

Swarovski Crystal Worlds

Music in the Giant 2006

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May 2006

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Music in the Giant 2006

May 3 to 7

Swarovski Crystal Worlds – Swarovski Business Building

Wattens

From May 3 to 7, 2006 the Swarovski Crystal Worlds will be filled with chamber music and literature once more. Special guests at the third "Music in the Giant" festival in Wattens will include Turkish-German author Emine Sevgi Özdamar, flute-player Emmanuel Pahud and German baritone Matthias Goerne. A delightful mixture of artistic and culinary delights will enhance the concerts as part of the new offering "Kunst – Kulinarium – Konzert".

In 2006, artistic director Thomas Larcher will be enhancing the proven concept of this prestigious chamber music festival with several new and exciting additions. "Music in the Giant 2006" is a festival of strings, great soloists and, not least of all, an overcoming of artistic and musical barriers. Composition and literature will be combined as will music of various different eras, styles and cultures.

The emphasis over the past few years was mainly on piano and voice, but this year's programme focuses primarily on **music for strings** from all epochs – and for all kinds of different line-ups. On the opening evening, the two outstanding Austrian violinists **Christian Altenburger** and **Ernst Kovacic** will be presenting music of the 20th century for two violins. Classical and contemporary quartet and quintet literature, from Franz Schubert to Dino Saluzzi and Thomas Larcher, will be performed by the **Rosamunde Quartet** in two concerts on May 5 and 6. On May 4, the **Australian Chamber Orchestra** will be playing music ranging from Antonio Vivaldi and Ludwig van Beethoven to Toru Takemitsu and the contemporary Australian composer Brett Dean.

With **Emmanuel Pahud** – who on the same evening will be playing not only the solo part in Vivaldi's flute concertos but also pieces for the flute by Johann Sebastian Bach, Heinz Holliger and Werner Pirchner – we have one of today's greatest young soloists at "Music in the Giant". It is also the first visit to the Swarovski Crystal Worlds for Argentinian musician and composer **Dino Saluzzi**. This master of the bandoneon will be performing together with the Rosamunde Quartet on May 6, providing a mixture of classical music, jazz, folk - and also tango music from his homeland, filled with passion, haunting beauty and great virtuosity.

Visitors to "Music in the Giant 2005" who experienced the brilliant and deeply moving Schubert evening with **Matthias Goerne** can look forward to another performance by this highly acclaimed young German baritone. Together with soprano **Christine Schäfer** and accompanied by pianist **Eric Schneider**, he will be singing on the final evening of this year's festival, with songs by Alban Berg, George Crumb and Robert Schumann.

The link between **literature and music** – which has always been a central feature of "Music in the Giant" – is not only a key component of the Lieder evening by Goerne and Schäfer, it is also there at the very start of this year's festival. On May 3, **Emine Sevgi Özdamar** from Turkey, who has mastered the language of Germany, her second home, will be having literary and musical discussions with Christian Altenburger and Ernst Kovacic.

Özdamar, a winner of the Ingeborg Bachmann Prize, has made her transition from one (linguistic) culture to another a core theme of her work, and represents a further leitmotif in the programme of "Music in the Giant 2006" – that of **borders and crossover artists**. Whether it involves making the most of musical and technical possibilities in the works of Thomas Larcher, Heinz Holliger or Franz Schubert, linking different musical genres with Dino Saluzzi and Werner Pirchner, or the change of direction towards new styles with Alban Berg and Sergei Prokofiev – the endeavour to link the familiar and the less familiar forms the basis

of that innovative suspense factor that connects the composers, performers and literati at "Music in the Giant".

