



Daniel Cichy, PhD

Director and Editor-in-Chief of PWM Edition

Ladies and Gentlemen,

The centenary of Poland regaining independence is a special cause for joy. PWM Edition, a publishing house which has since 1945 successfully carried out the mission of preserving and promoting Polish music on all the continents, has set out to present to the world what has been most beautiful, valuable, original and therefore worthy of attention in Polish music over the last hundred years.

The programme “100 for 100. Musical Decades of Freedom” is an undertaking without parallels in the world as far as its range and form are concerned. It presents a hundred works written since 1918 by more than eighty excellent composers. This wonderfully varied collection, bearing unique testimony to its time, includes well-known compositions as well as those quite unjustly neglected, representing different aesthetics, as well as all possible genres and types of scoring. The new musical century will open with Krzysztof Penderecki's *Fanfare*, specially written for this occasion, which will be performed today – on 11th November 2018 – in eleven of the world's major concert venues as well as eleven most beautiful concert halls in Poland, on Polish Radio and Polish Television, and will be broadcast by several European radio stations.

It is with enormous satisfaction that I witness the entire music world joining us in the celebrations of the one hundredth birthday of modern independent Poland. The project has attracted eminent artists from Chicago and New York to Paris, Vienna, Lviv, Tokyo, Melbourne, London, Copenhagen, Frankfurt and Milan. Acclaimed Polish artists: singers, instrumentalists and conductors, the best Polish orchestras and choirs, as well as eleven most active music institutions of our country – all of them are involved in this project. This proves not only the universal values of music, the noble sense of community in culture, of social agreement above all divisions – but also the high status of Polish music, the international importance of Polish composers and their considerable impact on music worldwide.

On behalf of PWM Edition, I would like to welcome you at the concerts of our programme, “100 for 100. Musical Decades of Freedom” – the largest musical project in the history of free Poland!

A handwritten signature in dark ink, appearing to read 'D. Cichy', is positioned at the bottom right of the page. The signature is fluid and cursive, with a large, stylized 'D' and a long, sweeping tail.

11.11

1:30 p.m.

**St. Hyacinth Basilica
3636 W Wolfram Street
Chicago**





Wojciech Kilar (1932–2013)

Missa pro pace

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Agnus Dei

performers

Natalia Rubiś (soprano)
Katarzyna Sądziej (alto)
Jesse Donner (tenor)
Kurt Link (bass)

Andrzej Białko (pipe organ)
Marek Moś (conductor)
Paderewski Symphony Chorus
Chicago Philharmonic

Wojciech Kilar followed an artistic path that Violetta Rotter-Kozera (author of a biographical film dedicated to him) described as leading “between the avant-garde and Hollywood.” He notched up tremendous successes as a composer of music for films by Krzysztof Zanussi and Andrzej Wajda (including the famous *Polonaise* from *Pan Tadeusz: The Last Foray in Lithuania*), but also for Francis Ford Coppola and Roman Polański. This, however, was only a small proportion of his œuvre. In the late 1950s and early 1960s, the young Kilar made important contributions to the achievements of the so-called Polish School of Composition, experimenting with sound and with innovative performance techniques in his orchestral *Riff 62* (1962) and *Générique* (1963), in *Diphthongos* for mixed choir and orchestra (1964), and the more minimalistic *Upstairs-Downstairs* for two girls' or boys' choirs and orchestra

(1971), which upheld the spirit of explorations. The mid-1970s brought a major breakthrough, and his *Krzesany* for orchestra, performed at the 1974 Warsaw Autumn, came as a real shock. The composer openly returned to folklore, to simple and clear-cut rhythms with a strong drive. This was a novelty at that time. Kilar developed further in this direction, soon followed by such outstanding figures of the avant-garde as Krzysztof Penderecki and Henryk Mikołaj Górecki, who also revealed the more traditional face of their art. In his later works, Kilar remained true to highlander folklore on the one hand (prominent in such pieces as the symphonic poem *Kościelec 1909* of 1976, the subtle *Hoary Fog* for baritone and orchestra of 1979, and the impetuous *Orawa* for strings of 1986). On the other hand, Kilar began to compose works of strongly religious and national-patriotic character, such as the vocal-instrumental *Exodus* (1981), *Victoria* (1983) and *Angelus*

(1984). Musically speaking, this trend entailed a reduction and maximum simplification of musical material and technique. The minimalist tendencies evident in multiple repetitions of individual words, musical phrases, even chords – evoked either a serene and joyful or a solemn mood (the latter – in the fast, march-like sections), or a focused atmosphere of prayerful contemplation (in the slow passages and pieces of religious provenience).

Missa pro pace, composed in 2000, can be considered as a culminating point in Wojciech Kilar's output of spiritual-ascetic, religious works. For the composer – an ardent Christian – the very fact of writing a mass was of tremendous importance. He was inspired to take up this task by Kazimierz Kord, the then director of Warsaw Philharmonic, who commissioned the piece, to be premiered in 2001 for the centenary of the Philharmonic – Poland's most important concert venue.

In the context of the end of one millennium and the beginning of a new one, the last year of the 20th century that had proved so tragic for humanity – writing a *Mass for Peace* appears as a both a natural and symbolic gesture. Its premiere on 12th January 2001 in Warsaw by soloists Izabela Kłosińska (soprano), Jadwiga Rappé (alto), Charles Daniels (tenor) and Romuald Tesarowicz (bass), the Warsaw Philharmonic Orchestra and Choir under Kazimierz Kord – proved a major event. The work met with acclaim from the majority of the public, but many reviewers criticised it as excessively simple, even deficient in expression. They also disliked the illustrative quality more suited to film music than to a religious work. The composer, however, did not lose confidence in his vision and the fulfilment of his aims. He explained in an interview: “I aimed to write a *Mass* that would be possibly modest, musically reduced, with no displays of virtuosity on the part of the composer – my personal attempt to interpret the holy texts. I did not conceive it as a great pontifical mass celebrated in splendid liturgical robes in a huge cathedral, but one held by monks in humble habits in some out-of-the-way medieval monastery.”

