistic advisor
Kunstnärlig rådgivare
Lilla Akademien



FRIENDS & PARTNERS VÄNNER & SAMARBETSPARTER

ANGEL

Nina Balabina
Elisabeth Douglas
Kristina Nicou
Barbro & Bernard Osher
Denise & Stefan Persson
Nina Rehnqvist
Jörg Walberer

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Annika Lönn
Kirsti Johnsson
Lilian & Anders Nordström
Lisbeth Sachs

GOLD

Viveka Adelswärd
Kari & Per-Olof Fjällström
Carl Hirsch

SILVER

Lottie & Karl Alexanderson
Annika Hjelm
Kristofer Jonatansson
Karin Nordh & Nils Ohlson
Elisabet & Bertil
Oppenheimer
Catherine Hannaford Sevastik
Birgitta Strandvik
Barbro & Göran Svensson

BRONZE

Lena Anderson
Ingela and Per-Olof Björk
Olle Hofvander
Kinna & Jan Lundin
Wanja & Jan-Erik Lundkvist
Yoko & Björn Johnsson
Kirsten Nordahl & Heribert
Ottersbach
Maj & Håkan Stolpe
Margareta & Börje Risinggård
Lars Werner

FRIEND

Thea & Christer Allgulander
Per Bäckström
Hans Bjerhag
Anna-Lena Bucher
Signe Hassler
Gunnar Karlsson
Lilian Li
Elisabeth Beijer Meschke
Birgitta Rödöstöl Naess
Bengt Nydahl
Eirini Perezou
Ingela Rönn
Anne och Karl Sjölund
Marie Wallin
Karin Willberg



Dagens industri



KULTURRÅDET







LIKE A HEDGEHOG

Paul Williamson

Music, the unrivalled art of time, thrives on its transient mode of being. Like a ticking clock, music draws us irresistibly towards the unattainable future, and it does so by harnessing the power of memory. Structurally, musical forms depend on the ability of listeners to recall key motifs in order to experience the emotional energy of variations and returns. More generally, music develops from generation to generation by looking backwards, building on – and sometimes dismantling – the achievements of earlier composers. While marching ever onwards into the future, therefore, music simultaneously summons us back to the past, exploiting memory and inspiring a sense of history in an endless quest for newness.

In terms of artistic forms, the musical art of memory intersects with the power of the Romantic fragment. Consider a familiar notion of memory articulated by thinkers including St Augustine and closely associated with the philosophy of O/Modernt. Since the past no longer exists and the future is yet to happen, we live in the NOW, which is all we have. Even our recollections of past time exist only in the present because memory is our sketchy way of reviving the past as a present moment. Like impressionist paintings, memories are composed of splashes of colour, scraps of sounds and events, partial images of people, places and things that we combine imaginatively to make versions of the past that hang together as imperfect unities in the present.

Mirroring the limitations and opportunities of memory, the Romantic imagination strives for the unreachable, conscious that we can never finally comprehend or fully express the infinite expanses of space and time in which we live and breathe. As William Blake wrote:



To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour ...

Since infinite perfection is unattainable for finite humans, Romantic art aspires to a condition that can never be achieved – ‘forever becoming and never perfected’, as Schlegel defined it. It is the art of the wanderer – always travelling, without ever arriving – an aesthetics of beautiful splinters, slivers and sherds. Like memory, it is an art forged of fragments. To quote Schlegel again: ‘A fragment, like a miniature work of art, has to be entirely isolated from the surrounding world and be complete in itself like a hedgehog.’ What a surprising comparison! Is it like a hedgehog because – incomplete and yet self-contained – the Romantic fragment is as difficult to grasp as a rolled-up ball of sharp spines? Or perhaps Schlegel was thinking of the Greek aphorism: ‘The fox knows many things, but the hedgehog knows one big thing.’

The two thoughts are not mutually exclusive. Like the prickly hedgehog, the evanescent flow of Schubert’s miniatures, for example, cannot be grasped or stilled precisely because their essence is movement – becoming, not static being. As such, in addition to their myriad other qualities, they do indeed express ‘one big thing’ by recalling our attention to the importance of the present moment. Ephemeral fragments, the pursuit of perfection and a flux of sounds: the sound of memory is a quest for newness that accentuates the positive reality of the present. As we say at O/Modernt: Invent the Past; Revise the Future; Live the Now.

SOM EN IGELKOTT


Paul Williamson

Musiken, tidens ojämförliga konst, frodas i sin flyktighet. Med hjälp av minnets kraft drar hon oss obönhörligen mot en onåbar framtid, likt klockans hypnotiska tickande. Rent strukturellt är musiken beroende av lyssnarens förmåga att minnas centrala motiv för att kunna förmedla den känslomässiga energin i variationer och repris. Mer allmänt utvecklas musik från generation till generation genom att blicka bakåt och bygga vidare på – eller dekonstruera – tidigare kompositörers arbete. Samtidigt som musiken stadigt marscherar mot framtiden väcker den även det förgångna till liv genom att utnyttja minnet och väcka en känsla av historisk storhet i sin oändliga strävan efter fräschör.

Musikens kreativa form genomsyras av fragment från romantiken. Ta minnet som exempel. Tänkare som Augustinus har en syn på minnet som återspeglas i O/Modernts filosofi – då det förgångna inte längre existerar och framtiden ännu inte har inträffat, så lever vi i det NU som är allt vi har. Till och med våra minnesbilder från det förflutna existerar endast i nuet eftersom minnet är vårt ofullständiga sätt att återuppväcka dåtiden som ögonblick i nutiden. Precis som impressionisternas målningar utgörs våra minnen av färgfläckar, snuttar av ljud och händelser, fragment av människor, platser och saker, som vi med fantasins hjälp lappar ihop till ofullkomliga bilder av det förgångna betraktade i ljuset av nuet.

Den romantiska föreställningsvärlden återspeglar minnets begränsningar och möjligheter samtidigt som den sträcker sig efter det ouppnåeliga – fullt medveten om att vi aldrig helt kan förstå eller uttrycka den oändliga rymd och tid vi lever och andas i. Eller som William Blake uttryckte det:





Att se världen i ett sandkorn
Och himlen i en vild blomma
Det är att hålla oändligheten i sin hand
Och fånga evigheten i en timme.

Eftersom vi ändliga människor aldrig kan uppnå oändlig perfektion strävar den romantiska konsten efter att uppnå ett tillstånd som aldrig kan uppnås – ”alltid i vardande och aldrig fulländade” som Schlegel uttryckte det. Det är vandrarens konstform, att alltid vara på väg utan att någonsin komma fram, en estetik av vackra flisor, flagor och fragment. Precis som minnet är det en konstform som är formad av skärvor. För att återigen citera Schlegel: ”Ett fragment, likt ett miniatyrkonstverk, måste isoleras helt från omvärlden och vara komplett innesluten i sig själv, som en igelkott.” Vilken häpnadsväckande jämförelse! Är det som en igelkott eftersom den romantiska skärvan – ofullständig men ändå helt fristående – är lika svår att greppa som en ihoprullad boll av vassa taggar? Eller tänkte Schlegel kanske på den grekiska aforismen: ”Räven vet många saker, men igelkotten vet en viktig sak”?

De båda idéerna utesluter inte varandra. Likt en taggig igelkott är det omöjligt att greppa eller stilla till exempel de flyktiga flödena i Schuberts miniatyrer just eftersom deras innersta väsen är rörelsen – blivande, inte statiskt varande. Därför, utöver den myriad av andra kvaliteter, uttrycker de just ”en viktig sak” genom att uppmärksamma oss på nuets betydelse. Efemära fragment, jakten på perfektion och flödet av toner; minnets ljud är en strävan efter en fräschör som betonar nuets positiva realitet. Eller som vi på O/Modernt säger: Uppfinn det förflutna. Revidera framtiden. Lev nuet.

THE 'WORLD' FLOATS ON WATER

The philosopher Erman Kaplama reflects on Presocratic ideas of flux as a cosmic principle and the beauty of flow

'The world floats on water' is a play on Thales's famous aphorism, 'the earth floats on water', and although at first glance the two sentences seem almost identical, in a very important sense 'world' and 'earth' are two separate concepts. As the primary element from which other things are made, water constitutes and sustains everything on earth that is natural (and thus physical). In the way Thales understands it, however, water is also an overarching, transcendent idea. This is because it represents the processes of flow, change and becoming that govern all the other ideas that make up our understanding of the cosmos. In addition to its fundamental role in the natural processes that take place on earth, therefore, water is also the unifying idea of the world.

Such elemental moving forces as fire, air, water and earth were used by the ancient Greek Presocratic thinkers as both a priori forces that could be construed individually as sources of life and existence, but also as symbols of their underlying philosophical approaches. Comprehensive in its scope, Presocratic cosmology finds fundamental connections between the forces that constitute physical nature on the one hand and human nature on the other. In his *Metaphysics*, Aristotle credits Thales with the idea that water is the primary cause or essential moving force that drives all things into existence, and it is because Thales argued that the creative cosmic force was a natural substance that he is often considered to be the first Greek philosopher. According to Aristotle, Thales considered water to be the primary underlying principle that encompasses and conditions all things because of its essential function in the becoming and growth of things in nature.

Thales chose water as an elemental force and primary cause that both constitutes and symbolises his cosmological and philosophical approach to life. The ideas of *becoming*, *change*, *flow*, *fluidity*, *unity*, *formlessness* and *relativity* are all present in this life-giving and life-shaping source of nature. Aristotle thinks that Thales settled on water as his prime mover due to the definitive and constitutive role it plays not only in the lives of all living beings, but also in their very being – the essential principle of their existence. In other words, water for Thales is the original state as well as the primary structural component of all things. It is the elemental force that moves them and links them to the essential becoming, change and flow of all life – the property that makes them *natural*. The motion that is inherent in water gives all living things their soul, making them capable of change and growth, and therefore, for Thales, all things are full of gods, conceived of as moving forces.



Moreover, water exists in nature in several different forms, and this determines the very being of all living things on earth. In Thales's words, 'the earth floats on water'. The all-penetrating and all-encompassing nature of the element of water renders nature a cosmic, self-ordering whole, without the need of any supernatural, immortal, metaphysical or otherworldly being or narrative. By instilling in them the motion that defines its own nature (*phusis*), water, both as a cosmic element and a cosmological idea, represents all things in nature that are subject to change, growth and transformation, as well as the cyclicity of all life. Water, then, is the soul (*anima* or *psyche*) of both the earth as physical nature, and the 'world' as the all-unifying, all-encompassing idea discovered by human reason.

Heraclitus is another Presocratic philosopher who prioritised ideas of flow, change, becoming and relativity in his cosmological worldview. In Fragment 125, for instance, Heraclitus says: 'Even the barley-drink disintegrates if it is not moved.' *Phusis* (nature) as *kinesis* (motion) is the dynamic principle without which *kosmos* would not hold together and would eventually disintegrate into a chaotic, self-destructive state. Like Thales, Heraclitus also thinks that *phusis* underpins the definitions of human concepts of understanding and ideas of reason. *Phusis* as *kosmos* encompasses not only the forces of nature as a whole, or the macrocosmic dynamics of the universe, but also the microcosmic human concepts through which these senseless forces acquire meaning.

In *Pre-Platonic Philosophers* (1872–6), Nietzsche claims that the unifying notion in Heraclitean philosophy was *phusis* as it is presented in his *Peri Phuseōs* (*On Nature*), which Nietzsche regards as the most correct form of universalism, fittingly representing 'the oneness and eternal lawfulness of nature's processes'. *Phusis* in the Heraclitean sense refers to the dynamic, irrational and amoral moving whole – the cosmos. Within the parameters of this definition *phusis* is purely cosmological because it resists all teleological, theological or ontological interpretations that try to define nature as an entirely supersensible notion – reducing it to *telos* (ultimate purpose), *theos* (god) or *ta onta* (being) respectively.

Phusis, for Heraclitus, never simply refers to some static being or thing, but always to a process or a temporary result of an ongoing process. In his famous Fragment 12 ('Upon those who step into the same rivers different and again different waters flow.') and in Fragment 40 ('all things flow'), it is evident that, for Heraclitus, nature must always be regarded as an ongoing process. Change is paradoxically the key principle or ingredient of constancy, and things in nature are constant only insofar as they are changing or flowing. Heraclitus conceives nature or *phusis* as a cosmological idea that 'scatters and again gathers, comes together and flows away, and approaches and departs'. In another brilliant paradox, he also says that 'it rests by changing'.

There is, however, another substance in the universe (other than water) that both embodies and symbolises such characteristics of nature as change, flow, fluidity, formlessness and relativity. As well as the river analogy, Heraclitus also uses fire (as Thales uses water), not only as an element that underlies the transformation and being of all things in nature, but also as an idea or principle that is capable of representing the nature and idea of everything (*ta panta*) as an ordered whole (*kosmos*). In his Fragment 30, he puts this as follows: 'This (world-) order (*the same for all*) did none of gods or men

make, but it always was and is and shall be: an ever-living fire, kindling in measures and going out in measures.’ The motive force of fire also transforms *ta panta* (all things) into a ‘cosmic whole’ not by regulating them (as this would require the involvement of a higher consciousness) but simply by *moving* them and thereby bringing them into existence. Fire as the archaic element of *kosmos* not only fuels the movement of things in the universe, but also orders them simply by incorporating them into a singular nature or *phusis*. This is exactly how our sun (which for Heraclitus is ‘new every day’) creates, enlivens, moves and orders everything on earth simply by subjecting them to its heat.

