



Torsdag den 13. juli 2023, kl. 15:30

V Coloris Quintet

Stefan Diaconu, fløjte / Felicia Greciuc, obo / Jonas Lyskjær Frølund, clarinet / Niklas Kallsø Mouritsen, horn / Antti Salovaara, fagot

Hans ABRAHAMSEN (f. 1952)

Walden (1978), 11'

- i. .
- ii. .
- iii. .
- iv. .

Carl NIELSEN (1865 – 1931)

Blæserkvintet Op. 43 (1922), 28'

- i. *Allegro ben moderato*
- ii. *Menuet*
- iii. *Introduktion og tema med variationer*

V Coloris Quintet

The Danish-Faroese-Romanian wind quintet V Coloris has established itself as one of Denmark and Romania's most sought-after wind quintets with its intuitive, narrative, and colorful playing, as well as its curiosity about how to synthesize Romanian and Scandinavian cultures. Folk music and contemporary music are the two main veins of V Coloris' artistic work, and they regularly collaborate with prominent composers. They have commissioned and premiered works by Steingrímur Rohloff, Doina Rotaru, Karin Rehnqvist, and the next in line is Mette Nielsen.

<https://vcoloris.com>

Hindsgavl Festival gennemføres med støtte fra



10:00 Kunstnermøde

11:00 Anaëlle Turret, soloharpe

15:30 Blæserkvintetten V Coloris

20:00 Piotr Anderszewski, klaver



Om Musikken

Hans Abrahamsen (b. 1952)

After a long break from composition in the 1990s Hans Abrahamsen (b. 1952) is writing more music than ever. And his works have grown in volume, as can be heard in the hour-long canon work *Schnee* (2008), in the Double Concerto for Violin and Piano (2011) and in *Let Me Tell You* for soprano and orchestra (2013), written for the Berlin Philharmonic and honoured with the Royal Philharmonic Society Music Award 2015, the Grawemeyer Award 2016 and Léonie Sonning's Music Prize 2019.

In 2022, we had the honor at Hindsgavl Festival to be co-commissioning a work for solo violin written to, and performed by, Carolin Widmann.

Walden for wind quintet from 1978 is considered one of Abrahamsen's more outstanding works from a period, where he wrote in a style known as "New simplicity", a reaction to the complexity from Central Europe, in particular Darmstädter Ferienkurse.

Bernard Villame

Walden (1978)

Walden was commissioned by the Funen Wind Quintet. The title is taken from the American philosopher and poet Henry David Thoreau's novel from 1854 about living in the woods, which Thoreau did for two years.

His stay there was an experiment, an attempt to strip away all the artificial needs imposed by society and rediscover man's lost unity with nature. In that particular sense his novel is a documentation of social inadequacy and a work of poetry (Utopia) as well.

All thought Thoreau himself never completed any actual social analysis he was way ahead of his own time in his perception of the economy and cyclic character of Nature, today known as ecology. His ideas are particularly relevant now that pollution caused by society has reached alarming proportions.

Walden was written in a style of re-cycling and "new simplicity". A lot of superfluous material has been peeled away in order to give space to different qualities such as identity and clarity. Various layers are encountered in the quintet such as the organic (growth, flowering, Decay), concretism (mechanical patterns) and finally the descriptive (distant horn calls and other ghost-like music of the past enter our consciousness like a dream). *Walden* consist of four movements.

In 1995 another version for reed quintet was written to the Calefax Reed Quintet.

Hans Abrahamsen

Carl Nielsen: Blæserkvintet

En aften i efteråret 1921 ringede Carl Nielsen til sin ven, pianisten Christian Christiansen. Han holdt netop prøve på Mozart sammen med obo, klarinet, fagot og horn.

De fire blæsere var oboisten Svend Christian Felumb, klarinettisten Aage Oxenvad, hornisten Hans Sørensen og fagottisten Knud Lassen. De var alle medlemmer af Det Kongelige Kapel. De fortsatte med at spille under samtalen, så Carl Nielsen kunne høre dem i telefonen. Han blev interesseret og spurgte, om han måtte komme over og lytte.

Den måde, Mozart 'leger' med instrumenterne på, blev en sådan inspiration, at Carl Nielsen kort tid efter meddelte Felumb, at han ville skrive et stykke for blæserkvintet.

Blæserkvintetten blev spillet første gang ved en privat koncert den 24. april 1922 i Göteborg, siden fulgte den offentlige fremførelse den 9. oktober i Odd Fellow Palæet i København samme år. I den mellemliggende sommer havde det været nødvendigt at rekonvalescere sig efter en hård arbejdsperiode, og det gjorde Carl Nielsen blandt andet ved at lære at strikke.

Jørgen Mortensen (www.10klassikere.systime.dk), Gitte Lose

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