

O/MODÆRNT

*Reflections of the musical past
in the present*



**B
A
C
H** pärt
webern
stravinsky
villa-lobos
schoenberg

i perspektiv

2011

Wednesday 15 June, 7.00 pm
REFLECTIONS ON BACH

ANGELA HEWITT *piano*
KATJA ZHYLEVICH *mezzosoprano*
MIKA EICHENHOLZ *conductor*
MARK TATLOW *conductor*
DROTTNINGHOLMSTEATERNS ORKESTER
O/MODERNT ORCHESTRA

Johann Sebastian Bach (1685-1750) Ricercar à 6 from *Musikalisches Opfer*, BWV 1079

Johann Sebastian Bach *Vergnügte Ruh, beliebte Seelenlust*, BWV 170

Roxanna Panufnik (b. 1968) *Virtue* [see p. 34]
 Mine Eye [see p. 34]

Johann Sebastian Bach Brandenburg Concerto no. 3, BWV 1048
 Allegro
 Adagio
 Allegro

INTERMISSION

Igor Stravinsky (1882-1971) Concerto in E-flat ("Dumbarton Oaks")
 Tempo giusto
 Allegretto
 Con moto

Johann Sebastian Bach French Suite no. 4 in E-flat, BWV 815
 Allemande
 Courante
 Sarabande
 Gavottes 1 & 2
 Menuet
 Air
 Gigue

Johann Sebastian Bach Keyboard Concerto in D minor, BWV 1052
 Allegro
 Adagio
 Allegro

Bach/Anton Webern (1883-1945) Fuga à 6 voci

Thursday 16 June, 7.00 pm
HOMMAGE à B-A-C-H

KJERSTIN DELLERT *reader*
NIKLAS BROMMARE *percussion / composer*
ANDREAS LEND *cello*
HAYK MELIKYAN *piano / composer*
STAFFAN SCHEJA *piano*
HUGO TICCIATI *violin*
ESAIAS JÄRNEGARD *composer*
ANDREA TARRODI *composer*

Bach / Charles Gounod (1818-1893) *Ave Maria*

Frédéric Chopin (1810-1849) *Prelude no. 1 in C major, op. 28*

Niklas Brommare (b. 1964) *Afterimage* WORLD PREMIÈRE

Alfredo Casella (1883-1947) *Due ricercari, op. 52*

Esaias Järnegard (b. 1983) *Snow-Struck* WORLD PREMIÈRE

Johann Sebastian Bach *Prelude no. 9 in E Major (Well-Tempered Clavier, Book I), BWV 854*

Frédéric Chopin *Prelude no. 9 in E Major, op. 28*

Hayk Melikyan (b. 1980) *Piano Triptych J.S. Bach in memoriam* WORLD PREMIÈRE
Lontano tranquillo
Vivo non troppo
Mesto

Iannis Xenakis (1922-2001) *Rebonds*

Arnold Schoenberg (1874-1951) *Suite for Piano, op. 25*
Menuett

Improvisation on B-A-C-H

INTERMISSION

Ferruccio Busoni (1866-1924) *Fantasia nach J.S. Bach, BV 253*

Johann Sebastian Bach *Cello Suite no. 1 in G major, BWV 1007*
Prelude
Allemande
Courante
Sarabande
Minuets
Gigue

Andrea Tarrodi (b. 1981) *Nocturne over B-A-C-H* WORLD PREMIÈRE

Franz Liszt (1811-1886) *Weinen, Klagen, Sorgen, Zagen, S. 179*

Friday 17 June, 7.00 pm

MEDITATIONS WITH BACH-WEBERN-PÄRT

RACHEL BALDOCK *oboe*

MATS BERGSTRÖM *guitar*

LENA HOEL *soprano*

AMI-LOUISE JOHNSON *violin*

HENRIK MÅWE *piano*

HUGO TICCIATI *violin*

MARK TATLOW *conductor*

THE LEONHARD STRING QUARTET

LILLA AKADEMIENS KAMMARORKESTER

| | |
|-----------------------------------|--|
| Johann Sebastian Bach (1685-1750) | Violin Concerto in E major, BWV 1042 <i>Allegro</i> |
| Arvo Pärt (b. 1935) | <i>Fratres</i> |
| Johann Sebastian Bach | Oboe concerto in F major, BWV 1053 <i>Allegro</i> <i>Siciliano</i> <i>Allegro</i> |
| Arvo Pärt | <i>Silouan's Song</i> |
| Johann Sebastian Bach | Prelude and Fugue in D Sharp Minor (Well-Tempered Clavier, Book II), BWV 877 |
| Anton Webern (1883-1945) | <i>Variationen für Klavier, op. 27</i> |
| Arvo Pärt | <i>Für Alina</i> |
| Johann Sebastian Bach | <i>Die Kunst der Fuge, Contrapunctus 1</i> , BWV 1080 |
| Anton Webern | <i>Six bagatelles, op. 9</i> |
| Arvo Pärt | <i>Da pacem Domine</i> |



INTERMISSION

| | |
|-----------------------|---|
| Johann Sebastian Bach | Partita in E major, BWV 1006 (arr. M Bergström) <i>Gavotte en Rondeau</i> <i>Menuets 1 & 2</i> <i>Bourrée</i> |
| Johann Sebastian Bach | <i>Komm, süßer Tod, komm, sel'ge Ruh'!</i> BWV 478 <i>Kommt, Seelen, dieser Tag</i> , BWV 479 <i>Liebster Herr Jesu, wo bleibst du so lange?</i> BWV 484 <i>Bist du bei mir</i> , BWV 508 <i>Gedenke doch, mein Geist, bezeiten</i> , BWV 509 |
| Anton Webern | From 8 Early Songs <i>Tief von fern</i> (Richard Dehmel) <i>Blumengruss</i> (Johann Wolfgang von Goethe) <i>Sommerabend</i> (Wilhelm Weigand) <i>Heiter</i> (Friedrich Nietzsche) |
| Arvo Pärt | <i>Wiegenlied</i> |
| Arvo Pärt | <i>Collage über B-A-C-H</i> |

Saturday 18 June, 2.00 pm

Seminar BACH'S LEGACY: SAME MUSIC, NEW MESSAGE

ANNETTE RICHARDS *Bach's Faces, Then and Now*

RUTH TATLOW *Bach and Universal Harmonie?*

DAVID YEARSLEY *Bach and the Terrors of War*



ANNETTE RICHARDS

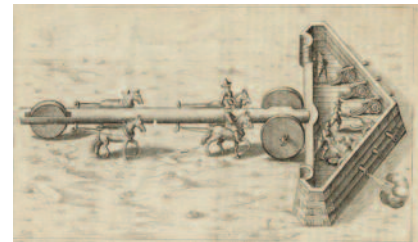
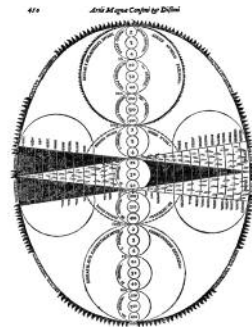
Bach's Faces, Then and Now

There is nothing that brings the past into the present more immediately than a face well captured in portrait. The "true face" of Bach has been the object of obsessive scientific research since the mid 19th century; today his visage is everywhere and instantly recognizable. But the currency of the portrait is not new, and, indeed, was of vital importance in the 18th century. This paper explores the dynamic interest among members of the Bach circle in musician portraits, and discusses the portrait-collecting activities of both Johann Sebastian and after him his son, Carl Philipp Emanuel Bach. We will see a selection of the pictures the Bach family hung on their walls, and consider the meanings residing then, and now, in the individual and collective faces gathered there.

RUTH TATLOW

Bach and Universal Harmonie

The proportions formed by the senario, or the first six numbers (1:1, 1:2, 2:3, 3:4, 4:5, 5:6) were integral to a philosophy of a harmoniously ordered universe; a philosophy which dominated western thinking for over two millennia. Bach was brought up and educated in a society when this thinking was still dominant, albeit with a Lutheran emphasis. This paper will demonstrate from his writings, compositions and the books he read, how Bach was motivated by the perfect proportions of harmonie, giving specific examples of how they influenced his actions, his compositional choices and his performances. How this affects the way we listen to and use Bach's music today, and what Bach would have thought about the way we use his music, will be covered in the later panel discussion.