As the Presocratics argued, motion or change is the natural, actual and real essence of all things, and ideas that cannot be related directly to the idea of change are unnatural and contrived. Such ideas and principles – from divinity, goodness and justice to beauty and sublimity – can be regarded as attempts to find fixed reference points in the essential flow, or the underlying and all-encompassing idea of change or flow. When they fail to relate to the underlying idea of change (as represented in water and fire), they are revealed as artificial and incapable of describing the moving essence of things, at which point they may be revised, transformed or completely rejected by the people that use or believe in them.

The effect of the new coronavirus on human life in 2020 has once more exemplified the interconnectedness of all life on earth as well as the relativity, fragility and changing nature of human existence. This is not only a matter of physical well-being; it also includes the ideas we use as safe harbours. Covid-19 has painfully revealed the fact that no human order is permanent and that no harbour is safe enough in the vast ocean of nature, occasionally rocked by powerful, motion-filled hurricanes made of water, heat and wind. The virus has once again shown that human adaptability (fuelled by the dynamism and flexibility of human nature or *phusis*, as Thales and Heraclitus would have understood those terms) to natural, environmental and ideological change is what has made our species successful and creative.

Similarly, as the world floats on water, so music is the most liquid and dynamic art form. Other art forms – poetry, drama and fiction, for example – might be imaged as floating on music by attempting to define regularities in the flow – by attempting to transform the motion that is characteristic of music into structured, more concrete representations. Thanks to their fundamental universality and fluidity, types of music can also quickly become viral (a potent word in today’s world), redefining and altering the aesthetic tastes of an entire generation. Music is capable of transcending not just political and cultural boundaries, but also aesthetic and even organic ones, and it is practised as a form of communication by multiple species. The language of music transcends systematic, structured languages, such that, in the hands of creative artists and performers, it is capable of forging connections between the moving forces of nature – water and fire for Thales and Heraclitus – and man-made aesthetic concepts such as beauty and sublimity. In its beauty, music expresses the natural qualities of human emotions and their sounding relations with underlying moving forces. In its sublimity, it reveals the inherent fragility and tragic essence of human existence – our partly discordant, but inescapably natural attempts to create another wave in the flow of becoming.





PROGRAMMES

Friday 14 June 19.00

MEMORYHOUSE

SOUMIK DATTA *sarod* | *composer*

CHRISTIAN IHLE HADLAND *piano*

GURDAIN RAYATT *tabla*

JORDAN HUNT *composer*

O/MODERNT CHAMBER ORCHESTRA

Max Richter (b. 1966)

Memoryhouse

Europe, After the Rain

Andras

Franz Schubert (1797–1828)

Impromptu No. 3 in G-Flat Major Op. 90, D 899

Max Richter

Memoryhouse

November

Franz Schubert

Moments musicaux

No. 6 in A Flat Major Op. 94, D 780

Max Richter

On the Nature of Daylight

Franz Schubert

Impromptu No. 1 in C Minor Op. 90, D 899

INTERMISSION

Soumik Datta (b. 1983)

Awaaz

/arr. **Jordan Hunt** (b. 1982)

Migrant Birds

1947

Awaaz

Interspersed with new works by Jordan Hunt and

The Beatles

Blackbird from *The White Album*

/arr. Johannes Marmén (b. 1990)

John Lennon (1940–1980)

Imagine

/arr. Johannes Marmén

The first half of this concert stages a dialogue between tracks from Max Richter's debut album, *Memoryhouse* (2002), and three of Schubert's most cherished shorter piano works. Sometimes described as a seminal 'post-classical' (or 'indie classical') creation, Richter's *Memoryhouse* presents a musical travelogue through the tragedy and allure of twentieth-century Europe. It operates as a sequence of scenes or soundscapes that have been described as 'a repository of scattered memories, like a muddled stack of old photographs' (Chris Lo). Accordingly, its strength lies in its fragmentariness – its ability to associate a track with a particular location or set of historical circumstances, but only partially, so that the listener's imagination is left to fill in the gaps. The music is descriptively cinematic, but with an indefinite focus; deeply personal, but also universal in its range and appeal. Richter himself remarked of the album: 'Every artist is really a passenger on their biography and influences – we write the music that someone with our biography would write – so the music is a map of my interests and obsessions.'

As the generic name implies, an impromptu is a solo composition, usually for the piano, that evokes extempore qualities, even if they are more apparent than real. The term was probably first used in 1817 as the title of a piano piece by the Czech composer and pianist J. V. Voříšek, who then wrote a set of six impromptus (1821). Schubert's two sets of *Four Impromptus* were composed in 1827; the first four (D 899) were given the modern-sounding title by his Viennese publisher (Tobias Haslinger), and Schubert evidently liked the idea, as he retained it for the second set (D 935), which was rejected by the German firm Schott & Co and only appeared ten years after his death (published by Anton Diabelli with a dedication to Liszt). Veering between reverie and turmoil, the works are in fact highly organised in character, with contrasting moods expressed in a three-part (ABA) structure. The six *Moments musicaux*, written sporadically between 1823 and 1828, were published in two volumes in 1828 with the faux-French title 'Momens musicaux'. No. 6 had previously appeared in an album of Christmas music by a variety of composers (1824), when it was titled 'Les Plaintes d'un Troubadour' (probably the publisher's invention).

Despite the discipline applied to the underlying musical construction of these occasional pieces, doubtless intended to be performed at Schubertiads in private houses, the influential sets of *Four Impromptus* and the *Moments musicaux* share the distinction of fitting into no defined formal category. As Dvořák wrote in 1894: 'to Schubert belongs the chief credit of originating the short models of piano-forte pieces which the romantic school has preferably cultivated.' Progressive and Romantic in spirit, they work like finished sketches – the perfect type of a perfect pleasure, to paraphrase Oscar Wilde, exquisitely indeterminate and leaving the listener yearning for more.

After the interval, movements from *Awaaz*, a work by the British Indian composer and sarod player



Soumik Datta, are interwoven with arrangements of some classics of twentieth-century pop music. Paul McCartney has explained that the shaping guitar riff in [Blackbird](#) came about after he and George Harrison misremembered the Bourrée (mvt 5) from Bach's Lute Suite in E Minor (BWV 996). That happy accident (the sound of memory in creative action!) led to one of the all-time great Beatles' songs, with lyrics that acclaim the pioneering group of nine African American students who went to study at Little Rock Central High School in 1957. Beyoncé's cover of Blackbird on her latest album, *Cowboy Carter* (2024), shines a spotlight on the song's civil rights associations. Two more songs by the Beatles, [Imagine](#) and [Across the Universe](#), develop broad-reaching themes of universal togetherness, while Pink Floyd's [Paranoid Eyes](#) flips the coin, with a sad tale of a lonely individual whose life is shaped by fear.

Soumik Datta's [Awaaz in Eight Chapters](#) for choir, sarod and percussion, was commissioned by BBC Radio 3 and first performed in London in 2022. The work takes inspiration from the division of India into two independent nations: Hindu-majority India and Muslim-majority Pakistan. After that momentous event – the Partition – which took place as the clock chimed midnight on 15 August 1947, a sense of confusion descended that Datta interprets in existential terms, asking whether the enforced displacements, accompanied by the loss of home, identity, family, neighbours and friends, might be something that 'runs deep in the DNA of South Asian people? My people?'

Awaaz, which means 'voice' in Urdu, though it also carries simpler connotations of 'sound' or 'noise', questions the meaning of the Partition through the 'lens' of the human voice:

[What if language was shattered into fragmented syllables? What if words and phrases were torn up like the lands of India and Pakistan? Could a libretto be made up of sherds of words from Hindi, Urdu and Bengali? Stripped of meaning and identity, what emotion would this debris of sound carry?](#)

In strictly musical terms, *Awaaz* explores whether a vocal work, beginning as mere noise ('disassociated syllables devoid of meaning', as the composer writes), might slowly journey back towards language, conversation and song. That paradoxical voyage towards a recovered new home is undertaken by the instrumentalists and singers, who engage in a collaborative effort, attempting to glue the given fragments back together again. Trying to reconcile the trauma of the past, to restore a shattered whole while acknowledging the loss, the work builds towards a finale that evokes the spirit of Qawwali – a mystical Sufi form of music that uses hand claps and repeated chants to transport its listeners towards nirvana. In this way, *Awaaz* invokes the healing, restorative power of music that has been an inalienable part of the human identity since time immemorial.

Den första hälften av kvällens konsert iscensätter en dialog mellan spår från Max Richters debutalbum, *Memoryhouse* (2002), och tre av Schuberts mest älskade korta pianostycken. Richters *Memoryhouse*, som ibland beskrivs som en inflytelserik "post-klassisk" (eller "indie-klassisk") skapelse, är en tonsatt reseberättelse genom tragedi och lockelse i 1900-talets Europa. Den bygger på en sekvens av scener eller ljudlandskap som har beskrivits som "ett arkiv av spridda minnen, likt en hopräfsad hög av gamla fotografier" (Chris Lo). Eftersom dess styrka ligger i dess fragmentering – dess möjlighet att associera, men endast delvis, ett spår med en speciell plats eller serie historiska omständigheter som lämnar utrymme åt åhörarens fantasi att fylla i luckorna. Musiken beskrivs som cineastisk, men med ett oändligt fokus, djupt personligt och samtidigt väldigt allmängiltigt i sitt omfång och tilltal. Richter själv uttryckte sig sålunda om albumet: "Varje artist är egentligen en passagerare i sin biografi och sina influenser – vi skriver musiken som någon med vår biografi skulle skriva den – så musiken är en karta över mina intressen och fixeringar."

Som det generiska namnet antyder, så är ett impromptu en solokomposition, vanligtvis för piano, med improvisatoriska kvalitéer, även om intrycket vi får inte alltid återspeglar verkligheten. Begreppet uppstod förmodligen 1817 som titeln på ett pianostycke av den tjeckiske kompositören och pianisten J. V. Voříšek, som med tiden kom att skriva en serie med sex impromptun (1821). Schubert komponerade 1827 två serier med *Fyra impromptun*, de fyra första (D 899) fick den modernt klingande titeln av hans förläggare i Wien, Tobias Haslinger, och Schubert gillade tydligen idén så mycket att han behöll titeln även för den andra serien (D 935). Den andra serien refuserades av den tyska förläggaren Schott & Co och publicerades först tio år efter Schuberts död av Anton Diabelli med en dedikation till Liszt. Verken svänger vilt mellan dröm och tumult, men är egentligen välordnade och de kontrasterande känslorna uttrycks i en tredelad (ABA) struktur. De sex *Moments musicaux*, som skrevs i omgångar mellan 1823 och 1828, publicerades 1828 i två volymer med den franskinspirerade titeln "Moments musicaux". Nr 6 hade redan 1824 publicerats i en samling med julmusik av olika kompositörer, då med titeln "Les Plaintes d'un Troubadour" (förmodligen förläggarens påfund).

Trots disciplinen som tillämpas på den underliggande konstruktionen till dessa tillfällighetsstycken, som utan tvekan var avsedda att framföras under Schubertiader i privata hem, så passar de inflytelserika serierna *Fyra impromptun* och *Moments musicaux* inte in i någon formell kategori. Som Dvořák skrev 1894: "Schubert är som den främsta källan till de kortstycken för pianoforte som den romantiska skolan har kultiverat." Med sin progressiva och romantiska anda fungerar de som färdiga skisser – den perfekta typen av perfekt nöje, för att parafrasera Oscar Wilde, som är utsökt obestämbara och får lyssnaren att längta efter mer.

Efter pausen vävs satser ur [Awaaz](#), ett verk av den brittisk-indiske kompositören och sarodspelaren Soumik Datta, samman med arrangemang av klassisk 1900-talspop. Paul McCartney har förklarat att gitarriffet i [Blackbird](#) uppstod när han och George Harrison missmindes Bourrée (femte satsen) ur Bachs Svit i e-moll för luta (BWV 996). Den lyckliga tillfälligheten (ljudet av minne i kreativt skapande!) ledde till en av de bästa Beatles-låtarna någonsin, med text som hyllar de nio afroamerikanska eleverna som började på Little Rock Central High School 1957. Beyoncé's cover på Blackbird på hennes senaste album, *Cowboy Carter* (2024) lägger tonvikten vid låtens människorättsperspektiv. Ytterligare två låtar av Beatles, [Imagine](#) och [Across the Universe](#) spänner vidare på temat universell gemenskap medan Pink Floyds [Paranoid Eyes](#) vänder på steken med en sorgsen berättelse om en ensam människa vars liv präglas av rädsla.

Soumik Dattas [Awaaz i åtta kapitel](#) för kör, sarod och slagverk är ett beställningsverk för BBC Radio 3 och uruppfördes 2022 i London. Verket hämtar inspiration ur Indiens uppdelning i två självständiga stater dominerade av olika religioner: hinduistiska Indien och muslimska Pakistan. Datta tolkar känslan av förbistring som spred sig efter den omvälvande delningen (som trädde i kraft vid midnatt den 15 augusti 1947) i existentiella termer, och frågar sig om tvångsflyttningarna, och den åtföljande känslan av förlust av hem, identitet, familj, grannar och vänner, kan vara något som "ligger djupt i det sydasiatiska folkets – mitt folks – DNA?"