The slightly longer than one-hour-long *Missa pro pace* for soprano,

alto, tenor, bass, mixed choir and orchestra has a traditional structure. It consists of the five movements of the Mass ordinary (*Kyrie, Gloria, Credo, Sanctus, and Agnus Dei*) with a separately set epilogue (*Dona nobis pacem*), which plays an important role here. The whole is maintained in a concentrated, contemplative spirit; only the joyful *Gloria* brings a contrasted, exhilarating note and a nearly folk-like drive. The opening *Kyrie* resembles in its structure Henryk Mikołaj Górecki's much earlier *Symphony No. 3 “Symphony of Sorrowful Songs”* (1977), where a focused vocal prayer is framed in atmospheric instrumental sections with unhurried, polyphonic voice-leading in the parts of string instruments. Górecki applies a strict canon here, while in Kilar's *Mass* we have the less rigorous passacaglia – but both works are predominantly serious, even sad. The lively, rhythmical *Gloria* is followed by a quite different *Credo*, which in this mass cycle comes the closest to medieval liturgical chant. This impression is enhanced by the fact that it is only performed by solo tenor and choir – exclusively male at first, with female voices only gradually joining in. The *Sanctus* is a fast-developing, lyrical soprano aria accompanied by strings and harps. The extensive fifth movement, *Agnus Dei*, probably the

most dramatic in expression, ends with the contemplative supplication of *Dona nobis pacem*, in which the prayer for peace – the main intention of this *Mass* – is most distinctly heard. For this reason, it is also the most important section of the whole. The atmosphere of prayer, the frequent repetitions of chords and motifs combined with warm, almost soothing harmonies – provide for a very peaceful, hopeful finale, expressing trust in God. The character of the cycle is determined by the simplicity of atmosphere and musical means. The composer makes economical use of the large orchestral forces, selecting only those elements that are necessary to create a proper mood at any given moment. The moods he evokes are directly related to the very distinctly presented text of the Mass, which always remains in the centre and is only tinged by the colours of voices and instruments. The music contains many unquestionably beautiful, captivating, sublime moments – which seems to be the greatest asset of *Missa pro pace*. The composition soon came to be considered as one of Kilar's most important and best loved works. For the composer himself, it occupied a special place in his oeuvre. He especially fondly recalled its performance at the Vatican for John Paul II: “Such concerts were very rare throughout

his pontificate. Each minute was precious to the Pope, and still he chose to dedicate several hours to my music. I remember observing the Holy Father during the performance. In the second movement, *Gloria*, which contains elements of highlander folklore, he clearly cheered up and his face lit up. He reacted differently to the more contemplative *Kyrie*, to which he listened with his head resting on his arm, evidently engrossed in the music. [...] I will never forget the wonderful words he spoke in the Paul VI Audience Hall. Adding to all this happiness, some two weeks later our archbishop, Father Damian Zimoń, brought me a private letter from the Holy Father, which began with the words: 'I congratulate you once again...' I believe that *Missa pro pace* did please him in some way. For me personally and for my wife, this was the most important and beautiful moment of our lives."

Marek Moś

Conductor and artistic director of the AUKSO Chamber Orchestra from its foundation and artistic director of the AUKSO Summer Philharmonic Festival in the Polish lake district; an outstanding Polish violinist and chamber musician. He studied under Kazimierz Dębicki and Andrzej Grabiec in Bytom and Katowice. He was the founder and for many years leader of the Silesian String Quartet, which quickly became one of Europe's finest ensembles of that kind. Together with this quartet Marek Moś has performed at important festivals and in prestigious venues in Europe and all over the world: in the Konzerthaus in Vienna, the Concertgebouw and IJsbreker in Amsterdam, the Vredenburg in Utrecht, the Schauspielhaus in Berlin, the Tivoli in Copenhagen, the Tonhalle in Düsseldorf, deSingel in Antwerp, Merkin Concert Hall in New York and Jordan Hall in Boston. It is also together with the Silesian String Quartet that the artist has given approximately 30 world premiere performances of contemporary works – some of them specially dedicated to the ensemble. Marek Moś has recorded for the Polish Radio and Television, as well as for record companies such as CD Accord, Olympia, Partridge, Thesis, and Wergo. Recordings with his participation have won many awards. His all-Górecki CD won the Polish Phonographic Academy's Award Fryderyk in 1995. Another Fryderyk was awarded in 1997 to the CD of Karol Szymanowski's and Witold Lutosławski's quartets; this recording also won the title of "Record of the Year" of the Studio music magazine. Marek Moś himself has received numerous individual awards, among others during the Contemporary Music Competition in Cracow (1979), the



International (UNESCO) Rostrum of Composers in Paris (1984, 1988), and from the Polish Composers' Union (1994, 2005). He was also granted the Gloria Artis Silver Medal by the Polish Ministry of Culture and National Heritage (2005) and the Marshall of the Silesian Province Award (2005). Currently, apart from a very busy concert schedule, Marek Moś is also professor at the Karol Szymanowski Academy of Music in Katowice.

Natalia Rubiś

Praised by the German press for her “clear and warm voice with luminous coloraturas”, she recently performed the roles of Euridice and Musica in Monteverdi’s *Orfeo* in Düsseldorf and Fiordiligi in *Così fan tutte* at the Bach Festival in Poland. During the summer, she recorded her first opera CD with the renowned Czech orchestra Collegium 1704 in Prague, and her first DVD of Donizetti’s *Requiem*. Ms. Rubiś’s latest opera credits include the roles of Helena in *A Midsummer Night’s Dream*, Despina in *Così fan tutte* and Sa femme in *Le pauvre matelot* with the Yale Opera. She has also appeared as an oratorio soloist in Mozart’s *Requiem* with Sinfonia Varsovia in Warsaw and Bach’s cantatas with Collegium 1704 in Dresden and Prague. Ms. Rubiś made her international debut in 2014 as Calisto in *Giove in Argo* by Handel at the Handel Festival in Halle, Germany. Since that time she has been invited to perform other Baroque operas, such as *Xerxes* (Romilda) and *Le Cinesi* (Sivene) by Gluck in Dresden and Bad Lauchstädt. In Poland, Ms. Rubiś took part in the Polish premiere of Carter’s *Tempo e tempi* at the Nostalgia Festival, was a soloist in the Faure’s *Requiem*, and recorded a CD of operetta love duets for DUX. Ms. Rubiś performed at the 2017 New Year’s Eve Gala Concert with the Beethoven Academy Orchestra in Cracow, featured as Cristallina in Salieri’s *La fiera di Venezia* with L’arte del mondo (a CD recording for Sony), as Zosia in Moniuszko’s *Widma* (*The Phantoms*) at the Beethoven Easter Festival in Warsaw, Poland, and took part in the recording of Moniuszko’s opera *Flis* (*The Raftsmen*) with the Fryderyk Chopin Institute. Ms. Rubiś earned her Master of Musical Arts in opera from the Yale School of Music



in May 2017, where she studied with Doris Yarick Cross. She holds a Master of Music in oratorio and a Bachelor of Music in voice from the Wrocław Academy of Music.

