



BRAHMS

and *New Paths*

och *nya banor*

2023

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WELCOME

from Artistic Director

For our much-anticipated annual feast of music-making at Confidencen this June the fire of creativity is ignited by the music of Johannes Brahms. Back in 1853 Schumann introduced Brahms to the world in an article entitled 'New Paths' ('Neue Bahnen'), which was published in his journal *Neue Zeitschrift für Musik*. There he zealously proclaimed that the young composer's mission was 'to give voice to the highest expression of the times in an ideal way'. Writing 130 years later, I would express the idea rather differently, but this is in essence what O/Modernt hopes to do in each and every concert programme.

This endeavour must be solidly grounded, however. It must be based on a clear sense of both the nature of music and its purpose in our time. When Schumann penned his famous essay, Brahms was just twenty years old – hardly more than a boy. Though he had seen some evidence of what Brahms could do, Schumann therefore placed his trust in youth. Having plucked up courage (urged on by his lifelong friend, the violinist Joseph Joachim), the young composer knocked on the door of the Robert and Clara Schumann's house in Düsseldorf. The congenial, supportive setting created by the older couple brought out the very best in Brahms. He soon played through his unpublished compositions for them and extemporised on the piano, exploring the 'most wonderful regions', as Schumann recalled, and drawing his listeners into 'more and more magical circles'. The very day after his unannounced arrival, Schumann wrote in his diary: 'Visit by Brahms – a genius!'

At O/Modernt we also place a great deal of faith in the imaginative energy of young people, welcoming them in an encouraging and open-hearted way. We sometimes even dare to look for inspiration by knocking on the doors of some of the foremost composers of our time –

commissioning new works and paying visits to the spiritual home of Arvo Pärt at his foundation in Estonia, for example. But we have something even more profound in common with Brahms, who went on to fulfil the weight of expectation heaped upon his innocent shoulders. Brahms learned how to compose progressive new music by turning to the old – forensically cherishing the music of the past in order to reinvent history and (so to speak) to remember the future. The *modus operandi* allowed him to discard the fashion of his day, which was to compose music according to word-based agendas, and create a pure or absolute sound world in which Bach and Beethoven could be placed side by side as two aspects of the same life-affirming tradition.

Forging an alliance between Bach and Beethoven, two of the renowned Three Bs of music (with Brahms himself eventually becoming the third), is no longer seen as a radical departure from accepted norms – quite the contrary! But that is in very large part because Brahms tore up the dusty roll of honour and rewrote the history of music. As happens repeatedly – perhaps almost inevitably – in the arts, the *avant garde* (represented in this case by Brahms of all people, with his grizzled beard and Biedermeier comforts!) redefined the tradition. In so doing, he opened the way to the unexpected juxtapositions that we revel in at O/Modernt, whereby, as in this year's festival programme, the music of Brahms can be performed alongside 'Smells Like Teen Spirit' by the rock band Nirvana!

Our innovative programming goes hand in hand with the belief that music from all ages, spanning all continents and genres, has a profound ability – rooted in our very being – to give expression to the whole gamut of human emotions, from the deepest suffering to ecstatic joy. Beyond that,



it seems to allow us even to transcend human emotions – which might be another way of saying that it ceaselessly strives to redefine the accepted limits of the normal. In any case, in another token of the philosophy bequeathed by Brahms, music affords us ever new pathways into our own inner landscapes – reflecting and echoing places that lie beyond the domain of words alone.

Living in such troubling and disturbing times, we continually ask ourselves as creative artists, what we can do to improve the world that we share. One possible answer is that we can use music as a way of exploring our own inner landscapes to deepen our understanding of ourselves. This, in turn, brings greater clarity to our relations with others and sets in motion a process of sympathy and healing. Indeed, I see every act of music-making – every gesture of interconnected musicking, as I prefer to describe what we do – as a form of healing. At the end of his Brahms eulogy, Schumann speaks in the most general terms about the everlasting power of art: 'In every era there presides a secret alliance of kindred spirits. Ye who belong together, close your ranks ever more tightly, that the Truth of Art may shine more clearly, diffusing joy and blessings over all things.' There is, of course, no need for secrecy and no need to close ranks (images that show Schumann responding to the special conditions of his own troubled time), but there is every reason to seek out a community of kindred spirits who are united in the knowledge that music has the power to bring joy and blessings to all things.

Hugo Ticciati

VÄLKOMSTORD

från den konstnärlig ledaren

Under en stor del av vår efterlängtnade årliga vecka av musikskapande på Confidencen i juni låter vi Johannes Brahms musik vara den gnista som tänder kreativitetens eld. Robert Schumann introducerade år 1853 Brahms för världen i en artikel med rubriken "Nya banor" (Neue Bahnen), som publicerades i hans tidskrift *Neue Zeitschrift für Musik*. I artikeln framhöll han entusiastiskt att den unge tonsättaren kunde "på ett idealiskt sätt ge uttryck för det högsta i tiden". Såhär 130 år senare skulle jag nog uttrycka mig annorlunda, men samma strävan finns i varje konsertprogram som sätts samman inom ramen för O/Modernt.

Ambitionen måste dock ha en stadig fot i verkligheten. Den måste bygga på en stark förståelse för både musiken i sig och dess syfte i vår tid. När Schumann skrev sin berömda essä var Brahms bara tjugo år gammal, knappast mer än en yngling. Men Schumann hade sett exempel på Brahms förmågor och vågade lita till ungdomen.

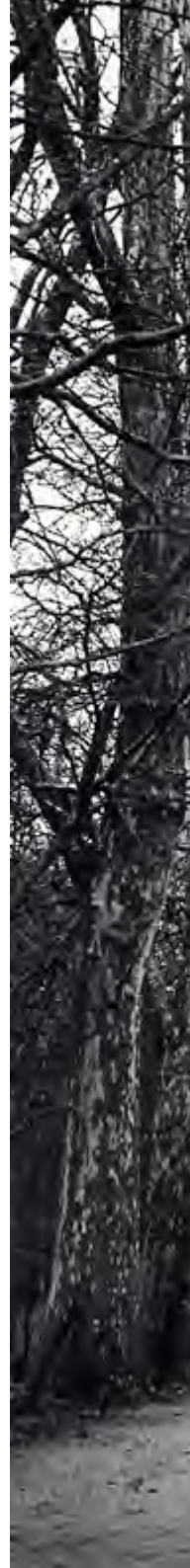
Efter att ha tagit mod till sig (påhejad av sin livslånga vän, violinisten Joseph Joachim), knackade den unge tonsättaren på Robert och Clara Schumanns dörr till deras hus i Düsseldorf. Den trygga och stöttande miljön i det äldre parets hushåll lockade fram det bästa i Brahms. Han spelade sina ännu inte publicerade kompositioner för dem och improviserade på pianot i ett utforskande av "de mest ljuvliga trakter" som Robert Schumann senare mindes det, liksom hur han drog lyssnarna in i "mer och mer magiska cirklar". Dagen efter det oannonserade besöket skrev Schumann i sin dagbok: "besök av Brahms – ett geni!".

Också i O/Modernt sätter vi stor tillit till ungdomens kreativa energi i en uppmuntrande och öppenhetlig miljö. Ibland vågar till och med vi söka inspiration genom att knacka på dörren till vår tids stora mästare – att beställa verk av och

besöka Arvo Pärts andliga hem i hans stiftelse i Estland är ett exempel. Men vi har också någonting mer djupgående gemensamt med Brahms, som sedermera skulle komma att uppfylla de förhoppningar som lagts på hans oskyldiga axlar. Brahms lärde sig att komponera framåtblickande musik genom att blicka mot det gamla – att forensiskt vårda det förgångnas musik för att återuppfinna historien och (så att säga) minnas framtiden. Detta modus operandi tillät honom att förkasta samtidens mode, att komponera efter särskilda ordbaserade agendor, och skapa en ren och absolut ljudvärld i vilken Bach och Beethoven kunde placeras sida vid sida för som varande två aspekter av samma livsbejakande tradition.

Att knyta ett band mellan Bach och Beethoven, två av musikens välbekanta B:n (varav Brahms skulle komma att bli det tredje), anses inte längre som ett radikalt avsteg från den accepterade normen – snarare tvärtom! Men detta beror till stor del på att Brahms slog hål på en dammig kanon och skrev om musikhistorien. Såsom ständigt sker – möjligen oundvikligen – i konsten, var det avant-gardet (här representerat av Brahms av alla människor, med sitt gråsprängda skägg och i Biedermeier-erans gemytlighet!), som omdefinierade traditionen. Med detta öppnade han dörren till de oväntade sammankopplingar som O/Modernt frossar i, där Brahms musik, som i årets upplaga, kan framföras tillsammans med "Smells Like Teen Spirit" av rockbandet Nirvana!

Vår innovativa programläggning går hand i hand med övertygelsen om att musik från alla tider, över alla kontinenter och genrer, har en grundläggande förmåga – rotad i vår själva existens – att kunna uttrycka hela vidden av mänskliga känslor, från djupaste smärta till extatisk glädje. Utöver detta tycks den kunna nå bortom mänskliga känslor – vilket kan vara ett sätt att säga att den ständigt





strävar efter att förflytta normalitetens gränser. Hur som helst, med ett uttryck från den filosofi som Brahms efterlämnat, visar musiken oss hela tiden nya vägar in i vårt inre landskap – i reflektioner och ekon från platser som ligger bortom ordens räckvidd.

I dessa oroliga och skrämmande tider frågar vi oss ständigt som konstnärer vad vi kan göra för att förbättra den värld vi lever i. Mitt svar är att vi kan använda musiken för att nå till inre djup, lära oss om oss själva och ge större klarhet åt våra relationer till andra. Detta skapar i sin tur förståelse och helande. Och i grunden ser jag varje musikalisk handling – varje gest av tvärkopplat musicerande – som jag vill beskriva det som – som ett slags helande. I slutet av sitt lovtal över Brahms skriver Schumann i mer allmänna ordalag om konstens odödliga kraft: "I varje era finns en hemlig allians mellan själsfränder. Ni som hör samman, slut era led tätare ihop, så att Konstens sanning kan lysa klarare och sprida glädje och välsignelse över allting".

Det finns såklart ingen anledning till hemlighetsmakeri eller att sluta leden tätare samman (bilder som hör samman med den orosfyllda tid som Schumann levde i), men det finns all anledning att leta efter sin skara av själsfränder som förenas i övertygelsen om att musiken har möjligheten att sprida glädje och välsignelse över allting.

Hugo Ticciati

I can do things you cannot, you can do things I cannot; together we can do great things.

—*Mother Teresa*

Jag kan göra saker som du inte kan, du kan göra saker som jag inte kan, tillsammans kan vi göra stora saker.

—*Moder Teresa*



Patron | Beskyddare
NINA BALABINA

FRIENDS & PARTNERS VÄNNER & SAMARBETSPARTER

Angel

Elisabeth & Gustav Douglas
Kristina Nicou
Barbro & Bernard Osher
Denise & Stefan Persson
Peder Wallenberg

Diamond

Bruno Niklasson

Platinum

Annika Lönn
Anne & Torgny Nordström
Lilian & Anders Nordström
Elisabet & Bertil Oppenheimer
Nina Rehnqvist

Gold

Göran Åhman
Kirsti Johnsson
Per Lindvall
Lisbeth Sachs
Ann-Charlotte Smedler

Silver

Karin Nordh & Nils Ohlson
Liljana Kocoska-Maras
Catherine Hannaford Sevastik
Barbro & Göran Svensson
Lars Werner

Bronze

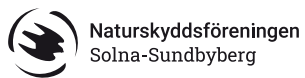
Ingela and Per-Olof Björk
Kari & Per-Olof Fjällström
Annika Hjelm
Yoko & Björn Johnsson
Kristofer Jonatansson
Gunnel & Peter Lamming-Norden
Gunilla Larsson
Kinna & Jan Lundin
Margareta & Börje Risinggård
Anne & Karl Sjölund
Birgitta Strandvik

Friend

Maria Jerkland Åberg
Lena Anderson
Thea & Christer Allgulander
Per Bäckström
Margareta Bildborg
Hans Bjerhag
Michelle Ekman
Monica Hammar Granberg
Maria Gyllenhaal
Signe Hassler
Lena Hoel
Ingrid & Juha Karhu
Gunnar Karlsson
Elisabeth Beijer Meschke
Ebba Nordström
Eirini Perezou
Ingela Rönn
Maj & Håkan Stolpe
Karin Willberg
Marie Wallin



KULTURRÅDET



CONFIDENCEN ULRIKSDAL PALACE THEATRE

Confidencen, Ulriksdal Palace Theatre, is the oldest rococo theatre in Sweden, situated in the heart of Sweden's first National City Park. Amidst idyllic gardens, rare flora and fauna, and a royal palace, visitors are invited to breathe the air of a bygone era.

In 1976 the renowned Swedish opera singer Kjerstin Dellert took on the mantle of restoring Confidencen, supported by the Ulriksdal Palace Theatre Foundation, and it stands here today as a tribute to her tireless work, unflinching love and unrelenting perseverance, hosting a summer of theatre, opera, ballet and chamber music. In every nook and cranny of the theatre Kjerstin Dellert has rekindled the spirit and soul of a forgotten age, creating for Stockholm an unforgettable legacy of its theatrical past.



ULRIKSDALS SLOTTSTEATER CONFIDENCEN

Sveriges äldsta rokokoteater Confidencen ligger i Sveriges första nationalstadspark. Såväl stadsbor som besökare utifrån landet kan här avnjuta sköna promenader bland gammal bebyggelse och uråldriga ekar.

År 1976 åtog sig operasångerskan Kjerstin Dellert att restaurera teatern med stöd från Stiftelsen Ulriksdals Slottsteater. Idag står den som en hyllning till hennes vision och passionerade arbetsinsats, och bjuder på ett fullspäckt sommarprogram med teater, opera, balett och kammarmusik. Tack vare denna eldsjäl kan Confidencens besökare njuta av ett oförglömligt kulturarv och atmosfären från en svunnen tid.

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

—Fredrik Forslund, Artistic Director & General Manager

Det är ett stort nöje för oss på Confidencen att återigen välkomna O/Modernt och den årliga sommarfestivalen. Sedan O/Modernt grundades 2011, på initiativ av Hugo Ticciati, Nils-Åke Häggbom och den högt saknade Kjerstin Dellert, har festivalen berikat Confidencens repertoar och inspirerat med konstnärlig entusiasm, innovation och internationella perspektiv. Dessa kreativa energier har bidragit till att bibehålla och utveckla festivalens och Confidencens ställning på den internationella musikscenen – som en mötesplats för artister och publik från Sverige och hela världen. Jag har haft äran att arbeta med festivalen från början av deras spännande resa – nu senast som VD för Confidencen.

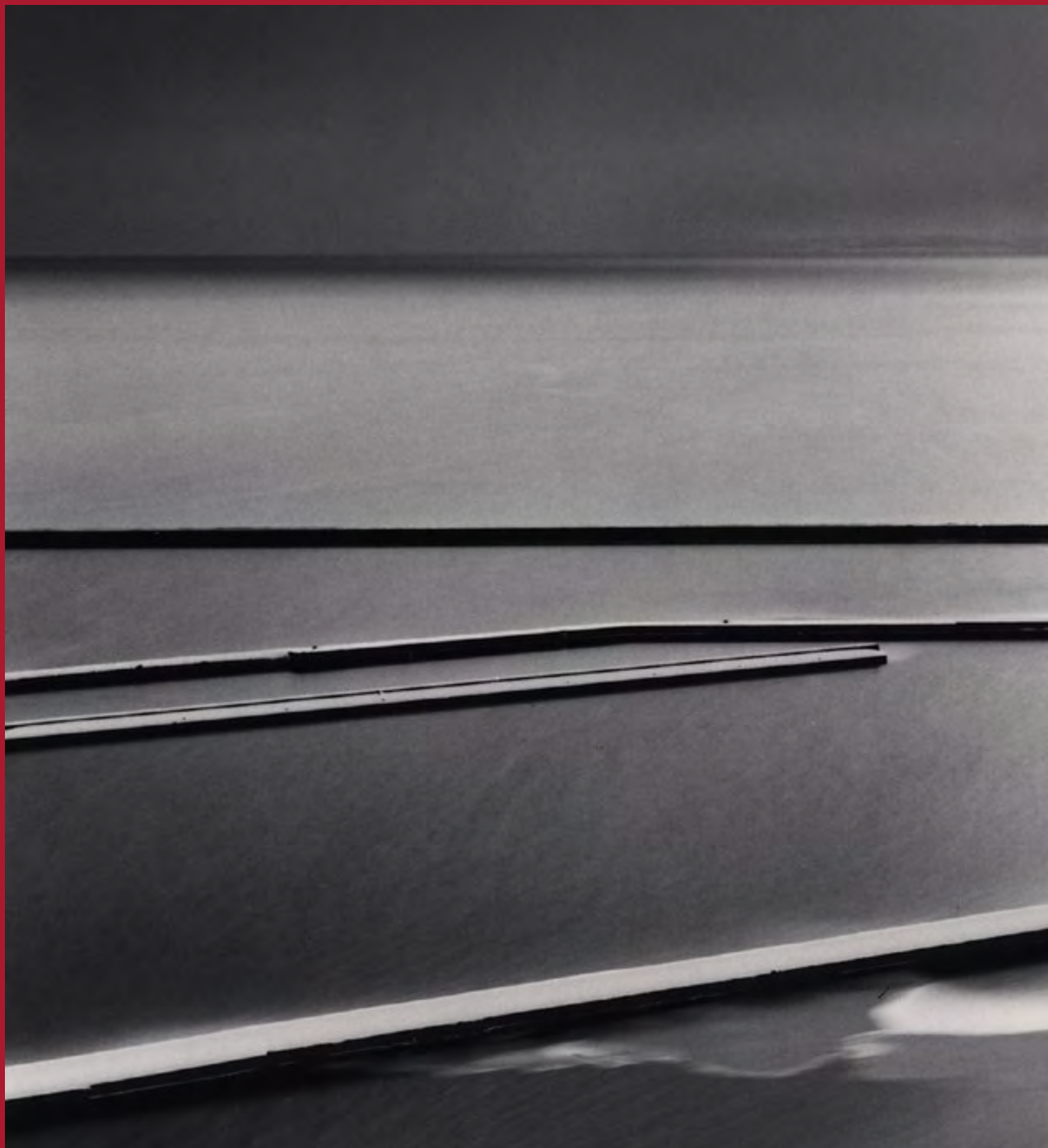
—Fredrik Forslund, VD och konstnärlig ledare



Kjerstin Dellert



Fredrik Forslund



A minimalist landscape photograph. The top portion of the image is a dark, overcast sky. Below the sky is a calm, light-colored body of water. The foreground consists of a sandy beach. Three dark, horizontal, rectangular bars are placed on the sand: one near the water's edge, one further back, and one in the lower foreground. The overall aesthetic is clean and modern.

PROGRAMMES *PROGRAM*

Wednesday 14 June 19.00

Ulriksdal Palace Theatre Confidencen

NEW PATHS

NYA BANOR

HUGO TICCIAI *violin* | conductor

SINI SIMONEN *violin*

DANUSHA WASKIEWICZ *viola*

JULIAN ARP *cello*

ALASDAIR BEATSON *piano*

O/MODERNT CHAMBER ORCHESTRA

Johannes Brahms (1833–1897)

Piano Quintet in F Minor Op. 34

Allegro non troppo

Andante, un poco adagio

Scherzo: Allegro

Finale: Poco sostenuto – Allegro non troppo – Presto, non troppo

INTERMISSION

Johannes Brahms

Symphony No. 1 in C minor Op. 68

Un poco sostenuto – Allegro – Meno allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro



It is perhaps surprising to learn that, for a considerable period in the mid-nineteenth century, the symphony fell out of favour among composers as the vehicle for their highest musical ideas. Basking in the afterglow of its illustrious past, the form lost contemporary relevance, becoming little more than an academic exercise. Some possible reasons for this neglect were stated by Wagner in *The Art-Work of the Future* (1849), where he argued that the unsurpassed exponents of the symphony were Haydn, with his 'rhythmic dance-melody', moving with 'all the blithesome freshness of youth'; Mozart, who 'breathed into his instruments the passionate breath of the Human Voice'; and above all Beethoven, the 'Master', who defined the full extent of the musical ocean, plotting his course through 'unheard-of possibilities of absolute tone-speech ... by speaking out their utmost syllable from the deepest chambers of his heart'. After Beethoven's Symphony No. 9, says Wagner, 'no forward step is possible': instrumental music simply has nowhere to go. As Beethoven discovered when he placed Schiller's *Ode to Joy* at the climax of his ninth, Wagner concludes, the artwork of the future must be governed by words.