Stycket Awaaz, vars namn betyder "röst" på urdu (även om ordet även har de enklare konnotationerna "ljud" eller "oljud") ifrågasätter delningens innebörd genom den mänskliga röstens prisma:

[Tänk om språket var splittrat i fragmentariska stavelser? Tänk om ord och fraser slets isär på samma sätt som Indien och Pakistan? Kunde ett libretto utgöras av skärvor av ord på hindi, urdu och bengali? Berövade betydelse och identitet, vilka känslor skulle bäras på dessa spillror av ljud?](#)

Rent musikaliskt utforskar Awaaz om ett verk för röst kan börja som rent ljud ("disparata stavelser berövade sin innebörd" som kompositören uttrycker det) och långsamt röra sig tillbaka till språk, samtal och sång. Den paradoxala resan mot ett återfunnet nytt hem anträds av instrumentalister och sångare, som gemensamt försöker limma ihop fragmenten till en helhet igen. I sitt försök att förlika sig med trauman från det förgångna och återställa en sönderslagen helhet samtidigt som den vidkänner sorgen bygger verket upp mot en final som frammanar Qawwalin – en mystisk Sufi-form av musik som använder sig av handklappningar och upprepade mantran för att hjälpa åhörarna att närma sig nirvana. På så sätt frambesvärjar Awaaz musikens helande, stärkande kraft som har varit en oskiljaktig del av den mänskliga identiteten sedan tidernas begynnelse.



Saturday 15 June 13.00

BACH GOLDBERG VARIATIONS: REMEMBERING THE COSMIC WHOLE

BACHS GOLDBERGVARIATIONER: MINNEN AV KOSMOS

CHRISTIAN IHLE HADLAND *piano*

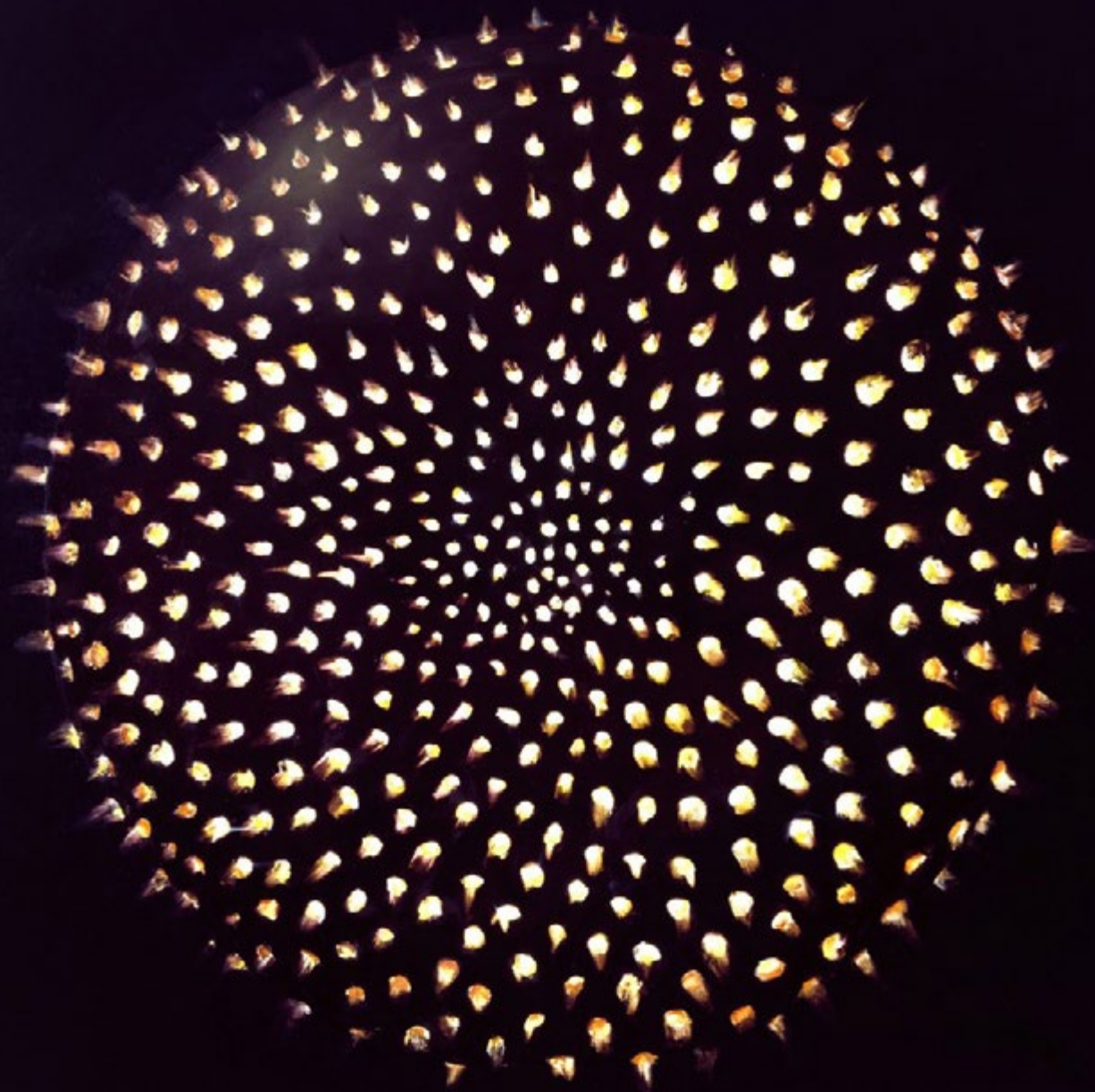
Johann Sebastian Bach (1685–1750) Goldberg Variations BWV 988

Bach's [Goldberg Variations](#), apparently written to allay the sleepless nights of an insomniac Russian aristocrat named Count Kaiserling, begin with a wistful aria that somehow seems comfortingly familiar. The lovely melody invokes a paradoxical mood of nostalgia – not for a lost past, but for the cosmic whole that unfolds in the work's ensuing thirty variations, a world of inexhaustible potential built on a repeating bass line and a chord sequence. The artistic force of the piece derives from the unbreakable link between music and memory. The sounds of music, which are fundamentally mere vibrations, blossom into structured patterns in our heads because our brains discern notes, chords and rhythms. Melodies are built on our ability to remember and therefore to turn isolated tones into engaging tunes. The Goldberg Variations require us to recognise the work's successive movements as altered repetitions of the blueprint presented at the very beginning. They are like the transmuted versions of past events that we experience in dreams, except that Bach's variations are perfectly formed – complete, in and of themselves, even though they are parts of a greater unity. Finally, when the opening aria is heard again in its pure form, we are caught in an infinite loop of memory that mirrors the universal order and expresses the mystery of creation built on applied laws capable of generating newness ad infinitum.

The work apparently takes its name from Count Kaiserling's personal musician, Johann Gottlieb Goldberg, who spent his nights in an antechamber, playing for his ailing master. A doubt remains, however, because Goldberg (who possibly studied with Bach and Bach's eldest son, Wilhelm Friedemann) was just fourteen years old when the variations were published in 1741. Could Bach really have intended a work of such consummate emotional and technical depth and originality to be played for the first time by a young teenager? Similarly, it is sometimes said that Kaiserling asked for music to help him sleep, but Bach's early biographer records that the commission was for 'some clavier pieces ... that he might be a little cheered up by them in his sleepless nights'. The use of music as an antidote for melancholy has a venerable history, but it is tempting to imagine that the Kaiserling anecdote recalls the biblical episode of Saul and David (1 Samuel 16): 'And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.'

Bachs [Goldbergvariationer](#) lär ha skrivits för att lindra den ryske aristokraten greve Kaiserlings sömnlösa nätter. De börjar med en längtansfylld aria som på något sätt känns angenämt välbekant. Den söta melodin framkallar en paradoxal nostalgisk längtan, inte efter ett förlorat förflutet, utan efter den kosmiska helheten som utvecklas under de trettio variationerna – en värld av outtömlig potential som bygger på en upprepad basgång och en ackordsekvens. Styckets konstnärliga kraft stammar ur det oupplösliga bandet mellan musik och minne. Tonerna, som i grunden bara är vibrationer, blommar ut i strukturerade mönster i våra huvuden eftersom hjärnan urskiljer toner, ackord och rytmer. Musiken bygger på vår förmåga att minnas och därmed förvandla de enskilda tonerna till känslöväckande melodier. Goldbergvariationerna kräver att vi känner igen de successiva satserna i verket som förändrade repetitioner av den grundskiss vi hörde i början. De påminner om de förvrängda versioner av verkliga händelser som vi ser i våra drömmar, förutom att Bachs variationer är perfekt formade – kompletta i sig själva trots att de är delar i en större helhet. Återvändandet till den rena formen av den första arian sluter verket till en oändlig slinga av minnen som återspeglar den universella ordningen och representerar det skapelsemysterium som bygger på de lagar som kan skapa nyhet och oändlighet.

Verket lär ha fått sitt namn efter greve Kaiserlings privata musiker Johann Gottlieb Goldberg, som lär ha tillbringat nätterna i ett förmak där han spelade för sin sömnlöse herre. Men frågan är om historien är helt sann, för Goldberg (som kan ha studerat under Bach och Bachs äldsta son Wilhelm Friedemann) var bara fjorton år gammal när variationerna publicerades 1741. Kan Bach verkligen ha avsett att ett så känslomässigt moget verk med tekniskt djup och originalitet skulle spelas för första gången av en nybakad tonåring? Därutöver sägs det ibland att Kaiserling bad om musik som kunde hjälpa honom att somna, men en tidig Bach-biograf skriver att beställningen var för ”klaverstycken ... som kunde muntra upp honom lite under sömnlösa nätter”. Musik som botemedel mot melankoli har djupa rötter, men det är lockande att föreställa sig anekdoten om Kaiserling som en parallell till bibelhistorien om Saul och David (I Samuelsboken 16): ”Varje gång anden som Gud sänt kom över Saul, spelade David på harpan. Saul kände sig då lättad och mådde bättre och den onde anden lämnade honom.”



Saturday 15 June 15.00

THE VICISSITUDES OF LIFE
LIVETS VÄNDNINGAR

CHRISTIAN IHLE HADLAND *piano*

POLINA LESCHENKO *piano*

CAROLINE PETHER *violin*

LINDA SUOLAHTI *violin*

DANIEL EKLUND *viola*

JULIAN ARP *cello*

JORDI CARRASCO HJELM *bass*

ALEXANDER JONES *bass*

Franz Schubert (1797–1828) **Allegro in A Minor Op. 144, D 947 ('Lebensstürme')**

Subharmonic Meditations *after*

Thomas Morley (1557–1602)

Giacinto Scelsi (1905–1988)

Marin Marais (1656–1728)

Antonín Dvořák (1841–1904) **Piano Quintet No. 2 in A Major Op. 81, B 155**

Allegro ma non tanto

Dumka: Andante con moto

Scherzo (Furiant): Molto vivace

Finale: Allegro

In July 1822 Schubert wrote a fragmentary story entitled 'My Dream', in which the protagonist, having lost his mother and spurned his father, becomes a wandering minstrel: 'For long, long years I sang songs. When I sang of love, it turned to pain. And when I sang of pain, it turned to love.' The seesaw shifts from love to pain and back again – the vicissitudes of life – find musical form in transitions from major to minor, and again from minor to major in two chamber works by Schubert and Dvořák.

Schubert's *Allegro in A Minor* for piano duet, D 947, written in May 1828, might have been intended to be the first section of a two-part sonata, together with the Rondo in A Major, D 951, which was composed the following month. While the Rondo was published in December 1828, however, shortly after Schubert passed away on 19 November, the *Allegro* emerged only in 1840, when the publisher Anton Diabelli (commissioner of Beethoven's *Diabelli Variations*) released it with the title *Lebensstürme* (the 'storms of life'). The title stresses the work's agitated opening, while overlooking some important contrasts. The piece does indeed begin in a stormy and troubled mood, with passionate outbursts that are heard repeatedly during the movement, and the drama is further accentuated by the startling use of abrupt silences. By contrast with the storm and stress, the second subject pours oil on troubled waters, using sounds reminiscent of a serene (almost ethereal) chorale, although the sense of transcendent optimism never finally triumphs. Accordingly, the work ends in an atmosphere of uncertainty that intimates a disturbing vision of our tenuous hold on life.

The contrasting spirit of Antonín Dvořák's *Piano Quintet No. 2 in A Major* Op. 81, B 155, might be described as exultant, or euphoric. It was composed in 1888 at Dvořák's summer retreat, Vysoka (50 km outside Prague), where he built a superb house, paid for with the proceeds of his first trip to England (1884) and the excellent fees that his music commanded as he reached the height of his international fame. The lyrical tone of the work's opening soon evolves into the infectious vigour that finally holds sway. The slow movement, entitled *Dumka* (a Slavonic dance originating in Ukraine), introduces alternating faster and more leisurely sections that play with contrasting melodies and conclude in a whirling dance, epitomising Dvořák's idea of what a *dumka* should be. The Scherzo combines two more dances: a fast waltz and a fiery Bohemian furiant. The sparkling Finale glistens with rapidly shifting flashes of major and minor that culminate in some technical fireworks, including a climactic fugato and a hint of a chorale. This chamber work may be epic in its scale and reach, but it is nonetheless characterised by an overarching serenity that might be associated with Dvořák's sense of peace and achievement at this joyful period in his life.





I juli 1822 skrev Schubert en fragmentarisk berättelse med titeln "Min dröm", där protagonisten, efter att ha förlorat sin mor och avvisat sin far, blir en kringvandrande bard: "I många långa år sjöng jag sånger. När jag sjöng om kärlek, förvandlades den till smärta. Och när jag sjöng om smärta, förvandlades den till kärlek." Gungbrädan svänger från kärlek till smärta och tillbaka igen – ty sådant är livets föränderlighet – den finner musikalisk form i övergången från dur till moll, och åter från moll till dur i två kammarmusikverk av Schubert och Dvořák.

