



PRESS INFORMATION

Swarovski Crystal Worlds Information

Music in the Giant 2005

Music in the Giant 2005 25th to 29th May	2
Concert Overview	5
Ticket Information	10

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Pictures to download: www.swarovski.com/crystalworlds/pictures

PRESS INFORMATION

Music in the Giant 2005

25th to 29th May

Swarovski Crystal Worlds – Swarovski Business Building, Wattens

For the second time, the Swarovski Crystal Worlds will be opening their doors in Wattens from 25th to 29th May 2005 for the “Music in the Giant” festival. Highlights of “Music in the Giant 2005” include top class chamber music, a combination of literature and music as well as a personal appearance by the French pianist, Pierre-Laurent Aimard, readings by Hungarian Nobel prizewinner, Imre Kertész, and an evening of song with baritone, Matthias Goerne.

Initially conceived as a year-round series of individual concerts, since 2004 the five-day festival has captivated audiences with its close cross-linking of single events and the opportunity to present an artist in all facets of his abilities. In 2005, the spotlight falls on the French pianist, **Pierre-Laurent Aimard**, one of the most diverse interpreters of today’s music scene. Aimard, who as a young man won the international competition, “Olivier Messiaen”, has made a name for himself principally with performances and recordings of contemporary music but is equally an outstanding interpreter of the classical repertoire. For “Music in the Giant” he will be appearing as a soloist and chamber musician as well as a vocal accompanist and in five concerts he devotes himself to the works of the classic and the romantic as well as to contemporary piano literature: Taking centre-stage on 25th May, at 8 pm and 10.15 pm, are some of the leading exponents of 20th century music, Arnold Schönberg, György Ligeti, John Cage and György Kurtág. On 27th May, at 8 pm, Aimard and piano-technician, Stefan Knüpfer, will open up the inner life of the keyboard instrument by means of an “Autopsie eines Klavieres” (Autopsy of a Piano). Following this, the pianist will take us even further back to the past with pieces by Claude Debussy and Ludwig van Beethoven and on the following day with song cycles by Ludwig van Beethoven and Franz Schubert. And on 26th May, at 8 pm, Aimard, the pianist Tamara

PRESS INFORMATION

Stefanovich and percussionists Peppie Wiersma and Daniel Ciampolini fuse both musical worlds together – with Wolfgang Amadeus Mozart’s “Sonata for two pianos in D major, KV 448”, Béla Bartók’s “Sonata for two pianos and percussion Sz 110” as well as music from the second half of the 20th century.

The amalgamation of **literature and music** has constituted a central element of the events since the beginnings of “Music in the Giant”. In 2005, this remains a focal point when both unite in two (concert) readings by the Hungarian Nobel prize-winner, **Imre Kertész**, on 25th and 27th May at 8 pm. Kertész, who managed to survive Auschwitz and Buchenwald concentration camps as a youngster himself, will read from his “Roman eines Schicksallosen” (Fateless) and “Liquidation”, which like his other novels are based on the theme of the holocaust. Additionally, text and music come together in two evenings of song with Elena Vassilieva (soprano) and **Matthias Goerne** (baritone). György Kurtág’s song cycle, “The Sayings of Péter Bornemisza” (25th May, 10.15 pm), in which the composer sets texts from the Hungarian baroque poet to music, forms a counterpart to his “Kafka Fragments” which was performed last year; Matthias Goerne traces the development of the art song from simple beauty to sophisticated romantic singing art with Ludwig van Beethoven’s “An die ferne Geliebte” (To the distant Beloved) and Franz Schubert’s “Schwanengesang” (Swan song) (28th May, 8 pm).

