

Panathenaia

**Thursday 4 June 2015,
18.30–20.45**

The **British**
Museum

18.30–19.30, BP Lecture Theatre
Lecture by Ian Jenkins –
*The Parthenon Frieze:
a symphony in stone.*

Reading by Lucy Tregear of
John Keats' *Ode on a Grecian Urn*.
Interview with composer
Thomas Hewitt Jones and writer
Paul Williamson.

19.45–20.45, Room 18
Performance of *Panathenaia*



Welcome

The idea for *Panathenaia* came about in January 2013 when Hugo Ticciati decided to commission a piece from Thomas Hewitt Jones with a text supplied by me for the following year's edition of Festival O/Modernt in Stockholm. The theme of O/Modernt 2014 was 'Gluck and Neoclassicism' and the thought occurred that we might take some themes from the Parthenon sculptures and use them as the basis of a cantata for soloists, choir and chamber orchestra. With the commission in place and some rough ideas for the subject sketched out, the next thing we needed was a libretto. Thomas and I discussed possible designs for the piece, and I did some research, reading extensively and visiting the British Museum several times to look at the Greek collection. Eventually two or three texts came to dominate our thinking, of which the most important was *The Parthenon Frieze* by Ian Jenkins (1994). Working closely with Thomas, I sketched out the content of the vocal movements and slowly wrote the words.

As the piece gradually took shape another thought occurred – wouldn't it be the most wonderful outcome if we could somehow stage a performance of *Panathenaia* in Room 18 among the Parthenon sculptures themselves? We wrote to Patricia Wheatley, who very kindly put us in touch with Ian. Thomas and I met Ian at the Museum in July 2013, where Ian shared his fascinating thoughts about the intrinsic musicality of the Parthenon frieze, a quality that makes the lack of a large-scale musical work about the Parthenon difficult to account for. He produced a folder containing a transcription of the frieze into Braille, in which the numerous figures, seen from above, are represented by simple shapes. The heads of the horsemen, for example, are shown as ovals, laid out in rows to indicate the depth of field that is described in relief on the carvings. The effect of the semibreve-like ellipses arranged on staves, as it were, is incredibly like musical notation. We then made our way to Room 18 where Ian showed us some of the important scenes on the frieze and shared a view of it that took us totally by surprise: standing at one end of the north frieze, looking back along its length at the horses and riders thundering towards us.

Our original idea for the title of the cantata was Partheneia, meaning a dancing chorus of maidens, but when we met at the Museum Ian advised us to change that to *Panathenaia*, thus indicating a more comprehensive vision of the grand Athenian festival depicted on the frieze. When he eventually saw the completed libretto he suggested one other change in 'The Birth of Pandora': 'beautiful evil', a straightforward translation of Hesiod's Kalon Kakon, was changed to 'beautiful bane' to retain the original Greek alliteration.

Here is the beginning of an email that Hugo sent to Ian in August 2013:

Dear Ian,
I have been told a lot about you in GLOWING terms from Paul Williamson and Thomas Hewitt Jones. By now, you know all about our project with the composition around the Partheneia (although the name will be changed on your recommendation!) and I was wondering whether you would enjoy coming to my festival in June 2014 to dazzle the public with a verbal introduction to the Parthenon and to the work in question.

He went on to explain that the 'mad event' would include a 'version' of the Parthenon constructed by rock-balancing artist, Michael Grab (using stones collected from the shore of a nearby lake), and finished by saying, 'Let me know if this tickles your fancy'! Is there anybody else in the world who would think of signing off like that when writing out of the blue to the world's leading expert on classical Greek sculpture? Ian's reply was a marvel of conciseness:

Dear Hugo,
I should be delighted!
Ian

The Stockholm première took place on 15 June 2014 at Confidencen, the lovely rococo theatre attached to Ulriksdal Palace, a few kilometres outside the city centre. Ian spoke beforehand in the nearby orangery to a group of listeners who perched haphazardly among the bleached white neoclassical sculptures.

Everyone will respond in their own way to Thomas' breathtaking music, which I can only describe as a stunning tour de force. In Sweden the piece received a sustained standing ovation – the fitting conclusion to an utterly electric occasion. During the performance rocks were spectacularly balanced, with the last large irregular diamond finally put in place as the music died away. Afterwards, in the grassy garden adjacent to the theatre, amid the never-ending twilight of a Swedish summer night, everyone shared a simple meal and a glass of wine. That was when Ian mentioned he had an idea about how *Panathenaia* might be brought to the British Museum.

