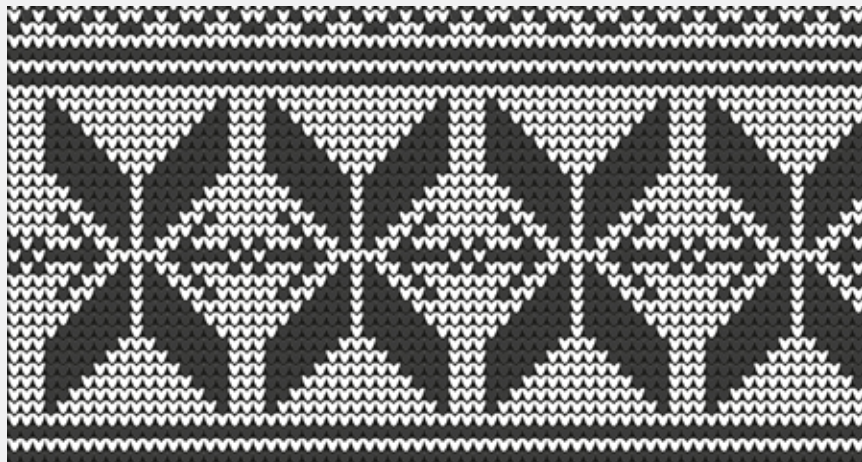
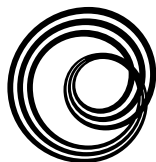


# London Sinfonietta



## NORDIC NIGHTS



### **2016/17 SEASON**

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# WELCOME

We are very pleased to perform this exciting cross-section of music from Scandinavia. It's been an honour and a pleasure to have presented part of this programme at the Bergen International Festival last Friday, and we thank them for their partnership on this project.

We welcome this wide range of composers and soloists to London, in a programme that really celebrates their extraordinary creativity and virtuosity. Not least a special welcome to electric bassist Ida Nielsen, who has enthusiastically embraced the opportunity of working with a contemporary classical ensemble in music created with and for her by Rolf Wallin, and to Pierre-André Valade who leads the performances for us. We would also like to especially thank those who have helped support the new works – the Norwegian Composers Fund and the Norwegian Cultural Fund.

Look out for our latest music map tonight, in which composer Deborah Pritchard opens up the soundworld of Kaija Saariaho's searing 1994 violin concerto *Graal théâtre*.

Tonight's concert is part of the Nordic Matters festival at Southbank Centre, where we are one of four Resident Orchestras. Next season is the London Sinfonietta's 50th anniversary year, and we are proud to still be working at the Southbank where this ensemble gave its first ever concert. Please do consider joining us to support our work across the next 12 months.

**Andrew Burke**  
Chief Executive

Welcome to St John's Smith Square. Please do not hesitate to approach our Duty Manager and ushers with any questions you may have. The Footstool Restaurant in the Crypt serves interval and post-concert refreshments. Please note that refreshments are not allowed in the concert hall.

We hope you enjoy the concert this evening. If you wish to get in touch with us following your visit please contact the Visitor Experience Team at Southbank Centre, Belvedere Road, London SE1 8XX, by phoning 020 3879 9555 or email [customer@southbankcentre.co.uk](mailto:customer@southbankcentre.co.uk). We look forward to seeing you again soon.

Queen Elizabeth Hall, Purcell Room and Hayward Gallery are closed for essential refurbishment until 2018. During this period, our resident orchestras are performing in venues including St John's Smith Square.

Find out more at [southbankcentre.co.uk/sjss](http://southbankcentre.co.uk/sjss)

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## **Tell us what you think**

We're eager to know your thoughts on tonight's concert and would be very grateful if you could fill in our short online survey. It's very simple and only takes about 5 minutes.

## **Take the survey by visiting:**

**<https://culturecounts.cc/s/2HtKTW>**

# NORDIC NIGHTS

**Tuesday 6 June 2017**

**7.30pm, St John's Smith Square**

**Eivind Buene** *Sea Change* (2016; UK premiere)

**Kaija Saariaho** *Graal théâtre* (1994)

**Madeleine Isaksson** *Isär* (2012; UK premiere)

**Rolf Wallin** *Spirit* (2016; UK premiere)

**Peter Herresthal** violin

**Guro Kleven Hagen** violin

**Eivind Holtsmark Ringstad** viola

**Kian Soltani** cello

**Ida Nieslen** electric bass

**Pierre-André Valade** conductor

**London Sinfonietta**

Eivind Buene's *Sea Change* is supported by the Norwegian Cultural Fund and Rolf Wallin's *Spirit* is supported by The Norwegian Composers Fund.

