

JONATHAN ÖSTLUND - VOYAGES



Part I [86:58]

| | | | |
|----|--|-------------|--------------|
| 1 | L'al di là Theme | 1:48 | |
| 2 | Etesian | 4:04 | |
| 3 | Twilight-wind and Mandolin | 4:20 | |
| 4 | Visions on the Wind | 3:27 | |
| 5 | Veils of Night | 7:15 | |
| | Folklore Fantasia (in 3 mvt.) | | 8:31 |
| 6 | I | 2:55 | |
| 7 | II | 3:16 | |
| 8 | III | 2:19 | |
| 9 | Air on a Grieg Theme | 2:19 | |
| 10 | Autumnal Aire | 3:41 | |
| 11 | Minuit et mistrale | 4:43 | |
| 12 | Moonlight Weave | 7:02 | |
| 13 | Fantasie pour trompette petite | 4:38 | |
| 14 | Favola | 6:37 | |
| 15 | Après l'hiver | 2:48 | |
| 16 | The Wizard | 8:15 | |
| 17 | Syrinx et Pan | 3:18 | |
| | [Fantasia sur le 'Syrinx' de Debussy] | | |
| | Jeux pour deux (in 5 mvt.) | | 14:05 |
| 18 | I | 0:39 | |
| 19 | II | 4:44 | |
| 20 | III | 2:22 | |
| 21 | IV | 2:37 | |
| 22 | V | 3:41 | |

Part II [80:05]

| | | | |
|----|---|------|-------|
| 23 | Fantasia on Bach's 'Badinerie' | 3:20 | |
| 24 | Clarinete dans l'air | 5:23 | |
| 25 | Berceuse Bergamasque (text: 'Clair de lune' by P. Verlaine) | 3:57 | |
| 26 | The Aura | 6:23 | |
| 27 | Dacian Prayer | 9:09 | |
| | Two Fantasias on Ancient Hymns (in 2 mvts.) | | 7:54 |
| 28 | I <i>Flowers of Joy</i> | 3:48 | |
| 29 | II <i>The Shepherdess</i> | 4:05 | |
| 30 | Winter Cathedral | 4:31 | |
| 31 | Air dans l'air | 6:18 | |
| 32 | Gate of Northern Lights | 4:02 | |
| | Sonatine Lyrique (in 3 mvts.) | | 13:42 |
| 33 | I | 5:17 | |
| 34 | II | 4:25 | |
| 35 | III | 4:00 | |
| 36 | Oblivion | 6:40 | |
| 37 | Erlekönig (text: 'Erlekönig' by J. W. Goethe) | 5:19 | |
| 38 | The Stair | 3:21 | |

Total playing time:

167:04

FEATURED ARTISTS

Evgheny Brakhman [Piano]: tracks 2, 12, 14, 23, 37

Rachael Elizabeth Cohen [Flute]: tracks 15, 17

Myriam Hidber-Dickinson [Flute]: track 31

Christine Hoerning [Clarinet]: tracks 1, 13, 15, 17, 24

Walter Gatti [Grand Organ]: tracks 28, 29, 30, 32, 38

Manon Gleizes [Soprano]: track 25

Sasha Grynyuk [Piano]: tracks 3, 4, 6, 7, 8, 11

Harry Pölda [Piano]: track 25

Elena Saccomandi [Violin]: track 32

Artjom Safronov [Tenor]: track 37

Alicja Śmietana [Violin]: tracks 3, 9, 10, 11

Vladimir Spector [Violin]: track 36

Einar Steen-Nøkleberg [Piano]: tracks 27, 36

Alexander Zagorinsky [Cello]: tracks 27, 36

Ksenia Zhuleva [Viola]: track 36

Duo Almira:

Isabel González [Flute] & **Paula Jimenéz** [Bassoon]: tracks 18, 19, 20, 21, 22

Trio Tempora:

Marius Birtea [Clarinet], **Madeleine Douçot** [Cello] & **Emese Badi** [Piano]: tracks 33, 34, 35

Ensemble NEO: track 16

Symphony Orchestra of Norrlandsoperan: tracks 5, 26

RECORDING INFO

Tracks **13, 24** – recorded in April 2017, Tracks **15, 17** – recorded in Sept 2018, Track **1** – recorded in November 2018 – all recorded. at *Studio Justin Chevrony*, in Montreal QC, Canada

Sound Engineer: *Justin Chevrony*

Tracks **28 - 30, 32, 38** – recorded in June & July 2018, at *Studio Walter Gatti*, Torre Pellice, Italy
Track **32** – recorded in September 2018, at *Walter Gatti Studio* and at the *Waldensian Church in Luserna San Giovanni*, using the electronic organ Rodgers 525 to drive a 'Hauptwerk' system, with the organ samples of the Walcker organ of the 'Grote Kerk' (Wildervank, NL), and samples of the Brindley and Foster organ in the church of St. Anne (Park Hill, Moseley, Birmingham, UK).
Sound Engineer: *Walter Gatti*

Track **31** – recorded in July 2015, at *Musikkonservatorium Winterthur*, Switzerland

Sound Engineer: *Eric Lewis*

Track **25** – recorded in November 2018, at *Guildhall School of Music & Drama*, London, UK

Sound Engineer: *Eve Morris*

Tracks **3, 4, 6 - 11** – all recorded in November 2017, at *Greystoke Studio*, London, UK

Sound Engineer: *Joe Rodwell*

Tracks **27, 36** – all recorded in March 2017, Tracks **2, 12, 14** – recorded in August 2018,

Tracks **23, 37** – recorded in December 2018

Track **27** – recorded at the *State House of Broadcasting and Audio Recording*, Moscow, Russia

Tracks **2, 12, 14, 23, 36, 37** – recorded at *Victor Popov Academy of Choral Art*, Moscow, Russia

Sound Engineer: *Alexander Volkov*

Tracks **33 - 35** – recorded in October 2018, in the *Studio of the Salzburg Mozarteum University*, Austria

Sound Engineer: *Michael Wacht*

Tracks **18 - 22** – recorded in February 2018, at *ALM Studio*, Mannheim, Germany

Track **16** – recorded *live* in October 2014, at *Studio Acusticum*, Piteå, Sweden

Track **5** – recorded in May 2008, in the *Main Concert Hall of Norrlandsoperan*, Umeå, Sweden

Track **26** – recorded in June 2011, in the *Main Concert Hall of Norrlandsoperan*, Umeå, Sweden

All tracks are further edited and mastered by Sound Engineer *Alexander Volkov*.



Jonathan Östlund received his BA and MA in Composition at Luleå University of Technology, Sweden, and has studied under the artistic guidance of Prof. Rolf Martinsson, Prof. Jan Sandstrom and Prof. Sverker Jullander, so far completing more than 100 works, including several orchestral pieces, a Piano Concerto and a Violin Concerto.

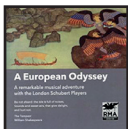
Among his recent achievements are the selection and participation with several works in London Schubert Players' Invitation to Composers project; an international composition competition, which resulted in CD-releases, work publications and public performances in the U.K., France and Romania throughout 2010 and 2011.

In 2012 he was selected as Finalist of the Oslo Grieg International Composers' Competition and won the Public Choice Award with the Sonata for Cello & Piano, 'Night-struck', premiered by Alexander Zagorinsky and Einar Steen-Nøkleberg, and he was awarded the First Prize in the Leicester Symphony Orchestra International Composers' Competition for his 'Celebration Fanfare & Procession', which was premiered during the Orchestra's 90th Season Gala.

In 2013 'Lumière d'Étoiles' received its world premiere in the U.K. and a French Premiere, along with 'Rêve et Lune'. That same year he was selected as Finalist in the Composers' Competition of the Festival Mondial De L'Image Sous-Marine.

The year 2014 brought the music of Jonathan Östlund to the Cadogan Hall stage with 'Lumières', a rich programme incorporating 10 of his pieces, in various constellations for flute, piano and string quartet.