Wagnerian operas were one way of ensuring that music was allied with verbal meanings. Another was championed by the group that formed around Franz Liszt in Weimar from around 1848. Dropping the constraints imposed by traditional forms, music was infused with philosophy and poetry, not by setting actual texts but by using poetic sentiments to shape musical content. Musical meanings are notoriously indeterminate, however. How is an instrumental composer to distinguish between nuances of anxiety or between feelings of integrity, honour and self-respect, for example? The answer, says Liszt, is for the composer 'to give in a few lines the spiritual sketch of the work and, without falling into petty and detailed explanations, convey the ideas that served as the basis for the composition'. The composer, that is, should supply a programme note to help the listener understand the precise feelings described by a particular piece. This is what is meant by programme music: as in Liszt's Symphonic Poems, the composer largely dispenses with traditional formal strategies and instead shapes the music with reference to an accompanying text. The music thus created acquired a name: *Zukunftsmusik*, the 'music of the future'; and those involved, who called themselves the New German School, believed that they were being driven forward by historical necessity.

Here is the backdrop to the immense problem that Brahms faced while he worked on his *First Symphony* (premiered in 1876) over a period of at least fourteen years, with the shadow of Beethoven looming large. 'I'll never write a symphony,' he declared, 'You have no idea how it feels, always hearing a giant like that behind us!' His solution lay in history – not the driving historical spirit of the New German School, but the hard scholarly graft of mining the archives for fresh understandings. It helped Brahms to develop his allusive, inherently musical method of writing in which traditional materials could be reconfigured into expressively powerful new wholes that speak with contemporary urgency. This, in turn, allowed him to critique the legacy of Beethoven by subsuming it into a broader historical context than had hitherto been recognised, perhaps most importantly by acknowledging Bach as a pivotal figure in the early development of German music. (In due course, Bach and Beethoven were joined by Brahms himself to form the Holy Trinity of German music, otherwise known as the Three Bs.)

Consequently, the sung finale of Beethoven's Ninth is audible in the fourth movement of Brahms's Symphony

No. 1: 'Any ass can hear it!' Brahms said. It is not merely quoted, however. In characteristic fashion, it is alluded to as a signpost that leads to a new destination, a musical place that draws on the German tradition of chorale writing in order to reach a destination that is beyond the scope of words. Most importantly, it transcends the text from Schiller that was set by Beethoven, and identifies the modern master, alongside Bach, as two protagonists in a history that is at least as old as Luther. The music historian Friedrich Chrysander succinctly explained what Brahms (his friend and colleague) had achieved: by answering the Ninth Symphony without recourse to 'song', he wrote, Brahms 'led the way back from the symphony that mixes playing and singing to the purely instrumental symphony'.

The **Piano Quintet in F Minor Op. 34**, a vitally important milestone that was finally completed when Brahms was in his early thirties, shows the composer developing the musical resources that contributed to the quantum leap that he eventually achieved in the First Symphony. Characterised by a dramatic unity that synthesises its diverse materials, the work (as has been widely remarked) integrates properties derived from two towering models, Beethoven and Schubert, in a deeply personal utterance. It also endured a long gestation, achieving its final form in the summer of 1864. It was begun two years earlier in 1862, when Brahms sent Clara Schumann the first three movements of a string quintet for two violins, viola and two cellos (forces previously used by Schubert in his seminal Quintet in C major D956). She was delighted with the piece, wishing parts of it were longer and excitedly anticipating the fourth movement. Doubtless spurred on, Brahms shortly afterwards sent the finished whole to his other musical advisor, the violinist Joseph Joachim, who was less convinced, praising its 'masculine strength and sweeping design', but worrying that its difficulty might make it 'unclear'. By April 1863, Joachim had played the work several times, and his reservations had crystallised into particular criticisms. He called its sonority 'unattractive', and bemoaned the lack of power in its instrumentation, which he said was too 'thin' to convey the musical thought.

Consequently, in the early months of 1864 Brahms rewrote the piece as a sonata for two pianos. Clara Schumann soon played it through with the conductor Hermann Levi (who famously appreciated the music of both Brahms and Wagner), and again pronounced herself delighted, urging Brahms to rewrite it for a full orchestra. The composer did not go quite that far, but he immediately set about reworking the piece as a piano quintet, which Levi declared was 'beautiful beyond measure ... a model of tonal beauty', and the greatest work of chamber music since the death of Schubert. Happily, Brahms did not destroy the version for two pianos, and both works were later published.

Displaying Brahms's commitment to pure musical form, the Piano Quintet in F Minor, which is scored for piano and string quartet, takes the exploration of existing musical forms as its starting point. The work pays homage to Schubert's Quintet in C major, notably in the dramatic conclusion of the Scherzo, which recalls Schubert's finale. Brahms also looks to Beethoven's Piano Sonata No. 23 in F minor Op. 57, known as the 'Appassionata', not only in the choice of key signature, but at the very beginning of the work, which invokes Beethoven's opening. Often described as the 'crown' of Brahms's chamber music, the Piano Quintet uses unsettling harmonies to portray a darkness that has been well described as 'anguished, at times demonic, at times tragic'.

Det är kanske förvånande att höra att det fanns en lång period under mitten av 1800-talet då kompositörerna inte längre såg symfonin som det främsta mediet för sina högsta musikaliska idéer. Skuggan av dess storslagna förflutna ledde till att symfonin förlorade sin kontemporära relevans och sågs mer som en form av akademisk övning. I *Framtidens konstverk* (1849) argumenterade Wagner för att Haydns "rytmiska icke-dansmelodier", som rörde sig med "ungdomens uppslupna charm", Mozart som "bläste liv i instrumenten och gav dem samma passion som den mänskliga rösten" och framförallt Beethoven, "mästaren" som definierade gränserna för musikens vidder och stakade ut vägen med "oanade möjligheter för absolut tonspråk ... genom att uttala dess yttersta stavelser ur hjärtats djupaste kammare" var några av anledningarna till att formen förlorade i popularitet. Efter Beethovens nionde symfoni, säger Wagner, "är det inte längre möjligt att gå framåt" – instrumentalmusiken har ingenstans att ta vägen. Precis som Beethoven fann när han placerade Schillers *Sång till glädjen* i stegringen till sin nionde symfoni, drar Wagner slutsatsen att framtidens konst kommer att styras av ord.

Wagnerska operor var ett sätt att se till att musiken allierade sig med ordens innersta mening. Gruppen som bildades kring Franz Liszt i Weimar kring 1848 förespråkade en annan väg. De lät musiken genomsyras av filosofi och poesi – inte med text, utan genom att låta de poetiska känslorna utgöra grunden för musikaliskt innehåll – och rev därmed de barriärer som satts upp av de traditionella formerna. Men musikaliska innebörder är okänt diffusa. Hur kan en kompositör av instrumentalmusik till exempel särskilja nyanser av oro eller känslor som integritet, ära och självrespekt? Svaret, säger Liszt, är att kompositören "med ett par rader ger en andlig bild av verket och, utan att falla ner i småaktiga och detaljerade förklaringar, förmedlar idéerna bakom kompositionen". Kompositören skulle tillhandahålla en programtext som hjälper åhörarna att förstå just de känslor som stycket beskriver. Det är det vi menar med programmusik: precis som Liszts symfoniska dikter förkastar kompositören i stort sett de traditionella formstrategierna och formar i stället musiken utifrån en tillhörande text. Musiken som skapades på detta sätt fick namnet *Zukunftsmusik*, "framtidsmusik", och de som skapade den, och som kallade sig för den Nya tyska skolan, ansåg sig drivas av historisk nödvändighet.

Häri ligger grunden till det stora problem som Brahms stod inför när han under mer än fjorton år arbetade på sin **första symfoni** (urpremiär 1876) med Beethovens skugga tornande över sig. "Jag kommer aldrig att skriva en symfoni," skrev han, "Du har ingen aning om hur det känns att alltid höra en sådan gigant bakom dig!" Han fann lösningen i historien – inte i den Nya tyska skolans historiska anda, utan i det hårda akademiska arbetet med att gå igenom arkiv för att nå nya insikter. Arbetet hjälpte Brahms att utveckla sin alluderande, inneboende musikaliska kompositionsmetod där traditionellt material kunde göras om till uttrycksfullt kraftfulla nya helheter som talar med kontemporär angelägenhet. Detta i sin tur gjorde det möjligt för honom att skärskåda arvet efter Beethoven genom att sätta det i en bredare historisk kontext än någonsin tidigare, och framför allt genom att erkänna Bach som en banbrytande figur inom den tyska musikens tidiga utveckling. (Idag ses Brahms själv som en av de tre stora förgrundsgestalterna inom tysk musik vid sidan om Bach och Beethoven, ibland refererade till som den klassiska musikens tre B:n.)

Följaktligen återspeglas det sjungna slutet på Beethovens nionde symfoni i den fjärde satsen i

Brahms första symfoni: "Vilken åsna som helst kan höra det!" sa Brahms själv. Det här är inte bara ett citat. I Brahms anda kan det även tolkas som en vägvisare mot en ny destination, en musikalisk plats som bygger på den tyska traditionen att skriva koraler i syfte att nå ett mål bortom ordens makt. Men viktigast av allt är att musiken går utöver Schillers text i Beethovens tonsättning och definierar honom och den moderna mästaren (jämte Bach) som två protagonister i en berättelse som är minst lika gammal som Luther. Musikhistorikern Friedrich Chrysander sammanfattade med ett par ord vad hans vän och kollega Brahms hade uppnått: genom att ge ett svar till den nionde symfonin utan att ta tillflykt i "sången", skrev han, banade Brahms "vägen tillbaka från en symfoni som blandar instrumentalmusik med sång till den rent instrumentala symfonin".

Pianokvintetten i f-moll Op. 34 är en mycket viktig milstolpe som inte blev klar förrän Brahms var i trettioårsåldern och som visar hur kompositören utvecklar de musikaliska resurser som bidrog till det språng han slutligen tog med sin första symfoni. Kvintetten kännetecknas av en dramatisk enhet som syntetiserar sina olika material och integrerar egenskaperna från två dominerande föregångare, Beethoven och Schubert, i ett högst personligt uttryck. Den var också länge i vardande, och fick sin slutliga form sommaren 1864 trots att den påbörjades redan två år tidigare, när Brahms skickade de första tre satserna i sin stråkkvintett för två violiner, viola och två celli (en uppsättning som Schubert använde i sin nyskapande kvintett i C-dur D956) till Clara Schumann. Hon var förtjust i stycket men önskade att vissa delar vore längre och hon såg fram emot den fjärde satsen. Utan tvekan sporrad av hennes reaktion skickade Brahms snart den färdiga kvintetten till sin musikaliska rådgivare, violinisten Joseph Joachim, som inte var lika övertygad. Joachim prisade dess "maskulina styrka och svepande form", men kände att svårighetsgraden kunde göra verket "otydligt". I april 1863 hade Joachim spelat kvintetten flera gånger och hans förbehåll hade utvecklats till specifik kritik. Han kallade klangen "oattraktiv" och klagade över den bristande kraften i instrumenteringen, som han sade var för "tunn" för att förmedla den musikaliska tanken.

Följaktligen skrev Brahms om stycket som sonat för två pianon i början av 1864. Kort därefter spelade Clara Schumann igenom stycket med dirigenten Hermann Levi (som var känd för att älska både Brahms och Wagners musik), och var återigen så förtjust att hon uppmuntrade Brahms att skriva om det för full orkester. Kompositören gick inte fullt så långt, men han började omedelbart skriva om stycket till en pianokvintett som Levi kallade "oändligt vacker ... en förebild för tonal skönhet" och det mest betydande kammarmusikstycket sedan Schuberts död. Lyckligtvis förstörde Brahms inte versionen för två pianon och båda verk publicerades så småningom.

Pianokvintetten i f-moll, som skrevs för piano och stråkkvartett, är ett utmärkt exempel på Brahms hängivenhet till den rena musikaliska formen och tar sitt avstamp i utforskandet av befintliga musikaliska former. Verket är en eloge till Schuberts kvintett i C-dur, vilket framför allt märks i scherzots dramatiska avslutning som påminner om Schuberts final. Brahms sneglar också mot Beethovens pianosonat nr 23 i f-moll Op. 57, med smeknamnet "Appassionata", inte bara i valet av förtecken, utan även i inledningen, som leder tankarna till Beethovens öppning. Pianokvintetten beskrivs ofta som kronan i Brahms kammarmusik och använder ödesbådande harmonier för att illustrera ett mörker som skulle kunna beskrivas som "plågsamt, ibland demoniskt, ibland tragiskt".

Thursday 15 June 19.00

Ulriksdal Palace Theatre Confidencen

CIPHERS OF HOMAGE & LOVE

HEMLIGA CHIFFER OM VÖRDNAD OCH KÄRLEK

PRIYA MITCHELL *violin*

SINI SIMONEN *violin*

KASMIR UUSITUPA *violin*

ANNETTE WALTHER *violin*

SASCHA BOTA *viola*

DANIEL EKLUND *viola*

DANUSHA WASKIEWICZ *viola*

JULIAN ARP *cello*

CLAUDE FROCHAUX *cello*

DIRK MOMMERTZ *piano*

LOTTA GULLBERG *conductor*

LILLA AKADEMIENS CHAMBER CHOIR

O/MODERNT CIPHER SONATA

Robert Schumann (1810–1856)

/arr. David Lundblad

Mondnacht Op. 39 No. 5

Alban Berg (1885–1935)

Lyric Suite

Allegro misterioso – Trio estatico

Robert Schumann

/arr. David Lundblad

Intermezzo from F–A–E Sonata

Edward Elgar (1857–1934)

String Quartet in E minor Op. 83

Piacevole (poco andante)

Johannes Brahms (1833–1897)

/arr. Johannes Marmén

Scherzo from F–A–E Sonata

Albert Schnelzer (b.1972)

Aksak and Ciphers for string orchestra **WORLD PREMIÈRE**

INTERMISSION

Johannes Brahms

Zwölf Lieder und Romanzen für Frauenchor a capella Op. 44

Vier Lieder aus dem Jungbrunnen

‘Nun stehn die Rosen in Blüthe’

‘Die Berge sind spitz und die Berge sind kalt’

‘Am Wildbach die Weiden’

‘Und gehst du über den Kirchhof’

Johannes Brahms

String Sextet No. 2 in G Major Op. 36

Allegro non troppo

Scherzo – Allegro non troppo – Presto giocoso

Adagio

Poco allegro

This concert of musical ciphers, which is organised as an **O/Modernt Cipher Sonata**, takes inspiration from Schumann, who made nine or ten examples in which a sequence of musical notes corresponds with letters of the alphabet to convey a definite meaning, often the name of an esteemed or beloved individual. In the mid-1850s, at a time when the nature of the connection between music and words was hotly debated, and Brahms was soon to become the champion of those who thought that music should operate in a pure or absolute sphere, beyond verbal meanings, it might seem strange that his closest mentor should promote a musical activity that tied music to words in the most literal way imaginable. But the game of ciphers was precisely that: a game. It was not especially concerned with the encryption of secret meanings, but rather with the ingenious ways that music could be used to paint pictures, in the manner of a puzzle or a pictogram. Nonetheless, although in essence it was a Biedermeier entertainment, the game of ciphers could sometimes take a more serious turn.

Schumann’s **Mondnacht** (‘Moonlit Night’) was written in May 1840, when the composer was head over heels in love with Clara Wieck, and the couple were intent on getting married, as they eventually did that September. The previous year Schumann remarked to Clara that the German word *Ehe* (meaning ‘marriage’) could be rendered musically with the notes E–B–E (not forgetting that B natural is conventionally transcribed as H in German). Significantly, that precise grouping of tones features prominently in *Mondnacht*, which begins with a landscape of loving words:



‘as though heaven had sweetly kissed the earth, and she, in the glow of blossoms, could only dream of him.’ Central to the Schumann-inspired ciphers with which Brahms was associated is the four-movement **F–A–E Sonata**, composed in October 1853, with contributions by Schumann (who wrote the second and fourth movements), Brahms (who provided the Scherzo) and Albert Dietrich (one of Schumann’s pupils, who wrote the first movement). An affectionate tribute to the violinist Joseph Joachim, the sonata’s four parts all revolve around the motif F–A–E. The acrostic derives from the German phrase *Frei aber einsam* (‘free but alone’), which was adopted by Joachim as his personal maxim after his affections were spurned by Gisela von Arnim.

Two works by Brahms are heard this evening, both containing a sequence of tones derived from the name of Agathe von Siebold, a brilliant young woman whom Brahms met in Göttingen in the summer of 1858. The motif, A–G–A–B–E, appears as a repeating ostinato in the choral song **Und gehst du über den Kirchhof** (‘If you walk through the churchyard’), and it is featured in the opening movement of the **String Sextet No. 2 in G major**. The couple became secretly engaged towards the end of 1858, but Brahms’s situation was complicated, not least on account of the extreme closeness that developed between him and Clara Schumann after the tragic death of her husband in 1856. Unable to go through with the marriage, Brahms broke off with Agathe in January 1859, when he sent her an unfortunate letter that is described by his biographer as the ‘ugliest gesture of his life’. The letter itself was destroyed, but Agathe (who was eventually happily married to someone else) quoted Brahms’s words in a novel that she wrote towards the end of her life. The whole painful episode is encapsulated in the text of the *Kirchhof* song, which describes a freshly dug grave that contains the heart of one who loved too devotedly.

A miscellany of ciphers completes this evening’s concert. As underlined by its movement titles (amoroso, appassionato, estatico and delirando), Berg’s **Lyric Suite**, written in 1926, commemorates Berg’s affair with Hanna Fuchs-Robettin, whose name is expressed in the two notes B–F (H–F). Elgar’s **String Quartet in E minor**, which was composed in a period of intense creative activity between 1918 and 1919, is fraught with the horror of war, but also pervaded with the deep love that Elgar felt for his wife, Alice, who was sadly terminally ill. Finally, inspired by Brahms’s Sextet No. 2 in G major is Albert Schnelzer’s **Aksak and Ciphers**. Since Brahms never married, Schnelzer’s new work, commissioned by O/Modernt, contains ciphers on the name of Brahms (spelled with the notes B $\flat$ –A–B–E $\flat$), together with motifs based on the names of Schnelzer’s own wife and children. The work is a sequel to an orchestral piece by Schnelzer called *Burn My Letters*, which was premiered in 2019 for the 200th anniversary of Clara Schumann’s birth.

Den här konserten med musikaliska chiffer, organiserade som en O/Modernt chiffersonat, är inspirerad av Schumann, som komponerade nio eller tio exempel. Musikaliska chiffer är notsekvenser som motsvarar bokstäverna i alfabetet och förmedlar en definitiv betydelse, ofta namnet på en älskad eller beundrad person. I mitten av 1850-talet, en period präglad av hetsiga diskussioner om kopplingen mellan musik och ord och där Brahms snabbt blev en företrädare för dem som ansåg att musiken skulle verka i en ren eller absolut rymd, höjd över orden, kan det tyckas märkligt att hans närmaste mentor deltog i en musikalisk aktivitet som bokstavligen talat kopplade musiken till ord. Men chifferleken var just det – en lek. Den handlade inte om att kryptera hemliga meddelanden, utan om fyndiga sätt att använda musiken som pensel för att måla bilder i form av pussel eller piktogram. Trots detta kunde chifferleken, som ju i grunden var en sällskapslek, ibland bli allvar.

Schumanns **Mondnacht** ("Månskensnatt") skrevs i maj 1840, när kompositören var upp över öronen förälskad i Clara Wieck och de planerade att gifta sig, vilket de också gjorde i september samma år. Året innan hade Schumann sagt till Clara att det tyska ordet *Ehe* (äktenskap) kunde återskapas i musiken med tonerna E–H–E. Just denna grupp av toner förekommer flera gånger i *Mondnacht*, som börjar med att illustrera ett landskap av kärleksfulla ord: "som om himlen hade gett jorden en ljuv kyss, och hon, i blommornas sken, inte kunde annat än drömma om honom". Ett viktigt tema i de Schumann-inspirerade chiffer som Brahms associerades med är **F–A–E-sonaten** som han komponerade i oktober 1853 tillsammans med Schumann (som skrev den andra och fjärde satsen) och dennes elev Albert Dietrich (som skrev den första satsen). Brahms själv bidrog med scherzot. Som en kärleksfull hyllning till violinisten Joseph Joachim kretsar sonatens fyra satser runt motivet F–A–E. Namndikten kommer från den tyska frasen *Frei aber einsam* ("fri men ensam"), som var Joachims personliga motto efter att ha blivit avvisad av Gisela von Arnim.