Eivind Holtsmark Ringstad, Guro Kleven Hagen and Kian Soltani are all part of Crescendo's mentor programme for young soloists; a Norwegian collaboration project between the Bergen International Festival, Oslo-Philharmonic and Barratt Due music institute.

This concert was also performed as part of the Bergen International Festival on 2 June.

Tonight's concert is being recorded by BBC Radio 3 for a live broadcast.



The London Sinfonietta is grateful to Arts Council England for their generous support of the ensemble, as well as the many other individuals, trusts and businesses who enable us to realise our ambitions.



Supported using public funding by  
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# TONIGHT'S COMPOSERS



© Henrik Beck

## EIVIND BUENE (b.1973)

Eivind Buene studied pedagogy and composition at the Norwegian State Academy of Music from 1992-1998. In 1999-2000 he was composer in residence with the Oslo Sinfonietta and since then he has been a freelance composer living and working in Oslo, writing for a wide array of ensembles and orchestras. He has received commissions from Ensemble Intercontemporain, Birmingham Contemporary Music Group and a variety of Scandinavian orchestras and ensembles.

Buene also collaborates with improvising musicians, developing music in the cross-section between classical notation and improvisation. His music has been performed at prestigious venues such as Carnegie Hall, Berlin Philharmonie and Centre Pompidou. His debut as a stage composer came in 2006 with the one-act chamber opera *September*, based on Henrik Ibsen's *Hedda Gabler*. Buene is currently working on a new opera in Oslo, together with writers Jon Øystein Flink and Rasmus Munch.

In addition to music, Buene has also written music critique and essays, and made his literary debut with the novel *Enmannsorkester* in 2010. His second novel was released in 2012, and a collection of essays was published in March 2014.

From 2015 to 2019 Buene is assistant professor in composition at the Norwegian Academy of Music.

© Eivind Buene

## SEA CHANGE (UK PREMIERE)

*Sea Change* is a work of free associations and delirious connections, centered on water, bells, and the after-image of a funeral. It started in Venice, where I heard London Sinfonietta premiere a new piece by Sciarrino at the Venice Biennale. I didn't know they were playing – I was in town to start writing the new piece, in a room at a *pensione* in Zattere, overlooking the Giudecca canal.

To get away from work I would reward myself with small boat trips over to the Nono archive at Giudecca, where I shuffled through Luigi Nono's sketches for *Fragmente-Stille, an Diotima*. In the afternoons the church bells echoed Nono's *...sofferte onde serene...* – not that either of these pieces are dealt with in *Sea Change*, but when you can practically see Nono's house from your window, well, it instills a certain mood. The sound of bells over the waters would multiply and merge with the funeral bells still ringing in my ears after my father's funeral a few weeks before. And I realised I was writing this piece for him. The feel of Venice can be deceptive, where light is the only solid thing and marble floats like floes on the canals.

When I got back to the gloom of Scandinavian November, I realised I couldn't use much of the work I'd done. But a certain trinity stayed with me, and with the piece: water, bells, death. It is all there in the famous paragraph from Shakespeare's *Tempest*, from which I have lifted the title. Not very original, maybe, but very true.

© Eivind Buene



## **KAIJA SAARIAHO (b.1952)**

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982.

Her studies and research at IRCAM (Institute for Research and Coordination in Acoustics/Music) have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics.

Before coming to work at IRCAM, Saariaho came to know the French 'spectralist' composers, whose techniques are based on computer analysis of the sound-spectrum. This analytical approach inspired her to develop her own method for creating harmonic structures, as well as detailed notation using harmonics, microtonality and detailed continuum of sound extending from pure tone to unpitched noise – all features found in one of her most frequently performed works, *Graal théâtre* for violin and orchestra or ensemble (1994-97).

Although much of her catalogue comprises chamber works, from the mid-nineties she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin* and *Adriana Mater* and the oratorio *La Passion de Simone*.

