

9. november 2022
Kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1



Foto: Marita Rasmussen

JOHANNA NYLUND

DEBUTKONCERT

SOPRAN

DET KONGELIGE DANSK
MUSIKKONSERVATORIUM

Gratis adgang

dkdm.dk

PROGRAM

MARIANNA FILIPPI (F. 1992)

Hope is... for sopran, strygekvartet og to fløjter
Uropførelse

THEA MUSGRAVE (F. 1928)

Primavera for fløjte og sopran

GIUSEPPE VERDI (1813-1901)

E strano...Sempre libera Violettas arie fra La Traviata

JEAN SIBELIUS (1865-1957)

Vårtagen fra 8 sange opus 61/8

Våren flyktar hastigt fra 7 sange opus 13/4

Kaiutar fra 6 sange opus 72/4

SERGEJ RAKHMANINOV (1873-1943)

6 sange opus 38

I. In my garden at night

VI. A-u!

JOHANN STRAUSS (1825-99)

Klänge der Heimat“Czardas” Rosalindes arie fra Flagermusen

PAUSE (20 MINUTTER)

CARL MARIA VON WEBER (1786-1826)

Wie nahte mir der Schlummer....Leise, leise Agathes arie fra Jægerbruden

VINCENZO BELLINI (1801-35)

Qui la voce sua soave Elviras cavatina fra I Puritani

JEAN SIBELIUS (1865-1957)

Arioso for sopran og strygekvartet

ERNEST CHAUSSON (1855-99)

Chanson perpétuelle op. 37 for sopran og klaverkvintet

KAIJA SAARIAHO (F. 1952)

Leino songs:

II. Sydän

IV. Iltarukous

Changing light for sopran og violin

JOHANNA NYLUND

Johanna Nylund is a Finnish soprano based in Copenhagen. In the season 2022-2023 she sings Pamina in *The Magic Flute* at the Finnish National Opera as well as Liù in Puccini's *Turandot* at Alexander Theatre, also in Helsinki. In Denmark she sang Nella in Puccini's *Gianni Schicchi* at the Copenhagen Operafestival and Gilda in a shortened version of Verdi's *Rigoletto* called "Mini-Rigoletto" at Opera Hedeland. In December she will sing Fauré's *Requiem* with the Aarhus Symphony Orchestra.

Johanna has a Masters degree from DKDM as well as from Stockholm University of the Arts' Department of Opera. She was one of the Léonie Sonning talent prize recipients in 2022 in Denmark and received the Barbro Salén scholarship in Stockholm in the same spring. In addition, she has received support for her studies from Den Bøhmske Fond and Augustinus Fonden.

Johanna sings a wide range of concert repertoire. In DKDM's Årsfest 2021 she performed Kaija Saariaho's 4 Leino songs with DKDM Symphony Orchestra conducted by Thomas Søndergård. She has also been a soloist with Odense Symphony Orchestra, Vermont Philharmonic Orchestra and Århus sinfonietta as well as different chamber ensembles and choirs with repertoire varying from church music to opera and new music.

Together with pianist Johannes Stenberg Brooks they perform lied concerts as Duo Newbrook. They have a rich and varied repertoire and received 3rd prize at the international Copenhagen Lied-Duo Competition in October 2019.

MUSICIANS

Berit Johansen Tange er uddannet på DKDM, og har i mange år været ansat som repetitør, akkompagnatør og lærer i vokalakkompagnement samme sted. Som solist og kammermusiker har hun især beskæftiget sig indgående med den danske komponist Rued Langgaard. Hun har indspillet 7 anmelderroste albums med hans værker på mærket Dacapo.

Johannes Stenberg Brooks is studying at The Royal Danish Academy of Music with prof. Jens Elvekjær. He completed exchange studies at the Hochschule für Musik und Theater München with Prof. Markus Bellheim. He also studied composition, conducting and French lied accompaniment with Prof. Céline Dutilly. Johannes is the recipient of the Danish Musicians Unions' talent prize in 2015 and multiple scholarships in Denmark. Together with Johanna they form Duo NewBrook and received 3rd prize in the Copenhagen Lied-Duo Competition 2019.

Carmen Bajo Jurado studied her bachelor degree in Córdoba (Spain) at CSM Rafael Orozco, taking her last year in Copenhagen at DKDM with professor Ulla Miilmann. At the same time, she was taking classes in Sevilla at the Orchestra Academy in charge of Barenboim-Said's foundation. She often plays with different ensembles in chamber music projects, nowadays she's playing in a Copenhagen based quintet TESARU, which just took part in the Once Upon... Infinity festival organized by VColoris.