Following Ian Bostridge and Juliane Banse, Matthias Goerne is the next exponent of younger generation vocal soloists to guest in the Swarovski Crystal Worlds. He is an artist whose collaboration in the festival as well as Pierre-Laurent Aimard’s enthusiasm must be praised for their skills and creativity. Just as he will arrange the evening of song on 28th May with Aimard and Imre Kertész will read his “Roman eines Schicksallosen” (Fateless) in an interplay with modern piano music on 25th May, Erich Höbarth will also give his interpretation of Ludwig van Beethoven’s “Sonata for violin and piano in G major, op. 96” with Pierre-Laurent Aimard on 27th May at 8 pm. Furthermore, the violinist will be making an appearance in Wattens as a member of the “**Quatuor Mosaïques**” on 29th May

PRESS INFORMATION

at 8 pm. Following the “Hilliard Ensemble” in 2004, the quartet is another significant ensemble performing at “Music in the Giant” to have devoted themselves to the authentic interpretation of music from the baroque and classical periods. In this final concert of “Music in the Giant 2005”, we will see the small Beethoven focus of the festival brought to a close by Ludwig van Beethoven’s string quartet in F sharp minor op. 95. Moreover, the greater period of works, spanning from current piano pieces by Harrison Birtwistle and Marco Stroppa on 26th May and the pieces of avant-garde musicians, Cage and Ligeti on 25th May to Debussy (27th May), Schubert (28th May) and Mozart (26th May), will also reach an atmospheric finale here with Johann Sebastian Bach’s “Kunst der Fuge” (The Art of the Fugue).

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PRESS INFORMATION

Programme “Music in the Giant” 2005

Wednesday 25th May, 8 pm

Swarovski Crystal Worlds

IMRE KERTÉSZ, reading
PIERRE-LAURENT AIMARD, piano

Imre Kertész: “Roman eines Schicksallosen” (Fateless)

György Ligeti: from Musica Ricercata (1951–53): no. 1 and 5

Arnold Schönberg: from Six little Piano Pieces op. 19 (1911): no. 2, 4 and 6

John Cage: 4’ 33’’ (1952)

Wednesday 25th May, 10.15 pm

Swarovski Business Building, Wattens

ELENA VASSILIEVA, soprano
PIERRE-LAURENT AIMARD, piano

György Kurtág: The Sayings of Péter Bornemisza op. 7, Concerto for soprano and piano (1963–68/69/75)

With his “Roman eines Schicksallosen” (Fateless), the Hungarian author, Imre Kertész, has created one of the most accurate and illuminating books about the holocaust. The portrayal of the concentration camps from the perspective of a young person resound in an interplay with piano pieces by Schönberg and Ligeti as well as the most consequential work of the avant-garde period, John Cage’s “4’ 33’’”, which confronts the horror of the novel with calmness.

In the second part of the evening, György Kurtág’s “The Sayings of Péter Bornemisza” forms the counterpart to last year’s performance of his “Kafka Fragments”. In his first large song cycle, Kurtág sets texts from the Hungarian baroque poet, mystic and preacher, Péter Bornemisza, to music - a dark memento mori, which gives way to a new spring when hope is lost.

PRESS INFORMATION

Thursday 26th May, 8 pm

Swarovski Crystal Worlds

PIERRE-LAURENT AIMARD, piano

TAMARA STEFANOVICH, piano

DANIEL CIAMPOLINI, percussion

PEPPIE WIERSMA, percussion

Wolfgang Amadeus Mozart: Sonata in D major for two pianos, KV 448 (1781)

Béla Bartók: Sonata for two pianos and percussion Sz 110 (1937)

Interval

Elliott Carter: from Eight Pieces for Four Timpani (1968)

Harrison Birtwistle: from Harrison's Clocks (1998):

Clock II

Clock V

Marco Stroppa: from Miniature Estrose, Primo Libro (1991–95):

3. Birichino, come un furetto

1. Prologos: Anagnorisis I

Ron Ford: Curves for Theremin

Daniel Ciampolini: Improvisation

Following a virtuoso prelude of joyfully performed Mozart is Béla Bartók's sonata of one of the most daring acoustic adventures from the first half of the 20th century. The piece for two pianos and percussion, a highly unusual instrumentation for the thirties, links up to other novel aural experiences. Embedded in Elliott Carter's pieces for the drum, 18th century precision clocks, an Italian scallywag (Birichino) and self-awareness (Anagnorisis) borrowed from Greek tragedy take musical shape in Harrison Birtwistle's and Marco Stroppa's piano compositions. On a journey through the world of the audible you come to the Theremin, an ethereal precursor of the synthesizer, and then finally to free improvisation.