Schuberts [Allegro i a-moll](#) för pianoduett, D 947, som skrevs i maj 1828, kan ha varit avsedd som den första delen i en tvådelad sonat tillsammans med Rondo i A-dur, D 951, som han komponerade månaden efter. Men medan rondot publicerades i december 1828, kort efter Schuberts död den 19 november, så dök allegrot upp först 1840, när förläggaren Anton Diabelli (beställaren av Beethovens Diabellivariationer) gav ut den med titeln *Lebensstürme* (Livets stormar). Titeln betonar verkets eggande öppning samtidigt som den bortser från viktiga kontraster. Stycket börjar helt klart i ett turbulent och upphetsat tillstånd, med passionerade utbrott som återkommer gång på gång i satsen, en dramatik som förstärks ytterligare av abrupta, oväntade tystnader. Som kontrast till denna storm och stress gjuter det andra temat olja över de stormiga känslorna, med toner som påminner om en lugn (nästan eterisk) koral, även om känslan av översinnlig optimism aldrig segrar helt. Verket avslutas därför med en känsla av osäkerhet som framväcker en oroväckande vision av livets förgänglighet.

Som kontrast till detta kan Antonín Dvořáks [Pianokvintett nr 2 i A-dur](#) Op. 81, B 155, beskrivas som jublande eller extatisk. Dvořák komponerade den 1888 i byn Vysoka (50 km utanför Prag), där han hade låtit bygga ett vackert hus med gagerna från sin första resa till England (1884) och de utmärkta inkomsterna som han fick från sin musik när han nådde toppen av sin internationella berömmelse. Verkets lyriska öppningstoner utvecklas snart till den smittande glädje som sedan behåller sitt grepp om musiken. Den långsamma satsen, med namnet Dumka (en slavisk dans med ursprung i Ukraina), växlar mellan snabbare och långsammare sektioner med kontrasterande melodier och avslutas i en virvlande dans som återspeglar Dvořáks bild av vad en dumka ska vara. Scherzot kombinerar sedan ytterligare två danser: en snabb vals och en eldig böhmisk furiant. Den gnistrande finalen genomkorsas av blixtrar i dur och moll som kulminerar i ett tekniskt fyrverkeri med ett klimatisk fugato och en glimt av koral. Det här kammarmusikverket må vara av episka proportioner, men kännetecknas trots detta av ett övergripande lugn som kan tillskrivas Dvořáks egna känsla av tillfredsställelse under denna lyckliga period i sitt liv.







Saturday 15 June 19.00

THE MEMORY OF WATER MINNET AV VATTEN

HUGO TICCIATI *violin*

SASCHA BOTA *viola*

JULIAN ARP *cello*

ALEXANDER JONES *bass*

LEO FLORIN *accordion*

POLINA LESCHENKO *piano*

O/MODERNT CHAMBER ORCHESTRA

NEW GENERATION ARTISTS

Franz Schubert (1797–1828) Piano Quintet in A Major Op. 114, D 667 ('Trout')

Allegro vivace

Andante

Scherzo

Tema con variazioni

Allegro giusto

INTERMISSION

Wojciech Kilar (1932–2013)

Orawa

Sting (b. 1951)

The Last Ship

/arr. David Clarke (b. 1939)

Henry Purcell (1659–1695)

Dido and Aeneas

The Sailors' Dance

Celtic Trad.

Hector the Hero and Morrison's Jig

/arr. Liana Svensson (b. 1992)

New Zealand Trad.

Wellerman

/arr. David Lundblad (b. 1974)

Antonio Vivaldi (1678–1741)

Concerto No. 4 in F Minor Op. 8, RV 297

('Winter' from *The Four Seasons*)

Allegro non molto – Largo – Allegro

Hans Zimmer (b. 1957)

Selection from *Pirates of the Caribbean*

/arr. David Lundblad

Researchers claim that a drop of water registers the imprint of anything it touches, so that a river gathers information as it flows. Discharged into the oceans, these liquid memories are recycled in raindrops. The first half of this evening's concert, Schubert's *Trout Quintet*, reworks motifs from an earlier Lied, 'Die Forelle' (1817). The composer's fascination with the pure flux of evolving musical material is already evident in the song, as he captures in tones the sinuous motions of the fish and the swirling brook, but the quintet gave him the opportunity to explore related ideas in a more expansive format.

As Schubert's childhood friend Albert Stadler recalled, the quintet was commissioned by Sylvester Paumgartner, who was 'completely captivated by the precious little song'. Assistant manager of the iron mines in Steyr (Upper Austria), the wealthy, music-loving Paumgartner was an amateur cellist – a bachelor who organised frequent concerts in his large house. Schubert visited Steyr in 1819, 1823 and 1825, each time travelling with the singer Johann Michael Vogl, and on at least one occasion they stayed with Paumgartner. It seems likely that the *Trout Quintet* was composed around the time of the first visit in 1819, when Schubert and Vogl lodged with a lawyer (Albert Schellmann), whose home was very much to Schubert's taste, as he informed his brother in a rare surviving letter:

In the house in which I'm staying there are eight girls, almost all pretty. You see that I am being kept busy. The daughter of Herrn von Koller, with whom Vogl and I dine every day, is very pretty, plays the piano well and is going to sing some of my songs.

The convivial atmosphere of Steyr was transposed into the *Trout Quintet*, which is a welcoming work, full of good cheer and marked by a musical clarity highly suited to the domestic setting for which it was intended. The first of the work's five movements (*Allegro vivace*) opens in a surprisingly languorous mood that soon resolves into quick-fire pyrotechnics, most noticeably in the violin part. The second movement (*Andante*) proceeds at a leisurely pace, with even a hint of melancholy that is swept away in the ensuing Scherzo, which is spiky, energetic and driven by dynamic surges. The fourth movement, Theme and Variations, crowns the piece with reflections on the song melody that so attracted Paumgartner. The theme is stated at the outset (by the violin) and entertainingly embellished in the following two sections (when it is given first to the piano and then to the cello), before being varied more substantially in sections four (with the double bass taking centre stage) and five (when the dramatically altered melody is given to the viola). Finally, after each of the instruments has had its turn in the spotlight, the theme triumphantly returns as a dialogue between violin and cello. After a chiming introduction, the concluding sixth movement develops a motif that carries echoes of the song – memories of water conveyed in three distinct subsections.

The arabesques of moving water, together with the paradoxical ability of a stream to retain its identity while ceaselessly changing, and the inexorable flow of rivers to the sea, suggest a daring *O/Modern* gambit, as we transform Schubert's trout into a sea trout and follow it out to the ocean. After the interval we open with Wojciech Kilar's *Orawa* (1986), of which the composer remarked: 'Orawa is the only piece in which I wouldn't change a single note, though I have looked at it many times ... What is achieved in it is

what I strive for – to be the best possible Kilar.’ The Polish composer wrote music for more than 150 films, including works directed by Francis Ford Coppola and Polanski. Orawa, his best-known concert piece, is a passionate celebration of the harvest, set on a slope called Orawa in the Tatra mountains, after the grass has been scythed and the shepherd’s late summer work is complete.

From the mountainside we descend to the shore and board Sting’s [Last Ship](#) as it sails out to sea. The song – a kind of sea shanty – comes from the musical of the same name for which Sting wrote the music and lyrics, inspired by the closing of the shipyards in Wallsend (close to Newcastle upon Tyne), where he was born.

Sailing the high seas, we are entertained with Purcell’s [Sailors’ Dance](#) from *Dido and Aeneas*, and two traditional Celtic works: [Morrison’s Jig](#) (a well-known Irish tune) and [Hector the Hero](#) (1903) by the Scottish fiddler James Scott Skinner, which is a lament for Major General Hector MacDonald, who committed suicide after becoming embroiled in scandal. Completing this subset of traditional songs is the New Zealand shanty [Wellerman](#), originating on the whaling and supply ships owned by the British-born Weller brothers, Edward, George and Joseph, who in 1831 settled in Otago on New Zealand’s South Island. A storm at sea is provided by the [Winter](#) movement of Vivaldi’s *Four Seasons*, and the concert closes with Hans Zimmer’s iconic theme ([‘He’s a Pirate’](#)) for the movie *Pirates of the Caribbean* (2003).

Det finns forskare som hävdar att vattendroppar registrerar ett avtryck av allt de kommer i kontakt med, så att en flod samlar information under hela sitt flöde. När floden rinner in i havet omvandlas dessa flytande minnen till regndroppar. Under den första delen av kvällens konsert återanvänder Schuberts [Forellkvintett](#) motiv från en tidigare sång, ”Die Forelle” (1817). Kompositören är fascinerad av det rena flödet hos framväxande musikaliska material, något som tydligt framgår redan i sången där han fångar fiskens sinusformade rörelser och bäckens porlande i toner, men i kvintetten kunde han utforska relaterade idéer i ett utökat format.

Schuberts barndomsvän Albert Stadler minns att kvintetten beställdes av Sylvester Paumgartner, som var ”helt tagen av den rörande lilla sången”. Den rike, musikälskande ungarlen Paumgartner var biträdande chef för järngruvorna i Steyr (Oberösterreich) och en hängiven amatörcellist som anordnade regelbundna konserter i sitt stora hus. När Schubert besökte Steyr 1819, 1823 och 1825 tillsammans med sångaren Johann Michael Vogl bodde de minst en gång hos Paumgartner. Det är troligt att Forellkvintetten komponerades i samband med det första besöket 1819, när Schubert och Vogl var inhysta hos advokaten Albert Schellmann, vars hem föll Schubert helt i smaken enligt ett av få överlevande brev som han skrev till sin bror:

Jag bor i ett hus med åtta flickor, nästan alla vackra. Du ser att jag har mycket att göra. Herr von Koller, som Vogl och jag äter middag med varje kväll, har en mycket vacker dotter som är mycket duktig på att spela piano och kommer att sjunga några av mina sånger.

Den gemytliga stämningen i Steyr har letat sig in i Forellkvintetten, som är ett välkomnande verk, fyllt av gemyt och en musikalisk klarhet som var väldigt lämpligt för den hemmamiljö den var avsedd för. Den första av verkets fem satser (*Allegro vivace*) börjar i ett förvånansvärt smäktande tonläge, som är tydligast i violinstämmen. Den andra satsen (*Andante*) fortsätter i maklig takt, med en ton av melankoli som sveps bort av det efterföljande scherzot, som är taggigt, energiskt och drivs av dynamiska strömningar. Den fjärde satsen (Tema och variationer) kröner stycket med reflektioner över den melodi som så tilltalade Paumgartner. Temat anges i början (av fiolen) och utsmyckas på underhållande sätt i de två följande delarna (när den först skickas vidare till pianot och sedan till cello), innan den undergår starkare variationer i del fyra (där kontrabasen står i rampljuset) och fem (där den dramatiskt förändrade melodin hamnar i händerna på violasten). Slutligen, när alla instrument har haft sin stund i rampljuset, återvänder temat triumferande i form av en dialog mellan fiol och cello. Efter en klingande introduktion utvecklar den avslutande sjätte satsen ett motiv som för med sig ekon av sången – minnen av vattnet som förs vidare i tre distinkta delar.

Vattnets strömmande arabesker i kombination med flödets paradoxala förmåga att behålla sin form trots att det befinner sig i oupphörlig förändring och flodernas obönhörliga väg mot havet inspirerar till ett vågat O/Modernt-spel där vi låter Schuberts forell växa till en havsöring och följer med den ut i havet. Efter pausen öppnar vi med Wojciech Kilars *Orawa* (1986), om vilken som kompositören själv skrev: "Orawa är det enda stycket där jag inte skulle ändra en enda ton fastän att jag har gått igenom det gång på gång ... Här har jag uppnått allt jag har strävat efter – att vara bästa möjliga Kilar." Den polske kompositören skrev musik till mer än 150 filmer, inklusive verk regisserade av Francis Ford Coppola och Roman Polanski. *Orawa*, hans mest kända konsertstycke, är en passionerad hyllning till skörden på slutningen *Orawa* i Tatraberget, när gräset är mejat och fåraherdens arbetsuppgifter under sensommaren är klara.

Från bergens sluttning rör vi oss ner till kusten och ombord på Stings *Last Ship* innan den sista båten kastar loss. Sången – en slags sjömansvisa – kommer från en musikal med samma namn som Sting skrev musik och text till, inspirerad av stängningen av varven i födelseorten Wallsend (nära Newcastle upon Tyne).

Väl ute på sjön underhålls vi av Purcells *Sailors' Dance* (Sjömansdans) från *Dido och Aeneas*, och två traditionella keltiska melodier: *Morrison's Jig* (en välkänd irländsk melodi) och *Hector the Hero* (1903) av den skotske violinisten James Scott Skinner. Det senare är en klagosång över generalmajor Hector MacDonald, som begick självmord efter att ha blivit inblandad i en skandal. Som avslutning på den här avdelningen med traditionella sånger hör vi sjömanssången *Wellerman* från Nya Zeeland. Sången handlar om de valfångstskepp och försörjningsfartyg som ägdes av de brittiskfödda bröderna Edward, George och Joseph Weller, som 1831 slog sig ner i Otago på Sydön i Nya Zeeland. *Vinter* ur Vivaldis *Årstiderna* ger oss en storm till havs och konserten avslutas med Hans Zimmers ikoniska tema ("He's a Pirate") från *Pirates of the Caribbean*-filmerna (2003).



