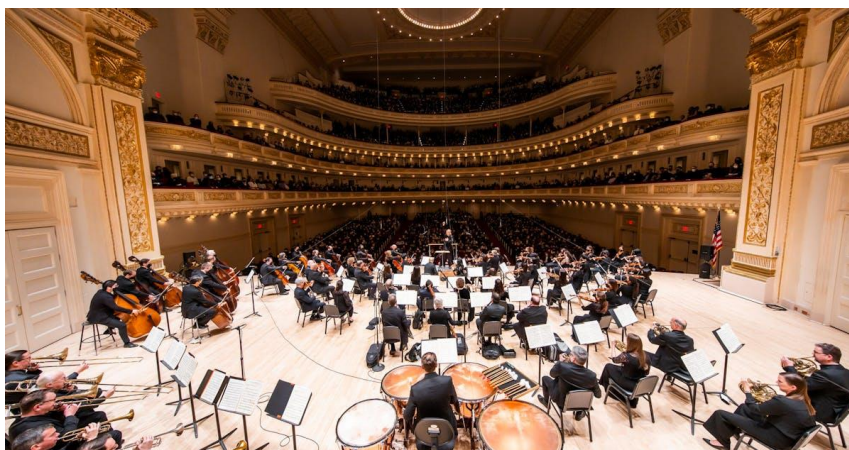


# A Cultural Symphony: NY Philharmonic, the Met, and the Guggenheim

## The New York Philharmonic

The New York Philharmonic plays a leading cultural role in New York City, the United States, and the world, and has built a tradition of innovation that has allowed it to adapt and thrive over more than 180 years.

Each season the Orchestra connects with up to 50 million music lovers through live concerts in New York and around the world; international broadcasts on television, radio, and online; recordings; and education programs. Gustavo Dudamel will become the Oscar L. Tang and H.M. Agnes Hsu-Tang Music and Artistic Director of the New York Philharmonic in the 2026–27 season, after serving as Music Director Designate in 2025–26. He will succeed musical leaders including Alan Gilbert (2009–17); Lorin Maazel (2002–09); Kurt Masur (Music Director 1991–2002; named Music Director Emeritus in 2002); Zubin Mehta (1978–91); Pierre Boulez (1971–77); Leonard Bernstein (appointed Music Director in 1958; named Laureate Conductor in 1969); Arturo Toscanini (1928–36); and Gustav Mahler (1909–11).



In the 2024–25 season Dudamel conducts works by composers ranging from Gershwin and Stravinsky to Philip Glass and Varèse, Mahler's Seventh Symphony, and a World Premiere by Kate Soper (one of 13 World, US, and New York Premieres the Philharmonic gives throughout the season). The Orchestra also collaborates with leading artists in a variety of contexts. In addition to Yuja Wang, who serves as the season's Mary and James G. Wallach Artist-in-Residence, the NY Phil engages in cultural explorations spearheaded by Artistic Partners. International Contemporary Ensemble (ICE) joins the examination of Afromodernism through performances of works by African composers and those reflecting the African diaspora; John Adams shares his insights on American Vistas; and Nathalie Stutzmann shares her expertise through Vocal Echoes, featuring music both with and without voice. The Orchestra also marks milestone anniversaries of Ravel and former NY Phil Music Director Boulez.

The 2023–24 season built on the Orchestra's transformation reflected in the new David Geffen Hall, unveiled in October 2022. In his final season as Music Director Jaap van Zweden spotlighted composers ranging from Mahler and Mozart to Steve Reich and Joel Thompson, and led programs featuring NY Phil musicians as soloists. The NY Phil delved into overlooked history through the US Premiere of *Émigré*, composed by Aaron Zigman, with a libretto by Mark Campbell and additional lyrics by Brock Walsh; marked Ligeti's centennial; gave World, US, and New York Premieres of 14 works; and celebrated the 100th birthday of the beloved Young People's

Concerts. Dudamel joined the Orchestra for the Spring Gala and also presided over a weeklong celebration of music education for which 95 New York City students were selected to perform in a special concert.