Liam Larsen is a 3rd year bachelor in the flute class at DKDM. He was born and raised in the Adirondack Mountains of Upstate New York, where he lived until he was 17, after which point he moved to Denmark to pursue formal music studies, first in Kolding and then in Copenhagen. "My most notable traits are likely being Danish-American, and a notorious Bartok nerd." Liam has collaborated with Marianna Filippi also in other projects.

Violetta Varo is a Finnish violinist, who is in high demand as an assistant in many orchestras around the Nordic countries. At the moment she studies her masters in DKDM with Tim Frederiksen. She gets highly inspired by the nature and especially the landscapes in Finnish Lapland, where she lived the whole last year.

María Emilía Garðarsdóttir is an Icelandic violinist currently enrolled in master's program at the Royal Danish Academy of Music. At the same time she is part of the Lumby Academy where she is collaborating in various projects with Cph Phill. She is active as a soloist winning some prizes in various competitions and in chamber music with the "Trio Sol", where they are focusing on modern and contemporary music written for this ensemble.

Dominika Dudek is a polish violist based in Copenhagen. She graduated from the Master program at The Royal Danish Academy of Music in the class of Lars Anders Tomter. Currently, she is doing her soloist diploma under the guidance of Rafael Altino in the Danish National Academy of Music. Dominika debuted as a soloist in 2018 with Talent op Podium Orchestra in Netherlands and since then she has been active as a solo, chamber music and orchestra musician.

Aino Siurua is a Finnish cellist based in Copenhagen and is currently doing her soloist diploma under the guidance of Andreas Brantelid. Aino assists frequently in orchestras and ensembles in Sweden (Malmö Opera, Malmö Symfoniorkester, Kvinnoorkestern) as well as in Denmark (Copenhagen Phil, Sønderjyllands Symfoniorkester, Det Ny Teater). She enjoys making music with others, while having established two chamber music groups: duo Cellomezzo and NOHR piano quartet.

Hjörtur Páll Eggertsson is an Icelandic cellist and conductor. As a cellist, Hjörtur has participated as a chamber musician and soloist in various festivals and engagements around Europe. Alongside his cello studies at the Royal Danish Academy of Music, Hjörtur began conducting in the fall of 2020, when he was admitted to the Malko Academy for Young Conductors. Since then he has participated in masterclasses given by Herbert Blomstedt and Fabio Luisi as well as conducting concerts with Athelas Sinfonietta and the DR Vokalensemble.

Djumash Poulsen is a Copenhagen based British violinist. He is currently finishing the soloist class at DKDM with Prof. Peter Herresthal, having studied at the Yehudi Menuhin School, followed by a Bachelors at the Royal College of Music and a Masters at the Royal Academy of Music (London). He is active as a chamber musician, orchestra musician and soloist having attended many festivals such as Santander, Aspen, Ims Prussia Cove, Istanbul Festival, Lucerne etc, and has collaborated with many great musicians, including Yo Yo Ma. Recently he won a trial at DR Symfoni Orkestret as a 2nd solo 2nd violins.

Marianna Filippi graduated with a Masters of Music Degree from the Royal Danish Academy of Music in Copenhagen, Denmark, Class of 2022. There, she studied with Professors Niels Rosing-Schow, Jeppe Just Christensen, and Rune Glerup. She has recently completed a number of works, including Jordens Sjæl, for symphony orchestra, which will be premiered in November. She has also been commissioned by Det Kongelige Teater to compose a new work for the Orchestra's 575th Anniversary celebrations for their 2023-2024 concert season.

DEAR READER

There is so much great music in the world, so how do you decide what to present in a concert where you're supposed to show what kind of an artist you are? I decided to accept the fact that my program will be a sort of a mix-and-match set of pieces, and to make it whole in other ways.

All the repertoire you will hear tonight has some kind of a special meaning to me. In this program you can basically hear my artistic journey as a student at The Royal Danish Academy of Music. Some songs and arias I sang for the first time already in 2017 when I first came to Copenhagen.

There is one theme that connects all the pieces: Hope. I spent some time coming up with a storyline to tie it all together and had the luck of getting Hanne Jørna to help me with ideas and details with staging. I call this show "a concert opera" because the concert repertoire will be performed as it would be in a concert, but the story moves forward during staged transitions in between pieces.

Thank you, dear reader, for joining us tonight. I'm very curious to see how this project turns out. There's one quote that always inspires me when doing something a little unconventional:

"People may say that I couldn't sing, but no one can ever say that I didn't sing."