Composer
JONATHAN ÖSTLUND



That same year, his Cello Sonata received a Russian premiere in the interpretation of Alexander Zagorinsky and Einar Steen-Nøkleberg, during the Moscow International Contemporary Music Autumn Festival.

In 2015, Jonathan Östlund was a winner at the IBLA Grand Prize in the category 'Most Distinguished Musician' and received a Special Mention for his piece 'Ethereal Night's Ascendance' for Symphony Orchestra.

The double album 'Lunaris', presenting 31 tracks of Östlund's chamber music works, is released by Divine Art label in 2016 to critical acclaim, year in which his piece 'Winter Cathedral' for Grand Organ is premiered during the LFCCM, in London. His piece 'Lune d'Été', commissioned by the La Côte Flûte Festival, is premiered by Vega Ensemble in Switzerland.

In 2017, Marilina Tzelepi premieres in Athens, Greece, Östlund's Piano Concertino 'Silver Cathedral', with Faidra Giannelou conducting OperArtLab & Chamber Symphony Orchestra - and, together with Yannis Kaikis, as part of Duo Anasa, Östlund's 'Sonata in Blue' for Trombone and Piano. Yury Revich and Matthieu Esnult premiere 'Minuit et Mistrale' in Vienna, Austria.

In 2018, several works are being premiered, among which a preview-performance from the trio piece 'Sonatine Lyrique' by Trio Tempora at the Salzburg Mozarteum, in Austria; 'Favola' and 'Moonlight Weave' by Riccardo Bozolo at Skeppar Karls Salong, in Stockholm, and 'Night of June' (for Mixed Choir, text by Harry Martinsson) by the Rilke Ensemble, in Gothenburg, Sweden.

Jonathan is currently preparing the world premiere performance of his Concerto Piano & Symphony Orchestra, and of his Concerto for Violin & Symphony Orchestra, works which will be featured on an orchestral double CD.

For further info, visit: www.jonathanostlund.com

Jonathan Östlund
is delighted to be part of the
artistic program of Meze Audio.
www.mezeaudio.com



L'al di Là

Jonathan Ostlund

Molto espressivo, rubato
Dreamy, shimmering in blue

Clarinet
[in A]

Clarinet
[in A]

Dreamy, shimmering in blue

2

4

6

8

Più andante

10

12

Tranquillo

ritard.

The musical score for the Clarinet in A part consists of 12 measures. The tempo/mood changes from 'Dreamy, shimmering in blue' to 'Più andante' at measure 9 and 'Tranquillo' at measure 12. The score includes various dynamics such as piano (p), mezzo-forte (mf), and fortissimo (ff), along with articulation marks like slurs and accents. There are also performance instructions like 'ritard.' (ritardando) and 'Tranquillo'. The key signature has one sharp (F#). The time signature is 4/4. The notation includes eighth notes, quarter notes, and half notes, often grouped with slurs or ties. Measure numbers 2, 4, 6, 8, 10, and 12 are indicated by boxed numbers above the staff.

JONATHAN ÖSTLUND - VOYAGES

The album *Voyages* presents an enigmatic program spanning a variety of atmospheres, emotions, landscapes, and even eras, via its sources of inspiration. It aims to invite the listener upon a personal journey - exploring the individual, yet universal, inner questions and puzzles..., remembering experiences and memories of discoveries, moments and interactions, colours and sensations. It is a reflection on the nature of our common yet unique journeys through time, as well as *an experience*; involving and inviting the listener to participate, via their own imagination, in creating a new memory - of this musical journey, as well as on and of *The Journey & The Story of Life*. Our dreams, aspirations and longings are encapsulated 'within', in an inner-world which is a personal dynamic journey and journal, a 'collection' of stories and moments, a dream-world where everything is continuously 'possible'...

Voyages is an ambitious follow-up to an ambitious debut release, 'Lunaris' (Divine Art, 2016), with common meeting points, as well as new dimensions and atmospheres; reflecting continuity in the music of Jonathan Östlund, as well as revealing new territories and ideas. Among the entirely original works are intertwined a few original fantasias, and, as ornaments, a couple of sound samples from nature; accompanying the music with their own musicality.

The select few referenced inspirations, from archaic folkloric legacy, up to the music of Bach, Debussy and Grieg, along with the inclusion of two notable texts, 'Clair de lune' by Paul Verlaine and 'Erlkönig' by J.W.Goethe (which in their turn bring forth into memory additional music references as well), in the pieces: Folklore Fantasia (tracks 6, 7 and 8), Two Fantasias on Ancient Hymns (tracks 28 and 29), Air on a Grieg theme (track 9), Syrinx et Pan (track 17), Fantasia on Bach's Badinerie (track 23), are part of the program of this album (consisting of works exclusively written by Jonathan Östlund) as *intangible bridges*; the composer is respectfully bringing his contribution - while being aware of, and humbled by, having the privilege of initiating such *dialogues-through-time*.



Clair de Lune is a French poem written by Paul Verlaine in 1869. It is the inspiration for the third and most famous movement of Debussy's 1890 "Suite bergamasque" of the same name; Debussy also made two settings of the poem for voice and piano accompaniment. The poem has also been set to music by Gabriel Fauré and Jozef Szulc.

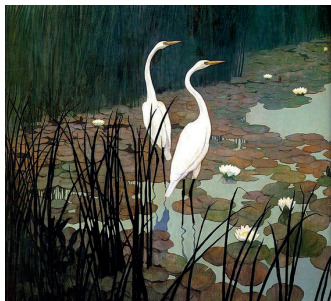
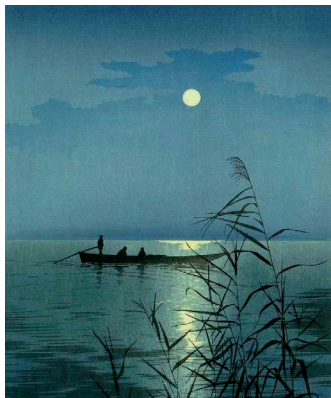
Clair de lune

poem by Paul Verlaine

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.
Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,
Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

*

Your soul is a well-chosen landscape
Where roam charming masks and bergamasques
Playing the lute and dancing and seeming almost
Sad under their whimsical disguises.
While singing in a minor key
Of victorious love and good life
They don't seem to believe in their own happiness
And their song mingles with the moonlight,
With the sad and beautiful moonlight,
That makes the birds in the trees dream
And sob with ecstasy the water streams,
The tall slim water streams among the marbles.



Erlkönig is a poem written by Johann Wolfgang von Goethe, originally composed as part of a 1782 Singspiel entitled “Die Fischerin”. It depicts the death of a child assailed by a supernatural being, the Erlkönig. The poem has been set to music, as text for Lieder (art songs for voice & piano), by several composers, most notably by Franz Schubert, in 1815.

The story of the Erlkönig derives from the traditional Danish ballad *Elveskud*: Goethe’s poem was inspired by Johann Gottfried Herder’s translation of a variant of the ballad (Danmarks gamle Folkeviser 47B, from Peter Syv’s 1695 edition) into German as “Erlkönigs Tochter” (“The Erl-king’s Daughter”) in his collection of folk songs, *Stimmen der Völker in Liedern* (published 1778). Goethe’s poem then took on a life of its own, inspiring the Romantic concept of the Erlking. Niels Gade’s cantata *Elverskud* opus 30 (1854, text by Chr. K. F. Molbech) was published in translation as *Erlkönigs Tochter*.

The Erlkönig’s nature has been the subject of some debate. The name translates literally from the German as “Alder King” rather than its common English translation, “Elf King” (which would be rendered as *Elfenkönig* in German). It has often been suggested that Erlkönig is a mistranslation from the original Danish *elverkonge*, which does mean “king of the elves.” In the original Scandinavian version of the tale, the antagonist was the Erlkönig’s daughter rather than the Erlkönig himself; the female elves or *elvermøer* sought to ensnare human beings to satisfy their desire, jealousy and lust for revenge.