As a champion of the new music of its time, the Philharmonic has commissioned and / or premiered works by leading composers from every era since its founding. Highlights include the World Premieres of Dvořák's Symphony No. 9, *From the New World* (1893), Rachmaninoff's Piano Concerto No. 3 (1909), Gershwin's Concerto in F (1925), and Berio's *Sinfonia* (1968), as well as the US Premieres of Beethoven's Symphonies No. 3

(1843), No. 4 (1849), No. 7 (1843), No. 8 (1844), and No. 9 (1846) and Brahms's Symphony No. 4 (1886). Recent premieres / commissions include Tania León's *Stride*, a work commissioned through Project 19 that was awarded the 2021 Pulitzer Prize in Music and was reprised in October 2022; Julia Wolfe's *Fire in my mouth* (2019) and *unEarth* (2023); David Lang's *prisoner of the state* (2019); Wynton Marsalis's *The Jungle* (Symphony No. 4) (2016); Esa-Pekka Salonen's Piano Concerto (2007); and John Adams's Pulitzer Prize– and Grammy Award–winning *On the Transmigration of Souls* (2002), dedicated to the victims of 9/11, and *Scheherazade.2 — Dramatic symphony for violin and orchestra* (2015).

A resource for its community and the world, the New York Philharmonic complements its annual free concerts across the city — including the Concerts in the Parks, Presented by Didi and Oscar Schafer, and an annual free concert presented by the Anna-Maria and Stephen Kellen Foundation — with the Phil for All: Ticket Access Program and education programs. In addition to the famed Young People's Concerts (ages 6–12), which began in 1924, the Orchestra has subsequently developed Very Young People's Concerts (ages 3–6) and Young People's Concerts for Schools (grades 3–12). The Philharmonic reaches thousands of students annually through Philharmonic Schools — an in-school program in which Philharmonic Teaching Artists guide students in how to listen, perform, and compose music — and the New York Philharmonic Very Young Composers Program — an after-school program in which students in New York and cities around the world learn to create their own music. Committed to developing tomorrow's leading orchestral musicians, the Philharmonic offers training for pre-college students by Philharmonic musicians in partnership with institutions in New York committed to strong orchestra programs, including the Harmony Program, All-City High School Orchestra and Concert Band, and UpBeat NYC; and the Shanghai Orchestra Academy and Partnership, which has featured summer performance residencies of the orchestra as well as graduate-level training for orchestral instrumentalists since 2014. Throughout history the NY Phil has been a beacon for our community during troubled times, including by responding to the assassinations of Abraham Lincoln and John F. Kennedy; presenting free chamber-music concerts by Musicians from the New York Philharmonic at Ground Zero in the wake of 9/11; and responding to the COVID-19 pandemic with free pop-up concerts around the city through NY Phil Bandwagon and the launch of streamed performances through NY Phil Plays On and NYPhil+.

Long a leader in American musical life, the Philharmonic has become renowned around the globe, having appeared in 436 cities in 63 countries on five continents. Historic tours have included the groundbreaking 1930 tour of Europe, led by Toscanini; the first tour of South America and Latin America, in 1958; the first tour of the USSR, in 1959 with Leonard Bernstein; the 1984 Asia Tour, including the first tour of India, with Zubin Mehta; and the 1998 Asia Tour, with the first performances in mainland China, with Kurt Masur. In 2012 the Orchestra became an International Associate of London's Barbican Centre; extended residencies in 2012, 2015, and 2017 featured signature Philharmonic projects, including London editions of Young People's Concerts and Philharmonic Very Young Composers. In October 2009 the Orchestra, led by then Music Director Alan Gilbert, made its debut in Hanoi, Vietnam, in the Hanoi Opera House. In February 2008 the musicians, led by then Music Director Lorin Maazel, gave a historic performance in Pyongyang, Democratic People's Republic of Korea — the first visit there by an American orchestra and an event that was watched around the world, and for which the Philharmonic received the 2008 Common Ground Award for Cultural Diplomacy. The NY Phil became the first American orchestra to perform in Europe (with the 2022 Usedom Music Festival residency) and mainland China (on the 2024 China tour) since the beginning of the COVID-19 pandemic.



The New York Philharmonic has made more than 2,000 recordings since 1917. The Orchestra's most recent recordings include David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both conducted by former Music Director Jaap van Zweden and available on Decca Gold (Universal Music Group). A media pioneer, the Philharmonic began radio broadcasts in 1922 and is currently represented by *The New York Philharmonic This Week* — the award-winning series syndicated nationally 52 weeks per year and available on nyphil.org. On television, in the 1950s and '60s the Orchestra inspired a generation through Bernstein's Young People's Concerts on CBS. In 2003 it made history as the first orchestra ever to make a solo appearance at the Grammy awards, one of the most-watched television events worldwide. In 2006 the New York Philharmonic was the first major



American orchestra to offer downloadable concerts, recorded live, and followed this with a self-produced digital recording series. In September 2016 the Philharmonic, which has the most Facebook fans of any American orchestra, produced its first-ever Facebook Live concert broadcast, and reached more than one million online viewers through three broadcasts that season alone. In 2023 the NY Phil announced a partnership with Apple Music Classical, the new standalone music streaming app designed to deliver classical music lovers the optimal listening experience.

