

O/MODƏRNT

HANDEL

and the Art of Borrowing

10 – 15 June 2016

O/MODERNNT

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Welcome from the Artistic Director

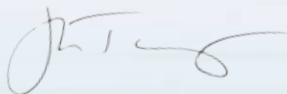
Once again it has been a truly action-packed year for O/Modernt. Highlights included our first London mini-festival, held at the Wigmore Hall – ‘Monteverdi in Historical Counterpoint’. We also hosted our first musico-culinary weekend in Verona.

The O/Modernt Kammarorkester has continued to develop at a wondrous pace. In addition to their series of concerts at Musikaliska, the orchestra has been Rocking Vivaldi in Germany and the Netherlands, performing world premieres in London with Evelyn Glennie, touring in Thailand, and working with underprivileged children in India – not bad for an ensemble that is just two years old.

The beginning of 2016 marked the inauguration of the O/Modernt String Quartet, for which I am joined by a fantastic and eclectic band of impassioned musicians – violinist Daniel Rowland, viola player (and harmonic singer) Gareth Lubbe and cellist Julian Arp.

And now that wonderful time of year is upon us where we embark on a weeklong musical extravaganza at the idyllic rococo theatre Confidencen. The sixth edition of Festival O/Modernt is inspired by George Frideric Handel, who was renowned (some might say infamous!) for his musical ‘borrowings’. The ‘art of borrowing’ will be our guide on this summer’s journey through music, art and literature – a mind-expanding voyage where *Messiah* encounters rap music, Handel fuses with swing and harmonic singing, Satie is played through the night ... and much more!

Commenting on his habit of borrowing music from others and making it his own, Handel wittily said: ‘It is much too good for them; they don’t know what to do with it.’ At Festival O/Modernt 2016 we will be pulling out all the stops to ensure that we really *do* know what to do with the great works we will be borrowing, creating and sharing with you during this magical week devoted to ‘Handel and the Art of Borrowing’.



Hugo Ticciati



Välkomstord från den konstnärliga ledaren

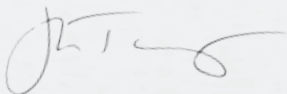
O/Modernt har återigen haft ett fullspäckt år. Några av höjdpunkterna var vår första minifestival i London, som hölls på Wigmore Hall under temat "Monteverdi in Historical Counterpoint" (Monteverdi som historisk motvikt), och vår första kulinariska musikhelg i Verona.

O/Modernt Kammarorkester har fortsatt sin svindlande utveckling. Förutom sin serie konserter på Musikaliska, har orkestern spelat Vivaldi Rocks i Tyskland och Nederländerna, uppfört världspremiärer i London med Evelyn Glennie, turnerat i Thailand och arbetat med underprivilegierade barn i Indien – inte dåligt för en ensemble som bara funnits i två år.

I början av 2016 invigdes O/Modernt Stråkkvartett, där jag får sällskap av tre fantastiska och passionerade musiker – violinisten Daniel Rowland, violaspelaren (och strupsångaren) Gareth Lubbe och cellisten Julian Arp.

Och nu är det äntligen dags för vår veckolånga musikaliska extravaganza på den idylliska rokokoteatern Confidencen. Den sjätte upplagan av Festival O/Modernt är inspirerad av Georg Friedrich Händel, som var känd (en del skulle säga okänd!) för sitt musikaliska "lånande". "Konsten att låna" kommer att vägleda oss under sommarens resa genom musik och litteratur – en fantastisk resa där Messias möter rap, Händel smälter samman med swing och strupsång, Satie spelas natten lång, och mycket, mycket mer!

I en kommentar till sin vana att låna musik från andra och förvandla den till sin egen sa Händel: "Den är alldeles för bra för dem, de har ingen aning vad de ska göra med den." På Festival O/Modernt 2016 kommer vi att ge allt för att se till att vi verkligen vet vad vi ska göra med de storslagna verk vi lånar, skapar och delar med er under denna magiska vecka tillägnad "Händel och konsten att låna".



Hugo Ticciati



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Festival Booklet Sponsored by SGA AB – S Gunnar Andersson

ARIRANG



BLÅSAR
SYMFONIKERNA

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v o c e s 8

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.

From Riding School to Theatre

Built in 1670, the structure which now houses the theatre was first used as a riding school. Early in the eighteenth century drinking songs replaced the braying of horses when the building was turned into a tavern. It was in 1753, at the instigation of Queen Lovisa Ulrika (1720–82), that the architect Carl Fredrik Adelcrantz transformed the building into a theatre.

The auditorium was embellished in rococo style with room for a little over two hundred spectators. The theatre was furnished with an elegant suite of rooms, now the theatre foyer, for the use of the royal family and their guests. The largest of the rooms was equipped with a *table à confidence*, a table that could be lowered down through the floor into the cellar and raised again to expectant dinner guests, and it is this which has given Confidencen its name.

For its first forty years the theatre housed an extravaganza of singers, dancers, actors, musicians, and composers from all over Europe. The young Crown Prince Gustav, later King Gustav III, directed and acted in plays he himself hadwritten at Confidencen. After his assassination in 1792 the theatre was soon forgotten. It was only with the rediscovery of the palace theatre at Drottningholm in 1921, that eyes turned also towards this forgotten jewel which, in 1935, was designated a building of historic interest.



Kjerstin Dellert

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, unfailing 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.

CONFIDENCEN

Ulriksdals slottsteater



Sveriges äldsta rokokoteater Confidencen ligger i Sveriges första nationalstadspark. Såväl stadsbor som besökare utifrån kan här avnjuta sköna promenader bland gammal bebyggelse och uråldriga lindar. Mitt i detta sagolika område ligger Confidencen, en juvel till teater inredd 1753 och använd av Gustav III och Bellman, med en sommarsäsong av opera, balett och konserter. Idag även med en omfattande barn- och ungdomsverksamhet.

Ridhuset som blev en teater

Ulriksdals Slottsteater är Sveriges äldsta bevarade teaterinteriör, inredd av teaterarkitekten Carl Fredrik Adelcrantz år 1753. Själva byggnaden uppfördes som ridhus redan på 1670-talet. I början av 1700-talet förekom det även värdshusrörelse i den långa av mindre rum som sträcker sig utmed husets norra sida. Drottning Lovisa Ulrika tog initiativ till teaterombyggnaden. Salongen formades i tidens rokokostil med plats för drygt 200 åskådare. Scenen och salongen är samkomponerade till en festsal. Bakom scenrummet och på scenvinden skapades loger för skådespelarna. I anslutning till teatersalongen inreddes en elegant sällskapsvåning för den kungliga familjen med gäster. Det mellersta och största av rummen försågs med ett *table à confidence* det vill säga ett bord som kunde sänkas ner i källaren där det efter dukning åter höjdes genom luckan i golvet. Allt sedan dess har teaterbyggnaden kallats Confidencen, efter denna matsal för den kungliga familjen.

Sångare, dansare, musiker och kompositörer från många länder var verksamma vid slottsteatern under denna storhetstid. Även svenska skådespelare och hovets amatörer uppträdde på Ulriksdalsteatern. Här gjorde den unge kronprinsen Gustav sina första lärospån om teater. Efter Gustav III:s död föll Ulriksdalsteatern i glömska. I samband med att Drottningholmsteatern återupptäcktes 1921 riktades intresset även mot Ulriksdalsteatern.



Kjerstin Dellert

År 1976 åtog sig operasångerskan Kjerstin Dellert att restaurera teatern med stöd från Stiftelsen Ulriksdals Slottsteater. Idag, trettio år senare, 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.

Handel the Borrower

George Frideric Handel (1685–1759), as he called himself in England, regarded the works of other composers as a library of ideas. Yes, he happily recycled his own tunes, especially when deadlines were tight (and when were they not?) but he also brazenly appropriated music discovered elsewhere. Some called this ‘borrowing’, and praised Handel for the skill with which he elaborated on found themes – taking ‘other men’s pebbles’ and polishing them into ‘diamonds’, as one contemporary declared. Others were less polite. As one close collaborator who lent Handel a dozen scores later remarked in a letter to a friend, ‘I dare say I shall catch him stealing from them.’ And yet, since time immemorial art has thrived on borrowing. How could it be otherwise when all artists need materials to work with? Periods that look to the classical world for inspiration make a virtue of this necessity, valuing art that ingeniously refashions canonic models. In our postmodern world artists, writers and composers gleefully plunder the classics but also seize upon the products of popular culture as springboards for their own creative work. Taking a few leaves out of Handel’s book (not to mention borrowing a few scores from his library!) Festival O/Modernt 2016 presents an all-embracing, no-holds-barred celebration of ‘Handel and the Art of Borrowing’.

Becoming Handel

1685 – a momentous year in the history of music – witnessed the births of three composers who shaped the course of western music: J.S. Bach, Domenico Scarlatti and Georg Friedrich Händel. Born in Halle in Germany, Händel (as he was baptized) began by studying law, but soon gave it up to pursue a career as a professional musician. In 1703 he took a job in Hamburg, playing the violin and harpsichord at the Hamburg Opera; he also composed his first four operas. In 1706 he moved to Italy, invited by a member of the Medici family, where he came into contact with many leading musicians and was exposed to the latest styles in music. Living in Florence and Rome, he was known as Giorgio Federico Hendel, or affectionately as *il caro Sassone*, ‘the dear Saxon’. In 1710 the cosmopolitan young German was appointed Kapellmeister to George Louis, the Elector of Hanover, and in the same year travelled to London. Four years later in 1714 George Louis of Hanover became King George I of Great Britain and Ireland, and the composer’s destiny was sealed. He settled permanently in London, eventually changing his name to George Frideric Handel. In 1723 he moved to 25 Brook Street in Mayfair, now Handel House Museum, where he lived for the rest of his life.



Portrait of George Frideric Handel (1685–1759),
painted in 1756 by Thomas Hudson (1701–79).
Commissioned by Charles Jennens, the librettist
of *Messiah*, this painting shows Handel as an elderly
man, now blind, with the score of *Messiah*
propped up on a desk in front of him.

Oil on canvas, 239 x 146 cm,

© National Portrait Gallery, London.

Händel lånaren

Georg Friedrich Händel (1685–1759) såg andra kompositörers verk som ett bibliotek fyllt av idéer. Visst återvann han glatt sina egna stycken, framförallt när tiden var knapp (och när är den inte det?), men han la också beslag på musik han upptäckte på andra ställen. En del kallade det för ”lånande” och hyllade hans skickliga sätt att utveckla teman han hade hittat. En av hans samtida kallade det för att ta ”andra mäns småsten” och slipa dem till ”diamanter”. Andra var mindre uppskattande. En nära kollega som lånade Händel flera partiturer anmärkte senare i ett brev till en vän ”Jag är säker på att jag kommer att komma på honom med att stjäla från dem”. Ändå har lålandet varit en drivkraft inom konsten sedan tidernas begynnelse, alla behöver ju material att arbeta med! Perioder söker inspiration i det förgångna gör dygd av nödvändigheten och ser upp till konst som återanvänder kända verk på ett kreativt sätt. I vår portmoderna värld dyker artister, författare och kompositörer glatt ner bland klassiska verk, men de använder även populärkultur som en språngbräda för sitt eget arbete. Inspirerade av Händels syn på lånande (och med ett par verk lånade ur hans bibliotek) kastar sig Festival O/Modernt 2016 in i en helhjärtad hyllning till ”Händel och konsten att låna”.

Konsten att bli Händel

I 1685 – ett viktigt år i musikhistorien – föddes tre kompositörer som kom att forma den västerländska musiken: J.S. Bach, Domenico Scarlatti och Georg Friedrich Händel. Händel föddes i den tyska staden Halle och studerade först juridik, men gav snart upp studierna för att bli professionell musiker. 1703 började han spela violin och cembalo vid operan i Hamburg och samma år komponerade han sina fyra första operor. 1706 flyttade han till Italien efter en inbjudan från en medlem i familjen Medici. Där kom han i kontakt med många ledande musiker och de senaste musikstilarna. Under sin tid i Florens och Rom blev han känd som Giorgio Federico Hendel, med smeknamnet *il caro Sassone* (den älskade saxaren). 1710 utnämndes den världsvane unge tysken till kapellmästare hos Georg Ludvig, kursfurste av Hannover och reste till denne i London. Fyra år senare, 1714, blev Georg Ludvig av Hannover kung George I av Storbritannien och Irland, vilket beseglade Händels öde. Han bosatte sig permanent i London och bytte så småningom namn till George Frideric Handel. 1723 flyttade han till 25 Brook Street i Mayfair (som idag hyser Handel House Museum), där han bodde till sin död.







PROGRAMMES

Friday 10 June 18.00

Ulriksdal Palace Theatre Confidencen

YO SOY MARIA

LUCIANA MANCINI *mezzosoprano*

HUGO TICCIATI *violin*

GARETH LUBBE *viola*

ZORAN MARKOVIC *double bass*

KARL NYHLIN *lute*

MARCELO NISINMAN *bandoneon*

NATACHA KUDRITSKAYA *piano*

LEANDRO MANCINI *percussion*

MARK TATLOW *harpsichord / conductor*

KSENIA PARKHATSKAYA *dance*

EVGENIA PARHATSKAJA *body art*

O/MODERNT KAMMARORKESTER

George Frideric Handel (1685–1759) *Symphony Act 2, scene 5 from Saul*, HWV 53

Giovanni Battista Ferrandini (c.1710–91) *Il Pianto di Maria*
(attributed to Handel)

George Frideric Handel 'Crude furie degli orridi abissi' from *Xerxes*, HWV 40

INTERMISSION

A suite combining

George Frideric Handel Suite No. 3 in D minor, HWV 428

Marcelo Nisinman (b. 1970) 'Hereticus'

Astor Piazzolla (1921–92) 'Violentango'
/ Marcelo Nisinman



Chabuca Granda (1920–83)

‘Maria Landó’

Tarquinio Merula (1595–1665)

‘Ninna Nanna’

Marcelo Nisinman

‘Hombre Tango’

Antonio Tarragó Ros (1923–78)

‘Maria va’

Astor Piazzolla

‘Yo soy Maria’ from *Maria de Buenos Aires*

George Frideric Handel (1685–1759)

‘Lascia ch’io pianga’

George Frideric Handel (1685–1759)
/ arr. David Lundblad (b. 1974)

Symphony Act 2, scene 5 from *Saul*

Who was Mary? As the mother of Jesus – the Virgin Mary – she is one of the most recognisable women in all history. But Mary represents many facets of human experience. She began as just another young village girl, socially insignificant and unassuming. Then she was visited by the Angel Gabriel, called upon by God to bear the Messiah, the anointed one, who was sent to save all humankind. Persecuted by Herod, she became a refugee, stealing away in the dead of night in order to safeguard her child. Thirty years later she endured the terrible heartbreak of seeing her only son unjustly put to death. Queen of heaven and earth, Mary is able to offer humanity the comfort of her protective cloak because she herself has experienced the hopes, fears, pains and delights that we are all faced with on our journey through life. As it is expressed in the Burial Service in the Book of Common Prayer: ‘Man, that is born of a woman, hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay.’ Mary is a mother, but above all she is a human being. This is why she has become such an important and influential figure and why she has inspired some of the most beautiful music in the western tradition.

Il Pianto di Maria by Giovanni Battista Ferrandini, but attributed to Handel, is a setting of the Virgin’s lament, uttered beneath the cross where her son is slowly dying. The voice shifts in the course of the piece. The narrator sets the scene, then Mary herself speaks in the first person. The cantata’s final recitative depicts the awful moment when Jesus passes away, and the earth at Golgotha, the site of the crucifixion, quakes and trembles. At this point Mary addresses all mankind. Speaking to the audience, it is almost as though she were cursing her listeners! This is the natural human response of a mother who has watched her child die – surely one of the most harrowing things any parent anywhere could be forced to witness. One of the emotions expressed by Mary is a deep sense of betrayal, and this is also the subject of the aria ‘Crude furie’ from Handel’s opera *Xerxes* (*Serse* in Italian), sung by the eponymous hero.

The seventeenth-century Italian composer Tarquino Merula (who, incidentally, was employed from 1621 to 1626 as court organist in Warsaw by Sigismund III Vasa, the son of King John III of Sweden) portrays Mary’s pain in a highly original way. While Mary is gently rocking her baby to sleep, singing him a lullaby or ‘Ninna Nanna’, she herself slips into a dreamlike trance in which she envisages the cruel fate that awaits her innocent child. The piece ends with a recitative in which Mary asks herself if there is anything she can do to save her son. Realizing that she is powerless to intervene and overflowing with maternal love, she simply bows her head and contemplates the sleeping infant.

Transferred to Latin America, the veneration of Mary was one of the most readily accepted aspects of the Catholic faith imported by the Spanish *conquistadores*. The motherly love Mary feels for Jesus represents a universal human emotion. Mary was (and is) worshipped as a source of comfort and support, and as one

who willingly intercedes with God on humanity's behalf. A popular cult of Mary grew up in Latin America, focusing on Mary as a profoundly human figure, whose own life is an image of the lives of those faced with oppression and poverty. In particular, Mary represents the injustices suffered by women – the oppressed of the oppressed – who are discriminated against both systematically and in innumerable small ways on a daily basis. Songs about Mary, therefore, can carry a compelling subtext, expressing the personal and political emotions felt by women. This is the case with 'Maria va', a song by the Argentinian composer Antonio Tarragó Ros that draws on the folk music genre known as *Chamamé*, practised in the north-east of Argentina. Tarragó Ros portrays his Latin American Maria hard at work in the tobacco fields, in the heat of a blazing sun, holding her son by the hand. 'Maria Landó', by the Peruvian Chabuca Granda, expresses the burden of being a woman – poor and abused, but somehow finding the strength to carry on. The theme is underpinned by the way Chabuca Granda incorporates Afro-Peruvian rhythms into her work – elements deriving from a culture that has suffered from racist attitudes. The suggestive and colourful rhythms are wonderfully blended into her songs, adding a rich layer to Peruvian popular music.

More colour is added to our portrait of Mary with Astor Piazzolla's 'Milonga de la Anunciación', from the revised version of his *tango operita* or tango opera, *Maria de Buenos Aires*, with a libretto by the Uruguayan Horacio Ferrer. The scene is set in Buenos Aires in the early 1900s. Maria, born 'one day when God was drunk' in a poor suburb of Buenos Aires, heads to the city centre, where she is seduced by the music of the tango and ends up working as a prostitute. Thieves and brothel madams, gathered at a black mass, decide to kill her. After her death she is translated to a kind of hell – a version of Buenos Aires in which she exists as a shadow. As night turns to day she is restored to her virginal state and then impregnated by the word of a goblin-like poet. At dawn she gives birth to a child – not baby Jesus, but a girl, a new Maria – and this is the precise moment depicted in 'Milonga de la Anunciación'. Horacio Ferrer's libretto is characterized by his use of the *Lunfardo*, a slang that originated around the turn of the twentieth century in the slums of Buenos Aires and Montevideo. Finally, we turn to Handel's bittersweet aria 'Lascia ch'io pianga' to experience the infinite sadness that is also associated with Mary. 'Let me weep for my cruel fate and sigh for freedom', sings Almirena, 'for pity's sake let my sadness shatter the chains of my suffering.'

And now for something completely different ... well, partially at any rate! As Van Gogh discovered, binary colours achieve maximum brilliance when juxtaposed with their complementary primaries. He called it the 'law of simultaneous contrast'. In the central section of tonight's concert we introduce some 'reciprocal heightening' (Vincent again), reaching across continents and centuries to allow Handel's Suite No. 3 in D minor to join hands with two works from present-day Argentina: Nisinman's 'Hereticus' and Piazzolla/Nisinman's 'Violentango'.





Vem var Maria? Som mor till Jesus – jungfrun Maria – är hon en av historiens mest kända kvinnor. Men Maria representerar många stadier i människans liv. Hon började som en vanlig byflicka, anspråkslös och socialt obetydlig. Sedan kom ängeln Gabriel till henne och berättade att hon hade utkorats av Gud att bära Messias, den utvalde, som skickades till jorden för att rädda världen. Förföljd av Herodes blev hon en flykting, som flydde i skydd av nattens mörker för att rädda sitt barn. Trettio år senare tvingades hon genomlida den fruktansvärda smärtan av att se sin enda son orättfärdigt avrättad. Himlens och jordens drottning, Maria, erbjuder människorna tröst eftersom hon har upplevt de starka känslor vi själva upplever under livets gång – hopp, fruktan, smärta och lycka. I begravningsgudstjänsten i den engelska kyrkans bönbok (Book of Common Prayer) står det: "Människan, av kvinna född, lever en liten tid och mättas av oro; lik ett blomster växer hon upp och vissnar bort, hon flyr undan såsom skuggan och har intet bestånd". Maria är en mor, men framförallt är hon en människa. Det är därför hon har blivit en så viktig symbol och inspirerat till några av de vackraste musikstyckena inom västerländsk musik.

Il Pianto di Maria tillskrevs länge Händel, men är skriven av Giovanni Battista Ferrandini. Stycket beskriver Marias veklagan vid foten av korset där hennes son dör en utdragen död. Rösten skiftar under styckets gång. Berättaren lägger fram scenen för oss, sedan är det Maria själv som kommer till tals. Kantatens sista recitativ beskriver det fruktansvärda ögonblicket när Jesus dör och marken på Golgata, platsen för korsfästelsen, skälver och skakar. Här vänder sig Maria till mänskligheten och det är nästan som om hon förbannar åhörarna! Det är en naturlig, mänsklig reaktion hos en mor som har sett sitt barn dö – en av de mest skakande upplevelserna en förälder kan tvingas genomlida. Maria uttrycker bland annat en stark känsla av svek, vilket är temat i arian *Crude furie* i Händels opera *Xerxes*, som sjungs av hjälten med samma namn.

Den italienske 1600-talskompositören Tarquino Merula (som mellan 1621 och 1626 var hovorganist hos Sigismund III Vasa, son till kung Johan III av Sverige, i Warszawa) illustrerar Marias smärta på ett originellt sätt. Maria vaggar sakta sitt barn till sömns medan hon sjunger en vaggvisa, en *Ninna Nanna*. Själv glider hon in i ett drömliknande tillstånd där hon ser det grymma öde som väntar hennes oskyldiga barn. Stycket slutar med ett recitativ där Maria frågar sig själv om det finns något hon kan göra för att rädda sin son. Hon inser att hon är maktlös inför framtiden och överväldigad av moderskärlek böjer hon huvudet och betraktar sitt sovande barn.

När Latinamerika kristnades var Mariadyrkan en av de snabbast accepterade aspekterna av katolicismen som kom till kontinenten med de spanska konkvistadorerna. Den moderskärlek Maria känner för Jesus är en stark universell känsla. Maria dyrkades (och dyrkas fortfarande) som en källa till tröst och stöd, som någon som frivilligt medlar med Gud åt människans vägnar. I Latinamerika växte en populär Mariakult fram, där sågs Maria som en viktig förebild vars eget liv återspeglar livet hos dem som lider under fattigdom och

förtryck. Maria representerar framförallt de orättvisor som kvinnorna, de förtryckta bland de förtryckta, som både utsätts för systematisk diskriminering och diskrimineras på otaliga små sätt under dagens lopp, lider under. Sånger om Maria har därför en tilltalande undermening, som uttrycker kvinnornas personliga och politiska känslor.

Så är fallet med *Maria va*, en sång av den argentinske kompositören Antonio Tarragó Ros. Sången är inspirerad av folkmusikgenren *chamamé* i nordöstra Argentina. Tarragó Ros beskriver sin latinamerikanska Maria i hårt arbete på tobaksfälten, hon arbetar under den heta solen, med sin son i handen. *Maria Landó* av peruanskan Chabuca Granda uttrycker bördan av att vara kvinna, fattig och utnyttjad, men ändå finna styrkan att gå vidare. Temat understryks av Chabuca Grandas sätt att inkorporera afroperuanska rytmer i sitt verk – element från en kultur som har lidit mycket under rasismen. De suggestiva och färgstarka rytmerna smälter in i hennes sånger, och förläner den peruanska populärmusiken en extra dimension.

Mer färg läggs till vårt porträtt av Maria med Astor Piazzollas *Milonga de la Anunciación*, från den reviderade versionen av hans tango operita (tangoopera) *Maria de Buenos Aires*, med libretto av uruguayanen Horacio Ferrer. Scenen utspelar sig i Buenos Aires i början av 1900-talet. Maria född ”en dag när Gud var full” i en fattig förort till Buenos Aires, åker till stadskärnan där hon förförs av tangomusiken och blir prostituerad. Under en svart mäsas dödas hon av de församlade tjuvarna och bordellmammorna. Efter sin död förflyttas hon till ett sorts helvete – en version av Buenos Aires där hon endast existerar som en skugga. När natten övergår i dag återfår hon sitt jungfruliga tillstånd och blir befruktad av en vättelik poet. I gryningen föder hon ett barn – inte Jesusbarnet utan en flicka, en ny Maria – och det är just det ögonblicket som beskrivs i *Milonga de la Anunciación*. Ett utmärkande drag i Horacio Ferrers libretto är att det genomsyras av *lunfardo*, den slang som uppstod i Buenos Aires och Montevideos slumområden i början av 1900-talet.

Slutligen tar vi till Händels bitterljuva aria *Lascia ch'io pianga* för att uppleva den oändliga sorg som också förknippas med Maria. ”Låt mig begråta mitt grymma öde och tråna efter frihet”, sjunger Almirena, ”ha förbarmande och låt min sorg krossa lidandets bojar”.