© Music Sales Classical

## **GRAAL THÉÂTRE (1994)**

*Graal théâtre* takes its title from a book of the same name by Jacques Roubaud. While I was working on my violin concerto the book inspired me indirectly in two ways: firstly the title expresses the tension that I feel between the efforts of the composer when writing music and the theatrical aspect of a performance, especially in the case of a concerto, where the soloist, both physically and musically is playing a major role. Roubaud's interpretation of the old legend with its very personal example, also encouraged me to realise something that I had long found impossible: to bring an idea of the violin concerto, a genre with so many moving and skilful masterpieces, into my musical framework and language.

The initial source of inspiration for the piece is the playing and musicianship of Gidon Kremer, to whom the piece is dedicated.

When compared to my other music, *Graal théâtre* is the exception in a long row of pieces in which I combine acoustic instruments with some kind of electronic extensions. Unlike these earlier works my starting point here was the delicate violin sound and its interaction with an orchestra.

© Kaija Saariaho

# TONIGHT'S COMPOSERS



© Jean-Louis Garnell

## MADELEINE ISAKSSON (b.1956)

Madeleine Isaksson studied at the Royal College of Music in Stockholm from 1979-87. After receiving her diploma as a piano and ensemble pedagogue, she entered the composition class with teachers Gunnar Bucht and Sven-David Sandström.

In 1987 she traveled to Amsterdam for a year of studies with the composer Louis Andriessen, later moving on to France, where she has lived and worked since the beginning of the 1990s. Meetings with composers, their traditions and aesthetic features – Brian Ferneyhough, Iannis Xenakis, Morton Feldman and Emmanuel Nunes – have contributed to Isaksson's development as a composer. The exposure to the music of Giacinto Scelsi in Darmstadt in 1986 also came to play an important role.

In the music of Madeleine Isaksson, the relationship between different sonorous sources, that which separates them and that which causes them to blend together, are in the foreground. Her basic frameworks can be described as different forms of space: those of interval, register, and time – where the material is developed through contrasting terms such as light and dark. Returning melodic cells are made smaller and larger, together forming a sort of patterned web which are always related to a perceptible, sometimes hidden, elastic pulse.

© Andreas Engström

## ISÄR (2012)

My father grew up in a little Finnish speaking village by the river Muonio which forms a border between Sweden and Finland.

I knew beforehand that this work would bear traces of my father. My thoughts circled daily around him, my *isä* – Finnish for father – who had been suffering for years with Alzheimer's disease.

His thoughts retreated to his childhood in Norrbotten during the 1940s. An accelerating anxiety and obsession overcame him to leave home. Finally, nothing could keep him alive: the time felt apart – or *isär* in Swedish.

© Madeleine Isaksson



© Benjamin Ealovega

## **ROLF WALLIN (b.1957)**

Rolf Wallin is one of Scandinavia's foremost composers, widely performed and commissioned worldwide. He has composed for The Cleveland Orchestra, several European orchestras, Wiener Mozartjahr, IRCAM, Ensemble Intercontemporain, Arditti String Quartet, and for international soloists like Håkan Hardenberger and Colin Currie.

His musical background includes avantgarde rock, jazz, early music and classical – and this versatility is reflected in an exceptional list of compositions and collaborations with outstanding artists from other genres and art forms. Although most of his output is created for the concert hall, Wallin's constantly curious mind has led him into fields such as fractal mathematics, quantum physics, balloons, birds and brainwaves. He has also created music for film and for several of Norway's foremost contemporary dance groups, choreographers and visual artists.

Wallin also uses his work to address social and political issues; *Act* (2004) is a celebration of the power of cooperation, *Concerning King* (2006) is based on speech patterns from Martin Luther King, and *Strange News* (2007) tells the story of the rehabilitation of child soldiers. His opera *Elysium*, with libretto by Mark Ravenhill, explores several ethical and philosophical questions through a parable about Singularity, when the human mind and computer technology will – according to many scientists – merge into one being

© Rolf Wallin

## **SPIRIT (UK PREMIERE)**

**For bass guitar and large ensemble**

I became aware of Ida Nielsen's musicality, her radiant stage presence and exhilarating slap-hand technique when she played with Prince in his last 6 years on earth. Like him, Ida has this wonderful ability to spread positive energy. And now she continues to spread love and joy as a singer, songwriter and bassist with her own band. *Spirit* is a celebration of this joy.

But isn't it thoughtless, almost immoral, to make art about joy and happiness in a time when humanity is reeling on the brink of self-annihilation, in a time when dangerous autocrats rise to power in country after country? As Bertolt Brecht said: "He who laughs has not yet heard the bad news."