DAVID YEARSLEY

Bach and the Terrors of War

The great 19th-century biographers bequeathed to us a universal Bach, a composer whose music spans divisions of time and place, and speaks to us directly, even intimately. More recent scholarship and popular writing on Bach, especially that capitalizing on the anniversary commemorations of the year 2000, embrace still more ardently the moral and aesthetic value of his music to unite peoples and to collapse chronological distance between past and present. However laudable and comforting such attitudes may be, they are wrong to emphasize almost exclusively the noble ethical values projected in this music, while at the same time downplaying some of the more unsettling, and, I argue, fundamental aspects of his oeuvre. Among these dark topics are violence and destruction; indeed, many of Bach's sacred works rely on rhetorical and musical topics associated with the dominant culture of war, and the composer exploited these images in conjuring grisly tableaux in the imaginations of 18th-century churchgoing listeners. Contemporary admirers of Bach should neither close their ears and minds to such terrifying moments in his music nor ignore the disquieting parallels to modern attitudes toward the representation of battle, torture, and death.



Saturday 18 June, 7.00 pm

BACH TO SALSA

MAGNUS ALMQVIST *percussion*
 NIKLAS BROMMARE *percussion*
 DMITRY EREMIN *cello*
 GÖRAN FRÖST *viola*
 SVANTE HENRYSON *cello*
 LENA HOEL *soprano*
 HENRIK MÅWE *piano*
 OKSANA SINKOVA *flute*
 HUGO TICCIATI *violin*

KATJA ZHYLEVICH *mezzosoprano*
 ST PETERSBURG CELLO ENSEMBLE
 BÉTINA MARCOLIN *dance*
 HANS NILSSON *dance*
 MARINA PRADA *dance*
 IBIROCAY REGUEIRA *dance*
 NIKLAS BREMAN *composer*
 SVERRE INDRIS JONER *composer*
 SERGEY YEVTUSHENKO *composer*

Johann Sebastian Bach (1685-1750)

Cello Suite no. 5, BWV 1011 (*improvisations on electric cello*)

Hector Villa-Lobos (1887-1959)

Bachianas Brasileiras no. 1
Introduction: Embolada
Preludio: Modinha
Fugue: Conversa

Sergey Yevtushenko (b. 1957)

Bach-Lamento WORLD PREMIÈRE

Hector Villa-Lobos

Bachianas Brasileiras no. 5
Aria: Cantilena
Danza: Martelo

INTERMISSION

Astor Piazzolla (1921-1992)

Étude tanguistique no. 3

J.S. Bach / Niklas Breman (b. 1966)

Chaconne in D minor with dance

Johann Sebastian Bach

Sonata for Flute and Cembalo in E minor, BWV 1034
Andante
Allegro

Sverre Indris Joner (b. 1963)

Bach with a Salsa Dip WORLD PREMIÈRE



VIRTUE

*Words by George Herbert
from The Temple (c.1633)*

Sweet day, so cool, so calm, so bright,

The bridal of the earth and sky:

The dew shall weep thy fall tonight,

For thou must die.

Sweet rose, whose hue angry and brave

Bids the rash gazer wipe his eye:

Thy root is ever in thy grave,

And thou must die.

Sweet spring, full of sweet days and roses,

A box where sweets compacted lie:

My music shows ye have your closes,

And all must die.

Only a sweet and virtuous soul,

Like seasoned timber never gives;

But though the whole world turn to coal,

Then chiefly lives.

MINE EYE

Words by William Shakespeare (Sonnet 24)

Mine eye hath played the painter and hath steeled

Thy beauty's form in table of my heart;

My body is the frame wherein 'tis held.

And perspective it is best painter's art,

For through the painter must you see his skill,

To find where your true image pictured lies,

Which in my bosom's shop is hanging still,

That hath his windows glazed with thine eyes.

Now see what good turns eyes for eyes have done:

Mine eyes have drawn thy shape, and thine for me

Are windows to my breast, wherethrough the sun

Delights to peep, to gaze therein on thee.

Yet eyes this cunning want to grace their art,

They draw but what they see, know not the heart.

MAGNUS ALMQVIST *percussion*



Magnus Almqvist began his musical journey at the age of 14 when he discovered the joy of playing the drums. He played in his first rock band as a teenager and graduated from the Royal Academy of Music in Stockholm in 1999. During his studies Magnus became interested in Latin American music and percussion. He chose to pursue his passion with a year's study at the Centro Nacional Superior de Escuela de Arte in Havana, Cuba.

Since his return from the mythical island, Magnus has lived and played professionally all over the world with a variety of prominent artists and groups such as La Tremenda, Calle Real (in cooperation with Pauline, Stephen Simmons, Bebo Valdes and others), Stockholm Soneros with Cristina Ascuí, Obbara ire, Pepe Espinosa y su Timbakó, Gilito y su Clave, Sammy Kasule och Makonde, Aphrodite, Shirley Bassey, Peter Jezewski and friends, Cotton Club (in cooperation with Pernilla Wahlgren, Charlotte Pirelli, Sara Bareilles and others). Magnus has also taken part in numerous recordings with many groups and in a great variety of genres.

Besides working as a freelance musician live and in the studio, Magnus composes and produces a lot of "world music", with a particular focus on Latin America. He also writes song texts in Spanish, receiving many commissions for new texts and translations by other songwriters and performers.

RACHEL BALDOCK *oboe*



Rachel Baldock is a freelance oboist and postgraduate lecturer at the Royal Academy of Music in London. She specialises in eighteenth century repertoire, performing regularly with many of the leading period instrument orchestras in the UK and abroad, including the English Baroque Soloists, Classical Opera Company, Florilegium and the King's Consort. She has been involved with many recordings, including suites by J.S. Bach and Rameau with the European Union Baroque Orchestra, solo instrumental canciones by Antonio Rodríguez de Hita with La Grande Chapelle, symphonies by Carlos Baguer with Orquesta Baroqua de Sevilla and Thomas Arne's *Artaxerxes* with Classical Opera Company.

Rachel is a graduate of Cambridge University, where she obtained a starred first class BA degree, and of the Royal Academy of Music, where she studied modern oboe with Celia Nicklin and Douglas Boyd, and baroque and classical oboes with Katharina Spreckelsen. She studied for a year in Leipzig with Christian Wetzell on a prestigious DAAD scholarship and completed her doctorate as an AHRC scholar at the Royal Academy of Music.

MATS BERGSTRÖM *guitar*



Mats Bergström studied the guitar at the Royal College of Music, Stockholm, and the Julliard School of Music, New York. He made his debut in the Wigmore Hall, London, in 1983 and since then has been active as a soloist, chamber musician and accompanist in a whole variety of genres.

Mats has arranged many vocal and instrumental works for guitar, including Schubert's *Die schöne Müllerin* and Bach's *Sonatas and Partitas for Solo Violin*. He has made many recordings and his latest solo CD, *Francisco Tárrega: Guitar Music* (Naxos), was nominated for a Grammy Award in the category "This Year's Classics". His *Sånger utan ord* (Naxos), where he performs popular Swedish melodies together with Georg Riedel, has also been nominated for a Grammy Award this year.

Since 2006, Mats has been a member of the Royal Academy of Music in Sweden. He lives with his wife, three children, five hens and one rooster in an old school house in countryside.

NIKLAS BROMMARE *percussion*



Born in Härnösand, Niklas Brommare was the first percussionist to be awarded a soloist diploma from the Royal College of Music in Stockholm. He has premiered many solo works for percussion, some specifically written for him. For his solo debut he performed a percussion concerto dedicated to him by the composer Sven-David Sandström with the Swedish Radio Symphony Orchestra. In 2000, he performed *Metamorphose* for solo percussion by Pär Lindgren at the millennium concert in Berwaldhallen in Stockholm. The Swedish Radio Symphony Orchestra commissioned a percussion concerto by Anders Hillborg for Niklas, which he premiered during a live broadcast on Swedish National Television in 2007.

Niklas has also performed as a soloist with the Royal Stockholm Philharmonic Orchestra, the Swedish Radio Choir and as a chamber musician with Chamber Orchestra of Europe, Ensemble Modern and Klangforum Wien under the direction of conductors such as Pierre Boulez, Daniel Harding, Peter Eötvös and Esa-Pekka Salonen. He is a long-standing member of KammarensembleN. In addition to performing, he has also composed for Stockholm's Stadsteater, Göteborg Stadsteater, Uppsala Stadsteater and Swedish National Television.