Katarzyna Sądziej

Polish-Canadian mezzo-soprano Katarzyna Sądziej performs internationally in recitals, concerts, operas and oratorios. Katarzyna is a graduate of Bard's Vocal Arts Program and the University of Toronto's Opera School. Her numerous recital performances have taken her around the world, throughout North America, South America, Europe and Asia. She has performed at Carnegie Hall, the Cartagena International Music Festival, the Zagreb Music Biennale, the Bard SummerScape Music Festival, the Nuit Blanche Toronto, the Ojai Music Festival, and Le Salon de Musiques in Los Angeles, among other prestigious venues. Recent opera performances include her Los Angeles Opera debut as the Page of Herodias in Strauss' *Salome*, her SOPAC Ottawa debut as Le Prince Charmant in Massenet's *Cendrillon*, and an appearance in the title role of Bizet's *Carmen* in the Palm Springs Opera Guild annual gala concert. She will make her Chinese debut at Sichuan Opera House in Chengdu in 2019 as Giannetta in Donizetti's *L'Elisir d'amore*. Upcoming, she will be singing the mezzo-soprano solo in Durufle's *Requiem* in Ottawa's *Concerts by the Canal* series, and she will make her debut with the Chicago Philharmonic as the alto soloist in Wojciech Kilar's *Missa pro pace*. Other recent highlights include her San Diego Opera and Industry Opera debuts, as well as the mezzo-soprano solos in Bach's *Mass in B Minor* at Festival Mozaic in San Luis Obispo. She is a featured soloist on the 2013 Metier Records' CD *Rising at Dawn*. Her performance on the recording was described as "...nothing short of enthralling. Hers is a stunningly rich, beautiful voice, with a deep, perfectly centered vibrato and pitch allied to profound



expressiveness" (James Altena, Fanfare Magazine). Katarzyna has performed numerous world premieres, including a premiere of Pulitzer prize-winning composer John Harbison's song cycle *The Right to Pleasure*.



Jesse Donner

Tenor Jesse Donner is rapidly emerging on the operatic and concert stage with a voice that is “vibrant” (Chicago Classical Review), and “fresh and juicy” (Chicago Tribune). Donner holds a bachelor’s degrees from Iowa State University and a master’s degree from the University of Michigan, where he was seen in *Ariadne auf Naxos*, *Der Kaiser von Atlantis* and *L’incoronazione di Poppea*. The Des Moines, Iowa native received the coveted 2015 Men’s Voice Fellowship from the Luminarts Cultural Foundation and the Bel Canto grand prize, the 2014 George Shirley Award for Opera Performance, a Special Encouragement Award from the 2014 Metropolitan Opera National Council Regional Auditions, and First Place in the 2012 Michigan Friends of Opera Competition. At Lyric Opera, Jesse Donner has appeared in *Capriccio* (Diener), *Tannhäuser* (Walther), *Nabucco* (Abdallo) and *Der Rosenkavalier* (Kellner). He also covered the lead tenor roles of General Alfredo in the world premiere of *Bel Canto*, Ismaele in *Nabucco*, and the Drum Major in *Wozzeck*. He was also featured in the Harris Theater’s *Beyond the Aria* 2015–2016 series with soprano Christine Brewer and mezzo-soprano Annie Rosen. In the 2016–2017 season he was heard in Lyric’s productions of *Das Rheingold*, *Die Zauberflöte* and *Norma*. Other performing credits include his debut with Opera in the Ozarks as Pinkerton in *Madame Butterfly*, as a tenor soloist in Beethoven’s *Symphony No. 9* with Adrian Symphony, and with the Civic Orchestra of Chicago in both Mozart’s *Great Mass in C Minor* and Poulenc’s *Les Mamelles de Tirésias*. Other concert appearances include with the Grant Park Symphony Orchestra, the Toledo Symphony, and University of Michigan Symphony Orchestra.

Kurt Link

A winner of the Metropolitan Opera, Liederkrantz, Opera Index and Sullivan competitions, Kurt Link has earned a reputation as one of America's finest basses. He has performed major bass roles with companies such as the Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, La Monnaie, Santa Fe Opera, Houston Grand Opera, Washington National Opera, Dublin Grand Opera, Canadian Opera Company, Florida Grand Opera, Atlanta Opera, New Israeli Opera, the opera companies of Portland, Minnesota, Michigan, St. Louis, Utah, Edmonton and the opera festivals of Chautauqua, Wexford, Hong Kong, Wolf Trap, Glimmerglass and Spoleto. Engagements from recent seasons include *Turandot* with Opera Birmingham, *Don Giovanni* with the Arizona Opera, *I Capuletti et I Montecchi* and *Il Barbiere di Siviglia* with the Florentine Opera, *Lucia di Lammermoor* with Utah Symphony Orchestra & Opera, *Roméo et Juliette* with the Tampa Bay Performing Arts Center, *La Traviata* with El Paso Opera, and with the Metropolitan Opera for productions of *War and Peace*, *The Gambler* and *Macbeth*. In concert, recent engagements include Verdi's *Requiem* with the Orlando Philharmonic Orchestra and at the National Cathedral in Washington, Beethoven's *Symphony No. 9* with the Huntsville Symphony Orchestra, Indianapolis Symphony Orchestra, Kansas City Symphony and with the Japan Symphony Orchestra, Mozart's *Mass in C Minor* with the Huntsville Symphony Orchestra, Mozart's *Requiem* in Vienna, Munich, Budapest and Prague with the Dallas Symphony Chorus, and the bass soloist in Dvořák's *Stabat Mater* with the



Montreal Symphony Orchestra. Widely acclaimed in symphonic works, Mr Link often performs *The Creation*, *St. Matthew Passion* (BWV 244), *Missa Solemnis*, the *Requiem* Masses of Verdi, Mozart and Fauré, Bach's *Mass in B Minor* (BWV 232), Beethoven's *Symphony No. 9* and many other works with symphony orchestras of Chicago, Montreal, Tokyo, Baltimore, Saint Louis, Atlanta, Minneapolis, Indianapolis, Charleston, Phoenix, Jacksonville, Aspen, San Antonio, Milwaukee, Philadelphia Orchestra, Florida Philharmonic Orchestra, and Israel Philharmonic Orchestra.