PRESS INFORMATION

Friday 27th May, 8 pm

Swarovski Crystal Worlds

IMRE KERTÉSZ, reading
from “Liquidation”

PIERRE-LAURENT AIMARD, piano
STEFAN KNÜPFER, piano technician
ERICH HÖBARTH, violin

“Autopsie eines Klaviers” (Autopsy of a Piano)

Claude Debussy: from: Préludes for piano, volume 1 (1910)

Ludwig van Beethoven: Sonata in G major for violin and piano, no. 10 , op. 96
(1812)

Just as in the novel “Roman eines Schicksallosen” (Fateless), in “Liquidation” Imre Kertész also deals with the inconceivable, with horror and the insurmountable destruction of Auschwitz. Here, however, the perspective is different, that of a third seemingly unconcerned person, who tries to comprehend the incomprehensible.

In the second part of the evening, Pierre-Laurent Aimard and Stefan Knüpfer explain through “Autopsie eines Klaviers” (Autopsy of a Piano) how it is not simply the interpreter’s technical ability and artistic inspiration alone that characterises his musical expression, but also the relationship he has with his instrument. Here they guide the way to the inner core of the keyboard instrument and map out intonation, mechanics and tonal arrangement. Thus the intensity of the aural encounter experiences astonishing expansion, last but not least in the internalised, poetic sounds of Debussy’s “Préludes” and Beethoven’s sonata in G major.

PRESS INFORMATION**Saturday 28th May, 8 pm****Swarovski Business Building**

MATTHIAS GOERNE, baritone

PIERRE-LAURENT AIMARD, piano

Ludwig van Beethoven: "An die ferne Geliebte" (To the distant Beloved) op. 98
(1816)

Franz Schubert: Schwanengesang (Swan song) D 957 (1828)

Following Ian Bostridge in 2003 and Juliane Banse in 2004, the next great song interpreter of the younger generation to guest in the Swarovski Crystal Worlds is Matthias Goerne. His love of music is evident in German song which he presents in two of the most beautiful and most sentimental cycles of the 19th century: The development from the simpler strophe verse, which is still perceptible in Beethoven's song "An die ferne Geliebte" (To the distant Beloved), to Schubert's sophisticated miniatures, such as Ludwig Rellstab and Heinrich Heine's "Schwanengesang" (Swan song), makes Goerne comprehensible in an impressive way.

PRESS INFORMATION**Sunday 29th May, 8 pm****Swarovski Crystal Worlds**

QUATUOR MOSAÏQUES

WOLFGANG MEYER, clarinet

Johann Sebastian Bach: from “Die Kunst der Fuge” (The Art of the Fugue) BWV 1080 (1748–50)

Ludwig van Beethoven: String quartet in F sharp minor op. 95 (1810)

Wolfgang Amadeus Mozart: Quintet for clarinet, 2 violins, viola and violoncello in A major, KV 581 (1789)

As one of the significant string quartets to have dedicated themselves to historical performance practice, the Austro-French “Quatuor Mosaïques” knows precisely how to present polished interpretations of the masterpieces of earlier epochs. This is clearly achieved to perfection with Johann Sebastian Bach’s “Kunst der Fuge” (The Art of the Fugue), more unique in every respect, and Ludwig van Beethoven’s most seriously conveyed “Quartetto serioso”, as well as in the performance of Mozart’s quintet, where the interaction between strings and clarinetist, Wolfgang Meyer, adds musical enchantment.

PRESS INFORMATION

Music in the Giant 2005

25th to 29th May

Ticket Information

Ticket price

Ticket for one evening: Euro 22,-; Euro 20,- reduced price

Kombiticket for all concerts: Euro 80,-; Euro 72,- reduced price

Reduced prices for students with identity card, Ö1 Club members, holder of a VISA card.

Ticket reservation

Swarovski Crystal Worlds, 6112 Wattens

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Innsbruck Information – Innsbruck Ticketservice

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innsbruck-ticket-service.at

Art director: Thomas Larcher

The Swarovski Crystal Worlds are open daily from 9 am until 6 pm.

Closed: 2nd and 3rd weeks of November, 25th December and 1st January,