Under kvällens konsert hör vi två verk av Brahms, som båda innehåller en tonsekvens som anspelar på Agathe von Siebolds namn. Motivet A–G–A–B–E återkommer som ett upprepat ostinato i körstycket **Und gehst du über den Kirchhof** ("När du går över kyrkogården") och förekommer i öppningssatsen i hans **ståksextett nr 2 i G-dur**. Agathe von Siebold var en briljant ung kvinna som Brahms träffade i Göttingen sommaren 1858 och paret förlovade sig i hemlighet i slutet av 1858, men Brahms situation var komplicerad, inte minst på grund av hans extremt nära vänskap med Clara Schumann efter hennes makes tragiska död 1856. Oförmögen att gå vidare med äktenskapet bröt Brahms förlovningen med Agathe i januari 1859, genom att skicka henne ett olyckligt formulerat brev som hans levnadstecknare beskrev som "hans livs värsta gest". Själva brevet finns inte längre kvar, men Agathe (som senare blev lyckligt gift med en annan man) citerade Brahms i en roman som hon skrev i slutet av sitt liv. Den smärtsamma episoden är innesluten i texten till *Kirchhof*-sången, som beskriver en nygrävd grav innehållande hjärtat av någon som älskade för innerligt.

Kvällens konsert avslutas med en blandning av chiffer. Som titlarna på satserna (amoroso, appassionato, estatico och delirando) antyder, så är Bergs **Lyric Suite** (skriven 1926) som ett minne över Bergs affär med Hanna Fuchs-Robettin, vars namn uttrycks i tonerna B–F (H–F). Elgars **stråkkvartett i e-moll**, som komponerades under en intensivt kreativ period mellan 1918 och 1919, är laddad med krigets hemskheter, men den genomsyras även av Elgars djupa kärlek till sin obotligt sjuka fru Alice. Kvällen avslutas med Albert Schnelzers verk **Aksak and Ciphers**, som är inspirerad av Brahms sextett nr 2 i G-dur. Eftersom Brahms aldrig gifte sig innehåller Schnelzers nya verk, beställt av O/Modernt, Brahms namn i chifferform (stavat B♭–A–B–E♭), tillsammans med motiv baserade på namnen på Schnelzers fru och barn. Verket är en uppföljare till Schnelzers orkesterverk *Burn My Letters*, som hade premiär inför Clara Schumanns 200-årsdag 2019.

Friday 16 June 15.00

Ulriksdal Palace Theatre Confidencen

LINEAGES SLÄKTTRÄD

SINI SIMONEN *violin*

HUGO TICCIATI *violin*

EDWARD KING *cello*

ALASDAIR BEATSON *piano*

LILLA AKADEMIEN CHAMBER ORCHESTRA

MARK TATLOW *conductor*

Johann Sebastian Bach (1685–1750)

‘Sarabande’ from Partita No. 2 for Solo Violin
in D minor BWV 1004

Maurice Ravel (1875–1937)

‘Rigaudon’ from *Le Tombeau de Couperi*

Sebastian Fagerlund (b.1972)

Remain for piano trio **SWEDISH PREMIÈRE**

Johann Sebastian Bach
/arr. György Kurtág

Christe, du Lamm Gottes BWV 619

Johannes Brahms (1833–1897)

Intermezzo in A Major Op. 118 No. 2

Christopher Enloe (b.1997)

Discourse for piano trio **WORLD PREMIÈRE**

Jill Jarman (b.1959)

Lineage, Concerto Grosso **WORLD PREMIÈRE**

Lively

Adagio

In strict time – hypnotically

Coda



Composers engage with works from the past in an intricate process of emulation, denial, sublimation, struggle and (when everything comes together, as is devoutly to be wished!) transcendence. Turning away from the programmatic ideology that was considered to be avant-garde in his day, Brahms placed such encounters with his musical ancestors at the very centre of his creative practice. In the process, he redefined or reinvented the past (as we like to say at O/Modernt) and brought a previously unimagined present into being. Grasping the kernel of these Un/Modern aesthetic principles, this afternoon's concert features premieres of three works that set out to engage with the spirit of Brahms. As music inevitably engenders novel connections, however, the voices of Bach, Ravel, Messiaen and even Django Rheinhardt also make themselves heard.

Sebastian Fagerlund's piano trio, *Remain*, was co-commissioned by O/Modernt and completed on 24 February 2022, the day that Russia invaded Ukraine. Experiencing a rush of creative fervour upon hearing the news, the composer was inspired to finish the last movement and to dedicate the work: 'To the brave people and the victims of war in Ukraine.' The title, which evokes the idea of quotations, highlights the trio's use of works that have been important to Fagerlund during his career. They act as a portal into the history of music and his own personal history, but they are also his point of access to the future. The materials introduced in the energetic opening movement are repeated in the form of an evolving canon that gives way to a slow episode crowned with an echo of the chord sequence used in the Rigaudon (Mvt 4) of Ravel's *Tombeau de Couperin* (performed immediately before *Remain*). Ravel's elegy 'emerges like a figure in water and then dissolves', as Fagerlund remarks.

The slow middle movement of *Remain* uses an A–B–A construction, in which the A sections are based on the harmonic world of the opening movement, but now reprised in an expanded and slowed-down form. The B section, which is built around a quote from the Sarabande from Bach's *Partita No. 2 for Solo Violin in D minor*, progresses towards Bach's seminal work before moving away from it. The finale is a six-part rondo – a synthesis constructed around a repetitive theme that also incorporates materials from the two previous movements. The quote in the finale makes reference to a chord sequence from Brahms's Piano Trio No. 3 in C minor, thereby allowing *Remain* (a twenty-first century piano trio) to cite its own generic history.

This afternoon sees the world premiere of this year's winner of the O/Modernt Composition Award: *Discourse for piano trio* by Christopher Enloe. As Schoenberg argued, Brahms was a master of developing variation – the transformation of a single idea progressively over time. *Discourse for piano trio* takes

inspiration from this technique but inverts it, recontextualising motivic fragments in the disparate styles of its three movements. The motivic material therefore endures in the form of fragmentary objects, while the exterior environment evolves around it. The opening movement adopts a neo-modernist technique of 'block' composition, pitting musical objects against one another. The second movement builds a sonic world from fragments of seminal piano works, notably Ravel's Piano Concerto in G Major and Rachmaninoff's Prelude in B Minor. The third movement, which takes a distinctly contemporary approach, is filled with pulsing rhythms and syncopations. The 'discourse' of the title is enacted on two levels: within each movement, in interchanges between the three players, while more generally, the movements engage in dialogues with each other and with the music of the past.

Lineage, a Brahms-inspired Concerto Grosso, is described by Jill Jarman in the following words: 'When asked to write a piece that featured soloists and somehow referenced Brahms, a wealth of characteristics from Brahms's music sprang to mind: his love of Bach and counterpoint, his use of melodic elision (the overlapping of phrases), syncopation and hemiola, the displacement of whole phrases or melodic lines, his interest in Hungarian gypsy music and folk song, harmonic expansion and ambiguous tonality, harmony used as colour, bass ostinato, his extensive codas, occasional fugal techniques and continuous motivic development.

'Many of these features are found in *Lineage*, but transferred into a contemporary context. For example, the opening of the first movement combines two of Messiaen's modes (which Brahms would doubtless have found fascinating) to create harmonic tension and ambiguity. A bass ostinato subsequently lays the foundation for the motifs played by the soloists, and towards the end of the movement we hear echoes of fugue and quasi-Hungarian folk song. The second movement is formed of a single melodic strand in a state of continual development, using overlapping phrases that are passed around the strings. The penultimate movement playfully asks how Brahms might have approached the minimalist style. The extensive coda (Mvt 4), with its Hungarian or gypsy modes, celebrates the style of gypsy jazz made famous by Django Reinhardt (1910–53), the Romany-French guitarist. The vigorous syncopated rhythms create a rambunctious, joyful energy. Finally, it is well known that Brahms wrote 'absolute music', or music without a verbal (or extra-musical) subject – music for its own sake, for the sake of art and the enjoyment of art. So it is with my own piece – the only difference being that characteristics of Brahms's work were foregrounded in the writing process. The title, *Lineage*, fittingly reflects this musical relationship'.





Kompositörer interagerar ständigt med verk från det förflutna i en komplicerad process av emulering, förnekande, sublimering, inre kamp och (när allt slutligen faller på plats, vilket vi innerligen hoppas) transcendens. När Brahms vände sig bort från den programmatiska ideologin (som ansågs vara avant-garde under hans tid) gjorde han dessa möten med sina musikaliska förfäder till kärnan i sin kreativa process. Under den här processen omdefinierade han det förflutna (som vi på O/Modernt gärna uttrycker det) och väckte liv i ett tidigare otänkbart nu. Under eftermiddagens konsert hämtar vi inspiration från dessa icke/Moderna estetiska principer i det vi har svensk premiär på tre nya verk som verkar i Brahms anda. Och eftersom musik ständigt skapar nya kopplingar kan man också höra drag av Bach, Ravel, Messiaen och till och med Django Reinhardt i kompositionerna.

O/Modernt är medbeställare av Sebastian Fagerlunds pianotrio, *Remain*, som blev klart den 24 februari 2022, samma dag som Ryssland invaderade Ukraina. Driven av den kreativ frenesi som väcktes i honom när han nåddes av nyheten inspirerades kompositören att avsluta den sista satsen och tillägna arbetet "Till det tappra folket och offren för kriget i Ukraina". Titeln, som leder tankarna till citat, lyfter fram pianotrios användning av tre verk som har varit viktiga för Fagerlund under hans karriär. Dessa fungerar som en portal till såväl musikhistorien som hans egen historia, men de är även hans åtkomstpunkt till framtiden. Materialen som introduceras i den kraftfulla öppningssatsen upprepas som en kanon för att ge plats åt en långsam episod som kröns med ett eko av ackordsekvensen från Rigaudon (Mvt 4) i Ravels *Tombeau de Couperin* (som spelas direkt före *Remain*). Ravels elegi "stiger upp som en form ur djupet för att sedan lösa upp sig" menar Fagerlund.

Den långsamma satsen i mitten av *Remain* har en A–B–A-konstruktion, där A-delarna baseras på öppningssatsens harmonivärld, men nu i en utbyggd och långsammare version. B-delen är uppbyggd kring ett citat från Saraband ur Bachs *Partita nr 2 för soloviolin i d-moll* och närmar sig Bachs banbrytande verk innan den rör sig bort igen. Finalen är ett rondo i sex delar – en syntes konstruerad runt ett repetitivt tema som även rymmer material från de två föregående satserna. Citatet i finalen refererar till en ackordsekvens ur Brahms Pianotrio nr 3 i c-moll, vilket låter *Remain* (en pianotrio från 2000-talet) citera sin egen genetiska bakgrund.

Under eftermiddagens konsert har vi världspremiär på det vinnande verket i O/Modernts tävling för unga kompositörer 2022: *Discourse for piano trio* av Christopher Enloe. Brahms var, med Schönbergs ord, en

mästare på att bygga variation – genom ständig utveckling av en enda idé. *Discourse for piano trio* hämtar inspiration från denna teknik, men inverterar den genom att ge motivfragmenten en ny kontext i form av tre satser med helt olika stilar. Motivet finns kvar i form av fragmenterade objekt medan omgivningen rör sig runt dem. Öppningssatsen är uppbyggd kring en neo-modernistiska kompositionsteknik där musikaliska objekt ställs mot varandra i ”block”. Den andra satsen skapar en ljudvärld från fragment av banbrytande pianostycken, bland annat Ravels Pianokonsert i G-dur och Rachmaninovs Prelude i b-moll. Den tredje satsen, som har en tydligt modern ingång, fylls med pulserande rytmer och synkoperingar. Titeln diskurs återkommer på två nivåer: inom varje sats – i utbyten mellan de tre musikerna – och mer allmänt i dialogen mellan de tre satserna och i satsernas dialog med musik från det förgångna.

Jill Jarman beskriver sin Brahms-inspirerade Concerto Grosso *Lineage* så här: ”När jag fick frågan om jag ville skriva ett stycke med solister som refererade till Brahms kom jag genast att tänka på alla egenskaper hos Brahms musik: han förkärlek för Bach och kontrapunkten, hans användning av elision (överlappande fraser), synkopering och hemioler, förskjutning av hela fraser eller melodislingor, hans intresse för zigenarmusik och folksånger från Ungern, harmoniutveckling och mångtydig tonalitet, harmoni som färg, basmotiv, hans omfattande codan, hans sporadiska användning av fugering och och hans kontinuerliga motivutveckling.

Många av dessa egenskaper återkommer i *Lineage*, men i en kontemporär kontext. Den första satsens öppning kombinerar till exempel två av Messiaens modi (som utan tvekan hade fascinerat Brahms) för att skapa spänning och mångtydighet i harmonierna. Ett basmotiv lägger sedan grunden för solomotiven, och i slutet av satsen hör vi ekon av fugor och kvasi-ungerska folksånger. Den andra satsen är uppbyggd kring en enda melodislinga i konstant utveckling, med överlappande fraser som förflyttar sig från stråkinstrument till stråkinstrument. Den näst sista satsen frågar sig lekfullt hur Brahms skulle ha tolkat den minimalistiska stilen. Den omfattande codan (Mvt 4), med sina modi inspirerade av ungersk folkmusik och zigenarmusik, är en hyllning till Gypsyjazzen som fick sitt uppsving med den fransk-romske gitarristen Django Reinhardt (1910–53). De livfulla synkoperade rytmerna skapar en sprudlande glad energi. Slutligen så är det väl känt att Brahms skrev ”absolut musik”, eller musik utan skrivet (eller externt) subjekt – musik för musiken egen skull, för konstens skull och för konstupplevelsens skull. Det är fallet även med mitt stycke – den enda skillnaden är att Brahms egenskaper stod i förgrunden för den kreativa processen. Titeln, *Lineage*, återspeglar denna musikaliska relation.”



Friday 16 June 19.00

Ulriksdal Palace Theatre Confidencen

SIGHS OF SORROW AND ECSTASY SUCKAR AV SORG OCH EXTAS

PRIYA MITCHELL *violin*

HUGO TICCIATI *violin | conductor*

SASCHA BOTA *viola*

ISTVÁN VÁRDAI *cello*

ALEXANDER MELNIKOV *piano*

O/MODERNT CHAMBER ORCHESTRA

Johannes Brahms (1833–1897)

Piano Quartet No. 3 in C Minor Op. 60

Allegro no troppo

Scherzo

Andante

Finale: Allegro comodo

INTERMISSION

Sebastian Fagerlund (b.1972)

Beneath for solo violin and string orchestra **SWEDISH PREMIÈRE**

Nirvana

Something in the Way

/arr. Johannes Marmén

Philip Glass (b.1937)

Symphony No. 3, Movement II

Nirvana

Lithium

/arr. Johannes Marmén

Philip Glass

Symphony No. 4, Movement III

Henry Purcell (1659–1695)

Cold Song (What Power art Thou?)

/arr. Johannes Marmén

Nirvana

Smells Like Teen Spirit

/arr. Johannes Marmén

Brahms began work on his **Piano Quartet No. 3 in C Minor** in 1853, when he was twenty years of age and basking in the early adulation of the Schumanns. He was still in his Kreisler years, when he expressed his thoughts in a Romantic idiom associated with the writer and critic E.T.A. Hoffmann, whose seminal essay on Beethoven's Fifth Symphony defined the aspirations of art music for a generation. Brahms kept a diary of ideas and quotations (a commonplace book) that he called *The Young Kreisler's Treasure Chest* – Kreisler, a name borrowed from Hoffmann's novels, being his nom de plume. He even signed himself Johannes Kreisler.

The other fictional hero who captured Brahms's imagination at this stage of his development was Goethe's Werther – the protagonist of the romance (to call the novel by its apt generic name) that made the German author famous throughout Europe. The plot is a classic love triangle: young Werther retires to the countryside, where he falls madly in love with Charlotte, who is already betrothed to Albert. Having befriended both of them, he goes away for a while and is rejected by aristocratic society in Weimar (the hub of advanced thinking in Germany, and Goethe's city after 1775, following the success of his *Werther*). Young Werther then returns to the village, but Albert and Charlotte are now married, so he borrows Albert's pistols and shoots himself in the head. Viewed from a twenty-first century stance, the ensuing *Werther* frenzy is not easy to identify with. The poet W.H. Auden famously raged against it, calling the protagonist 'a horrid little monster!' and describing the book as: 'a masterly and devastating portrait of a complete egoist, a spoiled brat, incapable of love because he cares for nobody and nothing but himself and having his way at whatever cost to others.' Nevertheless, a veritable *Werther* mania swept across Europe. Young men (sighing, unrequited lovers!) dressed in *Werther* outfits – blue coats and yellow waistcoats, as Brahms wrote – and there were even copycat suicides. Napoleon, the real-life tragic hero of Beethoven, adored the book above all others and took it with him on his Egyptian campaign.

Having begun the Piano Quartet in C Minor in the first flush of youthful Romanticism, however, Brahms set it aside for twenty years, eventually completing it on the shores of Lake Zurich in the summer of 1874. Despite the extended gestation, he always referred to it as the *Werther Quartet*. To his publisher he wrote: 'The quartet is only a matter of curiosity! Perhaps it can be considered an illustration to the last chapter of the man in the blue coat and yellow vest.' He expanded on the connection repeatedly, not least in a letter to a friend, where he even jokingly identified himself as Werther: 'You can put on the title page a picture, namely that of a man with a pistol to his head. Now you can get an idea of the music. For the purpose I will send you my photograph. You can also use a blue coat, yellow trousers, and boots with it.' With its highly dramatic and thoroughly descriptive finale, it was first performed in November 1875, with Brahms on the piano, amidst the bourgeois elegance of Vienna's Musikverein, in a concert attended by none other than Richard and Cosima Wagner.

The music abounds with sighs – descriptive elements and coded references to Brahms's personal concerns, including versions of the five descending notes known as the Clara theme (invented by Schumann in the 1850s). Inevitably, therefore, the question occurs: did Brahms on some level conceive of his friendship with Clara and Robert as a mirror of Werther's relationship with Charlotte and Albert? That is a question that listeners will answer their own way, and it goes along with a more general issue that

listeners might also wish to ponder. The work began as a thoroughly programmatic piece – the illustration of a given text. But that was precisely the approach to music that Brahms famously rejected when he turned to absolute music, based on the recovery and reinvention of the past. Indeed, there is a delicious irony in the presence of Wagner – the godlike hero of the New German School that wished to associate music with words – at the premiere of the *Werther Quartet*. And yet, Brahms was ruthless when it came to destroying pieces that he no longer believed in, so did he complete the work in the narrative mode in which it was begun twenty years earlier? Or, to put the question another way: how did he incorporate the programmatic elements taken from the *Sorrows of Young Werther* into his mature style?

Beneath by Sebastian Fagerlund, which receives its Swedish premiere at this evening's concert, is an atmospheric work for string orchestra with a relatively slow tempo. A solo violin appears at the beginning of the piece, gradually attracting the orchestra with its musical gestures. Indeed, the violin's first phrase contains the musical DNA from which the piece is built. The title refers to the slow recurring chord sequence, rising from the depths, that serves as the work's structural backbone. As it develops, some more animated musical materials emerge, trying to assert their dominance, but without ever completely succeeding, and the work finally returns to tranquility as the chord sequence fades out to silence.