The poem has often been set to music, with Franz Schubert’s rendition, his Opus 1 (D. 328), being the best known. Other notable settings are by members of Goethe’s circle, including the actress Corona Schröter (1782), Andreas Romberg (1793), Johann Friedrich Reichardt (1794) and Carl Friedrich Zelter (1797). Beethoven attempted to set it to music but abandoned the effort; his sketch however was complete enough to be published by Reinhold Becker (1897). A few other 19th century versions are those by Václav Tomášek (1815), Carl Loewe (1818), Ludwig Spohr (1856, with obbligato violin) and Heinrich Wilhelm Ernst (*Polyphonic Studies for Solo Violin*). A 21st century example is pianist Marc-André Hamelin’s “Etude No. 8 (after Goethe)” for Solo Piano, based on “Erlkönig”.

"Jonathan Ostlund's music has this rare emotional freshness, which I really appreciate in music. His style gives us, performers, a lot of ways for searching colors, timbres, images, all that we call "interpretation". Jonathan is a very kind and open person, I am happy to know him!"

Evgheny Brakhman

"It has been a pleasure for us to be part of this project! Jonathan Östlund's music inspires us, reason why we wanted him to help expand the flute & bassoon repertoire."

Duo Almira

"My favourite part of playing Jonathan's "Sonatine Lyrique" is the third movement, in which I imagine walking in a forest in the autumn. The clarinet's trills portray birds singing, and the piano's long arpeggios feel like the sunlight shining through the leaves of tall trees. The cello's folkloric elements bring an additional ancient atmosphere."

Emese Badi

"It was a moving moment for me to record Jonathan Östlund's poetic, highly musical, and flutistic work, 'Air dans l'Air'. Thank you for your music, which comes from the bottom of your heart and I'm sure will touch many hearts."

Myriam Hidber-Dickinson

"We found "Gates of Northern Lights" to be a challenging and interesting piece which called for reflections. Elena's violin part is truly ideomatic.

We have loved to be part of this project!

The Solo Organ works have a wonderful mood alternating between darkness and light; a Northern atmosphere contrasting the earthly vs. the spiritual."

Elena Saccomandi & Walter Gatti

"I like Jonathan's music! It is very melodic, and has a fascinating harmonic structure, with features of Romanticism and vivid imagery. At the same time, it is created in a modern language, and has a clear form. His cello works are beautifully written, very professionally, with brilliant knowledge of the specifics of the instrument. It is interesting and pleasant to perform them, and the instrumental techniques used require high skills from the cellist. Jonathan's music finds a lively response from the listener!"

Prof. Alexander Zagorinsky



The Hungarian born pianist Emese Badi began her studies in 2009 at the Salzburg Mozarteum University in the class of Cordelia Höfer-Teutsch.

She gained a wide variety of concert experiences by performing in Salzburg, Vienna, and in Palma de Mallorca. She is also a permanent guest artist in the cultural events of Atrium Bad Birnbach in Germany, and at the Schloss Mirabell Concerts in Salzburg, where she performs a great variety of the classical repertoire, together with several chamber music ensembles; the piano concertos and piano quartets of W. A. Mozart, the piano trios of J. Brahms and L. v. Beethoven, and the piano duos of Dvorak.

Emese has received her Masters degree in June 2016 at the Salzburg Mozarteum. Her mentors, Imre Rohmann, Cordelia Höfer-Teutsch and Jean-Pierre Faber have directed her to chamber music and lied accompaniment, therefore she devoted her musical work and focus to these two essential elements of piano music.

During her studies she has had the chance to work with renown pianists such as Paul Gulda, Paul Badura-Skoda, Olivier Gardon, Dénes Várjon, Balázs Szokolay, Prisca Benoit and Peter Takacs.

She has also worked under the supervision of greatly acknowledged singers, such as Barbara Bonney and Wolfgang Holzmair.

Since her Master's graduation, in 2016, Emese has been working with several chamber music ensembles, such as the Trio Tempora Salzburg; together with Marius Birtea and Madeleine Douçot. Their repertoire spans a wide range of musical styles with a focus on classical trios, as well as chamber music pieces from



the 20th century such as N. Rota's 'Trio for clarinet, cello and piano'.

Emese's passion for the lied-repertoire awakened in 2014; she has recorded the 'Seven Popular Spanish Songs' by M. de Falla in 2016, in Salzburg, with the Swedish soprano Himani Grundström, and she is currently working together with Russian double-bass Alexander Voronov, who debuted in 'Lohengrine' by S. Sciarrino at the Easter Festival in Salzburg in 2017.

Some highlights of Emese's next season are contemporary projects with the German painter Bernd Horak, Lied-concerts with the Hungarian composer Dániel Dombó, musical events with the Austrian poet Katrin Hagenbeck, and a great number of classical engagements with the Amadeus Consort Salzburg.



The Romanian born clarinetist Marius Birtea started playing the clarinet at the age of twelve at the Carmen Sylva High-School. Ever since then he was awarded numerous prizes and distinctions at both national and international competitions, including the 1st prize at the Martian Negrea Competition in Ploiesti, Romania, and also at the George Georgescu International Competition in Tulcea, Romania. He attended masterclasses with many renown clarinetists, such as Karl Leister, Wenzel Fuchs, Reto Bieri, Jonathan Cohler, Andreas Schablas, Yehuda Gilad, as well as with the conductors Kurt Masur at the Aurora Festival in Sweden, Mario Venzago, Hans Graf and Manfred Müssauer. Marius had his orchestral debut at the age of 17, when he performed the 'Clarinet Concerto in Es dur, Op. 36' by F. Krammer-Krommer with the Ploiesti Philharmonic Orchestra, under the baton of I. Ionescu Galati.

From that moment on he has been invited to perform with this orchestra on a regular basis. Between 2010-2017 he attained both Bachelor- and Masters degrees in clarinet performance with Distinction at the Salzburg Mozarteum University, under the guidance of Prof. Alois Brandhofer. His vast repertoire includes a large number of significant works written for clarinet, such as Mozart, Weber, Spohr, Nielsen, Francaix and Copland's concertos. Marius has been equally active as a chamber musician, with concerts spanning a repertoire which includes the most important works written for his instrument in chamber constellations.

Marius is now a keen performer on Salzburg's classical music scene, being constantly engaged in solo and chamber music performances, at venues such as the Marble Hall of the Mirabell Palace and the Ahrenberg Palace. Furthermore, he is regularly invited to take part in orchestral projects in various cities in Austria and Germany; recently he jumped in for Dimitri Ashkenazy at the opening concert of Musikwelten Festival, under the baton of Manfred Müssauer.

Since October 2017 he continues his postgraduate studies with Prof. Andreas Schablas at the Salzburg Mozarteum University.

Together with Emese Badi and Madeleie Douçot he is a member of Trio Tempora.

The Russian born pianist Evgeny Brakhman played his first recital at the age of 7, at his local music school. Later, in 2001, at the age of only 20, he graduated from the Nizhny Novgorod Conservatoire, in the class of Prof. V. Starynin, and took post-graduate courses at the Moscow Conservatoire in 2003, being one of the last students of the legendary Lev Naumov.

In 1996 he won his first international piano competition – Concours Musical de France, in Paris. Between 1997-1998 he held a scholarship from the M. Rostropovich Foundation, and, along with other top scholars, he took part in the Russian Music School Festival at Carnegie Hall, in New York. Further recognition came in 1999, being awarded the 1st prize at the Dino Ciani International Piano Competition at La Scala di Milano; the jury was presided by Riccardo Muti and included Martha Argerich, Michel Beroff, Alexander Lonquich, Fou Ts' Ong, Sergei Dorensky and Fanny Waterman. Afterwards, he played recitals at La Scala di Milano, Zurich Tonhalle, Wien Konzerthaus, and attended the most prestigious festivals in Europe. His awards at the competitions in Cleveland, New Orleans, Rio de Janeiro and Tbilisi brought additional collaborations with top orchestras.