But there is another approach. In a speech after the assassination of President Kennedy in 1963, Leonard Bernstein said: "This sorrow and rage will not inflame us to seek retribution; rather they will inflame our art. Our music will never again be quite the same. This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."

So this is my humble contribution to this spirit; the spirit of sharing, the spirit of empowering, the spirit of becoming strong, but not hardened, during hard times.

© Rolf Wallin

# TONIGHT'S PERFORMERS



© Claude Dufetret

## PIERRE-ANDRÉ VALADE CONDUCTOR

Pierre-André Valade was born in Corrèze, France in 1959. In 1991 he co-founded Ensemble Court-Circuit of which he was Music Director until January 2008. He was Principal Conductor of Athelas Sinfonietta Copenhagen from 2009-2014, and was appointed Principal Guest Conductor of Ensemble Orchestral Contemporain in 2013.

He is especially well-known for his performances of repertoire from the 20th and 21st centuries, and receives regular invitations from major festivals and orchestras worldwide. His recordings of Grisey and Dufourt have both won the Diapason d'or de l'année 1999 and the Grand Prix de l'Académie Charles Cros.

A regular guest conductor with the Tonhalle Orchester Zürich, other major orchestras and ensembles include the BBC Symphony orchestras, Philharmonia, RTÉ National Symphony, Orchestre Philharmonique de Radio France, La Scala Orchestra in Milan, Montréal Symphony, Seoul Philharmonic, Tokyo Philharmonic, London Sinfonietta, Luxembourg Philharmonic, Polish National Radio Symphony, and Stavanger Symphony.

Pierre-André Valade has been awarded Chevalier dans l'Ordre des Arts et des Lettres by the French Culture Minister.



© Ole Jørgen Bratland

## GURO KLEVEN HAGEN VIOLIN

The Norwegian violinist Guro Kleven Hagen made her debut with the Oslo Philharmonic Orchestra and Jukka Pekka Saraste in 2011, and has since been playing concerts with many major orchestras in Scandinavia. Her recent recording of Prokofiev's 2nd and Bruch's 1st violin concertos with the Oslo Philharmonic Orchestra and Bjarte Engeset was chosen as Editor's Choice of the Month by Gramophone Magazine in August 2014. The recording was also short-listed in the Gramophone Guide as one of the finest classical releases of 2014-15.

As soloist, Guro has worked internationally with conductors such as Johannes Gustavsson, Christian Arming, Cornelius Meister and Eivind Aadland. Upcoming engagements include concerts with the Trondheim Symphony Orchestra and the Bergen Philharmonic Orchestra.

Guro is a prize winner of numerous international competitions, including EMCY's prize for Music in the Menuhin Competition 2010. In 2016 she was chosen to take part in the Crescendo mentorship programme. This is a programme for outstanding musicians on the verge of an international career and is a joint venture between the Oslo Philharmonic Orchestra, Bergen International Festival, and the Barratt Due Institute of Music.





© Nikolaj Lund

## **EIVIND HOLTSMARK RINGSTAD** **VIOLA**

Eivind Holtsmark Ringstad is the latest talent to emerge from a new, golden generation of Scandinavian musicians. In 2016 he was chosen to join the world's most prestigious training programme for experienced classical musicians: the BBC's New Generation Artists Scheme.

Previously, Eivind has been selected as a Borletti-Buitoni fellow and a member of the Crescendo mentorship programme initiated by the Bergen Philharmonic Orchestra and the Barratt Due Institute, under the guidance of Leif Ove Andsnes. In 2012 he was named Eurovision Young Musician in Vienna.

In the 2015-16 season he made his debut with the Copenhagen and Bergen Philharmonic Orchestras, performing Mozart's *Sinfonia Concertante* for violin and viola with Guro Kleven Hagen. Later that season he appeared with the Trondheim Symphony Orchestra and with the Oslo Philharmonic, performing William Walton's testing Viola Concerto with the latter at the Oslo Konserthus. He has also made concerto appearances with KORK, the Norwegian Radio Orchestra.

Eivind is a prolific chamber musician and has been a regular fixture on Norway's thriving chamber music scene for some years. He regularly appears at the Bergen International Festival and at the chamber music festivals in Elverum, Oslo, Stavanger and Risør.