Och nu till något helt annat ... delvis i alla fall! Som van Gogh upptäckte, så kommer binära färger till sin verkliga rätt när de används tillsammans med sina komplementära primärfärger. Han kallade det för ”lagen om simultan kontrast”. I hjärtat av kvällens konsert presenterar vi lite ”ömsesidig förstärkning” (för att återigen använda oss av Vincent) genom att sträcka oss över århundraden och kontinenter och låta Händels *Suite No. 3 in D minor* gå hand i hand med två verk av nutida argentinare: *Hereticus* av Marcelo Nisinman och *Violentango* av Astor Piazzolla/Marcelo Nisinman.

Il Pianto di Maria

The fatal hour appointed by heaven has arrived
When on the hill of Calvary
The son of the creator, tragically arrayed,
Turns to us,
And she too, disconsolate mother,
Is seen present in a cloak of mourning
At the hideous tragedy, standing – Oh heavens! –
Motionless in grief, alive only
In being able to feel
The immense bitterness of her torment;
And while bathed in sun she
Quenched her tears, saying:

If I was made mother of a God
In order to see God die,
Then forgive me, eternal father,
But your favour is a great torment.

Ah, unhappy me! Alas,
My divine son
Was betrayed by a disciple,
Denied again by another,
Shunned by the most faithful,
Condemned like a criminal
By unjust tribunals,
Lashed by scourges,
Pierced by thorns,
Wounded by nails,
Crucified between thieves,
Given gall to drink,
Despised by the world
And abandoned by heaven, but all is as nothing
If I am to hear his sweet name
Thrown in among the curses spoken by bestial troops!

'Alas!', he cried aloud.
Angels, do you not hear him?
Father, have you forsaken him? At least you, holy spirit,
Come to the aid of that divine brow

In which the angelic hosts
Of heaven were reflected, even though
It was already covered with mortal pallor.
He lowered his head on to his breast and died – he
died!

My wretched sighs,
If you do not free this soul,
You can do very little.
My grief is very light:
Most fearful torments
That my eyes distil with weeping,
Small is my grief if you do not
Also dissolve my whole heart in tears.

So spoke the great mother
On seeing her beloved son expire,
At once she became faint from grief and,
Losing consciousness, swooned to the ground.
But as soon as the eyes
Of the eternal creator were closed,
All around was heard a din of rocks,
A quaking of the earth,
A shaking of the ground,
So much did grief of the dead Lord agitate it.
God decreed three universal earthquakes in the world:
One at the death of the word,
Another at his resurrection.
And the third, finally – ah, I tremble to think of it
What will happen then? – at the great Last Judgement.

Equal to his vast love was his vast suffering,
And only at that time was his own cross dreadful to
him,
For his death took away the awareness of his pain

Now if, to our great horror, the earth quakes
To see a God die amid the torments of criminals,
Then you too must tremble, mortal man, for you too
are made of earth!

Crude furie degli orridi abissi

Fierce Furies of the dreadful abyss,
Spew black venom over me.
May the earth crumble and the sun grow dark
With this fury that my breast exhales.

Ninna Nanna

Now it is time to slumber:
Sleep, my son, and do not cry.
The time for weeping
Will come.
Oh my love, oh my sweet,
Sing ninna ninna na.

Close those heavenly eyes
As other children do,
For soon the sky
Will be veiled in darkness.
Oh my love, oh my sweet ...

Suck this milk
At my immaculate breast,
For the cruel minister
Is preparing vinegar and gall for you.
Oh my love, oh my sweet ...

Now sleep, my love
On this soft breast,
Before commending your soul
To your Father on the cross.
Oh my love, oh my sweet ...

Now rest these fine limbs,
So charming, so delicate,
For irons and chains
Will inflict on them harsh pains.
Oh my love, oh my sweet ...

These hands, these feet
We now contemplate
With pleasure and joy
Will, alas, be pierced by sharp nails.
This pretty face,
Ruddier than a rose,
Will be sullied by spit and cuffs,
With torture and great suffering.
Oh, with what pain,
Only hope of my heart,
Will this head and this hair
Be pierced by sharp thorns?
Oh, to think that in this heavenly breast,
My sweet, my precious,
Treacherous, villainous spears
Will cause mortal wounds!
So sleep, my son,
Sleep, my Saviour,
For then, with joyful countenances,
We shall meet again in Paradise.
Now you are sleeping, my life,
Joy of my heart:
Let all be hushed with pure devotion,
Let heaven and earth fall silent.
And, meanwhile, what shall I do?
I shall watch over my love
And remain with bowed head
So long as my child sleeps.

Maria Va

Slanted glance, bow-legged, Maria goes;
Barely stepping on the ardent sand, Maria goes;
The burning sun scorches the mountain, Maria goes;
Ghostly fear, palm land and swamp, Maria goes;
It was Siesta's will to condemn a child to loneliness,
With wheat and moon holding the small one's hand,

Maria goes.

Along the tobacco field tracing her steps, Maria goes;
Absorbing the sun that smells like goblins, Maria goes;
As the summer passes, time of sun and scorching heat,
Passing like mountain flowers – that, Maria, was the
scent of your village.

A lazy train, huffing and puffing; like a road of water –
that, Maria, was the scent of your village.

Like the true innocence of a country boy; like a road
of water, like mountain flowers –

That, Maria, was the scent of your village.

Maria Lando

Dawn breaks, shattering like a statue:
Like a statue of wings that spread over the city,
And noon sings like a bell made of water,
A bell made of golden water that keeps us from
loneliness.

And the night lifts its tall goblet,
Lifts its tall goblet – an early moon over the sea.

But for Maria there is no dawn,
For Maria there is no midday,
For Maria there is no moon lifting its red goblet
over the waters.

Maria has no time to lift her eyes,
To lift her eyes, broken by lack of sleep:
Maria is broken by lack of sleep, caused by
so much suffering,
By so much suffering, for all she does is work.
Maria just works and works:
Maria only works, and her work makes others rich.

Milonga de la Anunciación | Yo Soy Maria

Three marionettes – bow-legged and mad –
Who thrust a violet into my mouth yesterday,
With a knife in their teeth,
Along the back of my Tordillean hips go sewing
A big patch of fennel and sisal flowers. Ay!

Skinny and lost, dragging his chains,
A tawdry Jesus is splashing in my voice,
And a little lazy *tango canyengue* with a syncopated beat,
And a sweet clay mud of the Southern Cross that today
has got me trembling.

And a terracotta angel,
Injured in the scream of the broken widowhood
of a railing,
Mumbling an unintelligible psalm with a jasmine,
Tied like a little sun of milk on my bra
So that I have two spasms of light beneath my skin!

Come, Maria! Yes, nine sobs
are all the dark mystery there was to see:
What a mad attempt at fruition you will make!
What a hard bluish branch will rustle for you!
Come, it's about to come!
Come, it hurts well! Ay!

I've got so much tenderness stuck in my throat
That with only one bit of tenderness I can give birth
to God!
And if nobody wants to be born from me,
Wrapped in the stolen cape of a Chaplin,
Between my arms I shall breastfeed a boot!

I am Maria from Buenos Aires,
From Buenos Aires Maria. Don't you see who I am?
Maria tango, Maria from the suburb,
Maria night, Maria fatal passion,
Maria of love – from Buenos Aires I am!
I am Maria from Buenos Aires!

If, in this neighbourhood, people ask who I am,
soon they'll know.
The females will envy me
And every macho at my feet,
like a mouse in my trap, will fall.
I am Maria from Buenos Aires
I'm a witch (a bitch), singing and loving too
If the bandoneon provokes me ... tiará, tatá!
I bite hard its mouth ... tiará, tatá!
With ten flower spasms that I have in my being
I tell myself continually 'Maria, let's go!'
When a mystery enters my voice,
And I sing a tango that nobody ever sang,
And I dream a dream that nobody ever dreamed
Because tomorrow is today with yesterday later,
so what?
I am Maria from Buenos Aires,
from Buenos Aires: Maria I am, my city!
Maria tango, Maria from the suburbs,
Maria night, Maria fatal passion,
Maria of love: from Buenos Aires I am!

Lascia ch'io pianga

Let me weep for my cruel fate,
And sigh for freedom.
For pity's sake let my sadness
Shatter the chains of my suffering.



Il Pianto di Maria

Den ödesdigra timmen, utsedd av himlen, har kommit
när skaparens son, upphängd på korset,
vänder sig till oss,
på Golgatas sluttning,
och även den otröstliga modern är här,
klädd i en mantel av sorg
över den ohyggliga tragedin – må himlen vara nådig! –
förstenad av sorg, endast vid liv
eftersom hon fortfarande kan känna
den enorma smärtan.
under solens strålar
håller hon inne sina tårar, och säger:

Om jag blev mor till en Gud,
bara för att se Gud dö,
så förlåt mig evige fader,
för din gåva är en stor börda.

Ve mig!
Min gudomlige son
bedrogs av en lärjunge,
förnekades av en annan,
de trognaste undvek hans blick,
dömd som en förbrytare
av en orättfärdig tribunal,
gisslad av smädare,
genomborrad av törnen,
sårad av spikar,
korsfäst mellan tjuvar,
med galla att dricka.
föraktad av världen
och övergiven av himlen, men allt förbleknar
när jag får höra hans ljuva namn
bland de bestialiska soldaternas svordomar!

"Ve mig!", ropade han.
Änglar, hör ni honom inte?
Fader, har du övergivit honom?
Du, Helige Ande,
stryk din hand över denna gudomliga panna,
där himlens änglahärlar

återspeglades, trots att
den redan bar dödens blekhet.
Han sänkte huvudet till sitt bröst och dog – han dog!

Mina otröstliga suckar,
om ni inte befriar denna själ,
kan ni inte göra mycket.
Min sorg är lätt:
Fruktansvärda plågor
som mina ögon destillerar med tårar,
liten är min sorg om ni inte
även löser upp hela mitt hjärta i tårar.

Så talade den goda modern.
När hon såg livet fly sin älskade son,
så blev hon matt av sorg och
förlorade medvetandet, föll till marken.
Men så snart den evige skaparens
ögon slöts,
hördes överallt ett dån av stenar,
jorden skälvde,
marken skakade,
så stor var sorgen efter den döde Herren.
Gud har förkunnat att tre jordbävningar kommer att
skaka världen:
En när Guds Ord dör,
en när han återuppstår.
Och den tredje – jag skälver vid tanken
för vad händer då? – när den sista domen faller.

Hans kärlek var lika stor som hans lidande,
och det var endast då som han fann sitt eget kors
outhärdligt,
för döden tog hans smärta.

Om jorden till vår fasa skälver
av att se Gud plågas till döds av förbrytare,
darra dödliga människa, ty även du är av jord!

Crude furie degli orridi abissi

Rasande furier från fasans avgrund,
spy svart galla över mig.
Låt jorden rämna och solen mörkna
av den vrede som springer ur mitt hjärta.

Ninna Nanna

Nu är tid att sova:
Slumra sött min son, utan tårar.
Snart nog blir det tid
att gråta.
Mitt älskade barn, min skatt,
sjung ninna, ninna, na.

Slut dina himmelska ögon
precis som andra barn,
för snart kommer skyn
att höljas i mörker.
Mitt älskade barn, min skatt ...

Drick din mjölk
från mitt obefläckade bröst,
för den grymme prästen
förbereder vinäger och galla åt dig.
Mitt älskade barn, min skatt ...

Sov min älskade
mot mitt mjuka bröst,
innan du ger din själ
till din Fader på korset.
Mitt älskade barn, min skatt ...

Vila dina fina lemmar,
så förtjusande, så sköna,
för järn och kedjor
kommer att göra dem illa.
Mitt älskade barn, min skatt ...

Dessa händer, dessa fötter
som vi idag betraktar
med glädje och välbehag
genomborras en dag av vassa spikar.
Detta vackra ansikte,
rosigare än en ros,
befläckas en dag med spott och slag,
med plåga och lidande.
Vilken smärta,
mitt hjärtas enda hopp.
Kommer detta huvud, detta hår,
att genomborras av vassa törnen?
Tänk att i detta himmelska bröst,
min skatt, min älskade,
kommer förrädiska, avskyvärda spjut
att orsaka dödliga sår!
Sov, min son,
sov, min frälsare,
för sedan, med glädje,
möts vi igen i paradiset.
Nu sover du, mitt liv,
mitt hjärtas glädje:
Låt allt stillas av renodlad kärlek,
låt himlen och jorden tystna.
För vad skall jag göra till dess?
Jag skall vaka över min älskade
och vaka med böjt huvud
så länge mitt barn sover.

Maria Va

Med blicken nedvänd och krumma ben, Maria går.
Stapplande på glödhet sand, Maria går.
Den brännande solen sveder berget, Maria går.
Härresande skräck, palmlandskap och träsk, Maria går.
Det var sömnen som dömde barnet till ensamhet,
gräset och månen håller den lilles hand, Maria går.
I sina egna fotspår längs tobaksfälten, Maria går.
Uppslukad av solen som doftar av våttar, Maria går.
Sommaren tar slut, solens och den brännande hettans
tid,
blommar över som bergsblommor – det, Maria, var
doften av din by.
Som ett tåg som tuffar och kör, som en väg på vattnet –
det, Maria, var doften av din by.
Som en bondpojkes oskuldsfullet, som en väg på vattnet,
som bergsblommorna –
Det, Maria, var doften av din by.

Maria Landó

Dagen bräcker som en staty krossas:
som en staty som breder sina vingar över staden,
och solens zenit ringer som en klocka av vatten,
en klocka av gyllene vatten som skyddar oss mot
ensamhet,
och natten lyfter sin höga kalk,
lyfter sin höga kalk som en tidig måne över havet.

Men för Maria finns ingen gryning,
för Maria står solen inte i zenit,
för Maria finns det ingen måne som lyfter sin röda kalk
över vattnet.

Maria hinner inte lyfta blicken,
inte lyfta ögonen, röda och torra av bristen på sömn:
Maria är nedbruten av bristen på sömn, orsakad av så
mycket lidande,
av så mycket lidande, för allt hon gör är att arbeta.
Maria arbetar och arbetar:
Maria arbetar, och hennes arbete berikar andra.

Milonga de la Anunciación | Yo Soy Maria

Tre marionetter – hjulbenta, galna –
som körde ner en viol i min mun igår,
med en kniv mellan tänderna.
Längs sidan av mina tordillenska höfter sår de
en stor äng av fänkåls- och sisalblommor. Ay!

Mager och vilsen med släpande kedjor,
en smaklös Jesus bryter ut i min röst,
och en lättjefull tango canyengue med synkoperad takt,
och söt lera från södra korset som får mig att skälva
idag.

Och en terrakottaängel,
sargad av skriet från ankans hjärtskärande klagan,
mumlar en obegriplig psalm med en jasmin,
fäst som en liten stråle av mjölk vid min bh,
så att jag har två explosioner av ljus under huden!

Kom Maria! Ja, nio snyftningar
är allt det dunkla mysteriet var:
Vilket vilt försök till förverkligande du gör!
Vilken hård blåsvart gren där prasslar för dig!
Kom, det är dags att komma!
Kom, din smärta är ljuv! Ay!

Min ömhet fastnar i halsen
men lite ömhet räcker för att ge liv åt Gud!
Och om ingen vill vara född av mig,
lindad i predikantens stulna mantel,
skall jag amma en sko i mina armar!

Jag är Maria från Buenos Aires,
från Buenos Aires, Maria. Kan du se vem jag är?

Maria tango, Maria från förorten,
Maria natt, Maria dödlig passion,
Kärlekens Maria – från Buenos Aires är jag!
Jag är Maria från Buenos Aires!
Om någon i området frågar vem jag är,
så skall de snart få veta.

Kvinnorna kommer att avundas mig
och varje man vid mina fötter,
som möss i min fälla, kommer att falla.
Jag är Maria från Buenos Aires
Jag är en häxa, som sjunger och älskar,
om bandoneonen lockar mig ... tiará, tatá!
Biter jag hårt i dess mun ... tiará, tatá!
Med tio blomexplosioner i min själ
säger jag mig oupphörligen "Maria, kom!"
Nu ett mysterium kommer över min röst,
och jag sjunger en tango som ingen har sjungit,
och jag drömmer en dröm som ingen har drömt
för imorgon är idag med ett senare igår,
vem bryr sig?
Jag är Maria från Buenos Aires,
från Buenos Aires: Maria, det är jag, min stad!
Maria tango, Maria från förorten,
Maria natt, Maria dödlig passion,
Kärlekens Maria: från Buenos Aires är jag!

Lascia ch'io pianga

Låt mig begråta mitt grymma öde,
och träna efter frihet.
Ha förbarmande och låt min sorg
krossa lidandets bojar.



Saturday 11 June 13.00

Ulriksdal Palace Theatre Confidencen

Illustrated lecture

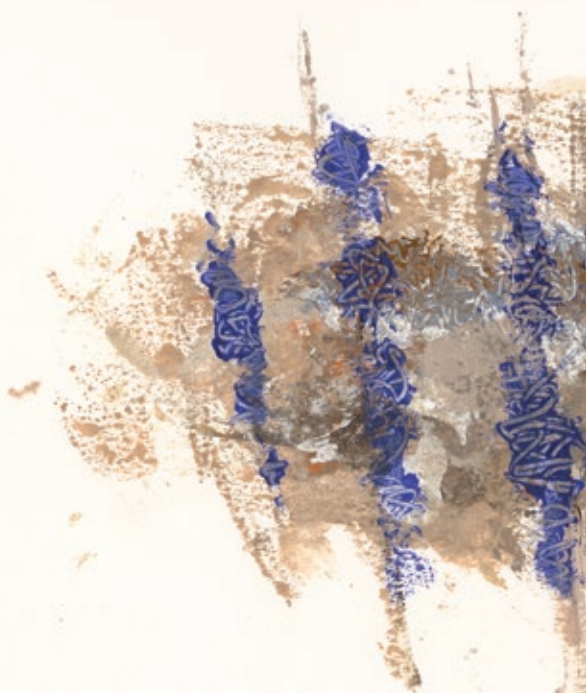
HANDEL, HOGARTH AND BORROWINGS

ROBIN SIMON *speaker*

CAROLINE GENTILE *soprano*

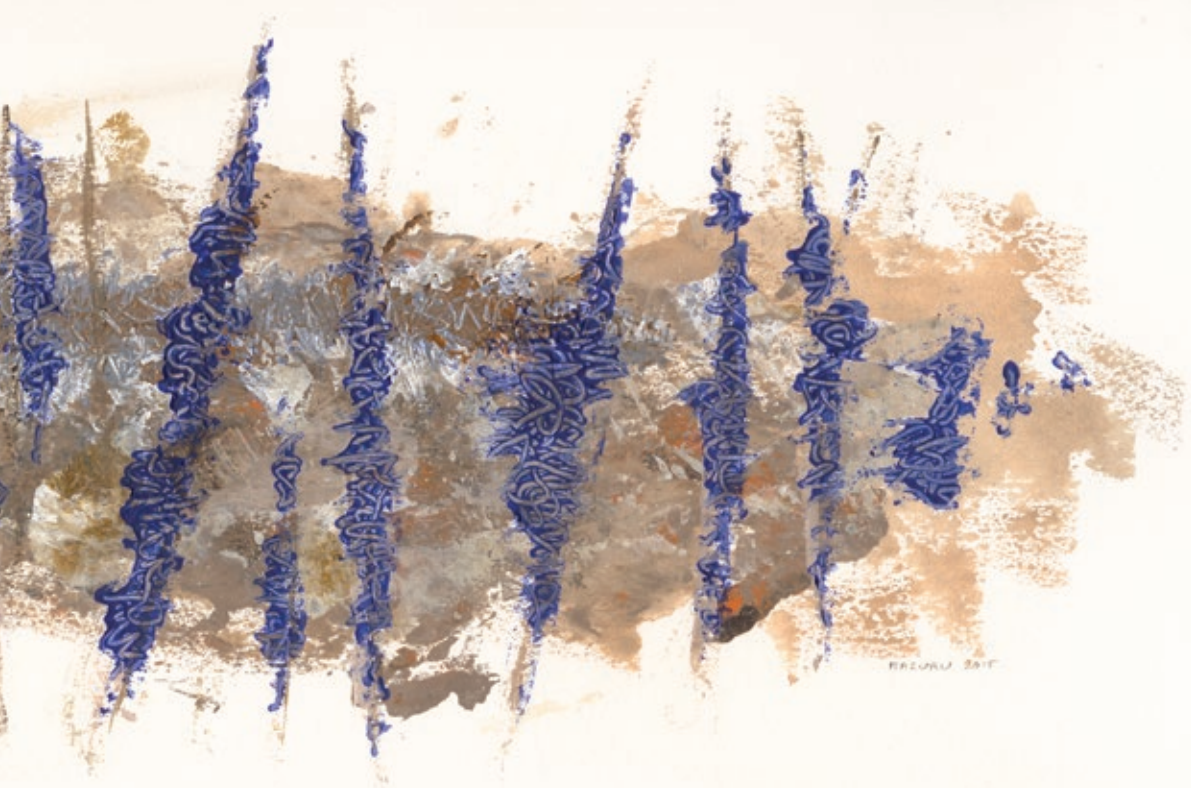
GABRIELLA LAMBERT-OLSSON *soprano*

HENRIK MÅWE *piano*



Hogarth's art is founded upon a particular kind of borrowing: visual cross-references to other works of art. What makes Hogarth especially interesting in the context of 'Handel and the Art of Borrowing' is that he was himself so much involved in the musical life of London. Hogarth greatly admired Handel and is on the record as saying so. One of Handel's librettists, Thomas Morrell (to whom Handel left £200 in his will), was a very close friend of Hogarth, who drew his portrait. Moreover, Handel became one of Hogarth's fellow-governors at the Foundling Hospital, for which Hogarth painted pictures and Handel wrote a famous anthem. This was the venue for Handel's celebrated annual performances of *Messiah*.

To begin with, however, within the London musical world of the first half of the eighteenth century, Hogarth and Handel were in opposing camps. Hogarth was a member of the Academy of Ancient Music, which was devoted to promoting English music (the subject of his print *A Chorus of Singers*, 1732). Handel was director of the Royal Academy of Music, which was dedicated to performing Italian opera. Hogarth satirized the dominance of Italian singers and opera as early as 1724 in *Masquerades and Operas*, where the action is set in front of Handel's



opera house, which has a banner outside it depicting the leading soprano, Cuzzoni, performing in *Flavio*. At her feet is a nobleman pleading, 'Pray accept £8000', a joke about the huge fees that Handel's star performers could command.

In 1728 Hogarth painted the first of four canvases recording the climactic scene of *The Beggar's Opera*, the hit musical that satirized Handel's Italian opera and *Alessandro* in particular. Handel himself appears at the harpsichord in the second scene of Hogarth's *A Rake's Progress* (1735), churning out an unending stream of operatic scores, while Hogarth's *Enraged Musician* of 1741 shows the leader of Handel's orchestra, Pietro Castrucci, unable to work because of the noise of the street cries of London. Handel had recently incorporated the notes of London street cries into *Serse*. *The Enraged Musician* continues Hogarth's campaign against foreign imports and in favour of English vernacular culture, and it's no accident that, right next to Castrucci's window, is a playbill for ... *The Beggar's Opera*. The year in which *The Enraged Musician* appeared marked, as it happens, the point when Handel momentarily turned away from Italian opera and began composing oratorios in English.

Hogarth's konst bygger på en särskild typ av lånande: visuella korsreferenser till andra konstverk. Det som gör Hogarth extra intressant i kontexten "Händel och konsten att låna" är att han var så involverad i Londons musikliv. Hogarth var enligt egen utsägo en stor beundrare av Händel. Han var nära vän med en av Händels librettister, Thomas Morrell (som Händel testamenterade 200 pund till) och tecknade dennes porträtt. Händel blev med tiden även en av Hogarth's meddirektörer för barnhemmet Foundling Hospital och de skapade båda verk för barnhemmet. Hogarth målade bilder och Händel skrev en känd hymn som ingår i *Messias*. Det var även här som Händels hyllade årliga framföranden av *Messias* hölls.

Till en början befann sig dock Hogarth och Händel i olika läger i Londons musikvärld. Hogarth var medlem i Academy of Ancient Music, som strävade efter att främja engelsk musik (temat för hans stick *En sångarkör*, 1732). Händel var direktör för Royal Academy of Music, som hade till uppgift att uppföra italiensk opera. Hogarth förlöjligade den dominerande italienska operan och dess sångare i verk som sticket *Masquerades and Operas* från 1724, som visar en scen framför Händels operahus och en banderoll med den ledande sopranen, Cuzzoni, i operan *Flavio*. Vid hennes fötter knäböjer en adelsman som väddar till henne acceptera 8 000 pund, ett skämt om de enorma gager Händels stjärnor kunde begära.

1728 målade Hogarth den första av fyra målningar som visar den klimaktiska scenen i *Tiggarens opera*, hiten som skämtade med Händels italienska opera, i synnerhet *Alessandro*. Händel dyker själv upp på cembalo i den andra scenen i Hogarth's *Rucklarens väg* (1735), där han klämmer ur sig en oändlig ström av opera-partitur, medan Hogarth's *The Enraged Musician* från 1741 visar hur ledaren för Händels orkester, Pietro Castrucci, inte kan arbeta på grund av ljudet av Londons gaturopare. Händel hade nyligen skrivit in ljudet av Londons gaturopare i operan *Xerxes*. *The Enraged Musician* är fortsättningen på Hogarth's kampanj mot utländsk musikimport och strävan efter att främja inhemsk brittisk kultur, så det är ingen slump att väggen vid Castruccis fönster pryds av en affisch för *Tiggarens opera*. *The Enraged Musician* trycktes samma år som Händel vände sig bort från italiensk opera och började komponera oratorier på engelska.