Kunst – Kulinarium – Konzert

From May 3 to 6, as a stylish enhancement of "Music in the Giant", the Swarovski Crystal Worlds are offering the package "Kunst – Kulinarium – Konzert", for the first time a harmonious balance of delicious food, artistic delights and excellent music. This exclusive evening event costs 82,- Euro (reduced price: 74,- Euro excluding beverages) and begins at 6 p.m beneath the entrance tent to the Crystal Worlds. After an aperitif, visitors will be taken on an expert guided tour of the art treasures in the Chambers of Wonder before sitting down to an exquisite three-course meal provided by the prestigious Do & Co. A "Music in the Giant" concert will round off the artistic evening.

Programme: Music in the Giant 2006

Wednesday May 3, 8 p.m.

Swarovski Crystal Worlds

EMINE SEVGI ÖZDAMAR, Narrator

CHRISTIAN ALTENBURGER, Violin

ERNST KOVACIC, Violin

Sergei Prokofiev: Sonata in C Major for Two Violins, Op. 56 (1932)

Emine Sevgi Özdamar: Narration

Interval

György Ligeti: Balada si joc (Ballad and Dance) for Two Violins after Romanian Folk Songs (1950)

Werner Pirchner: From the Concerto for Two Solo Violins... without Orchestra, PWV 33 (1988)

As someone who crosses borders between countries and cultures, Emine Sevgi Özdamar from Turkey has gradually mastered the language of Germany, her second home. Foreignness and belonging blend together in her texts to form something entirely new, the attractions of which will be instantly clear to all those who have ever had their senses sharpened by a change of cultures, and who love switching from one to another on a regular basis.

Cultural clashes are also a theme in the music chosen for this evening, which ranges from Prokofiev's Violin Sonata written just before he returned to the Soviet Union to György Ligeti's interpretation of two Romanian folk tunes and Werner Pirchner's Violin Concerto without Orchestra, fascinating for the effortless way in which it crosses stylistic borders.

Thursday May 4, 8 p.m.

Swarovski Crystal Worlds

AUSTRALIAN CHAMBER ORCHESTRA

RICHARD TOGNETTI, Conductor

EMMANUEL PAHUD, Flute

Johann Sebastian Bach: Partita in A Minor for Solo Flute, BWV 1013 (1718)

Brett Dean: Short Stories: Five Interludes for String Orchestra (2005)

Antonio Vivaldi: from Six Flute Concertos Op. 10 (ca. 1728)

Nos. 1, 2, 4, 5

Interval

Heinz Holliger: Four Movements from Sonate (In)solit(air)e for Solo Flute (1995)

Werner Pirchner: In lieu of a memorial to the brother of my teacher, who refused to shoot hostages during the war and was murdered, for Solo Flute, PWV 18 (1985)

Toru Takemitsu: Death and Resurrection for String Orchestra (1989)

Ludwig van Beethoven: String Quartet in F Minor, Op. 95. Quartetto serioso (1810)
(arr. Tognetti)

Flute solos by Johann Sebastian Bach and Heinz Holliger, both of which take breathing technique to its extremes, open the two sections of this evening's concert. The first finds its continuation in a dialogue between old and new – with Antonio Vivaldi's virtuoso flute concertos and five "Short Stories" to go with them, by the Australian composer Brett Dean. His almost entirely abstract intermezzi are comments on the pomp and the vividness of the baroque compositions. The fourth "Short Story" alone – which takes as its subject the death of the cosmonaut Vladimir Komarov – forms a thematic link with war, death and mourning in Toru Takemitsu's music for the Hiroshima film "Black Rain" and Werner Pirchner's solo for the law student Walter Krajnc, who was shot by the German army.

Beethoven's dark Opus 95 rounds off this evening full of brilliance, great seriousness but also hope.

Friday May 5, 8 p.m.

Swarovski Crystal Worlds

ROSAMUNDE QUARTET

Thomas Larcher: Cold Farmer for String Quartet (1990)

Thomas Larcher: Ixxu for String Quartet (1998–2004)

Interval

Franz Schubert: String Quartet in G Major, D 887/Op. 161 (1826)

For their second performance in the Swarovski Crystal Worlds, the Rosamunde Quartet play music ranging from classical quartet literature to that of the present day. Fault lines, interfaces and connections can be found here not only in the juxtaposition of two epochs but also in the works themselves: the formal, technical and acoustic possibilities of the string quartet are explored to profundity in Franz Schubert's last composition for the genre as well as in the two works by Thomas Larcher.