Andrzej Białko

Born in Cracow in 1959, Białko studied piano at the Secondary Music School. In 1973, he began learning to play the organ, first privately and then at the Academy of Music in Cracow under the supervision of Professor Joachim Grubich. In 1981 he received the first prize in the International Organ Competition in Rome, Italy. In 1985, he was awarded first prize in the National Organ Competition in Bydgoszcz-Gdańsk. Białko has taken part in many Polish organ festivals and has also performed in Austria, Bulgaria, Croatia, Czech Republic, Denmark, Finland, France, Germany, Hungary, Iceland, Italy, Slovakia, Switzerland, Sweden, Ukraine, United Kingdom, Lebanon, and in both North and South America. He collaborates with numerous music ensembles including Cracow Philharmonic and Warsaw Philharmonic Orchestra. Audiences in Cracow remember his unforgettable performances of complete organ works of Johann Sebastian Bach in the season 1990/1991 and in the Jubilee Year 2000. He also presented an anthology of organ music from the 16th to the 20th centuries in a series of 20 concerts under the common title *Ars organi* (2001–2002). In 2006 he was awarded a Gloria Artis Silver Medal by the Polish Ministry of Culture and National Heritage. In his diverse and ever-expanding repertoire, embracing all styles, the artist has also performed the complete organ works of Dietrich Buxtehude, Nicolaus Bruhns, Felix Mendelssohn-Bartholdy, César Franck, Franz Liszt and Johannes Brahms. Several of his recordings have become a precious contribution to the archive of Polish Radio Channel Two. He also recorded 20 CDs. He is professor and academic teacher at the



Organ Department of the Academy of Music in Cracow and the Władysław Żeleński State School of Music in Cracow.



Paderewski Symphony Chorus

Founded in January 2000, the Choir of the Paderewski Symphony Orchestra (PaSO) debuted at Chicago's Orchestra Hall at Symphony Center with a performance of the hymn *Hej! Orle Białe* (*Hey! White Eagle*) written by Ignacy Jan Paderewski. Composed of seasoned choral musicians and vocal music enthusiasts mostly from within the Polish-American community, the Choir is an integral part of PaSO. Its mission is to promote Polish choral music throughout Chicagoland and to inspire music lovers to participate in choral singing. For 14 years its members have been mastering their vocal skills and performing under the great leadership of Jadwiga Achimowicz-Niesiołowska – a Polish-born pianist, choirmaster and vocal coach. Since 2014 the Choir has worked under the expert tutelage of American pianist and choir master Luciano Laurentiu. To date, the choir has performed more than 100 concerts with the Paderewski Symphony Orchestra under the baton of its conductor and music director Wojciech Niewrzół, singing music of various time periods, styles and genres: from the Renaissance to modern, from sacred to secular, from oratorio to pop. Twice a year this one-of-a-kind group invites Chicago audience to its own choral concerts. It performs in Chicago area churches and concert halls, including the Orchestra Hall at Symphony Center, the Rosemont Theatre, Harris Theatre, Millennium Park and the Copernicus Center. Highlights of past seasons include *Harnasie* (*The Highland Robbers*) by Karol Szymanowski, *Angelus* and *Exodus* by Wojciech Kilar, *Messiah* by Handel, *Mass in F Major* by Michał Poniatowski, *Litany of Ostra Brama* by Stanisław Moniuszko, the oratorio *The Lord*

Calls to Us by Włodzimierz Korcz, the oratorio *Tu es Petrus* by Piotr Rubik, and the *Haunted Manor* opera by Stanisław Moniuszko. The Choir has also performed a large selection of excerpts from various operas, operettas and musicals, as well as popular and artistic songs. Very popular among all generations of Polish-American audience are “sing-along concerts” of Polish Christmas carols as well as concerts of Polish patriotic and popular songs *Nasze piosenki*, performed traditionally during the Labour Day weekend, as part of the Festival “Taste of Polonia” at the Copernicus Center.

Chicago Philharmonic

The Chicago Philharmonic Society is a collaboration of over 200 of the highest-level classical musicians performing in the Chicago metropolitan area. Founded 26 years ago by principal musicians from the Lyric Opera Orchestra, the Society's orchestra, known simply as the Chicago Philharmonic, has been called "one of the country's finest symphonic orchestras" (Chicago Tribune). Governed under a ground-breaking structure of musician leadership, the Society presents symphonic concerts that cover the full spectrum of classical music, from Baroque to modern composers, and are performed in spectacular venues such as Pick-Staiger Concert Hall in Evanston, North Shore Center for the Performing Arts in Skokie and Harris Theater in downtown Chicago, as well as Lake Geneva in Wisconsin and Koch Hall in the Lincoln Center, New York City. Since 2010, the Chicago Philharmonic Chamber Players series, which draws its unique chamber music ensembles from its vast pool of versatile musicians, has provided audiences with professional performances in easy-to-reach locations including City Winery and Jazz Showcase in downtown Chicago, and throughout Illinois and Wisconsin. Since its inception, the Society's has engaged in a range of community outreach initiatives to connect Chicago-area youth to classical music and provide performance opportunities for members of the community. The Chicago Philharmonic currently serves as the official orchestra of the Joffrey Ballet, continues its decades-long association with the Ravinia Festival, and has performed at celebrated Chicago venues including Symphony Center, Auditorium Theater, and Chicago Theater. They have performed with artists as



diverse as Joshua Bell, the Los Angeles Master Chorale, Lady Gaga, Tony Bennet and Johnny Mathis. Works performed have ranged from Mendelssohn's *Violin Concerto* to Arlen's *The Wizard of Oz* to premiering a new work by Augusta Read Thomas.



11.11

4:00 p.m.

The Royal Danish Library

Black Diamond

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Copenhagen

Det Kongelige Bibliotek

Den Sorte Diamant

Søren Kierkegaards Plads 1

København



Krystyna Moszumańska-Nazar
(1924–2008)

Agata Zubel
(*1978)

String Quartet No. 3
Strygekvarteret nr. 3

1. Sensibile
2. Allegretto giocoso
3. Reflessivo
4. Allegro

What is the Word
Hvad er ordet

The Alphabet
of the Ars Brevis
Ars Brevis' alfabet

performers / de medvirkende

Paul Hillier
(artistic direction / kunstnerisk ledelse)

Theatre of Voices

Else Torp (soprano / sopran)
Signe Asmussen (mezzo-soprano / mezzosopran)
Jakob Bloch Jespersen (bass-baritone / bas-baryton)

Witold Lutosławski
(1913–1994)

Rafał Augustyn
(*1951)

Five Folk Songs
Fem folkemelodier

1. O, My Johnny / Åh, min kære Jan
2. Hey, I Come from Cracow / Jeg kommer kørende fra Kraków
3. The Grove / Lunden
4. The Gander / En gase
5. The Schoolmaster / Skolemesteren

Smith Quartet

Ian Humphries (violin / violin)
Rick Koster (violin / violin)
Nic Pendlebury (viola / bratsch)
Deidre Cooper (cello / cello)

Five Calligrams
of Apollinaire

Fem digte fra
Appolinaires samling
”Calligrammes”

1. Voyage / Rejsen
2. Mutation / Mutationen
3. Photography / Fotografiet
4. Sight / Synet
5. Departure / Afrejsen

Isabella Hübener (flute / fløjte)

Tanja Zapolski (piano / klaver)

Grażyna Bacewicz
(1909–1969)

Henryk Mikołaj Górecki
(1933–2010)