Two movements from Philip Glass's **Symphonies No. 3 and No. 4** find inspiration in baroque and pop music, respectively, perhaps building on the natural affinity between the two forms. Symphony No. 3 (1995) was commissioned by the director of the Stuttgart Chamber Orchestra, who asked for a work that would treat each of the orchestra's nineteen players as – effectively – soloists. The second movement, in a mode of fast-moving compound meters, explores textures ranging from unison to multi-harmonic writing for the whole ensemble. It ends when it shifts – without any transition – to a new closing theme that mixes a melody with pizzicato writing. Symphony No. 4 (1996), subtitled 'Heroes', is based on the 1977 album of the same name by David Bowie, with music by Bowie and Brian Eno. It builds on the association that Glass explored when he based his earlier Symphony No. 1 on Bowie's album *Low*. The work, which was partly shaped in response to a suggestion by the choreographer Twyla Tharp, became the music for Tharp's *Heroes Ballet*, with music and dance combining to create what Glass referred to as a 'symphonic ballet'. Glass was attracted to the music of Bowie and Eno because of its epoch-changing use of world music, experimental avant-garde and rock and roll. The third movement, *Sense of Doubt*, is a direct reaction to the dark, ominous-sounding track on Bowie's album, which was conceived using a card game called *Oblique Strategies*, designed to help artists break down creative impasses. According to Eno, his cards directed him to make everything as similar as possible, while Bowie's instructed him to emphasise differences.

The pop theme is completed in contrasting ways with arrangements of **Something in the Way**, **Lithium** and **Smells Like Teen Spirit** by the rock band Nirvana and Henry Purcell's **Cold Song (What Power art Thou?)** from his semi-opera *The Fairy-Queen*. Purcell's piece, sung in the opera by the Cold Genius, achieved worldwide fame in the 1980s, when it was recorded by the German countertenor Klaus Nomi. Recognising its contemporary appeal, Nomi tapped into fact that the modus operandi of much of Purcell's music is inherently familiar to modern audiences because, like so much contemporary rock and pop, it is driven from the ground up (the title of an award-winning album by O/Modernt!) by an infectious recurring bass line.



Brahms påbörjade arbetet med sin **Pianokvartett nr 3 i c-moll** 1853, när han var tjugo år gammal och åtnjöt paret Schumanns tidiga beundran. Han befann sig fortfarande i sin Kreisler-fas, då han uttryckte sina tankar i det romantiska språk som förknippas med författaren och kritikern E.T.A. Hoffmann, vars banbrytande essä om Beethovens femte symfoni definierade konstmusikens ambitioner för en hel generation. Brahms hade en anteckningsbok där han skrev ner idéer och citat (en så kallad "commonplace book") som han kallade för *Den unge Kreislers skattkista* – Kreisler, ett namn han lånat av Hoffmann, var hans pseudonym.

Den andra fiktiva hjälten som fångade Brahms intresse under den här perioden var Goethes Werther – huvudpersonen i romanen som gjorde den tyske författaren berömd i hela Europa. Handlingen är en klassisk kärlekstriangel: den unge Werther drar sig undan till landsbygden, där han blir hett förälskad i Charlotte, som redan är förlovad med Albert. Eftersom han är vän med dem båda reser han bort ett tag, bara för att avvisas av aristokratin i Weimar (knutpunkten för avancerat tänkande i Tyskland och Goethes hemstad från 1775, dit han flyttade efter sina framgångar med *Werther*). Den unge Werther återvänder då till byn, där han upptäcker att Albert och Charlotte nu är gifta, i sin förtvivlan lånar han Alberts pistol och skjuter sig själv i huvudet. Sett med våra ögon är det inte lätt att identifiera sig med den frenetiska Werther-vurm som följde. Poeten W.H. Auden rasade som bekant mot den. Han kallade protagonisten för "ett förfärligt litet monster!" och beskrev boken som: "ett mästerligt och förödande porträtt av en fullständig egoist, en bortskämd slyngel som är oförmögen att älska eftersom han inte bryr sig om någon annan eller något annat än sig själv och att få sin vilja fram, oavsett vad det kommer att kosta andra". Trots detta svepte en riktig Werther-mani över Europa. Unga män gick (suckande, olyckligt kära!) runt klädda i blåa rockar och gula västar, precis som Werther – en del begick till och med självmord à la Werther. Napoleon, Beethovens livs levande tragiske hjälte, var väldigt förtjust i boken och tog med den på sitt fälttåg i Egypten.

Men efter att ha påbörjat pianokvartetten i c-moll under ungdomens romantiska period lade Brahms den åt sidan i tjugo år innan han slutförde den vid Zürichsjöns stränder sommaren 1874. Trots den långa tillblivelsen kallade han den alltid för *Wertherkvartetten*. Han skrev till sin förläggare att: "Kvartetten är bara en fråga om nyfikenhet! Kanske kan man se den som en illustration av det sista kapitlet om mannen med den blå rocken och gula västen". Han fortsatte betona kopplingarna mellan verken, inte minst i ett brev till en vän, där han till och med skämtsamt identifierade sig med Werther: "Du kan illustrera titelsidan med en bild, en bild av en man som håller en pistol mot sitt huvud. Nu får du en bild av musiken. För detta syfte skickar jag dig ett fotografi föreställande mig själv. Du kan även lägga till en blå rock, gula byxor och stövlar." Kvartetten med sin otroligt dramatiska och beskrivande final uruppfördes i november 1875, med Brahms vid pianot, i Musikverein Wiens burget eleganta lokaler. I publiken satt bland annat Richard och Cosima Wagner.

Musiken är fylld av sockar – beskrivande element och kodade referenser till Brahms personliga problem, inklusive versioner av de fem fallande tonerna kända som Claras tema (som Schumann skapade under 1850-talet). Det gör det omöjligt att inte fråga sig om Brahms på något plan upplevde sin vänskap med Clara och Robert som en spegling av Werthers relation med Charlotte och Albert? Det är en fråga som

åhörarna måste besvara själva, och den är kopplad till en allmännare fråga som publiken också kanske önskar begrunda: Verket började som ett rent programstycke – en illustration av en given text. Men det var ju precis denna inställning till musiken som Brahms avvisade offentligt när han vände sig till den absoluta musiken, som strävar efter att återta och återuppfinna det förflutna. Visst är det en ljuv ironi att Wagner – Nya tyska skolans avgudade hjälte, som strävade efter att koppla musiken till ord – satt i publiken när *Wertherkvartetten* hade premiär. Så hur kom det sig att Brahms, som var så obarmhärtig när det gällde att förstöra verk som han inte längre trodde på, ändå slutförde verket i samma narrativa läge som han påbörjade det tjugo år tidigare? Och hur införlivade han de programmatiska elementen från *Den unge Werthers lidanden* i sin mognare stil?

Beneath av Sebastian Fagerlund, som får sin Svenska premiär under kvällens konsert, är ett atmosfäriskt verk för stråkorkester med ett relativt långsamt tempo. En soloviolin dyker upp i början av stycket och väcker orkestern gradvis med sina musikaliska gester. Violinens första fras innehåller faktiskt det musikaliska DNA som stycket är uppbyggt av. Titeln refererar till den långsamma, återkommande ackordsekvensen som stiger upp från djupet och fungerar som verkets strukturella ryggrad. I takt med att verket fortskrider framträder livligare material som försöker hävda sig musikaliskt, utan att lyckas helt, och verket återvänder slutligen till lugnet när ackordsekvensen långsamt tonar ut i tystnad.

Två satser ur Philip Glass **Symfoni nr 3 och 4** finner inspiration i barock- respektive popmusiken, kanske beror det på den naturliga samhörigheten mellan de olika formerna. Symfoni nr 3 (1995) beställdes av chefsdirigenten för Stuttgarter Kammerorkester, som bad om ett verk som i princip skulle se var och en av orkesterns 19 medlemmar som solister. Den andra satsen, med sina snabba taktarter, utforskar olika strukturer från det unisona till multiharmonier för hela ensemblen. Symfonin slutar – utan övergång – när den skiftar till ett nytt avslutande tema som kombinerar melodin med pizzicato. Symfoni nr 4 (1996), med undertiteln "Heroes", bygger på David Bowies album med samma namn från 1977, med musik av Bowie och Brian Eno. Den bygger på samma associationer som Glass utforskade när han baserade sin första symfoni på Bowies album *Low*. Verket, som delvis formades utifrån ett förslag av koreografen Twyla Tharp, användes till Tharps *Heroes Ballet*, där musik och dans kombinerades för att skapa vad Glass kallade för en "symfonisk balett". Det var Bowies och Enos banbrytande användning av världsmusik, experimentell avant-garde och rockmusik som attraherade Glass. Den tredje satsen, *Sense of Doubt*, är en direkt reaktion på det mörka, olycksbådande spåret med samma namn på Bowies album. *Sense of Doubt* växte fram under en omgång av kortspelet *Oblique Strategies*, som är skapat för att hjälpa konstnärer att lösa upp kreativa dödlägen. Enligt Eno sa hans kort till honom att göra allt så likt som möjligt medan Bowies kort instruerade honom att lägga tonvikt på olikheterna.

Poptemat avrundas med arrangemang av **Something in the Way**, **Lithium** och **Smells Like Teen Spirit** av rockbandet Nirvana och **Cold Song (What Power art Thou?)** från Henry Purcells semiopera *The Fairy-Queen*. Sången, som sjungs av kylans ande i operan, blev världsberömd på 1980-talet när den spelades in av den tyske kontratenoren Klaus Nomi. Nomi såg att den kunde tilltala den moderna publiken eftersom mycket av Purcells modus operandi, precis som modern pop och rock, drivs från grunden upp (inspirationen till O/Modernts prisbelönta album *From the Ground Up*) av en smittande, återkommande baslinje.





Saturday 17 June 15.00

Ulriksdal Palace Theatre Confidencen

WAGNER THE PROGRESSIVE ... OR WAS IT BRAHMS? WAGNER DEN PROGRESSIVE ... ELLER VAR DET BRAHMS?

DOROTTYA LÁNG *mezzo-soprano*

LAURA LUNANSKY *violin*

PRIYA MITCHELL *violin*

EMMA PURSLOW *violin*

CONNIE PHAROAH *viola*

CLAUDE FROCHAUX *cello*

EDWARD KING *cello*

JORDI CARRASCO HJELM *double bass*

DIRK MOMMERTZ *piano*

Johannes Brahms (1833–1897)

Violin Sonata No. I in G Major Op. 78

Vivace ma no troppo

Adagio – Più andante – Adagio

Allegro molto moderato

Rosita Piritore (b.1996)

Quartetto d'Archi **SWEDISH PREMIÈRE**

Arnold Schoenberg (1874–1951)

2 Gesänge Op. I, No. I 'Dank'

Richard Wagner (1813–1883)

Wesendonck Lieder WWV 91

/arr. David Lundblad

'Der Engel'

'Stehe stille!'

'Im Treibhaus'

'Schmerzen'

'Träume'

Two musical revolutions happened in the second half of the nineteenth century. Wagner ushered in the so-called *Artwork of the Future* – the Wagnerian music drama of words and musical leitmotifs that broke free of traditional formal restraints. But another version of the future was simultaneously being created by Brahms, who turned to the musical past in order to look forward, making radical new music by forensically cherishing and recreating the old. In a fascinating essay entitled *Brahms the Progressive* (1947), which is both an analysis of the glories of Brahms and an apologia for his own *modus operandi*, Schoenberg praises Brahms as an innovator. Harnessing the resources of the past, says Schoenberg, Brahms used a combination of supreme musical intelligence and inspiration (also referred to as ‘luck’!) to harness the resources of the past in a way that contributed to the development of the ‘unrestricted’ musical language that was valued and cultivated by modernists – not least Schoenberg himself, who declared himself the heir not only of Wagner and Brahms, but also of Mozart.

Johannes Brahms’s *Violin Sonata No. 1 in G Major Op. 78* was completed in the summer of 1879, when meoldies flew ‘thick and fast’ as the composer said, soon after Brahms was offered and turned down the job of cantor at St Thomas’s Cathedral in Leipzig – a post that would have officially made him the successor of Bach. The work has a songlike underpinning, especially in the third movement, where Brahms invokes his own settings (Op. 59) of two lyrics by the German poet Klaus Groth: *Regenlied* (‘Rain Song’) and *Nachklang* (‘Aftersound’ or perhaps ‘Echo’). The play of imagery can be illustrated with a few words from *Regenlied*: ‘Raindrops fall from the trees onto the green grass; tears from my misty eyes moisten my cheeks.’ Brahms acknowledged the sonata’s allusions, saying that the work required ‘a nice, soft, rainy evening to give the proper mood’. Clara Schumann, who called it the *Regenlied Sonata*, was in ecstasies: ‘How deeply excited I am over your sonata ... you can imagine my rapture when in the third movement I once more found my passionately loved melody ... I do not believe that anyone feels the rapture and sadness of it as I do.’ The poignancy was heightened for Clara and Brahms by the loss of her youngest child, Felix, who died of tuberculosis in January 1879 at the age of twenty-four. Despite these melancholy associations, the soft lyricism of the piece belies its forward-looking impetus. Fraught with elaborate patterns of phrasing and rhythm, the work’s rhythmic resourcefulness and its method of integrating thematic and tonal elements anticipate the Third Symphony.

This concert sees the Swedish premiere of Rosita Piritore’s *Quartetto d’Archi*, the winner of the inaugural Vladimir Mendelssohn Composition Competition. Piritore describes the work as an investigation into the self-similarity that is characteristic of fractal figures – a kind of symmetry that we very often do not see, but which nonetheless surrounds us as a property of physical nature and living things. Self-similarity is exhibited when the entirety of an object is exactly or approximately similar to one of its parts, meaning that its characteristic form is capable of repeating itself irrespective of relative magnitudes. This is the procedure adopted in the quartet, which also echoes a combination of sounds from musical languages that have accompanied the composer’s musical and personal growth.



Richard Wagner's *Wesendonck Lieder* were written in remarkable circumstances. Venting his revolutionary fervour, Wagner took part in the failed Dresden insurrection of 1849 and was forced to flee Germany. Three years later the penniless composer was resident in Switzerland, supported with a loan from Otto Wesendonck, a wealthy financier, and he soon began work on the first draft of *Das Rheingold*. By 1857, the year of the *Wesendonck Lieder*, he was installed with his wife Minna in a cottage on Wesendonck's recently purchased estate outside Zurich, and the Ring cycle had progressed as far as the end of the Act II of *Siegfried*. Fate intervened, however, and the paradigmatic *Artwork of the Future* was set aside for twelve years while Wagner's artistic powers were devoted to other matters. For much of his exile in Switzerland, Wagner and Wesendonck's young wife Mathilde (born in 1828 and thirteen years her husband's junior) had been engaged in a passionate affair. Perhaps inevitably, given the composer's relationship with the Wesendoncks, the complicated amatory situation triggered the idea for *Tristan and Isolde*, and he finally began work on the text of the opera in 1857. Meanwhile, Mathilde, who was a gifted poet in her own right and later the author of numerous books, was inspired to write five lyrics that Wagner set for voice and piano during the winter of 1857, while he was working on *Tristan*. Mathilde recalled that he set each poem as it fell from her pen, 'transfiguring and consecrating' the texts with his music. Two of them, Nos. 3 and 5, *Im Treibhaus* and *Träume*, were explicitly labelled 'studies' for *Tristan*. Heavy with echoes of Schopenhauer (Wagner's other compelling influence at this period), both stress the illusory nature of reality and the longing for dissolution – themes that were fully developed in Wagner's epic operatic meditation on love. Incidentally, after the momentous affair was over, when Wagner had also separated from his wife and moved to Italy, Mathilde met with Brahms in Zurich in 1866 and allowed him to study the Wagner manuscripts in her possession.

Schoenberg, who is this concert's éminence grise, wrote his first opus, *Zwei Gesänge*, after the texts of the lieder were presented to him in July 1898 by their author, Karl Michael Freiherr von Levetzow. The two men met regularly at meetings of a literary society, Jung-Wien (Young Vienna), which were held in one of the Austrian capital's legendary coffee houses, where Schoenberg had almost certainly heard the poet recite the verses. Schoenberg often said that he chose texts because he felt 'intoxicated by the initial sound of the first words'. The two songs (originally for baritone, but today arranged for mezzo-soprano), which were premiered in Vienna on 1 December 1900, with Alexander Zemlinsky on the piano, were given a dismal reception by a typically conservative audience. 'There was yelling and laughing,' according to one observer, 'and the audience jeered at the composer like a fool.' Looking back on the performance of his breakthrough opus, Schoenberg commented: 'And from that time ... the scandal has never ceased.' How times change! The subsequent history of the two youthful productions is a seminal example of how art's progressive currents flow almost ineluctably into the mainstream.

Under den andra hälften av 1800-talet skedde två musikaliska revolutioner. Wagner utarbetade den så kallade *framtidens konstverk* – de wagnerska musikdramerna med ord och musikaliska ledmotiv som bröt sig fria från traditionella formkrav. Samtidigt fann Brahms en annan version av framtiden när han vände blicken mot det musikaliska förgångna för att kunna blicka framåt och skapade en radikalt ny musik genom att forensiskt analysera och återskapa den gamla. I sin fascinerande essä *Brahms den progressive* (1947), som både är en analys av Brahms storhet och en apologi över sitt eget modus operandi, hyllar Schönberg Brahms som en nyskapare. Genom att tillvarata historiska resurser, hävdade Schönberg, kombinerade Brahms oöverträffad musikalisk intelligens och inspiration (även kallat "tur"!)" för att nyttja historiska resurser på ett sätt som bidrog till utvecklingen av det "oinskränkta" musikaliska språk som värdesattes och kultiverades av modernisterna – inte minst Schönberg själv, som kallade sig för en arvtagare till inte bara Wagner och Brahms, utan även till Mozart.

Johannes Brahms *Violinsonat nr 1 i G-dur Op. 78* slutfördes sommaren 1879, när melodierna flödade "snabbt och rikligt" som kompositören uttryckte det. Strax därefter blev Brahms erbjuden posten som kantor vid St Thomas katedral i Leipzig – en post som bokstavligen talat hade gjort honom till Bachs efterträdare, men som han tackade nej till. Verket har en sånglik stomme, framför allt i tredje satsen, där Brahms frambesvärjer sina egna tonsättningar (Op. 59) av två texter av den tyske poeten Klaus Groth: *Regenlied* ("Regnsång") och *Nachklang* ("Efterklang" eller kanske "Eko"). Leken med bilder kan illustreras med ett par ord från *Regenlied*: "Regndroppar faller från träden ner på det gröna gräset; tårar från mina dimmiga ögon fuktar mina kinder". Brahms erkände sonatens allusioner, och sa att verket krävde "en mysig, regnig kväll för att komma i rätt stämning". Clara Schumann, som kallade den för *Regenlied Sonata*, var extatisk: "Jag är fullkomligt begeistrad av din sonat ... du kan föreställa dig min förtjusning när jag återigen upptäckte min djupt älskade melodi i den tredje satsen ... jag tror inte att någon känner dess tjusning och sorgsenhet på det sätt jag gör". Claras och Brahms sinnesrörelse fördjupades av förlusten av hennes yngsta barn, Felix, som dog av tuberkulos i januari 1879, endast 24 år gammal. Trots dessa melankoliska associationer döljer sig en framåtblickande kraft under dess mjuka lyrisism och detaljerade mönster av fraser och rytmer. Verkets rytmiska fyndighet och sätt att integrera tematiska och tonala element ger en försmak av Brahms tredje symfoni.

Under denna konsert är det även svensk premiär på Rosita Piritores *Quartetto d'Archi* – det vinnande verket i den första Vladimir Mendelssohn Composition Competition. Piritore beskriver verket som en studie i den självliknelse som kännetecknar fraktaler – en typ av symmetri som vi ofta inte ser, men som ändå omger oss som en egenskap av musikens och livets natur. Självliknelse uppstår när ett helt objekt exakt eller nästan exakt liknar en av sina delar, vilket innebär att dess karaktäristiska form kan upprepa sig själv oberoende av relativa storheter. Den här proceduren återkommer i kvartetten, som även innehåller ekon av en kombination av ljud från musikaliska språk som har åtföljt kompositörens musikaliska och personliga utveckling.

