



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

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PULSAR 2020 - SPACE & ROOM

Dance & Drama

Søndag 8. marts kl. 16.00, Konservatoriets Koncertsal

DIRIGENTER: JEAN THOREL

Anders Skibsted: Computermusik (uopførelse)
(f. 1986)

Violetta Varo, Annissa Gybel, Gabriel Coxner, Borbála Brezovszky og Alexandra de Sousa Peral, violin, Alva Rasmussen, Katie Elise Le Feuvre, Lucas Blekeberg og Thea Jørgensen, bratsch, Aino Siurua, cello, Astor Cortabarría, kontrabas, Anders Skibsted, bandoneon, Flemming Valmundsson, accordeon

Kirsten Milenko: Dalloway (uopførelse)
(f. 1993)

Act I – Entre nous

1. *Mrs Dalloway gets her flowers*
[interlude i.] *An indescribable pause*
2. *The heart of Mrs Dalloway*

Act II – Destiny prevails

3. *The estranged*
[interlude ii.] *Comment s'échaper*
4. *Recollections & Fate*
5. *The party*

Act III – The convergence

6. *Snow falls*
[interlude iii.] *Death was brought into this house*
7. *And it was...for there she was*

PAUSE

Maurice Ohana: 4 Études chorégraphiques
(1913-92)

Oliver Kragelund, Klaes Breiner Nielsen, Jan Rúni Poulsen, Luca Giacobbe, Grzegorz Chwalinski, Hsiao-Tung Yuan, slagtøj

Matias Vestergård: THREE REVELATIONS from the opera MURDER ON THE TITANIC
(f. 1989) Libretto af Lea Marie Løppenthin og komponisten

- I. MR BLACK's aria
- II. Terzet
- III. EDGAR ALLAN POE's aria
- IV. Epilogue - Finale

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

JEAN THOREL (f. 1958) har studeret orkesterdirektion hos Jean-Jacques Werner og Léon Barzin og balletdirektion hos Antal Dorati og André Girard. I 1985 blev han fast dirigent for Stringendo Ensemble Orchestral de Paris og i 2008 chefdirigent ved City Chamber Orchestra of Hong Kong.

Som en passioneret forkæmper for ny musik har Jean Thorel uropført over 400 værker. Jean Thorels ukonventionelle interpretationer, af såvel nutidigt som klassisk repertoire, har begejstret mange musikkritikere i og uden for Frankrig. Jean Thorels cd-udgivelser omfatter værker af bl.a. Fauré, Debussy, Francaix, Peter Bruun og Tage Nielsen.

ANDERS SKIBSTED: COMPUTERMUSIK

Computeren har ændret alle aspekter af musiks tilblivelse, bearbejdning, tilgængelighed, udførelse, fremførelse osv.

Computermusik er nu både musik åbenlyst produceret af computere men ligeså meget musik hvor der ikke er en computer til stede.

Stykket er et stykke computermusik, uden en computer i sigte. Klangene og det musikalske materiale er computerens forsøg på at analysere, reproducere og notere klange taget fra akkordeonen og bandoneonen. Klange er fra bandoneonens og akkordeonens lyseste register, og deres særegne samspil, som er rigt på interferens og differenster. Klanglige fænomener der ikke altid er let kvantificerbare for en computer, men som alligevel af en computer giver smukke, uventede klanglige nyfortolkninger af ting vi allerede ved hvordan lyder.

MAURICE OHAHA: QUATRE ETUDES CHORÉGRAPHIQUES (1955)

Ballet pour ensemble de 6 percussionnistes

I en række kontrasterende sekvenser udnytter Ohana de rige og udtryksfulde klangmuligheder i slagøjets instrumentarium af skind, metal og træ. Han er her bl.a. inspireret af den klanglige sensibilitet og rytmiske rigdom, han fandt i afrikansk og andalusisk musik. I sit værk søger han – både gennem 'melodiske' linjer i trommerne, men særlig i kraft af resonanser af metalinstrumenterne (gonger og bækner) – at skabe en musik, som gør sig fri af skalaens diatonisk fængsel.