The Orchestra shares its trove of music history free online through the ever-expanding New York Philharmonic Shelby White & Leon Levy Digital Archives, which comprises more than three million pages of documents, including every printed program since 1842 and scores and parts marked by Philharmonic musicians and Music Directors such as Gustav Mahler and Leonard Bernstein. One of the world's most important orchestral research collections, the New York Philharmonic Archives also presents exhibits in David Geffen Hall for concertgoers to enjoy: interactive touchscreens on the Leon and Norma Hess Grand Promenade and Hearst Tier 1 trace the history of NY Phil musicians, Music Directors, and commissioned composers; and the 50-foot-long Hauser Digital Wall in the Karen and Richard LeFrak Lobby displays rotating exhibitions of artifacts from the Digital Archives.

Founded in 1842 by local musicians led by American-born Ureli Corelli Hill, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. The roster of composers and conductors who have led the Philharmonic includes such historic figures as Theodore Thomas, Antonín Dvořák, Gustav Mahler (Music Director, 1909–11), Otto Klemperer, Richard Strauss, Willem Mengelberg (Music Director, 1922–30), Wilhelm Furtwängler, Arturo Toscanini (Music Director, 1928–36), Igor Stravinsky, Aaron Copland, Bruno Walter (Music Advisor, 1947–49), Dimitri Mitropoulos (Music Director, 1949–58), Klaus Tennstedt, George Szell (Music Advisor, 1969–70), and Erich Leinsdorf.

<https://www.nyphil.org/explore-more/history/>

## **Musical Instruments at the Metropolitan Museum of Art**

The Museum's collection of musical instruments includes approximately five thousand examples from six continents and the Pacific Islands, dating from about 300 B.C. to the present. It illustrates the development of musical instruments from all cultures and eras. Selected for their technical and social importance as well as for their tonal and visual beauty, the instruments may be understood in a number of ways: as art objects, as ethnographic record, and as documents of the history of music and performance.

### **History of the Department**

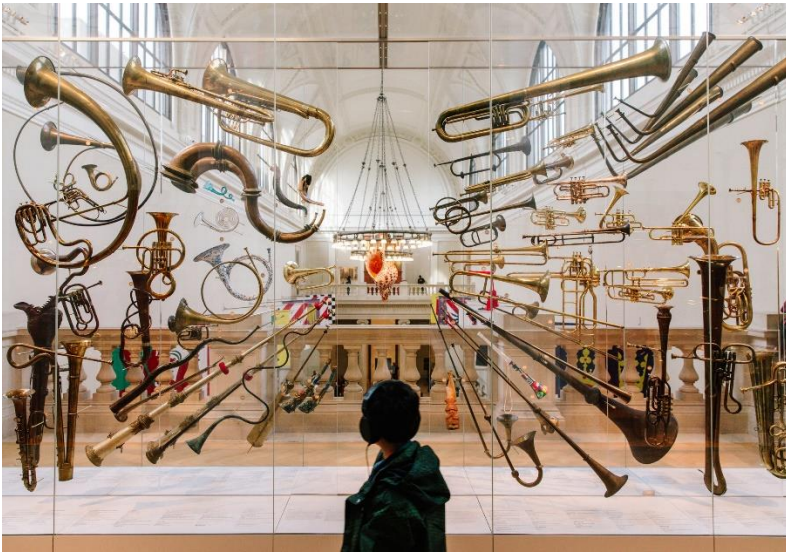
The Metropolitan Museum of Art has included musical instruments in its collection since soon after it was founded. The Luigi Palma di Cesnola collection of antiquities included many ancient instruments when it entered the Museum in 1880. Museum trustee Joseph Drexel later donated forty-four mostly European instruments, and personally installed them himself, in 1885.



In 1889, Mary Elizabeth Adams Brown gave a collection of more than 270 instruments with the provision that she be allowed to continue to collect for the Museum. Over the next three decades, she built one of the most important collections found anywhere in the world. By the time of her death in 1918, the Museum was home to more than 3,600 instruments that represented cultures from across the globe and throughout human history.

To care for this growing collection, Brown insisted that the Museum hire her personal assistant, Frances Morris. Beginning as a part-time employee in 1896, Morris eventually became a full-time curator in charge of the entire collection. One of the first women employed at the Museum, she was in charge of the daily operations of the collection, as well as publishing articles, giving tours, and presenting public lectures and broadcasts. After Morris left the Museum in 1929, the musical instrument galleries were closed to the public.