William Hogarth, *The Enraged Musician*, 1741.

Saturday 11 June 18.00

Ulriksdal Palace Theatre Confidencen

GETTING A HANDEL ON THE PAST

VERITY GUNNING *oboe*

PRIYA MITCHELL *violin*

HUGO TICCITI *violin*

TAMSIN WALEY-COHEN *violin*

JOHANNES MARMÉN *violin*

GARETH LUBBE *viola*

ANDRES KALJUSTE *viola*

JULIAN ARP *cello*

HANNA DAHLKVIST *cello*

ZORAN MARKOVIC *double bass*

NATACHA KUDRITSKAYA *piano*

PETTERI PITKO *harpsichord*

JOHAN BRIDGER *xylophone*

O/MODERNT KAMMARORKESTER

Lera Auerbach (b. 1973)

Sogno di Stabat Mater

George Frideric Handel (1685–1759)

Concerto Grosso Op. 6, No. 7 in B-flat major

Largo

Arvo Pärt (b. 1935)

'Collage über B-A-C-H'

Toccata

George Frideric Handel

Concerto Grosso Op. 6, No. 7 in B-flat major

Allegro

Luciano Berio (1925–2003)

Sequenza VIII for violin (1976)

George Frideric Handel

Concerto Grosso Op. 6, No. 7 in B-flat major

Largo e piano

Arvo Pärt	'Collage über B-A-C-H' <i>Sarabande</i>
George Frideric Handel	Concerto Grosso Op. 6, No. 7 in B-flat major <i>Hornpipe</i>
Arvo Pärt	'Collage über B-A-C-H' <i>Ricercar</i>

INTERMISSION

George Frideric Handel	Chaconne in G major, HWV 435
Felix-Bartholdy Mendelssohn (1809–47)	String Octet in E-flat, Op. 20 <i>Allegro moderato ma con fuoco</i> <i>Andante</i> <i>Scherzo</i> <i>Presto</i>

Lera Auerbach on *Sogno di Stabat Mater*

I wrote *Sogno di Stabat Mater* ('I Dream of Stabat Mater') at the instigation of Gidon Kremer for his CD project with the Nonesuch label. The work is an experiment. The primary aim was to rewrite selected passages from Pergolesi's famous masterpiece to make a contemporary concerto grosso for violin, viola and chamber orchestra that remains faithful to the spirit of the original. Sacred vocal music is thus reworked to make an abstract instrumental piece. This opens up new perspectives on a familiar topic, creating the framework for a dialogue across time between different phases of western musical culture and differing attitudes to an unchanging aspect of human experience. The shifting aesthetic ideals that distinguish eighteenth- and twentieth-century musical experience are one part of this. Far more important, however, is the timeless image of the suffering mother – her pain touches each and every one of us; the way her feelings are expressed varies according to the cultural or religious context in which her story is retold.

A dialogue takes place on many levels. Who is speaking in *Sogno di Stabat Mater*? Who is listening? A dialogue between mother and child, musicians and audience or soloists and tutti suggests more abstract concerns: are we talking about beginnings and endings, seeking understanding and lapsing into despair? Do we discover that the difference between vocal and purely instrumental music, between spiritual and secular, even between dialogue and monologue is not as great as we might previously have thought? Every prayer is a dialogue, even if the divinity we address isn't present and doesn't provide us with any clear-cut answers. And that raises the fundamental question that I must ask when I start to compose: to whom do I address my work?

'If you've heard this story before, don't stop me, because I'd like to hear it again.' Thus spake the great Groucho Marx, but how many composers might in all seriousness be tempted to say something remarkably similar? Music is, in one important sense, a flower the springs from the seed of repetition – borrowing from itself in order to propagate itself. Nowhere is the principle more playfully elaborated than in Handel's Concerto Grosso, Op. 6, No. 7 in B-flat major (1739). The second movement opens with a fugue that is built on a single note, repeated over three bars, in which 'melody' is achieved through rhythmic halving: two minims, four crotchets, eight quavers. It is, says Richard Taruskin, 'a famous joke ... mindless jabber, "put on" like a comic mask'. Handel's aim was to break the mould of expectation and startle his listeners into attentiveness – to defamiliarize the all-too-familiar. But is this *reductio ad absurdum* mere mindless repetition or artful self-borrowing? The interest paid on the loan is (to beg an adjective from Taruskin) 'whimsical' amusement, a quality that is explicitly showcased in the final movement of the concerto where Handel introduces an animated hornpipe – an English dance, also called the 'whim' or the 'delight'. It began as a solo dance for sailors, but by Handel's day had been appropriated by the urban gentry who performed it in long lines at their fashionable assemblies. Full of syncopated rhythms, Handel's hornpipe surprises and delights not in equal measure (as the saying goes) but with stylized whimsy.

Luciano Berio on *Sequenza VIII* for violin (1976)

To compose *Sequenza VIII* has been like paying a personal debt to the violin, which to me is one of the most subtle and complex of instruments. I studied violin myself, while I was already learning the piano and before starting the clarinet (my father wanted me to practise 'all' the instruments), and I have always maintained a strong attraction for this instrument, mixed, however, with rather tormented feelings (perhaps because I was already 13 – much too late – when I started my violin lessons). While almost all the other *Sequenzas* develop to an extreme degree a very limited choice of instrumental possibilities, *Sequenza VIII* deals with a larger and more global view of the violin: and can be listened to as a development of instrumental gestures. *Sequenza VIII* is built around two notes (A and B), which – as in a chaconne – act as a compass in the work's rather diversified and elaborate itinerary, where polyphony is no longer virtual but real, and where the soloist must make the listener constantly aware of the history behind each instrumental gesture. *Sequenza VIII*, therefore, becomes inevitably a tribute to that musical apex which is the Ciaccona from Johann Sebastian Bach's Partita in D minor, where – historically – past, present and future violin techniques coexist. *Sequenza VIII* was written in 1976 for Carlo Chiarappa.

It seems that J.S. Bach himself originated the B-A-C-H motif, most famously when he used it as a fugue subject in the final Contrapunctus of *The Art of Fugue*. The idea is a simple one. The notes B-flat, A, C and B natural (written as H in German) create a four-note melody that provides the thematic foundation on which a piece is built. Numerous composers (more than 500 according to some reckonings) have borrowed Bach's eponymous motif, paying homage to the master in variations based on the musical notes that spell his name. Arvo Pärt experimented with collage techniques during the 1960s, beginning in 1964 with 'Collage über B-A-C-H', and culminating with 'Credo' (1968). Pärt said he was trying to 'replant a flower in alien surroundings', and the works of this period bring together two radically different sound families – modernist passages juxtaposed with borrowings from Pärt's musical predecessors. It's almost as though Pärt is working through a dialectic whose synthesis was unknown to him when these pieces were written: avant-garde + borrowed elements = ? Was it possible to reconcile old and new, or did Pärt need to strike out on new paths? In 'Credo' Pärt declared his Christian faith. At the same time it seems that the old triumphed over the new, as it were, and after 'Credo' Pärt sought silence, 'learning how to walk all over again', as he described it. He stopped composing, turning instead to the study of Gregorian chant and other early vocal repertoire. Eight years of silence were interrupted only by his Third Symphony (1971). He re-emerged at the end of this long hiatus with a profoundly changed understanding of his musical destiny that he beautifully summed up in a few words: 'hidden behind the art of connecting two or three notes lies a cosmic mystery.' Listening to the 'Collage über B-A-C-H', we are given a privileged glimpse of the struggle

Pärt underwent on his way to achieving his cosmic vision of the significance of music that has earned him a place in a venerable line of musicians and philosophers stretching all the way back to Pythagoras.

Originating in Latin America, the chaconne found favour in the royal courts of Spain and France as an exotic dance, characterized by impassioned syncopation. Its first mention in the literature of music comes in an Italian guitar book of 1606, where it was recommended as a way of setting poetry. Constructed on mesmerizing repetitions, the dance itself was reputed to encourage lewdness and consequently banned. The form survived, however – now infused with an alluring aura of sexiness. Accordingly, it was used for the climactic love duet in the revived (possibly newly written) version of Monteverdi's *L'incoronazione di Poppea*, dating from the 1650s. Monteverdi himself became the principal conduit for the chaconne's transmission to later generations when he set Ottavio Rinuccini's *imitatio* of Petrarch's 'Zefiro torna' ('The breeze returns') in 1632. The chaconne was subsequently associated with love poetry and stage music, and treated as a vehicle for instrumental virtuosity. Virtuoso repetition with variation is the order of the day in Handel's Chaconne in G major, HWV 435, published in 1733. Artistic borrowing ramifies in two directions (which can, of course, intertwine): *imitatio* and *elaboratio*. The former should not be mere aping, but studied reimagining; the latter, as indicated on the label, treats borrowed material as a way ingeniously to uncover novelty. Made up of twenty-one variations, Handel's take on the chaconne is *elaboratio* epitomized.

Now consider the poet's cat Jeoffry, who worshipped by 'wreathing his body seven times round with elegant quickness'. Like the snake that eats its own tail, Jeoffry's sacred dance enacts a cyclical principle that is vital in music, and nowhere more so than in Mendelssohn's String Octet in E-flat, Op. 20, written in 1825 when the composer was just sixteen years of age. The piece repeatedly borrows its own themes, which return like 'memories', as one commentator puts it, 'arising from within the consciousness of the music', reflecting on music's capacity to tell the story of its own origins. One of Jeoffry's illustrious forebears, Heraclitus, wisely informs us that beginnings and endings are indistinguishable on the circumference of a circle. It's a transporting thought, but mightn't it also convey just a hint of hopelessness? At sixteen years of age Mendelssohn was anything but hopeless. He applied cyclical form not as end in itself but as a way of achieving a fusion of past and present that would carry him into the future. The process is evidenced in the Octet by Mendelssohn's borrowings from Handel (a composer he revered) in the fugue in the andante and in the finale, which introduces the melody 'and He shall reign' from *Messiah*. Jeoffrey, as the poet also said, may not have been able to fly, but he was 'an excellent clamberer'.



ÖNOTER

Lera Auerbach om *Sogno di Stabat Mater*

Jag skrev *Sogno di Stabat Mater* ("Jag drömmer om Stabat Mater") på uppmaning av Gidon Kremer för hans CD-projekt med skivbolaget Nonesuch. Verket är ett experiment. Det primära målet var att skriva om valda stycken ur Pergolesis berömda mästerverk för att skapa en modern concerto grosso för violin, viola och kammarorkester i samma anda som originalet. Den sakrala körsången omarbetas till ett abstrakt instrumentalt stycke. Detta skapar nya perspektiv på ett välbekant tema, en ram för dialog mellan olika faser i västerländsk musikkultur och vitt skilda inställningar till oföränderliga aspekter av mänsklighet. De olika estetiska idealen som utmärker musikupplevelsen på 1700-talet och 1900-talet är en del av detta. En viktigare aspekt är den tidlösa bilden av den lidande modern – hennes smärta berör var och en av oss, hur hennes känslor beror dock på i vilken kulturell eller religiös kontext vi hör hennes berättelse.

En dialog äger rum på många olika plan. Vem är det som talar i *Sogno di Stabat Mater*? Vem är det som lyssnar? En dialog mellan mor och barn, musiker och publik eller solist och tutti skapar abstraktare frågor: pratar vi om början och slut? Söker vi förståelse och faller ner i djupaste förtyvian? Upptäcker vi att skillnaden mellan körsång och rent instrumentell musik, mellan andlig och världslig musik eller mellan dialog och monolog inte är så stor som vi tidigare trodde? Varje bön är en dialog även om guddomen vi tillber inte är närvarande och inte ger entydiga svar. Det är där jag ställs inför den fundamentala fråga jag måste ställa mig när jag börjar komponera: till vem riktar jag mitt verk?

"Stoppa mig inte om du redan har hört historien, för jag vill höra den igen." Citatet kommer från den store Groucho Marx, men hur många tonsättare överväger inte allvarligt att säga något likande? Musik är, på ett viktigt sätt, en blomma som växer ur repetitionens frö – och lånar från sig själv för att växa. Ingenstans är detta så lekfullt utarbetat som i Händels *Concerto Grosso, Op. 6, No. 7 in B-flat major* (1739). Den andra satsen börjar med en fuga, som bygger på en enda ton upprepade gånger över tre takter, där "melodin" uppnås med halverade rytmer: två halvnöter, fyra fjärdedelsnötter, åtta åttondelsnötter. Det är, enligt Richard Taruskin, "ett berömt skämt ... menlöst pladder som 'sätts på' som en komisk mask". Händels mål var att bryta förväntningarnas ram och överraska åhörarna till uppmärksamhet – att ge det invanda en ny skrud. Men är denna *reductio ad absurdum* bara menlös upprepning eller underfundigt lånande från sig själv? Röntan på lånet är infallsrik (Taruskin kallade det "whimsical") underhållning, en kvalitet som bokstavligen kommer till uttryck i konsertens sista sats, där Händel introducerar en livlig hornpipe – en engelsk dans, som även kallas för "whim" (infall) eller "delight" (nöje). Den började som en solodans för sjömän, men på Händels tid hade den tagits över av stadsadeln, som dansade den i långa rader under sina mondäna sammankomster. Händels hornpipe, med sina synkoperade rytmer, överraskar och förnöjer med stiliserad infallsrikedom.

Luciano Berio om *Sequenza VIII* för violin (1976)

Att komponera *Sequenza VIII* har varit som att betala tillbaka en personlig skuld till violinen, som för mig är ett av de mest subtila och komplexa instrumenten som finns. Jag har själv studerat violin samtidigt som jag lärde mig piano, men innan jag började med klarinett (min far ville att jag skulle prova på "alla" instrument), och instrumentet har alltid legat mig varmt om hjärtat. Men det var blandade känslor jag hade för instrumentet när jag lärde mig spela det, kanske för att jag redan var 13 när jag började – alldeles för sent. Även om alla andra *Sequenza* till en extrem grad utvecklar ett väldigt begränsat urval av instrumentella möjligheter, så handlar *Sequenza VIII* om en mycket större och mer övergripande syn på violinen och den kan ses (eller höras) som en utveckling av instrumentella gester. *Sequenza VIII* är uppbyggd kring två toner (A och B), som – precis som i en chaconne – fungerar som en kompass i verkets ganska blandade och komplicerade resplan, där polyfonin inte längre är skenbar utan konkret och där solisten hela tiden måste göra åhörarna medvetna om historien bakom varje instrumentell gest. *Sequenza VIII* blir därför obehagligt en hyllning till en musikalisk höjdpunkt, *Ciaccona* från Johann Sebastian Bachs *Partita in D minor*, där dåtida, nutida och framtida violintekniker samsas med varandra. *Sequenza VIII* skrevs 1976 för Carlo Chiarappa.

Det verkar som om självaste J.S. Bach är ursprunget till B-A-C-H-motivet och det mest kända exemplet är subjektet i den sista kontrapunkten i *Die Kunst der Fuge*. Tanken är enkel. Noterna Bess, A, C och H skapar en fyrtonsmelodi som utgör styckets tematiska grund. Otaliga tonsättare (fler än 500 enligt vissa bedömare) har lånat Bachs eponyma motiv och hyllat mästaren med variationer baserade på de noter som utgör hans namn. Under 1960-talet experimenterade Arvo Pärt med collage-tekniker. Experimentet tog avstamp i *Collage über B-A-C-H* (1964) och kulminerade i *Credo* (1968). Pärt sa att han försökte "plantera om en blomma i en främmande miljö" och verken från denna period för samman två radikalt olika ljudfamiljer – modernistiska passager blandade med lån från Pärts musikaliska föregångare. Det är nästan som om Pärt arbetade sig igenom en dialektik vars syntes var okänd för honom när styckena skrevs: avantgarde + lånade element = ? Var det möjligt att sammanföra gammalt och nytt, eller måste han söka nya vägar? I *Credo* förkunnade Pärt sin kristna tro. Samtidigt verkar det som om det gamla triumferar över det nya, i dess dåvarande form. Efter *Credo* började Pärt söka tystnaden eller "lära [sig] att gå igen", som han beskrev det. Han slutade komponera och började istället studera gregoriansk sång och annan tidig sång. Efter åtta års tystnad, som endast stördes av hans tredje symfoni (1971), kom han tillbaka från sitt långa uppehåll med en helt ny bild av sitt musikaliska öde, något han så vackert uttryckte på följande sätt "dold bakom konsten att sammanfoga två eller tre noter ligger ett kosmiskt mysterium". När vi lyssnar på *Collage über B-A-C-H* får vi en unik glimt av den inre strid som pågick i Pärt och banade väg för den kosmiska visionen om musikens betydelse, som har förlänat honom en plats i en lång och aktningvärd rad av musiker och filosofer ända tillbaka till Pytagoras.

Chaconnen har sitt ursprung i Latinamerika och den exotiska dansen, som kännetecknas av lidelsefull synkopering, fann popularitet vid hoven i Spanien och Frankrike. Den första förekomsten i musikkulturen är i en italiensk gitarrbok från 1606, där den rekommenderades som inramning till poesi. Dansen, med sina hypnotiserande repetitioner, hade rykte om sig att uppmuntra till liderlighet och förbjöds. Själva formen överlevde emellertid – nu med en förförande erotisk klang. Det var därför den användes för kärleksduetten i den återuppväckta (kanske till och med nyskrivna) versionen av Monteverdis *L'incoronazione di Poppea* från 1650-talet. Monteverdi själv spelade en viktig roll för att föra chaconnen vidare till kommande generationer när han arrangerade Ottavio Rinuccinis imitatio av Petrarcas *Zefiro torna* (Brisen återvänder) 1632. Chaconnen kom därefter att associeras med kärlekspoesi och scenmusik och användes för att visa upp instrumentell virtuositet. Virtuosa upprepningar med variation är kärnan i Händels *Chaconne in G major*, HWV 435, som publicerades 1733. Det konstnärliga lånet förgrenar sig åt två håll (som naturligtvis flätas samman): imitatio och elaboratio. Imitatio handlar här inte om att efterapa, utan om att förnya och elaboratio handlar, precis som namnet antyder, om att använda det lånade materialet som avstamp för att söka nya vägar. De 21 variationerna i Händels version av chaconnen är urtypen av elaboratio.

Den brittiska poeten Christopher Smart beskrev i en dikt hur hans katt Jeoffry förrättar sin andakt genom att "sno runt sju gånger med elegant snabbhet". Liksom en orm som biter sig i svansen illustrerar Jeoffrys heliga dans en cyklisk princip som är nödvändig inom musiken, och ingenstans visar den sig tydligare än i Mendelssohns *String Octet in E-flat*, Op. 20, som skrev 1825 när kompositören endast var 16 år gammal. Stycket lånar gång på gång av sina egna teman, de återvänder som "minnen", som en kritiker uttrycker det, "från musikens medvetande" och återspeglar musikens förmåga att framföra berättelsen om sitt eget ursprung. En av Jeoffrys berömda föregångare, Herakleitos, förklarar vist att det är omöjligt att särskilja början och slutet på en cirkel. Det är en intresseväckande tanke, men kanske även en som uttrycker en antydning till hopplöshet? Sexton år gammal saknade Mendelssohn ingalunda hopp. Han använde inte den cykliska formen som ett mål i sig utan som ett sätt att foga samman det förgångna med nutiden för att bana väg mot framtiden. I oktetten visar sig processen när Mendelssohns lånar från Händel (som han beundrade) i andatsatsens fuga och styckets finale, där han har inarbetat melodin "och Han skall vara konung" ur *Messias*. Jeoffrey, som poeten också sade, kunde kanske inte flyga, men han var "utmärkt på att klättra".



Saturday 11 June 21.00

Ulriksdal Palace Theatre Confidencen

Sleepover concert

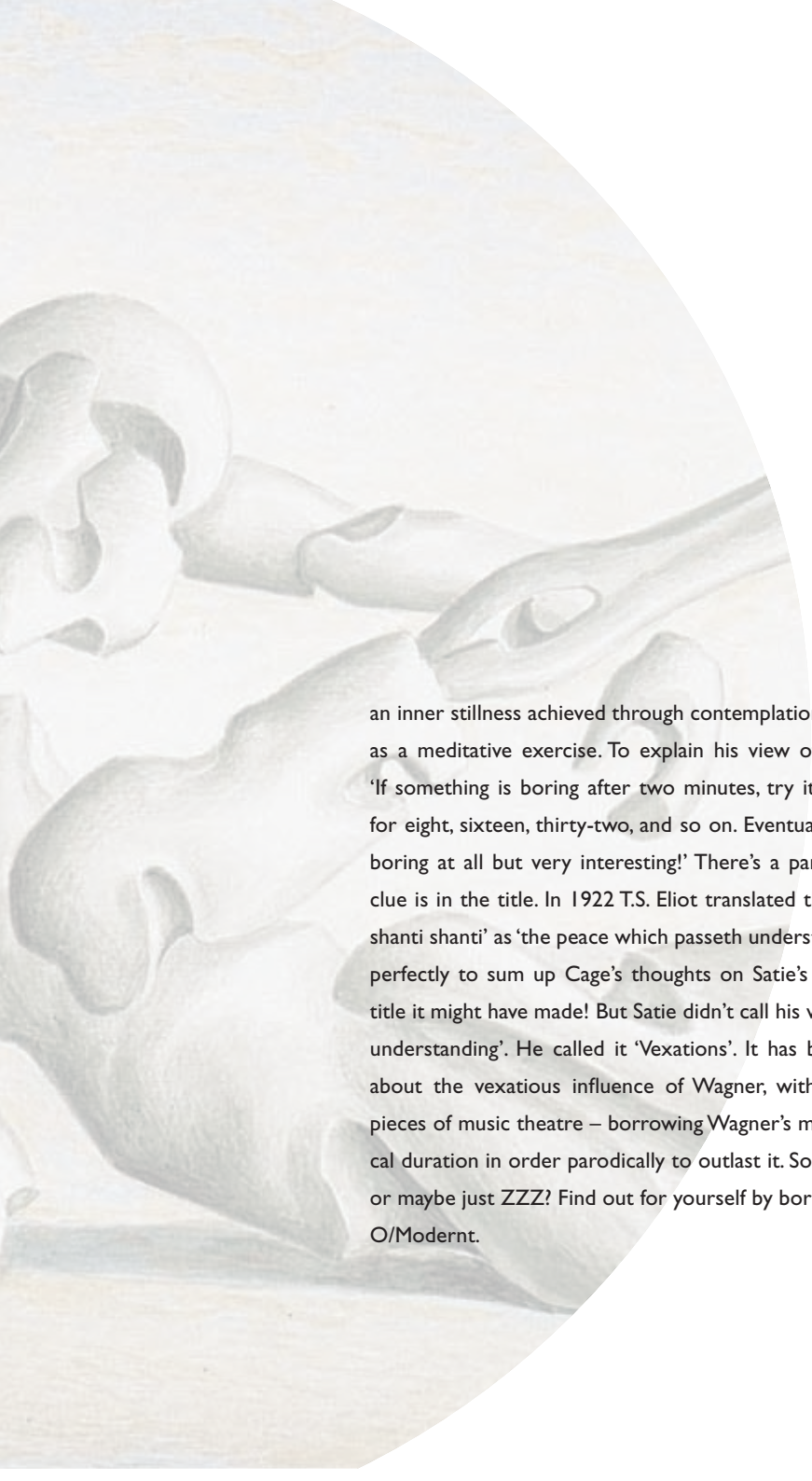
BORROWING THROUGH THE NIGHT

DARIO BONUCELLI *piano*

Erik Satie (1866–1925)