Værket er oprindeligt skrevet til den tyske ekspressionistiske danser og koreograf Dore Hoyer (1911-1967). Ekspressionismen i dans opstod som en protest imod begrænsningerne i den klassiske ballet, oplevet som stram og fastlåst inden for konventionelle former, og blev en bevægelse mod fremtidens udtryk i dansen. Denne ide kompletterer musikkens 'flugt' fra diatonikken og sanseligheden, som i øvrigt kommer til udtryk i Ohanas musik.

Ved denne opførelse fungerer dansen som en forlængelse af den sanselige oplevelse, som fremtrylles af slagøjsspillerne. Løsgjort fra form gennem frihed og spontanitet besvarer og farves dansernes bevægelser af både musikkens dynamiske rejse og af hinanden.

MATIAS VESTERGÅRD: THREE REVELATIONS FROM THE OPERA MURDER ON THE TITANIC

My opera MURDER ON THE TITANIC is set on the famous ship, albeit in an alternate universe, where the passenger list contain among its illustrious names the writer VIRGINIA WOOLF, poet ANNA AKHMATOVA, and WILLIAM TAFT, president of the USA.

At the beginning of the opera, the famous civil rights lawyer ATTICUS FINCH is found murdered on board the ship. An impromptu investigation team is formed, and the rest of act I revolves around the solving of the murder case. The chief suspect is MR BLACK, a shy German undertaker with a mysterious high voice - he is however nowhere to be found. The investigations are cut short when the ship collides with an iceberg and sinks, and most of the passengers drown.

In the second act, we follow a handful of survivors, slowly succumbing in a life boat - no-one is saved in this version of the shipwreck story. MR BLACK appears alone in another life boat, and confesses his innocence, explaining that his secretive nature was a way of protecting his transgender identity. He also reveals that the murderess was ANNA AKHMATOVA.

While she and VIRGINIA WOOLF disappear into a poetic vision, LOUISE FINCH, the widow of the murdered man, laments her strange fate and the loss of her future. Suddenly, the ghost of EDGAR ALLAN POE, the famous horror writer, appears and explains that he possessed ANNA AKHMATOVA and led her to the murder - simply for the fun of creating a mystery.

In the epilogue, a CHORUS OF LOST SOULS sing of the cataclysmic disasters of the 20th (and 21st) centuries.

MATIAS VESTERGÅRD: THREE REVELATIONS FROM THE OPERA MURDER ON THE TITANIC

I. MR BLACK's aria

Claire pulls MR. BLACK onboard
- his tattered clothes reveal a
woman's figure. Everyone except
ANNA look even more flustered

MR. BLACK
I am a man on the inside
and this is the way I want to be
treated
if accused of murder, so be it
I hate the ocean
swallowing our ship
and revealing my secret
all night I have been hiding
my shy nature demands this of me
"don't wait to be hunted to hide"
that was always my motto
Now the time is up
There is nowhere left to hide
For me
Or for you indicating ANNA

Shock of the survivors. Only
ELMER seems to have suspected
it. ANNA 'confesses' with a dazed
look, singing almost to herself

ANNA AKHMATOVA:
In the black sky no star is seen,
somewhere in ambush lurks the
Angel of Death...

Mr. BLACK:
I held Anna's hand
I told her my secret
and promised to keep her's
and now I have given away
both mine and her own

ELMER is heartbroken. CLAIRE
tries to comfort him.

II. Terzet

LOUISE FINCH:
You held the hand
and kept the secret
of my husband's murderer...
What on earth?
I am on a life boat in the Arctic
Ocean
with a madwoman,
Her acolytes,
A dying president,
A phony explorer,
and some sort of transvestite
what would Atticus do?

