

PULSAR 2020 - SPACE & ROOM

FEATURING BANG ON A CAN ALL STARS

Åbningskoncert: Contemporary Concerto Grosso

Torsdag 5. marts kl. 19.30, Konservatoriets Koncertsal

Dirigent: Jessica Cottis

Xavier Bonfill:
(f. 1986) YES FOR NO (uropførelse)

*Solister: NEKO3
Fei Nie, Kalle Hakosalo og Lorenzo Colombo*

Matias Vestergård:
(f. 1989) ...THROUGH ITS DARKNESS (2019) (uropførelse)
I. PORPHYRY
II. NOTHING ELSE WAS RED
III. LAMENT
IV. LIKE VEINS OF SILVER...

PAUSE (CA. 40 MINUTTER)

*ca. kl. 20.20: Værkintrroduktion i Carl Nielsen Foyeren:
Kunstnerisk leder af PULSAR, Niels Rosing-Schow, interviewer
komponisten Julia Wolfe*

Julia Wolfe:
(f. 1958) FLOWER POWER (skandinavisk 1. opførelse)
bestilt af Los Angeles Philharmonic og DR SymfoniOrkestret

*Solister: Bang on a Can All Stars
Robert Black, bas, Vicky Chow, klaver, David Cossin, slagtøj
Mark Stewart, guitar, Ken Thomson, klarinet, Arlen Hlusko, cello
Andrew Cotton, lyddesign, Don Cieslik, lysdesigner*

Lyd: Bo Karlsson

Lys: Yaw Darko

Tonemestre: Heini Ragnarsson, Juan Bayona, Frederik Q. Holm og John Cleworth

JESSICA COTTIS

Jessica Cottis er uddannet som organist og pianist i Australien med videre orgelstudier hos Marie-Claire Alain i Paris. Efter en håndledsskade begyndte hun i stedet at studere direktion hos bl.a. Sir Colin Davis på Royal Academy of Music i London, hvor hun vandt flere af konservatoriets priser og bestod med udmærkelse i 2009.

Jessicas internationale dirigentkarriere tog hurtigt fart med stillinger som assisterende dirigent hos bl.a. Sydneys Symfoniorkester, og i dag er hun en efterspurgt gæstedirigent med engagementer for bl.a. London Filharmonikerne, Sydneys Symfoniorkester og samtlige BBC-orkestre. Hun dirigerede første gang på The BBC Proms i 2016, vendte tilbage i 2017 og er også med blandt denne sæsons Proms-dirigenter. Desuden debuterer Jessica i denne sæson med orkestre som Los Angeles Filharmonikerne, London Symfonikerne og Singapores Symfoniorkester og vender tilbage til Royal Opera House, hvor hun står i spidsen for to store operaproduktioner.

XAVIER BONFILL: YES FOR NO

1. The world is all that is the case.

1.1 The world is the totality of facts, not of things.

2.02 Objects are simple.

2.0131 A spatial object must be situated in infinite space. (...) Notes must have pitch.

2.0232 In a manner of speaking, objects are colourless.

2.033 Form is the possibility of structure.

2.1 We make ourselves pictures of facts.

2.223 In order to tell whether a picture is true or false one must compare it with reality.

4.023 A proposition must restrict reality to two alternatives. YES or NO. (...)

4.116 Everything that can be thought at all can be thought clearly. Everything that can be put into words can be put clearly.

7. What we cannot speak about we must pass over in silence.

Ludwig Wittgenstein: Tractatus Logico-Philosophicus (1921)

NEKO3

NEKO3 er et ny musik-ensemble, der blev dannet i 2017 af tre instrumentalister og en komponist fra DKDM: Lorenzo Colombo og Kalle Hakosalo, slagtøj, Fei Nie, klaver/keyboard, og Mads Emil Dreyer, komponist. neko3cph.com

MATIAS VESTERGÅRD: ...THROUGH ITS DARKNESS

The title of my work refers to the central point of inspiration - the image of a small group of people journeying through an enormous dark cave towards what may or may not be an exit.

My work is in four interconnected movements, and deals with echoes and call-and-response throughout - I've tried to create the acoustics of a cave within the orchestra itself. It starts with six loud and heavy sounds - like doors slamming - that echo through the orchestra in different ways, while two sets of castanets trudge along like footsteps. The second movement is fast, and functions sort of as a scene change. It leads to the third movement, a lament for solo violas and brass.

The fourth movement has the clearest call-and-response music. Under rain-like pizzicatos, the horns send out signals that are then echoed by two groups of instruments, one soft and warm, one sharp and cold. I liked this section so much, I repeated it, albeit very differently - I tried to turn the whole sound into air. And I found out there was an oboe solo hiding in it.

JULIA WOLFE: FLOWER POWER

Flower Power is about optimism, idealism, psychedelia, breaking with convention, and a little bit of love and peace. My recent large-scale works have addressed important moments in American history. The same is true for Flower Power, though it has no text. As a post-60s child, I experienced the afterglow of the 1960s revolution. And the after-ring was still resounding in the late 1970s. There was a sense that a better world was possible. In the strange moment we are in now, "when all the world is a hopeless jumble," I think about that remarkable turning point in American history, and in American music - a time of new ideas, and hope. Flower Power draws on my memory of this political and artistic time period, harnessing the energy and power of liberation and activism.

The new work features the Bang on a Can All-Stars, the house band of the collective that I helped to create 30 some years ago. I developed my artistic voice with this band, finding a new way of expression, and a new freedom. As I bring this aesthetic to the orchestra world and team up with the amazing Los Angeles Philharmonic, the fusion offers expansive possibilities. Flower Power was commissioned by The Los Angeles Philharmonic, Gustavo Dudamel, Music and Artistic Director and the Danish National Symphony Orchestra.