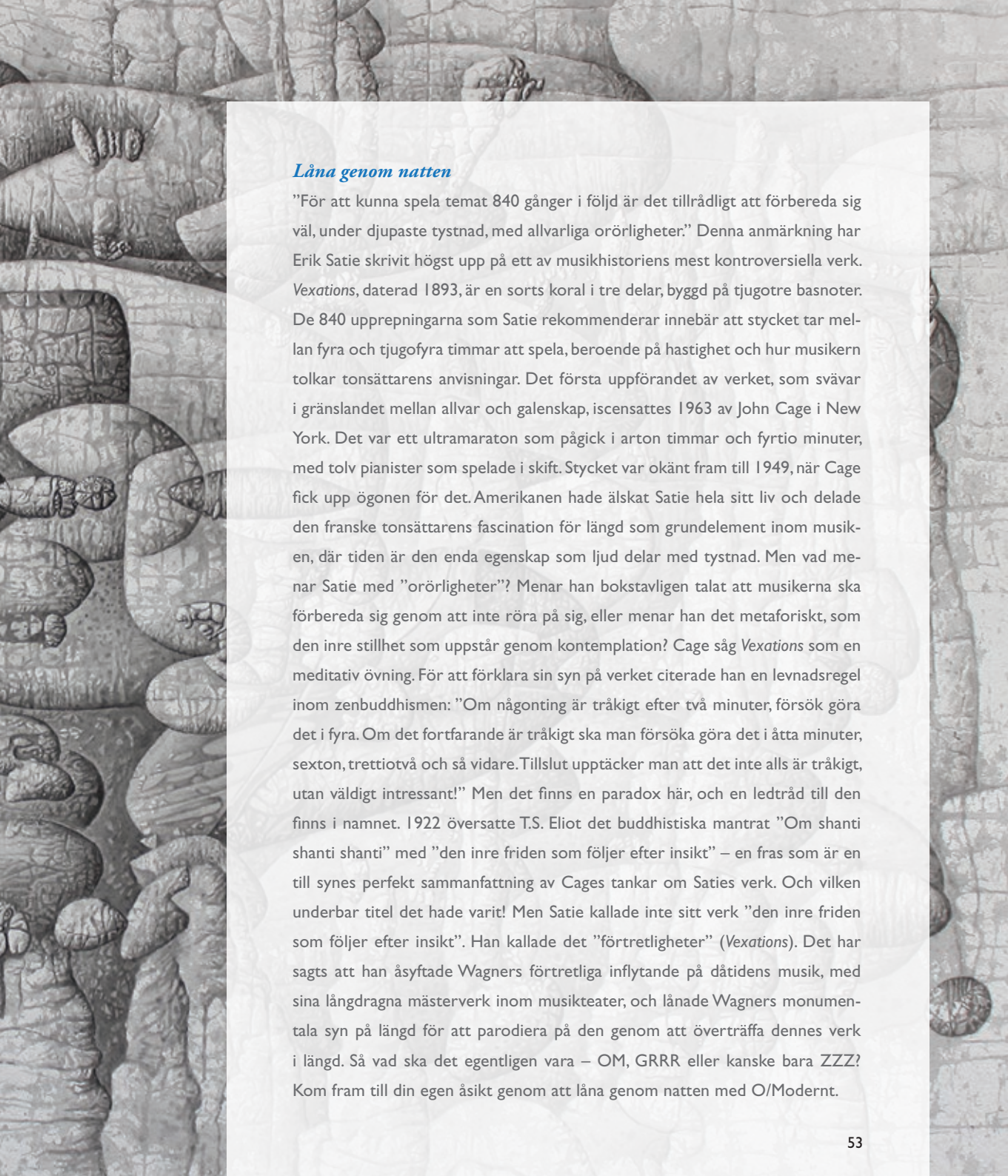
‘Vexations’

‘In order to play the theme 840 times in succession, it would be advisable to prepare oneself beforehand, in the deepest silence, by serious immobilities.’ This was the note, inscribed by Erik Satie at the head of one of the most controversial works in the history of music. ‘Vexations’, dated 1893, is a kind of chorale in three parts, built on twenty-three bass notes. The 840 repetitions prescribed by Satie mean the piece lasts between four and twenty-four hours, depending on the chosen speed and how the performers interpret the composer’s indications. The first performance of this work, hovering between seriousness and madness, was staged by John Cage in New York in 1963. It was a marathon, lasting eighteen hours and forty minutes, with twelve pianists playing in shifts. The piece was unknown until 1949, when it was brought to Cage’s attention. The American, who was a lifelong Satie enthusiast, shared the French composer’s fascination with duration as the ‘fundamental’ element in music – time being the only ‘characteristic’ that sound shares with silence. But what does Satie mean by ‘immobilities’? Does he literally intend the performers to prepare themselves by not moving, or is he perhaps referring metaphorically to



an inner stillness achieved through contemplation? Cage thought of 'Vexations' as a meditative exercise. To explain his view of it he quoted a Zen maxim: 'If something is boring after two minutes, try it for four. If still boring, try it for eight, sixteen, thirty-two, and so on. Eventually one discovers that it's not boring at all but very interesting!' There's a paradox here, however, and the clue is in the title. In 1922 T.S. Eliot translated the Buddhist chant 'Om shanti shanti shanti' as 'the peace which passeth understanding' – a phrase that seems perfectly to sum up Cage's thoughts on Satie's work. And what a wonderful title it might have made! But Satie didn't call his work 'the peace which passeth understanding'. He called it 'Vexations'. It has been said that he was talking about the vexatious influence of Wagner, with his long-drawn-out masterpieces of music theatre – borrowing Wagner's monumental approach to musical duration in order parodically to outlast it. So what is it to be – OM, GRRR or maybe just ZZZ? Find out for yourself by borrowing through the night with O/Modernt.





Låna genom natten

"För att kunna spela temat 840 gånger i följd är det tillrådligt att förbereda sig väl, under djupaste tystnad, med allvarliga orörligheter." Denna anmärkning har Erik Satie skrivit högst upp på ett av musikhistoriens mest kontroversiella verk. *Vexations*, daterad 1893, är en sorts koral i tre delar, byggd på tjugotre basnoter. De 840 upprepningarna som Satie rekommenderar innebär att stycket tar mellan fyra och tjugofyra timmar att spela, beroende på hastighet och hur musikern tolkar tonsättarens anvisningar. Det första uppförandet av verket, som svävar i gränslandet mellan allvar och galenskap, iscensattes 1963 av John Cage i New York. Det var ett ultramaraton som pågick i arton timmar och fyrtio minuter, med tolv pianister som spelade i skift. Stycket var okänt fram till 1949, när Cage fick upp ögonen för det. Amerikanen hade älskat Satie hela sitt liv och delade den franske tonsättarens fascination för längd som grundelement inom musiken, där tiden är den enda egenskap som ljud delar med tystnad. Men vad menar Satie med "orörligheter"? Menar han bokstavligen talat att musikerna ska förbereda sig genom att inte röra på sig, eller menar han det metaforiskt, som den inre stillhet som uppstår genom kontemplation? Cage såg *Vexations* som en meditativ övning. För att förklara sin syn på verket citerade han en levnadsregel inom zenbuddhismen: "Om någonting är tråkigt efter två minuter, försök göra det i fyra. Om det fortfarande är tråkigt ska man försöka göra det i åtta minuter, sexton, trettiofyra och så vidare. Tillslut upptäcker man att det inte alls är tråkigt, utan väldigt intressant!" Men det finns en paradox här, och en ledtråd till den finns i namnet. 1922 översatte T.S. Eliot det buddhistiska mantrat "Om shanti shanti shanti" med "den inre friden som följer efter insikt" – en fras som är en till synes perfekt sammanfattning av Cages tankar om Saties verk. Och vilken underbar titel det hade varit! Men Satie kallade inte sitt verk "den inre friden som följer efter insikt". Han kallade det "förtretligheter" (*Vexations*). Det har sagts att han åsyftade Wagners förtretliga inflytande på dåtidens musik, med sina långdragna mästerverk inom musikteater, och lånade Wagners monumentala syn på längd för att parodiera på den genom att överträffa dennes verk i längd. Så vad ska det egentligen vara – OM, GRRR eller kanske bara ZZZ? Kom fram till din egen åsikt genom att låna genom natten med O/Modernt.

Sunday 12 June 12.00

Ulriksdal Palace Chapel

SPONTANEOUS JAM SESSION

DANIEL ROWLAND *violin*

TAMSIN WALEY-COHEN *violin*

GARETH LUBBE *viola*

JULIAN ARP *cello*

ZORAN MARKOVIC *bass*

MARCELO NISINMAN *bandoneon*

Oh, yeah! All right!

We're jammin':

I wanna jam it with you.

We're jammin', jammin',

And I hope you like jammin' too.

The opening words from Bob Marley's 1977 hit is an invitation to join the party. It's not just about musicians getting together to bounce sounds off each other to make spontaneous music. It's about the whole community (large or small) joining forces to celebrate shared values. Music is intimately bound up with ethos – the set of fundamental values that guide and connect cultures and individuals. That is why music caused Plato such concern. Marley's song speaks of pride, truth and love, and pays homage to the deity that blesses the human gathering. Jammin' O/Modernt style is a banquet of impromptu rhythms and harmonies – an exotic feast of newly discovered flavours that you are wholeheartedly invited to share.





Oh, yeah! All right!
Vi jammar:
Jag vill jamma med dig.
Vi jammar, jammar,
Jag hoppas du gillar att jamma med.

Öppningsraderna i Bob Marleys hit från 1977 är en inbjudan till att vara med. Den handlar inte bara om musiker som bollar toner mellan varandra för att skapa spontan musik utan även om att hela samhället (stora som små) ska mötas för att hylla gemensamma värderingar. Musik har en nära koppling till etik – de grundläggande värdena som vägleder och för samman kulturer och individer. Det är därför som musik orsakade Platon sådant huvudbry. Marleys låt handlar om stolthet, sanning och kärlek och hyllar guddomen som välsignar mötet mellan människor. Jamsession med O/Modernt är en bankett av improviserade rytmer och harmonier – en exotisk fest av nyupptäckta smaker som du är inbjuden att dela med oss.

Sunday 12 June 15.00

Ulriksdal Palace Theatre Confidencen

Literary event

THE ART OF BORROWING



The Art of Borrowing, edited by Paul Williamson, published by Festival O/Modernt, 12 June 2016.

Nothing comes from nothing. For most of its long history western art has been governed by that precept. Visual artists, writers and composers have gladly taken inspiration from their predecessors. The interest paid on artistic borrowings is new art – pre-existing forms refashioned to suit the ethos of a new age. In the seventeenth century a noisy debate erupted about the relative excellence of classical models compared to the newfangled discoveries of the wilful moderns. Then came the Romantics, worshipping at the shrine of original genius. In the twentieth century things turned full circle, with artists borrowing from the classics but also creatively reimagining the products of popular culture. Containing chapters devoted to the history of art, poetry, painting, photography, philosophy, theology and music, *The Art of Borrowing* takes a multifarious look at how, when the imagination reigns supreme, one thing leads to another.

This year's literary event sees the launch of O/Modernt's latest publication and presents an overflowing cornucopia of thoughts on the borrowing theme, including:

Paul Williamson on Spiders and Bees

Teresa Monachino on Eduardo Paolozzi

Edward Baker reading 'A Venetian Ode to Borrowing'

Hugo Ticciati on Arvo Pärt

Leon Conrad, author of *History Riddles*, on Fiddling with Riddles on Handel

Kristina Leon and **Ingela Lundh** presenting 'Illustrated London News'

KRISTINA LEON & INGELA LUNDH
of
THE STOCKHOLM ENGLISH SPEAKING THEATRE
in

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 NEWS

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Striking & Subtle, from the one-of-a-kind *iPhone 6S* of
DEBBIE LOFTUS, NOTRAYET,
Artist, Painter, *Engraver of Tetra Paks*.

CONFIDENCEN, ULRIKSDAL PALACE THEATRE
12TH JUNE 2016 AT 3PM

Litterärt evenemang

The Art of Borrowing, redigerad av Paul Williamson, publicerad av Festival O/Modernt, 12 juni 2016.

Inget kommer från intet. Detta är en regel som har styrt den västerländska konsten under större delen av dess långa historia. Bildkonstnärer, författare och kompositörer har utan pardon hittat inspiration hos sina föregångare. Rantan som tas ut på konstnärligt lånande är ny konst – redan existerande former som har gjorts om för att passa den rådande atmosfären. Under 1600-talet utbröt en hetsig debatt om de relativa meriterna med klassiska modeller jämfört med de nya upptäckterna som gjordes av viljestarka modernister. Sedan kom romantikerna, som avgudade originalitet. Under 1900-talet slöts cirkeln igen, med artister som lånade inte bara från klassikerna utan även gav populärkulturella verk en egen kreativ vinkling. *The Art of Borrowing* innehåller essäer om konsthistoria, poesi, målning, fotografi, filosofi, teologi och musik och tar en mångfacetterad titt på hur det ena leder till det andra när fantasin får fria tyglar.

Årets literära evenemang är lanseringen av O/Modernts senaste publikation, som innehåller ett överflöd av tankar om lånande, inklusive:

Paul Williamson om Spiders and Bees

Teresa Monachino om Eduardo Paolozzi

Edward Baker läser "A Venetian Ode to Borrowing"

Hugo Ticciati om Arvo Pärt

Leon Conrad, författare av *History Riddles*, om Fiddling with Riddles on Handel

Kristina Leon och **Ingela Lundh** presenterar "Illustrated London News"



الحيوان

Sunday 12 June 18.00

Ulriksdal Palace Theatre Confidencen

THE HARMONIOUS BLACKSMITH

Concert Supported by Anne and Torgny Nordström

HUGO TICCIAI *violin*

TAMSIN WALEY-COHEN *violin*

GARETH LUBBE *viola / harmonic singing*

NATACHA KUDRITSKAJA *piano*

MARCELO NISINMAN *bandoneon*

JOHAN BRIDGER *percussion*

EVELYN GLENNIE *percussion*

KSENIA PARKHATSKAYA *dance*

O/MODERNT STRING QUARTET

DANIEL ROWLAND *violin*

HUGO TICCIAI *violin*

GARETH LUBBE *viola*

JULIAN ARP *cello*

EVGENIA PARHATSKAJA *body art*

Steve Reich (b. 1936)

'Piano Phase'

George Frideric Handel (1685–1759)

Suite No. 5 in E major, HWV 430

Prelude

Allemande

Courante

Air (with 5 variations, 'Harmonious Blacksmith')

Gareth Lubbe (b. 1976)

'Harmonic Firescales' WORLD PREMIERE

Arvo Pärt (b. 1935)

'Fratres'

/ arr. Johan Bridger (b. 1980)

Johan Söderholm (b. 1992)

'Modem' WORLD PREMIERE

An abstract painting of a nautilus shell, showing the spiral structure with various shades of blue, white, and brown. The shell is centered and spirals outwards, filling most of the frame. The colors are layered and textured, giving it a sense of depth and movement.

INTERMISSION

Hugo Ticciati (b. 1980)

'OM Horizons' WORLD PREMIERE

George Frideric Handel
/ arr. Johan Bridger

Suite No. 7 in G minor, HWV 432, *Passacaglia*

Leoš Janáček (1854–1928)

String Quartet No. 1 ('Kreutzer')

Adagio – Con moto

Con moto

Con moto – Vivo – Andante

Con moto – (Adagio) – Più mosso

Harmonious Improvisation

George Hamilton Green (1893–1970) 'Charleston Capers'

Once upon a time when the smiths were beating their anvils, sweating profusely by their blazing forge under the heat of a hot summer sun, a young man passed by on his way to meet some friends in the shady colonnade in front of the temple. He was an ardent scholar, going to meet a group of other young people who shared his passion for knowledge. There were patterns in the world – this much they knew – but there were countless questions to which they had no answers. Geometry, numbers, the motions of the sun and moon, the sea, the stars – these were some of the subjects these students of nature enthusiastically discussed as they strove to comprehend the symmetry and order that might provide a rational framework for the bustle, noise and seeming chaos of daily life. On this bright morning, as the sound of the hammers striking the anvils reached his ears, the young man suddenly paused. He fixed his eye on the slender line far off in the distance where the sea meets the sky, and strained his hearing to catch the varying sounds that rang out as metal struck metal. He'd heard these noises a thousand times before, but this time they seemed somehow different, making patterns he'd never noticed before. He listened: *doh-low, doh-high, doh-low, doh-high ... doh, soh ... doh, mi ... doh, fah ... doh, re ... mi, doh, re ... mi, doh, re ...* Just at that moment three mice ran past. The young man followed them into the blacksmiths' yard, and when the smiths stopped to eat their bread and cheese the mice feasted on crumbs while the young man examined the hammers that lay on the dusty ground.

To cut a long story short, Pythagoras (for it was he!) discovered that the relationship between the different sounds depended on the relative weights of the hammers. He dashed home and plotted the weight ratios he'd observed on a string pulled tight like the string of a guitar: 1:1, the octave (*doh-low, doh-high*); 3:2, the perfect fifth (*soh*); 4:3, the perfect fourth (*fah*); and 5:4, the major third (*mi*). The story is apocryphal, of course (and who let those mice in?), but somewhere in the mists of time someone did discover the fundamentals of western music in the ambient sounds that filled the world, millennia before the air was invaded by recorded music. Still, if we listen carefully, we can hear the core relationships that form the basis of our music. One way of reconnecting with those natural harmonic sounds is by attending to overtones – the fractional sounds that accompany not just any conventional musical note but any sound at all. Overtones are everywhere in everything that we hear. The human voice is the perfect overtone instrument, and it has been used for thousands of years to amplify the partial sounds that make up a note. Overtone singing, or the art of producing two or more notes simultaneously, has been practised in cultures across the globe: from the aborigines in Australia, to the inhabitants of the ancient kingdom of Tuva in Siberia, to the Xhosa women of Southern Africa. It's an art form that heightens our awareness of the ever-present multiple dimensions of sound which habit teaches us to neglect. As white light passing through a prism is separated into its constituent frequencies – the colours of the rainbow – so overtones are the spectral colours of the human voice.

Harmonics abound in Steve Reich's 'Piano Phase', which is based on a very simple principle: both players begin performing the same repetitive phrase, but gradually one of them starts to speed up and they get out of sync. Eventually the pianist (in this case marimba player), who is playing quicker, goes full circle and catches up with his or her partner. The relationship between the two creates a kind of periodic palimpsest in which one pattern or cycle of sound waves is artfully laid over the other. The word 'phase', borrowed from physics, conjures up the idea of the points in the process at which the cycles overlap. When the two instruments begin to separate there is at first an echo, then a doubling, then a ringing effect until the sequence is reversed – doubling, echo, unison – and synchronicity is finally restored. The whole procedure tends to undermine our acceptance of expected tonal relations, foregrounding the partial sounds that our ears habitually resolve without noticing.

The title of this concert derives from not one but two legends. The first, that of Pythagoras, has been told above. The second concerns Handel, and in particular the set of variations in the final 'aria' movement of his Suite No. 5 in E major, HWV 430, nicknamed the 'Harmonious Blacksmith'. The story goes that around 1717 to 1718, while Handel was working for the future Duke of Chandos at Cannons House in Middlesex, then still under construction, he took shelter from the rain in a blacksmiths' yard. He is supposed to have based the theme of the last movement of his Suite No. 5 on the sound of the hammer striking the anvil – with the repeating note in the right hand (B) thought to represent the hammering blacksmith (no pesky little mice here then!). An alternative version of the tale tells how Handel heard the smith singing the tune that he borrowed for his 'Air'. Delightful though they are, neither story is true! The harpsichord suites were published in 1720, but Handel actually wrote them some considerable time before he moved to Cannons.

Arvo Pärt's 'Fratres', meaning 'brethren' (1977), was one of the first pieces by the composer written in the 'tintinnabuli' mode that developed out of the eight-year spiritual crisis he experienced, starting at the end of the 1960s. The word tintinnabuli derives from the Latin word meaning 'bell', and this compositional style grew out of Pärt's study of plainchant and early polyphony, which in turn went hand in hand with his conversion to Russian Orthodox Christianity. Taking the sound of the bell as his musical starting point, Pärt contemplates the austere beauty of pure sounds whose elementary relationships exist in a shimmering halo of overtones. Pärt described the tintinnabular style in the following words:

Tintinnabulation is like this. Here I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements – with one voice, with two voices. I build with the most primitive materials – with the triad, with one specific tonality. The three notes of the triad are like bells. And that is why I called it tintinnabulation.





Johan Söderholm's 'Modem' is a multi-percussion duet for six tuned drums and one splash cymbal. The piece consists of rhythmic and melodic fragments inspired by the noises produced by high-tech devices: a jammed printer, interference on a mobile phone and the dialling sounds made by a modem as it establishes a connection with an internet service provider. Johan explains: 'All of these devices produce repeating rhythmic patterns which I wanted to recreate in this piece. The work is carefully planned to make it possible for the two performers to play on the same six drums without getting in each other's way as they criss-cross the performance area. You might conceive of 'Modem' as a nostalgic homage: a piece written for all those who miss the sounds made by a modem, translating digital information into analogue sound signals so they can make their telephonic journey, and then reversing the process at the other end.'

Borrowing Tolstoy borrowing Beethoven, Janáček's first quartet (written in 1923 when Janáček was sixty-nine), was inspired by Tolstoy's story 'The Kreutzer Sonata', in which the narrator recounts how he murdered his wife in a fit of jealous rage after hearing her play the piano part in Beethoven's 'Kreutzer' Sonata with a local violinist – not a professional musician, 'half man of the world, half artist'. Hearing the wild excitement of the piece, the narrator interprets the performers' intense musical involvement as the sign of a sexual liaison. Musical ecstasy leads to supposed sexual passion and murderous jealousy. For the record, the narrator is cleared of murder because the court insists that he is a wronged husband who has killed his wife in order to defend his honour. No clear connections between the form of Janáček's quartet, Tolstoy's story (told by the killer on a long train journey) and Beethoven's 'Kreutzer' Sonata have been established. Would it therefore be fair to say, borrowing arguments from elsewhere in the concert, that sonata, story and quartet enact a phase relationship in which tripartite conceptual overtones bounce off one another in tintinnabular fashion like ringing bells? Tolstoy's remark, made in the 'Lesson' appended to the story to answer the many letters he received requesting clarification of its meaning, provides a further admirable take on the borrowing theme: 'The weaker my hand, the greater the need that my model should be perfect.'

Θ NOTER

Det var en gång för länge sedan, när smederna hamrade på sina städ och svettades vid sina ässjor under sommarsolens heta strålar, som en ung man gick förbi på väg till sina vänner i den skuggiga pelargången utanför templet. Han var en flitig student och skulle träffa andra ungdomar som delade hans kunskapsörst. Världen var uppbyggd av mönster, så mycket visste de, men det fanns så många frågor de inte kunde besvara. Geometri, tal, solens och månens banor, havets och stjärnornas rörelser – det var några av ämnena som de unga naturvetarna diskuterade medan de försökte förstå symmetrin och ordningen som kunde ge livets buller och kaos en rationell ram. Denna soliga morgon fick ljudet av hammare mot städ den unge mannen att stanna till. Han fäste blicken på horisonten, just där solen möter himlen, och spetsade öronen för att höra de olika tonerna av metall mot metall. Han hade hört ljudet tusen gånger tidigare, men den här gången verkade det annorlunda, det skapade mönster han aldrig hade lagt märke till tidigare. Han lyssnade: *do-lågt, do-högt, do-lågt, do-högt ... do, so ... do, mi ... do, fa ... do, re ... mi, do, re ... mi, do, re ...* Precis då sprang tre möss förbi. Den unge mannen följde efter dem in på smedjans gård, och när smederna tog en paus för att äta sitt bröd och sin ost, så festade mössen på smulorna och den unge mannen undersökte hamrarna som låg på den dammiga marken.

För att skynda på berättelsen, så upptäckte Pythagoras (för det var han som var den unge mannen) att relationen mellan de olika ljuden berodde på hamrarnas relativa vikt. Han sprang hem och markerade viktförhållandena han hade observerat på en sträng som var spänd som strängen på en gitarr: 1:1, oktaven (låga *do*, höga *do*); 3:2, perfekt femte (*so*); 4:3, perfekt fjärde (*fa*); och 5:4, större tredje (*mi*). Berättelsen är naturligtvis apokryfisk (och vem släppte in mössen?), men någonstans i skuggorna av det förgångna var det faktiskt någon som upptäckte grunden för västerländsk musik bland de ljud som omgav oss flera tusen år innan luftrummet invaderades av inspelad musik. Men om vi lyssnar noggrant kan vi fortfarande höra relationerna som utgör grunden för vår musik. Ett sätt att åter knyta an till dessa naturliga harmoniska ljud är att ge akt på övertonerna – de stigande ljud som ackompanjerar inte bara musiktöner utan alla ljud omkring oss. Övertöner finns överallt, i allt vi hör. Rösten är det perfekta övertonsinstrumentet och har använts i tusentals år för att förstärka de fragmentariska ljud som utgör en ton. Övertönssång, eller strupsång som det oftast kallas, är konsten att producera två eller flera toner samtidigt och används inom olika kulturer över hela jorden, från aboriginerna i Australien till invånarna i det forntida kungadömet Tuva i Sibirien och Xhosa-kvinnorna i södra Afrika. Det är en konstform som förstärker vår medvetenhet om de ständigt närvarande ljudens dimensioner, som vi har lärt oss att ignorera. En prisma delar upp vitt ljus i alla dess färgfrekvenser, regnbågens färger, på samma sätt kan övertonerna sägas vara röstens spektralfärger.

Harmonierna flödar över i Steve Reichs *Piano Phase*, som bygger på en väldigt enkel princip: båda musiker börjar spela samma repetitiva fras, men så börjar en av dem sakta öka tempot så att de inte längre är i fas. Tillslut har pianisten (eller som i vårt fall, marimbaspelaren) som spelar snabbare hunnit hela varvet runt och kommit ifatt sin partner. Relationen mellan dem båda skapar en sorts periodisk palimpsest där ett mönster eller en cykel av ljudvågor placeras över en annan. Ordet "fas" är lånat från fysiken och frammanar en bild av de punkter i processen där cyklerna överlappar varandra. När de båda instrumenten börjar avvika från varandra är det först ett eko, sedan en dubbling som växer till en ringande effekt tills sekvensen krymper igen – dubbling, eko, enhet – och så äntligen synkronisitet igen. Hela proceduren tenderar att underminera vår acceptans av förväntade tonrelationer genom att lyfta fram de ljudfragment som våra hjärnor har för vana att sortera bort, så att vi inte längre lägger märke till dem.

Konserten har fått sin titel från inte bara en utan två legender. Den första, om Pythagoras har vi redan berättat. Den andra handlar om Händel, och i synnerhet variationerna i den sista satsen i hans *Suite No. 5 in E major*, HWV 430, med smeknamnet "Den harmoniske smeden" (Harmonious Blacksmith). Berättelsen utspelar sig kring 1717/1718, när Händel arbetade för den blivande hertigen av Chandos på Cannons House i Middlesex. Enligt legenden sökte han skydd mot regnet hos en smed. Han lär ha baserat temat i den sista satsen i sin femte svit på ljudet av hammaren mot städet. Den upprepade tonen i högerhanden (B) lär representera smedens hamrande (inga små möss här inte!). Enligt en alternativ version av berättelsen hörde Händel smeden sjunga melodin som han lånade för sin "Air". Det här är visserligen lustiga små berättelser, men ingen av dem är faktiskt sann! Det stämmer att cembalosviterna publicerades 1720, men Händel skrev dem redan långt innan han flyttade till Cannons.