Richard Wagners *Wesendonck Lieder* skrevs under omständigheter utöver de vanliga. I ett anfall av revolutionär anda deltog Wagner i det misslyckade upproret i Dresden 1849 och tvingades fly Tyskland. Tre år senare bodde den utblottade kompositören i Schweiz, där han levde på ett lån från den välbärgade mecenaten Otto Wesendonck, och han började snart att arbeta på sitt första utkast till *Das Rheingold*. 1857, samma år som hans *Wesendonck Lieder* publicerades, bodde han med sin fru Minna i en stuga på en egendom som Wesendonck nyligen hade köpt utanför Zürich, och arbetet med Ringcykeln hade kommit så långt som till slutet på andra akten i *Siegfried*. Ödet ingrep dock igen och den paradigmatiske essän *Framtidens konstverk* lades på hyllan i tolv år medan Wagners kreativitet vigdes åt andra saker. Under en stor del av sin exil i Schweiz hade Wagner haft en passionerad affär med Wesendocks unga fru Mathilde (född 1828 och tretton år yngre än sin make). Det komplicerade kärleksförhållandet, med tanke på kompositörens relation med familjen Wesendonck, gav inspirationen till *Tristan och Isolde*, och 1857 började han slutligen arbeta med librettot till operan. Mathilde, som var en begåvad poet i sin egen rätt och senare skrev flera böcker, inspirerades att skriva fem texter som Wagner tonsatte för röst och piano under vintern 1857 samtidigt som han arbetade med *Tristan*. Mathilde återberättade att han tonsatte varje dikt utan att ändra dem, han "omskapade och välsignade" texterna med sin egen musik. Två av dem, nr 3 och 5, *Im Treibhaus* (I drivhuset) och *Träume* (Drömmar), är uttryckligen märkta "studier" för *Tristan*. Starkt influerad av Schopenhauer (Wagners andra stora inspirationskälla under denna period) betonar de båda styckena verklighetens illusion och längtan efter upplösning – teman som var fullt utvecklade i Wagners episka operameditation om kärlek. 1866, flera år efter att den betydelsefulla relationen var över och Wagner hade separerat från sin fru och flyttat till Italien, träffade Mathilde för övrigt Brahms i Zürich och lät honom studera de manuskript hon hade efter Wagner.

Schönberg, som är konsertens gråa eminens, skrev sitt första opus, *Zwei Gesänge*, utifrån texterna till de lieder som han fick av poeten Karl Michael Freiherr von Levetzow i juli 1898. De båda träffades regelbundet under sammankomster arrangerade av det litterära samfundet Jung-Wien (Unga Wien) och Schönberg hade utan tvekan hade hört poeten recitera verserna på några av den österrikiska huvudstadens legendariska kaféer där samfundet träffades. Schönberg sa ofta att han valde texter där "ljudet av de första orden berörde honom som ett rus". De båda sångerna (ursprungligen skrivna för baryton, men idag arrangerade för mezzo-sopran) hade premiär i Wien den 1 december 1900, med Alexander Zemlinsky på piano, och fick ett dåligt mottagande av den konservativa publiken. "Publiken skrek och skrattade" enligt en närvarande, "och hånade kompositören som om han vore en narr". När han tittade tillbaka på uppförandet av sitt genombrottsopus, kommenterade Schönberg: "Och från den dagen ... upphörde skandalerna aldrig". Tänk vad tiderna förändras! Den fortsatta historien om de två unga kompositörerna är ett viktigt exempel på hur konstens progressiva strömmar nästan omärkligt flödar in i huvudflödet.



Saturday 17 June 19.00

Ulriksdal Palace Theatre Confidencen

VIENNESE WALTZ, SLAVIC MELANCHOLY & HUNGARIAN FLAIR WIENERVALS, SLAVISK MELANKOLI OCH UNGERSK VIRTUOSITET

DOROTTYA LÁNG *mezzo-soprano*
CHRISTOFFER SUNDQVIST *clarinet*
ZANE KALNINA *violin*
PRIYA MITCHELL *violin*
HUGO TICCIAI *violin*
SASCHA BOTA *viola*

CLAUDE FROCHAUX *cello*
IURI GAVRYLIUK *bass*
LEO FLORIN *accordion*
DIRK MOMMERTZ *piano*
O/MODERNT CHAMBER ORCHESTRA

Johannes Brahms (1833–1897)
/arr. Johannes Marmén

Hungarian Dance No. 1

Antonín Dvořák (1841–1904)
/arr. David Lundblad

Gypsy Songs Op. 55

No. 1. 'My song sounds of love' (Má píseň zas mi láskou zní)
No. 6. 'Wide sleeves' (Široké rukávy)
No. 4. 'Songs my mother taught me' (Když mne stará matka)
No. 5. 'The string is tuned' (Struna naladěná)

Dmitri Shostakovich (1906–1975)
/arr. Lev Atovmyan (1901–1973)

5 Pieces for 2 Violins and Piano

Prelude. Moderato
Gavotte. Tranquillo, molto leggiero
Waltz. Tempo di valse, moderato
Polka. Vivace

Johann Strauss (1825–1899)
/arr. Anton Webern

Schatzwalzer Op. 418

INTERMISSION

Antonín Dvořák
/arr. David Lundblad

Cypresses B. II No. II
'Often my heart broods in anguish' (Mé srdce často v bolesti)

Johannes Brahms
/arr. Johannes Marmén

String Quintet in G Major Op. III
Allegro non troppo, ma con brio
Adagio
Un poco allegretto
Vivace ma non troppo presto

Johannes Brahms
/arr. Johannes Marmén

Hungarian Dance No. 5

As strange as it might sound, Brahms intended his **String Quintet in G Major** to be his swan song. He was just fifty-seven years of age and frankly still a man in the prime of life, especially by today's standards, but he felt exhausted. He sent the completed work to his publisher with a note, saying: 'With this letter you can bid farewell to my music – because it is certainly time to leave off.' Accordingly, the vigorous cheer of the piece is shot through with poignancy, as befits the Romany themes and influences, but also the rich serving of Viennese schmaltz that Brahms seems to have indulged in around this time. 'Brahms in the Prater!' commented one of the composer's friends when he heard the quintet, to which the great man replied: 'You've got it! And all the pretty girls there, eh?' Shortly afterwards, Brahms was indeed spotted in the Prater – Vienna's famous pleasure gardens – with a beautiful young woman on his arm. She was Alice Barbi, a gifted mezzo-soprano, whose renditions of Brahms's vocal works were so much to his taste that, upon first hearing her, he exclaimed: 'Today I've heard my songs for the first time!' Another friend recalled seeing the two of them in the garden of a Prater cafe, where the band was playing the latest American hit, *Ta-ra-ra-boom-de-ay!*, while the merry clientele (Brahms included!) boisterously banged the tables with beer glasses and walking sticks on the key syllable, 'BOOM!'

Brahms's lifelong friend Theodor Billroth, by this time the most celebrated doctor in Europe, caught the more melancholy aspect of the moment in a letter he sent to Brahms after the premiere of the quintet (on 11 November 1890), when it was received with rapture by the Viennese public:

As I think back over the hours of my life, the richness of which few mortals can have had, you always and still stand in the first place. I have lived with you a great part of our being, and you with me. The experiences which bind us together are a bit like those that tie together the brothers of a good family ... Today I heard enthusiastic shouts, 'The most beautiful music he has ever composed!' ... I have often reflected on the subject of what happiness is for humanity. Well, today in listening to your music, that was happiness.

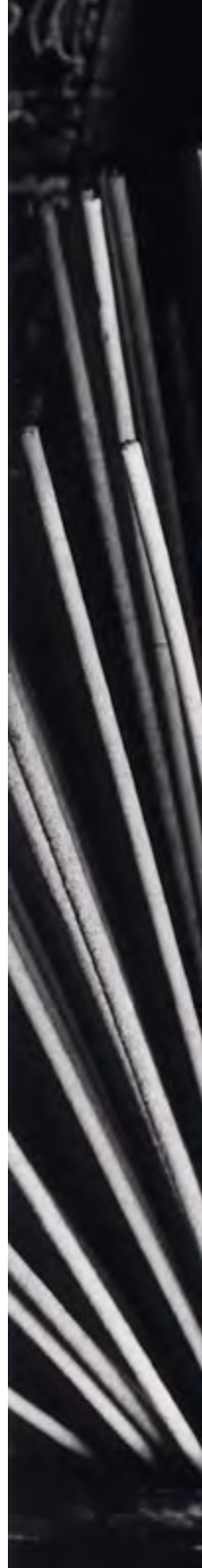
While all of this is undoubtedly true, other currents were stirring in the depths of Brahms's creative being. The sense that this was an ending seems to have triggered a kind of release. Friends commented that some of the quintet's ideas were fundamentally symphonic – too big for a chamber work, therefore – and it is probable that some of the material started out as sketches for a fifth symphony that was never written. It might be thought that Brahms was just using up remnants that he had to hand and tying up a few loose ends, but the idea that large-scale musical ideas could be presented in a folksy, popular idiom points to a more interesting conclusion. Writing with a new freedom, Brahms applied the musical understanding he had built up over decades – based in large part on the imaginative recreation of past musical forms – in a new way to engender what the Brahms specialist Michael Musgrave describes as a forward-looking 'advanced language', characterised by its 'fluency and spontaneity'. The rondo in the final movement gives a flavour of what this means. Crafted with supreme intelligence, it is, as Musgrave writes, 'cleverly worked, a sonata rather than a simple rondo, devious in harmonic method'. In other words, the straightforward repetitions characteristic of a rondo are rendered in sonata form, with a miniature exposition, development and recapitulation. Yet again – and again with consummate originality – Brahms was reinventing the past – transforming it into a remembered future, as O/Modernt's motto concisely says.

Perhaps coupled with new friendships (Alice Barbi) and soon aided by an epiphanic moment with a wind instrument (the clarinet – a topic explored in Sunday morning's brunch concert), the experience of writing the String Quintet in G Major gave Brahms's artistry new impetus, and he changed his mind about retiring. As he himself explained, his composing began to fly:

Recently I started various things, symphonies and so on, but nothing would come out right. Then I thought: I'm really too old, and resolved energetically to write no more. I considered that all my life I had been sufficiently industrious and had achieved enough; here I had before me a carefree old age and could enjoy it in peace. And that made me so happy, so contented, so delighted – that all at once the writing began to go.

The quintet is heard in this concert in Johannes Marmén's arrangement for the O/Modernt Chamber Orchestra, which inevitably recalls a concern expressed about the opening by Brahms's other long-standing friend, the violinist Joseph Joachim, who commented that you would need 'three cellists in one' for the cello line to be heard over the forte accompaniment. In deciding to leave it unchanged, Brahms 'bequeathed aggravation to cellists in perpetuity', as his biographer avers. But not this evening – when the cello part is buttressed with three players!

In his eminence, Brahms was gracious to younger musicians. After being dragged unwillingly to hear Mahler conduct *Don Giovanni* (Brahms said he preferred to read the score because nobody could 'do' it right), he roared his approval: 'Quite excellent, tremendous – he's a devil of a fellow!' The two composers never became close friends, but Brahms watched Mahler's







career with interest (and sometimes helped it on in directions that were not altogether to the younger man's liking). Another young composer whom Brahms actively befriended was Antonín Dvořák, who was born in a small village near Prague, in what was then part of the Austro-Hungarian Empire. Dvořák's origins were humble: his father was a butcher and innkeeper who played the zither; his mother was the daughter of a steward on a landed estate. Dvořák was sent to school in nearby Zlonice, where he learned German and developed his evident musical talent. It used to be said that his parents sent him to Zlonice as a butcher's apprentice, but the certificate showing that Dvořák had completed his butcher's training was bizarrely forged after the composer's death.

He was no country yokel, however. While at music school in Prague (1858–9), Dvořák played the viola in pieces by Beethoven, Mendelssohn, Schumann and Wagner; in March 1858 he attended a performance of Liszt's works, conducted by the composer; and in 1859 he heard Clara Schumann play the piano, under the direction of Hans von Bülow. A little later, in 1863, he played in three concerts conducted by Wagner. Five times during the mid-1870s Dvořák won awards from the Austrian State Stipendium for artists. Brahms, who was a member of the awards committee in 1877, was so struck by Dvořák's *Moravian Duets* that he recommended them to his publisher, Fritz Simrock in Berlin, with an engaging note:

Play them through and you will like them as much as I do. As a publisher, you will be particularly pleased with their piquancy ... Dvořák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man. Moreover, he is poor! I ask you to think about it! The duets will show you what I mean, and could be a 'good article'.

Brahms and Dvořák soon became good friends, while Simrock published the duets and commissioned the *Slavonic Dances* (1878), and Dvořák's career took off. The *Gypsy Songs* (published by Simrock in 1880), which were written for the German tenor Gustav Walter, a member of the Vienna Court Opera, were first based on German translations of poems adapted by their author, the Czech poet Adolf Hejduk. The songs were an immediate hit with singers and audiences – so much so that No. 4 (*Songs my mother taught me*) quickly achieved international fame.

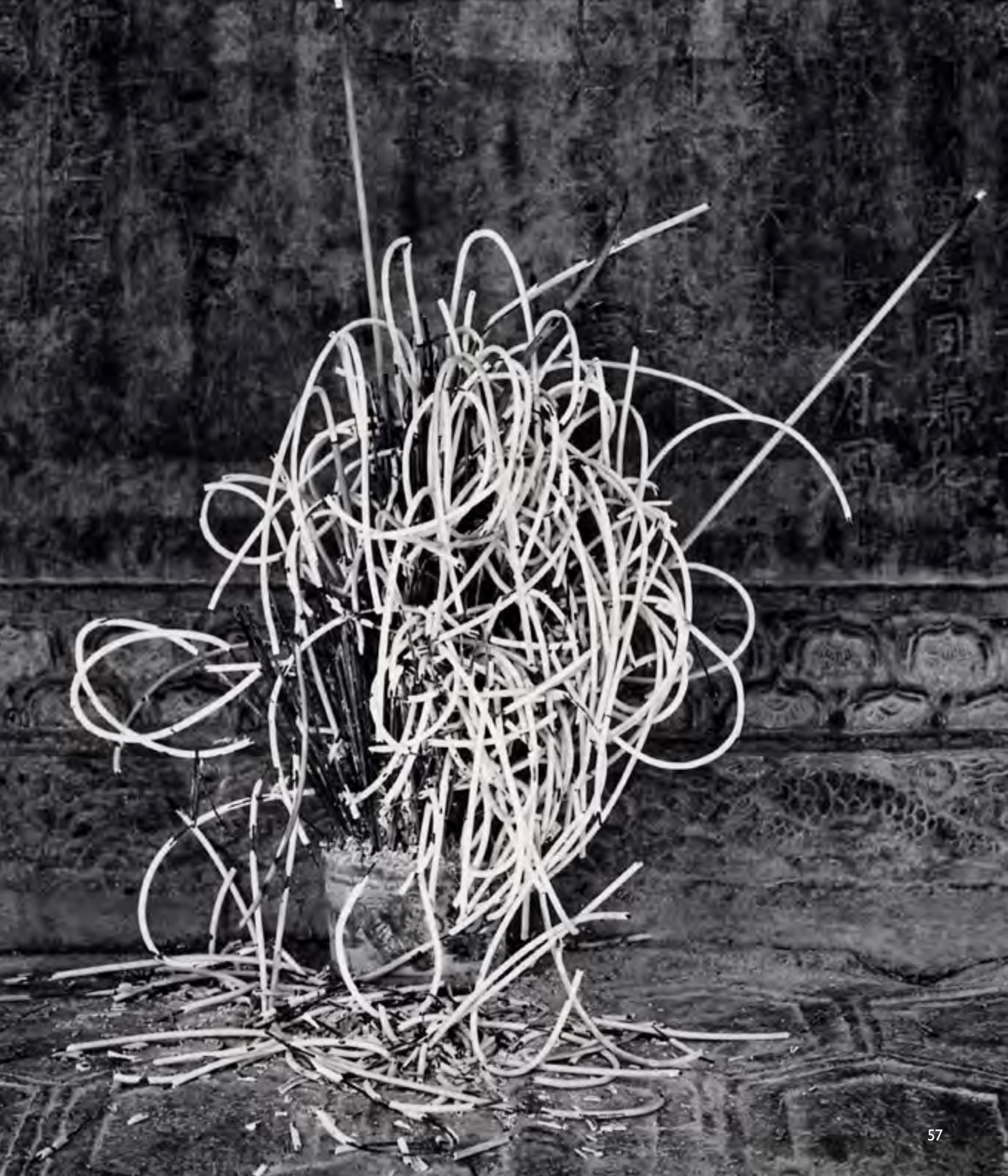
Also performed this evening are Shostakovich's *5 Pieces for 2 Violins and Piano*, which were chosen and arranged (with the composer's permission) by Lev Atovmian – Shostakovich's assistant and friend. Reminiscent of Brahms, the Prelude is taken from Shostakovich's score for the 1955 film *The Gadfly* (a Soviet historical drama); the Gavotte and Elegy are taken from his *Third Ballet Suite*, and the Polka from the *First Ballet Suite*. The Waltz movement is thought to be based on musical sketches for the score of a Soviet animated film entitled *The Tale of the Priest and Blockhead, his Servant*; Shostakovich began work on the music, but was forced to abandon it after he was denounced in 1936, during Stalin's Great Purge.

Hur märkligt det än kan låta, så ville Brahms göra **Sträckkvintett i G-dur** till sin svansång. Han var bara femtiosju år gammal och ärligt talat fortfarande en man i sina glansdagar, framför allt med dagens mått mätt, men han var utmattad. Han skickade det färdiga verket till sin förläggare med anmärkningen: "Med det här brevet kan du ta farväl av min musik – för det är förvisst min tid att sluta". Styckets jublande energi har följaktligen stråk av sinnesrörelse, vilket inte bara flyter väl in i zigenarmusikens teman och influenser, utan även i den rika portionen wienerschmalz som Brahms verkar ha åtnjutit under den här perioden. "Brahms i Pratern!" som en av kompositörens vänner uttryckte det när han hörde kvintetten, till vilket Brahms svarade: "Mitt i prick! Och alla vackra flickor är där, eller hur?". Kort därefter syntes Brahms faktiskt i Pratern – Wiens berömda nöjespark – arm i arm med en vacker ung flicka. Flickan var Alice Barbi, en begåvad mezzosopran, vars tolkningar av Brahms verk för röst var så träffsäkra att Brahms, första gången han hörde henne, utbrast: "Idag har jag hört mina sånger för första gången!". En annan vän minns att han såg dem på uteserveringen till ett kafé i Pratern, där ett band spelade den senaste amerikanska hitten *Ta-ra-ra-boom-de-ay!* medan det muntra klientelet (inklusive Brahms!) uppsluppet slog ölstop och käppar i bordet på den betonade stavelsen "**BOOM!**"

Brahms vän för livet Theodor Billroth, som vid den här tidpunkten var den mest hyllade läkaren i Europa, snappade upp den mer melankoliska aspekten av ögonblicket i ett brev han skickade till Brahms efter kvintettens premiär (den 11 november 1890), där den mottogs med hänryckning av publiken i Wien:

När jag tänker tillbaka på timmarna i mitt liv, den rikedom som få dödliga kan ha upplevt, så befinner du dig alltid och ännu på första plats. Du har funnits i mitt liv under en lång tid, och jag i ditt. Upplevelserna som binder oss samman är lite som dem som binder samman bröderna i en god familj ... Idag hörde jag entusiastiska utrop av "Det vackraste stycket han någonsin har komponerat!" ... Jag har ofta tänkt på vad glädje betyder för människorna. Det jag kände idag när jag lyssnade till din musik, var glädje.

Även om allt detta utan tvekan stämmer, så vaknade andra strömmar långt ner i djupet av Brahms kreativitet. Känslan av att detta var ett slut verkar ha triggat en sorts utlösning. Vänner kommenterade att några av idéerna som kommer till uttryck i kvintetten i grunden var symfoniska – och därmed för stora för ett kammarverk – och det är troligt att en del av materialet började som skisser till en oskriven femte symfoni. Man kan tänka sig att Brahms helt enkelt använde upp allt material han hade till hands och knöt ihop ett par lösa trådar. Tanken att storskaliga musikaliska idéer kan presenteras i ett folkligt, populärt musikspråk pekar på en mycket mer intressant slutsats. Med en helt nyfunnen frihet i ryggen tillämpade Brahms de musikaliska insikter han hade tillägnat sig under flera decennier – insikter som till stor del byggde på kreativt återskapande av tidigare musikformer – på ett nytt sätt för att uttrycka vad Brahmspecialisten Michael Musgrave beskriver som ett framåtblickande "avancerat språk" kännetecknat av "vältalighet och spontanitet". Rondot i den sista satsen ger en försmak av



vad han menar. Skapad med överlägset skarpsinne är rondot, med Musgraves ord, "snillrikt skrivet, en sonat snarare än ett rondo, förrädisk i sin harmoniska metod". Med andra ord återges rondots rättframma repetitiva egenskaper i sonatform, med exposition, utveckling och sammanfattning i miniatyr. Men Brahms återuppfann återigen det förgångna – och återigen med mästerlig originalitet – och förvandlade det till en minnesvärd egenskap, precis på det sätt som O/Modernts motto antyder.