Saturday May 6, 8 p.m.

Swarovski Crystal Worlds

ROSAMUNDE QUARTET

Andreas Reiner, 1st violin

Simon Fordham, 2nd violin

Helmut Nicolai, viola

Anja Lechner, violoncello

DINO SALUZZI, bandoneon

Music by Dino Saluzzi

It was in 1996, with their "Kultrum" project, that the Rosamunde Quartet and Argentine bandoneon player and composer Dino Saluzzi first created musical connections between classical music and the Tango Argentino (which would soon become very popular in Europe), between composition and improvisation, and between folk music, jazz, and so-called highbrow music. This music – passionate, melancholy, vivacious and beautiful, performed with great virtuosity and precision – derives its strength in equal measures from European chamber music and South American dance.

Sunday May 7, 8 p.m.

Swarovski Business Building

CHRISTINE SCHÄFER, soprano

MATTHIAS GOERNE, baritone

ERIC SCHNEIDER, piano

Alban Berg: Four Songs, Op. 2, for Mezzo-Soprano and Piano (1909/10)

George Crumb: Apparition, Elegiac Songs and Vocalises for Soprano and
Amplified Piano (1979)

Interval

Robert Schumann: Myrtles, Op. 25 (1840)

The three song cycles by Robert Schumann, Alban Berg and George Crumb deal with the themes of love and farewell, and life and death. "Myrthen" (Myrtles), filled with pain and suffering as well as happiness and fulfilment, and presented by Schumann to his wife Clara on their wedding day, is also very expressive of his liberated love for her in which all resistance appears to be overcome. As a melancholy counterpart to this, Alban Berg's Songs, on the transition from traditional to modern, deal with yearning and transience, and George Crumb's "Apparition" is a funeral dirge. His vocal pieces for soprano and electrically amplified piano are based on Walt Whitman's "Elegy for Abraham Lincoln" and the victims of the American Civil War, and they conjure up images of a night that is eternal, yet gentle to the dead.

Music in the Giant 2006

May 3 to 7, 2006

Kunst - Kulinarium - Konzert

Apéritif – Exclusive guided tour through the Chambers of Wonder

Three-course meal in a unique ambiance (beverages not included) – Concert performance

Price: € 82,-; reduced price: € 74,-

Booking open for May 3 to 6 (prior reservation only)

Ticket Prices

Ticket for one concert evening: € 22,-; reduction € 20,-

Combination ticket for all concerts: € 80,-; reduction € 72,-

Reduction for students with ID card, Ö1 club members, VISA cardholders

Ticket Reservations and Information

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www.swarovski.com/crystal.worlds · oe1.orf.at/kulturkalender

innsbruck-ticket-service.at · tel. +43 (0)512 5356-0

General Manager, Music in the Giant

Thomas Larcher

With the kind support of the town of Wattens.

Preview

Two evenings from the Klangspuren Schwaz 2006

Wednesday September 20

ENSEMBLE WINDKRAFT TIROL, CHARLIE FISCHER

Wednesday September 27

ENSEMBLE WIENER COLLAGE, ERICH URBANNER 70TH BIRTHDAY

Artist Biographies:

Matthias Goerne, Baritone

Born in Weimar in 1967, baritone Matthias Goerne ranks as a star among today's young singers – not only for his unusually fine and deeply moving interpretations but also because he has chosen to give special priority to a single genre and provide it with the highest quality. Even though he has performed with great success over the past years as an opera singer – including his famous roles as Wozzeck and also Kasim in the first performance of Hans Werner Henze's "L'Upupa" – Matthias Goerne is primarily a Lied singer. His favourites include the German Lied, the works of Franz Schubert, Robert Schumann and Ludwig van Beethoven, but also Hugo Wolf, Gustav Mahler and Hanns Eisler. This focus on vocal literature has enabled him to delve far more deeply into the music and to convey that intensity to today's audiences: "I think the Lied only has a chance if I [...] make my audiences witness it directly, they have to feel that they really can live in Goethe's or Heine's world", explained Goerne in an interview with Kalle Burmester. He thus manages to involve his listeners in the world of romanticism (a world often derided today as anachronistic) even when he is singing for audiences who do not understand German – and does so solely by means of musical expression and inward experience of mood.