Arvo Pärts *Fratres* (Bröder) från 1977 är ett av de första styckena som kompositören skrev i tintinnabuli-tekniken, som uppstod ur hans åtta år långa andliga kris under slutet av 60- och början av 70-talet. Ordet tintinnabuli kommer från det latinska ordet för klocka och kompositionssilen växte fram ur Pärts studier i gregoriansk sång och tidig polyfoni, som i sin tur gick hand i hand med hans konvertering till den rysk-ortodoxa kyrkan. Med ljudet av en klocka som musikalisk utgångspunkt utforskar Pärt den återhållsamma skönheten hos rena toner vars elementära relationer omges av en skimrande gloria av övertoner. Så här beskrev Pärt själv tintinnabuli-tekniken:

Det här är tintinnabulation. Här är jag, ensam med tystnaden. Jag har upptäckt att det räcker när en enda ton spelas på ett vackert sätt. Den här tonen, eller en tyst takt, eller ett ögonblicks tystnad, ger mig lugn. Jag arbetar med väldigt få element – med en röst, med två röster. Jag använder mig av de mest primitiva byggmaterialen – med triaden, men en enda tonalitet. De tre tonerna i triaden är som klockor. Och det är därför jag har kallat det för tintinnabulation.



Johan Söderholms *Modem* är en duett med flera slagverk för sex stämda trummor och en splashcymbal. Stycket består av rytmfragment och melodifragment inspirerade av ljuden av modern teknik: en skrivare där pappret har fastnat, störningar i en mobiltelefon och uppringningsljudet från ett modem som försöker ansluta till en internetleverantör. Johan förklarar: "Alla dessa enheter producerar rytmiska mönster som jag ville återskapa i det här stycket. Verket är noggrant planerat för att två personer ska kunna spela på samma sex trummor utan att vara i vägen för varandra när de rör sig fram och tillbaka över scenen. Du kan tänka på *Modem* som en nostalgisk hyllning till tekniken: ett stycke skrivet för alla som saknar ljudet från ett modem när det översätter digital information till analoga ljudsignaler så att de kan resa genom telefonledningarna – och den omvända processen på andra sidan."

Ett lån från Tolstoj som lånar från Beethoven, Janáčeks första kvartett (som han skrev 1923, när han var 69 år gammal) finner sin inspiration i Tolstojs berättelse "Kreutzerensonaten", där berättaren berättar hur han mördade sin fru i ett utbrott av avundsjuka efter att ha hört henne spela pianostycket i Beethovens sonat med samma namn tillsammans med en lokal violinist – inte en professionell musiker utan en "till hälften vanlig man, till hälften artist". Berättaren tolkar deras intensiva samspel som ett tecken på en sexuell förbindelse. Musikens extas leder till en förmodad sexuell passion och rasande avundsjuka. Berättaren frias från mordet eftersom rätten anser att han är en förorättad make som dödade sin fru för att försvara sin heder. Det finns inga tydliga samband mellan Janáčeks kvartett, Tolstojs berättelse (som berättas av mördaren under en lång tågresa) och Beethovens Kreutzerensonat. Är det därför rättvist att hävda, för att låna argument från andra delar av konserten, att sonaten, berättelsen och kvartetten är relaterade faser där tredelade konceptuella övertoner bollas fram och tillbaka som ringande klockor? Tolstojs anmärkning om den lärdom som kan dras från berättelsen, och svaret till de många brevskrivare som krävde att få veta vad sensmoralen med berättelsen var, är ytterligare en beundransvärd syn på lålandet: "Ju svagare min hand är, desto större är behovet av en perfekt modell".



Monday 13 June 19.00

Ulriksdal Palace Theatre Confidencen

O/MODERNT MESSIAH

EMILY DICKENS *soprano*

ANDREA HAINES *soprano*

BARNABY SMITH *alto*

BO KRISTIAN JENSEN *countertenor*

LARS ARVIDSON *bass*

BABA ISRAEL *rapper*

HENRIK MÅWE *piano*

PETTERI PITKO *harpsichord*

KARL NYHLIN *lute*

MARCELO NISINMAN *bandoneon*

SVANTE HENRYSON *electric bass*

RICARD NETTERMALM *percussion*

VOCES8

O/MODERNT KAMMARORKESTER

HUGO TICCIATI *conductor*

George Frideric Handel (1685–1759) *Messiah*

With a rap commentary by Baba Israel and music composed by
Svante Henryson (b. 1963) and Henrik Måwe (b. 1981)

NOTES

For about twenty-five years from 1710 to the mid-1730s Handel found fame and fortune in London writing Italian *opera seria* or ‘serious’ operas. These extraordinary entertainments were aimed at a royal and aristocratic elite. The principal attractions of the genre were the splendid vocal set pieces, performed by imported Italian stars, notably the castrati, who were paid vast sums to show off their considerable skills to the small and highly select audiences equipped to appreciate them. The paradox is that England was (and perhaps still is!) to its very core both vehemently nationalist and libertarian in outlook. The London critic John Dennis didn’t mince his words when he castigated lovers of opera for preferring ‘*Italian Sound to British Sense, Italian Nonsense to British Reason*’. The culture clash came to a head in January 1728 when John Gay’s *The Beggar’s Opera* began its record-breaking run of sixty-two performances (by contrast, a Handel opera might manage fifteen). The music for this ballad opera is a series of sixty-nine popular melodies, arranged by Johann Christoph Pepusch to suit Gay’s English texts, while the sung recitative conventionally heard in Italian opera is replaced by spoken English dialogue. The arrival of *The Beggar’s Opera*, depicting criminals, prostitutes and other members of London’s underclass, and taking a brutally cynical view of contemporary politics, signalled the inevitable demise of *opera seria*.

As Richard Taruskin explains, Handel's operas had earned him 'a legendary fortune' – the first in the history of the art to be earned purely through music. Handel's musical genius went hand in hand with his exceptional business acumen. When Italian opera fell out of fashion, therefore, he quickly and ingeniously changed tack, winning back his audiences by developing a new genre for which there was a ready market – the English oratorio. The sacred oratorios Handel had heard in Italy were basically *opere serie* on sacred themes, given as concerts at times when, as in Lent, the theatres were closed. He himself had written two of these as a young composer in 1707 and 1708 while he was in Italy mastering his craft. Three components distinguished the new English oratorios that he brought out in London twenty-five years later, starting with *Esther* in 1732. First, the texts were in English, usually based on episodes from the Old Testament; second, the nationalist elements inherent in the Old Testament chronicles of the ancient Israelites were given a distinctly British flavour – interpreted in a way that appealed to the British sense of national pride; third, the vocal excitement provided in Italian operas and oratorios by Italian soloists was transferred in Handel's English oratorios to the chorus. The last innovation was born of necessity. English soloists had neither the technique nor, in the case of the castrati, the physiques to enable them to compete with Italian stars. But England had a highly developed tradition of choral music, with choristers in London trained from an early age at the Chapel Royal, St Paul's and Westminster Abbey, that Handel used to his advantage.

The most famous oratorio of all is Handel's *Messiah* – the staple of choral societies the world over and the piece that has become a veritable institution. Made up entirely of biblical texts selected by Handel's collaborator, Charles Jennens, it was written in just twenty-four days in the autumn of 1741 and premiered in Dublin the following April. To help him compose at this speed Handel happily borrowed, in this case from his own work – 'cannibalistic' borrowing, as Taruskin calls it. Noteworthy examples are the love duets, 'No, di voi non vo' fidarmi' and 'Quel fior che all'alba ride' (HWV 189, 192), reworked in *Messiah* as 'For unto us a Child is born', 'All we like sheep', 'His yoke is easy' and 'And He shall purify'. O/Modernt *Messiah* takes us back to the future, reinventing Handel's reinvented English oratorio in true baroque fashion by reinstating soloistic spectacle. (And if you think that's a tongue-twister, wait till you hear the brilliant Baba Israel!) O/Modernt *Messiah*: with musical pyrotechnics provided by a stellar line-up of soloists, and improvised verbal commentary by hip hop artist Baba Israel.





Θ NOTER

Under omkring tjugofem år, från 1710 till mitten av 1730-talet, fann Händel framgång och berömmelse med sina italienska *opera seria* eller ”allvarliga” operor i London. Dessa enastående spektakel riktade sig till kungligheter och den aristokratiska eliten. Genrens huvudattraktioner var känslsprakande sångpartier uppförda av importerade italienska stjärnor, framförallt kastrater, som fick enorma summor för att visa upp sin anseliga skicklighet inför en liten och mycket exklusiv publik, som visste att uppskatta dem. Paradoxen är att England var (och kanske fortfarande är!) både lidelsefullt nationalistiskt och frihetsivrande på samma gång. Londonkritikern John Dennis skrädde inte på orden när han kritiserade operaälskare för att föredra ”italienska toner framför brittisk känsla, italienskt nonsens framför brittiskt förnuft”. Kulturkrocken kulminerade i januari 1728, när John Gays *Tiggarens opera* började sin rekordsäsong på sextiotvå föreställningar (Händels operor å sin sida spelades högst femton gånger i sträck). Musiken till balladoperan består av sextionio populära melodier arrangerade av Johann Christoph Pepusch för att passa Gays engelska texter och de sjungna recitativerna i italienska operor ersattes med talad dialog på engelska. *Tiggarens opera*, som visar kriminella, prostituerade och andra medlemmar av Londons underklass och har en krasst cynisk syn på aktuell politik, var början på *opera series* oundvikliga fall.

Richard Taruskin förklarar att Händels operor gav honom ”en legendarisk förmögenhet” – den första i konstens historia som tjänats in inkom på musik. Händels musikaliska genialitet gick hand i hand med hans exceptionella affärsmannaskap. När den italienska operan blev omodern bytte han därför snabbt spår och återvann sin publik genom att utveckla en ny genre som det redan fanns en marknad för – det engelska oratoriet. De religiösa oratorier Händel hade hört i Italien var i princip *opera serie* med religiöst tema, som hölls i koncertform när teatrarna var stängda, till exempel under fastan. Han hade själv skrivit två sådana 1707 och 1708, när han som ung tonsättare befann sig i Italien för att lägga grunden för sina yrkeskunskaper. De nyaengelska oratorierna som han lanserade i London tjugofem år senare, med början i *Esther* från 1732, hade tre utmärkande drag. För det första var texterna på engelska och de byggde ofta på händelser ur gamla testamentet, för det andra fick de nationalistiska elementen i gamla testamentets berättelser om israeliterna en distinkt brittisk ton och tolkades på ett sätt som tilltalade den brittiska nationalstoltheten, för det tredje överförde Händel den vokala sinnesrörelsen från solisterna i de italienska operorna och oratorierna till kören i sina engelska oratorier. Den sista innovationen var en nödvändig ändring. De engelska solisterna hade varken de italienska stjärnornas teknik eller, i fråga om kastraterna, fysiska egenskaper. Men England hade en välutvecklad körtradition, körsångarna i London utbildades redan från en tidig ålder vid Chapel Royal, St Pauls och Westminster Abbey, vilket Händel använde till sin fördel.

Det mest berömda oratoriet någonsin är Händels *Messias* – som idag är en basvara i körsammanhang över hela världen och ett stycke som har blivit en riktig institution. Oratoriet består helt av bibliska texter valda av Händels medarbetare Charles Jennens. Det skrevs på bara tjugofyra dagar under hösten 1741 och uruppfördes i Dublin i april året efter. För att över huvud taget kunna komponera i detta rasande tempo tog Händel glatt till lån, i det här fallet från sina egna verk – ”kannibalistiskt lånande” som Taruskin kallar det. Kända exempel är kärleksduetterna *No, di voi non vo, fidarmi* och *Quel fior che all'alba ride* (HWV 189, 192) som i *Messias* har omarbetats till *For unto us a Child is born, All we like sheep, His yoke is easy* och *And He shall purify*. O/Modernts *Messias* tar oss tillbaka till framtiden och återuppfinner Händels återuppfunna engelska oratorium på äkta barockmanér genom att återinföra solistspektaklen. O/Modernt *Messias*: med musikalisk pyroteknik av en stjärnuppsättning solister och improviserad kommentar av den lysande hiphopartisten Baba Israel.

Tuesday 14 June 19.00

Ulriksdal Palace Theatre Confidencen

NOT-MODERN AT O/MODERNT

DANIEL ROWLAND *violin*

HUGO TICCIATI *violin*

TAMSIN WALEY-COHEN *violin*

GARETH LUBBE *viola*

VLADIMIR MENDELSSOHN *viola*

JULIAN ARP *cello*

HANNA DAHLKVIST *cello*

ZORAN MARKOVIC *bass*

MARIANNA SHIRINYAN *piano*

O/MODERNT KAMMARORKESTER

Gustav Mahler (1860–1911)
/ Alfred Schnittke (1934–98)

Piano Quartet in A minor
Nicht zu schell
Allegro

Richard Strauss (1864–1949)

Metamorphosen (1945)

INTERMISSION

Johan Halvorsen (1864–1935)

Passacaglia in G minor on a Theme by Handel

Edward Elgar (1857–1934)

Serenade for Strings in E Minor, Op. 20
Allegro piacevole
Larghetto
Allegretto

Wolfgang Amadeus Mozart (1756–92)

Piano Concerto No. 12 in A major, K 414
Allegro
Andante
Allegretto

Revelling in that which is ambiguously (un)modern, at Festival O/Modernt we generally prefer to serve classic works with a magical seasoning of newness. In 2015, however, to celebrate our fifth birthday, we staged the first in a series of concerts devoted to time-honoured pieces performed in their original splendour. Tonight we present the second in our Not-Modern series, and it opens with Mahler's Piano Quartet in A minor, a chamber work that Mahler composed during his first year at the Vienna Conservatory (1875–6), when he was just fifteen or sixteen years of age. The youthful composer completed a first movement, marked 'not too fast', which he may have submitted as a prize-winning graduation piece, and left a sketch of a succeeding scherzo. The fleshed-out version heard this evening was made in 1988 by the Russian composer Alfred Schnittke. At this young age, Mahler was working in an academic framework in which artists were (and possibly still are!) taught to create by imitating and elaborating on revered models – the classical art of borrowing par excellence. It is not surprising, therefore, to find that the completed movement of the Piano Quartet in A minor adopts the established sonata form, with its exposition, development and recapitulation. Pure originality was not the name of this particular game. Mahler, as commentators have noticed, builds the piece on his knowledge of prescribed musical forms, borrowing from the masters of piano writing – Beethoven, Schubert, Chopin, Schumann and Brahms. It is also fascinating to note that this very early composition is the only surviving chamber work by Mahler that does not incorporate words.

Strauss wrote *Metamorphosen* towards the end of the Second World War, between August 1944 and March 1945. He originally intended the work as a septet, but then expanded it to include twenty-three 'solo' strings. The short score of the original came to light in 1990. Completed by Rudolf Leopold, it was published in 1995, and this is the version heard this evening. On one level the piece is a lament for the demise of German culture, led to its destruction by the actions of the brutal regime in which Strauss himself was terribly implicated. Nostalgia for the beauty of that which has been lost is framed by a mood of tragic lamentation, poignantly accented through a borrowing from Beethoven: the first four bars of the funeral march from Beethoven's 'Eroica' Symphony (No. 3) are introduced at the end of *Metamorphosen* with an annotation, *In Memoriam!* The piece is also a reflection on the human condition in the broadest terms. The title is, of course, borrowed from Ovid, whose wonderful Latin epic (sometimes called an anti-epic) depicts human beings veering almost powerlessly between divinity and bestiality, trying to carve out a destiny for themselves in what Alexander Pope brilliantly called the 'isthmus of a middle state'. Also in Strauss' mind while he was writing *Metamorphosen* was a verse on the same theme by Goethe

that begins 'Niemand wird sich selber kennen, / Sich von seinem Selbst-Ich trennen', freely translated as: 'Nobody can know himself – detach himself from his own self's I.' Whether the little voice of hope survives at the bottom of Strauss' Pandora's box of meditations on human nature and experience is for the listener to decide.

The melody borrowed by the Norwegian composer, conductor and violinist Johan Halvorsen for his *Passacaglia in G minor on a Theme by Handel* derives from Handel's Keyboard Suite No. 7, HWV 432 (1720). Handel's original is made up of sixteen variations over a repeating bass line. Homing in on Handel's irrepressible exuberance, inventiveness and sense of dramatic timing, Halvorsen creates a spectacular dialogue from the borrowed theme. As in a capping (or rapping!) competition between poets, the violin and viola (regularly replaced, as in this evening's concert, by a cello) seem to strive to excel each other in virtuosic ingenuity. At the same time, however, they actively collaborate to create a show-stopping duet of scintillating brilliance. Edward Elgar was also a violinist, and the *Serenade for Strings*, composed in March 1892, is among his most familiar, characteristic and often-played works. It is a pastoral piece. The gentle opening is marked *piacevole* ('pleasing'), and the work as a whole alludes to Wagner's *Siegfried Idyll* (1869), which Wagner wrote as a birthday present for his second wife, Cosima. Following suit, Elgar composed the *Serenade* as a wedding anniversary gift for his wife, Alice, as is indicated on the manuscript of the piano duet transcription, where he wrote 'Braut helped a great deal to make these little tunes'. The German word *Braut* (English 'bride'), Elgar's nickname for Alice, helps to confirm the borrowed ethos of the *Serenade*. It was, Elgar said, 'really stringy in effect'. He referred to it many times as a favourite among his own works and recorded it with the London Symphony Orchestra in 1933, the year before he died.

Finally in this evening's concert we hear Mozart's Piano Concerto No. 12, K 414. Mozart moved from Salzburg to Vienna in June 1782, anxious to marry Constanze and to write music that would bring financial rewards. Beginning in the autumn of that year he composed three piano concertos, Nos. 11–13, designed to appeal to popular taste. As he wrote to his father on 28 December: 'These concertos lie midway between what is too difficult and too easy – they are very brilliant, and fall agreeably on the ear, though of course without becoming vapid. Here and there only connoisseurs may derive satisfaction, but in such a way that the non-connoisseur will also find pleasure, without knowing why.' No 12 was probably written last, and its second movement includes a tribute to Johann Christian Bach who died on 1 January 1782. Mozart had met J.C. Bach in London in 1764. 'What a loss to the musical world!' he wrote to his father upon hearing of Bach's death. Combining his boundless creativity with a heartfelt sense of sorrow, Mozart turns a borrowing from Bach's 1763 overture to a comic opera by Baldassare Galuppi (1706–85), *La calamita de' cuori*, into a moving tribute to his friend.







ΘNOTER

När vi frossar i det otvetydigt (o)moderna på Festival O/Modernt, så föredrar vi i allmänhet att servera de klassiska verken med en magisk touch av nyhetens behag. 2015 firade vi emellertid fem år med den första i en serie konserter där styckena uppförs i sin ursprungliga glans. Ikväll genomför vi den andra konserten i vår serie Icke-modernt på O/Modernt, som öppnar med Mahlers pianokvartett i A-moll, ett kammarverk som Mahler komponerade under sitt första år på konservatoriet i Wien (1875–76), när han bara var 15 eller 16 år gammal. Den unge kompositören slutförde en första sats, som han kan ha varit hans examensstycke, med kommentaren "inte för snabbt" och lämnade efter sig ett utkast till ett scherzo. Den utbyggda versionen vi hör ikväll skapades 1988 av den ryske kompositören Alfred Schnittke. Redan i tonåren arbetade Mahler inom den akademiska ram som lärde (och kanske än idag lär) artister att skapa genom att imitera och fullända aktade modeller – den klassiska konsten att låna par excellence. Det är därför inte förvånande att upptäcka att den avslutade satsen i pianokvartett i A-moll har den etablerade sonatformen, med dess exposition, genomföring och återtagning. Det är inte originalitet som är det viktiga här. Mahler, som många kritiker har anmärkt, bygger stycket på sina kunskaper om rådande musikformer och lånar av sina förebilder i pianokomposition – Beethoven, Schubert, Chopin, Schumann och Brahms. Det fascinerande är att detta väldigt tidiga verk är det enda överlevande verket av Mahler som inte innehåller ord.

Richard Strauss skrev *Metamorfoser* i slutet av andra världskriget, mellan augusti 1944 och mars 1945. Ursprungligen var det meningen att verket skulle vara en septett, men han utökade det med 23 "solostråkar". Det korta originalpartituret dök upp 1990. Det slutfördes av Rudolf Leopold och publicerades 1995 och det är denna version vi hör ikväll. Å ena sidan är stycket en vecklagan över den tyska kulturens fall till förödelsen, dit den knuffats av den brutala regimen som Strauss själv led under. Denna nostalgiska längtan efter den skönhet som gått förlorad omramas av sorgsen lamentation, som understryks av ett lån från Beethoven: de första fyra takterna ur begravningsmarschen ur Beethovens symfoni nr 3, *Eroica*, introduceras i slutet av *Metamorfoser* med tillägget "In Memoriam"! Å andra sidan är det ett begrundande av människans villkor i dess vidaste bemärkelse. Titeln är naturligtvis lånad från Ovidius, vars underbara latinska epos (ibland kallat anti-epos) beskriver hur människan nästan maktlös driver mellan gudom och bestialitet där de försöker bana väg för sitt eget öde på vad Alexander Pope fyndigt kallade "medelvägens näs". När han skrev *Metamorfoser* hade Strauss även en vers av Goethe på samma tema i åtanke, en vers som börjar med "Niemand wird sich selber kennen, / Sich von seinem Selbst-Ich trennen" (fritt översatt "Ingen kan känna sig själv, skilja sig från sitt eget jag). Det är upp till lyssnaren att avgöra om hoppet överlever i botten av Strauss Pandoras ask av meditationer om den mänskliga naturen och vad det innebär att vara människa.

Melodin som den norske tonsättaren, dirigenten och violinisten Johan Halvorsen lånade för sin *Pas-sacaglia in G minor* on a Theme by Handel kommer från Händels pianosvit nr 7, HWV 432 (1720). Händels original består av 16 variationer över en upprepad basgång. Med siktet träffsäkert inställt på Händels oku-vliga livsglädje, innovationsförmåga och känsla för timing har Halvorsen skapat en spektakulär dialog på ett lånat tema. Precis som poeter (eller rappare) försöker överglänsa varandra i en duell med ord, verkar violin och viola (ofta utbytt mot cello, som under kvällens konsert) sträva efter att överträffa varandra med sitt virtuosa spel. Samtidigt samarbetar de aktivt för att skapa en sprakande duett. Edward Elgar var också violinist och hans stråkerenad, komponerad i mars 1892, är ett av hans mest kända, karakteristiska och spelade verk. Det är ett pastoralt stycke. Den lugna inledningen har anmärkningen *piacevole* (behaglig) och verket som helhet anspelar på Wagners *Siegfried Idyll* (1869), som denne skrev i födelsedagspresent till sin andra fru Cosima. Elgar gick i Wagners spår och komponerade serenaden som en present till sin fru Alice på bröllopsdagen, vilket man ser i manuskriptet till transkriberingen för pianoduett, där han skrev "Braut spelade en viktig roll i skapandet av dessa små stycken". Det tyska ordet Braut (brud) var Elgars smeknamn på Alice och bidrar till att bekräfta serenadens lånade etos. Stycket har, med Elgars egna ord, en "riktigt strängig effekt". Han kallade det ofta för sitt favoritverk och spelade 1933 in det med Londons symfoni-orkester.

Kvällens konsert avslutas med Mozarts pianokonsert nr 12, K 414. När Mozart flyttade från Salzburg till Wien i juni 1782 var det för att gifta sig med Constanze (bröllopet ägde rum i augusti) och skriva musik som skulle ge reda pengar. Tidigt på hösten samma år komponerade han tre pianokonsalter, nr 11–13, som uttryckligen var skrivna för att bli populära. Som han skrev till sin far den 28 december 1782: "Dessa konserter ligger mitt emellan det som är för svårt och det som är för lätt – de är livliga och lätta att lyss-na på utan att bli andefattiga. Här och var finns det passager som endast konnässörer kommer förstå att njuta, men på ett sätt som även icke-konnässörer kommer att finna glädje i, utan att förstå varför." Nr 12 skrevs förmodligen sist och dess andra sats är känd för sin hyllning till Johann Christian Bach, som dog den 1 januari 1782. Mozart lärde känna J.C. Bach när han besökte London 1764. "Vilken förlust för musikvärlden!" skrev han till sin far när han fick höra om Bachs död. Med en kombination av oändlig kreativitet och djup sorg förvandlade Mozart Bachs Ouvertyr till den komiska operan *La calamita de' cuori* (1763) av Baldassare Galuppi (1706–85), till en rörande hyllning av sin äldre vän.