Songs (a selection)
Udvalgte sange

1. Loneliness / Ensomhed
2. Large Bell and Small Bells / Store og små klokker
3. Over the Big and Clear Waters / Ved det klare og dybe vand
4. I Have a Headache / Jeg har hovedpine

String Quartet No. 1
“Already It Is Dusk”
Op. 62

Stringkvartet nr. 1
”Det er skumring allerede” op. 62

performers / de medvirkende

Paul Hillier
(artistic direction / kunstnerisk ledelse)

Theatre of Voices

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Isabella Hübener (flute / fløjte)

Tanja Zapolski (piano / klaver)

Born in Lwów (now Lviv), Krystyna Moszumańska-Nazar was hailed as the First Lady of Polish contemporary music. Associated for many years with Cracow's music circles, where she held the post of professor at the Academy of Music, she wrote orchestral, chamber, solo music, as well as songs. Her œuvre is often divided into three periods: neo-Classical, experimental-sonoristic and the time of synthesis. *String Quartet No. 3* (1995) belongs to this last stage, the years 1973–2008, when the composer combined her earlier experiences into a whole. Composed of four movements: *Sensibile*, *Allegretto giocoso*, *Reflessivo* and *Allegro*, it shows the individual qualities of her style. It is narrative music with an internal musical drama. Pensive contrapuntal string playing transforms into stormy culminations accompanied by complex rhythmic phenomena, by dynamics building up and textures varying in character and density. Echoes of sonorism

can be heard in the quartet's sound colours, in the diversity of coloristic shades achieved, among others, by contrasting *pizzicato* with *arco* articulations and by playing certain tones as fast as possible, which creates an original, "quivering" type of sound.

The concert programme also includes two pieces by Agata Zubel, a contemporary Polish composer and singer: *What is the Word* and *The Alphabet of the Ars Brevis*. These are very recent works, composed in the current decade. The artist has won international recognition not only for her original music, but also for her performances of new music worldwide. *What is the Word* to words by Samuel Beckett for voice, flute, cello and piano (2012) is a composition that exploits new extended vocal techniques: not only song, but also spoken sounds, sounds with much air flow, as well as *Sprechgesang*. The light and transparent texture of

the instrumental accompaniment is combined with a rich palette of colours. The composer applies varied articulations, different for each type of instruments, for instance *whistle tones* in the flute part, *pizzicato* à la Bartók in the violin and cello. The way of setting the verbal text to music is also original, since individual words and phrases have been assigned to corresponding musical motifs. *The Alphabet of the Ars Brevis* (2016) for two male voices also takes advantage of many vocal techniques: singing (including vocalise), near-song recitation, various types of speech and the sound of breathing. The text consists of single phrases or words, some related in meaning, but also word play and rhetorical figures. Of fundamental importance are the sound colours of the sung or spoken words. The brilliant two-part polyphony of male voices, sparkling with musical humour at times, is enclosed in a four-minute formal framework.

Next in the programme come Witold Lutosławski's *Five Folk Melodies*. In 1945 the composer, now considered as a 20th-century classic, arranged 12 Polish folk tunes. His purpose in writing the cycle he entitled *Folk Melodies* was to introduce the youngest audience to contemporary music. The pieces have more than an educational value, however, and the composer himself confirmed this by arranging five of them in 1952 for orchestra. The cycle belongs to the early neo-Classical period in his oeuvre. The miniatures combine in a masterly fashion the idiom of a folk dance with innovative musical language. These five stylisations of folk melodies from different parts of Poland are: No. 1 *O, My Johnny* (from the Łowicz region); No. 2 *Hey, I Come from Cracow* (a cracovienne – a Polish dance in duple time from the Cracow area, with characteristic syncopated rhythms); No. 3 *The Grove*; No. 4 *The Gander* and No. 5 *The Schoolmaster* – stylised Silesian dances.

Cinq calligrammes d'Apollinaire (*Five calligrams of Apollinaire*) for soprano and piano of 1990 is a cycle written by Rafał Augustyn, a contemporary Polish composer whose works have been performed and acclaimed both at home and abroad. *Calligramme* is a term introduced by the French poet

Guillaume Apollinaire to describe a poem written in a meaningful graphic shape. The five songs in Augustyn's cycle are contrasted in terms of tempi, sound colours and technique. What they have in common is the syllabic treatment of the text and the emphasis on sound colour in the piano accompaniment.

There follow songs by Grażyna Bacewicz, whose individual musical language was rooted in musical neo-Classicism and combined inspirations derived from music of the past with innovative harmonies, rhythms and textures. Lyrical vocal chamber music (16 songs for voice and piano) occupies an important place in her oeuvre, along with symphonies, violin concertos, solo and chamber instrumental works, cantatas and ballets. In her songs she set very different texts, from Oriental poetry (medieval Arabic poems and works by Rabindranath Tagore) in her early period, to Polish poets (Konstanty Ildefons Gałczyński, Władysław Broniewski, Adam Mickiewicz) who dominated in her music from the 1940s, to folk songs and her own writings. The piano part in her songs is particularly elaborate and rich in varied colours.

Henryk Mikołaj Górecki's *Already It Is Dusk. Music for String Quartet* Op. 62 (1988), which the composer also referred to as his *String Quartet*

No. 1, was commissioned by Doris and Myron Beigler and the Lincoln Center for the Performing Arts for performance by Kronos Quartet, to which Górecki dedicated his piece, and which premiered it in 1989 in Minneapolis. This one-movement quartet is a model example of the composer's unique individual style, a marriage of tradition and modernity astonishing the audience with the power of musical contrasts. After *Chorale in the Form of a Canon* and *Old Polish Music*, it is Górecki's third composition to quote the motet *Already It Is Dusk* by the Polish Renaissance composer Wacław of Szamotuły. He used the canon technique to set the tenor melody of this motet. The first section, in a slow tempo, strongly contrasts reflective poetic contrapuntal structures performed in *pp* and *ppp* dynamics with sharp repeated harmonies and combinations of harmonies in *fff*. The second section, *Allegro*, opens with motifs and harmonies in the 1st and 2nd violins (*ff*), against whose background we hear a viola melody doubled by the cello. The string ensemble sound resembles that of Tatra highland bands, but also features an innovative technique of repetition of motifs and harmonies. The third section brings a return to progressions remembered from the first part, gentle in expression and making use of the contrapuntal technique.