- Florence Foster Jenkins

SOME THANK YOUS ARE IN ORDER

Since this is not a usual concept for Debut concerts, it has been a little trickier to get it together. It would have been very difficult without the resourceful and creative Hanne. Also our production manager Signe Zink has been a huge help. It's been great hearing "we will fix it!" come out of Signe's mouth so often. Thank you both so much!

A huge thank you to all my fellow musicians on the stage: this would not have been possible without your skills and enthusiasm to jump into a new kind of territory. So happy to be sharing the stage with all of you! Also a special thanks to Berit and Johannes who have played with me amazingly so many times during the years and didn't complain about their weird roles in this at all!

Here at the Royal Danish Academy of Music I have been given many opportunities to grow as a singer. I have been blessed with many good teachers that all have had an input in my artistic growth and my skills as a singer and a musician.

One person especially has been a constant resource of knowledge, guidance and support. Whenever there was a failed audition or another setback that made me doubt myself, I have felt that my teacher Eva Hess Thaysen has always believed in me. She helped me free up my voice and find the confidence to be who I am as an artist, not who I think the outside world wishes me to be. Thank you for being you.

Johanna Nylund

HOPE IS THE THING WITH FEATHERS

- A CONCERT OPERA IN 2 ACTS

Medvirkende / List of Characters

Concept and story: Johanna Nylund

Acting specialist & supervisor: Hanne Jørna

Lighting: Martin Danielsen

Agalvira: Johanna Nylund, soprano

Her Inner Emotions: Berit Johansen Tange, piano

Eisfredo: Johannes Stenberg Brooks, piano

Friends: Hjörtur Páll Eggertsson, conductor
Carmen Bajo Jurado, flute
Liam Campbell Kongsbak Larsen, flute
Violetta Varo, violin
María Emilía Garðarsdóttir, violin
Dominika Dudek, viola
Aino Siurua, cello

A New Beginning: Djumash Poulsen, violin

ACT I

Agalvira organizes a party in her apartment in Paris, where she moved a year before. She's had a tough year and to avoid being alone with **Her Inner Emotions** she has invited all her dear friends to come celebrate with her. Most importantly, there is a special someone on the guest list: **Eisfredo** will be there! She has high hopes for this evening. When Eisfredo comes, Agalvira notices how strong her feelings for him are. She decides to show him how good they would be together by making music as a duo. Unfortunately, he also has eyes for other girls. Feeling disappointed in love, she tries to get back in the mood to party by singing a proper show number. The music sweeps her away, which doesn't go unnoticed by Eisfredo: finally he notices her and they move their private party to the bedroom.

ACT II

They had a lovely party yesterday, and **Agalvira** had an even lovelier afterparty with **Eisfredo**! Now she waits for him in her living room, because he promised he would come again tonight. Someone comes, but it's not him. It is **her best friend** instead, ready to continue the party. Why is Eisfredo not here like he promised? Agalvira's friend is too hungover to console her alone. Luckily three close friends come to help. Together they try to cheer **Agalvira** up, but nothing will do. She asks them to leave her alone. It is hard to see things clearly from her despair. Finally she has to truly face **Her Inner Emotions**. Suddenly she sees a vision. **A New Beginning** is showing her that not everything is lost, our lives keep on evolving and renewing. Everything is possible, as long as we have hope.

PROGRAM NOTES

The first act of this show is focused on persisting hope, flourishing hope, excited hope. Spring is very present: the thought of something new growing after winter has passed.

The first piece is also the title piece. **Hope is...** is composed by Marianna Filippi, a young, brilliant composer, who graduated from RDAM last spring. This piece is an ever-moving, versatile piece of art that has so many different elements incorporated: it flows, it flutters, it bursts excitedly and it keeps hope alive until the very end.

About Marianna's musical style:

"As a composer, the core of my musical style and what I strive to convey in my pieces revolve around subtle yet lush sonorities, and a sense of evolving from a simple, meditative idea into a complex form. Each of my pieces has a narrative, usually inspired by an anomalous concept; for instance, my string quartet, *Jeweled Wings*, was the image of light flickering on the glistening green wings of a jewel beetle. I prefer to compose intuitively, and use improvisation to form my initial melodic and harmonic material, and I let the pieces evolve from there."

The second song, **Primavera** by the Scottish-American composer **Thea Musgrave** I chose to include in the program to continue the excited wait of the next guest. It fits perfectly with its playful tone, smoothly continuing flow and talk of blooming spring.