In the 1930s, the eminent German musicologist Curt Sachs came to New York to escape Nazi Germany. Regarded as one of the founders of the modern field of organology—the study of musical instruments—Sachs taught at NYU and worked for the New York Public Library. He also advised The Met about the care, restoration, and performance use of the collection.



In 1941, the Museum hired Emanuel Winternitz, a Viennese scholar, to be a fulltime caretaker for the collection. His activities—including tours, exhibitions, publications, and concerts—raised the profile of the collection. In 1949, Winternitz became a curator and the Department of Musical Instruments became a formal curatorial department. In 1971, The André Mertens Galleries for Musical Instruments was opened as a permanent gallery space for the Museum's outstanding collection.

Today, the collection is housed in beautifully renovated galleries that reopened in 2019. The Department actively presents exhibitions, public lectures, concerts, and, additionally, regularly records performances on instruments from the collection. More than seventy audio

and video performances can be accessed by visitors on a special audio guide available in the galleries or on the Museum's website.

<https://www.metmuseum.org/about-the-met/collection-areas/musical-instruments>

#### **Press release: Newly Renovated Musical Instruments Gallery Opens Friday**

Redesigned Gallery 681 Includes Concert Space with High-Tech Recording and Sound System

February 13, 2019

The third and final phase of the nearly three-year project to renovate and reinterpret The Metropolitan Museum of Art's André Mertens Galleries for Musical Instruments is now complete and the newest gallery will reopen to the public on February 15. Begun in February 2016, the first and second phases were completed and opened to the public in July 2017 and March 2018. The newly renovated gallery, Mapping the Art of Music (gallery 681), includes over 250 musical instruments of various types—drums, strings, winds, keyboards, and more—dating from 200 B.C.E. to the present day, augmented by works from other Museum departments, including seven paintings, an imperial jade chime and scepter, and an Indonesian shadow puppet. The gallery also now includes an intimate concert space with a 7-by-25-foot stage and state-of-the-art recording and sound system that allows performances to be transmitted to the Museum's main auditorium and beyond in the highest quality. Enhancing the gallery-viewing experience are two media kiosks featuring narratives on the Triangular Trade route and Silk Road as well as some 40 new Audio Guide stops.

"The André Mertens Galleries for Musical Instruments celebrate the central role that music plays in human culture across time and place, while allowing a dialogue to emerge between these extraordinary objects and works of art from across The Met collection," said Max Hollein, Director of the Museum. "The opening of this final phase of our renovation will allow visitors to experience the full effect of the redesigned galleries and the innovative displays that offer new and exciting ways to explore and appreciate the multifaceted artistry of these superb instruments."



“Organized around the theme The Art of Music and punctuated with objects from across the Museum’s encyclopedic collection, the galleries present a new perspective on the interwoven world of music, art, innovation, and society,” said Bradley Strauchen-Scherer, Associate Curator of The Met’s Department of Musical Instruments, who oversaw the renovation project. “The reinterpretation of the galleries is a marked departure from typical displays of musical instruments that focus on typology and technical development.”

Part of the overarching Art of Music narrative of the André Mertens Galleries, the theme of gallery 681—Mapping the Art of Music—explores the impact of geography, trade, migration, and travel on shaping music and the instruments used to play it. Displays focus on the development of regional styles, methods of transmission, and the ways in which musical instruments were adapted and assimilated. The intersections of instruments and cultures along conduits such as the Silk Road and Triangular Trade route are illustrated.

Highlights among the works on view in gallery 681 include a gilded 17th-century Italian harpsichord dramatically designed by Michele Todini; a 19th-century sesando (Indonesia), which is among the most visually striking string instruments in Oceania; the 19th-century bala (xylophone; West Africa), featuring tone modifiers made of membrane from a spider’s egg case; the 19th-century odaiko (drum; Japan), made for the Vienna Exposition of 1873, the first in which Japan participated formally as a nation; a 20th-century five-string tanbūr (Iran), played by the renowned musician Ostad Elahi; and a 19th-century qin (China) made of wood, lacquer, mother-of-pearl, silk, and jade.