In 2011-12 he successfully toured with Moscow Symphony in South Korea (including at the Seoul Art Center), he performed recitals and chamber music in USA and Brazil, Austria and Switzerland, while in Russia he took part in the famous festival Stars on Baikal, in Irkutsk, under the artistic direction of Denis Matsuev.

As soloist, he joined top orchestras including the Orchestra of La Scala di Milano, Bournemouth Symphony, Royal Scottish Symphony, and Vienna Chamber Orchestra. As chamber musician he collaborated with top



musicians, such as Dora Schwarzberg, Anastasia Chebotareva, Denis Shapovalov, Boris Andrianov, Mark Drobinsky. In 2002 EMI Classics released his first CD, under the title 'Martha Argerich Presents Evgeny Brakhman'. This CD consisted of sonatas by Mozart, Beethoven and Liszt, and was awarded the Diapason d'Or. In 2003 EMI released his second CD, a live recording from Lugano Festival.

At present Evgeny Brakhman, prizewinner of more than 10 international piano competitions worldwide, performs regularly and extensively, having had concerts in more than 20 countries, so far. In Russia he regularly performs in Moscow, Yekaterinburg, Ivanovo, Nizhny Novgorod and in many other cities.

He is a professor at the Glinka State Conservatoire in Nizhny Novgorod, Russia.



Born in Chicago and currently living in Montreal, Rachael Elizabeth Cohen completed her Bachelor of Music in Flute Performance at McGill University in 2018, with a minor in Music Education. She then started her Master's in Flute Performance at the Conservatoire de Musique de Montréal.

Alongside pursuing her master's degree, she is the flute teacher at F.A.C.E. Elementary and Secondary School and plays with various chamber and orchestral ensembles around the Montréal area.

Rachael is also an active volunteer and music teacher with music programs in Haiti and serves on the board of the organization BLUME Haiti.

Born and raised in Switzerland, Myriam Hidber-Dickinson received a BA in Music under the guidance of F. Renggli at the Schaffhausen Conservatory and a MA under the guidance of M. Stucki at the Zurich Musikhochschule.

In 1996, 1997, 2001, and 2005 she gave masterclasses, and performed at various music conservatories, universities and orchestras in Brazil and Angola, and in numerous cities throughout the Indonesian Archipelago.

In addition to her teaching duties at various music schools in the Zurich area, and to giving masterclasses in Switzerland, Brazil and in the USA, she is continuing her studies with Philipp Racine in flute at the Zurich Conservatory, and with Cosimo Lampis in percussion and ethnomusicology.

She has exceptional versatility and a growing international fan club, in admiration of a virtuosic flutist who has taken the time and effort to explore her repertoire from the inside out: harmony, structure, color, mood, style, ornamentation, agogic, vibrato.

She has long since moved through the standard repertoire for flute together with piano, guitar, harp, chamber ensemble, and orchestra; and into Baroque music on period instruments, lesser-known works of the Classic and Romantic (especially from countries outside of western Europe), contemporary music, jazz improvisation, African percussion, and in recent years has had a distinct interest in the vast universe of Brazilian music (and in particular in Choro).

She is also known for her work in multi-media:



with recitation, with themes, with sculptures in an outdoor setting, at vernissages (improvisations to individual paintings), at conferences, and with music in a business conference setting.

She has a very active performing career, both as a soloist; performing with various orchestras in Switzerland, Ukraine, Serbia and Bulgaria, and in various music settings (with modern as well as historical instruments) in Switzerland, Brazil, Italy, Austria, Germany, the USA and France.



Born in Paris, France, Madeleine Douçot started playing the cello in 2015 with Prof. Raymond Maillard.

In 2008, she entered Marie-Thérèse Grisenti's class in Cachan CRD, where she obtained her diploma in 2013, and where she studied until 2015. Madeleine took part in many musical training courses and masterclasses with Profs. Philippe Muller, Jérôme Pernoo, Xavier Gagnepain and Peter Bruns.

She played at several international music competitions, including Flame Cello Competition (winning 1st Prizes in 2012, and in 2013), and Bellan Cello Competition (winning the 1st Price in 2013).

In 2014 she was invited to the Tchaïkovsky International Cello Competition for young musicians, in Moscow (Russia), and in 2014 & in 2016 she played in the Knushevitsky Cello Competition (Saratov, Russia), where she was awarded 2nd Price.

Since 2016 she studies with Clemens Hagen at the Salzburg Mozarteum University.

Together with Emese Badi and Marius Birtea she is a member of Trio Tempora.

Madeleine Douçot plays a cello made by french luthier Frank Ravatin.



Christine Elizabeth Hoerning is a native New Yorker, and Montreal-based clarinetist. A doubler from the age of 12, her primary instruments include clarinets, saxophones, bassoon, oboe, and flute.

While residing in her native New York, Christine worked extensively in pit orchestras for off-Broadway productions. Christine was the winner of the 2012 Long Island Chamber Music Festival Concerto Competition, she substituted with the Northshore Symphony Orchestra, and was an assistant/woodwind coach for the Long Island Youth Orchestra.

Since arriving in Montreal, in 2012, she is principal clarinetist with l'Orchestre Philharmonique des Musiciens de Montreal.

In collaboration with the Montreal Symphony and des Quartier des Spectacles she performed as a soloist for the promotion of the Montreal Symphony's 'Viree Classique Summer Concert Series'. She holds the 2nd clarinet position with l'Orchestre des Musiciens du Monde, and has substituted with the Kingston Symphony and the Orchestra of Northern New York.

Christine was invited to hold presentations at the Crane School of Music, discussing performance, practice & organization as a young professional. She appeared as a guest artist at The Annual Clarinet Summit at the Crane School of Music in 2011. In 2013 she was a featured alumna in a S.U.N.Y Potsdam publication which was also featured by McGill University.

An avid performer of contemporary music, Christine performed with the Musical Theatre Montreal, and with Montreal Nouvelle Musique at the 2015 Nuit Blanche Festival. She performs frequently with composer/conductor Andre Pappathomas and l'Ensemble Mrurta Mersti. In conjunction with Opera Immediat she has performed in the orchestras of the popular operas Die Fledermaus, The Elixir



of Love, Aida and Carmen. Christine joined the opera orchestra at LyricArezzo in Italy, in 2014, for their in concert performance of Puccini's 'La Boheme' under the baton of Maestro Stefano Pagliano.

Most recently she premiered a new opera entitled 'Slideshow' with acclaimed Quebecoise mezzo-soprano Marie-Annick Beliveau at La Chapelle Theatre in Montreal.

As a freelancer Christine worked with a variety of musicians and ensembles, spanning various genres; having had performances at the National Arts Center in Ottawa, recording all wind tracks for a jazz fusion album with singer Tom Mauro, and making guest appearances with the gypsy-folk band Balkan Kefana.

She is the founder and artistic director of the Verisimo Collective, a chamber music ensemble which specializes in the merging of chamber music and film. The ensemble performs classical and contemporary chamber music accompanied by original films designed specifically for the ensemble and inspired by the music.



Walter Gatti graduated in musical disciplines, specializing in: Harpsichord, under the guidance of A. Cohen and F. Lanfranco, in Organ and Organ Composition with M. Nasetti, and in Choral Music and Choir Direction with S. Pasteris at the A. Vivaldi Conservatoire in Alessandria, and the G. Verdi Conservatoire in Torino. Under the guidance of Paolo Tonini Bossi he has also graduated in Torino, from a second level specialized degree in Choral Music and Choir Direction with a Study Award by EDISU. He studied Choir Direction with S. Korn and D. Tabbia, and Composition with R. Piacentini. He improved in Organ with L. Romiti, R. Jaud, E. Corti, C. Kent, J.-C. Zehnder, R. Saorgin. He received the Diploma with Merit at the 6th edition of Torneo Internazionale di Musica in the Organ section, the 'Paola Bernardi' Special Rendering Award at the IV 'Gianni Gambi' Harpsichord Performance Competition in Pesaro, and he received the 2nd position at the 'Lonfat – Stalder' Competition in Finhaut, Switzerland. Since 1988 he performs regularly in concerts both as soloist and as accompanist, including for choirs, and orchestras; in Austria,

Czech Republic, France, Germany, Poland, Spain, Switzerland and in Italy, playing for important festivals and on prestigious stages.