Krystyna Moszumanska-Nazar, der blev født i den polske kulturby Lwów (i dag Lviv, Ukraine), kaldtes ofte for "den polske moderne musiks Første Dame". Hun var en del af Krakóws musikmiljø, hvor hun var professor i komposition ved Musik Akademiet. Moszumanska-Nazar har komponeret orkesterværker, kammermusikværker, værker for solo instrumenter og sange. Man kan dele hendes værker i tre perioder: den første, den neoklassiske, den anden – den sonoristiske, eller eksperimentale og den sidste, den syntetiske periode. *Strygekvartet nr. 3* (1995) hører i den sidste periode, der varede fra 1973 til 2008, hvor man kan tale om en syntese af alle hendes tidligere komponisterfaringer. Værket består af fire satser: *Sensibile*, *Allegretto giocoso*, *Reflessivo* og *Allegro*, og viser komponistens særegne kompositoriske træk. Der er tale om en narrativ musik

med tydelige dramatiske forløb. De eftertænksomme, rige på kontrapunkt klange, erstattes af voldsomme kulminationer, ledsaget af komplicerede rytmeforløb, som kendetegnes af større dynamik og en tættere musikalsk struktur. Man kan tydeligt spore ekkoerne fra den sonoristiske periode, mest mærkbart i værkets melodiske lag, hvor man kan skelne mellem mange forskellige farvenuancer, f.eks. den hyppige kontrast mellem *arco* og *pizzicato*, samt de urolige lag af toner, der skal spilles "så hurtigt som muligt".

Koncertens næste programpunkt er to kompositioner: *What is the Word* (*Hvad er ordet*) og *The Alphabet of the Ars Brevis* (*Ars Brevis' alfabet*) af den unge komponist og sanger, Agata Zubel. Det er forholdsvis nye værker, skrevet i løbet af de sidste 10 år. Agata Zubel er en international kendt komponist

og performer. Hendes værker er dybt originale. *What is the Word* (2012) til tekst af Samuel Beckett, er skrevet for sang, fløjte, violin, cello og klaver. Her møder man mange nye sangteknikker; udover sang findes her talte partier, partier sunget med luft på stemmen samt *Sprechgesang*. Akkompagnementet er let og gennemsigtig, rig på farvenuancer. Komponisten har brugt forskellige artikulation til de forskellige instrumentale partier, f.eks. *whistle tones* i fløjteparti, *pizzicato* à la Bartók i violin- og celloparti. Også den måde teksten behandles på er dybt original – de enkelte fraser og ord knyttes til forskellige musikalske motiver. *The Alphabet of the Ars Brevis* (2016) er skrevet for to herrestemmer. Også her benytter komponisten sig af forskellige sangteknikker: sang (også som vokalise), melodisk recitation, forskellig slags tale og forskelligartet vejtrækning. I teksten bindes forskellige ord og

vendinger til betydningsbærende enheder, der findes også ordspil og retoriske figurer. Vigtigst er dog lydsiden af de sungne eller talte ord. Her er der tale om funklende polyfoni af de to herrestemmer, med anstrøg af musikalsk humor, alt sammen inden for et kort, kun 4-minutters lange værk.

Næste værk på programmet er *Fem folkemelodier* af Witold Lutosławski, den polske komponist, som anses for en af 1900-tallets klassikere. Lutosławski skrev de 12 små klaverstykker, bearbejdelser af polske *Folkemelodier*, i 1945. De var beregnet for børn og var tænkt som en slags indføring i den moderne musik. Stykkerne havde dog mere end pædagogisk sigte og i 1952 bearbejdede komponisten stykkerne for orkestret. *Fem folkemelodier* hører til komponistens første skaberperiode. Her forbinder komponisten på mesterlig vis folkemusikkens danseelementer med moderne musiks elementer. De enkelte satsers udgangspunkt er folkesange fra forskellige regioner af Polen: nr. 1 *Ach, mój Jasieńko* (Åh, min kære Jan) stammer fra midt Polen, nr. 2 *Hej, od Krakowa jadę* (Jeg kommer kørende fra Kraków) er en krakowiak (en dans fra Kraków region), med todelt metrum og hyppig synkopering,

mens nr. 3 *Gaik (Lunden)*, nr. 4 *Gąsior (En gase)* og nr. 5 *Rektor (Skolemesteren)* er en stilisering af danse fra Schlesien.

Cinq calligrammes d'Apollinaire (*Fem digte fra Apollinaires samling "Calligrammes"*) for sopran og klaver fra 1990, er en sangcyklus af ung polsk komponist, Rafał Augustyn, hvis værker spilles og værdsættes højt både i Polen og i udlandet. "Calligram" er den franske digters Guillaume Apollinaires betegnelse for et digt, hvis mening understreges af dets grafiske form. De enkelte sange i cyklussen *Cinq calligrammes d'Apollinaire* står i kontrast til hinanden, både hvad angår tempo, farve og kompositionsteknik, fælles er de dog om den måde teksten behandles på, nemlig som enkelte stavelser. I klaverpartiet spiller farvenuancerne den vigtigste rolle.

Det næste program punkt er Grażyna Bacewicz' sange. Komponisten er kendt for sit meget originale tonesprog, med udgangspunktet i neoklassicismen, men med benyttelsen af både gamle og nye kompositionsteknikker. De 16 sange med klaverledsagelse er en vigtig del af Bacewicz' efterladenskab, der tæller symfonier, violinkoncerter, kammermusik, musik for

solo instrumenter, kantater og balletmusik. Komponisten benytter sig af meget forskellige tekster i sine sange, fra middelalderligt arabisk lyrik og digte af Rabindranath Tagore i de tidligste sange, til tekster af de polske digtere: Konstanty Ildefons Gałczyński, Władysław Broniewski og Adam Mickiewicz, tekster hentet fra folkesange, samt tekster skrevet af komponisten selv. Det mest raffinerede element i Bacewicz' sange er klaverpartiet, som altid er rig på farvenuancer.

Henryk Mikołaj Górecki kaldte værket *„Już się zmierzcha”* (*Det er skumring allerede*), musik for strygekvartet op. 62 (1988), for sin 1. strygekvartet. Værket blev bestilt af Doris og Myron Beigler samt Lincoln Center for the Performing Arts for Kronos Kvartetten, og uropførtes i Minneapolis i 1989. Góreckis kvartet, der kun består af en sats, kan ses som typisk eksempel for hans originale, enestående musikstil, som befinder sig i grænseområdet mellem tradition og modernitet, og som forbavser tilhøreren med voldsomheden af de musikalske kontraster. Det er tredje gang – efter *Chorał w formie kanonu* (*En koral i form af en kanon*) og *Muzyce staropolskiej* (*Gammelpolsk musik*) – at Górecki bruger et musikcitat fra renæssancekomponisten,

Wacław fra Szamotulys, motet *Już się zmierzcha* (*Det er skumring allerede*). Górecki bearbejder motettens tenormelodi ved brug af kanonteknik. Den første del af værket, i langsomt tempo, viser stærke kontraster mellem de partier, der er fyldt med poetisk eftertænksomhed, og som bearbejdes kanonisk i meget lav dynamik, og de meget skarpe, gentagne akkordstrukturer spillet *forte fortissimo*. Den anden del af værket, allegro, begynder med gentagne klange i 1. og 2. violin spillet *fortissimo*, og på den baggrund træder en melodi i bratsch og cello frem. Sådan, som ensemblet lyder her, minder det om folkemusikensembler fra Tatra-bjergene. Samtidigt er der her tale om moderne teknik, som består af mange gentagelser af de samme toner og klange. Kvartettens tredje del viser lignende forløb, som vi har stiftet bekendtskab med i den første del, den er blid i karakter og også her bruges der kanonteknik.