Kanske inspirerad av nya vänskaper (Alice Barbi) och hjälpt på traven av ett fängslade möte med ett blåsinstrument (klarinetten – ett instrument som utforskas närmare under söndagens brunchkonsert) verkade erfarenheterna från arbetet med stråckkvintetten i G-dur ge Brahms konstnärliga arbete ny kraft och han bestämde sig för att ändå inte gå i pension. Så som han själv förklarade, så började komponerandet få vingar:

Nyligen påbörjade jag många saker, symfonier och så vidare, men inget lät rätt. Sedan tänkte jag: Jag är verkligen för gammal, och bestämde mig omedelbart för att sluta skriva. Jag ansåg att jag hade varit tillräckligt produktiv under hela mitt liv och att jag hade uppnått tillräckligt; här hade jag en bekymmerslös ålderdom framför mig, som jag kunde njuta av i lugn och ro. Och det glädde mig så, jag kände mig så tillfreds, så nöjd – att musiken började flöda genom mina fingrar.

Under konserten hörs kvintetten i Johannes Marméns arrangemang för O/Modernt Kammarorkester, som automatiskt leder tankarna till de farhågor om inledningen som en annan av Brahms livslånga vänner, violinisten Joseph Joachim, uttryckte när han skrev att det skulle behövas "tre cellister i en" för att cellostämman skulle höras över forteackompanjemanget. Att inte ändra inledningen "förtretade cellister för all framtid", som en av hans biografier uttryckte det. Men inte ikväll – när cellostämman stärks med tre cellister!

I sin ålderdom var Brahms hjälpsam mot yngre musiker. Efter att ovilligt ha släpats med för att höra Mahler dirigera *Don Giovanni* (Brahms sa att han föredrog att läsa partituret eftersom ingen kunde "få till" det), vrålade han ut sitt godkännande: "Riktigt utmärkt, underbart – vilken man!". De båda kompositörerna blev aldrig nära vänner, men Brahms följde Mahlers karriär med intresse (och gav ibland en knuff i en riktning som inte helt uppskattades av den yngre). En annan ung kompositör som Brahms aktivt sökte upp och blev vän med var Antonín Dvořák, som föddes i en liten by i närheten av Prag, i det som då var dubbelmonarkin Österrike-Ungern. Dvořák kom från en enkel bakgrund: hans far var en slaktare och värdshusvärd som spelade

cittra, hans mamma var dotter till en slottsförvaltare. Dvořák gick i skolan i Zlonice, där han lärde sig tyska och utvecklade sin uppenbara musikaliska talang. Det sades att hans föräldrar skickade honom till Zlonice för att bli slaktarlärling, men Dvořáks mästarebrev var inte äkta utan förfälskades bisarrt nog efter hans död.

Det innebar inte att han var en enkel bondlurk. Under sin tid på musikskolan i Prag (1858–9) spelade Dvořák stycken av Beethoven, Mendelssohn, Schumann och Wagner på viola; i mars 1858 gick han på en konsert med Liszts verk, dirigerad av kompositören; och 1859 hörde han Clara Schumann spela piano under ledning av Hans von Bülow. Ett par år senare, 1863, medverkade han i tre konserter dirigerade av Wagner. Fem gånger under mitten av 1870-talet tilldelades Dvořák dessutom den österrikiska statens konstnärsstipendier. Brahms, som ingick i stipendiekommittén 1877, var så tagen av Dvořáks *Mähriska duetter* att han rekommenderade sin förläggare Fritz Simrock i Berlin att publicera dem med ett gripande brev:

Spela dem, du kommer att tycka om dem precis lika mycket som jag gör.
Som förläggare kommer du att bli särskilt förtjust i deras utsökthet ...
Dvořák har skrivit allt möjligt: operor (tjeckiska), symfonier, kvartetter,
pianostycken. I vart fall, så är han mycket begåvad. Dessutom är han
fattig! Jag ber dig att fundera på saken! Duetterna kommer att visa vad
jag menar, och de skulle kunna vara en "bra artikel".

Brahms och Dvořák blev snart goda vänner, samtidigt som Simrock publicerade duetterna och beställde *Slaviska danser* (1878) och Dvořáks karriär satte fart. *Zigenarsånger* (publicerade av Simrock 1880), som skrevs för den tyske tenoren Gustav Walter vid Hovoperan i Wien, baserades på tyska översättningar av dikter i tolkning av författaren själv, den tjeckiske poeten Adolf Hejduk. Sångerna blev omedelbart väldigt populära bland sångare och publik – så populära att sång nr 4 (*Sånger min mor lärde mig*) snabbt blev en internationell succé.

Ett annat stycke som spelas under kvällen är Sjostakovtj *5 stycken för 2 violiner och piano*, som valdes ut och arrangerades (med kompositörens tillstånd) av Lev Atovmjan – Sjostakovitjs assistent och vän. På ett sätt som påminner om Brahms, så kommer preludiet från Sjostakovitjs musik till film *Bromsen* (ett sovjetiskt historiskt drama från 1955), gavotten och elegin från hans *tredje balettsvit*, och polkan från den *första balettsviten*. Valsen tros bygga på skisser för musiken till den animerade sovjetiska filmen *Berättelsen om prästen och hans tjänare Tjocksalle*. Sjostakovitj hade börjat komponera musiken, men tvingades överge projektet 1936 när han blev fördömd under Stalins stora utrensning.



Sunday 18 June 11.00

Ulriksdal Palace Theatre Confidencen

RISING THIRDS **STIGANDE TERSER**

CHRISTOFFER SUNDQVIST *clarinet*

KASMIR UUSITUPA *violin*

ISTVÁN VÁRDAI *cello*

ALASDAIR BEATSON *piano*

Johann Sebastian Bach (1685–1750) 'Aria' from *Goldberg Variations* BWV 988

Johannes Brahms (1833–1897) Clarinet Trio in A Minor Op. 114

Allegro

Adagio

Andantino grazioso – Trio

Allegro

Arvo Pärt (b.1935)

Spiegel im Spiegel

Johann Sebastian Bach
/arr. Iain Farrington

Ricercar à 6

In March 1891 Brahms attended a weeklong arts festival in Meiningen (midway between Frankfurt and Leipzig), where he heard the celebrated Meiningen Court Orchestra give a marvellous account of his Fourth Symphony (the group had previously premiered the work in 1885). Indeed, the composer was so happy with what he heard that he asked for a repeat performance. He was also astonished and greatly moved by the playing of the orchestra's self-taught principal clarinetist, Richard Mühlfeld, in works by Weber and Mozart. Brahms, who rightly or wrongly lamented his lack of understanding of instruments other than the violin and the piano, fell in love with the instrument. He made friends with Mühlfeld, delighted in listening to him play in private for hours on end, and called him by several nicknames (Fräulein Klarinette, Dear Nightingale and Primadonna to name three) that affectionately celebrated the vocal qualities that Mühlfeld coaxed from his instrument. The *Clarinet Trio in A Minor*, which was composed during the summer of 1891, was premiered in Berlin in December of the same year, with Brahms himself playing the piano. 'It is as though the instruments were in love with each other,' one critic wrote to Brahms after the performance. The comment echoes Brahms's own newly awakened feelings about the clarinet, and the sense of equality and loving respect that exists between the three instruments in the trio. A confident, tranquil mood of mature affection pervades the work, voiced especially by rising triads and falling thirds, notably in the cello part, but recurring in a variety of contexts throughout the piece. A burst of fireworks crowns the finale, which briefly dazzles with vigorous Romany rhythms.

Two consummate vignettes taken from Bach's vast oeuvre demonstrate the master's use of thirds as harmonic underpinnings for his sinuous arabesques. The Aria from the *Goldberg Variations* (1741) prominently uses rising triads in the bass. The Ricercar (a fugue for six voices), here played on four instruments, is the centrepiece of Bach's *Musical Offering* – the set of keyboard works that the composer based on a short musical theme given to him by Frederick the Great in 1747. The movement, which features rising thirds in the first theme, was considered by Charles Rosen to be the most significant piano composition in history.

In *Spiegel im Spiegel* ('Mirror in the Mirror') Arvo Pärt harnesses the power of the rising triad to transport the listener into an infinite dimension that lies not in a faraway universe but right here – wherever you happen to be. The means for Pärt's revelation are the simplest of material things: a vibrating string or a chiming bell (the source of his renowned tintinnabuli principle). *Spiegel im Spiegel* begins with a musical point – a triad – that is extended without end, in imitation of the way two facing mirrors produce an unending series of reflections. But Pärt's sounding notes are not mere objects in space that recede into nothingness. On the contrary, they are excerpts from an infinite set – a mathematical sequence – that goes on forever, invoking a cosmic shift into an alternate dimension that lies at the very heart of the music.

Imars 1891 medverkade Brahms i en veckolång konstfestival i Meiningen (halvvägs mellan Frankfurt och Leipzig), där han hörde den hyllade orkestern Meininger Hofkapelle framföra en fantastisk tolkning av hans fjärde symfoni (som gruppen uruppförde 1885). Kompositören var faktiskt så förtjust att han bad dem spela symfonin igen. Han var också överraskad och väldigt rörd av att höra orkesterns självklara soloklarinettist Richard Mühlfeld spela verk av Weber och Mozart. Brahms, som med rätta eller orätt beklagade sin brist på kunskap om instrument annat än violin och piano, blev omedelbart förälskad i instrumentet. Han blev vän med Mühlfeld, kunde lyssna på hans privata konserter timmar i sträck och gav honom flera smeknamn (Fröken Klarinett, Kära näktergal och Primadonna för att bara nämna några) som en kärleksfull hyllning till de vokala kvaliteter som Mühlfeld lockade fram ur sitt instrument. **Klarinettrio i a-moll**, som komponerades sommaren 1891, uruppfördes i Berlin i december samma år med Brahms själv på piano. "Det är som om instrumenten vore förälskade i varandra", skrev en kritiker till Brahms efter konserten. Kommentaren återspeglar Brahms egna nyväckta känslor för klarinetten, och känslan av jämställdhet och kärleksfull respekt mellan instrumenten i trion. En trygg, lugn känsla av mogen tillgivenhet genomsyrar verket, och kommer särskilt till uttryck i de stigande treklanger och fallande terserna, framförallt i cellostämman, men de återkommer i olika sammanhang i hela stycket. Finalen kröns av en krevad av fyrverkerier, som glimrar av livliga romska rytmer.

Två fullbordade vinjetter från Bachs enorma oeuvre demonstrerar mästarens användning av terser som underbyggande harmoniska strukturer för sina slingriga arabesker. Arian ur **Goldbergvariationerna** (1741) använder främst stigande treklanger i basen. Ricercatan (en fuga för sex stämmor), här spelad på fyra instrument, är mittpunkten i Bachs **Musikalisches Opfer** ("Musikaliskt offer") – en samling verk för klaviatur som kompositören byggde upp kring ett kort musikaliskt tema han fick av Fredrik den store 1747. Charles Rosen ansåg att satsen, som innehåller stigande terser i det första temat, är den viktigaste kompositionen för piano någonsin.

I **Spiegel im Spiegel** ("Spegel i spegeln") tyglar Arvo Pärt den stigande treklangers kraft i syfte att förflytta lyssnaren till en oändlig dimension som inte ligger i ett avlägset universum, utan just här – var du än befinner dig. Pärts uppenbarelse förmedlas med de enklaste av materiella ting: en vibrerande sträng eller en klingande klocka (som är grunden i den berömda tintinnabuli-principen). *Spiegel im Spiegel* börjar med en musikalisk fokuspunkt – en treklang – som byggs på utan slut, precis som två speglar mitt emot varandra visar ett oändligt antal återspeglingsbilder. Men Pärts klingande toner är inte bara objekt i rummet som tonar bort i intet. Tvärtom! De är utsnitt ur en oändlig serie – en matematisk sekvens – som fortsätter för evigt, och som frambesvärjar en kosmisk förflyttning till en helt ny dimension, inte i den fysiska världen, utan i musikens hjärta.



Sunday 18 June 19.00
Ulriksdal Palace Theatre Confidencen

FALLING THIRDS FALLANDE TERSER

CHRISTOFFER SUNDQVIST *clarinet*
ALEXANDER MELNIKOV *piano*
HUGO TICCIAI *conductor*
O/MODERNT CHAMBER ORCHESTRA

Johannes Brahms (1833–1897)

Seven Fantasies Op. 116

Capriccio in D minor
Intermezzo in A Minor
Capriccio in G Minor
Intermezzo in E Major
Intermezzo in E Minor
Intermezzo in E Major
Capriccio in D Minor

Johannes Brahms

Clarinet Sonata in F Minor Op. 120

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

INTERMISSION

Johannes Brahms

Symphony No. 4 in E Minor Op. 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato



Brahms's First Symphony, which was at least fourteen years in the making, was finally premiered in 1876, when the composer was forty-three. His genius had been spotted by Schumann in 1853, almost at the moment of their first meeting, when Schumann lauded the youthful Brahms in the renowned essay, *New Paths*, which gives its title to the opening concert of this year's Festival O/Modernt, featuring Brahms's Symphony No. 1. Rounding off our 2023 Brahmsfest, the Fourth Symphony provides a supreme climax and a fitting conclusion.

In his youthful fervour, Brahms soon went on to create music worthy of Schumann's early accolade, but despite his best efforts the writing of a symphony presented an almost insurmountable obstacle. The reason for the impasse can be given in one word: Beethoven. The supreme master cast a shadow over nineteenth-century symphonic music from which composers found it virtually impossible to emerge because it seemed that Beethoven had carried the form to the utmost limit of its capabilities. One solution to the difficulty, adopted by Wagner and Liszt, the champions of *Zukunftsmusik* (the 'Music of the Future'), was to seek out musical possibilities by following the example set by Beethoven in his Symphony No. 9 – namely, allying music with words, either by turning to music theatre, as Wagner did, or by allowing musical structures to be shaped by extra-musical ideas – poetic and impassioned – that could be explained in accompanying programme notes, hence the term 'programme music'.

The alternative, known as 'absolute music', eventually came to be paradigmatically associated with Brahms. Its proponents believed that new music should be created with strictly musical materials – setting aside the inherent limitations imposed by word-based concepts in favour of an art that could invoke infinite vistas by appealing to the non-verbal imagination. But where might composers find pure musical strategies that would open the way to this boundless realm? The simple answer, discovered and embraced by Brahms, was by returning to the past. At the heart of the endeavour lay an inspirational paradox – the future lies in the past, which means that the most up-to-date music can be created not by looking forwards but by looking back. If that sounds familiar, consider Festival O/Modernt's motto, adapted from John Cage, who declared with characteristic panache that the past must be 'invented' and the future 'revised'! The quintessence of modernity, in other words, is found in the interweaving of past, present and future.

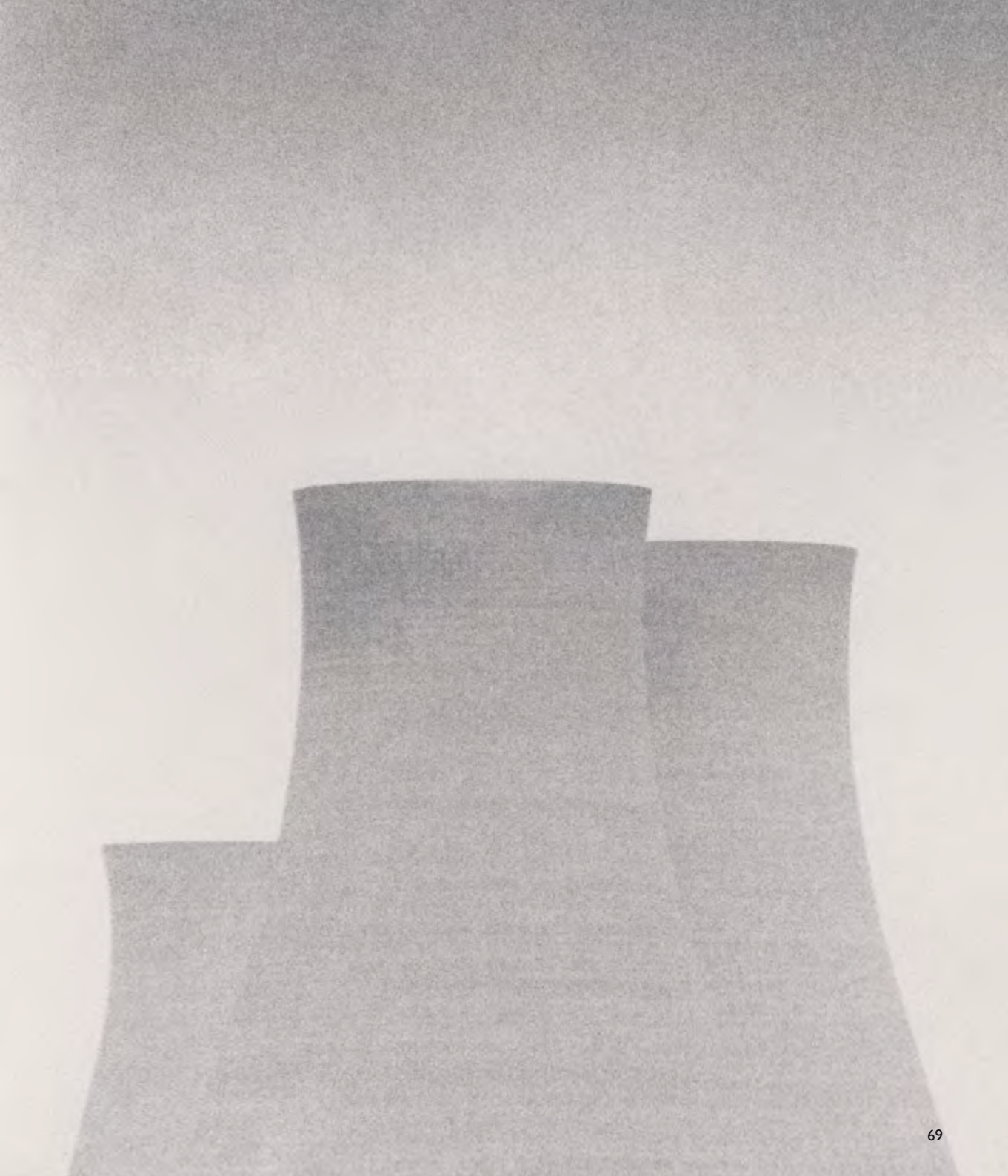
This was the breakthrough Brahms made when he finally completed his First Symphony. He discovered an allusive technique that meant, for example, the choral component of Beethoven's Ninth could be wordlessly reinterpreted in the light of the German musical tradition that stems back not just to Bach, but to Luther – a wellspring of musical and spiritual enlightenment. The 'newness of the renewed symphony', as Richard Taruskin writes, 'was confirmed by reference to what was unexpectedly old'. Originality was achieved through synthesis: the allusive texture, conscripted to serve Brahms's own present purposes, being combined, as Taruskin says, with 'high strung intensely personal expressive tension'.

The **Fourth Symphony**, which was premiered in 1885, also makes a life-enhancing return to Bach in order to achieve contemporary newness. The first movement invokes subject matter from Beethoven's

Hammerklavier Sonata, viewed through the mediating prism of the interval of the third, to create an animated complexity and sublimity that is utterly Brahmsian. The opening theme, which is introduced at the very beginning of the work, is formed as a long chain of descending thirds. Bookending its beginning, the symphony closes with a grand chaconne, incorporating a ground bass and finding extra impetus in more chains of thirds, that is borrowed from the final chorus of Bach's cantata *Nach Dir, Herr* ('Lord, I long for you'; BWV 150). This is one of Bach's early, more conservative essays in his vast output of cantatas. For Brahms to return to it in his high symphonic maturity indicates his intention of bringing old and new together in a way that both affirms the tradition and transcends it. Composed over two summers (1884 and 1885) in Mürzzuschlag, 100 km south-west of Vienna, the work was initially received with bewilderment. The density of the score, its unusual shape, the archaic interpolations (including the allusions to Bach) and the mood of elegiac austerity were challenges that audiences took time to cope with. Nevertheless, it was performed repeatedly – not least by the Meiningen Court Orchestra, who gave the work its premiere, conducted by Brahms – and it was soon recognised to be a work of epoch-making stature.