JULIA WOLFE

Julia Wolfe draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them. The 2019 world premiere of *Fire in my mouth*, a large-scale work for orchestra and women's chorus, by the New York Philharmonic with The Crossing and the Young People's Chorus of New York City, received extensive acclaim — one reviewer called the work "a monumental achievement in high musical drama, among the most commandingly imaginative and emotively potent works of any kind that I've ever experienced." (The Nation Magazine) The premiere recording of *Fire in my mouth* is released on Decca Gold, and was recorded live during the world premiere. It has received two Grammy nominations (best contemporary classical composition; best engineered classical album). The work is the third in a series of compositions about the American worker: 2009's *Steel Hammer*, which examines the folk-hero John Henry, and the 2014 Pulitzer prize-winning work, *Anthracite Fields*, a concert-length oratorio for chorus and instruments, which draws on oral histories, interviews, speeches, and more to honor the people who persevered and endured in the Pennsylvania Anthracite coal region. Mark Swed of the LA Times wrote *Anthracite Fields* "captures not only the sadness of hard lives lost...but also of the sweetness and passion of a way of daily life now also lost. The music compels without overstatement. This is a major, profound work."

Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. She has written a major body of work for strings, from quartets to full orchestra. Her music has been heard at venues throughout the world and has been recorded on Cantaloupe Music, Teldec, Point/Universal, Sony Classical, and Argo/Decca.

In addition to receiving the Pulitzer Prize, Wolfe was a 2016 MacArthur Fellow, she received the 2015 Herb Alpert Award in Music, and was named Musical America's 2019 Composer of the Year. She is on faculty at the NYU Steinhardt School and is co-founder/co-artistic director of New York's legendary music collective Bang on a Can. Her music is published by Red Poppy, Ltd. (ASCAP) and is distributed worldwide by Ricordi/Universal Music Classical.

BANG ON A CAN ALL-STARS

Formed in 1992, the Bang on a Can All-Stars are recognized worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental music, this six-member amplified ensemble has consistently forged a category-defying identity. With a massive repertoire of works written specifically for the group's distinctive instrumentation and style of performance, the All-Stars have become a genre in their own right. Performing each year throughout the U.S. and internationally, the group's celebrated projects include their landmark recording of Brian Eno's ambient classic *Music for Airports*, as well as live performances with Philip Glass, Don Byron, Iva Bittova, Thurston Moore, and others.

Current and recent project highlights include a new recording of legendary composer/performer Meredith Monk's *MEMORY GAME*; *Road Trip*, an immersive and visually stunning concert collaboratively composed by Michael Gordon, David Lang and Julia Wolfe to commemorate the 30+ year journey of Bang on a Can; performances and a recording of Julia Wolfe's Pulitzer Prize winning *Anthracite Fields* for the All-Stars and guest choir; *Field Recordings*, a major multi-media project and two CD/DVD releases featuring over 30 commissioned works by pioneering musicians from across all genres and borders; the world premiere and album release of *Cloud River Mountain*, a new collaboration featuring Chinese superstar singer Gong Linna; and more. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal and Nonesuch.

Bangonacan.org

DR SYMFONIORKESTRET

VIOLIN 1

Christina Åstrand
Kern Westerberg
Jan Leif Rohard
Anders Fog-Nielsen
Per Friman
Sarah Jillian McClelland
Tine Rudloff
Sabine Bretschneider-Jochumsen
Sophia Bæk
Trine Yang Møller
Anja Zelianodjevo
Maj Kullberg
Kaya Kato Møller
Johan Amandus Lind
Charlotte Rafn

VIOLIN 2

Gunvor Sihm
Monika Malmquist Egholm
Bodil Kuhlmann
Julie Meile
Line Marie Most
Morten Kjær Dulong
Anne Marie Kjærulff
Andrea Rebekka Alsted
Stanislav Igorevich Zakrjevski
Christian Ellegaard
Ida Balslev
Peter Andreas Nielsen

BRATSCH

Alexander Butz
Magda Stevansson
Carina Andersson
Kristian Scharff Fogh
Katrine Reinhold Bundgaard
Lilion Anne Soren
Stine Hasbirk Brandt
Katarzyna Bugala
Jákup Lützen
Daniel Pawel Sledzinski

CELLO

Henrik Dam Thomsen
Vanja Maria Louro
Johan Krarup
Peter Morrison
Richard Krug
Chul-Geun Park
Cansin Kara
Tobias van der Pals

KONTRABAS

Einars Everss
Michal Stadnicki
Michael Rossander Dabelsteen
Henrik Schou Kristensen
Gerrit H. Mylius
Mads Lundahl Kristensen

FLØJTE

Ulla Miilmann
Russell Satoshi Itani
Ditte Grau Aggerholm

OBO

Eva Steinaa
Maria Lundbak
Ulrich Trier Ortman

KLARINET

August Lange Finkas
Klaus Tönshoff
Søren Elbo

FAGOT

Audun Halvorsen
Sebastian Stevansson
Dorte Bennike

HORN

Oskar Lejonklo
Dominika Piwowska
Anna Nygård Lingdell
Jakob Arnholtz

TROMPET

Michael Frank Møller
László Molnár
Karl Husum
Andreas Jul Nielsen

BASUN

Lars Ragnar Karlin
Lucas Jamin Tiefenthaler
Jakob Sandberg

TUBA

Thomas Andre Røisland

HARPE

Zachary James Hatcher

TANGENTINSTRUMENT

Per Salo

PAUKER

René Felix Mathiesen

SLAGTØJ

Gert Skød Sørensen
Jakob Weber Egholm
Nicola Carrara



DET KONGELIGE
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