Paul Hillier

Paul Hillier is from Dorset in England and studied at the Guildhall School of Music and Drama in London. His career has embraced singing, conducting, and writing about music. Earlier in his career in 1990 he was founding director of the Hilliard Ensemble, and subsequently founded Theatre of Voices. He has taught in the USA at the University of California campuses at Santa Cruz and Davis, and in 1996–2003 was director of the Early Music Institute at Indiana University. He was principal conductor of the Estonian Philharmonic Chamber Choir (2001–2007) and has been chief conductor of Ars Nova Copenhagen since 2003. His recordings, over a hundred and fifty CDs including seven solo recitals, have earned worldwide acclaim and won numerous prizes. His books about Arvo Pärt and Steve Reich, together with numerous anthologies of choral music, have been published by Oxford University Press. In 2006 he was awarded an Order of the British Empire for services to choral music. In 2007 he received the Order of the White Star of Estonia, and was awarded a Grammy for Best Choral Recording with Estonian Philharmonic Chamber Choir. He received another Grammy Award for the David Lang CD *The Little Match Girl Passion* with Theatre of Voices and Ars Nova Copenhagen. In 2008 he became chief conductor of Chamber Choir Ireland and was appointed artistic director of the Coro Casa da Música in Porto. During 2009/2010 he was artist-in-residence at Yale University's Institute for Sacred Music, did the Springfield Music Lecture at Rhodes College, Memphis, and performed in New York at Bang on a Can Marathon, at Lincoln Centre, at Royal Opera in Copenhagen, Barbican Centre

in London, and at Perth International Arts Festival in Australia. Paul Hillier has conducted a large number of leading ensembles and choirs in Europe and has collaborated closely with the Kronos Quartet, London Sinfonietta, Peter Sellars, Bobbie McFarren, Tim Rushton and Richard Alston. In 2013 he was awarded the Ridder af Dannebrog (Knight of the Order of Dannebrog) – by Her Majesty the Queen of Denmark.

Paul Hillier

Paul Hillier er født i Dorset, England. Han studerede på Guildhall School of Music and Drama i London og har markeret sig som både sanger, dirigent, forfatter samt grundlægger af og kunstnerisk leder for de internationalt anerkendte grupper Hilliard Ensemble og Theatre of Voices. Hillier underviste en årrække i USA ved University of California Santa Cruz og Davis, og var fra 1996–2003 leder af Early Music Institute på Indiana University. Senere var han chefdirigent for både det Estonian Philharmonic Chamber Choir (2001–2007) og for Ars Nova Copenhagen. Hans over 150 indspilninger, herunder syv soloalbums, har høstet international anerkendelse og vundet et utal af priser. Hans bøger om Arvo Pärt og Steve Reich udgives af Oxford University Press sammen med en række musikantologier. I 2006 blev Paul Hillier af den engelske dronning tildelt en OBE for sin indsats for kormusik. I 2007 modtog han den Estiske orden *Den Hvide Stjerne*, og samme år fik han en Grammy Award for David Lang cd'en *The Little Match Girl Passion* med Theatre of Voices og Ars Nova Copenhagen. I 2008 blev han udnævnt til chefdirigent for Chamber Choir Ireland og kunstnerisk leder af Coro Casa da Música i Porto. I 2009/2010 var han 'artist in residence' ved Yale Universitets Institut for Sacred Music, underviste på Rhodes College, Memphis, og optrådte bl.a. på Bang on a Can Marathon samt i Lincoln Center i New York, Operaen i København, Barbican Center i London, og på Perth International Arts Festival i Australien. Paul Hillier har dirigeret et stort antal orkestre, førende ensembler og kor i Europa og har arbejdet tæt sammen med Kronos Quartet, London Sinfonietta, og med kunstnerne som Peter Sellars,



Bobbie McFarren, Tim Rushton og Richard Alston. I 2013 blev han slået til Ridder af Dannebrog.

Theatre of Voices

Theatre of Voices was founded in California by Paul Hillier, but is now based in Denmark. Current projects include music ranging from Perotinus to Dowland, Carissimi, Buxtehude and Bach, and many of today's most eminent composers such as Berio, Pärt, Reich, Cage, Pelle Gudmundsen-Holmgreen, and Stockhausen. Theatre of Voices works and records with some of the world's best instrumentalists, including London Sinfonietta and Kronos Quartet, and has performed regularly at Edinburgh Festival, Barbican Centre and Carnegie Hall – with sold out concerts. 2008 included the opening of Berliner Festspiele with Stockhausen's *Stimmung* at the composer's own request, along with a performance at BBC Proms. The past few years have included tours to Hong Kong, Australia, Sweden, UK, Mexico, the US, Italy, France, Poland, Belgium, Germany, Portugal, Luxemburg, and Holland. The group's most recent CDs include Stockhausen's *Stimmung*, David Lang's *The Little Match Girl Passion*, *Stories* (with music of Berio, Berberian, Cage, Marsh, Mac Low, Frank), *The Christmas Story*, and Arvo Pärt's *Creator Spiritus* all on Harmonia Mundi, USA. On Dacapo-Records, Theatre of Voices released Buxtehude's *Scandinavian Cantatas* in 2015 as the first of a series of five CDs. The latest is *In Dulci Jubilo* – chosen for BBC Music Magazine's 2017 Christmas favourites. Theatre of Voices received a Grammy Award for *The Little Match Girl Passion* in 2010 – the year of the group's 20th anniversary. In 2013 Theatre of Voices was nominated for the Nordic Council Music Prize, and in 2014, *My Heart's in the Highlands* from Theatre of Voices' Pärt CD *Creator Spiritus* was used in Oscar-winning Italian movie *La Grande*

Bellezza by Paolo Sorrentino. The same track was featured in Mojo Magazine, selected by Nick Cave and the Bad Seeds as one of their favourites. The ensemble offers workshops and has worked on film projects – with for example Danish documentarist Phie Amboe and Oscar-nominated Icelandic composer Jóhann Jóhannsson. Sponsored by The Danish Arts Council and Augustinus Foundation.