Wednesday 15 June 19.00

Ulriksdal Palace Theatre Confidencen

THE HARMONIES OF JUDGEMENT

MARIANNA SHIRINYAN *piano*

O/MODERNT STRING QUARTET

DANIEL ROWLAND *violin*

HUGO TICCIATI *violin*

GARETH LUBBE *viola*

JULIAN ARP *cello*

O/MODERNT KAMMARORKESTER

BLÅSARSYMFONIKERNA

EMIL BJÖRKMAN *conductor*

HUGO TICCIATI *conductor*

Dies Irae ('Day of wrath')

Antoine Brumel (c.1460–1512/13)
/arr. Rode Gustavsson

Sequentia 'Dies Irae Dies Illa'

Johannes Brahms (1833–97)

Six Pieces for Piano, Op. 118, No. 6 in E-flat major

Johannes Ockeghem (1420–96)
/arr. Rode Gustavsson

'Mort, tu as navré / Miserere'

Camille Saint-Saëns (1835–1921)

'Danse macabre'

George Crumb (b. 1920)

Black Angels: Thirteen Images from the Dark Land (1970)

I. Departure

Threnody I: Night of the electric insects

Lost bells

Devil-music

Danse macabre

2. Absence

Pavana lachrymae (Der Tod und das Mädchen)

Threnody II: Black angels!

Sarabanda de la muerta oscura

Lost bells (echo)

3. Return

God-music

Ancient voices

Ancient voices (echo)

Threnody III (Night of the electric insects)

INTERMISSION

Einojuhani Rautavaara (b. 1928)

'A Requiem in Our Time', Op. 3

Hymnus

Credo Et Dubito

Dies Irae

Lacrymosa

Franz Joseph Haydn (1732–1809)

Symphony No. 103 in E-flat major, H. 1/103 ('The Drumroll')

Adagio – Allegro con spirit

Andante più tosto allegretto

Menuetto

Finale: Allegro con spirito

Hans Zimmer (b. 1957)

'Rock House Jail' from *The Rock* soundtrack

In the beginning was the liturgy. This was the first music in the west to be written down – notated – around 1000 AD. This momentous invention meant that liturgical music could spread outwards from Rome, colonizing Europe. Reading early musical writing gives us access to lost sound worlds, and therefore to the minds of the composers, performers and audiences who were making and listening to music more than a millennium ago. That wasn't, of course, the beginning of music itself: as Richard Taruskin says, it was more of a 'middle'. Considering that music seems to be an essential ingredient in every human culture, the ability to write it down was a latecomer on the scene. But using notation to recover musical sounds allows us to reconstruct the human thoughts and feelings that the music was created to express, and this is where history begins.

The liturgy has subdivisions. Those parts of it that never vary are known as the Ordinary. Parts that change according to the church calendar are called the Proper (the Ordinary and Proper of the mass). Freer forms could be interpolated into the original structure. One such was the Sequence, so called not because it refers to a series of related things but because it follows the Gradual (an elaborate responsorial chant performed by soloists and choir) and (usually) the Alleluia. The Sequence, from the Latin *sequi*, to follow, is a type of hymn. The first Sequence texts were in prose – the word 'Prose' can be used to refer to this kind; later they were in rhymed verse. The earliest collection of Sequences, the *Liber hymnorum*, was written by a Benedictine monk, Notker Balbulus, or Notker the 'Stammerer' (c.840–912), and seems to have contained at least fifty examples. They proliferated for about five hundred years until the Council of Trent (1543–63), zealously simplifying and clarifying in response to the success of the Protestant Reformation, abolished them all except four. One of those that survived was the Dies Irae, sung at the feast of All Souls (2 November), and later incorporated into the Requiem Mass.

The words of the Dies Irae are usually attributed to Thomas of Celano (who died c.1250) – disciple and biographer of St Francis of Assisi. It begins with a borrowing from the Vulgate translation of Zephaniah 1:15–16, 'Dies irae, dies illa dies ... dies tubae et clangoris', translated in the King James Bible as 'That day is a day of wrath ... A day of the trumpet and alarm'. Thomas beautifully elaborates on these hints to create seventeen rhyming triplets followed by a short coda, in which, as one commentator puts it, 'the rhymed Latin of the Middle Ages reaches one of its peaks'. In stark contrast to the melodrama of many familiar settings of the apocalyptic words, the ecclesiastical plainsong melody is characterized by a mood of calm serenity that is extraordinarily moving. Brumel's *Missa pro defunctis* for four voices, written late in the composer's career, is one of the earliest surviving Requiem Mass settings, and the oldest that includes the Dies Irae, which is set with alternating plainchant and polyphony. Borrowing the words and/or the plain-song melody, later settings of the Dies Irae fall into two main groups, both of which are exemplified in this

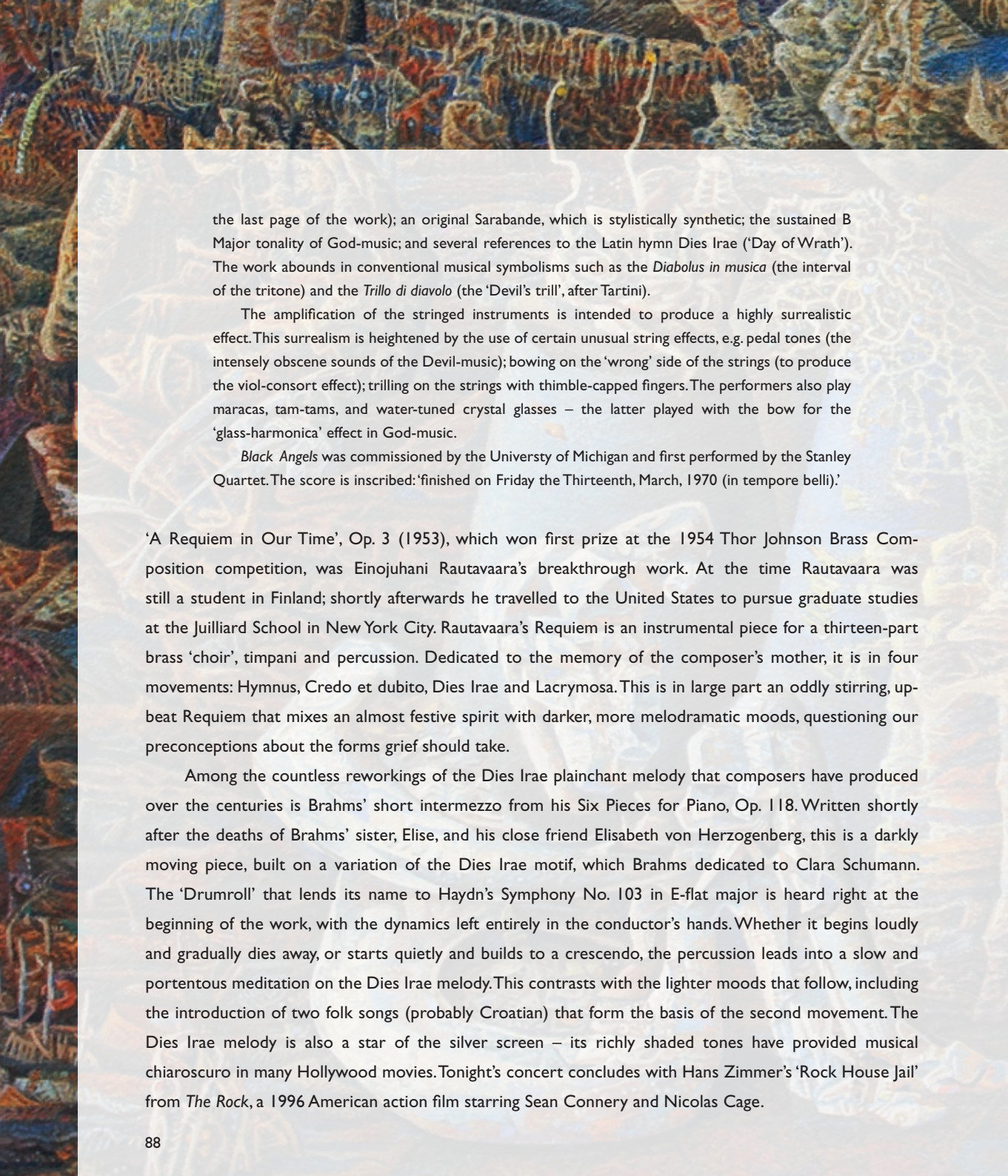
evening's concert. It is, of course, a fundamental component of the Requiem Mass. In addition, especially since the Romantic period, composers have used it to set the scene in works dealing with 'the supernatural, with wicked powers, with witches, madness, bad dreams, and the lower elements of darkness'. The 'Danse macabre' by Saint-Saëns falls into this category, parodying the Dies Irae with a xylophone portraying rattling bones and Death playing a violin with a flattened E string to create the dissonant tritone known as the *Diabolus in musica* (the 'Devil in music').

Johannes Ockeghem's 'Mort, tu as navré de ton dart' ('Death, you have wounded with your dart') is a lament or *tombeau* for the composer Gilles de Bins, known as Binchois, who died in 1460. Ockeghem probably studied with Binchois in Antwerp when he was starting out on his musical career. The upper voices sing a French text that takes the form of a ballade (along with the rondeau and the virelai, one of the three *formes fixes* or 'fixed forms' in medieval French literature). Three eight-line stanzas conclude with the same words, 'prier pour l'ame' ('pray for his soul'). The middle verse tells us a little about Binchois' life: as a young man he was a soldier, but later decided to serve God and the Church. Underpinning the melody is a trio of lower voices, with the middle (tenor) voice singing a paraphrase of part of the Dies Irae Sequence. Lower and upper voices meaningfully coincide at the end of each verse when the French text 'prier pour l'ame' is reinforced with an invocation of the closing words of the Dies Irae: 'pie Jesu Domine, dona ei requiem.'

George Crumb on *Black Angels* (1970)

Black Angels: Thirteen Images from the Dark Land was conceived as a kind of parable on our troubled contemporary world. The numerous quasi-programmatic allusions in the work are therefore symbolic, although the essential polarity – God versus Devil – implies more than a purely meta-physical reality. The image of the 'black angel' was a conventional device used by early painters to symbolize the fallen angel. The underlying structure of *Black Angels* is a huge archlike design which is suspended from the three 'Threnody' pieces. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation), and Return (redemption).

The numerological symbolism of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These 'magical' relationships are variously expressed – e.g. in terms of phrase length, groupings for single tones, durations, patterns of repetition, etc. An important pitch element in the work – ascending D-sharp, A and E – also symbolizes the fateful numbers 7–13. At certain points in the score there occurs a kind of ritualistic counting in various languages, including German, French, Russian, Hungarian, Japanese, and Swahili. There are several allusions to tonal music in *Black Angels*: a quotation from Schubert's 'Death and the Maiden' quartet (in the Pavane Lachrymae, and also faintly echoed on



the last page of the work); an original Sarabande, which is stylistically synthetic; the sustained B Major tonality of God-music; and several references to the Latin hymn *Dies Irae* ('Day of Wrath'). The work abounds in conventional musical symbolisms such as the *Diabolus in musica* (the interval of the tritone) and the *Trillo di diavolo* (the 'Devil's trill', after Tartini).

The amplification of the stringed instruments is intended to produce a highly surrealistic effect. This surrealism is heightened by the use of certain unusual string effects, e.g. pedal tones (the intensely obscene sounds of the Devil-music); bowing on the 'wrong' side of the strings (to produce the viol-consort effect); trilling on the strings with thimble-capped fingers. The performers also play maracas, tam-tams, and water-tuned crystal glasses – the latter played with the bow for the 'glass-harmonica' effect in God-music.

Black Angels was commissioned by the University of Michigan and first performed by the Stanley Quartet. The score is inscribed: 'finished on Friday the Thirteenth, March, 1970 (in tempore belli).'

'A Requiem in Our Time', Op. 3 (1953), which won first prize at the 1954 Thor Johnson Brass Composition competition, was Einojuhani Rautavaara's breakthrough work. At the time Rautavaara was still a student in Finland; shortly afterwards he travelled to the United States to pursue graduate studies at the Juilliard School in New York City. Rautavaara's Requiem is an instrumental piece for a thirteen-part brass 'choir', timpani and percussion. Dedicated to the memory of the composer's mother, it is in four movements: Hymnus, Credo et dubito, Dies Irae and Lacrymosa. This is in large part an oddly stirring, upbeat Requiem that mixes an almost festive spirit with darker, more melodramatic moods, questioning our preconceptions about the forms grief should take.

Among the countless reworkings of the *Dies Irae* plainchant melody that composers have produced over the centuries is Brahms' short intermezzo from his Six Pieces for Piano, Op. 118. Written shortly after the deaths of Brahms' sister, Elise, and his close friend Elisabeth von Herzogenberg, this is a darkly moving piece, built on a variation of the *Dies Irae* motif, which Brahms dedicated to Clara Schumann. The 'Drumroll' that lends its name to Haydn's Symphony No. 103 in E-flat major is heard right at the beginning of the work, with the dynamics left entirely in the conductor's hands. Whether it begins loudly and gradually dies away, or starts quietly and builds to a crescendo, the percussion leads into a slow and portentous meditation on the *Dies Irae* melody. This contrasts with the lighter moods that follow, including the introduction of two folk songs (probably Croatian) that form the basis of the second movement. The *Dies Irae* melody is also a star of the silver screen – its richly shaded tones have provided musical chiaroscuro in many Hollywood movies. Tonight's concert concludes with Hans Zimmer's 'Rock House Jail' from *The Rock*, a 1996 American action film starring Sean Connery and Nicolas Cage.



ΘNOTER

I begynnelsen fanns liturgin. Den liturgiska musiken var den första musiken som nedtecknades – notsattes – i västvärlden, kring 1000 e.Kr. Detta betydande framsteg innebar att musiken kunde spridas över hela Europa. Den tidiga nedtecknade musiken ger oss en väg in i en förlorad tonvärld, och därmed in i huvudet på tonsättarna som skapade musiken, sångarna som framförde den och publiken som lyssnade på den för mer än tusen år sedan. Det var naturligtvis inte början på själva musiken, utan var, med Richard Taruskins ord, mer ett ”mellanled”. Med tanke på vilken viktig roll musiken spelar i alla kulturer, så var förmågan att nedteckna den en efterslänrare på scenen. Genom att använda nedtecknade noter för att återuppväcka ljudet av äldre musik kan vi rekonstruera de tankar och känslor som musiken skapades för att uttrycka, och det är där historieskrivningen börjar.

Liturgin har underavdelningar. Inom den romerskkatolska kyrkan kallas de delar av liturgin som aldrig varierar för Ordinarium. Delar som kan ändras enligt kyrkokalendern kallas för Proprium (mässans ordinarium och proprium). Friare former kan interpoleras i den ursprungliga strukturen. En sådan är sekvensen, som kallas så, inte för att den refererar till en serie av relaterade ting, utan för att den kommer efter gradualen (ett genomarbetat responsoriskt körparti för solist och kör) och (oftast) hallelujan. Sekvensen, från latinskans *sequi*, att följa, är en typ av hymn. De första sekvenstexterna var i prosaform, senare sekvenstexter består av rimmad vers. Den tidigaste samlingen av sekvenser, *Liber hymnorum*, skrevs av benediktinermunken Notker Balbulus, även kallad Notker stammaren, (ca 840–912) och tros ha innehållit minst femtio exempel. De utökades under de kommande femhundra åren tills det Tridentinska kyrkomötet (1543–63), i sin iver att förenkla och tydliggöra (som svar på den protestantiska reformationens framgång), avskaffade alla utom fyra. En av sekvenserna som överlevde var *Dies Irae*, som sjungs under mässan på Alla själars dag (2 november) och senare inarbetades i rekviemmässan.

Orden i *Dies Irae* tillskrivs vanligen Thomas av Celano (död ca 1250) – den helige Franciskus av Assisis lärjunge och levnadstecknare. Den börjar med ett lån från den första latinska översättningen av bibeln (Vulgatan): Sefanja 1:15–16 ”*Dies irae, dies illa dies ... dies tubae et clangoris*”, som i Bibel 2000 översätts med ”Den dagen är vredens dag ... en dag med hornstötar och härskrin”. Thomas utvecklar dessa antydningar till sjutton vackert rimmade tripletter följda av en kort koda där, som en tolkare uttryckte det, ”medeltidens rimmade latin når en av sina höjdpunkter”. I motsats till melodramat i många andra arrangemang av apokalyptiska texter, så kännetecknas den enstämmiga melodin av en gripande stillhet. Brumel skrev sin *Missa pro defunctis* för fyra röster sent i sin karriär. Det är en av de tidigaste överlevande rekviemmässorna och den äldsta som innehåller *Dies Irae*, den här gången med omväxlande enstämmig och flerstämmig sång. Senare arrangemang av *Dies Irae* kan indelas i två huvudgrupper, de som lånar orden och de som lånar

melodin, som båda finns representerade under kvällens konsert. Det finns även verk som lånar både orden och melodin. Stycket är naturligtvis en viktig del av rekviemmässan. Dessutom har tonsättare, framförallt under romantiken, använt det för att ange tonen i verk om ”det övernaturliga, med gudlösa krafter, med häxor, galenskap, mardrömmar och mörkrets onda makter”. Saint-Saëns *Danse macabre* faller in i denna kategori. Stycket är en parodi på *Dies Irae*, där xylofonen representerar rasslande benknotor och Döden spelar en fiol med E-strängen stämd i ess för att skapa den dissonanta tritonus som kallas *Diabolus in musica* (Djävulens intervall).

Johannes Ockeghems *Mort, tu as navré de ton dart* (Döden, du har sårat mig med din pil) är en lamentation eller *tombeau* över tonsättaren Gilles de Bins, känd som Binchois, som dog 1460. Ockeghem studerade förmodligen med Binchois i Antwerpen i början av sin musikkariär. De övre rösterna sjunger en fransk text i form av en ballad (en av de tre *formes fixes* eller fasta former i medeltida fransk litteratur tillsammans med *rondeau* och *virelai*). Tre åttaradiga strofer som avslutas med samma ord, ”prier pour l'ame” (be för hans själ). Mittenversen berättar stycken ur Binchois liv: han började sin bana som soldat, men bestämde sig senare för att tjäna Gud och kyrkan. Under melodin finns en trio av lägre röster, mellanrösten (tenor) sjunger en parafras på sekvensen *Dies Irae*. De lägre och övre rösterna sammanfaller i slutet av varje vers, när den franska texten ”prier pour l'ame” förstärks med bönen som utgör de sista raderna i *Dies Irae*: ”pie Jesu Domine, dona eis requiem.”

George Crumb om *Black Angels* (1970)

Black Angels: Thirteen Images from the Dark Land (Svarta änglar: tretton bilder från mörkerlandet) uppstod som en sorts allegori över vår oroliga värld. De många kvasidogmatiska allusionerna i verket är alltså symboliska även om den centrala polariteten – Gud kontra Djävulen – antyder mer än en rent metafysisk verklighet. Den svarta ängeln användes ofta av de tidiga målarna för att symbolisera den fallna ängeln. Den underliggande strukturen i *Black Angels* är en gigantisk bågform upphängd mellan tre elegier. Verket illustrerar själens resa i tre stadier: Avfärd (syndafallet), Frånvaro (själens utplånande) och Återvändo (försoning).

Den numerologiska symboliken i *Black Angels* kan kanske inte uppfattas direkt med örat, men återspeglas troget i musikens uppbyggnad. De ”magiska” relationerna uttrycks på flera sätt – med fraslängd, grupper av enskilda toner, duration, upprepningar etc. Ett viktigt tonelement i verket – stigande diss, A och E – symboliserar även de ödesdigna siffrorna 7–13. Vid vissa punkter i partituret inträffar ett sorts ritualistiskt räknande på olika språk, inklusive tyska, franska, ryska, ungerska, japanska och swahili.

Det finns flera anspelningar till tonal musik i *Black Angels*: ett citat från Schuberts kvartett *Döden och flickan* (i tårarnas dans, *Pavane Lachrymae*, och ett svagt eko på verkets sista sida), en saraband, med siartificiella stil, den oavbrutna B-dur-tonaliteten hos Gudsmusiken och flera referenser

till den latinska hymnen *Dies Irae* (Vredens dag). Verket frossar i konventionell musikalisk symbolik som *Diabolus in musica* (tritonusintervallet) och *Trillo di diavolo* (Djävulens drill efter Tartini).

Förstärkningen av stränginstrumenten är avsedd att ge en surrealistisk effekt. Denna surrealism förstärks genom användningen av vissa ovanliga strängeffekter, som pedaltoner (de oerhört obscena ljuden i Djävulsmusiken), stråkföringen på "fel" sida av strängarna (för att få fram viol-consort-effekten), drillandet på strängarna med stålkädda fingertoppar. Musikerna spelar även maracas, tamtam och vattenstämda glas. Glasen spelas med stråke för att få till glasharmonika-effekten i Gudsmusiken.

Black Angels beställdes av University of Michigan och uruppfördes av Stanley-kvartetten. På partituret finns anmärkningen: "slutförd fredagen den trettonde mars 1970 (in tempore belli)".

A Requiem in Our Time, Op. 3 (1953), som vann förstapris i tävlingen Thor Johnson Brass Composition 1954, markerar Einojuhani Rautavaaras genombrott. 1954 studerade Rautavaara fortfarande i Finland, men kort därefter reste han till USA för att studera vid Juilliard School i New York. Rautavaaras rekviem är ett instrumentalt stycke för en trettonhövdad blåsarkör, timpani och slagverk. Stycket är tillägnad minnet av tonsättarens mor och har fyra satser: *Hymnus*, *Credo et dubito*, *Dies Irae* och *Lacrymosa*. Det är ett upprykande optimistiskt rekviem som blandar en nästan munter känsla med mörkare, mer melodramatiska sinnesstämningar och utmanar vår syn på hur sorg ska vara.

Bland de otaliga omarbetningarna av *Dies Irae*s enstämmiga melodi som gjorts under århundradenas lopp finns Brahms korta intermezzo ur *Sex stycken* för piano, Op. 118. Det skrevs kort efter hans syster Elises och hans nära vän Elisabeth von Herzogenbergs död och är ett rörande, mörkt stycke som bygger på en variation av motivet i *Dies Irae* och som Brahms tillägnade Clara Schumann. Pukvirveln som ger sitt namn till Haydns symfoni nr 103 i ess-dur hörs precis i början av verket och dynamiken ligger helt i dirigentens händer. Oavsett om den börjar högt och gradvis tonar bort eller tyst och byggs upp till ett crescendo, så leder slagverket till en långsam och olycksbådande meditation över melodin till *Dies Irae*. Detta leder till en kontrast mot de ljusare stämningar som följer, inklusive de två folksånger (troligen kroatiska) som utgör grunden för den andra satsen. Melodin till *Dies Irae* är också en stjärna på vita duken – dess rikt skuggade toner har förlänat många Hollywoodfilmer en musikalisk klärobskyr. Kvällens konsert avslutas med Hans Zimmers *Rock House Jail* från actionfilmen *The Rock* (1996) med Sean Connery och Nicolas Cage.



Dies Irae | The Day of Wrath

The day of wrath, that day
will dissolve the world in ashes,
as foretold by David and the Sibyl.

What a trembling there will be
when the judge comes,
closely and strictly examining all things!

The trumpet's wondrous sound, heard
through the earth's sepulchres,
will gather all before the throne.

Death and nature will be astounded
when all creation rises again
to answer the judgement.

A book will be brought out
in which all is contained
by which the world will be judged.

Therefore when the judge takes his place
whatever is hidden will be revealed:
nothing will go unpunished.

What shall a wretch like me say then?
Who shall intercede for me
when even the just need mercy?

King of tremendous majesty,
who freely saves those who are worthy,
save me, source of mercy.

Remember, merciful Jesus,
that for my sake you came:
do not forsake me on that day.

Faint and weary, you sought me,
by suffering on the cross you redeemed me:
let not your labours be in vain.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I sigh as one who is guilty,
my face reddens with guilt:
spare the suppliant, O God.

You, who absolved Mary,
and listened to the thief,
give hope to me too.

My prayers are not worthy,
but, good Lord, have mercy
and save me from eternal flames.

Grant me a place among the sheep
and separate me from the goats,
placing me on your right hand.

When the accused are confounded,
and doomed to biting flames,
call me among the blessed.

I pray, entreating and kneeling
with a heart ground into ashes,
care for me at my end.

Tearful will be that day
when from the ashes shall arise

the guilty one to be judged.
Spare him therefore, Lord:

merciful Lord Jesus,
grant them rest. Amen.

Graduale de sanctis, Ordinarium missae. Copied between 1473 and the seventeenth century, this manuscript shows the Dies Irae in German plainsong notation. The Sequence begins towards the end of fifth stave down from the top. St Gallen, Stiftsbibliothek, Cod. Sang. 1757, p. 209.

In con Spectu auge lo ple rui
psallam ti bi ad ora gloria tu a
bo ad templu factu; tu si
er con qui fi te bo no
*Agmen
tua mon
fuerit* **D**ies
mi tu tu o
ire dies illa soluet seculu in fa culla te
Quatu tre
stet aruo cu sybilla
mior est futurus quādo iude est ven

8

Vredens dag, den dagen
skall upplösa världen i aska,
enligt Davids och sibyllans vittnesbörd.

Hur stor blir inte skrällen
när Domaren nalkas
för att noggrant granska allt.

Basunen skall sprida ett förunderligt ljud
över jordens alla gravar
och tvinga alla inför tronen.

Döden och naturen skall häpna
när skapelsen står upp
för att stå till svars inför den som dömer.

En fullskriven bok skall tas fram
i vilken allt det står
utifrån vilket världen skall dömas.

När så domaren sätter sig
kommer allt att bli uppenbart
och inget kommer att förbli ostraffat.

Vad skall jag olycklige säga då,
vilken advokat skall jag tillkalla,
när knappast den rättfärdige kan vara säker?

Du Konung i ditt fruktansvärda majestät,
du som av nåd frälser dem som skall frälsas,
fräls mig, du kärlekens källa.