KJERSTIN DELLERT *reader*



Kjerstin Dellert is recognized as one of Sweden's foremost opera singers in the twentieth century. Born in 1925 in Stockholm, Kjerstin made her debut in the operetta *Sköna Helena* at the Old Gothenburg Opera Stage in 1951. From the mid-50s through the 1970s she worked at the Royal Swedish Opera in Stockholm, performing more than 100 leading roles, and singing alongside artists such as Jussi Björling. Many Swedish composers have written works for Kjerstin; of particular note was the leading role in the opera *Aniara* (1959) by Karl-Birger Blomdahl, Harry Martinson and Erik Lindegren. In 1972, she participated in Sweden's "Melody Festival" with the song *Kärlek behöver inga ord*, and finished in fourth place.

Kjerstin officially retired from the Swedish Royal Opera in 1979 but continues even today to dazzle audiences in dramatic roles with her captivating personality. As recently as 2005, she made a critically acclaimed appearance as Maria Callas in the play *Master Class* by Terrence McNally at the Ulriksdal Palace Theatre, Confidencen, where she is the founding director. This summer and for his 2012th anniversary, Kjerstin will play August Strindberg's *Miss Julie* together with the actor Börje Ahlstedt in Stockholm. Kjerstin has recently published an autobiography, *I förtroende*.

DMITRY EREMIN *cello*



Dmitry Eremin was born in St. Petersburg in 1976. He studied the cello with Professor Anatoly Nikitin at the St. Petersburg Conservatory and chamber music with Professor Alexandra Rudin at the Moscow Conservatory. Dmitry has won first prizes at the All-Russian Cello Competition in Voronezh (1997) and the 4th International Maria Yudina Competition in St. Petersburg (2002), and was awarded a Special Prize at the International Tchaikovsky Competition in Moscow (1998).

From 1997 to 2002 and from 2004 to 2005 Dmitry held the position of "Solo Cellist" with the St. Petersburg Philharmonic Orchestra, performing concertos by Dvořák, Shostakovich and the St. Petersburg premiere of Rodion Shchedrin's cello concertos (highly esteemed by the composer himself). He has recorded with both German and Russian labels.

Since 2006 Dmitry has performed at many of the most prestigious concert halls across America, South Korea, Thailand, Malaysia and Australia as an IYF ("International Youth Fellowship") artist and has taken part in numerous music festivals across Europe, such as the Davos Festival (Switzerland), the World Cello Congress (directed by Mstislav Rostropovich), the Cello Festival in Beauvais (France) and the Internationale Bach-Tage (Germany).

In addition to his extensive performing career Dmitry teaches at the St. Petersburg Conservatory, Mussorgsky Music College and the "Tutti" Music School for gifted children in St. Petersburg and is a guest teacher at the specialist music school Lilla Akademien in Sweden.

GÖRAN FRÖST *viola*



Göran Fröst has been performing as soloist and chamber musician across Europe and the United States. He has participated in numerous festivals and worked together with artists such as Nobuko Imai, Christian Poltera, Antje Withaas and Maxim Rysanov. As a member of KammarensembleN, Sweden's leading ensemble for contemporary music, Göran is a keen interpreter of the modern repertoire and has had many new commissions written for him. He also works as a composer and arranger. Orchestras such as the Australian Chamber Orchestra, The Academy of Saint-Martin-in-the-Fields and the Oslo Philharmonic Orchestra have performed his works. As an orchestral musician, Göran has worked with the Chamber Orchestra of Europe, the Mahler Chamber Orchestra and has been guest principal violist in several orchestras in Sweden and Britain. He is currently principal violist in Nordic Chamber Orchestra. Göran is one of the founding members of the Leonhard String Quartet.

SVANTE HENRYSON *cello*



Svante Henryson is a unique musician. A virtuoso of three instruments, a composer of orchestral music, and an improviser fluent in all musical languages, he moves boundlessly across the entire musical spectrum. As a cellist, performing in jazz, world music or rock, he makes the cello sound as if it always belonged there. Be it in a raga duo with Grammy-winning Indian guitarist Vishwa Mohan Bhatt, with a jazz big band, or in front of a symphony orchestra, the voice of his cello is instantly recognizable.

Svante grew up in Umeå in northern Sweden, playing at the local jazz clubs as a fourteen-year-old bass player. As a double bassist, still in his teens and halfway through music college, he became a member of the Oslo Philharmonic Orchestra. Soon after making his debut as a soloist with the orchestra he became its Principal Double Bassist. Svante was also the Principal Bass of the Norwegian Chamber Orchestra led by Iona Brown. Following that was a three-year stint as a bass guitarist with rock guitar legend Yngwie Malmsteen. Stevie Wonder and Steve Gadd are also on the list of previous encounters of his Fender bass.

As a composer, his list of works includes two concertos for cello and one for the electric bass guitar, as well as symphonic, choral, chamber, and jazz music. Noted performers of his chamber works include Anne-Sofie von Otter, Elvis Costello, Martin Fröst and Roland Pöntinen. As an improviser, Svante belongs to the top layer of modern Scandinavian jazz musicians, working with Jon Balke, Arild Andersen, Tord Gustavsen and Arve Henriksen to name a few. Svante Henryson currently lives in Stockholm, Sweden.

ANGELA HEWITT *piano*



It was a positive sensation. The Canadian pianist is one of the reliably mesmerising musicians of the day. You sit entranced... it would have been more accurate to say I was floating just below the ceiling. She seems to me the complete performer, gifted not only with fingers that imprint each note with a svelte newness and a mind that is not deflected by such precision work from calmly surmising the larger structure, but also with the ability to convey a spiritual seriousness that nonetheless does not exclude an utter charm.

Paul Driver writing of her Wigmore Hall recital in September 2003 in *The Sunday Times*.

What draws the listener to Angela Hewitt... has to do with contact. Most piano performances arrive in translation: the inner musician making a decision, then issuing a command that makes its way through the body onto the keyboard and into the ear. The process alters the results. Ms. Hewitt is one of those rare musicians who seem to get something into their heads and hearts and find it at their fingertips instantaneously. To fuel this leap must require a fund of psychic energy beyond the average capacity. Good musicians are good athletes, not in the muscular sense but in the staying power of their imaginations. This pianist's resolve to imbue every musical moment with an unrelenting sense of theater would exhaust most of us in 10 minutes.

Bernard Holland in *The New York Times*, February 2007

Angela Hewitt has established herself as one of the world's best known and most respected pianists not least through her superb, award-winning recordings for Hyperion. Her ten year project to record all the major keyboard works of Bach has been described as "one of the record glories of our age" and has won her a huge following. She has been hailed as "the pre-eminent Bach pianist of

our time" (*The Guardian*) and "the pianist who will define Bach performance on the piano for years to come" (*Stereophile*). Her discography includes CDs of Beethoven, Schumann, Messiaen, Ravel, Chopin, Couperin, Rameau and Chabrier.

Angela Hewitt appears as recitalist and soloist at the major concert halls around the world including the Lucerne Piano Festival, as well as major festivals such as Edinburgh, Prague, Osaka, Hong Kong, Schleswig-Holstein and Oslo. She regularly gives recitals in London's Royal Festival Hall and is also a regular guest at the Wigmore Hall.

Recital highlights of recent seasons include debuts in Carnegie Hall and the Concertgebouw while orchestral engagements have included performances with the Cleveland Orchestra, Detroit Symphony, Toronto Symphony, London Philharmonic, Philharmonia, Hallé Orchestra, BBC Scottish Symphony, Oslo Philharmonic, Basel Chamber, Salzburg Mozarteum Orchestra and a debut at the Verbier Festival playing and directing Bach. Forthcoming orchestral engagements will include the Rotterdam Philharmonic, City of Birmingham Symphony, the Finnish Radio Symphony, Sydney Symphony and the BBC Scottish Symphony Orchestra at the BBC Proms.

Born into a musical family, Angela Hewitt began her piano studies aged three, performing in public at four and a year later winning her first scholarship. She then went on to learn with French pianist, Jean-Paul Sévilla. In 1985 she won the Toronto International Bach Piano Competition.

Angela Hewitt was named "Artist of the Year" in the 2006 Gramophone Awards. She was made an Officer of the Order of Canada in 2000, and was awarded an OBE in the Queen's Birthday Honours in 2006. She has homes in London, Canada and Umbria, Italy, where she invites international musicians each summer to take part in her own Trasimeno Music Festival.

LENA HOEL *soprano*



Lena Hoel's versatile performing career encompasses solo performances, opera, chamber music and theatrical productions. Lena has sung over 30 leading roles at the Royal Opera House in Stockholm, working together with renowned producers such as Ingmar Bergman. In Sweden, Lena has premiered many new commissions.