Brahms's **7 Fantasien**, composed in 1892, was originally made up of just five works, but two more were quickly written, and all seven were published together in the autumn of 1892, with the title being added at a late stage. Brahms did not stipulate that the seven parts should always be heard together, but he did insist that they should be published as a single volume. Overall, the *7 Fantasien* are built around a skeleton of three lively capriccios (Nos. 1, 3 and 7), fleshed out with four intermezzos that are more restrained in character (Nos. 2, 4, 5 and 6). The work is rich in examples of descending chains of thirds, which are used with greater diversity and invention than in any previous composition. Brahms layers the chains, uses them melodically (in Nos. 1, 3 and 7), treats them contrapuntally and builds themes from them.

Finally, the **Clarinet Sonata in F Minor** was the second of three works (two sonatas and the Clarinet Trio in A Minor) to be inspired by the playing of Richard Mühlfeld (known to Brahms, perhaps somewhat bizarrely, as *Fräulein Klarinette*), whom he first heard repeatedly in public and in private in the spring of 1891, when Brahms attended a festival of the arts in Meiningen. The celebrated Meiningen Court Orchestra had previously not only premiered the Fourth Symphony (as noted above), but also taken it on tour, with Brahms conducting in nine different cities. The two clarinet sonatas were composed in Bad Ischl in the summer of 1894, where Brahms was famously photographed standing with the master of the waltz, Johann Strauss Jr, in the doorway of Strauss's villa – Strauss, who was eight years older than Brahms, looking slim and handsome next to his stout, grey and elderly musical colleague, who had just turned sixty-one. The first movement of the Clarinet Sonata implants chains of thirds in the harmonic substructure and also in the basic melody, with rising and falling thirds permeating the piano part. That sets the stage for numerous thematic variations based on thirds. Descending thirds were associated above all with melancholy, grief, anxiety and a pervasive sense of tension, but such bleak moods are superseded in the work's Vivace finale by a lively animation that is perhaps mingled with strains of sweet melancholy.



Brahms första symfoni (som han arbetade med i över fjorton år) fick äntligen premiär 1876, när kompositören var 43 år. Schumann hade sett hans geni nästan med en gång när de möttes och hyllade den unge Brahms i sin kända essä, *Nya banor* (1853), som är temat för Festival O/Modernt 2023 och titeln på festivalens öppningskonsert, där ni kan höra Brahms första symfoni. Brahms fjärde symfoni med sin suveräna klimax och passande avslutning är en perfekt avrundning till vår O/Moderna Brahmsfestival.

Med ungdomlig energi började Brahms snart skapa musik värdig Schumanns tidiga hommage, men trots trägna försök verkade symfonin vara ett nästan oöverstigligt hinder. Orsaken till dödläget kan sammanfattas med ett ord: Beethoven. Den regerande mästaren kastade en skugga över 1800-talets symfoniska musik, som dåtidens kompositörer fann det nästan omöjligt att undfly eftersom Beethoven syntes ha dragit formen tills sin yttersta spets. En lösning på problemet som förespråkades av Wagner och Liszt, företrädarna för *Zukunftsmusik* (framtidsmusiken), var att finna musikaliska möjligheter genom att följa Beethovens exempel när han i sin nionde symfoni allierade musiken med ord. Wagner gjorde det genom att skapa musikteater, andra lät poetiska och passionerade extramusikaliska idéer – som kunde förklaras i tillhörande programanteckningar (därav beteckningen "programmusik") – forma musiken.

Alternativet, känt som "absolut musik", blev så småningom nästan paradigmatiskt associerat med Brahms. Dess förespråkare ansåg att ny musik skulle skapas med rent musikaliska material – vilket åsidosatte de inneboende begränsningarna med ordbaserade koncept till förmån för en konst som kunde framkalla oändliga visioner genom att väcka en icke-verbal fantasivärld till liv. Men var kunde kompositörerna hitta dessa rena musikaliska strategier som skulle bana väg för detta gränslösa universum? Det enkla svaret, som Brahms fann och omfamnade, var att återvända till det förgångna. Detta tillbakablickande inkapslar en inspirerande paradox – om framtiden ligger i det förgångna uppstår den mest moderna musiken inte genom att kompositören blickar framåt, utan bakåt. Om det låter bekant, så är det kanske för att du påminns om Festival O/Modernts motto – inspirerat av John Cage som med karaktäristisk *schwung* förklarade att dåtiden måste "uppfinnas" och framtiden måste "revideras"! Modernitetens kvintessens är med andra ord en väv som består av dået, nuet och framtiden.

Det var detta genombrott som gjorde att Brahms slutligen blev klar med sin första symfoni. Han kom fram till en alluderande teknik som, till exempel, innebar att körkomponenten i Beethovens nia kunde tolkas ordlöst utifrån den tyska körtradition som kan härledas tillbaka till inte bara Bach, utan även Luther – en källa till musikalisk och andlig upplysning. "Symfonins förnyade fräschör", som Richard Taruskin uttrycker det, "befästes av referensen till något som var oväntat gammalt". Originalitet uppnåddes genom syntes: den alluderande texturen, som Brahms använde för sina egna syften, i kombination med vad Taruskin kallar "en överspänd, intensivt personlig uttrycklig spänning".

Den **Fjärde symfonin**, som uruppfördes 1885, innebar även en livskraftig återvändo till Bach för att uppnå kontemporär nyhet. Den första satsen hämtar inspiration från Beethovens Hammerklavier

Sonata, tolkad genom tersens medlande prisma, för att skapa en animerad komplexitet och upphöjdhet som är rakt igenom Brahmsk. Öppningstemat, som introduceras helt i början av verket, är formad som en lång kedja av fallande terser. Som en spegling av början avslutas symfonin med en storslagen chaconne (med en baslinje förstärkt av fler terskedjor) lånad från slutkören i Bachs kantat *Nach Dir, Herr* ("Mot dig, Herre, jag längtar", BWV 150). Det här är ett av Bachs tidiga, mer konservativa, bidrag till sin enorma produktion av kantater. För Brahms att återvända till den när hans egna symfoniska komposition hade mognat till sin fulla glans, är ett tydligt tecken på hans avsikt att skapa nytt utifrån det gamla på ett sätt som både bejakade traditionen och överträffade den. Den första reaktionen på verket, som komponerades i Mürzzuschlag, 100 km sydväst om Wien, under sommaren 1884 och 1885, var förvirring. Det kompakta partituret, den ovanliga formen, de arkaiska insticken (inklusive allusioner till Bach) och känslan av elegisk stramhet var utmaningar som tog tid för publiken att bearbeta. Trots detta spelades det ofta – inte minst av Meininger Hofkapelle, som premiärspelade verket under ledning av Brahms – och det sågs snart som ett verk av banbrytande proportioner.

Brahms **7 Fantasien**, komponerad 1892, bestod ursprungligen av fem verk, men han skrev snabbt ytterligare två och alla sju publicerades tillsammans hösten 1892 (titeln tillkom senare). Brahms angav inte att de sju delarna alltid skulle spelas tillsammans, men han insisterade på att de skulle publiceras i samma volym. De 7 *fantasierna* är uppbyggda runt en stomme av tre livliga capriccio (nr 1, 3 och 7) utbyggd med fyra lite mer återhållsamma intermezzon (nr 2, 4, 5 och 6). Verket innehåller många exempel på fallande terskedjor, som används med större variation och uppfinningsrikedom än någon tidigare komposition. Brahms skapar lager med kedjorna, använder dem melodiskt (i nr 1, 3 och 7), behandlar dem som kontrapunkter och gör dem till teman.

Klarinettsonaten i f-moll var det andra av tre verk (två sonater och en klarinettrio i a-moll) som inspirerades av Richard Mühlfeld (som Brahms, något bisarrt, kallade för Fröken Klarinett). Brahms var mycket betagen av Mühlfelds spel efter att ha hört honom spela under en konstfestival i Meiningen våren 1891 och hörde honom spela flera gånger, både privat och i samband med konserter. Den hyllade Meininger Hofkapelle hade tidigare inte bara premiärspelat hans fjärde symfoni (ovan), utan även tagit den på turné till nio städer, med Brahms på pulpeten. Brahms komponerade de två klarinettsonaterna i Bad Ischl sommaren 1894. Samma sommar togs det berömda fotografiet på Brahms sida vid sida med valsungen Johann Strauss d.y. i dörren till Strauss villa. Strauss, som var åtta år äldre än Brahms, ser slank och stilig ut bredvid sin korpulente, grånade och ålderstigna kompositörskollega, som precis hade fyllt 61. Den första satsen i klarinettsonaten infogar terser i såväl den harmoniska understrukturen som i grundmelodin, och även pianostämman genomsyras av stigande och fallande terser. Detta utgör grunden för otaliga tematiska variationer på tersen. Fallande terser associerades framför allt med melankoli, sorg, oro och en ihållande spänning, men dylika dystra känslor överbryggas av den livliga känslan som kanske är lätt uppblandad med en ljuv melankoli i verkets avslutande Vivace.



GUEST ARTISTS | GÄSTARTISTER

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 enjoys travelling the world, playing in concert halls such as Carnegie Hall, Wigmore Hall, Concertgebouw and Berlin Philharmonic Hall,

and he appears regularly at prestigious international festivals. Chamber music is possibly Julian's greatest passion. Together with his longstanding duo partner, the pianist Caspar Frantz, he has won numerous national and international awards. He also engages with a wide repertoire and enjoys performing contemporary music. Composers including Samir Odeh-Tamimi, Sven-Ingo Koch, Sarah Nemtsov and Violeta Dinescu have written pieces for him. Julian is a dedicated teacher who regularly gives master classes in Germany and abroad. Since October 2013 he has been a professor at the University of Music and Performing Arts in Graz, Austria.

Alasdair Beatson *piano*



Scottish pianist Alasdair Beatson, who is renowned for his dedicated musicianship and adventurous programmes, champions a wide repertoire with particular areas of interest: classical, early romantic and French music, alongside the music of today's composers. A prolific chamber musician, Alasdair's collaborators

include Steven Isserlis, Pekka Kuusisto, Viktoria Mullova, Pieter Wispelwey, the Doric, Gringolts and Meta4 string quartets, and the Nash Ensemble. Recent recordings include works of Beethoven and Schubert for violin and fortepiano with Viktoria Mullova, and a solo piano recital *Aus Wien* on Pentatone. These join a discography of recordings on the BIS, Champs Hill, Claves, Evil Penguin, Pentatone and SOMM labels. Performances in 2022/23 include regular appearances at Wigmore Hall and at festivals including Cheltenham, Ernen, Festivalta, Lewes, O/Modernt, Resonances, Spitalfields and Yellowbarn. Alasdair is artistic director of the chamber music festival at Musikdorf Ernen in Switzerland.

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. He joined the Navarra String Quartet in 2018 and the 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, where he performed 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 stringing his viola with gut at different pitches as well as playing jazz in various ensembles. Sascha has recently joined the faculty at Trinity College, London.

Daniel Eklund *viola*



Daniel Eklund was born and raised in Lund, Sweden, where he started playing the viola at the age of five. In 2015, he began his studies as a soloist 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 in Scandinavia and internationally. 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 composer Nancy Dalberg's complete string quartets were also released in collaboration with Dacapo records in 2019. The English Music Web International has added the CD to their list of Recordings of the Year. In 2013 Daniel became the principal violist in the chamber orchestra Musica Vitae, with whom he has been a soloist on several occasions.

Claude Frochaux *cello*



The Italian cellist Claude Frochaux began playing the cello at the Suzuki Talent Center, then at the Conservatory of Turin. Studies followed in Frankfurt, Essen and Madrid. As a sought-after and passionate chamber musician, he is a guest at festivals including Schleswig-Holstein, Mecklenburg-Vorpommern, Mozartfest Würzburg, Beethovenfest Bonn, Oxford, Enescu Bucharest, and he performs at venues including London's Wigmore Hall and Kings Place, Alte Oper in Frankfurt, Konzerthaus Berlin and Laeiszhalle Hamburg. His work has been broadcast on radio stations across Europe. In 2008 he founded the Monte Piano Trio, which has won numerous international prizes. He collaborates with groups including Ensemble Midwest Denmark, Amici Ensemble Frankfurt and Ensemble Ruhr. Claude is the founder and artistic director of Kammermusikfest Sylt, which takes place every year on the German island of Sylt.

Lotta Gullberg *conductor*



Lotta Gullberg trained as a classical singing teacher at the Royal College of Music in Stockholm, and she has taught children and young people for thirty years, primarily as a teacher at Adolf Fredrik's Music Classes. Since 2018 Lotta Gullberg has worked at Lilla Akademien Music School, where she teaches choral singing to students of all ages and leads the school's chamber choir. In addition to her work at Lilla Akademien, Lotta leads workshops and courses with choirs around the country and has long been a regular singer in Eric Ericson's Chamber Choir.

Iurii Gavryliuk *double bass*



Double bassist Iurii Gavryliuk began his music studies in Ukraine at the age of fourteen. In 2011 he received a full scholarship to continue his education at the Guildhall School of Music and Drama in London with Rinat Ibragimov. Iurii has worked with the London Symphony Orchestra, the Netherlands Philharmonic Orchestra, the Orchestra of the Age of Enlightenment and O/Modernt, among others. In 2016 he participated in the Chamber Music Connects the World festival in Kronberg, Germany.

Jordi Carrasco Hjelm *double bass*



Jordi Carrasco Hjelm, a Swedish double bass player who focuses on chamber music and free improvisation, has been part of the O/Modernt concept from the outset. He lives in Amsterdam, where he was an undergraduate in the class of Olivier Thiery and Rick Stotijn at the Conservatorium van Amsterdam, before going on to take a master's degree in cross-over music-making with the jazz violinist Tim Kliphuis in 2019. Jordi has performed as a chamber musician and improviser all over Europe and as a guest player with a diverse set of ensembles including the Royal Concertgebouw Orkest, the Swedish Chamber Orchestra, the Matthew Barley Ensemble (UK), the location-based improvisation concept Buro Nieuw Perspectief (NL) and the string orchestra Arte Frizzante (CH).

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 was an undergraduate

at Cambridge University before moving on to 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 premiered works by several 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..

Zane Kalniņa *violin*



Zane Kalniņa was born in Latvia. She completed her Bachelor and Master's degrees at The Royal Danish Academy of Music in Copenhagen, Denmark. She also studied for a year at University Mozarteum in Salzburg, Austria. Since 2017 Zane has been a member of Kremerata Baltica Chamber Orchestra. She has been

a guest player in Copenhagen Philharmonic Orchestra, Chamber Orchestra Sinfonietta Rīga, O/Modernt Chamber Orchestra, European Philharmonic of Switzerland, and also participated in various chamber music projects in Latvia, Denmark, Germany, Austria, Hungary, Switzerland, Italy and Canada. Zane is a member of the ensemble Kremerata Lettonica.

Edward King *cello*



New Zealand-born Edward King began to play the cello at the age of 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 multifaceted 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.

Dorottya Láng *mezzo-soprano*



Described by the Austrian *Kurier* as the 'excellent' young Hungarian mezzo-soprano, Dorottya Láng has earned international acclaim for her 'ravishing' and 'impeccable' talent (*Musik Heute*). In a review for *The Telegraph* John Allison writes: 'she quickly showed herself to be a singer of great musical poise

... with rich and even tone rising to a pure top.' Dorottya studied with Claudia Visca at the Universität für Musik und Darstellende Kunst Wien. Her awards and honours include: Prize Winner of the 2012 Emmerich Smola Competition, Third Prize at the 2011 Wigmore Hall/Kohn Foundation Song Competition and Prize Winner at the 2013 Mozart Academie competition in Aix-en-Provence. Since 2017 she has performed across Europe in a number of highly successful operas, from Baroque to newly composed, and she has become a regular guest at multiple highly regarded European concert halls, including the UK.

Laura Lunansky violin



Laura Lunansky is a Dutch violinist with Argentinian origins. She is the first violinist of the London-based Behn Quartet and a 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 at Festival Classique. Since 2021 Laura has been a recipient of the Villa Musica stipendium, and she appears regularly with (amongst others) the Mahler Chamber Orchestra, Dresdner Festspielorchester, Balthasar Neumann Ensemble, Netherlands Chamber Orchestra, Askol Schoenberg ensemble and the Rotterdam Philharmonic Orchestra. She enjoys performing contemporary repertoire as well as classical and baroque. 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.

Priya Mitchell violin



Priya Mitchell grew up in Oxford and studied with David Takeno at the Yehudi Menuhin School and with Zachar Bron in Germany. She was then chosen as the British representative of the European Concert Halls Organisation Rising Stars Series. This led to tours and performances with, amongst others, the

Royal Philharmonic Orchestra, English Chamber Orchestra and the Scottish Chamber Orchestra. She has worked with many conductors, notably Sir Andrew Davis, Yuri Temirkanov, Richard Hickox, Emmanuel Krivine, Heinrich Schiff and Yan Pascal Tortelier. Priya has also worked with orchestras including the Australian Chamber Orchestra, the Moscow Philharmonic Orchestra and the Deutsche Symphonie-Orchester. As a recitalist and chamber musician, she has performed at international music festivals including, Kuhmo, Heimbach, Ravinia, Lugano, Bath and Trondheim. Priya's highly acclaimed Oxford Chamber Music Festival inspired *The Daily Telegraph* to call it 'a musical miracle.'

Alexander Melnikov piano



Alexander Melnikov completed his studies at the Moscow Conservatory under Lev Naumov. His most formative musical moments in Moscow include an early encounter with Svyatoslav Richter, who thereafter regularly invited him to festivals in Russia and France. He was awarded prizes at eminent competitions including the

International Robert Schumann Competition in Zwickau (1989) and the Concours Musical Reine Elisabeth in Brussels (1991). Known for his often unusual musical and programming decisions, he performs regularly with distinguished period ensembles, notably the Freiburger Barockorchester, Musica Aeterna and Akademie für Alte Musik Berlin. As a soloist, Alexander Melnikov has performed in several renowned concert halls and has an impressive discography, including his recording of Preludes and Fugues by Shostakovich, named by the *BBC Music Magazine* as one of the 50 Greatest Recordings of All Time. Furthermore, he is an active chamber musician, working regularly with partners including Isabelle Faust, Sol Gabetta and Jean-Guihen Queyras.

Dirk Mommertz piano



Dirk Mommertz was born in Mainz and studied in Karlsruhe, Frankfurt, Paris and Cologne. He is the Artistic Director of the 'Festival Spring Rügen', and has received many international awards as a pianist. He is a member of the renowned Fauré Quartet, who have performed internationally

in some of the world's most eminent halls. Their prize-winning recordings on the Deutsche Grammophon and Sony Classical labels have singled the group out as a groundbreaking ensemble equally at home with the classics as well as more experimental contemporary repertoire. Dirk has also appeared as a soloist with several renowned orchestras. From 2000 to 2005 he lectured in piano at the Musikhochschule Karlsruhe. He was then Professor of Chamber Music at the Universities of Essen and Nuremberg before being appointed Head of Chamber Music at the Hochschule für Musik und Theater in Munich in 2015, where he became Vice President in 2019. His teaching extends to public master-classes all over the world.

Connie Pharoah *viola*



The Amsterdam-based British violist Connie Pharoah performs across Europe as a soloist and leader, and internationally as a chamber musician. She is a member of the Marigold Piano Quartet, with recent success in the Netherlands, including performances at the Concertgebouw and multiple features on the

Dutch classical Radio 4. She is currently studying for her master's degree at the Conservatoire van Amsterdam with Nobuko Imai and Marjolein Dispa. She freelances across Europe with the Amsterdam Sinfonietta, Netherlands Radio Philharmonic Orchestra, Netherlands Chamber Orchestra, 12 Ensemble and O/Modernt Chamber Orchestra, and is the co-founder of Seida Ensemble. Connie enjoys putting together collaborative chamber concerts, using an artistic and conceptual approach largely influenced by musicians she has played with at festivals such as Yellow Barn, IMS Prussia Cove Open Chamber Music and Zermatt Music Festival. She plays on a Charle Coquet viola with an Emmanuel Carlier bow.