Theatre of Voices

Theatre of Voices blev grundlagt i Californien af Paul Hillier, men har nu hjemsted i Danmark. Aktuelle projekter omfatter musik fra Perotin til Dowland, Carissimi, Buxtehude og Bach, og mange af nutidens mest fremtrædende komponister som Berio, Pärt, Reich, Cage, Pelle Gudmundsen-Holmgreen og Stockhausen. Theatre of Voices samarbejder med nogle af verdens bedste ensembler, herunder London Sinfonietta og Kronos Quartet, og har regelmæssigt optrådt på Edinburgh Festival, Barbican Center og Carnegie Hall – med udsolgte koncerter. I 2008 åbnede koret Berliner Festspiele med Stockhausens *Stimmung* på komponistens direkte anmodning, og senere opførte de det samme værk på BBC Proms. De seneste år har de optrådt i Hong Kong, Australien, Sverige, Storbritannien, Mexico, USA, Italien, Frankrig, Polen, Belgien, Tyskland, Portugal, Luxembourg og Holland. Gruppens seneste cd'er tæller Stockhausens *Stimmung*, David Langs *Little Match Girl Passion*, *Beretninger* (Berio, Cage, Berberian), *The Christmas Story* og *Creator Spiritus* (Arvo Pärt) – alle på Harmonia Mundi, USA. På Dacapo Records i Danmark udgav Theatre of Voices i 2015 Buxtehudes *Skandinaviske Kantater*, den første i en serie på fem cd'er. Den seneste i serien, *In Dulci Jubilo* – blev i 2017 valgt som BBC Music Magazines Christmas Favorites. Theater of Voices vandt en Grammy Award for *The Little Match Girl Passion* i 2010, det år koret kunne fejre sit 20 års jubilæum. I 2013 blev Theatre of Voices nomineret til Nordisk Råds musikpris, og i 2014 blev *My Hearts in the Highlands* fra Theatre of Voices' Pärt CD *Creator Spiritus* brugt i den Oscar-vindende italienske film *La Grande Bellezza* af Paolo Sorrentino. Ensemblet tilbyder workshops

og arbejder med filmprojekter – bl.a. med dansk dokumentarfilm instruktør Phie Amboe og Oscar-nomineret islandske komponist Jóhann Jóhannsson. Ensemblet er sponsoreret af Dansk Kunstråd og Augustinusstiftelsen.

Smith Quartet

Now into its third decade, the Smith Quartet remains at the leading edge of the new music world. A champion of the works of the world's most celebrated composers, commissioning over 200 new pieces with recent works from Michael Nyman, Kevin Volans, Joe Cutler, Donnacha Dennehy, Tunde Jegede, Gabriel Prokofiev, and the late Jon Lord. The group has not only collaborated with eminent classical musicians such as Burgess, pianist John Tilbury and guitarist David Tanenbaum but also with a diverse array of artists from other disciplines including rock group Pulp, Malian singer Rokia Traoré, jazz musicians John Taylor and Django Bates and dance companies Shobana Jeyasingh, Siobhan Davies and Ultima Vez. In 2005 they were featured in the BBC's The Culture Show in discussion with Steve Reich and in the BAFTA and Emmy award-winning BBC documentary film *Holocaust: A Music Memorial Film from Auschwitz*, performing Reich's *Different Trains*. Filmed on location, the film marked the 60th anniversary of the liberation of Auschwitz. The quartet's touring schedule has taken them around the world appearing in many prestigious festivals including: Huddersfield Contemporary Music Festival, Vancouver Festival, Düsseldorf Festival, Cheltenham and Edinburgh Festivals, La Biennale di Venezia, Jauna Muzika Vilnius, Vale of Glamorgan, the Flanders Festival Brussels and New York's Bang on a Can Festival. As Associate Artists at St John's Smith Square London they featured all the works of Michael Nyman and Philip Glass, as well as iconic British composers including Gavin Bryars, Steve Martland and Howard Skempton. The quartet has regularly recorded for the BBC and enjoyed an ongoing relationship

with Signum Classics. Albums on the Signum label include Steve Reich's *Different Trains* and the complete Philip Glass quartets which led Classic FM magazine to ask "How long before the Kronos is labelled the 'American Smith Quartet'? ...they are ahead of the curve at generating new repertoire and taking the experimental back catalogue seriously."

Smith Quartet

Smith Quartet er på tredje årti en af den nye musiks stærkeste repræsentanter med over 200 bestillinger hos verdens mest markante komponister som Michael Nyman, Kevin Volans, Joe Cutler, Donnacha Dennehy, Tunde Jegede, Gabriel Prokofiev og Jon Lord. Kvartetten har ikke alene samarbejdet med fremtrædende klassiske musikere som trommespilleren Paul Burgess, pianisten John Tilbury og guitaristen David Tanenbaum, men også med en bred vifte rytmiske musikere, som for eksempel rockgruppen Pulp, sangeren Rokia Traoré (Mali), jazzmusikerne John Taylor og Django Bates, og dansegrupperne Shobana Jeyasingh, Siobhan Davies og Ultima Vez. I 2005 spillede kvartetten i BBC's The Culture Show og optrådte i den BAFTA og Emmy prisbelønnede BBC-dokumentarfilm *Holocaust – en mindekoncert fra Auschwitz*, hvor Reichs *Different Trains* blev opført i anledning af 60-årsdagen for befrielsen af Auschwitz. Kvartettens koncertrejser har ført dem vidt omkring: Huddersfield Contemporary Music Festival, Vancouver Festival, Düsseldorf Festival, Cheltenham og Edinburgh Festivaler, La Biennale di Venezia, Jauna Muzika Vilnius, Vale of Glamorgan, Flandern Festival Bruxelles og New Yorks Bang on a Can Festival. Smith Quartet spillede alle Michael Nymans og Philip Glass' strygekvartetter, de har også opført værker af ikoniske britiske komponister som Gavin Bryars, Steve Martland og Howard Skempton. Kvartetten har regelmæssigt indspillet for BBC og har haft et løbende samarbejde med Signum Classics. Indspilningen af Steve Reichs *Different Trains* og de komplette Philip Glass-kvartetter, fik Classic FM Magazine til at spørge: "Hvor lang tid skal der gå før



Kronos kvartet bliver kaldt 'the American Smith Quartet'? ...de er konstant på forkant med udviklingen ved at generere nyt repertoire og samtidig tage det eksperimentelle alvorligt".

11.11

7:00 p.m.

**Dr. Hoch's Conservatory
Clara Schumann Hall
Sonnemannstraße 16
Frankfurt**

**Dr. Hoch's Konservatorium
Clara Schumann Saal
Sonnemannstraße 16
Frankfurt**