© Juventino Mateo

## **KIAN SOLTANI** **CELLO**

Born in Bregenz, Austria in 1992 into a Persian family of musicians, Kian Soltani was 12-years-old when he was accepted into the class of Ivan Monighetti, with whom he studied for 11 years at the Basel Music Academy. Since 2014, he has been part of the Young Soloist program at the Kronberg Academy in Germany with Frans Helmerson.

At 19, Kian made his successful solo debut in the Golden Hall of the Vienna Musikverein. His appearances as a soloist and chamber musician have since included festivals and concerts with leading orchestras and at prominent halls in Europe, Asia and North America. He has appeared with the Zagreb Soloists, Basel Sinfonietta, Latvian National Symphony Orchestra, Helsinki Philharmonic Orchestra amongst other ensembles and has collaborated with conductors including David Geringas, John Storgårds and Peter Csaba. Kian also tours regularly as principal cellist with the West-Eastern Divan Orchestra under Daniel Barenboim.

Highlights have included concerts with the Zürich Tonhalle-Orchestra and Sir Neville Marriner, and performances at the Aix-en-Provence Festival, Bergen International Festival, Lugano Festival, Mozartfest Würzburg, Louvre Auditorium and Herkulesaal Munich. Kian's first CD *Metamorphoses* was released in 2012.

# TONIGHT'S PERFORMERS



© Sussie Ahlburg

## PETER HERRESTHAL VIOLIN

Peter Herresthal is recognised as an inspired interpreter of contemporary violin music, with strong composer associations including Thomas Adès, Henrik Hellstenius, Per Nørgård, Arne Nordheim and Kaija Saariaho. He has appeared with orchestras and ensembles including the Vienna Radio Symphony, Melbourne Symphony, Oslo Philharmonic, Stockholm Philharmonic, Bergen Philharmonic, Remix Ensemble, Oslo Sinfonietta and Norwegian Radio Orchestra, with conductors such as Andrew Manze, Thomas Adès, Martyn Brabbins, Anu Tali, Ilan Volkov and Sakari Oramo.

Herresthal has given the Austrian, Norwegian, Spanish and Australian premieres of the Thomas Adès violin concerto *Concentric Paths* – conducted by the composer at the 2010 Melbourne Festival. Most recently he performed the Birtwistle Concerto for Violin and Orchestra during the composer's residency at Casa da Musica, Porto.

He has recorded a number of CDs for BIS and Simax/Aurora including his 2012 Nørgård recording which was nominated for a Gramophone Award and was Editors Choice in The Strad and International Record Review. In 2013/14, he recorded Adès' violin concerto and premiered the composer's new cadenza for the Ligeti concerto with conductor Andrew Manze.

Peter Herresthal is a Professor at the Oslo Academy and visiting Professor at London's Royal College of Music. He performs on a GB Guaragnini from Milan 1753.



## IDA NIELSEN ELECTRIC BASS

Ida Nielsen is a Danish bass player, multi-instrumentalist and composer. She is best known for her work with the legendary Prince, with whom she worked closely, until his tragic and untimely passing in April 2016.

During this time, Ida also formed her four piece powerhouse rockband 3rdeyegirl in 2013, adding tour-dates and recordings to her already busy schedule.

She describes playing with Prince as “a huge gift [...] the most magical musical journey ever, and an on-going learning experience beyond all imagination.”

Ida released her third solo album *Turnitup* in 2016 on which she produced, programmed and played everything – except for the live drums. The album is best described as a mixture of old school funk and hip-hop with elements of reggae and world music – with ear catching melodies and lots of bass. Its first single *SHOWMEWHATUGOT* was hand-picked by Prince to be ‘Purple Pick of the Week’ on music streaming service TIDAL when it was first released. Since the release of *Turnitup* Ida has been touring and traveling the world with her band, 3rdeyegirl.

# LONDON SINFONIETTA

**Daniel Pailthorpe** flute/piccolo/alto/bass

**Christopher O'Neal** oboe/cor anglais

**Mark van de Wiel** clarinet/bass\*

**Timothy Lines** bass clarinet

**John Orford** bassoon/contr\*

**Michael Thompson** horn\*

**Timothy Ellis** horn

**Bruce Nockles** trumpet

**Byron Fulcher** bass trombone\*

**Jonathan Morton** violin\*

**Joan Atherton** violin\*

**Fiona Winning** viola

**Richard Lester** cello

**Enno Senft** double bass\*

**David Hockings** percussion\*

**Sam Walton** percussion

**Ignacio Molins** percussion

**Oliver Lowe** timpani

**Helen Tunstall** harp\*

**John Constable** Emeritus Principal piano\*

\*London Sinfonietta Principal Player

The London Sinfonietta is one of the world's leading contemporary music ensembles. Formed in 1968, the group's commitment to making new music has seen it commission over 350 works and premiere many hundreds more. Our ethos today is to constantly experiment with the art form, working with the best composers, conductors and players whilst collaborating with musicians from alternative genres and artists from different disciplines. We are also committed to challenging perceptions, provoking new possibilities and stretching our audiences' imaginations, often working closely with them as creators, performers and curators of the events we stage.