Victoria Sayles *violin*



Victoria is an associate leader of the London Mozart Players and section leader at the Royal Swedish Opera in Stockholm. She divides her time between the UK and Sweden but is also a busy chamber musician in Australia, Europe and the UK. As a chamber musician, she has performed with Gary

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

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.

Sini Simonen *violin*



Finnish violinist Sini Simonen enjoys an active international career as a chamber musician and soloist. As the leader of Castalian String Quartet, she is an artist-in-residence at Wigmore Hall and Oxford University and appears in the world's leading concert halls. Sini has won top prizes in

several major international violin competitions, including the Flesch, Lipizer and Cremona competitions. She studied at the Sibelius Academy, the Musikhochschule Hannover and Musik-Akademie Basel with Rainer Schmidt and Lara Lev among others. From 2013 to 2017 Sini was a violinist of Esbjerg Ensemble, one of Denmark's oldest chamber groups. The ensemble is comprised of a string quartet, wind quintet and percussion, and it is known for its innovative programmes that combine contemporary and classical music. Working with composers continues to be a vital part of her musical life. Her chamber music partners have included Ferenc Rados, Robert Levin, Midori and Steven Isserlis.

Frauke Steichert *viola*



Frauke Steichert studied the viola at the University of the Arts Berlin with Professor Hans-Joachim Greiner and Marion Leleu. Since completing 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 and Oldenburgisches Staatssorchester. Since 2016 she has been 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 can be found on her bike, in a lake or in a forest, training for triathlons!

Liana Svensson *violin*



Liana Svensson has been playing the violin with the O/Modernt Chamber Orchestra since its launch in 2014. She grew up in Florida, USA, where she made her concert debut with the Hollywood Philharmonic; since 2005 she has been based in Stockholm. While studying at Lilla Akademien, Liana performed regularly

on international stages with Hugo Ticciati. In 2009 she won a gold medal in Berlinske Tidendes Musikkonkurrence, and later received 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 the 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

Christoffer Sundqvist *clarinet*



Christoffer Sundqvist is one of the leading clarinetists of his generation. Alongside his outstanding performances of the classical repertoire, the Finnish musician is an ambassador for contemporary Nordic music. Composers including Esa-Pekka Salonen, Erkki-Sven Tüür, Aulis Sallinen, Sebastian Fagerlund, Olli Kortekangas and Jukka Linkola have all written concertos for him.

Christoffer has appeared as soloist with orchestras across Europe. His 2022 debuts include the Nielsen Concerto with Rotterdam Symphony Orchestra and chamber music concerts in Elbphilharmonie Hamburg and Wigmore Hall. As an active chamber musician he has performed at festivals and venues including Kuhmo Chamber Music, West-Cork Chamber Music, Delft, Concertgebouw, Vinterfest and Helsinki Festival. His discography includes releases on BIS, Alba and Ondine Records, many of which have been awarded Emma prizes. Christopher has been principal clarinet of the Finnish Radio Symphony Orchestra since 2005 and is lecturer in clarinet at the Sibelius Academy in Helsinki.

Mark Tatlow *conductor*



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

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

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 a range of genres on different instruments. Playing folk music with his family was a major influence on both 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 perform regularly in chamber music festivals, and he is often invited to be the guest concert master in major Finnish orchestras. Performing as a soloist from a young age, he has reinforced his musicianship by studying conducting. Kasmir plays an Italian Spiritus Sorsana violin dating from about 1700, kindly on loan from the Finnish Cultural Foundation.

István Várdai cello



István Várdai is highly regarded for his joyous energy, rhythmic vigour and elegant grace in his soulful renditions of solo, chamber music and orchestral repertoire for cello. As Artistic Director of Franz Liszt Chamber Orchestra, he presents inspiring and creative programmes. Alongside this, he welcomes

world-renowned musicians to the Kapostfest Chamber Music Festival in Hungary, which he co-curates with violinist Kristóf Baráti, while pursuing his soloist career with leading orchestras performing repertoire from Bach to Péter Eötvös. He is also an avid chamber musician, performing with some of the greatest musical names of our time in leading concert venues. Following success on the competitions circuit, István served on the jury of the International Tchaikovsky Competition in 2019. He teaches at University of Music and Performing Arts Vienna, where he himself studied in 2005. István plays on an 'Ex du Pré-Harrell' Stradivari (1673), previously played by Jacqueline du Pré.

Annette Walther violin



Annette Walther studied in Düsseldorf, Essen and London with Ida Bieler, David Takeno and Vesselin Parschkeov. At the Guildhall School for Music and Drama in London she also took chamber music classes with Sir Colin Davis and the Takacs Quartet. Annette has been a stipendiary of the

Villa Musica and the Hartmut Schuler Foundations, and in 2004 she was awarded the Artland Musikpreis. In addition to being a founding member of the Signum Quartet, she regularly performs with artists such as Carolin Widmann, Nils Mönkemeyer, William Young and Alexander Lonquich at festivals including the Musikfestspielen Mecklenburg. Annette teaches her own violin class at the Music Academy in Kassel, Germany.

Danusha Waskiewicz viola



Danusha Waskiewicz learned her art from great musicians. She studied with Professor Tabea Zimmermann and played under Claudio Abbado's direction in the Gustav Mahler Youth Orchestra, as well as in the Berliner Philharmoniker and as First Viola in the Mozart Orchestra in 2004. In 2010

she joined the Luzerne Festival Orchestra. Chamber music has become the gravitational center of Danusha's art, playing as a member of Quartetto Prometeo, ardeTrio and in a number of duos, exploring different sounds across genres, cultures and times. She loves sharing her experience and her new horizons with young musicians, holding masterclasses and perfection courses at the most prestigious music schools and at Rome's Avos Project, where she teaches regularly.



ENSEMBLES | ENSEMBLER

O/Modernt Chamber Orchestra

Directed by violinist Hugo Ticiati, the O/Modernt Chamber Orchestra is an integral part of O/Modernt. Made up of performers 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 including Evelyn Glennie, Steven Isserlis, Anne Sofie von Otter and Nils Landgren, as well as jazz artists, rappers, choreographers, rock balancers and more! Over the last decade the orchestra has gained an international reputation, with performances at 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), Helsinki Music Centre (Helsinki Festival), as well as returns to Wigmore Hall and Kings Place in London. The O/Modernt players enjoy a wide range of outreach and educational projects in Sweden, the UK and India.



Violin

Gabriel Cornet, Zane Kalniņa,
Laura Lunansky, Emma Purslow,
Victoria Sayles, Sini Simonen,
Liana Svensson, Hugo Ticiati,
Kasmir Uusitupa, Annette
Walther

Viola

Sascha Bota, Daniel Eklund,
Connie Pharoah, Frauke
Steichert, Danusha Waskiewicz

Cello

Julian Arp, Claude Frochoux,
Edward King

Bass

Iurii Gavryliuk, Jordi Carrasco-
Hjelm, Alexander Jones

Flute

Laura Michelin, Linda Taube

Oboe

Inken Menck, Manou Rolland

Clarinet

Andreas Sundén, Maria Rubio

Bassoon

Anders Engström, Katarina Agnas

Horn

Eelis Valtteri Malmivirta,
Blanca Eliasson, Oliver Davis,
Olof Rolandsson

Trumpet

Elvira Broberg, Andreas Parmerud

Percussion

Magdalena Meitzner

Trombone

Jakob Nilsson, Viking Stjernfeldt,
William Raagart

Lilla Akademien Chamber Orchestra

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

Lilla Akademien Chamber Choir

Lilla Akademiens Kammarkör is made up of students from the school's upper secondary school. Most members have singing as their main discipline, but instrumentalists with good singing ability are also welcomed to the ensemble. For the past few years, the chamber choir has been led by Lotta Gullberg, and the repertoire spans several centuries and styles. During the past academic year the choir has premiered newly composed choral pieces, in close collaboration with the school's composition students, and performed the opera *Dido and Aeneas* by Henry Purcell together with the British professional vocal ensemble Siglo de Oro. The ensemble enjoys performing songs by Poulenc and Britten as well as traditional Swedish folk songs and choral music. The choir enjoyed several collaborations with O/Modernt during the course of 2023.



COMPOSERS | TONSÄTTARE

Sebastian Fagerlund



Sebastian Fagerlund has established himself as one of the most prominent European composers of his generation. He studied composition at the Sibelius Academy in Helsinki under the guidance of Erkki Jokinen and received his diploma in composition in 2004. Important aspects of Fagerlund's work are his

interest in large-scale forms and a profound view of music's ability to express fundamental questions and existential experiences. A highly virtuosic instrumental feel and strong sense of musicianship are noticeable in all of his works, creating musical dramas in which powerful expression is combined with intensity and vivid communication, as well as an openness towards different musical traditions. Works by Fagerlund have been commissioned and performed by numerous major orchestras, outstanding conductors and musicians all over the world. His output spans opera to chamber and solo works.

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.

Jill Jarman



A composer and jazz pianist, Jill Jarman's music reflects diverse genres, effortlessly merging the boundaries between classical and jazz, described by the Swedish *Dagbladet* as 'Art music with jazz waywardness'. A fascination with music from different cultures blurs these boundaries further, and can be heard in works

such as *Echoes from the Birdcage*, an ensemble piece with Evelyn Glennie depicting the multicultural sound world of London's Kings Cross. Jill's music sways between an almost timeless suspension and rhythmical energy, with science and the natural world often informing her creative process. This allows new compositional devices to occur, such as polychords of limited transposition, a harmonic system created by her that engages the listener in an evolving and multi-layered sound-world. As Jill herself says: 'Music must take us out of ourselves ultimately to bring us back to ourselves. It reminds us to be alive and in the moment.'

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 Ticciati, Priya Mitchell and Gareth Lubbe, as well as fellow instrumentalists from the Doric, Casals, Signum and Kuss string quartets. Winners of several international competitions, the Marmen Quartet is one of Europe's most promising emerging groups, performing regularly in the UK and internationally.

Rosita Piritore



Rosita Piritore (1996) is an Italian pianist and composer. She has a heterogeneous concert activity, performing in cities including Milan, New York, São Paulo, Ravenna, Caltanissetta, and Reggio Emilia. Since 2020 she has held the position of pianist and arranger with the Toscanini Next Orchestra in Parma.

Her works have been performed in festivals and venues around the world, notably the Music by Women Festival (Columbus), Art.9 (HongKong), Carnegie Hall (New York), LunART Festival (Madison), PREview (Porto), Ambasciata del Messico (Roma), Stift Music Festival, German Federal Garden Show (Mannheim), Storioni Festival (Eindhoven), Kuhmo Chamber Music Festival and Con brio (Osnabruck). She has won several piano and composition prizes, including Euterpe-Mediterraneoin musica, Gabriella Cipriani Prize, FemalesFeatured, Composition Competition City of Barcelona PG, Il Casale di Riardo International Competition and the Vladimir Mendelssohn International Composition Competition.

Albert Schnelzer



Albert Schnelzer studied composition and conducting at the Malmö Academy of Music and the Royal College of Music in London. His successful concert opener *A Freak in Burbank* (2008) has opened doors to major concert venues including the Royal Albert Hall (BBC Proms 2010), Berliner Philharmonie,

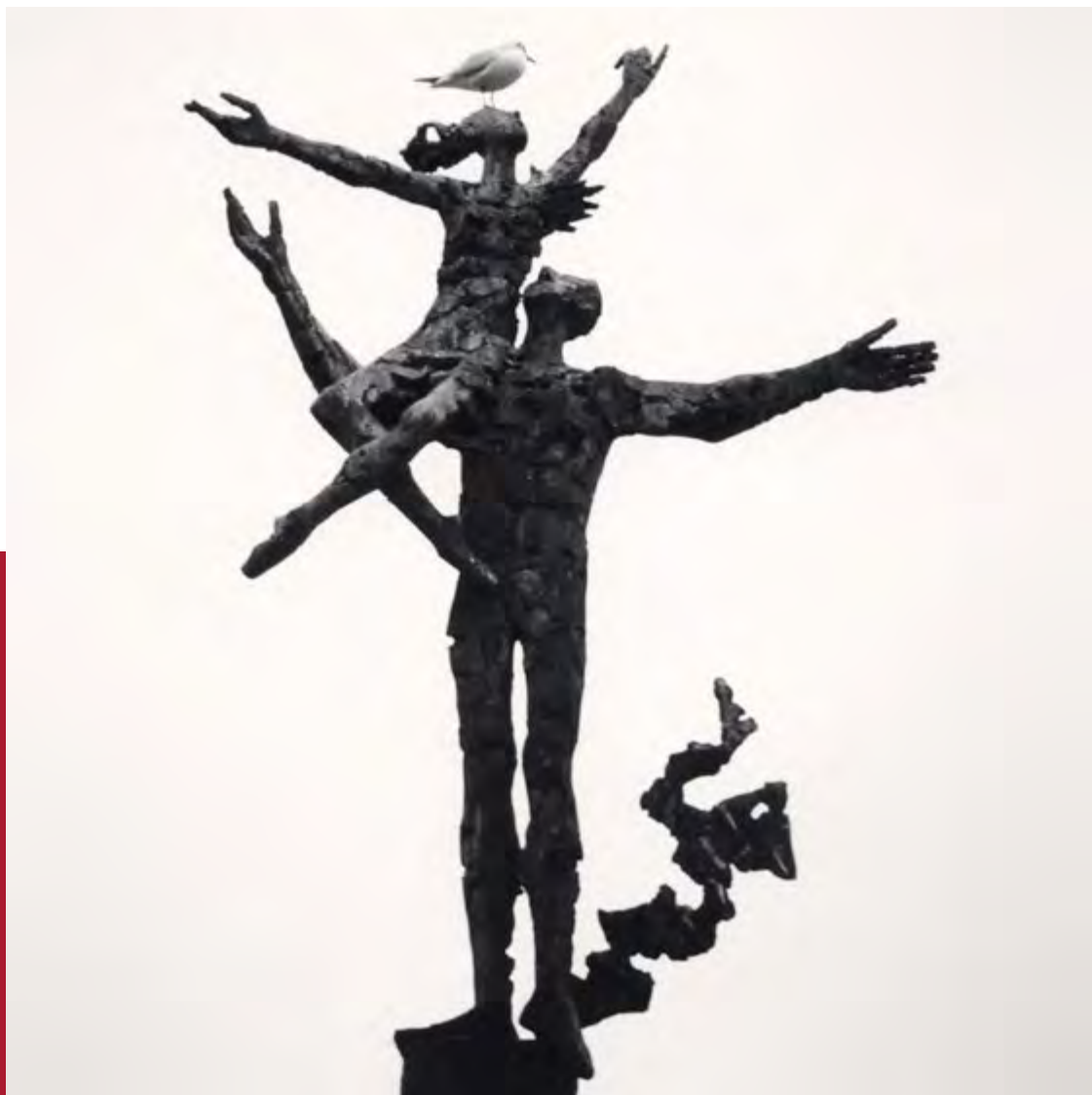
Het Concertgebouw Amsterdam and is one of the most performed contemporary pieces from Sweden. His list of works includes orchestral compositions, concertos, one full length opera and a wide spectrum of chamber music. His music is performed worldwide by orchestras such as the BBC Symphony Orchestra, Chamber Orchestra of Europe, Los Angeles Chamber Orchestra, Liverpool Philharmonic, Melbourne SO, Utah SO and Swedish Radio SO. Conductors and soloists he has worked with include Daniel Harding, Mark Wigglesworth, Thomas Dausgaard, Kirill Karabits, Lionel Bringuier, John Storgårds, Santtu-Matias Rouvali, Jaime Martin, Hugo Ticciati, Francois Leleux, Ilya Gringolts, Conrad Tao, Dame Evelyn Glennie and the Brodsky Quartet.

Christopher Enloe



The composer and educator Christopher Enloe, who is based in Baltimore, Maryland, is currently pursuing a doctorate in composition and a master's in music theory pedagogy at Johns Hopkins University, supervised by Kevin Puts, winner of the Pulitzer Prize for composition. Enloe's impressive work has won

multiple awards, including Musica Sacra Nova (2023; second prize) and the AGO Student Commissioning Project (2022). His music has been performed across the United States, Israel and Italy, where he collaborated with soloists Nadia Sirota (viola) and Ah Young Hong (soprano), and worked with ensembles including Tacet(i) and Ensemble Klang.



CREATIVE TEAM | KONSTNÄRLIGT TEAM

Michaela Beijer *translator | fundraiser*



Michaela Beijer has more than 20 years' experience as a professional translator from German, English and Danish 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.

Michael Kenna *artist*



Michael Kenna's mysterious photographs, often made at dawn or in the dark hours of night, concentrate primarily on the interaction between the natural landscape and man-made structures. Michael is both a diurnal and nocturnal photographer, fascinated by light when it is most pliant, and his work often records details not

perceivable to the human eye. He is particularly well-known for the intimate scale of his photography and his meticulous personal printing style. His exquisitely hand-crafted black and white prints, which he makes in his own darkroom, reflect a sense of refinement, respect for history and thorough originality. During Michael's career, his photographic prints have been shown in almost five hundred one-person exhibitions and over four hundred group exhibitions in galleries and museums internationally, and are also included in well over a hundred permanent institutional collections. Eighty-five monographs and exhibition catalogues have so far been published on his work.

Hugo Ticciati *festival 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 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 two years he has been working with archaeologist and British Museum curator Sébastien Rey, writing up the results of excavations in Tello (ancient Sumerian Girsu) in southern Iraq.



STAFF & VOLUNTEERS
MEDARBETARE & VOLONTÄRER

Maxim Belčikov *general manager*



Born in Russia and raised in the Czech Republic, Maxim Belčikov is an experienced and versatile arts professional who has spent the past fifteen years working for globally recognised and industry-leading organisations. Shortly after his graduation from the Music Faculty of the Academy of Performing

Arts in Prague, Maxim joined Bärenreiter Praha – the Prague branch of Bärenreiter music publishing house – where he undertook several executive roles in sales and marketing before being appointed to the post of Director of Sales and Performance Promotion for Central and Eastern Europe. Maxim subsequently joined the London office of Harrison Parrott as Senior Manager, where he looked after a number of emerging and established artists, while also managing and working on international touring projects. Maxim joined O/Modernt as General Manager in the summer of 2020.

Lilly Rung Klint *production manager*



Lilly's love for music and dance started at a young age, and she found her way to classical music when she started playing the flute at Lilla Akademien. After graduating from the Swedish music college in Örebro with a BA in chamber music she returned to Stockholm, where her musical journey has now come full circle

and she is back where her passion for music began, now as the music coordinator at Lilla Akademien. Through the many joint projects of Lilla Akademien and O/Modernt she started working with the lovely O/Modernt team and is now very happy to be a part of the O/Modernt family.

Līva Medne *production coordinator*



Līva is an enthusiastic project manager and producer who graduated from the Cultural Academy of Latvia. As a Latvian she has been given the opportunity to be at the heart of music creation, performance and interpretation, working in the field from a management perspective. On a national level she has worked with

the concert organisation Latvijas Koncerti, mainly taking responsibility for projects with the Latvian Radio choir. Internationally, she worked as a producer for Tenso – the European network for professional chamber choirs, and has been involved in numerous projects and events, including the international festivals 'Ad Lucem', 'Arēna' and the Latvian Song and Dance Festival, which brings thousands of artists together on one stage. In Līva's free time she runs half-marathons or barefoot races, takes part in triathlons and sings in the Riga project choir, conducted by Christopher Walsh Sinka. Līva joined O/Modernt as production coordinator in the spring of 2022.

Annkathrin Schätzle *pr & communications*



Annkathrin developed her love of music and art at a young age while playing the saxophone. She was drawn to jazz and enjoyed attending concerts and being a member of a combo. After completing a bachelor's degree in Public Relations in Kiel, Germany, she went on to study communications at master's

level in Sweden, Göteborg. Annkathrin is delighted to be a part of the O/Modernt family, where she can combine her artistic passion with her professional skills in marketing and public relations



Mike Ericson
sine qua non



Härvid Hellichius
stage



Luna Samuelsson
catering



Eva Berzelius
catering



Matthew Banwell
booklet design



Stella Rung Klint
production team



Susanne Lindblom
catering



Elisabet Oppenheimer
catering



Yuka Bank
ambassador



Sophia Loth
production team



Christy du Preez
production team



Aline Dache
catering



Ksenia Balabina
ambassador

Photographs by Michael Kenna

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