Kom ihåg, käre Jesus,
att jag är anledningen till din vandring
och låt mig inte gå under på den dagen.

Det var för att uppsöka mig som du trött satte
dig ner,
du återlöste mig genom att lida korsets död,
och en sådan möda får inte ha varit förgäves.

Du hämndens rättfärdige domare,
ge mig förlåtelsens gåva
före räkenskapens dag.

Jag suckar som en skyldig,
mitt ansikte rodnar av skuld.
Gud, skona mig när jag ber dig därom.

Du som gav Maria förlåtelsen
och bönhörde rövaren,
du har skänkt hopp också åt mig.

Mina böner är inte värdiga,
men gör i din godhet så
att jag inte brinner i den eviga elden.

Ge mig plats bland fåren
och skilj mig från getterna
och ställ mig på din högra sida.

Sedan de förbannade blivit överbevisade
och dömda till de brännande lågorna,
kalla mig att stå bland de välsignade.

Jag ber böjd i stoftet,
mitt hjärta är förkrossat som aska:
ta dig an mitt slutliga öde!

Den dagen är full av tårar,
när ur askan uppstår

den skuldyngda människan till dom:
skona henne då, o Gud.

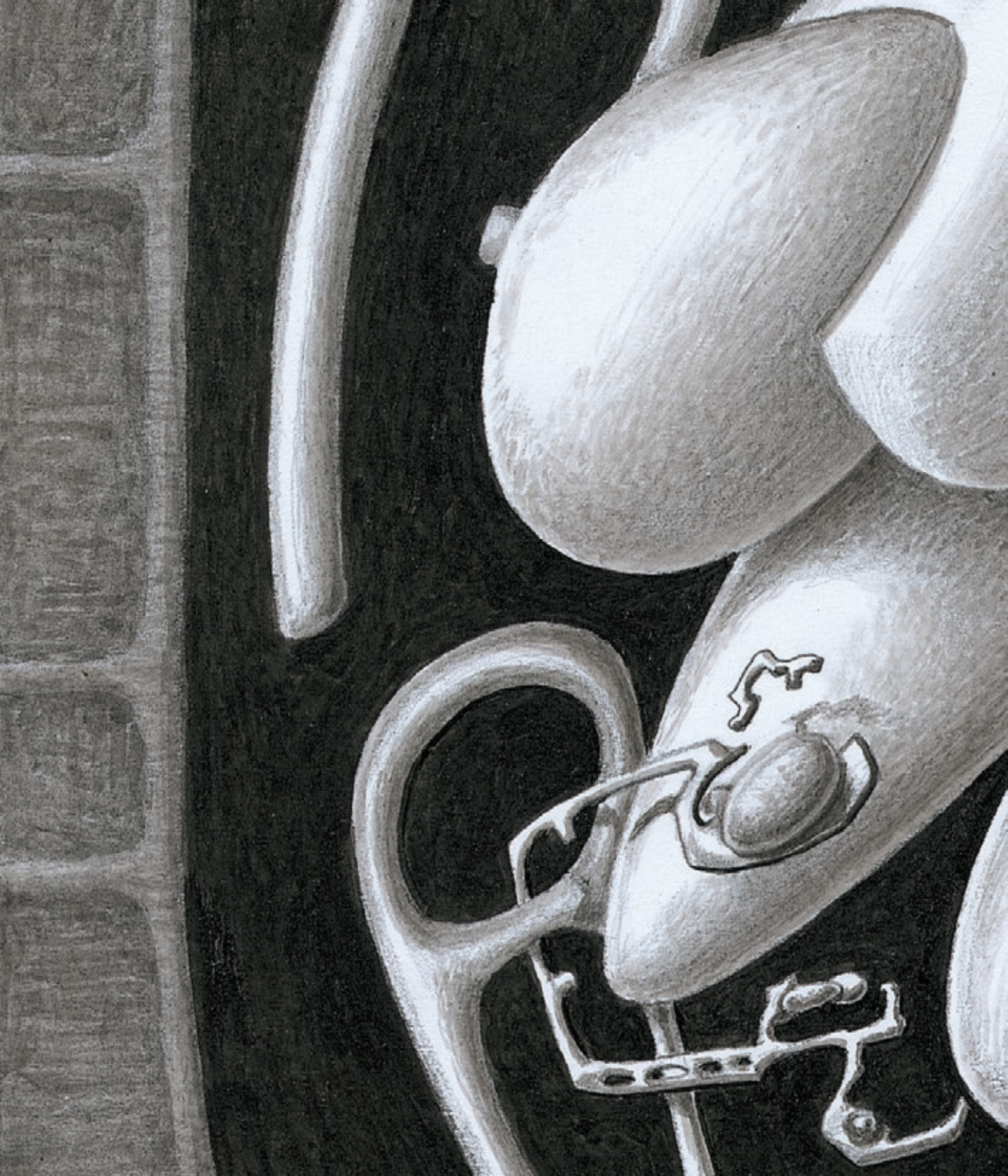
Käre Herre Jesus
ge dem vilan. Amen.

7. Threnody II:
Furiously, with great energy! $\text{♩} = \text{ca. } 350$

7 times 7 and 13 times 13

The score is written for four electric violins (E. Viol. I, II, III, IV) and four electric cellos (E. Cello I, II, III, IV). It features a dense arrangement of musical staves with various notations including notes, rests, and dynamic markings. The score is divided into several sections, with some parts marked "7 times 7" and "13 times 13". The tempo is indicated as "Furiously, with great energy!" and the time signature is "♩ = ca. 350". The score includes various musical directions such as "solo part", "trillo di diavolo", "sempre sul pont.", and "crescendo". The notation is highly detailed, with many slurs and ties connecting notes across measures.

Extract from the score of *Black Angels* showing Threnody II.





SOLOISTS

JULIAN ARP *cello*



Julian Arp, born in 1981, studied at the Academy of Music 'Hanns Eisler' in Berlin with Boris Pergamenschikow. He continued his studies with David Geringas and Eberhard Feltz. As a soloist and chamber musician Julian Arp appears regularly at festivals, including the Schleswig-Holstein Music Festival, the Rheingau Music Festival, Beethovenfest Bonn, Beauvais, Montreux, SoNoRo Bucharest, Stellenbosch, Stiff

Festival, the Oxford Chamber Music Festival, and IMS Prussia Cove. The Duo Arp/Frantz has released three CDs. In the words of *Fono Forum*: 'They make music into pure celebration. It all sounds and sings.' Contemporary composers, including Odeh-Tamimi, Koch, Nemtsov and Dinescu have written pieces for Julian Arp. He is a co-founder of the festival Zeitkunst which has been a guest at the Centre Pompidou, Radialsystem Berlin, Israel, England and Rio de Janeiro. Julian regularly gives master classes in Germany and abroad, and teaches at the University for Arts in Graz, Austria.

JOHAN BRIDGER *percussion*



'For his intense personal expression, brilliant technical mastery and overpowering stage presence.' Thus read the judges' citation for the percussionist and marimba artist Johan Bridger when he received the 2004 Swedish Soloist's Prize. In the same year he also won first prize in the Belgian International Marimba Duo Competition and made acclaimed debuts at the Wigmore Hall in London and in

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

DARIO BONUCCELLI *piano*



Dario Bonuccelli, born in 1985, has devoted himself to the piano from the age of four, under the guidance of Luciano Lanfranchi. He graduated in 2004 from the Conservatory of Genoa with the highest mark, honours and a special mention.

He then went on to specialize with Franco Scala, Andrea Lucchesini and Pietro De Maria. In 2011 he earned a master degree with Marco Vincenzi, and once again graduate *summa cum laude*. Dario has taken part in many national and international competitions, winning forty-two first prizes, many scholarships and special recognitions. He gave his first public performance in public in 1998; since then, he has performed in approximately 500 concerts in Europe and Japan. Dario's repertoire ranges from Baroque to contemporary music, with a special emphasis on Early Romanticism. In 2013 he recorded a double CD of Richard Wagner's complete piano works for the Dynamic label, and last year recorded the first in a series of four CDs devoted to the piano works of Richard Strauss. In addition to his solo performances, Dario also plays chamber music in ensembles, ranging from duos to quintets.

HANNA DAHLKVIST *cello*



Hanna Dahlkvist, born in Stockholm in 1986, is active both as a soloist and chamber musician. In 2011–13 she was chosen as artist-in-residence by the classical music channel on Swedish national radio. In 2013 she appeared as soloist with the Swedish Radio Symphony Orchestra, and in the same year premiered the cello concerto, 'Unceasing Prayers' by Djuro Zivkovic. Hanna is a member of the Dahlkvist String Quartet,

one of Sweden's upcoming quartets. The quartet made its debut at the Concert Hall of Stockholm in 2011. Nominated 'Rising Star' for the 2012–13 season, they toured several European cities under the auspices of the ECHO (European Concert Hall Organisation). In 2012 Hanna completed a Masters degree in music at the Conservatoire Nationale Supérieure de Musique in Paris; this was preceded by studies with Torleif Thedéen at the Royal Academy of Music in Stockholm where she played in a graduation concert with the Swedish Radio Symphony Orchestra. Hanna plays a cello made by Nicolas Vuillaume lent to her by Michel Strauss.



Evelyn Glennie is the first person successfully to create and sustain a full-time career as a solo percussionist. As one of the most eclectic and innovative musicians on the scene today she constantly redefines the goals and expectations associated with percussion by creating recitals of such vitality that they almost constitute a new type of performance. Having commissioned around 170 new works for solo percussion

from many of the world's most eminent composers, Evelyn is a motive force in the creation of new music. The film *Touch the Sound* and 'How to Truly Listen', the inspiring TED talk she gave in 2007, provide visual and audio testimony to her inspirational approach to sound creation. To this day Evelyn continues to invest in realizing her vision to Teach the World to Listen. Evelyn and her company are working towards establishing a centre that will embody their mission: 'to improve communication and social cohesion by encouraging everyone to discover new ways of listening. We want to inspire, to create, to engage and to empower.'

VERITY GUNNING-OLSSON *oboe*



British born oboist Verity Gunning-Olsson lives in Stockholm with her husband and daughter. She has appeared as a soloist with the Royal Philharmonic Orchestra, as a chamber musician at the Wigmore Hall and the Purcell Room, and as guest principal oboe with the London Symphony Orchestra. In April 2016 she performed Richard Strauss' Concerto for Oboe with Västerås Sinfonietta. Verity is an Associate

of the Royal Academy of Music and a member of the teaching faculty on the chamber music programme at the Mälardalens Högskola in Västerås. When not making reeds, Verity has studied both Politics and Critical Reasoning via Oxford University's Continuing Education scheme and is on a perpetual mission to perfect her Indian cooking.



A virtuoso of three instruments, a composer of orchestral music and an improviser fluent in all musical languages, Svante Henryson moves boundlessly across the entire musical spectrum. As a cellist, performing jazz, world music or rock, he makes the cello sound as if it always belonged in these disparate sound worlds. Svante grew up in Umeå, playing in local jazz clubs as a bass player. As a double bassist, still in his

teens, he became a member of the Oslo Philharmonic Orchestra. Then he enjoyed a three-year stint as a bass guitarist with rock guitar legend Yngwie Malmsteen. As a composer, Svante's work includes symphonic, choral, chamber and jazz, as well as several concerti for cello and electric bass. His Sonata for Solo Violin was awarded the Swedish prize for Chamber Music Work of the Year. Noted performers of his works include Anne-Sofie von Otter, Elvis Costello and Martin Fröst. As an improviser, Svante belongs to the top layer of modern Scandinavian jazz musicians. Awards include Jazz Musician of the Year in Sweden 2014, and the prestigious Nordic Council Music Prize 2015.

BABA ISRAEL *rapper*



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

and Artistic Director of Playback NYC Theatre Company, bringing theatre to hospitals, prisons, homeless shelters, theatres and festivals. He has toured across the US, Europe, South America, Australia and Asia. His debut album, *Mind Music*, was released on Velour records in 2001; this was followed by collaborative projects with Yako 440. From 2009–12 Baba was artistic director and CEO of Contact Theatre in Manchester, creating flagship festivals, directing and producing touring productions, and focusing on innovative and diverse work. He is also a core member of the hip hop/soul project Soul Inscribed.



Estonian conductor, violinist and violist, Andres Kaljuste has been hailed in the press as 'a musician with a great sense of character'. He currently combines studies in orchestral conducting at the Sibelius Academy with his role as guest principal viola of the Helsinki Philharmonic Orchestra. Andres has worked as conductor and teacher at Lilla Akademien, which is recognized as one of the top music schools in Scan-

dinavia. He studied violin at the Royal Academy of Music in Stockholm, Hochschule für Musik 'Hanns Eisler' in Berlin, and the Academy of Rundfunk-Sinfonieorchester Berlin, since when he has pursued a busy freelance career, working with top UK orchestras. As a soloist Andres has appeared with Estonian National Symphony Orchestra, Verona Philharmonic, Tallinn Chamber Orchestra, Belgrade Strings, Vanemuise Symphony Orchestra and Cappella Academica. The 2016/17 season sees Andres make his conducting debut with the Helsinki Philharmonic Orchestra among others.



Gareth Lubbe is professor of viola at the Folkwang University of the Arts in Essen, Germany. For several years, he was Principal Violist in the Gewandhaus Orchestra of Leipzig under Riccardo Chailly while teaching at the 'Felix Mendelssohn-Bartholdy' Conservatory. Gareth appears as soloist and chamber musician throughout Europe, America, Africa and Asia. As overtone singer, he performs and gives

active lectures around the world, translating the phenomenon of multiphonic singing to realize the possibilities of sound production on one's own inner instrument. Born in Johannesburg, South Africa, Gareth received his first musical education on piano and violin at the age of four, and made youthful debuts as soloist and conductor. In 1994 he performed at the presidential inauguration of Nelson Mandela in Pretoria. After finishing school, he went to study in Germany but continues to nurture his love for the mother continent, performing and teaching there on a regular basis.



Natacha Kudritskaya was born in Perm in the Urals in 1983. She studied in Kiev, first at the Lysenko School and then at the Tchaikovsky National Academy of Music. From 2003 she worked with the pianist Alain Planès at the Conservatoire de Paris and in 2007 she was admitted to the Conservatoire's advanced course to study with Jacques Rouvier. Natacha continues to work with pianists Ferenc Rados

and Elisabeth Leonskaja, and feels 'very comfortable' playing French music. In 2009 she was awarded the Grand Prix by the Safran Foundation for Music and featured on the Génération Spédidam programme. She won first prize at the Vibraté International Music Competition and the Robert Casadesu Prize for her performance of French music. She is particularly fond of Bach, Rameau and Couperin, and of the romantic repertoire. Natacha has recorded works by Rameau, Berio and Ravel. Her CD of suites by Rameau on a modern Yamaha piano has been greatly praised.



Leandro Mancini is a Chilean drummer and percussionist. Born in Stockholm and based in London. He studied music theory from an early age at the conservatory along with piano and guitar, and percussion with Ricardo Ruiz in Santiago de Chile. In 2009 he settled in the UK where he continued his studies in drum performance at The London Centre of Contemporary Music. Since 2010 he has toured the UK

extensively with several bands and artists. Playing world-music, jazz, art-rock and pop, Leandro has performed at venues such as the Queen Elizabeth Hall, The Hackney Empire, Brighton Dome, Hampton Court Palace, Glasgow Royal Festival Hall, and music festivals like Glastonbury and the EFG London Jazz Festival. Between 2013 and 2015 he was privileged to be part of an operatic baroque play for children called *Next Stop: Blue*, produced and performed at the Luxembourg Philharmonie, Berlin Konzerthaus and the Vienna Konzerthaus.

ZORAN MARKOVIC *double bass*



Winner of numerous international prizes and competitions, including the Prešeren Fund, the O. Župani and J. Betetto prizes, Zoran Markovic has studied with acclaimed teachers in Podgorica, Belgrade, Venice, Cremona, Munich and Salzburg. He has performed as a soloist with celebrated orchestras, notably the Slovene Philharmonic Orchestra, the Belgrade Philharmonic Orchestra and the RTV Slovenia Symphony

Orchestra. As a chamber musician he has played at prestigious festivals, including Musica Aspecte, Salzburg; Akzente-Neue Music, Klagenfurt; the Düsseldorf ChamberJam and the Kuhmo Chamber Music Festival. Zoran has been lead double bassist with the Slovene Philharmonic Orchestra, senior lecturer at the Academy of Music in Ljubljana and external associate of the RTV Symphony Orchestra. He has taught on several international summer music academies across Europe, and most recently has dedicated himself to conducting symphonies and operas in collaboration with the Orkesterverein, Feldkirchen, Austria. Zoran is Founder and CEO of ZMT tailpiece, www.zmtsound.com.

VLADIMIR MENDELSSOHN *viola*



The son and grandson of professional musicians, Vladimir Mendelssohn comes from a family with a long musical heritage. At first he was reluctant to follow the family tradition, but at the age of six he was persuaded to start the violin and later the viola. He studied viola and composition at the Music Academy of Bucharest, his home town. He is now Professor of Chamber Music at the Paris Conservatoire and also

teaches in The Hague, Essen and Bologna. Vladimir is a prolific composer who has written for solo instruments, choirs, symphony and chamber orchestras; he also composes for ballet, stage and screen. His chamber works include four string quartets – 'Nova' for clarinet, string trio, piano and percussion; and a tango, 'Don Aldebarra', for seven stringed instruments, piano and actor. He is currently preparing to write a piano quintet and to draw up the programme for the next Kuhmo Chamber Music Festival (Finland), of which he is Artistic Director. Vladimir plays a viola made in Bucharest in the early 1980s which he designed himself.

PRIYA MITCHELL *violin*



Priya Mitchell grew up in Oxford, and started playing the violin when she was four. 'I was unable to concentrate on anything, and my parents despaired. The violin was the best remedy – it allowed me to focus and dream at the same time.' She went to the Yehudi Menuhin School where her teacher was David Takeno. Afterwards she studied in Vienna and then with Zachar Bron in Lübeck. Priya loves to

play both as soloist and chamber musician. Earlier this year she was invited to be artist-in-residence for a week at Kings Place in London, and has recently performed in Copenhagen, Istanbul, Mecklenburg-Vorpommern, Kuhmo and Seville. In 2000 she founded the Oxford Chamber Music Festival because she wanted to bring her musician friends to Oxford and also because she relishes what she calls 'musical matchmaking': 'how else could I bring together musicians I was certain would fall in love with each other musically? Oxford is the ideal setting to make this alchemy happen.'

HENRIK MÅWE *piano*



Henrik Måwe, born in Sweden in 1981, is regarded as one of the foremost Swedish pianists of his generation. He studied with Hui-Ying Liu-Tawaststjerna at the Sibelius Academy in Helsinki and with Staffan Scheja at the Royal College of Music in Stockholm. He has performed widely across Europe, as well as in South Africa and the USA. In the spring of 2008 he gave his debut recital in Stockholm,

and performed as a soloist with the Stockholm Royal Philharmonic Orchestra. Henrik also appears regularly on TV, radio and other broadcast media. A passionate chamber musician, he has collaborated with some of Sweden's most established instrumentalists and singers, including the world-famous baritone Håkan Hagegård. Henrik has also branched out into jazz and improvisation, and has played recitals made up entirely of improvisation. In 2008 he was awarded Sweden's most valuable and important scholarship for young musicians, the 'Rosenborg-Gehrmans' scholarship.

RICARD NETTERMALM *percussion*



Percussionist Ricard Netermalm has been a writing member of several prestigious bands, including Fistfunk, Paatos, Ital Skurk, Starlet, and is currently working with Brooklyn Funk Essentials and Domherrarna. He has toured and recorded with an extensive number of artists including Titiyo, Infinite Mass, Eric Gadd, Peter Jöback, Dregen, Sofia Karlsson, Clawfinger, Bernie Marsden (of Whitesnake), Trio Laika and

Covox. In 2006, he released a solo album under the name Puckspöny called *People are Not For Killing*.

KARL NYHLIN *lute*



Karl Nyhlin, born in Umeå in northern Sweden in 1974, studied lute and continuo playing in Stockholm and Malmö. He was subsequently awarded several major scholarships, including a Fulbright Award that gave him the opportunity to travel to America where he studied with Nigel North at IU Bloomington, Indiana, graduating there in 2002. Today Karl is known as one of the leading lute players of his generation.

Based in Stockholm, he works regularly with distinguished early music ensembles across Europe, and has performed in over thirty-five countries on six continents. He also frequently performs at opera houses, including Drottningholm Palace and the Royal Opera in Stockholm, as well as Oslo and Vienna. Karl can be heard on numerous recordings as an ensemble musician, and has released two critically acclaimed solo CDs, *The Jacobean Lutenists* and *Works for Lute* by David Kellner and Silvius Leopold Weiss.

MARCELO NISINMAN *bandoneon*



Born in Buenos Aires in 1970, Marcelo Nisinman is an internationally renowned bandoneon player, composer and arranger. He studied the bandoneon with Julio Pane in Buenos Aires, where he also studied composition with Guillermo Graetzer. He was then taught by Detlev Müller-Siemens in Basel. Marclo has performed with Martha Argerich, Gidon Kremer, Britten Sinfonia, Gary Burton, Fernando Suarez Paz

and the Assad Brothers. He has appeared as soloist with, among others, the WDR Big Band, the Arpeggione Chamber Orchestra and the Philharmonic Orchestra of Belgrade. In 2009 together with clarinetist Chen Halevi he formed his own quartet, Tango Factory. Nisinman's compositions include works for symphony orchestra and string quartet, as well as a chamber opera, *Señor Retorcimientos*. His vocal works have been released on Acqua records. In 2008 Marcelo was composer-in-residence at the Oxford Chamber Music Festival, and has performed as composer/performer at Kuhmo, Sonoro, Consonances and Zeitkunst.

PETTERI PITKO *harpsichord*



A native of Finland, Petteri Pitko studied harpsichord at the Sibelius Academy Helsinki, then with Huguette Dreyfus in Paris and with Mitzi Meyerson at the University of Arts, Berlin. He plays with the Finnish Baroque Orchestra and has appeared at festivals across Europe, including the Chamber Music Series of the Berlin Philharmonic and the DSO in Berlin, the Musica Festival in Strasbourg and the Ultraschall Festival in Berlin. His

harpsichord has taken him as far afield as China, Korea and the Canary Islands. Petteri has appeared as a continuo player for numerous ensembles, including Akademie für Alte Musik, the Berlin Philharmonic, the Ensemble Resonanz (Hamburg) and the Finnish Radio Symphony Orchestra. In addition to Baroque repertoire, he is passionate about New Music for harpsichord, and has given many world premieres of solo and chamber music works by composers including Misato Mochizuki, Sarah Nemtsov and Sebastian Fagerlund. Petteri lectures in Early Music & Harpsichord at the NOVA University of Applied Sciences (Finland).

DANIEL ROWLAND *violin*



Daniel Rowland has recently performed violin concertos by Elgar, Korngold, Berg, Prokofiev, Schnittke and Fernyehough. As a chamber musician he has performed with a diverse array of artists, including Ivry Gitlis, Heinz Holliger, Dawn Upshaw, Gilles Apap, Marcelo Nisinman, Willard White and Elvis Costello. Daniel is a frequent guest at many of the foremost international chamber music festivals, and is the founder of the Stif

International Music Festival in Holland. He leads the renowned Brodsky Quartet. In the spring of 2016 the quartet will record the complete Shostakovich cycle live in Amsterdam. He has made two CDs with pianist Natacha Kudritskaya: *Les années folles* and a disc devoted to the work of George Enescu. Daniel is also a founding member of Chamberjam Europe, whose recording of Piazzolla's Angel/Diablo tangos was recently released 'direct-to-vinyl' on the Berliner Meisterschallplatten label. Daniel is professor of violin at the Royal College of Music in London. He plays a Lorenzo Storioni violin, made in Cremona in 1776.

MARIANNA SHIRINYAN *piano*



Marianna Shirinyan's career was launched in 2006 when she won five prizes at the ARD International Piano Competition. She appears at major European festivals, notably the Schwetzingen Festspiele, MDR Music Festival (Germany), the Midsummer Music Festivals (Iceland) and Risør and the Stavanger International Chamber Music Festival (Norway). Marianna has performed with the Danish National Symphony Orchestra,

the Potsdamer Kammerakademie, the Bavarian Radio Symphony Orchestra, the Oslo, Helsinki and Copenhagen Philharmonic Orchestras, working with conductors including Kocsis, Manacorda, Shui, Urbanski and Weilerstein. She has held residencies at the Odense Symphony Orchestra and with the Diamant Ensemble in Copenhagen. Since settling in Denmark she has received numerous awards for her contributions to Danish cultural life, including Danish Radio's prestigious P2 Artist prize. She is a professor at the Norwegian Academy of Music and a Steinway Artist.

HUGO TICCIATI *violin*



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

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

TAMSIN WALEY-COHEN *violin*



Tamsin Waley-Cohen enjoys an adventurous and varied career. In addition to concerts with the Royal Philharmonic, London Philharmonic and BBC orchestras, she is the associate artist with the Orchestra of the Swan, working with conductors including Andrew Litton and Tamás Vásáry. Tamsin enjoys a duo partnership with Huw Watkins, whose Concertino she premiered, and they have recorded for Champs Hill and

Signum Records. She is the recipient of the ECHO rising stars awards for 2016–17. With her sister, composer Freya Waley-Cohen, and architects Finbarr O'Dempsey and Andrew Skulina, she holds an Open Space residency at Aldeburgh. Tamsin's love of chamber music inspired her to found the Honeycomb Festival, and she is artistic director of the Sunday Series at London's Tricycle Theatre. She is the violinist of the London Bridge Ensemble. She studied at the Royal College of Music where her teachers included Itzhak Rashkovsky, Ruggiero Ricci, and András Keller.