ANNA AKHMATOVA:
Water becoming ice...
Nothing at all will happen here
again,

VIRGINIA WOOLF:
Water becoming ice...
Nothing at all will happen here
again,

ANNA & VIRGINIA:
Will ever happen.

Memory of sun seeps from the
heart.
What is it? -- Dark?
Perhaps! Winter will have oc-
cupied us
In the night.

LOUISE FINCH:
Maybe, if I hadn't been his wife...
God help us.

III. EDGAR ALLAN POE's aria

At this point the GHOST of
EDGAR ALLAN POE appears.
The ghosts of the dead passengers
can be heard singing wordlessly
offstage. During his speech, the
survivors lose all remnants of
their personalities, accepting their
fate.

The GHOST of EDGAR ALLAN
POE:
Do not trouble this gentle soul
I made her do it!
The only true artist among you,
The most perfect vessel
For my last great mystery!
Adieu, I will let death take care of
you

the GHOST of EDGAR ALLAN
POE vanishes.

IV. EPILOGUE - FINALE

EVERYONE, ALIVE AND
DEAD:
we had bad feelings about this
journey from the beginning
and onwards this feeling stayed
our nervous thoughts splashing
against the ship like waves
our worried feelings splashing
against the ship like waves
and now our ship is gone
why is our century worse than
any other?
Is it that in the stupor of fear and
grief
it had plunged its fingers
in the blackest ulcer
yet cannot bring relief?
Oh well, we shall face apocalypse
face first
Oh yes, we shall face apocalypse
face first
Oh yes, we shall face apocalypse
face first

MATIAS VESTERGÅRD: THREE REVELATIONS FROM THE OPERA MURDER ON THE TITANIC

Virginia Woolf: Taylor Ann Grant

Anna Akhmatova: Emma Mustaniemi

Mr. Black: Sigrid Thordsen

Edgar Allan Poe: Nicolai Elsberg

Louise Finch: Frida Lund Larsen

Ekko 1: Sandra Thorsteinsdottir

Ekko 2: Katrin Kuslap

Ekko 3: Laura Chareun

Sinfonietta:

Violetta Varo, violin, Lucas Blekeberg, bratsch, Rasmus Støier Andersen, cello,

Astor Cortabarría, kontrabas, Hilde Zijlstra og Beata Preisaite Sidiskiēne, fløjte

Yulong Yin og Theodore Mavrakis, klarinet, Rikke Kleppa, trompet, Mikkel Brekke Krossli, basun

Grzegorz Chwalinski og Ye Bu, slagtøj, Ruben Høgh, klaver, Jónas Ásgeir Ásgeirsson, accordeon

Kor:

Sopran 1: Nicole Chan og Sandra Thorsteinsdottir

Sopran 2: Barbro Citron og Elisabeth Rosenberg

Alt 1: Laura Chareun og Christina Herrestahl

Alt 2: Stephen Yeseta og Nanna Ipsen

Tenor 1: Joar Sörensson og Kristian Bordoy

Tenor 2: Alex Friis Nielsen og Jakob Nielsson

Baryton 1: Mads Skovgaard Andersen, Johannes Bødtker, Simon Sumal

Baryton 2: Stefan Cushion

KIRSTEN MILENKO: DALLOWAY

Dansere:

Jessica Lyal som Dalloways skygge, Stefanos Bizas og Ruth Rebekka Hansen som animation

Dalloway: Johanna Nylund

Lady Bruton: Ni Zhou, Sally Seton: Katrin Kuslap, Lucrezia Warren-Smith: Åsne Sandegren

Septimus Warren-Smith: Richard Låås, Peter Walsh: Thomas Zimmermann

Hugh Whitbread: Jonathan Munro

Sinfonietta:

Violetta Varo, Annissa Gybel, Gabriel Coxner og Borbála Brezovszky, violin, Alva Rasmussen og Lucas

Blekeberg, bratsch, Aino Siurua og Rasmus Støier Andersen, cello, Astor Cortabarría, kontrabas

Maciej Swinoga og Anita Capuccinelli, slagtøj