And here we are! This marvellous event has come about thanks to a huge collaborative effort, firstly between Hugo, Thomas, Ian and me. Subsequently, with incredible generosity, Molly Lowell and David Borthwick stepped in and made it possible. Latterly, ever-increasing numbers of extraordinarily kind, helpful and enthusiastic members of the British Museum's staff have worked tirelessly to solve many logistical problems and make this evening a success (too numerous to mention, they include Patricia Wheatley, Rosie Fenlon, Janet O'Hara, David Sheldon, Maria Rosa Alcaraz Pinsach and Sian Toogood). It really has been the most intoxicating adventure and it is only right to conclude by paying tribute to the undying capacity of the ancient Greeks to bring inspiration to every new generation that is ready to enjoy the beauty of their art and heed their multifaceted wisdom.

Paul Williamson, librettist

The Parthenon Frieze: a symphony in stone

Ian Jenkins, Senior Curator, Department of Greece and Rome, British Museum

Ian is the curator of the Museum's current and critically acclaimed exhibition *Defining beauty: the body in ancient Greek art*. It includes some of the sculptures from the Parthenon and is the first time that the sculptures have left the permanent gallery in order to contribute to a special exhibition and to be part of a different set of narratives. He is author of numerous books and articles about the Parthenon and its sculptures. His book *The Parthenon Frieze* (1994) includes a holistic reconstruction of the 524-feet-long relief sculpture, which is now universally accepted by Parthenon scholars and has been adopted for the installation in the Acropolis Museum in Athens. In his own words, he 'rearranged the musical score of the frieze so that it could be played in the sequence in which it was intended'. This evening he will set out his ideas of the musical properties of the frieze, exploring how different compositional elements were bound together like the harmonic blending of symphonic motif. We see Pheidias simulating the drama of the real-life procession that made its way from the outskirts of the city to its sacred heart. This is achieved by the subtle interplay of variation on the one hand, and repetition on the other. The transition between one phase of the procession shown in the frieze and another is achieved by deliberate pictorial device, comparable with the variation of a recurring theme within a symphonic structure. Music, the movements of a symphony, provide a fitting metaphor with which to describe the episodic nature of the composition.

Lucy Tregear, poet

Lucy has been working on stage, screen and radio for over 25 years including seasons with the RSC, West End and The Royal Opera House. Last year she was in the successful *Middlemarch* trilogy at the Orange Tree Theatre and will be touring with an adaptation of Ian Serraillier's *The Silver Sword* later this year.

Ode on a Grecian Urn John Keats

Read by Lucy Tregear

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal – yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
'Beauty is truth, truth beauty – that is all
Ye know on earth, and all ye need to know.'

May 1819

Panathenaia

1. Prelude – instrumental
2. The Temple – choir
3. The Weaver's Song – soprano
4. Lyric Suite – instrumental
5. Prometheus – soprano, mezzo-soprano
6. Shadows in a Dream – choir
7. The Birth of Pandora – mezzo-soprano, soprano, choir
8. Coda – instrumental

Programme notes

Based on themes deriving from the Parthenon sculptures, *Panathenaia* is a cantata in eight movements for string orchestra, timpani, soloists and choir. The Parthenon's famous frieze shows scenes from the Great Panathenaia, the festival held every four years in Athens to celebrate the birth of Athena. Two parallel processions move along opposite sides of the building towards their finishing point on the east wall. Participants are grouped in succession – horsemen, chariots, elders, musicians, water-jar carriers, tray bearers, sacrificial animals, young women and magistrates or tribal heroes. The festival included athletics events, horse races, chariot races and music competitions in which the winners were given special jars, filled with olive oil, decorated with an image of Athena on one side and a depiction of their sporting or musical discipline on the other. There was also a feast whose centrepiece was the roasted meat of the sacrificed cattle and sheep. The ceremonial high point of this grand public holiday was the presentation of the *peplos* or sacred cloth, newly woven to adorn an ancient olive wood statue of Athena Polias (Athena the city deity) that was kept on the Acropolis. This is shown at the climax of the frieze above the east porch columns where the seated Olympian gods and goddesses wait and the dedication of the *peplos* takes place.