Chamber music is a particular passion for Lena. She has performed all over Europe with many leading musicians in such prestigious festivals as Kuhmo Chamber Music Festival and the Pablo Casals Festival in Prade. At present Anders Eliasson is writing a large operatic work dedicated to Lena.

AMI-LOUISE JOHNSON *violin*



Ami-Louise Johnson was born in 2001 in Stockholm. She started playing the violin at the age of three. In 2006 she entered the specialist music school Lilla Akademien in Stockholm, and has subsequently been taught by Nina Balabina, Oleg Balabine and Hugo Ticciati. Over the last few years she has played in many concerts. In 2009 she made her solo debut with the Swedish Radio Symphony Orchestra, conducted by Per Hammarström, playing J.S. Bach's Violin Concerto in A minor.

ANDREAS LEND *cello*



Andreas Lend was born into a family of musicians and is one of Estonia's most promising cellists. He has studied in Helsinki at the Sibelius Academy and is presently studying for his MA at the Estonian Academy of Music and Theatre.

He has won many competitions and has participated in numerous master classes, including ones with F. Helmerson, D. Geringas, M. Ostertag, N. Ullner, M. Ylonen, M. de Oliveira Pinto, A. Ivashkin and J. Goritzki. In 2007 he was invited to play with the European Union Youth Orchestra (chief conductor Vladimir Ashkenazy). He is a member of the Estonian National Symphony Orchestra, the Estonian Youth Symphony Orchestra, the Prezioso String Quartet, the C-JAM cello quartet and the duo Andreas Lend & Maarit Saarmäe.

Andreas has performed as soloist and chamber musician in Russia, Latvia, Lithuania, Finland, Sweden, Denmark, Germany, Austria, Belgium, the Netherlands, Hungary, Bulgaria, Romania and England.

JOHANNES MARMÉN *violin*



In 2006 Johannes Marmén commenced studies at the specialist music school Lilla Akademien in Stockholm. With Nina Balabina as his violin teacher, he quickly started succeeding both in Sweden and abroad. In 2008 he was accepted with a full scholarship to the prestigious chamber music course *Musica Mundi* in Belgium, where he received coaching from Paul Badura-Skoda and members of the Talich quartet.

In 2009 he was one of the five young string players to receive the *Ingrid and Per Welin scholarship* from the Swedish Royal Academy of Music. That same year he was offered scholarships at the Guildhall School of Music and Drama and the Royal College of Music in London. He is currently studying at the latter with Professor Berent Korfker. He received the *Kjerstin Dellert Confidencen* scholarship in 2010.

As a chamber musician, Johannes has collaborated with pianists Bengt-Åke Lundin, Benedicte Haid, Johan Fröst among others. He is also one of the founding members of the Leonhard String Quartet. Johannes has long experience of leading orchestras and ensembles; he was the leader of the Lilla Akademien's Symphony and Chamber Orchestras 2008-2009, and in 2010 he was appointed leader of the Swedish National Youth Orchestra, directed by Esa-Pekka Salonen. In the summer of 2011, Johannes will lead the Vadstena Chamber Opera, directed by David Björkman.

HAYK MELIKYAN *piano*



Hayk Melikyan is recognized internationally as one of Armenia's most versatile and imaginative musicians and among today's most engaging pianists. Born in Yerevan, he took his first piano lessons with Irina Grishinskaya and then studied at the Yerevan State Conservatory with Professor Alexander Gourgenov.

Hayk won the second prize in the international piano competition of 20th century and contemporary music *Premio Valentino Bucchi* in Rome in 2000. In 2008 he was awarded the *Samson Francois* special prize at the Orléans International Piano Competition (France). He has premiered many Armenian and foreign composers in Armenia and abroad, and in October 2009 he initiated a concert series "1900+" on 20th Century and Contemporary World Piano Music.

Hayk is a member-participant of international festivals in France: Musique en Côte de Nacre and Festival de Valmagne. He has performed in Geelvinck Gallery Festival in the Netherlands, Pharos Arts Foundation in Cyprus, Concertus Saisonnus in Switzerland, National Gallery Music Festival in Armenia and many other international festivals and concerts. Recently he gave a performance of Stockhausen's music at the contemporary theatre of Amsterdam, Stichting Orkater. He has released three CDs of 20th Century and contemporary music, the last dedicated to Armenian music.

Hayk has composed for almost every musical genre: chamber, vocal, choral and symphonic music. His piano transcriptions, concert paraphrases and arrangements are among the favorites in the repertoires of many pianists. His unique talent and creative imagination in improvisation adds an extra dimension to his recitals.

HENRIK MÅWE *piano*



Henrik Måwe is regarded as one of the finest of Sweden's young concert pianists with a career that has taken him as a soloist all around Europe as well as the USA and South Africa. He received his main education at the Sibelius Academy in Helsinki and the Royal College of Music in Stockholm. His most important mentor has been Professor Staffan Scheja. He also consulted the best pedagogues and pianists in the world during his studies. He has won top prizes in piano competitions both in Sweden and internationally.

As a recording artist Henrik will make recordings for the label X5 Music Group. In addition to his solo appearances Henrik regularly plays with instrumentalists and singers from Sweden's musical élite. Since 2008 he has frequently played with Hugo Ticciati. Henrik is supported by the world's leading piano manufacturer, Steinway & Sons, as a "Young Steinway Artist". Henrik Måwe is also active as composer, arranger and improviser.

STAFFAN SCHEJA *piano*



Staffan Scheja made his debut at fourteen with Herbert Blomstedt and the Swedish Radio Orchestra. After studies at the Royal College of Music in Stockholm he was accepted to the Juilliard School in New York, studying with Rosina Lhevinne, Ilona Kabos and Ania Dorfmann.

After receiving the highest prize in the Busoni International Competition in 1975, he has given concerts all over the world with conductors Sir Simon Rattle, David Zinman, Esa-Pekka Salonen, Sixten Ehrling, Okko Kamu among others, and with orchestras including the Munich Philharmonic, the French Radio Orchestra in Paris, the NHK in Tokyo, the English Chamber Orchestra and all the major Scandinavian orchestras. For many years he lived in the US giving concerts, including ones in the Carnegie Hall, the Kennedy Center with the Oslo Philharmonic, and in the White House with Barbara Hendricks.

Staffan has made numerous recordings with EMI, BIS, Vanguard and LCM. He has represented Sweden at state visits in Mexico and Japan. He is the founder and artistic director of the Gotland Chamber Music festival on the island of Gotland in the Baltic Sea and now resides in Stockholm, where he is a professor and head of the piano department at the Royal College of Music. Staffan is a member of the Royal Academy of Music in Sweden.

OKSANA SINKOVA *flute*



One of the most outstanding Estonian flute players, Oksana Sinkova began her journey as a musician at the age of 9. She graduated from the Georg Ots Tallinn Music School in 1997 with Kaljo West, and in 2002 from the Estonian Academy of Music under the guidance of Neeme Punder, Matti Helin and Imants Sneibis. In 2004/2005, Oksana improved her skills at the Hochschule für Musik und Theatre Hamburg with Mosche Aron Epstein. In 2006 she obtained her Master's Degree and started her PhD studies at the Estonian Academy of Music and Theatre.

She has won over 12 competitions, including: First prize at the All-Soviet Union Competition *Young Virtuoso* (1991, Kiev), winner of the Estonian Yamaha Competition (1999), Grand Prix at the Estonian Johann Sebastian Bach Competition (2000), 4th prize at the International Competition *Pacem in Terris* (2005, Bayreuth, Germany).

Since 1999, Oksana has worked as the guest principal flautist of Narva Symphony Orchestra and since 2000 as the principal flautist of Vanemuine Symphony Orchestra. She has also played in the European Festival Orchestra, Hortus Musical Orchestra, Nõmme City Orchestra and Haapsalu City Orchestra. She is presently a member of the European Festival Orchestra.

Oksana has given concerts in Estonia, Latvia, Lithuania, Finland, Germany, Greece and the Netherlands, performed with different chamber ensembles and been a soloist in front of Tallinn Chamber Orchestra, Vanemuine Symphony Orchestra, Narva Symphony Orchestra, Tartu Chamber Orchestra, Georg Ots Tallinn Music School Symphony Orchestra and Heino Eller Tartu Music School Symphony Orchestra.

HUGO TICCIATI *violin*



Hugo has a rare ability to convey a profound understanding of the music and shed light on its spiritual intent.