Resident at Southbank Centre and Artistic Associate at Kings Place, with a busy touring schedule across the UK and abroad, London Sinfonietta's core is 18 Principal Players, representing some of the best musicians in the world.

Holding a leading position in education work, the London Sinfonietta believes that arts participation is transformational to individuals and communities, and new music is relevant to people's lives. This belief is enacted through primary and secondary school concerts across the UK and interactive family events, as well as the annual London Sinfonietta Academy, an unparalleled opportunity for young performers and conductors to train with our Principal Players.

The London Sinfonietta has also broken new ground by creating Steve Reich's Clapping Music app for iPhone, iPad and iPod Touch, a participatory rhythm game that has been downloaded over 170,000 times worldwide. The ensemble's latest recordings include George Benjamin's opera *Into the Little Hill* (Nimbus; 2017), a collaboration with Norwegian saxophonist Marius Neset on *Snowmelt* (ACT; 2016), a limited edition run of LPs with the artist Christian Marclay as part of his White Cube exhibition in 2015, and a disc of Sir Harrison Birtwistle's music which topped the classical music chart in 2015.

## **Cue the New: How to Listen to the 21st Century**

The 21st century is now 17 years old and has produced some astounding music: works of beauty, complexity and drama that deserve to be listened to, not just heard. In 2016/17, the London Sinfonietta presents a season of opportunities, performing commissions and premieres that speak for the best musical inventions of our time.

[londonsinfonietta.org.uk](http://londonsinfonietta.org.uk)



# Sinfonietta Circle

**We are forming an exclusive group of supporters for our 50th anniversary. Will you join?**

From 1968 to 2018, Sinfonietta Circle members can choose a year of our history to support, and will receive a range of special benefits.

Join us in celebrating this milestone and invest in the ensemble's future, so that together we can continue to discover the greatest new music.

Find out more at  
[londonsinfonietta.org.uk/sinfonietta-circle](http://londonsinfonietta.org.uk/sinfonietta-circle)

## Become a Pioneer

Through a range of benefits, our Pioneers form a close association with the ensemble and become part of our creative journey.

Find out more at  
[londonsinfonietta.org.uk/support-us](http://londonsinfonietta.org.uk/support-us)



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**Michael Thompson** horn (supported by Belinda Matthews)  
**Byron Fulcher** trombone  
**Alistair Mackie** trumpet  
**Jonathan Morton** violin 1 (supported by Paul & Sybella Zisman)  
**Joan Atherton** violin 2 (supported by Robert Clark & Susan Costello)

**Paul Silverthorne** viola (supported by Nick & Claire Prettejohn)  
**Tim Gill** cello (supported by Sir Stephen Oliver QC)  
**Enno Senft** double bass (supported by Anthony Mackintosh)  
**Helen Tunstall** harp  
**David Hockings** percussion  
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insurance lets you enjoy  
life's simple pleasures

From family heirlooms to newly bought  
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# CUE THE NEW: HOW TO LISTEN TO THE 21<sup>ST</sup> CENTURY

2016/17 SEASON



# Coming up ...

Fig. 2



# PHILIP VENABLES: ILLUSIONS

## Nothing you believe is true

**Sunday 9 July, Royal Festival Hall**

*“Democracy is an illusion;  
gender is an illusion.”*

This anarchic ‘party political broadcast’ takes an unforgiving view of modern society, first performed two days after the 2015 General Election and now reworked for the New Music Biennial 2017. Tackling themes of power, greed, emotion and sexuality, Philip Venables’ brash musical style combines with David Hoyle’s vibrant, direct and uncompromising video art to startling effect.

**Philip Venables** Illusions (2015)  
(world premiere of reworked version)

**David Hoyle** performance artist  
**London Sinfonietta**

Free, but ticketed

Suitable for ages 18+ only

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