From the tense angularity of the tone row in its Prelude to its unsettling Coda, *Panathenaia* dramatises the momentous transition that lies at the heart of the narrative evoked by the ancient carvings. The Parthenon was commissioned by the Greek statesman Pericles (c. 495–429 BC) as the replacement for a previous temple destroyed in 480 by the Persians during their invasion of Athens. The humanist ideals that breathe life into it were subsequently put into words in the funeral oration Pericles delivered

Panathenaia

in 431 at the grave of the first Athenian casualties of the Peloponnesian War against Sparta (431–404 BC). In the moving account given by Thucydides, Pericles praises Athens as the 'School of Hellas', the paradigm of an open society, characterised by equality and justice: 'We are lovers of beauty, yet without extravagance; and lovers of wisdom without weakness.' At this remarkable period in its history, under the leadership of Pericles, the Athenian city state seems characterised by clear-sighted human aspiration, governed by reason and holistic in scope. It is a world in which the Olympian gods and goddesses are correspondingly reduced to little more than the larger-than-life human beings seen on the Parthenon's east frieze. For better or for worse, therefore, humanity must shape its own values and determine its own destiny. That is the drama played out in *Panathenaia*.

Following the instrumental Prelude, 'The Temple' portrays the conception of oneness that inspires the placing of the holy building in the landscape, evoking a world whose many parts combine to form a harmonious whole in which darker aspects are largely veiled. In 'The Weaver's Song' the focus shifts to an individual, a young girl who is distracted from her work on the sacred cloth by thoughts of her absent lover. While he is out preparing to take part in the festival's prestigious horse races, she is stuck inside. The movement concludes with a lament, a tribute to the power of Eros, who is shown with the divine hero, Herakles, in a scene depicted on the storied *peplos* that languishes on the girl's loom.

The instrumental Lyric Suite that follows infuses a note of deeply unsettling urgency. This sets the scene for 'Prometheus', in which the suffering of Prometheus the liberator and the demise of the Olympians provide the context for the procession that sets out at dawn. As the movement

unfolds, the words recall how Prometheus was tortured by Zeus for giving humans the gift of fire, and later released from his punishment by Herakles.

'Shadows in a Dream', with its title borrowed from the lyric poet, Pindar (c. 522–443 BC), pays tribute to an ethos in which values are founded on an acute awareness of transience. Providing a counterweight to 'The Temple', it asks the question: what kind of harmonious existence is possible when humanity inherits the earth? The answer comes in the form of 'The Birth of Pandora', a riotous climax depicting the anarchic dance of satyrs associated with the birth of Pandora in ancient Greek art. In the innermost sanctum of the Parthenon stood a gigantic gold and ivory statue of Athena Parthenos (Athena the virgin warrior), a masterpiece by Pheidias (c. 480–430 BC), the artist whose guiding oversight confers an extraordinary degree of unity on the whole sculptural programme of the Parthenon. On the base of this immense work was carved a relief portraying the birth of Pandora, a testament to the power of the Pandora myth in Periclean Athens. Musically, this movement is built on an enriched version of the tone row with which the piece opened. Finally, this gives way to the instrumental Coda where the tone row recurs in its starkest form and *Panathenaia* comes full circle.

When John Keats saw the Parthenon reliefs he was moved by their tranquillity, a quality which he memorably transferred to his Grecian urn, the 'foster-child of silence and slow time'. Wary of what Ian Jenkins calls 'Periclean propaganda', *Panathenaia* sets out to stress other, perhaps less obvious aspects of the classical Greek example – its creative dynamism and its commitment to human values.

Paul Williamson, librettist

1. Prelude – instrumental

2. The Temple – choir

This ancient land's an orderly
Arrangement, wrought from flowing forms,
A single span of earth and sea,
A dish that's rimmed by mountainsides
Inclining to the fertile plain.

The temple gathers all into itself.

The plump slopes bulge and pleasingly
Recede where round-bellied plateaux
Plunge into sheer sunless gorges,
Then rise towards the high, cleft peak:
Aloof, alone, a great horned bull.

There Aphrodite keeps her wind-blown bed.

The bull's horns immemorial
Crown the vast arc that sweeps around
The breezy colonnade, the sun
Rising on a sea of islands,
Etching tales on a hammered shield.

The poet's verses ring full-voiced like harps.

Like costly gold the wheat is milled,
The groves of silver yield their fruit,
Abundant in the brine-filled jars,
And cold clean water cools the wine
Brought bubbling from the dusty yard.

Dark-robed Demeter comes with splendid gifts.

In winter shades of violet cloud
The forms inscribed upon the sky,
Blue pallor moistens springtime green,
Vermillion old autumn glows
And summer blinds the land with light.

The silhouettes loom heavy in the dusk.

3. The Weaver's Song – soprano

The shuttle refuses to strike today,
With Kyros away on his stone grey horse,
Raising whirlwinds on the hot practice grounds
Outside the city walls, while I am stuck
Indoors, listless and wishing he would come.
But Kyros doesn't spare a thought for me!
All Kyros cares for is Athena's urn,
Painted with horses racing – a jugful
Of olive oil, that's what matters to him,
A jug of oil he thinks he's going to win,
Riding that stone grey horse, his father's best.