- Arvo Pärt

Since his debut at the age of twelve in the Edinburgh Festival and at the Queen Elizabeth Hall, Hugo has performed concertos with orchestras in England, Sweden, Romania, Estonia, the Far East and the USA. Forthcoming highlights include concertos in the Carnegie Hall, at The Baltic Sea Festival (Sweden) and The Hermitage Music Festival (St Petersburg). Hugo gives regular recitals in prestigious halls across Europe and the Far East with pianists such as Staffan Scheja, Svetlana Navarssadian, Sophia Rahman, Michael Tsalka and Henrik Måwe. He has also been invited to renowned music festivals such as the St-Denis-Festival in Paris, the Cervantino in Mexico and the Gotland Chamber Music Festival in Sweden.

Hugo embraces the world of contemporary music, collaborating with composers such as Albert Schnelzer, Anders Hillborg, Djuro Zivkovic, Leonardo Coral, Andrea Tarrodi, Tobias Broström, Thomas Jennefelt, Sergey Yevtushenko and Esaia Järnegard. He will be performing world premières of concertos dedicated to him in Russia, Romania, Sweden, Mexico and England over the next few seasons. Hugo also loves devising concerts and events that combine music with the other arts, notably dance and literature. He is working with the English composer Bill Connor on "An Improvised Violin Concerto", to be performed over the next few seasons.

Hugo regularly gives masterclasses and seminars on violin teaching, and lectures on music-related subjects all over the world. In autumn 2008, he was invited to the post of guest violin teacher and lecturer in music history at a newly-started university in New York. At the heart of Hugo's teaching is the exploration of ways to apply the physical and spiritual aspects of meditation to the art of practising, playing and living in music.

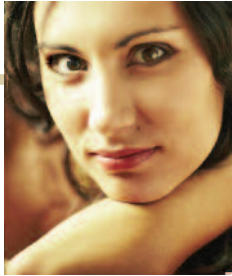
Hugo began his violin studies in London before going to the University of Toronto. He continued his studies with the Russian violinists, Nina and Oleg Balabina in Sweden, where he has now settled as a Swedish citizen. Together with many scholarships Hugo has won the international competitions *Giovani Talenti* and *Rovere d'Oro* at San Bartolomeo al Mare, Italy (2002), and the *Mendelssohn Cup* in Bari, Italy (2004). In 2007 he was admitted as a *Fellow of the Royal Schools of Music* in the United Kingdom.

Uniting his passion for musical experimentation, his wide-ranging intellectual pursuits, and his interest in the spiritual dimension of music, Hugo Ticciati is a violinist with exceptional qualities. He plays on the "Baron Knoop" Vincenzo Rugeri (Cremona c. 1700).

We sat transfixed by the classical elegance and virtuosity of Hugo Ticciati... it was a crafted programme of impeccable and compelling performance.

- Oamaru Times, New Zealand

KATJA ZHYLEVICH *mezzosoprano*



Katja Zhylevich began piano lessons at the age of 4 in her home city of Minsk, Belarus. She attended a music school from 1987 to 1995, with the piano as her main instrument and singing in the choir. She began to take classical singing lessons at the age of 15.

In 1998 she entered the Minsk State Linguistic University to study Germanic languages and linguistics for five years. During this period she continued her musical studies privately. After graduating from university she studied at the Belarusian State Academy of Music from 2004 to 2006, while working as a language teacher at the Belarusian State University and as a Russian/Swedish interpreter.

In 2006 there was a major change in Katja's life when she received a prestigious grant from the Swedish Institute to do a year's course at Stockholm University. Once in Sweden, Katja thought more and more about making music her first priority, in order to experience the life she had once rejected when she decided to study linguistics at university. Katja knew that to realise her musical dreams she would have to concentrate full time on her singing. Her grant was extended for a further year and she continued her studies at Stockholm University on an advanced course in Bilingualism at the Centre for Bilingual studies. The same year

however she applied to read for a Bachelor's degree in classical singing at the Royal College of Music in Stockholm and was accepted onto the second year of the course. When, a year later, Katja was accepted as a student at the University College of Opera, her decision to devote herself to music was no longer in question. Languages and linguistics now became a wonderful complement to her life as a singer.

At present Katja is in her final year at the University College of Opera. In 2010 she made her debuts at Folkoperan in Stockholm, in a production of Kurt Weill's *Silbersee*, and three months later at Drottningholms Slottsteater, as Ramiro in Mozart's *La finta giardiniera*. This summer she will be performing another Mozart role at Drottningholm: Dorabella in the new production of *Così fan tutte* directed by Sigrid T'Hooft and conducted by Mark Tatlow.

Katja has received a number of musical awards, including scholarships from the Royal Swedish Academy of Music, the Anders Sandrews and Ingemansson Foundations, and a grant from the Anders Wall Foundation.

MIKA EICHENHOLZ



Swedish conductor Mika Eichenholz made his debut with the Royal Stockholm Philharmonic Orchestra in 1989 after studying with Prof Jorma Panula at the Sibelius Academy in Helsinki. The same year, also the year of his graduation from the Sibelius Academy, he was awarded First Prize at the Swedish Competition for Conductors (*Svenska Dirigentpriset*). In 1990 he was chosen to replace Neeme Järvi at very short notice on a tour with the Israel Philharmonic Orchestra and soloists Ida Haendel and Lynn Harrell, thus beginning a career that has since brought him to orchestras worldwide.

Mika is frequently engaged as guest conductor in the Swedish and Finnish orchestras as well as being a returning conductor in orchestras in Eastern Europe (Slovenia, the Czech republic, Croatia, Hungary, Romania), and Austria as well as in South America (Chile, Brazil and others). A couple of years ago he formed a steady relationship with the Kazan State Opera with whom he has toured in Europe on a regular basis with singers from the Bolshoi and Marinsky Theatres in productions of Verdi's *Nabucco*, Bizet's *Les Pêcheurs de Perles* and Mozart's *Magic Flute*. As an opera-conductor he has also been engaged by Folkoperan in Stockholm (*La Traviata*, *Das Rheingold*), the Gothenburg Opera and Värmlandsoperan.

In 2006 he made his debut with the Hamburger Symphoniker and has since been invited for three further productions. In March 2009 he made his successful debut with the Salzburg Mozarteum Orchestra as musical leader and conductor of the production *Nordlichter, eine Sibelius Phantasie* at the *Haus für Mozart* in Salzburg.

Among future highlights are engagements with the Royal Stockholm Philharmonic, the Swedish Chamber Orchestra, the Hamburger Symphoniker, the Swedish Radio Symphony Orchestra, the Copenhagen Philharmonic, the Norrköping Symphony Orchestra, the Gothenburg Symphony Orchestra, Sinfonia Finlandia, Orquesta de Cámara de Chile; and opera tours of Holland. Mika's extensive discography includes a large number of CD releases on EMI, Marco Polo, Naxos and others.

MARK TATLOW



The English-born conductor, pianist and harpsichordist Professor Mark Tatlow was educated at Rugby School; Corpus Christi College, Cambridge; Goldsmiths' College, London; the Royal Academy of Music; and the National Opera Studio.

Initially appointed to the music staffs of the Glyndebourne Festival and of Kent Opera, Mark first came to Drottningholms Slottsteater in 1985, as chief coach and chorus master, combining the Swedish summer seasons with the post of Assistant Conductor at the Opéra de Nice, 1987-1989. He returned to Drottningholms Slottsteater in 2006 as Artistic Director and has since conducted Sweden's first Monteverdi cycle, Handel's operas *Xerxes* and *Ariodante*, Haydn's *Il mondo della luna*, and in the 2010 season two Mozart operas, *La finta giardiniera* and *Don Giovanni*.

Over the past thirty years Mark has conducted many neglected baroque masterpieces such as Melani's *Girello*, Pallavicino's *Bassiano* and Leo's *Demofonte* (all at the International Vadstena Academy) as well as the standard operatic repertoire from *Figaro* to *Die Fledermaus* and *Falstaff*. His performances are always characterised by scrupulous musical and vocal preparation, rhythmic vitality and close attention to the declamation of the sung text. His concert work encompasses a wide repertoire including a much-acclaimed performance of Handel's *Messiah* in April 2010

with the Turku Philharmonic Orchestra and Choir. As a chamber musician, on the harpsichord, fortepiano and pianoforte, he has a long-term collaboration with soprano Susanne Rydén, resulting in many concerts, tours and recordings.

Mark's engagement with the education of young musicians has spanned his entire career, from the Education Project of Kent Opera in the 1980s, via Director of Music at St Paul's School in London 1996-2003, to the University College of Opera, Stockholm, where he became Professor of Musical Studies in 2002 and Pro-Rektor in 2009.