Emine Sevgi Özdamar

In 1965, at the age of 18, Emine Sevgi Özdamar travelled from her native Turkey to work in a factory in Germany. Two years later she went back to her homeland, attended acting school and began a career as a professional actress. Her next visits to Germany were for the theatre, including engagements in East Berlin and at the Schauspielhaus in Bochum, where she was a member of Claus Peymann's ensemble. That famous theatre also commissioned her first play, the satirical and macabre grotesque about immigration called "Karagöz in Alemania". Further plays, stories and novels followed, including "Life is a Caravanserai, and has Two Doors, I entered through One and Left through the Other", "The Bridge of the Golden Horn" and "Strange Stars Stare at Earth". Özdamar, who has been awarded the Ingeborg Bachmann Prize, the Chamisso Prize and, in 2004, the Kleist Prize from Hermann Beil, has found a new home in the German language, and this alternation from one (linguistic) culture to the next has also become one of the basic themes of her literary work. As Sigrid Löffler says, "she arrived in the German language as an immigrant carrying all her Turkish linguistic baggage, and has now set up home there". The result is an "unheard-of and unique language", in which the strange and the familiar blend together in an entirely new and unmistakable way to create a "German-Turkish linguistic symbiosis".

Emmanuel Pahud, Flute

Ever since he was appointed principal flute of the Berlin Philharmonic in 1992 at the latest, the Franco-Swiss flute-player Emmanuel Pahud has been regarded as one of the most promising young stars of today's classical music scene. Critics have described the 36-year-old performer as "a discovery of the century," and his playing as "light and easy, with rhythmic profundities on many levels and an impressionistic use of sound". Pahud was also awarded the Victoire de la Musique in 1997 as "best instrumentalist", but he is not only a success in the classical music world – he has also taken the daring step of playing crossover music, and especially jazz. As a soloist and chamber musician he has performed with the London Philharmonic Orchestra, the Orchestre Philharmonique de France, the Tonhalle Orchester Zurich, and the Camerata Salzburg, Simon as well as with Rattle, Lorin Maazel, Eric Le Sage and Yefim Bronfman; in the 2005/2006 he is also touring with jazz pianist Jacky Terrasson. In 2004 the two musicians made their successful and much-praised recording "Into the Blue", discovering entirely new musical dimensions in classical favourites such as Ravel's "Bolero" and Vivaldi's "Spring". Pahud's interpretation of Vivaldi will also be heard at "Music in the Giant", when the flute player joins forces with the Australian Chamber Orchestra to play sections of the "Six Flute Concertos, Op. 10" and contrasts them with new compositions by Brett Dean.

Australian Chamber Orchestra

The Australian Chamber Orchestra, founded in Sydney in 1975, has been conducted by its leader Richard Tognetti since 1990. Since that time it has become famous as a flexible ensemble that – depending on the musical requirements – can reshape itself into a small chamber ensemble, a soloists' ensemble or a full chamber orchestra, and makes use of electro-acoustic sound just as much as that of historic or modern instruments. The versatility that results from this has made the Australian Chamber Orchestra one of the most extraordinary chamber orchestras on the international concert circuit, and its performances at the Concertgebouw Amsterdam, the Wigmore Hall in London, the Carnegie Hall or the Vienna Musikverein have displayed unique and remarkable energy and individuality. The ensemble has been just as open-minded with its CD recordings until now, which include performances of music by Bach, Mozart, Beethoven and Schubert, but also Pavel Haas or the Australian composer Peter Sculthorpe. The Australian Chamber Orchestra has also gained a great deal of international acclaim for its Astor Piazzola recording "Song of the Angel" (together with accordionist James Crabb), its live recording of the title music from the film "Musical Renegades" and, last but not least, for Antonio Vivaldi's "Six Flute Concertos, Op. 10", recorded with flute-player Emmanuel Pahud.