From 1988 to 2002 he was organist for the Waldesian Church in Luserna San Giovanni, in 1995 he was the official organ player at the Protestant Church in Reconvilier Chaudon (Jura, Switzerland), and between 2006 - 2010 he was the organist for the Waldesian Temple of Torre Pellice. Between 1991 and 2009 he directed many choral and orchestral groups. Since 2010 he is the director of the historic Turin Waldesian Choir. He contributed, as organ player and composer, with different vocal and instrumental teams, among which the Orchestra and Choir of the University of Bamberg (Germany), as organist and choir director of the Adoramus Orchestra (London), and with the Roberto Goitre Choir (Torino). He also has to his credits collaborations with Teatro Reggion (Torino) and with the Italian National Television, RAI.

Most of his works for Choir, Organ, Harpsichord and Piano were published in Italy (Musica Pratica, Torino), in Germany (Andreas Goldbach, St. Ingbert), and in Switzerland (Editions Schola Cantorum, Fleurier). He has written upon commission for The University of Bamberg and for the Ensemble Musici Errantes. Currently he teaches organ, organ composition and harpsichord at Istituto Civico Musicale 'Arcangelo Corelli' (Pinerolo), and organ and music theory at Scuola Intercomunale della Val Pellice (Luserna San Giovanni). He is teacher of organ, choir direction and choral composition at Scuola Diocesana di Musica Sacra (Pinerolo). He is organist and music director at the Waldesian Temple of Torino; coordinating the Waldesian Choir and organ concerts. Since 2010 he is the director of Accademia Organistica Pinerolese.

French soprano Manon Gleizes has been studying at The Guildhall School of Music & Drama since 2015, under the guidance of Giles Underwood. Since that same year, she is one of the 10 singers in Le Pôle Lyrique d'Excellence in Lyon with Cécile De Boever. Before studying at Guildhall, Manon trained at Le Conservatoire de Lyon with Marcin Habela. She received the highest distinction in her final theory examination for her performance in Victor Hugo's 'Les Djinns'. She made her professional debut as Nedda, in Pagliacci, in July 2018, with cond. A. Cravero, during Les Nuits Musicales de Bazoches Festival. Her repertoire includes roles from Donna Elvira in Don Giovanni, Véronique in Le Docteur Miracle, La Baronne in La Vie Parisienne, to Junon and Minerve in Orphée aux Enfers. She has sung in the chorus of the Carmen, Turandot and Tosca productions at Toulon Opera House from 2006 to 2011. She has performed during several festivals, such as Les Voix Départementales, le Lyly, Les Nuits de Fourvière and the Sion Festival. She was soprano in Le Choeur d'Oratorio Bernard Tétu with the Lyon Symphony Orchestra for several years, taking part in productions such as Berlioz's Requiem during the Berlioz Festival, which was filmed by Medici TV. On the concert stage, Manon sang the soprano part in Dvorak's 'D minor Mass' and St Saens' 'Requiem' in La Basilique de Fourvière, Lyon. Her sponsor promoted her with a concert for the Talents de Femmes Festival at Le Théâtre Denis. In 2010 she sang with the Cannes Symphony Orchestra, and some extracts of Die Zauberflöte at Toulon Opera House in 2011. Manon's chamber music experience includes a setting for voice and string quartet at the Blacher Contemporary Music Festival. She was invited by The Break-Down Quartet for



a series of concerts at Les Voix Départementales Festival, in 2017, while in the summer of 2018 she performed with the pianist Alcibiade Minel for several recitals in her home-town. She trains with J. Ramster, A. Garichot, N. Denise, S. D'Oustrac, R. Goulding, J. Williams, N. De Villiers, L. Marcus, R. Philogene, J. Lemalu, P. Robinson, S. Walker, P. Forget, N. Denize and M. Walker, by taking part in several Academies such as the Tibor Varga Academy, the Fourvière Masterclass, and the Abingdon Summer School for Solo Singers.

Manon receives support from Les Soroptimists National France, she is the recipient of the 3rd prize for The Kathleen Ferrier Bursary for young solo singers, in 2016, and is also among The Drake Calleja Trust 2018/19 scholars.

As part of her graduation recital in 2019 she will premiere Östlund's 'Berceuse Bergamasque', which is dedicated to her.



Isabel González and Paula Jimenéz are two young musicians who, pursuing their love for chamber music, decided to create the Duo Almira with the aim of bringing classical music to all audiences, to move and motivate the listeners to enjoy listening to a variety of good quality music, and even to invite them to dance and sing along to their music.

This group has its roots at the Musikene Higher School of Music of the Basque Country, where both performers studied. Under the guidance of pianist and composer Prof. Gabriel Loidi, the world of chamber music, with all its possibilities, started being unveiled during that period to them. The young students then decided to continue their academic formation at the Staatliche Hochschule für Musik and Performing Arts in Mannheim, and received their Masters degrees in interpretation, in flute, and respectively in bassoon.

Duo Almira's repertoire is varied, starting with the greatest hits of the classical genre, through to repertoire specially written for this constellation, also including tangos and arrangements of popular contemporary music. Their performances reach all kinds of people, and their events range from classical music concerts, to events in nursing homes, hospitals, nurseries and schools, as well as private and corporate concerts in various settings.

Isabel has a special talent for teaching, she graduated in Music Education at the UPNA, University of Navarra. She teaches flute at the Pfaltz Music School, Mannheim. She regularly works in chamber music constellations with the Trio Sanssoucie and the Kurpfälzisches Kammerorchester. She has obtained a scholarship from the Yehudi Menuhin Live Music Now Foundation.

Paula has collaborated with the Aalborg Symphony Orchestra and the Ulster Orchestra, under temporary contracts, and as guest artist. She also collaborates with orchestras in Spain, such as the Santa Cecilia Classical Orchestra, the Barbieri Symphony Orchestra, Excelentia Fundation, etc. She received a scholarship from Villa Musica Rheinland Pfalz, and from Yehudi Menuhin Live Music Now.



Born in Kyiv, Ukraine, Sasha Grynyuk studied at The National Music Academy of Ukraine, and later at Guildhall School of Music & Drama, in London, with Ronan O'Hora. After graduation he also benefited from artistic guidance from great musicians among whom Alfred Brendel and Murray Perahia.

Winner of over ten international competitions, prizes and awards, Sasha was chosen as a Rising Star by BBC Music Magazine and by International Piano Magazine. His recent successes also include the 1st prizes of the Rio de Janeiro International Piano Competition, and at the Grieg International Piano Competition, and Guildhall School's most prestigious award – the Gold Medal - previously won by such artists as Jacqueline Du Pre and Bryn Terfel.

He regularly performs in the most renowned concert halls throughout Europe, South and North America, Far East and Asia, including Royal Festival Hall, Queen Elizabeth Hall, Salle Cortot, Bridgewater Hall, Barbican Hall, Wigmore Hall, and Carnegie Hall.

Sasha was described by the legendary Charles Rosen as "an impressive artist with remarkable, unfailing musicality, always moving with the most natural, electrifying, and satisfying interpretations".



Heldur Harry Põlda is studying violin and conducting at the Tallinn Music High School. For the Estonian audience Põlda is mostly known as a brilliant soprano singer and an outstanding musician.

He begun his violin studies at the Kuressaare Children's Music School at the age of five, under the guidance of Laine Sepp, and his first singing teacher was Pilvi Karu. Põlda continued to study conducting with Hirvo Surva, violin with M. Tampere-Bezrodný and singing with Zoja Hertz at the Tallinn Music High School.