I chose to sing Violetta's aria **Sempre libera**, since I wanted to have a moment where Agalvira is showing her real side and is connecting a bit more with herself, instead of playing hostess the entire first act. **Verdi's** masterpiece **La Traviata** is still one of the most performed operas of all time. It is full of gorgeous pieces like this opera pearl. In the actual opera Violetta sings this aria after Alfredo has confessed his love for her. In our version it is quite the opposite, she is deciding if she should try to pursue him or not. We perform it with a cut, since we don't have a tenor, and Berit plays the small tenor parts by piano. I imagine this voice comes from inside of herself, luring her to him.

Next I present a selection of songs with my duo partner Johannes Stenberg Brooks. We have played **Sibelius** together so much that it felt fitting to include some of his songs in this program. We start with two songs about spring. **Vårtagen** describes those moments when you are full of all the emotions at the same time and you don't quite know what to do with yourself. **Våren flyktar hastigt** talks about the beauty of spring and love but also how fleety they are, so it's best to just focus on the present. **Kaiutar** on the other hand is a story of a scorned woman, betrayed by a man. So she becomes a forest nymph and takes revenge on other men to cope with her own sadness.

The two **Rachmaninov** songs are the first and last song from **opus 38, a cycle of six songs**. The first song is about a weeping willow waiting for dawn to wipe its tears away. The last one is almost like a memory of someone, someone you can still hear around you but who seems to be invisible. Is it real, or is it imaginary? Loneliness and love walk hand in hand in these songs and fit the story perfectly. Fun fact, Rachmaninov and his family lived in Copenhagen for a short time before they moved to the US, wanting to leave Russia and its communism behind them.

I wanted the first act to end with a proper show number. After all, Agalvira is the hostess and needs something flashy to sing to show all the guests that she is completely fine and ready to party! What I love about **Czardas** is that it can be performed in so many ways. In **Strauss'** operetta **Die Fledermaus** Rosalinde is pretending to be Hungarian, so this is a comical aria with her trying to convince everyone about her heritage by singing this "national" song from her "native" country. In our version she sings this to convince her guests that she is doing great and grows to be more show-offy with her aria when she sees it actually attracts Eisfredo's interest.

First act ends with her getting what she wants, Eisfredo notices her and they spend a lovely night together. So what better way to start the second act than singing a scene from **Der Freischütz**, where Agathe is waiting for her loved one. She can see him, she can feel him all around her, and she hears him: he is really coming! This scene is full of young hope for ever-lasting love, dreams of a wedding and a beautiful life together even if doubts sometimes creep in. In our version the mood changes quite drastically when it turns out he is not coming after all. His sudden change of mind is not surprising in my opinion: After all, how lasting can love be if you need to try really hard to make someone feel it for you?

Qui la voce sua soave is from Bellini's opera **I Puritani**. Elvira is devastated, because she thinks Arturo married another. She sings about how he promised to be here, to be with her forever. In the opera she is losing her mind, but in our version she is still herself, but starting to fall into despair. The lyrics and the sentiment fit perfectly to what Agalvira is going through, and I really love singing this aria.

Sibelius' Arioso has the comforting sound that I wanted for this section of the program. Agalvira's friends try to console her by playing together. In the song she compares her love life to a withered rose. At least the rose had a good life, when her love story didn't even have a chance to begin.

We swim in darker waters in **Chanson perpétuelle**, which talks about a lover who went away, and how the bottom of a pond starts to look quite appealing. Hope is truly disappearing, it is becoming clear that he is not coming back.

This is the last composition **Chausson** finished before he died. This version is made by him for soprano, piano and a string quartet. Originally it was a piece for soprano and orchestra.

We end the program with three pieces by **Kaija Saariaho**, who celebrated her 70th birthday this October and is one of the leading composers of our time.

Sydän and **Iltarukous** are a part of **Leino songs** and continue **Agalvira's** thoughts about death being the final answer. **Sydän** is a dialogue that happens within; she is talking to her heart and her heart answers back, talking about cutting up her chains and setting her free. **Iltarukous** is a song about the sleep that we will all find in the end. Things look dark.

The last piece of this concert opera, **Changing light**, Saariaho wrote for violin and soprano. The text is written by a rabbi, and it talks about reaching out to the Lord, asking him to “renew our lives, as you renew all time”. In my mind, this piece is a vision of the future, a promise that things can and will get better, if we just keep on believing it.

I named Djumash's character '**A New Beginning**' to present change. Who is he? Some sort of a spiritual guide, a new love, a side of herself she didn't know she had or maybe God himself? I know my version, you can have your own.

Johanna Nylund



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