



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

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PULSAR 2026

WIND, WATER, WORDS, BRASS, STRINGS

Søndag 8. marts kl. 19.30, Konservatoriets Koncertsal

Athanasia Kotronia: Hydraulis (2025)

Luca Bello, accordeon

Yifan Shao: Wind (2025) uropførelse

Yifan Shao, sang, og Albin Rosenqvist, slagtøj

György Kurtág:
(f. 1926) Játékok

...flowers...also the stars (1. bog nr. 1b)
Stop and go (3. bog, nr. 1)
Play with infinity (3. bog, nr. 2)
Scherzo (3. bog, nr. 7)
Quiet talk with the devil (book 3, no. 5)
Perpetuum Mobile (1. bog, nr. 3)

Ivan Doujak, klaver

Betsy Jolas:
(f. 1926) Tranche (1967)

Zachary Hatcher, harpe

Aske Kai Tengberg: på en gadelampe

Aske Kai Tengberg, accordeon, Jens Rønsholdt, orgel, Ben Livneh, støvsuger

Beatriz Ferreyra:
(f. 1937) Jazz't for Miles (2001)

Hans Werner Henze: Sonatina (1974)
(1926-2012)

Toccata
Canzona
Segnali

Jonas Wiik, trompet

Zesheng Fan: Incantation (2025) uropførelse

Jiayi Wu, Anna Hjortkjær, Tianwei Wang, Florian Kahlmeyer, Magnus Bille,
Otto Wahlbeck, sang
Amalie Helseth, Mengze Zhang, Magdalena Slauzys, Ziqing Lin,
Silja Møller og Peijun Ma, cello
Tongjia Jiang, slagtøj

Tonemestre: Ana Babic og Daniel Wander

En koncert uden pauser, med speciel lyssætningen og værker, som kredser om elementerne vind, vand, ord, messing og strenge.

Desuden hylder vi hele fire 100-års fødselarer ved koncerten: György Kurtág, Betsy Jolas, Hans Werner Henze og Miles Davis: 6 satser fra Kurtágs "pædagogiske" klaversamling, Játékok (leg/spil) som er et ongoing projekt han har skrevet på siden 1973, Betsy Jolas harpeværk Tranche fra 1967, Hans Werner Henzes virtuose Sonatina for trompet fra 1974 og Beatriz Ferreyras elektroakustiske værk, Jazz't for Miles, som er en hommage til Miles Davis.

Athanasia Kotronia: Hydraulis (2025)

Hydraulis is based on the hydraulic organ from ancient Greece (around 246 BC). The hydraulic organ is the predecessor of all keyboard instruments and the earliest ancestor to the accordion. The piece is based on a recording made on a replica of a hydraulic organ, as well as an overtone analysis of that recording.

The main theme comes from the recording itself where the Epitaph of Seikilos was being played, one of the earliest surviving pieces of music. In Hydraulis, it is deconstructed. The work mourns within its major keys, which in ancient Greece did not necessarily signify happiness though could, on the contrary, express mourning.

Yifan Shao: Wind (2025)

What is wind, after all? Is it a type of sound, an energy that forcibly displaces people or objects, or an amplifier of odors? The answers will be revealed through extremely delicate yet powerful vocal multiphonics and artificial reverberations of wine glasses.

Zesheng Fan: Incantation (2025)

Incantation is a sonic ritual of awakening. Six cellos symbolize dormant "Statues," paired with six vocalists as "Sorcerers." As the ceremony unfolds, the vocalists shift positions in space, following a structural evolution of "Solo - Duo - Trio - Duo - Solo" The work captures the transformation from static matter to spiritual ecstasy, weaving a collective supernatural dialogue through this fluid, ritualistic movement.