Harry has sung in the Estonian National Opera Boys' Choir, his first stage debut being at the age of 8. His repertoire comprised of several roles in operas and musicals, including Miles (Benjamin Britten's "The Turn of the Screw"), Amor (Christoph W. Gluck's "Orfeus and Euridice"), Arno (Anti Marguste's mono-opera

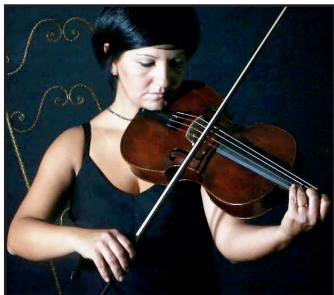
"Monologues"), Nuki (Theatre Estonia children's musical "Pipi!Nuki!Puhh!"), Erik (Maury Yeston's musical "Fantom"). Põlda has also sung solo parts in large-scale forms such as: Lera Auerbach's "Russian Requiem" (in Germany, Spain, Latvia, Estonia), Roxanna Paunufnik's "Westminster Mass", and Galina Ustvolskaya's "Symphony No. 1" (in Spain and in the Czech Republic). He has sung a soloist part in Aare Kruusimäe's song "Discovering the World" at the 25th Song Celebration with United Choirs.

In 2008, Harry was awarded the Annual Prize of Estonian Cultural Endowment for Music for his role in Benjamin Britten's opera "The Turn of the Screw", which made him the youngest musician to have ever received the award. He was awarded the Cooperation Prize of the Estonian Choral Union in 2010.

In 2011, Harry performed Arvo Pärt's "Vater Unser", while being accompanied on the piano by Arvo Pärt.

In 2012, he was the conductor of United Choirs at Suure-Jaani Spiritual Songs Day (Edgar Arro's "We Love This Country").

As of 2015 he is a vocal student at the Guildhall School of Music & Drama in London, under the guidance of David Pollard.



Elena Saccomandi was born in Torino, Italy, and graduated at the Music Conservatory of Cuneo under the guidance of Maestro E. Massimino.

She followed the masterclasses in 1992 with top professors such as Massimo Marin (of which she was a violin pupil), in 1993 with Olga Aberin, in 1994 with James Creitz, in 1995 with Bruno Giuranna, and from 1996 with Davide Zalltron. She also participated in the Baroque training courses at the Academia Montis Regalis, followed by a masterclass with Ton Koopman.

She has performed together with the Youth Orchestra of Genoa, the Italian Youth Orchestra of Fiesole, the Turin Philharmonic Orchestra and the Montis Regalis Orchestra of Mondovì, with whom she continues to have regular collaborations. She has performed with the Orchestra of the Teatro Lirico in

Cagliari, the Italian Philharmonic Orchestra, the Rai National Orchestra, the Philharmonic Orchestra of the Teatro Regio and with the Classical Orchestra of Milan.

She's been playing a thriving concert activity with various Baroque formations including the duo "Ad Libitum" - together with the Organist Walter Gatti, "La Venexiana" and with the "Accademia del Recherche".

In chamber music constellations she enthusiastically plays in duet with piano, harpsichord and organ, as well as in settings such as string quartet and the string quintet.





Artjom Safronov was born in Riga, Latvia. He started his music studies at the Vocal faculty of Jazepa Medinja School, under the guidance of M. Gruzdeva between 2002-2003, between 2004-2009 he continued at the Gnessin Academy of Music in the class of Prof. K.Lisovsky and earned an MA in the Music Arts, Voice Arts and Academic Singing. Following these studies he took a postgraduate course with Prof. Z.Sotkilava at the P.I. Tchaikovsky Moscow State Conservatory between 2009-2012. In addition, his vocal training also includes multiple masterclasses, in Russia as well as abroad, among which in 2003 and in 2004 with Prof. K.Lisovsky, in 2009 with Prof. Elena Obraztsova at the Cultural Center of Vocal Art in St. Petersburg, and in 2016 with Michael Paul (USA) in Ischia, Italy.

Artjom's operatic experience already counts many roles, among which Max in 'Der Freischütz' by K.M. Von Weber (in 2018), Rilke in 'Love's Metamorphosis' by A. Zhurbin (in 2017),

Alladin in 'The magic lamp of Alladin' by N. Rota (2016), Nemorino in 'The Elixir of Love' by G. Donizetti (2015), Ferrando in 'Così fan tutte' by W. A. Mozart (2014), Don Ottavio in Don Giovanni by W. A. Mozart (2014), Walther von der Vogelweide in Tannhäuser by R. Wagner (in 2013), Huon in Oberon by K. M. Von Weber (2013), Camille in the Merry Widow by F. Lehar (2013), First man in a'capella opera The Blind by L. Auerbach (2012), Tsarevich Guidon in The Tale of Tsar Saltan by Rimsky-Korsakov (2012), Lysander in Midsummer Night's Dream by B. Britten (2012), Rodolfo in La bohème by G. Puccini (2011), Lensky in Eugene Onegin by P. Tchaikovsky (in 2008-2009) - which he performed in collaborations with SND, SND and the English National Opera, Musica Viva Orchestra, and most recently Kammeroper Schloss Rheinsberg.

Among the concert performances Artjom took part in are also: a 2010 Recital 'Capriccio' in the Hall Ave Sol, in Riga (Latvia); concerts in the Great Hall and in the Small Hall of the Moscow State Conservatory and at the Tchaikovsky Concert Hall, in 2014 with the Sverdlovsk Philharmony in 'Requiem' by G. Verdi, in 2015 a Recital with Sumi Jo, in the Great Hall of the Moscow State Conservatory, and in 2017 together with the Sverdlovsk Philharmony.

Since 2011 Artjom is the soloist of the Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre.

Alicja Śmietana, born in Krakow, Poland, is a Polish violinist, viola player, arranger and composer. She performs a varied repertoire, from Bach to contemporary music with – what was described as – “extraordinary brilliance and sensibility”. Coming from a musical family (her father being jazz guitarist Jarek Śmietana), she started playing the violin at the age of 5. Winner of numerous competitions and awards (including the 1st Prize at the Israeli International Competition and the Brahms Society Award), Alicja studied at the Krakow Academy of Music, Guildhall School of Music & Drama, and Kronberg Academy, with Christian Tetzlaff. Attending many international masterclasses such as Bachakademie, Sommerakademie Prag-Wien-Budapest, Kronberg Academy, Alicja has been privileged to receive artistic guidance from many wonderful musicians including Hagai Shaham, Dorothy DeLay, Zvi Zeitlin, Tabea Zimmermann, Erich Gruenberg, and most recently Itzhak Perlman. Gaining the respect of many world-famous musicians, Alicja has performed as a soloist and chamber musician together with Gidon Kremer, Nigel Kennedy, Ivan Monighetti, Yuri Bashmet, Martha Argerich, Simon Rattle, Gustav Dudamel, Boris Pergamenshikov. As a soloist, she's been also performing together with many top orchestras and ensembles, and she's made her international debut in London, under the direction of Sir Neville Marriner with the Academy of St. Martin in the Fields. She has performed in the most important venues, including the Berlin Philharmonic and Royal Albert Hall. Alicja's also been a guest at many prestigious festivals such as Verbier, Buxton, Les Musiques, and Schleswig-Holstein. Since 2003 she's been occasionally involved



with Kremerata Baltica – an internationally renowned group led by Gidon Kremer – which gave her the opportunity to work closely with many of the finest musicians and conductors of our time. Alicja is also keen on improvisation and is performing a lot of experimental music, jazz and contemporary music. She has played in some of the most important venues, such as The 100 Club, The Vortex, Ronnie Scott's. In 2010 she's been asked by Nigel Kennedy to become a co-artistic director of his new Orchestra of Life, with which she has also performed in the most renowned halls including Berlin Philharmonic, Cologne Philharmonic, Munich Philharmonic, Palais des Congres and the Royal Festival Hall. Alicja records for Solo Musica, and plays a magnificent 1740 Camillo Camilli violin and a Jean Pierre Marie Persois bow, thanks to Mr Nigel Brown and The Stradivari Trust.