Sunday 16 June 15.00

FANTASTICAL SCHUBERT

FANTASTISKE SCHUBERT

CHRISTIAN IHLE HADLAND *piano*

POLINA LESCHENKO *piano*

LAURA LUNANSKY *violin*

EMMA PURSLOW *violin*

LINDA SUOLAHTI *violin*

LIANA SVENSSON *violin*

KASMIR UUSITUPA *violin*

DANIEL EKLUND *viola*

FRANCIS KEFFORD *viola*

EDWARD KING *cello*

ALKINOOS MAVROMICHALIS *cello*

JORDI CARRASCO HJELM *double bass*

ALEXANDER JONES *double bass*

Franz Schubert (1797–1828)

Overture in C Minor for String Quintet D 8

Dobrinka Tabakova (b. 1980)

Fantasy Homage to Schubert

Franz Schubert

Fantasie in F Minor Op. 103, D 940

Schubert's [Overture in C Minor](#) was composed in 1811, when the budding composer (then just fourteen years of age) was still a choirboy at St Stephen's Cathedral in Vienna. From 1808 he was also a member of the imperial Hofkapelle (chapel choir) under Antonio Salieri, and shortly before writing the piece he studied with teachers including the court organist Wenzel Ruzicka, who remarked: 'I can teach him nothing, he has learnt it from God himself.' Schubert was also admitted to the Imperial and Royal City College, where he gained familiarity with orchestral works by Haydn, Mozart and Beethoven; from about 1812 he took composition lessons with Salieri. The accomplished [Overture in C Minor](#) (originally for string quintet), which is Schubert's earliest surviving chamber work, is filled with memories of the music in which he was immersed from a very young age, probably including the overture to Cherubini's opera *Faniska*, which is a key model. It also recalls the sacred music that remained an intimate part of his life, notably in the work's opening lament.

The quivering, slightly discordant textures that initiate Dobrinka Tabakova's [Fantasy Homage to Schubert](#) hover like a dimly apprehended spectre – otherworldly, ominous. The sounds introduce a floating dimension, pregnant with distant memories of Schubert's art; and, like so many of Schubert's explicit and implied narratives, the vibrations are taut with suspense, as though the story might take a very dark turn. Then the cosmic cloud partly crystallises into a recollection of the melody from the beginning of Schubert's [Fantasy for Violin and Piano in C Major, D 934](#). The listener is unexpectedly released into a nineteenth-century costume drama, though Biedermeier comforts are attenuated by the shimmering spectre's refusal to go away. Tabakova's gripping tribute thus probes the dark depths of Schubert's being to uncover an unsettling presence.

The shifting perspectives of Schubert's mature chamber works characteristically invoke a wordless Romantic narrative in which the intimate dreams of a lyrical subject meet an inhospitable outer reality. The evident conflict in his [Fantasie in F Minor, D 940](#), composed early in 1828 (the year of Schubert's death), does not build to a unified grand climax, but roams through alien domains, like the outcast hero of a novel. One of Schubert's many piano works for four hands, it was written to be played in private houses, notably at the Schubertiads (musical soirées) hosted in Vienna by the composer's friends, though it is hard to imagine how the heady mix of intense thought and complicated dark emotions might have been received in such settings. The opening melody extends an almost nostalgic welcome, laden with seeming memories of lost time and glimpses of perfection. Henceforth, the piece embarks on a non-stop journey of agitated contrasts, leading into a fugue-like passage that dramatically terminates with a moment's silence, followed by a reprise of the opening melody, now poignantly enhanced. The rise and fall of an anguished cry provides the sense of an ending that is fulfilled in the work's extended closing chord.

Shuberts [Ouvvertyr i c-moll](#) skrevs 1811, när den spirande kompositören (då endast 14 år gammal) fortfarande sjöng i gosskören i Stefansdomen i Wien. Från 1808 ingick han även i det kejserliga hovkapellet under Antonio Salieri, och strax innan han skrev stycket hade han studerat med lärare som hovorganisten Wenzel Ruzicka, som anmärkte: ”Jag kan inte lära honom någonting, han har lärt sig det av Gud själv.” Schubert antogs även till den kejserliga musikakademin där han lärde känna Haydns, Mozarts och Beethovens orkesterverk. Från omkring 1812 fick han även lektioner i komposition av Salieri. Den tekniskt fulländade ouverturen i c-moll (ursprungligen för stråkkvintett) är Schuberts tidigaste överlevande kammarverk och är fylld av minnen av den musik som genomsyrade hans barndom från tidig ålder. Det gäller förmodligen även ouverturen till Cherubinis opera *Faniska*, som är en viktig förebild till ouverturen. Den påminner även om kyrkomusiken som förblev en viktig del av hans liv, framför allt i styckets inledande lament.

De skälvande, lätt disharmoniska strukturer som inleder Dobrinka Tabakovas [Fantasy Homage to Schubert](#) svävar som en formlös vålnad – utomvärldslig, hotfull. Tonerna frammanar en flytande dimension, mättad med avlägsna minnen av Schuberts verk – och precis som många av Schuberts uttalade och underförstådda narrativ så vibrerar de av spänd förväntan, som om berättelsen skulle kunna ta en otäck vändning. Sedan kristalliseras vålnaden delvis till ett minne av melodin i början av Schuberts Fantasi för violin och piano i C-dur, D 934. Åhöraren förflyttas oväntat till ett kostymdrama under 1800-talet, men Biedermeierkomforten dämpas av den skimrande vålnadens vägran att försvinna när Tabakovas gripande tribut dyker ner i Schuberts innersta väsen för att avslöja en oroväckande närvaro.

De skiftande perspektiven i Schuberts mogna kammarmusikverk frambesvärjer ett ordlöst Romantiskt narrativ där det lyriska subjektets mest intima drömmar möter en ogästvänlig yttre realitet. Den uppenbara konflikten i hans [Fantasi i f-moll](#), D 940, skriven i början av 1828 (samma år som Schubert dog), bygger inte upp till ett enande klimax, utan rör sig genom främmande domäner, som den ensamme hjälten i en roman. Den är en av Schuberts många pianoverk för fyra händer, skriven för att spelas i privata allt under de Schubertiader (musikaliska soaréer) som kompositörens vänner höll i Wien, men det är svårt att föreställa sig hur den berusande blandningen av intensiv tankeverksamhet och komplexa mörka känslor kan ha tagits emot i sådana sammanhang. Öppningsmelodin är nästan nostalgiskt välkomnande, laddad med svallande minnen av det förgångna och glimtar av perfektion. Från och med nu ger sig stycket ut på en oavbruten resa mellan agiterade kontraster som leder till en fugaliknande passage. Den fugaliknande passagen avslutas dramatiskt med en stunds tystnad följt av en repris av öppningsmelodin som nu har förlänats en gripande kraft. Det är som ett ångestfyllt skri som skapar en känsla av slutgiltighet där det förstärks av verkets förlängda slutackord.



Sunday 16 June 19.00

MOONLIGHT MEMORIES OF A WANDERER MINNEN AV EN MÅNSKENSVANDRARE

FLEUR BARRON *mezzo-soprano*

SASCHA BOTA *viola*

CHRISTIAN IHLE HADLAND *piano*

O/MODERNT CHAMBER ORCHESTRA

- | | |
|---|---|
| Ludwig van Beethoven (1770–1827) | Piano Sonata No. 14 in C-Sharp Minor Op. 27, No. 2 ('Moonlight Sonata')
Adagio Sostenuto |
| Franz Schubert (1797–1828) | Winterreise Op. 89, D 911
'Gute Nacht' |
| Anton Webern (1883–1945) | Fünf Sätze Op. 5
I. Heftig bewegt |
| Johannes Brahms (1833–1897) | Vier Gesänge Op. 43
'Die Mainacht' |
| Terry Riley (b. 1935) | <i>Half Wolf Dances Mad in Moonlight</i> |
| Reynaldo Hahn (1874–1947) | <i>L'heure exquise</i> |
| Anton Webern | Fünf Sätze Op. 5
2. Sehr langsam |
| Henry Mancini (1924–94)
/arr. David Lundblad (b. 1974) | <i>Moon River</i> |
| Anton Webern | Fünf Sätze Op. 5
3. Sehr lebhaft |
| Franz Schubert | Erlkönig Op. 1, D 328 |

INTERMISSION

Anton Webern

Fünf Sätze Op. 5

4. Sehr langsam

Sergey Akhunov (b. 1967)

Der Erlkönig for Viola and String Orchestra

Arvo Pärt (b. 1935)

Es sang vor langen Jahren

Sting (b. 1951)

Sister Moon

/arr. Marzi Nyman (b. 1979)

Anton Webern

Fünf Sätze, Op. 5

5. In zarter Bewegung

Franz Schubert

Schwanengesang D 957

‘Ständchen’

Electric Light Orchestra

Ticket to the Moon

/arr. Marzi Nyman

Ella Fitzgerald (1917–96)

Night and Day

/arr. Marzi Nyman

Nina Simone (1933–2003)

Feeling Good

/arr. Marzi Nyman



‘wander, silent and forlorn, my sighs forever asking: where?’ Epitomising the Romantic idea of nomadic isolation, Schubert’s *Wanderer* lives in his mind, sustained by memories and dreams, while the more general idea of being a stranger everywhere partly drives the composer’s tonal pilgrimages to distant musical places. Three of Schubert’s seminal night-time Lieder set the parameters for a concert devoted to roaming lovers and the mesmerising power of the moon. Following the tremulous textures of Beethoven’s *Moonlight Sonata*, said to describe the moon’s shimmering light on the waters of Lake Lucerne, Schubert’s *Gute Nacht*, from *Winterreise*, sees the stranger ejected from the temporary refuge provided by the love of a young girl. The poetic traveller arrived in the town in spring, when the girl spoke of love and her mother even mentioned marriage, but those dreams now lie buried in the wintry earth, like the path that is covered with snow. No reason is given for the disaster. The young man leaves by the light of the moon, only writing the words ‘Good night’ on his former lover’s frozen gate post as he sets out into the inhospitable wilderness.

Deceptively simple lyrics such as these allow Schubert to explore complex psychological predicaments. The thundering hooves of the father’s horse (played on the piano) set the tone for Schubert’s interpretation of Goethe’s poem *Erlkönig*. As they ride through the forest at night, the boy should be perfectly safe in his father’s care, but three interventions by the spectral Elf King transform the woods into a nightmarish place of heightened subjective states. Commonsense tells both father and audience that we are confronted only with the son’s fertile imaginings, but the grim reality of the boy’s vision hits home in the song’s closing lines, when he is found dead in his father’s arms.

Schubert was just eighteen when he completed this, together with many other masterly psychological dramas, which greatly surpass the literary trope of the pathetic fallacy (the idea that, since nature is in tune with human feelings, the sun shines when we are in love). His profound insight is that the world is partly constituted by our experience of it. The idea plays a role in one of his very last songs, *Ständchen* (‘Serenade’), which was published after the composer’s death as part of *Schwanengesang* (‘Swan Song’) – a publisher’s title for the posthumous collection of diverse Lieder. The serenade depicts the lover’s heightened awareness of nature, while he achingly implores the beloved to add a human dimension to the nightingale’s song by hearing it as a call to love. Is he successful? The atmosphere of sweet melancholy leaves us with an open question.

Schubert’s philosophical nocturnes (with and without words) invoke Romantic isolation as a preliminary to the mystery of artistic creation. Similar ideas are explored in Brahms’s *Mainacht* (‘May Night’), where the poetic figure turns away from the gorgeous moonlit night to seek the ‘dark shadows’ of his ‘smiling vision’; they are also present in Arvo Pärt’s *Es sang vor langen Jahren*, where the text by Clemens

Brentano is a cue for loveless nostalgia. Conversely, the moon-blessed return to nature, celebrated in Beethoven's Moonlight Sonata, is the subject of Mancini's [Moon River](#), in which the two infatuated drifters (the speaker and her 'huckleberry friend') gladly give themselves up to a life on the road.

The theme of the monsters of the night, stated in Schubert's *Erlkönig*, is developed in Sergey Akhunov's instrumental reflections on the same Lied, [Der Erlkönig for Viola and String Orchestra](#). Picking up on Schubert's obsessive rhythms and creating a fragmentary mosaic of melody, the work builds to an alarming conclusion. Terry Riley's [Half Wolf Dances Mad in Moonlight](#) comes from a Grammy Award-nominated double album by the Kronos Quartet, which features five extended chamber works. The first of them, *Anthem of the Great Spirit* (in eight movements), concludes with [Wolf Dances](#). As intimated in the title, the frenzied motions of the piece refer to the ancient European tradition of the werewolf – the cursed transformation of a person into a wolf on the night of a full moon. In the context of Riley's overarching theme of the Great Spirit, the lycanthropic creature perhaps represents a discordant presence that is a constant in human experience – comparable with the malign force in Schubert's *Erlkönig*. Also exploring the theme of frenzied night-time transformations is Sting's [Sister Moon](#), from the album *My Mistress' Eyes are Nothing Like the Sun* – a line from Shakespeare's Sonnet 130 that is quoted in the song. Separated from his beloved, and therefore alienated from the light of the sun, the anguished speaker is left to 'howl at the moon the whole night through'.

Complementing Schubert's three night songs, the concert is punctuated by Anton Webern's [Five Pieces \(Fünf Sätze\)](#) for string quartet. Encompassing the whole gamut of nocturnal moods, the work represents Webern's search for post-tonal musical structures in the wake of the advances in musical thinking ushered in by Schoenberg, who remarked of his brilliant student (not without irony): 'I have to keep all of my new ideas secret from Webern, because he uses them before I do, and I thus find myself in the embarrassing position of seeming to imitate my students.' Webern's Five Pieces are constructed like a crystal, such that each movement is a constituent part that also expresses the shape of the whole. The effect is like looking at a diamond, with cut facets that reflect the same light in different ways, undermining the linear structures that are characteristic of words or music. Webern also includes an expanded range of tonal colours that require unconventional techniques: striking the strings with the wood of the bow, for example, bowing next to the bridge, and introducing harmonics. The fifth and longest movement strains achingly into life, eventually achieving an eruption of fervour before retreating into the framing silence.