No, the shuttle won't strike! There's no music
In the loom today, the strings are lifeless –
Nine months in the making, the sacred cloth
Won't be complete today, though all it lacks
Is one thumb's width of particoloured edge,
One last tuneful Coda like a snake's tail
Coiling round once then tapering away.

The scenes are done. Here's gloomy Tartarus,
Whom Aphrodite brought to sleep with Earth.
There's Typhoeus with his hundred snake heads,
Hissing, bellowing, screeching all at once.
But warlike Zeus is not afraid! Zeus throws
A thunderbolt that burns the hundred heads,
Then flings Typhoeus blazing down to hell.
Athena, crowned by Nike, thrusts her spear
And pierces a falling giant's heart.
There Herakles, cloaked in the lion's skin,
Swings his gnarled club to crush a giant's skull,
While Eros, smiling, bends his pretty bow.

Eros, smiling, flexes his bow,
And the shuttle won't strike today,
The plectrum will not catch the string,
The lyre has lost its melody.
Kyros is off raising the dust,
Kyros who once cared more for me
Than he does for his stone grey horse.
O Eros, love has made me dull.

4. Lyric Suite – instrumental

5. Prometheus – soprano, mezzo-soprano

Before dawn the slow march sets out –
Oxen with lyres and sharp pipes,
The water jars, the sweet cakes
And honeycomb that cattle stoop to eat
As though assenting to the blow.
Dark with dew and restlessness,
The horsemen and chariots
Mass, straining to catch Aeolian song.
Suddenly women crowd the way
And sunlight glimmers – young girls
In light mantles with incense,
Libation bowls and sprigs of olive tree.

Ah, but the gods have lost their spark!
They spend their divinity
Watching human goings-on
Like half-involved spectators at a play.
Aphrodite's grown matronly,
Mothering her placid boy;
Artemis has sheathed her bow,
Her gown falling from her naked shoulder;
Hera preens and fixes her veil
Now Zeus sits tame beside her;
Trim Nike, like a bridesmaid,
Ties up her tumbling hair with bands
of triumph.

Is this how Zeus fulfils his destiny?
Is this the future Prometheus foresaw?

Like a titanic dwarf he was,
Prometheus, who brought fire
In a hollow fennel stalk,
And taught creatures of clay to think like gods.
He fooled Zeus when the ox was killed,
Dressing the meat in grey guts
And the bones in sleek wet fat
So gods taste acrid smoke while humans feast!
Oh, what cunning tricks he devised,
Fitting out his earthenware
To supersede the sky gods!
What a trickster he was, Prometheus!

But he suffered for his quick wits!
Hephaestos followed orders,
Forging the bronze chains that pinned
Prometheus like a defenceless child
To the bare rock. Then the eagle
Came thrusting its hacking beak
Inside his undying flesh,
Gorging itself on pulsing viscera
Till Zeus's own son, Herakles,
Shot the bird down, broke the chains,
And freed the agent of change,
That far-seeing rascal, Prometheus.

Olympus reduced to shattered remains –
Is this the future Prometheus foresaw?

6. Shadows in a Dream – choir

Seize the moment in the rock,
Hold the instant like a bow,
Taut to its utmost extreme –
Now the Centaur's neck must snap
And the man's torso limply
Uncoil on his equine flank,
Or the Lapith must buckle
Shapelessly like crumpled cloth.

Quiet and calm, the archers draw their bows
Whose plucked strings pipe and screech
like swifts.

Forever on the threshold
Between before and after,
Fancying it's possible
To pause between two motions –
Is there more to it than that?
Shadows in a dream – no more
Than that, in Dorian mode,
The dead poet's dialect.

Still, the muses in their glorious choir
Are gracious with their harmonies.

Carve an image of the dead,
Brooding like a child in stone,
Breathing secrets to her toys.
Now the body's laid to rest;

Now all earth's her sepulchre,
Unmarked except in the mind –
Memory's her testament
Till memory grows indistinct.

The winds of song come gusting off the sea
And whisper in the monuments.

7. The Birth of Pandora – mezzo-soprano, soprano, choir

Hephaestos rolled the heavy soil
To shape the supple, slender limbs
That poets extol – the fine neck,
The rich hair and dark, downcast eyes.
He veiled the light strength in lithe flesh,
Then, like a shining woodland flower
That opens in a dank hollow,
He fashioned the radiant face
And fired the clay-cold elements,
Fusing them in one living whole.