Vladimir Spektor has graduated from the Moscow Conservatory in 1986, under the guidance of Professor Viktor Pikaizen.

The outstanding musicians Dmitri Shebalin and Mikhail Nikitovich Terian were of great influence for Spektor's musical development.

He now includes as part of his repertoire about two hundred chamber works from different eras and of various styles.

He has been an enthusiastic and sought-after participant at top chamber music festivals.

Since 2001, he is performing together with the BSO Tchaikovsky (Grand Symphony Orchestra named after P. I. Tchaikovsky).



Einar Steen-Nøkleberg is a leading Norwegian pianist, having made continuous international appearances and over 50 recordings, along with acting as a jury member in prestigious international competitions. He studied with Nicolai Dirdal and Hans Leygraf.

Some of his most important prizes and distinctions are the German Hochschulwettbewerb, the Norwegian Piano Competition in 1972, the Norwegian Critics' Prize for Best Performance in 1975 (for the interpretation in Grieg's 'Piano Concerto' at the Bergen Festival), the Norwegian Recording of the Year in 1976 for a recital of Norwegian Baroque Composers, the Lindeman Prize ('Performer of the Year') 1984, the Grieg Prize in 1985 (Bergen) and 1992 (Oslo).

From 1975 to 1981 Einar Steen-Nøkleberg was Professor of Piano at the Staatliche Hochschule für Musik in Hanover, Germany, an appointment which made him Germany's youngest professor.

Einar Steen-Nøkleberg's international career has included multiple solo recitals in London, Paris, Berlin, Tokyo, Moscow, Mexico City, New York, Hamburg and Copenhagen. He toured the U.S.A. and the former Soviet Union several times.

Concerto appearances include performances together with the London Symphony Orchestra, the Warsaw Philharmonic, the Copenhagen Royal Chapel, the China Philharmonic of Beijing, the Yumiori Philharmonic Orchestra and the NHK in Tokyo, the Oslo and Bergen Philharmonic Orchestras in Norway.

His recording of the Grieg Concerto with the London Symphony Orchestra was chosen by the BBC CD Review as the best all-time version of this much-recorded concerto.

His monumental recordings of all Grieg's piano music, a 14-CD set for Naxos Records, received international acclaim, along with his H. Kjerulf piano works on Simax, and H. Saeverud piano works on Naxos.

He is a Knight of the St. Olav Order, appointed by the King of Norway for his service in advocating for Norwegian music.

The Russian cellist Alexander Zagorinsky graduated from the Moscow Conservatory in 1986, and worked as probationer-assistant to Prof. Natalia Shakhovskaya until 1988. He has been awarded several international music prizes, including the ALL Russian Music Competition in 1985, the 5th International Chamber Music Competition in Trapani (Italy) in 1988, and the 9th International Tchaikovsky Competition in Moscow in 1990.

From 1991 to 2000 Alexander Zagorinsky was the first concertmaster of the cello-group of the Academic Symphony Orchestra of the Moscow Philharmonic Orchestra.

Since 2000 he has been the cello principal and soloist for the Moscow Chamber Orchestra (conducted by C. Orbelian).

He is the soloist of the Moscow Philharmonic Orchestra and bears the distinction 'Honored Artist of Russia'.

Alexander maintains an active concert schedule, appearing in the music halls of Moscow and of other Russian cities, as well as internationally.

He has a rich repertoire, and excels equally in performing works by classical, romantic and modern composers. He has performed with many renowned musicians including pianists Igor Zhukov, Yuri Rozum, E. Steen-Nøkleberg, organist and pianist Alexey Shmitov, and many others. He has also appeared with renowned symphony orchestras, under conductors such as V. Sinaisky, Y. Simonov, K. Orbelian, M. Ermler, V. Ziva and others.

Alexander Zagorinsky is known for his close collaboration with contemporary composers, and for premiering works by E. Denisov, V. Dashkevich, Yu. Kasparov, A. Rozanblat, A. Shchetynsky (Ukraine), Y. Galperin (France), and others. Together with the brilliant jazz pianist



and composer Nikolai Kapustin, he premiered Kapustin's 'Two Jazzy Sonatas' and also premiered his 'Concerto for Cello with Chamber Orchestra' in 2002, in the Great Hall of the Moscow Conservatoire.

He recorded extensively, including for the Recording House Musical Foundation in Moscow. Music reviewers and critics have acclaimed his great temperament, mastership of style, nobility and virtuosity.

Together with Einar Steen-Nøkleberg, he premiered (in 2012 in Oslo, and in 2014 in Moscow), and recorded (for release on the double album 'Lunaris', Divine Art 2016), J. Ostlund's 'Night-struck' Cello Sonata.

In parallel with his performances, Alexander Zagorinsky teaches music at the Gnessin Academy of Music in Moscow.

Ksenia Zhuleva, born in Moscow, started her music education at the age of seven. She graduated with Honors from the Academic Music College (associated with the Moscow State Tchaikovsky Conservatory), where she was the recipient of the prestigious E. Bystritskaya International Scholarship for the most promising and outstanding young musicians. She is also the recipient of "The Premiere" Ensemble of Soloists Scholarship.

In 2003, Ksenia entered the Moscow State Conservatory as a student of Prof. A. Bobrovsky, and was accepted as a member of the Russian National Orchestra (RNO) under Mikhail Pletnev. As a member of the RNO over the next seven years, she participated in many recordings on several prestigious recording labels, including Deutsche Grammophon and Pentatone.

Also in 2003, Ksenia was appointed as the violist of the Rusquartet, a professional string quartet under the Tutelage of Dmitry Shebalin (from the Borodin String Quartet). For the next seven years, Ksenia toured with the Rusquartet throughout Russia, Europe and Canada. During that period, the Rusquartet was awarded honorary diplomas and certificates of excellence.

Before graduating with high honors from the Moscow Conservatory in 2008, Ksenia performed in major concert venues in Moscow, such as in the Great Hall of the Moscow Conservatory, the Tchaikovsky Concert Hall, as well as in Germany, Italy, France, and Canada, both as a soloist and as a member of the Rusquartet.

Ksenia has won numerous competitions in Europe, including the International Quartet Competition, held in honor of Shostakovich's Centenary in Rheinsberg, Germany in 2006, and the prestigious Shostakovich International Quartet Competition in Moscow in 2008.





This ensemble was founded in January 2007, with a grant from the Swedish Arts Council, the municipalities of Piteå and Luleå, and Norrbotten County Council. The ensemble is the only one of its kind in Sweden, having the aim of promoting contemporary art music in Sweden.

The word 'Neo' simply means 'new' and reflects both the music performed and the experiences offered to the audiences.

The ensemble consists of seven musicians employed full-time, and counts the small town of Piteå, in the north of Sweden, as its home base within the County Councils' own music institution Norrbottensmusiken.

Norrbotten NEO performs contemporary music at international level, in a manner which is exciting and which reaches out to newcomers as well as to experienced listeners.

Norrbotten NEO works with young and more established composers alike, from Sweden and abroad, and is commissioning new works on a constant basis. Since its launch, Norrbotten NEO has premiered more than one hundred works. The ensemble has had successful participations at festivals such as MADE, Stockholm New Music, Sound of Stockholm, Nordiska Musikdagarna and Nordlys.

The ensemble has performed alongside folk musician and dramatist Svante Lindqvist and plays classical core repertoire as well.

Concerts in community centres, and children's projects, form part of Norrbotten NEO's remit.

The ensemble is a constituent part of Piteå Chamber Opera's performances, while its musicians are section leaders in Norrbotten's Chamber Orchestra, as well as part of the academic staff at the School of Music in Piteå.



Since its foundation in 1974, Norrlandsoperan has developed from a regional opera ensemble into a centre for performing arts, while preserving its regional reach.

Situated in the center of Umeå, Norrlandsoperan incorporates a Symphony Orchestra and distinct departments for instrumental music & opera, dance, and contemporary art, housing four stages and production workshops as well as studios.