Last but not least, the concert concludes in a festive mood, with a mini-set of moonlight works by the Electric Light Orchestra, Ella Fitzgerald and Nina Simone.

” Jag vandrar, tyst och uppgiven och mina suckar ställer sig ständigt frågan: varthän?” Som en sinnebild för den romantiska idén om nomadisk isolation lever Schuberts vandrare i sitt huvud, livnär av minnen och drömmar. Det är delvis den övergripande idén om att vara en främling överallt som är drivkraften bakom tonsättarens tonala pilgrimsfärder till avlägsna musikaliska platser. Tre av Schuberts nyskapande sånger med natten som tema har satt ramarna för en konsert tillägnad förälskade vandrade och månens hypnotiska kraft. De skälvande böljorna i Beethovens [Månskenssonat](#), som sägs beskriva månens skimrande ljus över Lucernsjöns vatten, följs av Schuberts [Gute Nacht](#), från *Winterreise*, där främlingen har kastats ut från den tillfälliga tillflyktsorten hos en ung förälskad flicka. Den poetiske vandraren kom till staden en vårdag, när flickan pratade om kärlek och hennes mor om äktenskap, men det är drömmar som nu ligger begravda i den frostnupna jorden, som en stig dold under snön. Vad som föranledde katastrofen förblir ett mysterium. Den unge mannen lämnar huset i månens sken och hans enda avsked är ordet ”Godnatt” som han skriver på den frusna grindstolpen framför sin forna älskades hus när han ger sig ut i den obeboeliga vildmarken.

Bedrägligt enkla texter som dessa gjorde det möjligt för Schubert att utforska komplexa psykologiska dilemman. De dundrande hovarna på faderns häst (som spelas på pianot) sätter tonen för Schuberts tolkning av Goethes ballad [Erlkönig](#). Där de rider genom skogen om natten borde pojken vara helt säker med sin fader, men den kuslige älvkungen förvandlar skogen till en mardrömslik plats av stark sinnesrörelse. Det sunda förnuftet förtäljer för både fadern och publiken att det bara handlar om sonens vilda fantasi, men den bistra verkligheten uppdagas i sångens sista rader när han hittas död i faderns famn.

Schubert var bara 18 år gammal när han slutförde denna och många andra mästerligt komponerade psykologiska dramer, som vida överstiger den litterära tropen om känslomässiga villfarelser (som idén om att solen skiner när vi är förälskade eftersom naturen är i fas med våra känslor). Hans klarsynta insikt är att världen delvis återspeglar vår erfarenhet av den. Denna idé spelar en viktig roll i en av hans sista sånger, [Ständchen](#) (”Serenad”), som publicerades i *Schwanengesang* (”Svanesång”) – förläggarens titel på den samling *lieder* som gavs ut efter Schuberts död. Serenaden återger älskarens medvetenhet om naturen där han med längtan i rösten ber sin älskade att höra näktergalens sång som ett kärleksrop. Lyckas han? Stämningen av ljuv melankoli lämnar detta öppet för tolkning.

Schuberts filosofiska nocturner (med eller utan ord) frambesvärjer romantisk isolering som en förutsättning för det konstnärliga skapandets mysterium. Brahms utforskar liknande idéer i [Mainacht](#) (”Majnacht”), där den poetiska protagonisten vänder ryggen mot den vackra månbelysta natten för att söka efter de ”mörka skuggorna” i sin ”leende vision”. De mörka skuggorna är även närvarande i Arvo

Pärts [Es sang vor langen Jahren](#), där texten av Clemens Brentano är en ledtråd till kärlekslös nostalgi. Omvänt så hyllas den mänskenskyssta naturens återvändo i Beethovens Mänksenssonat, temat för Mancinis [Moon River](#), där två förälskade rotlösa (sångaren och hennes "huckleberry friend") frivilligt ger upp tryggheten för ett liv på vägarna.

Nattens monster är ett tema som började med Schuberts [Erlkönig](#), det utforskas vidare i Sergey Akhunovs instrumentella reflektioner av samma sång för viola och stråkorkester. Verket plockar upp Schuberts besatta rytmer och skapar en fragmenterad mosaik av melodier samtidigt som det bygger upp mot en alarmerande slutsats. Terry Rileys [Half Wolf Dances Mad in Moonlight](#) finns med på ett Grammy Award-nominerat dubbelalbum av Kronoskvartetten, som innehåller fem utökade kammarmusikverk. Det första av dessa, *Anthem of the Great Spirit* (i åtta satser), avslutas med [Wolf Dances](#). Som titeln antyder så refererar styckets frenetiska rörelser till den europeiska varulvstraditionen – förbannelsen som förvandlar människa till varg under fullmånens sken. Med tanke på Rileys övergripande tema av den Stora Anden kan det tänkas att det lykantropiska temat kan representera en dissonans som är ständigt närvarande i människans liv – jämförbar med den ondskefulla kraften i Schuberts Erlkönig. Ett annat stycke som utforskar nattliga transformationer är Stings [Sister Moon](#) från albumet *My Mistress' Eyes are Nothing Like the Sun* – en rad ur Shakespeares Sonett 130 som citeras i sången. Skild från sin älskade, och därmed utesluten från solens ljus, kan den plågade protagonisten bara "yla mot månen natten lång".

Som ett komplement till Schuberts tre nattsånger interpunkteras konserten av Anton Weberns [Fem satser](#) (Fünf Sätze) för stråkkvartett. Verket, som omfattar alla nattliga stämningar, representerar Weberns sökande efter post-tonala musikaliska strukturer i spåren efter framstegen inom synen på musik som Schönberg gick i bräschen för. Schönberg anmärkte (inte helt oironiskt) följande om sin lysande elev: "Jag måste hålla alla mina nya idéer hemliga för Webern, för han använder dem innan jag hinner, och så befinner jag mig i den pinsamma positionen att framstå som om jag imiterar mina elever." Weberns Fem satser är konstruerade som en kristall där varje sats är en del som samtidigt uttrycker dess form i sin helhet. Effekten är som att titta på en diamant, vars slipade fasetter reflekterar ljuset på olika sätt och underminerar de linjära strukturer som är så karakteristiska för ord eller musik. Webern bygger även in ett utökat register av tonala färger som kräver okonventionella tekniker: att slå på strängarna med stråkens trä, stråkföring bredvid stallet, och nya harmonier. Den femte och längsta satsen värker sig ut i livet för att explodera i en glödande energi innan den drar sig undan i den omfattande tystnaden.

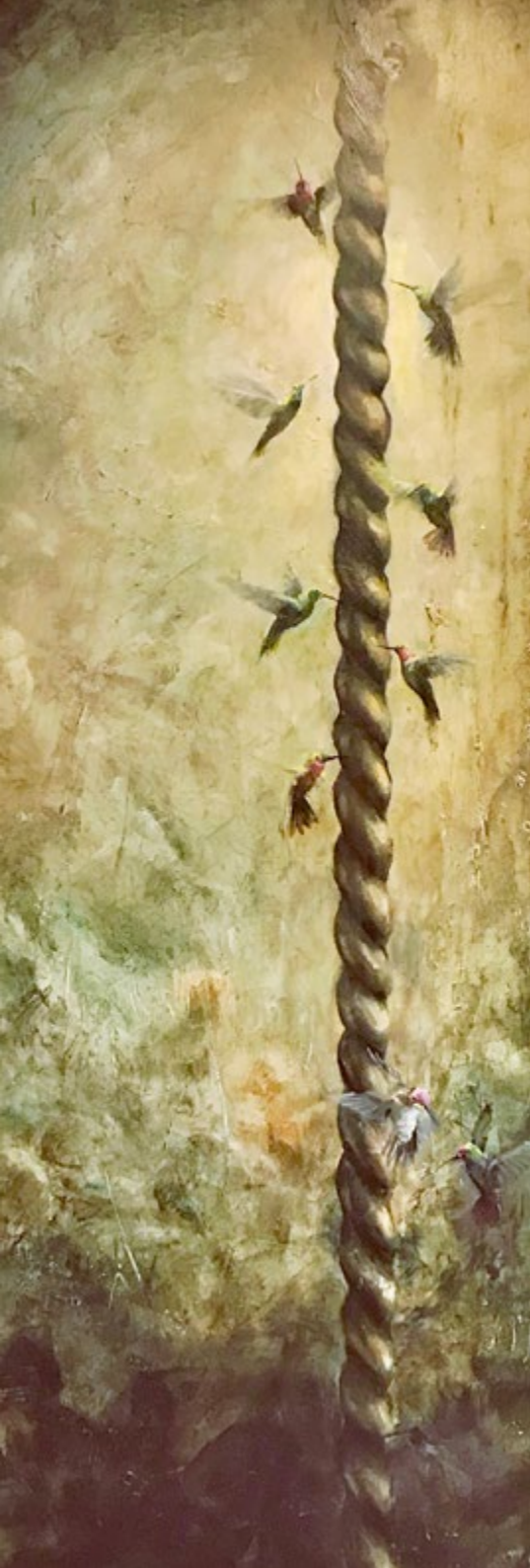
Konserten avslutas med ett sprakande mini-set av mänskensbelysta stycken av Electric Light Orchestra, Ella Fitzgerald och Nina Simone.



GUEST ARTISTS







Julian Arp cello



Julian Arp studied at the Academy of Music Hanns Eisler in Berlin with Boris Pergamenschikow, David Geringas and Eberhard Feltz. As a soloist and chamber musician, Julian Arp enjoys a worldwide concert activity and plays in concert halls such as Carnegie Hall, Wigmore Hall, Concertgebouw, and Berlin Philharmonic Hall and appears regularly at prestigious international festivals. Chamber music could be Julian Arp's greatest musical dedication. He, together with his longstanding duo partner, the pianist Caspar Frantz, has won numerous national and international prestigious awards. Julian Arp collaborates with a wide repertoire and engages keenly in performing contemporary music. Composers such as Samir Odeh-Tamimi, Sven-Ingo Koch, Sarah Nemtsov and Violeta Dinescu have written pieces for him. Julian Arp highly commits to teaching and regularly gives master classes in Germany and abroad. Since October 2013 he has been teaching as a professor at the University for Arts in Graz, Austria.

Fleur Barron mezzo-soprano



Hailed as 'a knockout performer' by The Times, Singaporean-British mezzo Fleur Barron recently triumphed at the San Francisco Symphony in the title role of Kaija Saariaho's opera *Adriana Mater* in a production helmed by Peter Sellars and Esa-Pekka Salonen, and at the Aix-en-Provence Festival as *Ottavia* in Monteverdi's *L'Incoronazione di Poppea*. She is a current Rising Star of Amsterdam's Concertgebouw and an Artistic Partner of the Orquesta Sinfonica del Principado de Asturias in Oviedo, for which she will curate/perform multiple projects across several seasons. She is a passionate interpreter of opera, chamber music, and concert works ranging from the baroque to the contemporary and is mentored by Barbara Hannigan.

Sascha Bota *viola*



Since relocating to the UK in 2017, Sascha Bota has established himself as one of the most sought-after viola players in London as a soloist, chamber musician, and guest principal with symphony and chamber orchestras alike. He joined the Navarra String Quartet in 2018 and Britten Sinfonia in 2021 as associate leader of the viola section. He has been a

soloist in the Musikverein Vienna, Concertgebouw Amsterdam, Prinzregententheater in Munich and Konzerthaus Berlin along with partner Antoine Tamestit and the AKAMUS Berlin. He is a member of the Oculi Sextet and Sakuntala String Trio, both based in London, and appears frequently as guest principal player of Aurora Orchestra, London Mozart Players, Academy of Ancient Music, English Chamber Orchestra, Philharmonia Orchestra and the Romanian Chamber Orchestra. He enjoys both gut stringing his viola at different pitches as well as playing jazz in various ensembles. Sascha has recently joined the faculty at Trinity University in London.

Jordi Carrasco Hjelm *double bass*



Jordi Carrasco Hjelm is a Swedish double bass player focusing on chamber music and free improvisation. He lives in Amsterdam, where he was a BA student with Olivier Thiery and Rick Stotijn at the Amsterdam University of the Arts. He finished his studies with an MA in Cross-Over Music Making with the jazz violinist Tim Kliphuis in 2019. He performs regularly with

the O/Modernt Chamber Orchestra and as a guest in different European festivals and ensembles. Highlights include performing with jazz legends Gwilym Simcock and Nils Landgren in the Elbphilharmonie Hamburg, the first performances of new chamber music pieces by composers Django Bates, Ralph Schmidt and Tom Coult, and performing Sandor Veress's Memento with the violinist Lilli Maijala in the Festival Musikdorf Ernen in Switzerland.

Soumik Datta *sarod*



'One of the biggest new music talents in Britain', Soumik Datta is a visionary musician with the ability to cross boundaries, cultures and art forms. A sarod virtuoso, bandleader, and Artistic Director of the Soumik Datta Arts charity, his work pushes the limits of Indian classical music to address the urgent issues of our times. One of the last disciples of the sarod legend, Pandit Buddhadev Das Gupta, Soumik is now acclaimed

for extending the reach of the sarod, collaborating with refugee, mental health and climate action practitioners as well as artists from disparate global traditions. His 2023 highlights include performing his works at WOMAD, Southbank Centre for Refugee Week, Schleswig Holstein Festival (Germany) and BBC Proms at Royal Albert Hall. As an example of the culturally significant work he performs, in 2022, Soumik was commissioned by BBC Singers to compose a new score for choir and sarod, 'Awaaz', to commemorate 75 years of Indian independence.

Daniel Eklund *viola*



Daniel Eklund (1987) was born and raised in Lund, Sweden, where he started playing the viola at the age of 5. In 2015, he began his studies in the soloist class at the Royal Danish Conservatory of Music, with Professor Lars Anders Tomter and Tim Frederiksen. Daniel Eklund plays a lot of chamber music, and is a member of the Nordic String Quartet.