Athena brought the fine-spun thread
And showed Pandora how to weave
A robe adorned with snaking scrolls,
And for her head she brought a crown
Of chased gold with curious beasts
Cavorting, mouthing soundless songs.
Then Hermes taught her lying words
And Aphrodite gave her grace
In each bewitching attitude –
Grace that instills crushing desire.

Satyrs, wreath your heads with tendrils,
Deck your spiky horns with vines
And break the wine pots open.
Satyrs, fill your cups,
Moisten your beards,
Strike your freakish poses
And wag your pointed tails.
Caper on your crooked legs,
You lewd billygoats,
You stiff fantastic billygoats!
Rattle your raucous tambourines
And make your oboes squawk.
Hammer your cymbals like anvils,
Like smiths at their forges, hammering,

Beating the strident metal,
And sing lol! lol! in rasping bleats,
You hairy tups,
You lustful rams,
You tipsy braggarts!
Satyrs, softly now,
As soft as you know how –
Honour the artificer,
Hymn the transformation,
The earthen conception.
Celebrate the gorgeous form
Uncovered in the clay –
Beautiful bane! Baneful beauty!
Pandora,
The ravishing mischief!
Pandora,
The prolific chaos!
Pandora!

8. Coda – instrumental

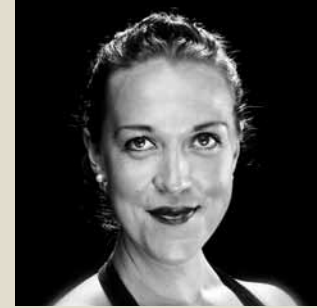
Panathenaia:
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Biographies



William Kunhardt – conductor

William is principal conductor of the Arensky Chamber Orchestra (ACO) and associate conductor of the Piraeus Festival in Athens. He is the 2014 winner of the James Conlon Conducting Prize at Aspen Music Festival and the recipient of a 2014 Emerging Excellence Award from the Musicians Benevolent Fund. William has made international debuts and national radio broadcasts with the Athens Symphony Orchestra, the Bulgarian and Romanian Radio Orchestras, Athens and Tallinn Cameratas, and has appeared with festival orchestras in Switzerland, France, Germany and Sweden. In January 2012 he was invited to conduct the opening ceremony of Bahrain's year as Capital of Culture for the Middle East, and in November 2013 he was one of a select group of artists asked to perform at Aldeburgh Music's Benjamin Britten Centenary Weekend. In the UK William has made debuts at Southbank Centre, Kings Place, St John's Smith Square, Cadogan Hall and St Martin-in-the-Fields. With the Arensky Chamber Orchestra (ACO) he has recorded symphonies by Beethoven and Mozart, Ravel's *Tombeau de Couperin* and concerti with Jennifer Pike, Benjamin Grosvenor, Andrew Haveron and Andriy Viytovych, all for Classic FM. In 2015 William leads nine concerts with the ACO, featuring the music of Mahler, Strauss and Wagner. Guest invitations include William's debut concert with the Hallé, a tour with Athens State Symphony Orchestra, concerts with Glasperlenspiel Sinfonietta, Tallinn, and the Iasi Philharmonic, Romania, as well as returns to the London Firebird Orchestra, the Piraeus Festival in Greece and Aspen Festival in Colorado.



Paulina Pfeiffer – soprano

Having previously studied classical singing at Kulturama and Operastudio 67, Swedish soprano Paulina completed her musical education at the University College of Opera in Stockholm. She made her operatic debut in 2006 as Margaretha in Boito's *Mefistofeles* at Södra Teatern, Stockholm. She first appeared at the Royal Opera in Stockholm in 2010/11 when she sang Mimi in *La Bohème* and Adalgisa in *Norma*, a role she also performed at Théâtre du Châtelet in Paris (2009/10). Since then Paulina has become a regular at Stockholm's Royal Opera, performing roles including Judith in *Bluebeard's Castle* by Bartók. In December 2011 Paulina had the honour of singing at the Nobel Prize Ceremony in Stockholm. She has also sung Santuzza in Pietro Mascagni's *Cavalleria Rusticana* (Ystad Teater) and Amelia in Verdi's *Un ballo in maschera* (Folkoperan, Stockholm). Most recently she has performed Judith in *Bluebeard's Castle* in Bogota, Sifare in a concert version of Mozart's *Mitridate, Re di ponto* in Stockholm, and Marie Krøyer in *Alfvén*, Ystadoperan's work about the Swedish composer Hugo Alfvén. She also returned to Théâtre du Châtelet for a new production of *A Flowering Tree* by John Adams (2013/14). Paulina has received numerous scholarships and prizes, among which are the Jenny Lind Award (2007), the Barbro Salén Foundation Scholarship (2008) and the Birgit Nilsson Scholarship (2010). Other accolades include the Bayreuth Scholarship (Swedish Wagner Society), the Confidencen Scholarship (Anders Wall Foundation), the Alice Babs Music Scholarship (Lion's), the Gillis Bratt Scholarship (Konstnäreringen) and the Bernadotte Art Award in June 2012.