He is concurrently Artistic Advisor to Scandinavia's only specialist music school, Lilla Akademien (the Junior Academy in Stockholm), where he has been involved from its inception in the 1990s to today. In all educational endeavours Mark works to pass on musical insights to the next generation empowering students to experience great music prepared to the highest levels. His identification with the needs of young singers and musicians motivates the collaboration at tertiary level between Drottningholm and the University College of Opera (The Drottningholm Young Artists' Programme), and at secondary level, to rehearse and conduct the Lilla Akademien senior school orchestras, directing them in many prestigious concerts, foreign tours and national television broadcasts such as the 2009 Polar Prize awarded to Maestro José Antonio Abreu and Mr Peter Gabriel.

Mark serves on the boards of the Research Centre for Opera and Technology, a collaborative research group based at The Royal Institute of Technology in Stockholm (KTH) and Klaverens Hus, a museum dedicated to the preservation of Swedish historical keyboard instruments. He was awarded the honorary medal of the Friends of Drottningholms Slottsteater in 1996, and the Wallenstam Prize in 2008.



ENSEMBLES



DROTTNINGHOLMSTEATERNS ORKESTER



Drottningholmsteaterns orkester is the resident orchestra of the Drottningholms Palace Theatre, built in 1766 at the request of Queen Lovisa Ulrika. The first golden age of the theatre was sparked off in 1777 by King Gustaf III who, together with actors such as Monvel, the composers Naumann and Kraus, the ballet master Gallozier and the architect Desprez Gustaf, used Drottningholm to inject new life into Swedish theatre and opera. Up to King Gustaf III's death in 1792, when the theatre was closed, the repertoire included Gluck's latest works, opéras comiques, French classical dramas and pantomime ballets.

When the literary historian Agne Beijer walked through the door in 1921 he discovered a sleeping beauty, untouched since the end of the 18th century. He quickly set about renovating the palace theatre. Today the yearly summer Opera Festival offers new productions of 17th and 18th century operas and attracts audiences from all over the world. Since 1979 the "Drottningholm Theatre Orchestra" has performed on period instruments, and the repertoire includes works by Haydn, Handel, Gluck and Mozart, as well as Rameau and Monteverdi.

ST. PETERSBURG CELLO ENSEMBLE



The St. Petersburg Cello Ensemble was created in 1975 by Professor Nikitin, the head of the St. Petersburg Cello School and consists of his very best pupils. One of the main reasons for creating the ensemble was the very rare and unusually rich artistic potential the "cello choir" offered. Critics across Russia have praised the "unity of the school and a unique ensemble interaction" and the ensemble's "captivating nuances of sound, varied musical technique and a vivid performance".

The ensemble gained immediate recognition in St Petersburg and has performed to great acclaim in many of the most prestigious concert halls and festivals across Russia, Germany, France, Switzerland, Bulgaria, Finland, Italy and Japan. Besides frequent broadcasting by local and national radio and television, the ensemble has released two records (in Russia) and three CDs (in Japan).

The ensemble has a very wide ranging repertoire including many newly composed works dedicated to the ensemble by Russian and foreign composers.

NIKLAS BREMAN



Niklas Breman was born in 1966. He studied composition at the College of Music in Piteå with Jan Sandström and at the Royal College of Music in Stockholm with Bill Brunson (electro-acoustic music). His musical education also includes studies in film music and scenography, a diploma as a Montessori Teacher, and a diploma in Computer Network Administration. He is currently working as a teacher in composition and harmony at the specialist music school Lilla Akademien.

Niklas has written music in a great variety of contexts, collaborating with musicians such as Anders Pålsson, Hermann Stefansson and Martin Fröst. His *Dinkum Thinkum* for saxophone quartet (recorded by Rollin' Phones on Phono Suecia) is based on a character from Robert A. Heinlein's *The Moon is a Harsh Mistress*. "I was fascinated by the idea of a machine that develops a consciousness and starts to ask universal existential questions."

His works include masses, orchestral works, chamber music in different formats, and music written especially for children; of particular note is his *Lust och färgring* for orchestra and children's choir. At the moment Niklas is working on a composition for chamber ensemble, karate and four quartets (vocal, string, saxophone and percussion), based on T.S. Eliot's poem *Four Quartets*.

SVERRE INDRIS JONER



Sverre Indris Joner is a Norwegian composer and arranger who plays the piano and percussion. He was born on 19 July 1963 in Oslo and grew up in Bergen. His musical career started with the ukulele at age 5, the piano at age 13 and percussion at age 17. He is a graduate of the University of Oslo (music studies) and the Conservatorio Cervantez i Havana, Cuba (afro-cuban percussion).

Sverre is particularly known for popularizing Latin American music in Norway. His adaptations often employ elements of salsa music such as *Son cubano*. He has founded the groups Salzumba and Electrocutango and performs with Hovedøen Social Club and La Descarga among other groups. Sverre has also performed with many symphony orchestras, including those from Norway and Germany (Bremen, Dresden, and Berlin) as well as the BBC Symphony Orchestra in England.

Recent highlights in Sverre's career as an arranger include the Norwegian Radio Orchestra's performance of his 8 symphonic arrangements of the repertoire of the Hovedøen Social Club on Norwegian television (2009) and a performance by the jazz trio Klazzbrothers with the Dresdner Philharmonie of his arrangement of Mahler's 1st Symphony (in 7/8!) (2006).

Sverre has released many CDs to critical acclaim and his music is regularly played on films and in the theatre. In 2002 Sverre received the *Kardemomme* award from NOPA (Norwegian Popular Composers Union). In 2005 his theatre-piece *Tanghost* received the EDVARD-award for best music for other art form from TONO (a Norwegian corporation that administers copyrights for music in Norway). This year he was made an "Academic" of the Academia Nacional del Tango de Argentina by Horacio Ferrer.

ESAIAS JÄRNEGARD



Esaias Järnegard was born in 1983 in Stockholm, Sweden. He studied composition at KMI in Stockholm (2002-2003), at Gotland School of composition (2003-2005), and at the Academy of Music and Drama at Gothenburg University (2005-2008), where he studied primarily with Professor Ole Lützow-Holm. He has also studied philosophy and the history of philosophy, ideas and art.

His music has been performed at festivals and concerts and radio broadcasts in Sweden, Finland, Denmark, the Netherlands, Portugal, Canada and China by ensembles and soloists such as Richard Craig, Nouvel Ensemble Moderne, Pontus Langendorf, Hugo Ticciati, VocalLab Nederland, Hidden Mother, the AxelssonNilsson duo, Rei Munakata, B Tommy Andersson, Curious Chamber Players, SNYKO orchestra, SNOA orchestra, Seinäjoki City Orchestra and Persona NOD among others.

During 2011 a DVD was released featuring Esaias's piece *tåg-tiden-tingen* for sinfonietta and video (video by Nathalie Bujold) recorded by Nouvel Ensemble Moderne. Upcoming commissions include pieces for violin (Hugo Ticciati), flute and soprano (Richard Craig and Cora Schmeizer) through Scottish arts council, cello (Karolina Öhman), and percussion (Erika Öhman). As well as composing Esaias is a music critic and on the editorial board of the Journal of New Music in Sweden (Nutida Musik).

ANDREA TARRODI



Andrea Tarrodi is a Swedish composer, born in 1981 and based in Stockholm. She started playing the piano at the age of 8, and became interested in composition shortly thereafter. Andrea studied composition at the Royal College of Music in Stockholm, Conservatorio di Musica di Perugia, Italy, and the College of Music in Piteå with, among other teachers, Jan Sandström, Pär Lindgren, Fabio Cifariello-Ciardi, Jesper Nordin and Marie Samuelsson. She completed her master's degree in composition at the Royal College of Music in Stockholm in 2009.

In 2010 her piece *Zephyros* for orchestra received 1st prize in the Uppsala Composition Competition, which led to several performances of the piece by different orchestras in Sweden. Andrea's music has been performed by the Cape Philharmonic Orchestra, the Swedish Chamber Orchestra, the Nordic Chamber Orchestra, the Uppsala Chamber Orchestra, DalaSinfoniettan, Västerås Sinfonietta, Sweden's National Youth Symphony Orchestra, Eric Ericson's Chamber Choir, Voces Nordicae, St. Jacob's Chamber Choir, Musica Vitae, KammarensembleN, the Swedish Wind Ensemble, Sonanza and others; and in many countries including Norway, Serbia, Portugal, Turkey, Italy and South Africa.