Rosamunde Quartet:

Andreas Reiner, 1st violin

Simon Fordham, 2nd violin

Helmut Nicolai, viola

Anja Lechner, violoncello

With the Rosamunde Quartet we have a chamber music ensemble performing in the Swarovski Crystal Worlds that has made an international name for itself not only for its excellent interpretations but also for its highly varied – and not merely classical – repertoire. Ever since its foundation in 1991 and its exciting debut at the Berlin Festwochen during the year that followed, the quartet has been delighting critics and audiences alike with a concept that is both attractive and highly original. The very first CD recording, with works by Schubert and Goldmark, was praised by the Neue Zürcher Zeitung as a "stroke of interpretational good luck"; further recordings, which have appeared on the ECM label since 1996, testify to the ensemble's broad-mindedness and great versatility as well as its exceptional virtuosity: string quartets by Anton Webern, Dmitri Shostakovich, Emil Frantisek Burian and Tigran Masurian, collaboration with Valentin Silvestrov and also Joseph Haydn's "The Seven Last Words of our Redeemer on the Cross" have separately received the German Record Critics' Prize, a grammy in the "Best Chamber Music Performance" category and also the prestigious title of "Referenzaufnahme". Probably the quartet's most unusual project in recent years is the work it began in 1996 with Dino Saluzzi, which derives its intensity from a combination of European chamber music and the Tango Argentino.

Dino Saluzzi, Bandoneon

Bandoneon player and composer Dino Saluzzi grew up with the music of his homeland, the Argentine Tango, and has always sought to combine it with other musical styles. This vision of a new way of making music (referred to collectively much later on as "crossover") resulted in several projects during the 1950s, where Saluzzi explored numerous genres ranging from Tango Nuevo to North American and European jazz, all the way to contemporary classical music. He became especially famous for his concerts and CD recordings with the jazz musicians Gato Barbieri, Charlie Haden, Enrico Rava, Louis Sclavis and Palle Danielsson, with whom he has played since the 1970s. Since 1991, in the Dino Saluzzi Family Project, he has also devoted himself again increasingly to the traditional music of Latin America. He describes it as "in a certain way indeterminate, yet at the same time clear and uncomplicated", and is fascinated above all by the complexity, the "entirely different expression", that has to be found. This understanding of music can also be found in his compositions for classical ensembles – such as his collaboration with the Rosamunde Quartet which began in 1996. Here Saluzzi is striving to find a new and open form that "is alive and genuine, beyond all conventions" – a concept that leads far beyond the borders of classical music-making.

Thomas Larcher, Artistic Director

As the artistic director of "Music in the Giant" Thomas Larcher has been responsible from the very start for the programming of the concert series, which was founded as a chamber music series before it became a festival in 2004. He also featured as a performer and composer in the Schubert concerts of 2003 and of the festival in 2004, as part of the programme of "Music in the Giant". In his work as a performer he is passionately devoted to exploring the latest musical developments, which he contrasts with works from earlier epochs. His performances and CD recordings, for instance, demonstrate clear connections between works by Johann Sebastian Bach and Misato Mochizuki, or Ludwig van Beethoven and Olga Neuwirth. As a creator of music he is also an explorer of new material. His compositions – "areas for withdrawing to and exploring one's own ego" – are based as much on developments in European New Music as they are on jazz or American Minimalism. And last but not least, in 1994 he created the Klangspuren Festival, thereby founding a living dialogue between music composition in the Tyrol and that in Europe, America and Asia.

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