SINGERS

LARS ARVIDSON *bass-baritone*



The Swedish bass-baritone Lars Arvidson received his vocal and theatrical training in Stockholm at the Royal College of Music and at the University College of Opera. His roles include The Count, Figaro and Bartolo (*Le Nozze di Figaro*), Leporello (*Don Giovanni*), Don Alfonso (*Così fan tutte*), Colline (*La Bohème*), Ottone and Seneca (*L'incoronazione di Poppea*), Wotan (*Das Rheingold*), Raimondo (*Lucia di Lammer-*

moor), Leone (*Tamerlano*), Heinrich/Inquisitor (*Die Feurige Engel*), Zopire/La Vengeance (*Zoroastre*), Ariodate (*Xerxes*), Bounafede (*Il Mondo della Luna*), Delirio (*Gassman's L'Opera Seria*), Meraspe (*Admeto*), the Doctor (*Wozzek*), Klingsor (*Parsifal*), Don Basilio (*Il Barbiere di Siviglia*), Wurm (*Luisa Miller*), Pluto (*Proserpine*), Falstaff (*Falstaff*), Le Gouverneur (*Le comte Ory*), the Duke of Gloucester (*Reimann's Lear*). Lars has sung under conductors including Ivor Bolton, Alan Gilbert, Esa-Pekka Salonen, Manfred Honeck, Christopher Hogwood, Christophe Rousset, Andrew Manze and Tõnu Kaljuste.

CAROLINE GENTELE *soprano*



Caroline Gentele studied at Opera Studio 67 in Stockholm from 1993 to 1997. She made her stage debut during the summer of 1994 as Barbarina in *Le Nozze di Figaro* at Confidencen, Ulriksdal Palace Theatre. Her most critically acclaimed role is The Queen of the Night in *Die Zauberflöte*, singing the role at Confidencen, Ystad's Theatre, Drottningholm Palace Theatre and at the Royal Opera in

Stockholm. At Stockholm's Folkoperan she has sung the roles of Barbarina in *Le Nozze di Figaro*, Flora in *La Traviata* and Sivan in Sven David Sandström's opera *Jeppe på Berget*. Caroline received fantastic reviews for her role as Adèle in Strauss' *Die Fledermaus* both at the Kristina Theatre Siguna and on tour with the Riksteatern. Another role for which Caroline earned critical acclaim was that of Madame Hertz in Mozart's *Der Schauspieler-direktor* at Stockholmsterassen in Kulturhuset, at the Östgöta theatre in Linköping, and on tour with the Riksteatern. She has also played the title role in Mozart's *Zaide* at Stockholmsterassen.

EMILY DICKENS *soprano*



Emily Dickens was a choral scholar at Trinity College, Cambridge, where she read music and graduated in 2009. At the age of ten she became a founder member of the Winchester Cathedral Girls' Choir and was head chorister in her final year. Emily also sang in the National Youth Chamber Choir of Great Britain and in 2004 was a finalist in the BBC Young Chorister of the Year competition. Since

2009 Emily has sung soprano in the classical vocal ensemble VOCES8 with whom she enjoys touring the world, performing and recording music from Purcell to Pharrell Williams. Solo engagements include Handel's *Messiah*; the Angel in Schutz's *Christmas Story* and Finzi's *In Terra Pax* for Southern Voices; Vivaldi's Gloria; J.S. Bach's *Magnificat*; Euridice in Monteverdi's opera *Orfeo* for the Cambridge University Baroque Ensemble; Bach's Cantata BWV105 for the Cambridge Bach Players; Handel's *Dixit Dominus*; Howard Goodall's *Every Purpose Under the Heaven*; Monteverdi Vespers and Purcell's *Come Ye Sons of Art*.

ANDREA HAINES *soprano*



Andrea Haines started singing at the age of seven in her parish church choir at home in Kent, and has previously been a member of the Royal School of Church Music's Southern Cathedral Singers, Voices Roffenses, Counterpoint and the Serlo Consort, as well as directing her own chamber choir while studying Music at Cardiff University. As a member of the classical vocal ensemble VOCES8, Andrea enjoys a busy

schedule of international tours and also helps to lead VOCES8 vocal workshops. Performing a similar role, she has also worked with Sing Up and Youth Music. As a soloist Andrea's repertoire includes Elgar's *The Music Makers*, Walton's 'Three Songs' from Edith Sitwell's *Façade* and the same composer's 'A Song for the Lord Mayor's Table', Handel's *Messiah*, Purcell's *The Fairy Queen*, Bach's *Christmas Oratorio* and *St John Passion*, Karl Jenkins' *The Armed Man*, Malcolm Arnold's *Song of Simeon* and Handel's *Israel in Egypt*.

BO KRISTIAN JENSEN *tenor*



Bo Kristian Jensen is a graduate of Oberlin Conservatory of Music, Ohio and the Opera Academy, Copenhagen. Recent engagements include Froh in Wagner's *Das Rheingold* with Odense Symphony Orchestra. Since 2006 he has been a member of the soloist ensemble at the Royal Opera, Copenhagen, where he has sung roles including Count Almaviva in *Il barbiere di Siviglia*, Don Ottavio in *Don*

Giovanni and Tamino in *Die Zauberflöte*. Bo Kristian has also sung at the Deutsche Oper am Rhein, Danish National Opera, the BBC Proms and the opera festival in Aix-en-Provence. Singing oratorios, Bo Kristian has performed with major orchestras in Denmark, Singapore and Sweden. He has performed in J.S. Bach's *Matthew Passion*, *St John Passion*, *Christmas Oratorio*, B Minor Mass, Haydn's *Creation* and 'Nelson' Mass, Mozart's Requiem and his C Minor Mass, Orff's *Carmina Burana*, Puccini's *Messa di Gloria*, Rachmaninoff's *All-Night Vigil* (or 'Vespers') and Schumann's *Das Paradies und die Peri*.

GABRIELLA LAMBERT-OLSSON *soprano*



Gabriella Lambert-Olsson has a degree in the History of Music and Literature from the University of Stockholm. She studied singing at the Royal Northern College of Music in Manchester, where she gained a Diploma in Advanced Studies in Musical Performance. She then went on to study at the National Opera Studio in London and completed the intensive Postgraduate Masters Course. She also studied Stage

Performance/Opera at the Opera Studio 67 in Stockholm. Gabriella has sung at the Royal Opera in Stockholm (chorus), Glyndebourne Festival Opera (chorus and cover), Reginateatern in Uppsala (soloist), Confidencen, Ulriksdal Palace Theatre (soloist), and has also worked as a freelance singer in numerous concerts, events and galas in Sweden, Denmark, England and Austria. Gabriella has sung opera roles, including Jenufa, Susanna, Donna Elvira and Rosalinda. Since 2007 she has performed regularly with the opera trio Divine.

LUCIANA MANCINI *mezzosoprano*



Mezzosoprano Luciana Mancini was born in Sweden, but has Chilean roots. She received her bachelor degree in Classical Singing and Early Music Performance Practice from the Royal Conservatory of The Hague in Holland, where she subsequently joined the Opera Studio. In 2009 she received her Master's degree, writing a thesis on Italian monodies of the 1600s. Luciana has sung under conductors

including René Jacobs, Jean-Christophe Spinosi, Enrico Onofri, Pablo Heras-Casado, Neeme Järvi and Juanjo Mena; she has also collaborated with numerous ensembles, notably L'Arpeggiata, La Fenice, Lautten Compagny, Divino Sospiro, Orquesta Barroca de Sevilla, Ensemble Matthäus, and the Bergen Philharmonic Orchestra, singing at venues including the Staatsoper Berlin, Theater an der Wien, Drottningholm Palace Theatre, Carnegie Hall, the Opera Comique and the Margravian Opera House in Bayreuth. Luciana has worked with stage directors such as Benjamin Lazar, Sigrid T'Hoof, Pablo Maritano, Achim Freyer, and with the choreographer Sasha Waltz.

BARNABY SMITH *countertenor*



Barnaby Smith is Artistic Director of vocal ensemble VOCES8. His career began as a treble soloist in the choir of Westminster Abbey. After leaving university, he studied Specialist Early Music Performance at the Schola Cantorum Basiliensis in Switzerland with Andreas Scholl, Gerd Turk and Anthony Rooley. Barnaby enjoys a varied career as countertenor soloist, conductor, ensemble singer and choir-trainer. UK

concert highlights include performances with the Orchestra of Opera North (Vivaldi's *Gloria* and Bach's *Christmas Oratorio*) and Handel's *Israel in Egypt*. He has an ongoing collaboration recording and performing with early music ensemble Les Inventions. As an alumnus of the Britten Pears Young Artist programme, he sang Bach's *St Matthew Passion* under the direction of Masaaki Suzuki at the Aldeburgh Festival. He has also collaborated with Paul McCreech and Christina Pluhar.





ENSEMBLES and DANCERS

THE SWEDISH WIND ENSEMBLE



The Swedish Wind Ensemble is a resident orchestra at Musikaliska, Stockholm's oldest concert hall. The group prides itself on the breadth of its repertoire, its genre-crossing collaborations and its commitment to gender equality in its programming. The Swedish Wind Ensemble started as a band directed by Stockholm's public transport company, SL – then called Stockholm's Tramway Men's Band. Now in its 110th year, it is a modern, bold and innovative ensemble. The orchestra performs mainly in Stockholm, but has established itself as one of Scandinavia's leading wind ensembles with a growing international reputation. From 2016 the young Norwegian rising star Catrine Winnes will be the orchestra's artistic director and principal conductor.

KSENIA PARKHATSKAYA



Ksenia Parkhatskaya, born in St Petersburg, trained in ballroom dance, acting and modern jazz dance. She exploded on to the swing scene at Harlem 2011 (Vilnius), where she competed in the solo jazz dance battle, and has claimed many crowns since. She has a true mastery of many different genres, underpinned by a singer's understanding of musicality and a historian's appreciation of authenticity. Ksenia isn't afraid to

embrace controversial material, and has been invited to perform her inimitable choreography at the most respected tap, swing and jazz events all over the world. Ksenia performs as a soloist with internationally recognized big bands and trios, including the Christian McBride Trio (US), Georgyi Garanyan Big Band (Russia), Gentlemen & Gangsters (Sweden), Funk/Jazz Trio (Sweden) and the Dave Duffy Quintet (Ireland). She has worked as choreographer for TV shows and films including *So You Think You Can Dance* (Russia & Ukraine) and *Ukraine's Got Talent*.

THE O/MODERNT STRING QUARTET



The O/Modernt String Quartet is made up of Julian Arp (cello), Gareth Lubbe (viola), Daniel Rowland and Hugo Ticciati (violin) – four musicians who have known each other for several years, and have made music together at numerous festivals across Europe. In February 2016 at Musikaliska they performed together for the first time as a string quartet, officially marking the inauguration of the O/Modernt String Quartet. Like the festival from which it takes its name, the quartet combines old and new music in innovative and daring ways, nurturing the hallowed ground of the great quartet tradition while challenging its established order by pushing the traditional boundaries of the form and (dare we say it?) releasing the quartet from the safety of its ivory tower. With four musicians who are used to doing things very much outside the 'classical' box, the quartet works to open up new imaginative spaces, unravelling multiple strands of quartet playing and reweaving them to reveal unforeseen potentialities and create fresh and original musical textures. The quartet will be collaborating with an eclectic array of artists, including percussionist Evelyn Glennie, choreographer Marc Brew, Brazilian dancer Ederson Rodrigues Xavier, DJ Jeff Mills and many more.

THE O/MODERNT KAMMARORKESTER



The O/Modernt Kammarorkester has developed during recent years under the direction of the violinist Hugo Ticciati as an integral part of Stockholm's Festival O/Modernt. The orchestra includes the top young players from Sweden and devises eclectic and adventurous programmes of great diversity: its concerts might include anything from the arrangement of medieval motets to Bach, all the way to free improvisation and Metallica. The O/Modernt Kammarorkester is resident at Musikaliska in Stockholm, performing with soloists including Anne-Sofie von Otter, Evelyn Glennie, Anna Larsson, Nils Landgren, Matthew Barley and Steven Isserlis. In 2015 the orchestra made its debut in London at Kings Place and was immediately invited back for a series of concerts over the coming seasons. The group has an international concert programme, with performances at Berlin's Konzerthaus, Klagenfurt Musikverein and Muziekgebouw aan 't IJ, Amsterdam. Members of the O/Modernt Kammarorkester enjoy taking part in outreach and educational projects in Sweden and further afield in countries such as India and Thailand. The orchestra is supported by Länsmusiken i Stockholm.

VOCES8



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





CONDUCTORS and COMPOSERS

EMIL BJÖRKLUND *conductor*



Emil Björklund has a degree in orchestral conducting from the Royal College of Music in Stockholm (2007–11), where he studied with Daniel Harding, Jorma Panula, Glenn Mossop, B. Tommy Andersson, Paul Mägi and Cecilia Rydinger-Alin. Since graduating Emil has collaborated with the Gävle Symphony Orchestra, Vermlands Opera Orchestra, the Royal Swedish

Navy band and the band of the Royal Guards to name a few. Emil is inspired by all kinds of music but has a special passion for Mozart, Bruckner and Mahler. He is also a champion of Swedish music and is very active in commissioning and performing new works.

DAVID LUNDBLAD *conductor*



David Lundblad studied conducting at the Sibelius Academy in Helsinki, graduating with diploma in 1999. He has also a diploma in church music from the Royal Academy of Music in Stockholm 1997. He has worked with several leading ensembles such as Norrköping Syphony Orchestra, Gothenburg Opera Orchestra, Gothenburg Opera Chorus, Zagreb Philharmonic Orchestra, Gothenburg Wind

Orchestra, Finnish Radio Chamber Choir, Dalasinfoniettan and others. He has also made several recordings for radio, television and CD. David has had the privilege to study with distinguished conductors such as Eri Klas, Jorma Panula Matti Hyökki, Eric Ericson and Gustaf Sjökvist. David holds a position as conductor at Dalasinfoniettan, Falu kammarkör, Borlänge kammarkör and Dalasinfoniettan kör.

JOHANNES MARMÉN *composer | violin*



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

has performed with pianists Bengt-Åke Lundin, Benedicte Haid, and Johan Fröst. He is also a founding member of the Leonhard String Quartet. Johannes was concertmaster of the Lilla Akademien Symphony orchestras (2008–9) and concertmaster of the Swedish National Youth Symphony Orchestra from 2010, leading performances at Berwaldhallen, Chicago Symphony Hall and Carnegie Hall, directed by Esa-Pekka Salonen (2010) and Tonu Kaljuste (2011–12). Prizes and awards include the Ingrid and Per Welin Scholarship from the Swedish Royal Academy of Music and the Kjerstin Dellert Confidencen Scholarship.



Stockholm-born percussionist, composer and arranger Johan Söderholm has recently completed a master's degree at the Malmö Academy of Music. For many years he was a student of Johan Bridger. Two of his recent pieces earned the titles 'Hottest release of 2015' and 'Hottest release of 2016'. With his percussion quartet, GONG, which he founded in 2010, Johan won the Swedish competition 'Ung & Lovande' ('Young & Promising').

The jury praised the quartet for their 'strong musical craftsmanship combined with a responsive sound treatment. A close and playful communication in a challenging and exciting concert program.' Commenting on Johan's latest piece, 'Jhana', the composition teacher Sverker Magnusson called Johan 'the ensemble's own genius'. He has received scholarships from the Strängnäs Rotary Club, Seth Karlssons Donationsfond, Ernst Johnsons Fond, Helge Ax:son Johnsons Fond, the Landstinget Sörmlands Kulturstipendium and the Stiftelsen Martha Larssons Fond. Johan is pleased to report that he has successfully auditioned with The Swedish Wind Ensemble.



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.





ARTISTS, SPEAKERS and WRITERS



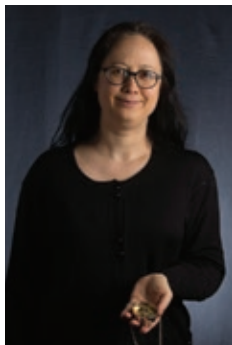
Edward Baker is Executive Chairman of The Cambridge Strategy, a London-based investment management group, and serves on their board of directors. He has had a long career in the finance industry, having held positions at several internationally renowned investment companies. He also has a lifelong interest in poetry, music and mathematics. He studied music composition and mathematics at the University

of South Florida, then earned an MS in mathematics at the University of California, Berkeley, where he was a Regent's Fellow. At UC Berkeley he entered PhD programmes in mathematics and finance. Baker writes poetry on philosophical themes, as he strongly believes that the important issues in philosophy can only be understood poetically. He is actively involved with a number of arts organisations, including the Poetry Book Society in London, and is a trustee for the Berkeley Repertory Theatre and the Fine Arts Museums of San Francisco. He is also a trustee for the Mathematical Sciences Research Institute and the UC Berkeley Foundation.



Riddle-writer, word-weaver and stitch-lover, Leon Conrad was born in London, where he now lives, but he grew up among the souks and bazaars of Alexandria, Egypt. His imagination is full of magical places. One of his favourites is the crossroads where music and language come to dance. He works as a creative writer, storyteller, musician, voice teacher, educator, and performance poet. Leon is co-founder of The Academy

of Oratory, which provides training sessions for professionals, drawing on the age-old power of storytelling and rhetoric to help clients bring their ideas to life when they present. Leon has published a number of articles on educational and cultural topics, and arts and crafts. He is co-author of *Odyssey: Dynamic Learning Journey* with David Pinto, and author of *History Riddles* (Liberalis Books). He is currently working on *Bible Riddles* and *Music Riddles*. He is also a renowned expert in historic needlework and is one of the few people to specialize in the revival of the art and craft of traditional Elizabethan blackwork and goldwork embroidery.



Michaela Beijer has more than ten years' experience as a professional translator of everything from EU regulations to highly technical texts, as well as texts about the performing arts. Most of her experience in the performing arts has been offstage, working at the Marionetteatern and Drottningholms Slottsteater. She has also translated essays and texts on puppet theatre. This is her third year working with Festival O/Modernt.



Deborah studied design at the University of Cincinnati College of Design, Architecture, Art, and Planning. Before moving to Sweden in 1984 to start her own design firm, she worked with studios in San Francisco and New York. Among her works are the pictogram and signage system for Swedish Rail in collaboration with Berg Architects, as well as the identity program for Lilla Akademien. Deborah

thrives in an environment where different creative skills are joined and was quick to respond when asked to head the art program when Lilla Akademien was established, starting as well her own school offering art and design education for young people. With the founding of Galleri Duerr in 2006, where art and design often meet music and other creative expressions, she believes art is a great way to tell important stories of our time. The gallery invests in cross-cultural meetings between different forms of art, artists and generations, showing the work of both established and emerging artists.



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

Athens. Since returning to Sweden in 2008 she has worked in theatre, film and as a voice-over artist. Kristina Leon is a founding member of The Stockholm English Speaking Theatre, and played the title role in *4.48 Psychosis*, Claire in *Boston Marriage*, Juno in *Tales from Ovid*, Cleopatra, Petruchio, Lady Anne, Olivia, Henry V, Macbeth and Orlando in *Shakespeare In The Park*, Veronica in *The God of Carnage* by Yasmina Reza and most recently the title role in Judith. She appeared in SEST's summer Shakespeare production *Much Ado About Nothing* at Parkteatern, Djurgården in 2014.



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

voice to Mrs. Alving in Ingmar Bergman's productions of *Ghosts* in London. She is a founding member of SEST and her roles with the company include Anna in *Boston Marriage*, various roles in *Tales from Ovid*, Charmian, Helena, Richard III, Maria, Malvolio, Catherine, Lady Macbeth and Celia in *As We Like It* at Parkteatern, Anette in *The God of Carnage* and The Manager in *Contractions*. In 2013 she directed the televised Nobel Prize Banquet Entertainment. She appeared in SEST's 2014 summer Shakespeare production *Much Ado About Nothing* at Parkteatern, Djurgården.



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

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



Didier Mazuru was born in Paris in 1953. After receiving a degree in Architecture in 1981, he moved to Stockholm to devote himself entirely to painting. Didier's early works are mostly post-surrealistic, becoming more abstract with time. Not only did his work develop in another direction, but his work process also evolved from being very structured to more spontaneous, leading him into the totally improvised methodology evident in his work today. He has had numerous solo exhibitions in Paris, St Etienne, Lyon, Stockholm and Germany since 1984. He has even participated in a show honoring the French visionary artists 'Les visionnaires' at the Grafiskunst der Gegenwart aus Frankreich, Panorama Museum, Germany in 2012. His most recent show was earlier in 2016 with the exhibition 'Travel into the Imaginary' at Galerie Les Yeux Fertiles in Paris. Didier currently lives and works in both Stockholm and Paris.



Evgenia Parhatskaja is a classical artist, sculptor and art teacher with a diploma from St Petersburg, Russia. In 2005 she started practising body painting and body art in Sweden, as well as continuing to paint on canvas. Evgenia has developed a particular variety of body art that draws on her understanding of form, colour, drawing and painting. Her passion for avant-garde fashion, make-up and style gives her

works a defining touch. Quality, passion and the ability to learn are the most important ingredients in her work. In 2011 Evgenia was nominated the best body painter in Sweden and won the Bronze Prize for body painting at the World Cup 'WBF 2014' in Austria. Working as a body painter for various magazines, TV, art festivals, dance events and fashion shows, recent clients include New York Fashion Week 2015, Clarion Sign Hotel PR, Amelia omslag 2014, Bröllopsmässan & Bröllopsmagasinet omslag, Huwei 15 Years (Stadshuset), 'Save the Rhino' Gala Dinner in Göteborg, ATG Produktion V75 and TV4 Nyhetsmorgon 5 gånger.



Robin Simon is editor of *The British Art Journal* and Honorary Professor of English, University College London. He has published and lectured extensively on the relationship between art, music, literature and the theatre. In 2013 he was Paul Mellon Lecturer in British Art at the National Gallery, London, and Yale University where he spoke about 'Painters and Players from Hogarth to Olivier'. He works with singers,

musicians and actors on specially commissioned entertainments, including 'Ruling Passions: Music and Monarchy' for the Queen's Golden Jubilee (Villa Decius, Cracow, 2002) and 'Hogarth versus Handel', with Emma Kirkby, Anthony Rolfe Johnson and the Academy of St Martin in the Fields (Middle Temple, London, 2000). Recent books include *Richard Wilson and the Transformation of European Landscape Painting* (2014) and *Hogarth, France and British Art: The Rise of the Arts in Eighteenth-Century Britain* (2007). His new history of the Royal Academy of Arts will be published in 2017.



Paul Williamson's recent work includes *Ekphrasis* (2014), a book in blank verse about the work of the American sculptor Richard Serra; *The New Potato Eaters: Van Gogh in Nuenen 1883–1885* (2015), an edited book of essays and miscellaneous surprises; and three contributions to *Twofold* (2015, with Simone Kotva). His recent review essays include pieces on Britten's *War Requiem*, Durand-Ruel's role in the early

marketing of Impressionism and the historiography of the musicologist Richard Taruskin, all of which appeared in *The London Magazine*. His numerous programme notes include discussions of Fauré, Haydn, Vaughan Williams and Handel (2015–16). Paul also writes texts for music. *Panathenaia*, a 45-minute cantata on classical Greek themes, with music by Thomas Hewitt Jones, received its UK premiere at the British Museum in June 2015. *Good Education* (also with music by Hewitt Jones), a set of nine songs for massed children's choir, soloist and orchestra was first performed in Bath Abbey in June 2016. 'Elegy for MJB', a *tombeau* commemorating the death of musician Malcolm J. Bothwell (1958–2015), with music by the French composer Vincent Bouchot, will be performed in Paris in October 2016.

*Artwork by Didier Mazuru
illustrated in the booklet
is available for purchase*

*Please contact louise@omodernt.com
for more information about the artwork
and the musico-culinary retreat in Turin*

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Trumpetaren | bis Trompétiste, mixed media, 2005, cover
Metaphysical Dance, graphite and china ink, 1993, back cover
FRA 44, version no. 2, acrylic, 78.5 x 50 cm, 2012, pp. 16–17
Green totems | Gröna Totempålar, oil on panel, 1994, pp. 18–19
Dancer 4, graphite and china ink, 1987–99, p. 21
Nativity, oil on canvas mounted on panel, 122 x 141 cm, 1989, pp. 24–5
Rebel Spot, acrylic, 52.5 x 25.6 cm, 2014, p. 31
Detail from *Leda*, 162 x 114 cm, oil on canvas, 1989, p. 35
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Detail from *Horseman with Crumpled Rag Organ*, 34 x 34.9 cm, 2014, pp. 48–9
Detail from *Surrender*, version no. 2, china ink and watercolour, 1995, pp. 50–1
Organic Daydream, china ink, 100 x 150 cm, 2016, pp. 52–3
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Detail from *Fra I*, version no. 3, acrylic, 2006, p. 61
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Detail from *The Fall of the Mechanical Angels*, 1997, pp. 72–3
Dancing couple no. 1, oil on panel, about 60 x 21.5 cm, 1995, p. 79
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Victorian Playbill, p. 57 Dmitriy Myelnikov

Swedish Translations Michaela Beijer

Programme Notes Paul Williamson

Programme Design Deborah Duerr

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