The quartet has performed at music festivals both within and outside the borders of Scandinavia. Their debut CD with music by Pelle Gudmundsen-Holmgreen won the 2019 Danish P2 Award in the category 'Album of the Year with new classics'. Danish, Nancy Dalberg's complete string quartets were also published in collaboration with Dacapo records in 2019. The English Music Web International has added the CD on their list of 'Recordings of the year'. Since 2013, Daniel has a permanent position as principal violist in the chamber orchestra Musica Vitae, with whom he has been a soloist on several occasions.

Leo Florin *accordion*



Leo Florin (b. 2003) has had great success with a series of first prizes and awards in international music competitions in Sweden, Germany, France, Croatia, Ukraine, China, Canada and other countries. In 2023 he won the Premio Internazionale della Fisarmonica in Italy – one of the world's most prestigious accordion competitions. Leo

has played for celebrities like King Carl XVI Gustaf and Queen Silvia of Sweden, Sweden's Prime Minister and the President of Ireland. As a freelance artist, Leo has played with artists such as court singer Ingrid Tobiasson, drummer Per Lindvall and violinist Hugo Ticciati. He has released a CD and made recordings on TV and radio. 2016 Leo was awarded 'Accordionist of the Year' by Swedish Accordionist's Association. 2022 he was elected to the association's board. Leo is initiator and artistic director of Kammerton Accordion Festival. The youth-focused festival's goal is to show the wide of possibilities of the accordion – both solo and with other instruments.

Christian Ihle Hadland *piano*



Christian Ihle Hadland has established himself as a true craftsman of the piano, a musician whose delicate, refined playing and individual touch have led him to the most prestigious stages in the world. Christian came to international attention in 2011 as a BBC New Generation Artist, performing with all four of the BBC's symphony orchestras

and broadcasting solo and chamber recitals for the corporation in London. At his debut at the BBC Proms in London, he was praised by critics for his 'pearly' and 'otherworldly' sound. Christian made his professional concerto debut at the age of 15 with the Norwegian Radio Orchestra and has since performed with all the major orchestras in Scandinavia. In the UK he has appeared as a concerto soloist with several major orchestras in addition to his work with the BBC orchestras. He has been Artistic Director of the International Chamber Music Festival in Stavanger, his hometown, since 2010.

Alexander Jones *double bass*



UK-born Alexander Jones is Assistant Principal of the BBC National Orchestra of Wales. He began learning the double bass with Gethin Griffith at the age of seven, and has since studied with Ronan Dunne, Tom Goodman, Graham Mitchell, Chi-chi Nwanoku CBE, and Dominic Seldis. He studied his undergraduate at Cambridge University and his postgraduate at the Royal

Academy of Music. Alexander has appeared as Guest Principal of the Philharmonia, BBC Scottish Symphony, and Royal Scottish National orchestras, and has also appeared as Guest Principal with the Orchestra of the Age of Enlightenment, Dunedin Consort, and The English Concert. As a soloist, he has performed at the Grafenegg Festival, recorded for Divine Art, and has premiered works by multiple composers. As a chamber musician, he has worked with a number of ensembles and has performed at the Festival d'Aix-en-Provence, Schleswig-Holstein Musik Festival, and the BBC Proms.

Francis Kefford *viola*



Australian-born violist Francis Jonah Kefford enjoys a diverse career as a chamber and orchestral musician, teacher and festival director. After studying in Toronto with Steven Dann, Francis spent two seasons as acting principal violist at the Canadian Opera Company. In the UK he performs frequently with the London Symphony and Royal Opera

House Orchestra. He has led the viola sections of many distinguished orchestras and performs regularly with the UK's pre-eminent chamber groups, notably the Britten Sinfonia, English Chamber Orchestra, Aurora Orchestra and the London Mozart Players. Francis is co-director of the Saronic Chamber Music Festival in Greece, where he explores repertory in ensembles based on both artistry and profound friendship. Here, and at festivals across Europe, he has collaborated with some of the finest musicians of his generation. At the 2007 International Viola Congress in Adelaide he premiered the late Peter Sculthorpe's *Elegie* for viola and string orchestra. Francis plays a viola by Rodolpho Fredi made in Rome in 1931.

Edward King cello



New Zealand-born Edward King began to play the cello at age three, taking his lessons on a 1/16th-sized instrument, and sitting on a tiny stool built by his grandfather. In the following years (after graduating through a series of progressively bigger cellos), he enjoyed studies with James Tennant, Julius Berger, and Wolfgang Emanuel Schmidt, a trio of encouraging and open-minded mentors. This led to prizes at the Witold Lutosławski International Cello Competition, the International Cello Competition in Markneukirchen and the Australian Cello Awards. Edward enjoys a multi-faceted career, collaborating with a diverse array of ensembles around Europe and further afield. He is especially interested in projects that unearth new perspectives on long-standing musical traditions, and enjoys dabbling in a wide range of music. Since 2023, Edward has been professor of cello at the Leopold Mozart College in Augsburg. Edward plays on a modern German instrument, made by Robert König in 2017.

Polina Leschenko piano



Polina Leschenko was born in St Petersburg and began playing the piano under her father's guidance at the age of six. Two years later she performed with the Leningrad Symphony Orchestra in St. Petersburg. At the age of 12 Polina made her UK debut at the Barbican Hall in London playing Beethoven's 'Emperor' concerto. Since then Leschenko has worked with prominent international orchestras and given critically acclaimed recitals and chamber music concerts at numerous world-renowned venues. An accomplished and admired chamber musician, Polina Leschenko also performs frequently at many festivals, and collaborates with artists including Martha Argerich, Ivry Gitlis, Patricia Kopatchinskaja, Ilya Gringolts, Mischa Maisky, and Torleif Thedéen. Polina's most recent CDs include a recital CD, 'Forgotten Melodies', Mendelssohn's double concerto with the Australian Chamber Orchestra and Richard Tognetti, a recording of the Dvorak Piano Quartet Op. 87, and 'Deux' with Patricia Kopatchinskaja.

Laura Lunansky violin



Laura Lunansky (1995, Utrecht) is a Dutch violinist with Argentinian origins. She's first violinist of the London-based Behn Quartet and is founding member of de 'Formule', a Dutch ensemble that focuses on interdisciplinary chamber music performances, winner of the Grote Kamermuziek Prijs 2018 and ensemble in residence of Festival Classique. Laura is a recipient of the Villa Musica stipendium since 2021 and appears regularly with the Mahler Chamber Orchestra, Dresdner Festspielorchester, Balthasar Neumann Ensemble, Netherlands Chamber Orchestra, Asko|Schoenberg ensemble and the Rotterdam Philharmonic Orchestra amongst others. She's active as a contemporary, classical as well as baroque violinist. She has performed for the Dutch Embassy as a soloist and with her ensemble in Croatia, Mexico, Canada, Slovenia, Iceland and Italy. Besides playing the violin she works as a presenter and judge in competitions and hosts a radio show about the ins and outs of classical music on Echobox radio.

Caroline Pether violin



Caroline is the Leader of Manchester Camerata, often assuming the role of Soloist and/or Director with the orchestra. Chamber music sensibilities are at the heart of Caroline's music-making; she enjoys a regular duo partnership with Camerata's principal cellist Hannah Roberts and guest leads chamber music projects and chamber orchestras across the UK. Caroline was also the Leader of Welsh chamber orchestra Sinfonia Cymru from 2016 until 2021. From 2010 to 2019 Caroline was the first violinist of the Zelkova Quartet, winners of the 2017 St Martin's Chamber Music Competition and the 2014 Royal Overseas League Elias Fawcett Award for Outstanding Chamber Ensemble. Through her work with chamber orchestras and her quartet, Caroline has been fortunate to study and work closely with many incredible musicians; Gábor Takács-Nagy, Ferenc Rados, Hatto Beyerle and Peter Cropper to name but a few.

Emma Purslow violin



Passionate about bringing live performance to everyone, Emma Purslow is a violinist and violist performing in various roles in the UK and abroad. She is first violin of the Alkyona String Quartet and has recently performed as a guest with the Navarra Quartet, Corran Quartet and Explore Ensemble. Emma is a sought-after educator, coaching regularly

for Chetham's School of Music, the National Children's Orchestra, Royal College of Music Junior Department and the London Philharmonic Orchestra's Education and Community Program, in addition to her role as Head of Strings at Newton Preparatory School. Emma led the Street Orchestra of London between 2016 and 2019, an ensemble bringing live performance to those unable to access it. She enjoys a varied freelance orchestral career, performing regularly with orchestras including the O/Modernt Chamber Orchestra, Netherlands Chamber Orchestra, London Philharmonic Orchestra, BBC Symphony Orchestra and the BBC National Orchestra of Wales, among others.

Gurdain Rayatt tabla



Gurdain Rayatt is one of the leading tabla players in the UK/Europe performing regularly as an international artist. He excels both within the classical traditional realm as an apt soloist and sensitive accompanist to Hindustani Classical instrumental, vocal and dance performances, as well as a versatile and expressive musician in cross-cultural, folk and world music.

He has collaborated with star artists such as Ustad Amjad Ali Khan, Ustad Shahid Parvez and Pandit Birju Maharaj, and in the UK, alongside major performers such as Roopa Panesar, Jesse Bannister, Jasdeep Degun, Kaviraj Dhadyalla, Giuliano Modarelli. He also performs regularly with kathak dancers from Pagrav Dance Company. His experimental work into multiple genres has led him to become a prominent member of many multi-genre groups and bands with whom he has toured internationally and recorded a number of albums including: 'Call of the Blues' by Michael Messer's Mitra. He has also performed and recorded at the famous Abbey Studios and Westminster Hall alongside the UK Philharmonic Orchestra.

Frauke Steichert viola



Frauke Steichert studied the viola at the University of the Arts Berlin, Germany, with Prof. Hans-Joachim Greiner. Since her studies she has worked in numerous German orchestras in solo and tutti positions including Orchester der Deutschen Oper Berlin, the Orchester der Komischen Oper Berlin, Mecklenburgische Staatskapelle Schwerin,

Oldenburgisches Staatssorchester. From 2016 she is associate principal viola with the Philharmonisches Orchester Bremerhaven. Frauke has often produced and performed multidisciplinary programmes which include choreographed dance together with instrumental performance. Passionate about chamber music she has performed at festivals such as Davos Festival, Kammermusikfest Sylt and O/Modernt. When not playing the viola, she will be on her bike, in a lake or in the forest, training for triathlons.

Linda Suolahti violin



One of Finland's most interesting solo violinists, Linda Suolahti, is seen as a significant trendsetter in Finnish art music, having impressed with her courage as an artistic director and organiser. Since 2016, Linda has led a chamber music festival, Kokonainen/Musequal, highlighting unknown and forgotten female composers and

composers representing minorities. 2023 leading Finnish record label Alba Records published her debut album, 'Unrecorded,' containing previously unrecorded Finnish works by female composers. Linda has made an impressive career as a leader and concertmaster of numerous orchestras across continents, specialising in leading an orchestra without a conductor. She often appears as a soloist, sometimes directing the orchestra at the same time. Based in Helsinki, Linda is enjoying her versatile career as a freelance artist, regularly joining world-leading chamber orchestras such as the Mahler Chamber Orchestra, Deutsche Kammerphilharmonie Bremen, and O/Modernt Chamber Orchestra. From 2017 to 2020, Linda was concertmaster of the Lapland Chamber Orchestra.

Liana Svensson violin



Liana Svensson, violinist, has been performing with O/Modernt Chamber Orchestra since its launch in 2014. She grew up in Florida, USA where she played her debut concert with the Hollywood Philharmonic, and since 2005 has been based in Stockholm, Sweden. Liana studied at Lilla Akademiens Musikgymnasium during which time she performed

regularly on international stages with Hugo Ticciati. In 2009 she won a gold medal in Berlingske Tidendes Musikkonkurrence, and later would receive the top prize from the Erik Grudd Foundation. She continued her studies with Marco Rizzi at Mannheim Musikhochschule, and Per Enoksson at Edsberg Manor's chamber music academy in Stockholm. Since 2018, Liana has been performing as a full-time member of Västerås Sinfonietta, and as an active member of Stockholm Concert Orchestra and Läckö Castle Opera. With a passion for music education, Liana has returned to Lilla Akademien as violin teacher and ensemble leader.