Karolina Blixt – mezzo-soprano

Karolina studied painting, sculpture and social sciences before entering Stockholm's University College of Opera. She made her breakthrough at Drottningholm Theatre in 2007, singing the role of Xerxes in the opera by Handel. Since then Karolina has appeared at the Stockholm Royal Opera, Festival d'Aix en Provence, Wexford Opera, the Hellenic Festival, Gothenburg Opera, Malmö Opera, the Stockholm Folkoperan, Gothenburg Concert Hall and Berwaldhallen. In 2010 she made her acclaimed debut at the Festival d'Aix en Provence in *Hippolyte et Aricie* by Rameau with Sir William Christie and Les Arts Florissants in a production choreographed by the legendary Trisha Brown. Karolina has subsequently worked numerous times with dancers, choreographers and dance companies. She nurtures a passion for discovering new and exciting ways of presenting and performing opera. Her most recent work is her opera show, *Opera für Alle!*, which has enjoyed huge success in Stockholm. Karolina is a regular performer at Stockholm's summer Festival O/Modernt, which takes place at Confidencen, the royal theatre of Ulriksdal Palace. In 2014 she sang the mezzo-soprano part in the world première performance of *Panathenaia*.



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

Hugo embraces the world of contemporary music, performing works dedicated to him across Europe, Asia and the Americas. Last season's highlights included concerto performances at Carnegie Hall, Mariinsky Theatre Concert Hall and Chicago Symphony Hall. This season features concertos by John Adams, Kurt Weill, Samuel Barber, Alfredo Casella and Leonardo Coral. Hugo has a passion for chamber music and gives regular recitals in prestigious festivals (Kuhmo Edinburgh, Gstaad, St-Denis, Baltic Sea Festival) and halls across Europe and the Far East, collaborating with artists including Anne-Sofie von Otter, Steven Isserlis, Angela Hewitt, Torleif Thedéen and Olli Mustonen. He directs his own festival, O/Modernt, in Sweden, which in 2015 is also staging concerts at the Wigmore Hall in London and Muziekgebouw aan 't IJ in Amsterdam. Hugo 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 became a Fellow of the Royal Schools of Music in the UK.



Joanna Stark – bassoon

While studying for her undergraduate degree in music at Gonville and Caius College, Cambridge, Joanna took lessons privately with Julie Price, after which she went on to complete an MA with distinction at the Royal Academy of Music under John Orford, Gareth Newman and David Chatterton. During her time at the Academy Joanna was awarded places with the London Sinfonietta Academy and the London Philharmonic Orchestra's Foyles Future Firsts Scheme, which gave her opportunities to build on a love of orchestral playing that had earlier been fostered by three years spent in the National Youth Orchestra of Great Britain. Joanna now enjoys a busy schedule split between chamber, orchestral and solo playing. In addition, she teaches at the Junior Royal Academy of Music, Dulwich College, and with the National Children's Orchestra of Great Britain. Joanna is currently on trial for the position of second bassoon with the Philharmonia Orchestra. She also freelances with the BBC Symphony Orchestra, the London Philharmonic Orchestra, the Hallé Orchestra, the Royal Liverpool Philharmonic Orchestra, the London Sinfonietta, the City of Birmingham Symphony Orchestra, the City of London Sinfonia and the Aurora Ensemble. She gives frequent recitals with her wind quintet, Ensemble Perpetuo, her bassoon quartet, Bassoonatics, and as a soloist with duo partner, Lynn Carter. Previous engagements have included performances at the Spitalfields Festival, St Martin-in-the-Fields, and concerto performances of works by Elgar and Villa-Lobos with the Covent Garden Chamber Orchestra.