It is a publicly funded cultural institution, with ownership split between Region Västerbotten (60%) and Umeå Kommun (40%).

Norrlandsoperan was founded in 1974 as a direct result of the Swedish cultural reform the same year. The musical theater group Sångens makt constituted the core of the newly formed opera ensemble. The ensemble initially had to use temporary premises but soon found a more permanent home, at Umeå Folkets hus.

In 1984 Norrlandsoperan moved to the old fire station in Umeå, which was built in 1937 in a functionalist style and designed by Wejke & Ödeen. The fire station underwent extensive rebuilding and expansion, designed by Olle Qvarnström.

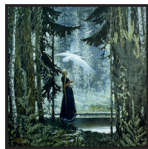
In 2002 the newly built theater and concert hall, which is incorporated with the old opera house, was inaugurated.

Every year in May, since 2006, Norrlandsoperan has arranged the annual MADE festival; indoors, on its premises, and outdoors, on Operaplan square.

NOP also assists with other arts organisations, such as the MADE performing arts festival and the Umeå Jazz Festival.



With Special Thanks to:



Rosie & Åke Östlund

Vis Novum AB, Sweden

Stephen Sutton

Alexander Volkov

Universität Mozarteum Salzburg, Austria

Guildhall School of Music & Drama, London, UK

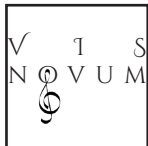
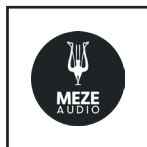
*The Foundation & Museum of
Konstantin Alexeyevich Vasilyev (1942 – 1976)*
<http://konstantinvasiliev.ru/>

Antonio Meze
<https://www.mezeaudio.com>

Andy Whitmore,
<https://greystokestudio.com>

Valentin Smirnov
<http://limoncelloband.com>

*& to all individuals, studios, and institutions
which helped bring this project to life.*



Lunaris, pt. 2

Jonathan Ostlund

Lento, lirico

soprano

violin

piano

mp (sub.)

p

p *sim.*

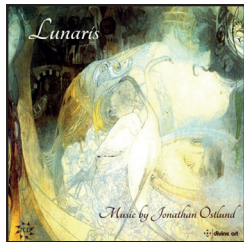
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JONATHAN ÖSTLUND - LUNARIS



'Lunaris' (Divine Art, 2016)
Double CD program:

Lunaris Theme I (voice/piano),
Opus Pocus Fantienne (flute/piano),
Phantasion (flute/piano),
Air dans l'air (flute solo),
Lumière d'étoiles (piano solo),
Fantasia on Scarborough Fair
(flute/cello/piano),
Rencontre (flute/piano),
The Wizard
(flute/violin/cello/piano),
Rêverie - Jeux de pluie
(string quartet),
Night-struck (cello/piano),
Winter Vigil (piano solo),
Rêve et Lune (voice/piano),
Miroir d'un mirage (piano solo),
La Féérique et Pierrot (voice/piano),
The Frog Pond (bassoon/piano),
Music at Moonrise
(voice/violin/piano)
Lunaris Theme II
(voice/violin/piano)

"Östlund's music possesses the most vital ingredient for a composer: He makes you want to listen to him. Östlund possesses a notably poetic spirit, with a touch of sentiment and melancholy. He balances this with an impish wit that is really quite delightful. Jonathan Östlund is an engaging composer who clearly has a bright future ahead of him. Anyone who relishes lyricism and a poetic spirit should find much to enjoy in this album."

Dave Saemann (Fanfare)

"Östlund's signature, like Debussy and Schumann in the great tradition, merges atmosphere, mystery, fantasy, and fairy tale. The sensation of *Nachtmusik* is so strong that one can approach these two discs as a single narrative of encounters by moonlight. [Östlund's] personal vocabulary—striking, often repetitive rhythms, dashes of Shostakovich and Prokofiev, diatonic harmonies that bend in other directions, and remembrances of vocal traditions from Arabia and the Orient that decorate the lyrical line with melismatic flourishes—is markedly original. Östlund's artist's bio lists a clutch of awards and festivals where his punning wit and earthy naturalism have been welcome. I'm happy to welcome those qualities, too, and feel enriched by stepping into his world of fancy free."

Huntley Dent (Fanfare)

“Östlund writes in a tonal manner and his evocative compositions have no reservations; creating soundworlds of fantasy, Östlund seems to have no end to his reservoir of inspiration.”

Remy Frank (Pizzicato): translated by Stephen Sutton



“There’s just too much going on to do it justice [in a short review]. The sleeve does a good job, suggestive as it is of dreamy, other-worldly soundscapes. A fascinating piece of work, guaranteed to make your dream-like reveries seem all the more fantastical.”

Jeremy Condcliffe (The Chronicle)

“Jonathan Östlund is one of those contemporary composers who writes music with natural poetic melodies and highly sophisticated harmonies, blending tradition with contemporary expression.[...]. The music flows with extremely flexible interpretation, with both dramatic climaxes and romantically soft sections, with variations in color, texture, emotion and narrative expression. Full of passion, emotion, fatality...”

Jan Hocek (His Voice): translated by Stephen Sutton

“Jonathan Östlund is a young Swedish composer who is winning acclaim for his attractive, imaginative and accessible music. He is being championed by some of Europe’s best musicians, several of whom have come together to perform on this album of chamber music and solo instrumental pieces inspired by nature. Evoking the magic of night in all its guises from the dark to the whimsical this lyrical new music has an individual sound and is in turn picturesque and witty.

Timeless and sophisticated music.”

John Pitt (New Classics)

Musicians featured on
‘Lunaris’ (Divine Art, 2016):

Ruxandra Cioranu (soprano)

Lydia Hillerudh (cello)

Yoana Karemova (piano)

Ariel Jacob Lang (violin)

Ursula Leveaux (bassoon)

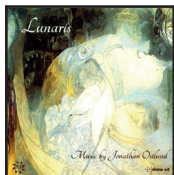
Eleonore Pameijer (flute)

Einar Steen-Nøkleberg (piano)

Blandine Waldmann (piano)

Alexander Zagorinsky (cello)

The Cellini Quartet



"[...] the decidedly French Impressionism-fragranced Phantasion for flute and piano, performed in the most miraculous manner here, gives us a clue as to what lies at the heart of Östlund's expression. [...]. Östlund clearly has much to say, and he says it in a consistently interesting manner. Fully worthy of investigation."
Colin Clarke (Fanfare)

"Although we recognize Impressionism and Romanticism Östlund's expression is strong at all times and completely his own."
Sofia Lilly Jönsson (Svenska Dagbladet)

"Jonathan Östlund is a composer who reveals an ability to create works that are magical, playful and energetic but always with a distinctive sound, a sound that will surely appeal to a wide audience.
[...]. Winter Vigil, a piece that slowly develops through some quite lovely passages, conjuring some very fine images whilst giving the impression of an improvisation. At times the music gains an almost Bach like flow before rippling phrases lead to the coda. This is a particularly fine piece."
Bruce Reader (The Classical Reviewer)



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Jonathan Östlund

Co-Executive Producers: Evelyne Bologa Cimoca & Jonathan Östlund
Photo of Jonathan Östlund, Program notes & Booklet design: Evelyne Bologa Cimoca

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Additional artworks featured:

'Moonlit Sea' - Shoda Koho (1871?-1946?),
'Heron in the Summer' - N.C.Wyeth (1882-1945),
'The Lone Wolf' - Alfred Jan Maksymilian Wierusz-Kowalski (1849-1915),
'Elk in the Snow', illustration for Helge Kjellin's *'The Tale of the Elk Hop
and the Little Princess Cotton Grass'* - John Albert Bauer (1882-1918),
'The Balcony at the Party' - Eleonore Abbott (1875-1935),
'Autumn Grasses in Moonlight' - Shibata Zeshin (1807-1891).

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