Andrea writes for many types of ensembles, and is particularly interested in vocal and orchestral music. Upcoming projects include writing for members of the Royal Stockholm Philharmonic Orchestra.

SERGEY YEVTUSHENKO



The Russian composer and conductor Sergey Yevtushenko was born in Leningrad in 1957. He was a professor at the St. Petersburg Conservatoire and Special Music School until 1998. Between 1990 and 2006 he was the General Manager of the St. Petersburg orchestra Camerata. He is presently the director of the Hermitage Music Academy Charity Foundation; the Artistic Director of the Hermitage Music Academy Program and the International Music Festivals in the Hermitage Museum; and Music Producer for The Symphony Project.

Sergey's compositions include Concerto for Viola and Orchestra (1987); original music for *A Fortunate Life* by Alexander Sokurov, which won the main prize at the 1997 Oberhausen International Film Festival; original music for *The Russian Ark* also by Sokurov which entered the Cannes Film Festival (2002) and won the *IFC Visions Award* at the Toronto Film Festival (2002); *Suite Seasons* performed with conductor Saulius Sondeckis (2004); Concerto for Trumpet and Orchestra (2005); Cantatas for Orchestra and Choir, Songs and Romances (2005-); original music for the Finnish - Russian co-production feature film *Raja 1918 (Border 1918)* by Lauri Törhönen (2007) which was nominated for Best Music (*Paras musiikki*) by Jussi Award, the main national film award in

Finnish Cinema; and original music for the German/Russian/UK co-production feature film *The Last Station* by Michael Hoffman about Leo Tolstoy, starring Helen Mirren, Christopher Plummer and James McAvoy and nominated for two Oscars. In 2010 the soundtrack was nominated for the World Soundtrack Academy award in the "Discovery of the Year" category.

As well as writing and performing his own suites, concertos and cantatas, Sergey is an accomplished piano improviser. In 1994, Hamburg representatives of Sony became interested in his phenomenal talent and offered to record some of his improvisations. They were dumbfounded when he improvised non-stop for eight hours. The whole eight hours of recording were released in a six CD package.



BÉTINA MARCOLIN



Bétina made her first stage appearance at the age of four in Fontainebleau, France. Since then the meeting of body and soul to express the depth of music has continually fascinated her. What started as a strong attraction to perform on stage has become an inner journey.

She studied with teachers from Paris Opera following the syllabus of The Royal Academy of Dancing. Prepared by the great teacher, Yvonne Cartier, she took the *Solo Seal Award* in London with Dame Margot Fonteyn as the president of the jury. In Copenhagen she learned the Danish Bournonville style and had the great opportunity of studying with Toni Lander Marks. She also studied with Latvian born Edite Pfeiffer Frandsen with whom she prepared for the International Ballet Competition in Moscow and learned the Vaganova style.

Bétina joined The Royal Swedish Ballet in 1985, dancing in the ensemble and in leading roles from the company's large repertoire from late 1700 to modern times. She has performed on many stages and in many places and is very fond of spreading dance, but also of working with other artists, singers, actors and of course musicians. Her interest in dancing styles has led her to study Renaissance and Baroque Dance, mainly abroad. She was the initiator of a revival of Baroque Dance in Sweden by organizing a seminar at Confidencen in 2007. She is also involved in Masterclasses in Paris organized by the Auguste Vestris Society.

She has been part of many productions at Confidencen: last year with The Leonhard String Quartet, and in Gluck's *Orfeus*; and this summer with *Die Zauberflöte*. Bétina is now working on a freelance basis, dancing and choreographing. She is a certified coach and enjoys helping younger students and artists to develop.

HANS NILSSON



Hans Nilsson worked for 25 years as a principal dancer at the Royal Ballet in Stockholm. During his career at the Opera he danced most of the leading male roles in the classical repertoire.

Hans has danced in everything from baroque music to contemporary works, from abstract dance to the great classics and act ballets. He has performed on stages all over the world. Among other things, he has been the principal dancer for Les Grands Ballets des Canadiens and guest dancer with Scottish Ballet. He has also danced with the Per Jonsson Dance Company and 59° North.

After finishing at the Opera House, Hans has continued on a freelance basis, working with dancers Susan Jaresand and Björn Elison, and with choreographers Ulf Gadd, Bridget Egerbladh, Bogdan Szyber and Carina Reich. He has also worked as a choreographer in collaboration with the Hugo Ticciati, Bétina Marcolin and Rebaroque. He teaches and works as a freelance photographer.

IBIROCAY REGUEIRA



Ibirocay Regueira began dancing professionally as a night-club dancer, having worked in many different styles, such as Latin American folk dance, street and jazz. He has participated in many television programmes and has won numerous prizes together with his partner, Marina Prada, notably second place in the Salsa World Championships 2006 and first place in Salsa SM 2009. Since 1997 Ibirocay has been a teacher and runs "Student Teamet" Swedish Salsa Academy in Stockholm.

MARINA PRADA



Marina Prada was educated at the Royal Ballet School in Stockholm before beginning her dancing career at the Royal Opera House, Stockholm. Together with her partner Ibirocay Regueira, Marina won first place in the Salsa SM 2009 and second place in the Salsa World Championships 2006. In 2010 she was chosen to represent Sweden in the Salsa World Championships. Today Marina teaches salsa and other Latin dances and is head of the Swedish Salsa Academy. She also teaches dance and Spanish at the specialist music school Lilla Akademien.



LECTURERS



ANNETTE RICHARDS



Annette is Professor of Musicology at Cornell University. She is author of *The Free Fantasia and the Musical Picturesque* (Cambridge, 2001) and has written on Mozart and musical automata, the German keyboard song and solitude, and Haydn and the grotesque. She is the editor of *CPE Bach Studies* (Cambridge, 2006), and, with David Yearsley, of the *Organ Works of C.P.E. Bach* for the new complete edition (Packard Humanities Institute, 2008), and founding editor of *Keyboard Perspectives*. Her current projects are a reconstruction of the extraordinary collection of musical portraits belonging to C.P.E. Bach, and a book that expands on her work on death, fantasy, and the grotesque, *Music and the Gothic on the Dark Side of 1800*.

As a performer Annette specialises in music of the Italian and North German Baroque, and has played concerts on numerous historic and modern instruments in Europe and the United States. She has won prizes in international competitions including the 1992 Dublin International Organ Competition and first prize for organ duo with David Yearsley at the Bruges Early Music Festival in 1994. Her CD Melchior Schildt and the North German Organ Art (on the Loft label) was recorded on the historic organ at Roskilde Cathedral, Denmark. She is the Executive Director of the Westfield Center for Historical Keyboard Studies.

Her numerous honours include fellowships at the Stanford Humanities Center, the Getty Center in Santa Monica and at the Society for the Humanities at Cornell. She has also held a New Directions Fellowship from the Mellon Foundation and a fellowship from the Alexander von Humboldt Foundation.

RUTH TATLOW

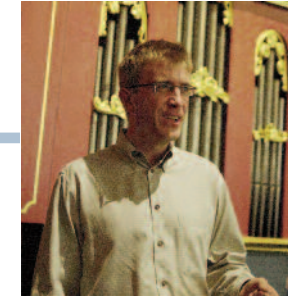


Ruth Tatlow is a Docent at Stockholm University, and teaches musicology and clarinet at Lilla Akademien, Stockholm. Following the success of her first book *Bach and the Riddle of the Number Alphabet* (Cambridge University Press 1991), she is currently preparing its sequel, *Bach's Numbers? A Riddle Unravelling*, which describes the theory of proportional parallelism formulated as a result of her research into the use of numbers in compositional theory and practice. A Japanese translation of *Bach and the Riddle of the Number Alphabet* is in preparation.

Her research has attracted funding from numerous international bodies such as The Leverhulme Trust, The Society of Authors of Great Britain, The Hinrichsen Foundation, The British Academy, The British Council, The Royal Swedish Academy of Letters (Kungliga Vitterhetsakademien), The Royal Swedish Academy of Music (Kungliga Musikaliska Akademien) and the German Academic Exchange Service (DAAD). Prizes include the Michael Meyer Award from the Society of Authors, and the Purcell Prize from King's College, London University.

Ruth's work has attracted much international acclaim, not least her numerous essays on Bach's church cantatas including a series of twelve for the prestigious Deutsche Grammophon/Gardiner Cantata series during the John Eliot Gardiner Bach Pilgrimage (2000). She is a co-founder of Bach Network UK, chair of its Advisory Council, designer and editor of its much-read journal, *Understanding Bach*, and serves on the board of the American Bach Society. Ruth was visiting professor in music theory at Eastman School of Music, New York, for the spring semester 2010.