Christine Stevenson – continuo

Christine enjoys a distinguished career as a pianist throughout the UK and abroad. She is a director and tutor at the annual Summer School for Pianists in the West Midlands, and is on the staff of the Junior Department of the Royal College of Music in London. She writes at notesfromapianist.wordpress.com about piano music. In 2015 her solo recitals feature works by Beethoven, Schubert, Brahms, Debussy and Liszt, along with music by John Cage, Peter Sculthorpe and Richard Nye. Her recording credits include the première CD recording of Alkan's *Rondo Brilliant* with members of the London Mozart Players, a critically acclaimed solo recording of Liszt's *Années de pèlerinage II*, as well as *Under Milk Wood*, *The Lady of the Lake*, *The Same Flame* and *Incarnation* by Thomas Hewitt Jones. Winner of the prestigious Dom Polski Chopin Competition, Christine's wide experience includes live and recorded broadcasts for the ABC and BBC, a period as Musician in Residence at the Chisholm Institute, and an Arts Council tour of northern Australia in collaboration with selected actors, a visual artist and a dancer in multi-arts presentations. Born in Melbourne, Christine graduated from the Victorian College of the Arts with distinction, being twice awarded the Gaitskell Prize for the most outstanding student. She studied with pupils of Cortot, Nadia Boulanger and Michelangeli, and with the celebrated English pianist Ronald Smith, also participating in masterclasses given by Sergei Dorensky, Aldo Ciccolini and Vlado Perlemuter. For more information, visit christinestevenson.net



The O/Modernt Kammarorkester

Under the direction of violinist Hugo Ticciati, the O/Modernt Kammarorkester forms an integral part of Festival O/Modernt (festivalomodernt.com) that takes place at Ulriksdal Palace just outside Stockholm every June. Translated as 'UnModern', the Swedish 'O/Modernt' describes the festival's fundamental aim of reinventing the past by exploring relationships between the works of composers from previous ages and the artistic and intellectual creations of today. Made up of some of the top young players in Sweden, the O/Modernt Kammarorkester devises eclectic and adventurous programmes of great diversity. Recent performances have included medieval motets, Bach, free improvisation and arrangements of hits by the rock band Metallica. The O/Modernt Kammarorkester is also the resident orchestra at Stockholm's beautiful waterfront theatre, Musikaliska, where the group performs with soloists including Anne-Sofie von Otter, Evelyn Glennie, Anna Larsson, Nils Landgren, Steven Isserlis and many more. In 2015 the orchestra made its London debut at Kings Place, and in the Netherlands at the Muziekgebouw aan 't IJ. In combination with its programme of outreach work, the O/Modernt Kammarorkester will also be giving a series of concerts in the Indian city of Mumbai.



VOCES8

VOCES8 is one of the most exciting and versatile vocal groups in the world. The award-winning ensemble fulfils an international annual touring schedule across Europe, the USA, Asia and Africa. Performance venues include the Wigmore Hall, Royal Festival Hall, Tokyo Opera City, Tel Aviv Opera House, Cité de la Musique in Paris and Shanghai Concert Hall. Recent highlights have included an extensive European concert schedule and tours to the USA, Indonesia, Korea, Dubai, Moscow and Tokyo. The group performs repertoire ranging from Renaissance polyphony to jazz and pop arrangements. The ensemble regularly commissions works and is delighted to partner with arranger Jim Clements. VOCES8 is heard regularly on international television and radio, and has recorded a series of award-winning discs for Signum Classics. VOCES8 has received support from Arts Council England, the Musicians Benevolent Fund and the Worshipful Company of Musicians. The group also thanks its official sponsor, T M Lewin.



Thomas Hewitt Jones – composer

Thomas is an award-winning composer of contemporary classical and commercial music. Winner of the 2003 BBC Young Composer Competition, his music has been published by Boosey & Hawkes, Oxford University Press, the RSCM, Encore Publications, Universal Music and most of the other major music publishers, and is frequently heard on radio and TV in the UK and internationally. Thomas has written three ballets which toured the UK in 2008–2011 with Ballet Cymru, most notably a dance setting of Dylan Thomas' masterpiece *Under Milk Wood*. His choral and instrumental music is frequently performed worldwide, and his Christmas orchestral music is a regular feature of the Classic FM playlist during December. He has also written numerous Christmas carols, notably *What Child is This?* (OUP, 2012), which has become a modern classic. Recent large-scale works include *Wildflower Meadows*, a song cycle commemorating the First World War, and the Christmas cantata *Incarnation*, which was released on Regent Records, both with words by regular collaborator Paul Williamson. Out of the concert hall Thomas has worked in Hollywood, and has written much commercial music in the UK and abroad. Notable projects include writing and producing the music for the London 2012 Olympics Mascots animated films, with stories by Michael Morpurgo and narration by Stephen Fry. Most recently, Thomas composed the music for a new musical version of *Rumpelstiltskin* (book and lyrics by poet and broadcaster Matt Harvey) which premièred at The Egg in Bath in December 2014. He is currently engaged on a new set of songs charting the history of Bath with words by Paul Williamson (Bath Abbey, 2015). Thomas is also a keen supporter of music education and works with organisations including the Jack Petchey Foundation to help nurture the talents of young musicians.