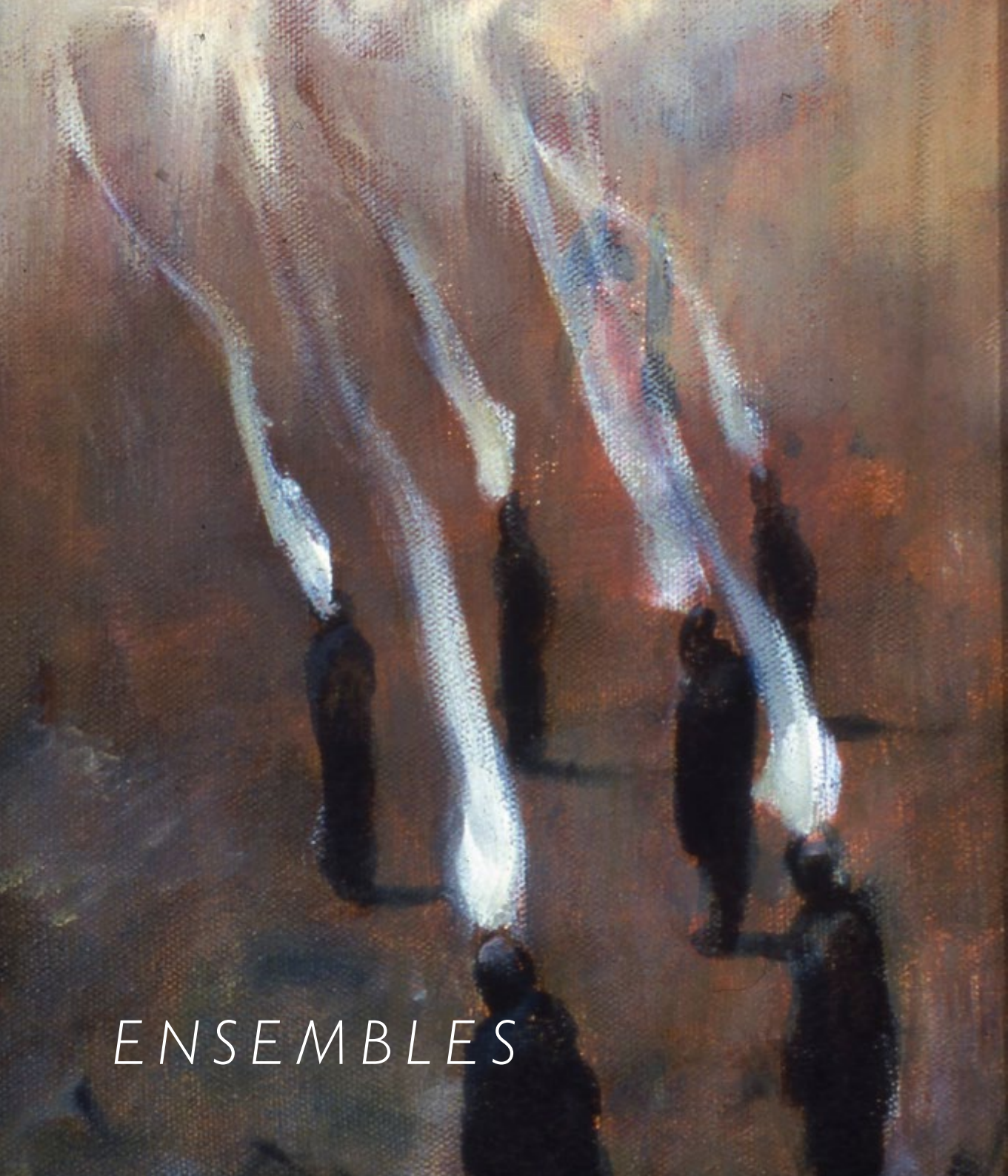
Kasmir Uusitupa violin



Kasmir Uusitupa is one of the most versatile violinists of the new Finnish generation. He studied orchestral and string quartet playing from an early age and has diverse experience performing different genres with different instruments. Playing folk music with his family was a major influence on his development as a musician and his interest in

performing other genres. Uusitupa's forte is in leading chamber music, which gives him the opportunity to regularly perform in chamber music festivals as well as to be invited as a guest concert master in major Finnish orchestras. He has appeared as a soloist from a young age and has reinforced his musicianship by studying conducting. Kasmir Uusitupa plays an Italian Spiritus Sorsana violin (~1700), kindly on loan from the Finnish Cultural Foundation.





ENSEMBLES

O/Modernt Chamber Orchestra



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

Over the last decade, the orchestra has gained an international reputation, with performances at the Wigmore Hall, Konzerthaus Berlin, Wiener Musikverein and Muziekgebouw aan 't IJ. Recent and upcoming highlights include opening of the Flanders Festival Ghent, concerts in Kölner Philharmonie, Elbphilharmonie (Schleswig-Holstein Musik Festival), Berwaldhallen (Baltic Sea Festival), as well as returns to Wigmore Hall in London. The O/Modernt players enjoy a wide range of outreach and educational projects in Sweden, the UK and further afield in India.

New Generation Artists

O/Modernt are delighted to welcome the following as this year's New Generation Artists:

[Matilda Dagnell](#) *violin*

[Samuel Biagio Gillis](#) *violin*

[Carl Ryelund](#) *violin*

[Anton Volkov](#) *violin*

[Alkinoos Mavromichalis](#) *cello*



COMPOSERS

Jordan Hunt



Jordan Hunt is a composer, vocalist and multi-instrumentalist. He is co-founder of Principle Six label, and Musical and Associate Director of the Theo Adams Company. His discography includes numerous EPs and singles, encompassing pop and classical music, and has aired on BBC Radio 3 and 6Music. Classically trained, he is musical companion to

Grammy-nominated Olivia Chaney, and former violinist in The Irrepressibles and The Hidden Cameras, performing at major venues across Europe, Asia and North America. His classical music has been commissioned, performed and recorded by the London Sinfonietta, BBC Philharmonic, Philharmonia, LSO, Hallé Youth Orchestra, Oliver Knussen and James Macmillan, and released on the NMC label. He has worked with artists including Lana Del Rey, FKA twigs, Olly Alexander, Kylie Minogue, Dua Lipa, Paloma Faith, Fiona Shaw, Nick Knight, David Sims, and Raqib Shaw, and on major live TV events including Eurovision, the BRIT Awards and Later... with Jools Holland.

David Lundblad



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

Philharmonic Orchestra, Gothenburg Wind Orchestra, Finnish Radio Chamber Choir and Dalasinfoniettan. He has also appeared on the radio and TV, and has made several CD recordings. David has had the privilege of studying with distinguished conductors, notably Eri Klas, Jorma Panula Matti Hyökki, Eric Ericson and Gustaf Sjökvist. He currently holds conducting positions with Dalasinfoniettan and Falu kammarkör.

Johannes Marmén



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

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

Marzi Nyman



Marzi Nyman was born in 1979 in Lohja in rural Finland. Luckily, his parents made him take piano lessons from the age of six, and he studied classical piano for ten years. As a teenager he realised that the guitar is the king of all instruments and started learning it with fierce passion. In 1998 he began his studies in the jazz department at the Sibelius Academy and is

still studying, mainly composition. Fascinated by many types of performing and music making, he has composed for orchestras, chamber groups, theatre and film, and written songs that he performs himself. He has played with a colourful array of people and collectives. Collaborators include Lenny Pickett, Tim Ries (The Rolling Stones), Anu Komsu, Osmo Vänskä, Hannu Lintu, Igudesman and Joo (The League of Xtordinary Musicians) and Pekka Kuusisto. He was selected as Pori Jazz Artist (2003) and won the 2006 Teosto Award. Marzi is driven by curiosity and the urge to connect with people, and that's why he is delighted to be a part of O/Modernt.

Michaela Beijer *translator | fundraiser*



Michaela Beijer has more than fifteen years' experience as a professional translator from German and English into Swedish, ranging from EU regulations through highly technical texts, to IT, marketing, fashion and performing arts. After graduating with a master's degree in Swedish and translation studies from Stockholm University in

2005, she worked for four years as an in-house translator at a translation agency in Riga, Latvia. She is currently based in Stockholm, where she freelances as a translator, reviser, writer and editor. Her published translations include the yearly booklet for Festival O/Modernt, several essays on puppet theatre and books on cooking, knitting and crocheting. She spent much of her childhood and youth backstage at the Stockholm Marionette Theatre and Museum, and worked for a season at the Drottningholm Palace Theatre, so joining the O/Modernt family in 2015 was in a way a return to her theatrical roots.

Erman Kaplama *philosopher*



Erman Kaplama is Assistant Professor in philosophy, ethics and sociology at Yasar University in Turkey. He previously lectured at the University of the South Pacific. He holds a PhD in humanities and cultural studies from the University of London's Birkbeck College, an MSc in political theory from the London School of Economics and Political

Science, and a BA in political science from Bilkent University in Ankara, Turkey. He is the author of 'Cosmological Aesthetics through the Kantian Sublime and Nietzschean Dionysian' (2010) and has published academic articles on the aesthetics and ethics of Kant, Nietzsche, Heraclitus, Democritus and Heidegger. Erman is also the writer and lead producer of a three-part movie 'Odysseus the Immortal' (in development).

Paul Benney *artist*



Paul Benney has worked as an artist and musician in both the U.S. and U.K. and is represented in public collections world wide including The Metropolitan Museum of Art, The National Gallery of Australia, The National Portrait Gallery, The Royal Collection, The Eli Broad Foundation, AIG Houston, and Standard Life. Benney has twice won the

public choice award in the BP Portrait Awards and has been short listed on two occasions. In 2013 he was invited to be one of the judges for the Threadneedle prize at the Mall Galleries. A member of the Neo-Expressionist group of the early 80's in New York's East Village, Benney became known for his depictions of stygian themes and dark nights of the soul. Also one of the country's leading portrait artists, he has painted many prominent cultural and political figures. His paintings reveal on multiple levels a diverse state of existence. One where life and death co-exist. The inner and the outer. Matter and spirit. The known and the unknown. The past and the Future. And at the heart of them the illusion of the fixed in between state – The Present.

Hugo Ticciati *artistic director | violin | conductor*



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

of contemporary music. With his growing reputation for innovative programming, he is frequently asked to devise and present concerts and festivals with a unique twist. Hugo still lives in the blissful state of mobilephonelessness and when he is not plotting for O/Modernt or practising the violin, he is probably meditating in India.

Paul Williamson *writer*



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

Debbie Loftus. *Six London Preludes*, with Paul's texts and 317 photographs by Debbie Loftus was published in December 2017. Among his numerous texts for music is *Panathenaia*, a cantata on classical Greek themes, with music by Thomas Hewitt Jones, premiered at Festival O/Modernt 2014 and performed at the British Museum (2015). A paperback edition of Paul's *Clay: Themes and Variations from Ancient Mesopotamia* was published in 2020. For the past eighteen months he has been working with archaeologist and British Museum curator Sébastien Rey, writing up the results of new excavations in Tello (ancient Sumerian Girsu) in southern Iraq.



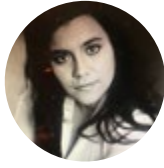
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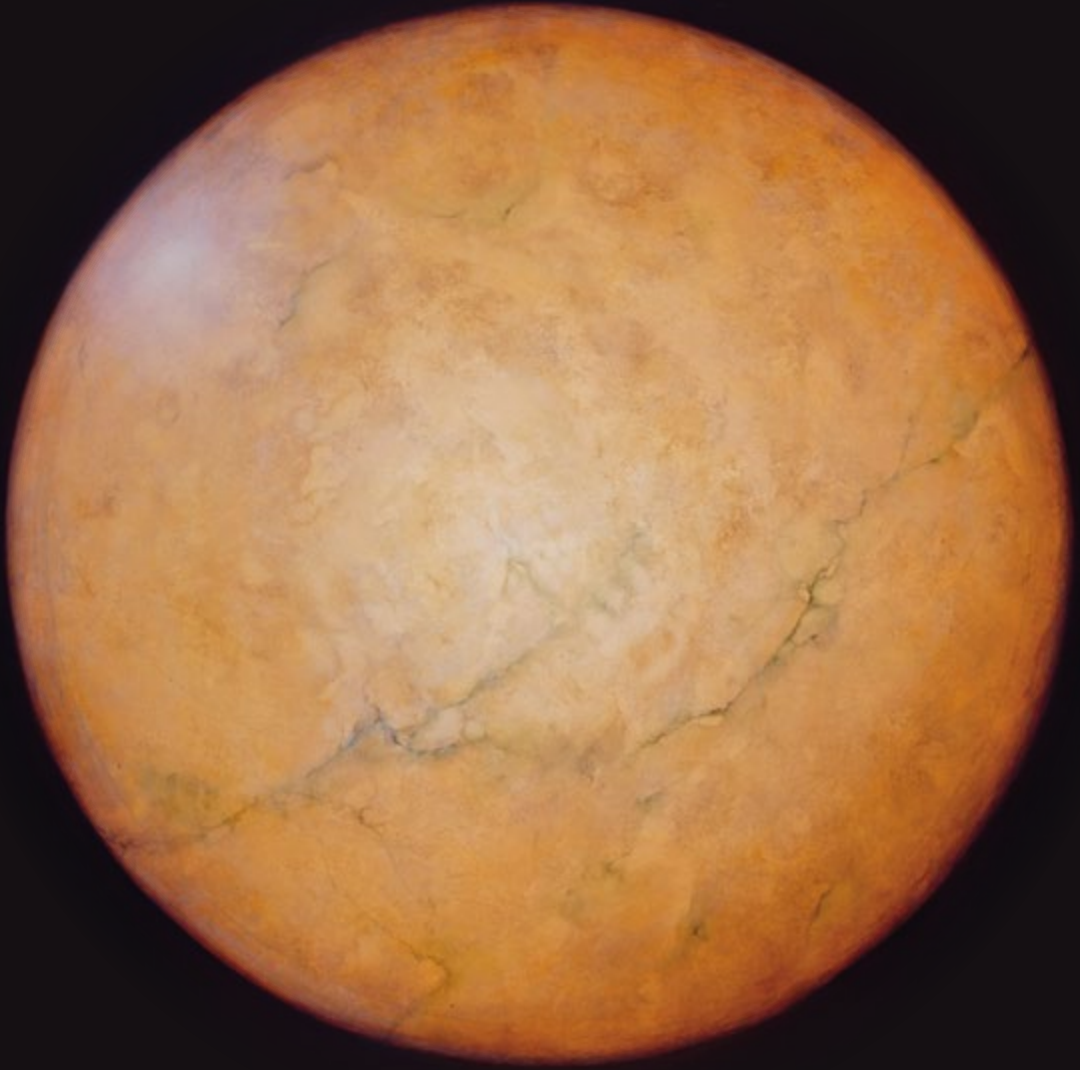
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