DAVID YEARSLEY

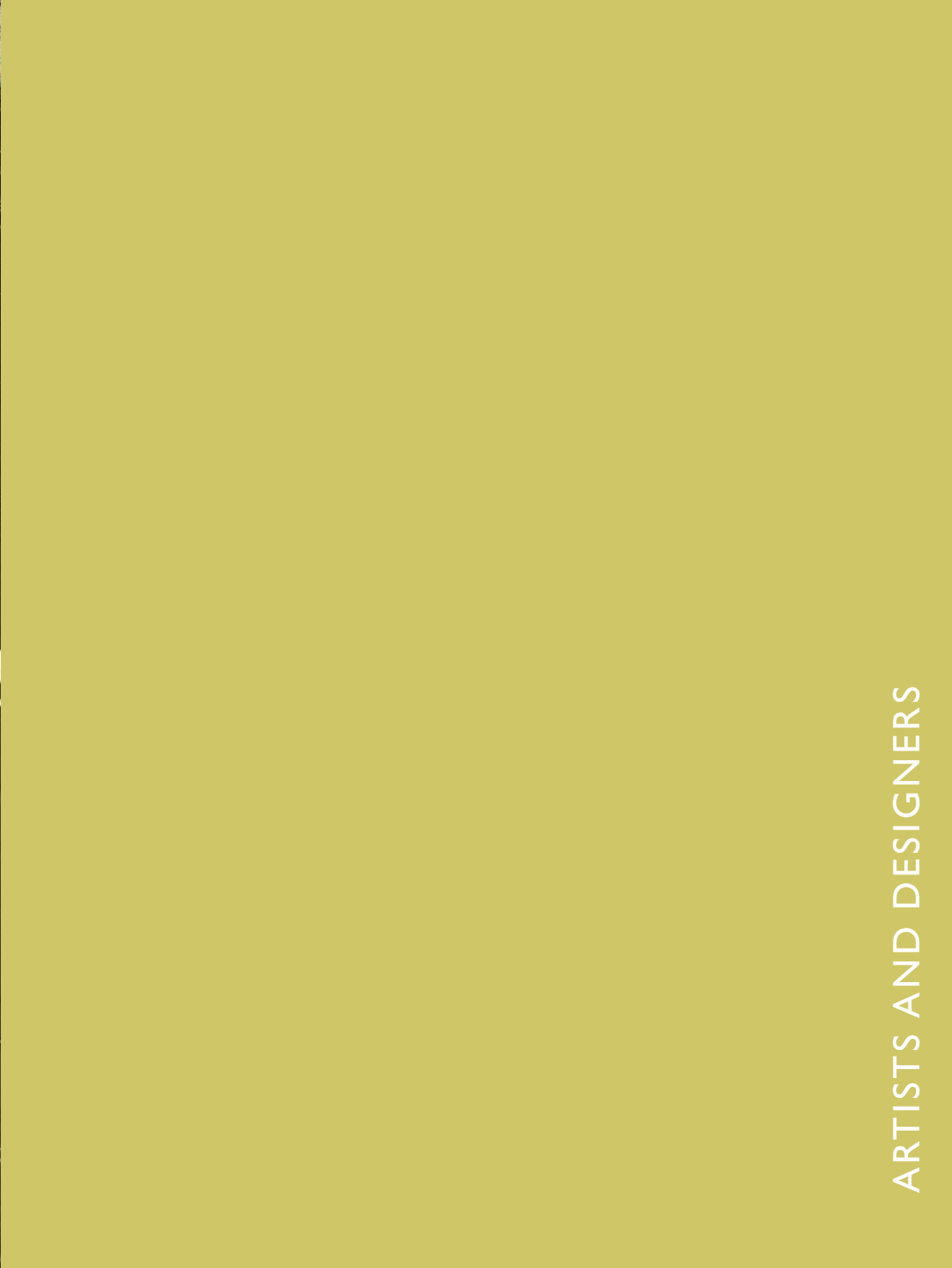


Active as a performer on organ and other keyboard instruments in North America and Europe, David Yearsley was educated at Harvard College and Stanford University, where he received his Ph.D. in Musicology in 1994. That same year he became the only musician ever to win all major prizes at the Bruges Early Music Festival. He is currently Professor of Music at Cornell University.

David's most recent CD (from Musica Omnia) is *All Your Cares Beguile: Songs and Sonatas from Baroque London* with violinist Martin Davids; his other recordings of 17th- and 18th-century organ music are available on the Loft label.

David has written numerous articles on European musical culture in the 17th and 18th centuries, and his work has appeared in leading scholarly journals such as the *Journal of the American Musicological Society*, *Music & Letters*, *Early Music* and *Eighteenth-Century Music*. He is the author of the widely-praised *Bach and the Meanings of Counterpoint* (2002) and *Bach's Feet: The Organ Pedals in European Culture* (2011), both from Cambridge University Press. For two decades David has been music critic for the American newspaper, the *Anderson Valley Advertiser*, where his weekly column *The Musical Patriot* can be read at Counterpunch.org.

David has been an Alexander von Humboldt Foundation Fellow at the Humboldt University in Berlin, where he will return for a year in 2011 under the auspices of an American Council of Learned Societies Fellowship; and a Wenner-Gren Foundation Fellow at the University of Gothenburg in Sweden. He is a member of the pioneering synthesizer trio, Mother Mallard's Portable Masterpiece Company.



ARTISTS AND DESIGNERS



DEBORAH DUERR



Deborah Duerr received her graphic design degree at the University of Cincinnati, College of Design, Architecture, Art and Urban Planning. Before coming to Sweden in 1984 she worked for Design Studios in San Francisco and New York. In Sweden she started her own award winning graphic design firm. Among her designs are the development of the pictogram and signage system for Swedish Rail in collaboration with Berg Architect Firm, as well as the identity programs for Lilla Akademien and the Swedish National Youth Orchestra.

Deborah thrives in an environment where different creative skills are joined and was quick to respond when she was called on by Nina Balabina to head the art program when Lilla Akademien was started. Foreseeing the increased reduction of art curriculums throughout the school system, she started her own school to offer art education for children. As a visionary, she captured the wave, when many businesses have placed creativity as a top priority. She responded with creating and delivering valued workshops for companies at her well-known location in Stockholm.

Her most recent venture is a gallery where art and design often meet music and other creative expressions. In addition, understanding how difficult it is for artists and educators to reach out, Deborah created her own brand of crisp bread, *Deborahs Extraknäck*, now being sold at selected venues. Invited artists are presented on the package and encouraged to give their interpretation of the bread. There is no end to where Deborah's passion for education and design will take her.

SIMONE KOTVA



Educated in Stockholm, Simone Kotva is currently studying for a Master of Philosophy at the University of Cambridge, UK. Alongside her academic pursuits, she is engaged in various freelance work editing and contributing to journals and magazines for creative writing and the visual arts.

Notably, her work appeared in the *Mays Anthology*, 2008 edition. She is also involved in developing textile design: in particular, the application of classical techniques to modern fibres and materials.

ANDERS LINDHOLM



Anders Lindholm is an artist with a professional background in design and illustration. He has had various exhibitions throughout Europe. This spring, his largest solo exhibition, "NOTES", was held in Stockholm at Galleri Duerr. Each individual piece utilized the properties of color, shape and form to produce works of art that conveyed a story and also stirred emotions. Anders has a unique creative process, in which he begins by sketching on small pieces of paper and transforming them to larger works of art.

Although his predominate style may be viewed as Modern Contemporary Art, he also works within the genre of abstract expressionism. Anders draws on a great variety of materials, mixed media, and traditional and digital techniques to create an exhilarating visual experience.

Anders studied at Beckmans School of Design and has himself taught at Bergs School of Communication, Konstfack University College of Arts, Craft and Design and Forsbergs Design Skola.

The artwork of Anders used in the design of the present booklet was inspired by listening to music.

SEBASTIAN ÖRNEMARK



Sebastian Örnemark has a Master's Degree in classical piano from the Royal College of Music in Stockholm. He is currently studying there for a Master's Degree in Film Scoring, and for a Bachelor's Degree in Music and Media Production at the Academy of Dramatic Arts.

Besides his musical career he has been running the company *Ornemark* since 2003, working creatively with most things related to web design, photography, sound and video.