Paul Williamson – librettist

After writing a DPhil thesis on 18th-century poetry at Balliol College, Oxford, Paul taught for the British Council in Jordan and then lectured in English for several years at the University of Vienna. Back in London, he works as a freelance writer and has published widely on literature, art history and music. His recent work includes articles on the musicologist Richard Taruskin and Britten's *War Requiem*, as well as *Ekphrasis*, a book about the sculpture of Richard Serra (b. 1939) that takes the form of an essay in blank verse. Among Paul's other poetry is *An Etruscan Acrobat*, a little book that tells the beguiling tale of an artist's evening walk through the streets of Rome. He is currently editing *The New Potato Eaters*, a collection of essays and miscellaneous surprises focusing on Van Gogh's Nuenen period (1883–1885). Paul also writes texts for music, and has collaborated on numerous projects with award-winning composer Thomas Hewitt Jones. These include *Incarnation – A Suite of Songs for Christmas* (Regent Records, 2013), *Daydreams* (songs for children published by Boosey & Hawkes), *Wildflower Meadows*, a song cycle to commemorate the hundredth anniversary of the outbreak of the First World War for baritone solo and massed children's choir (commissioned by Arts for Rutland and the British Army), and *Panathenaia*, a cantata for soloists and orchestra in eight movements using themes deriving from the Parthenon frieze. Upcoming projects with Thomas include a 60-minute oratorio for choir, soloists and orchestra based on a book by Roald Dahl.



Debbie Loftus – artist

Debbie studied illustration at Chelsea School of Art and for many years worked internationally in publishing and design. She now focuses on commissions for private clients. Characterised by a responsive approach to her subject matter, her work is informed by a strong sense of observational drawing and narrative content. Debbie has collaborated closely with music and dance companies. In 2013 she was artist-in-residence at Central Ballet, while in spring 2015 she worked with Sloane Square Choral Society. Reflecting on these residencies, Debbie comments: 'It's an exciting challenge to respond pictorially to the emotional impact of a performance, and to watch a piece take shape in rehearsals. I look for pattern and connecting rhythmic lines, trying to capture a sense of space and movement infused with dramatic contrasts.'

Festival O/Modernt

'In time, space and media, it may be the most multi-dimensional classical festival in the world.'

The London Magazine, August 2014.

Founded by British-born violinist, Hugo Ticciati, Festival O/Modernt is a classical music festival with expansive inclinations. The Swedish 'O/Modernt' translates into English as 'UnModern', and Festival O/Modernt is dedicated to the discovery of vital artistic connections between old and new. The home of the festival is Confidencen, a rococo theatre belonging to the Royal Palace of Ulriksdal on the outskirts of Stockholm, built in 1670 as a riding school and transformed into a theatre in 1753. Each year in June O/Modernt takes as its starting point a composer who lived and worked around the time that Confidencen was brought into being, creating a week-long programme of musical and other events with a thematic focus – Rameau and the Vertical (2013), Gluck and Neoclassicism (2014), Scarlatti and the Twofold (2015), Handel and the Art of Borrowing (2016).

Festival O/Modernt pursues its founding principle with vigour and imagination, bringing together ancient and modern in the form of music, dance, art, sculpture, literature and scholarship. Every year there is a featured artist whose work provides a visual thread that runs through the week's programme. The festival's literary event includes performances of newly commissioned creative works, a publication and lectures. In 2012 Richard Taruskin talked about Monteverdi in a four-hour extravaganza called 'Music and Words: Who's Really on Top?' In 2014 Ian Jenkins spoke about musical forms in the Parthenon frieze. Recent publications include *Vertical Realities* (2013) a bilingual anthology of new works edited by Simone Kotva, and *Ekphrasis* (2014) by Paul Williamson, a book in blank verse about the work of the American sculptor Richard Serra. Further afield, in April 2015 the O/Modernt Kammarorkester, led by Hugo Ticciati, made its London debut at Kings Place with a concert entitled 'Action, Passion, Illusion', part of the Kings Place 'Minimalism Unwrapped' series. Later this year the Wigmore Hall will host 'Monteverdi in Historical Counterpoint', an O/Modernt weekend of music and other themed events (3–5 July 2015).

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