<https://www.metmuseum.org/press/news/2019/musical-instruments-galleries>

## Guggenheim Museum

The Solomon R. Guggenheim Foundation was founded in 1937, and its first New York–based venue for the display of art, the Museum of Non-Objective Painting, opened in 1939. With its exhibitions of Solomon Guggenheim’s somewhat eccentric art collection, the unusual gallery—designed by William Muschenheim at the behest of Hilla Rebay, the foundation’s curator and the museum’s director—provided many visitors with their first encounter with great works by Vasily Kandinsky, as well as works by his followers, including Rudolf Bauer, Alice Mason, Otto Nebel, and Rolph Scarlett. The need for a permanent building to house Guggenheim’s art collection became evident in the early 1940s, and in 1943 renowned architect Frank Lloyd Wright gained the commission to design a museum in New York City. The Solomon R. Guggenheim Museum opened on October 21, 1959.



The Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of modern and contemporary art through exhibitions, education programs, research initiatives, and publications. The Guggenheim international constellation of museums includes the Solomon R. Guggenheim Museum, New York; the Peggy Guggenheim Collection, Venice; the Guggenheim Museum Bilbao; and the future Guggenheim Abu Dhabi.

<https://www.guggenheim.org/history>

### Architecture

In 1943, Frank Lloyd Wright was commissioned to design a building to house the Museum of Non-Objective Painting, which had been established by the Solomon R. Guggenheim Foundation in 1939. In a letter dated June 1, 1943, Hilla Rebay, the curator of the foundation and director of the museum, instructed Wright, “I want a temple of spirit, a monument!”

Wright’s inverted-ziggurat design was not built until 1959. Numerous factors contributed to this 16-year delay: modifications to the design (all told, the architect produced 6 separate sets of plans and 749 drawings), the acquisition of additional property, and the rising costs of building materials following World War II. The death of the museum’s benefactor, Solomon R. Guggenheim, in 1949 further delayed the project. It was not until 1956 that construction of the museum, renamed in Guggenheim’s memory, finally began.



Wright's masterpiece opened to the public on October 21, 1959, six months after his death, and was immediately recognized as an architectural icon. The Solomon R. Guggenheim Museum is arguably the most important building of Wright's late career. A monument to modernism, the unique architecture of the space, with its spiral ramp riding to a domed skylight, continues to thrill visitors and provide a unique forum for the presentation of contemporary art. In the words of critic Paul Goldberger, "Wright's building made it socially and culturally acceptable for an architect to design a highly expressive, intensely personal museum. In this sense almost every museum of our time is a child of the Guggenheim."

Wright's original plans for the Solomon R. Guggenheim Museum called for a ten-story tower behind the smaller rotunda, to house galleries, offices, workrooms, storage, and private studio apartments. Largely for financial reasons, Wright's proposed tower went unrealized. In 1990, Gwathmey Siegel & Associates Architects revived the plan with its eight-story tower, which incorporates the foundation and framing of a smaller 1968 annex designed by Frank Lloyd Wright's son-in-law, William Wesley Peters.

In 1992, after a major interior renovation, the museum reopened with the entire original Wright building now devoted to exhibition space and completely open to the public for the first time. The tower contains 4,750 square meters of new and renovated gallery space, 130 square meters of new office space, a restored restaurant, and retrofitted support and storage spaces. The tower's simple facade and grid pattern highlight Wright's unique spiral design and serves as a backdrop to the rising urban landscape behind the museum.



In 2008, the Solomon R. Guggenheim Museum was designated a National Historic Landmark; in 2015, along with nine other buildings designed by Frank Lloyd Wright, the building was nominated by the United States to be included in the United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage List. In 2019, the Solomon R. Guggenheim Museum was inscribed on the UNESCO World Heritage List as part of The 20th-Century Architecture of Frank Lloyd Wright, which includes eight major works spanning fifty years of Wright's career.

<https://www.guggenheim.org/about-us>

## Harmony and Dissonance: Orphism in Paris, 1910–1930

November 8, 2024–March 9, 2025

Featuring over 90 artworks to be presented in the museum's iconic rotunda, this major exhibition will examine the vibrant abstract art of Orphism. It will explore the transnational movement's developments in Paris, addressing the impact dance, music, and poetry had on the art, among other themes. Orphism emerged in the early 1910s, when the innovations brought about by modern life were radically altering conceptions of time and space. Artists connected to Orphism engaged with ideas of simultaneity in kaleidoscopic compositions, investigating the transformative possibilities of color, form, and motion. Selected works by artists including Robert Delaunay, Sonia Delaunay, Marcel Duchamp, Mainie Jellett, František Kupka, Francis Picabia, and Amadeo de Souza-Cardoso, and by the Synchronists Stanton Macdonald-Wright and Morgan Russell, will be on view.



Harmony and Dissonance: Orphism in Paris, 1910–1930 is organized by Tracey Bashkoff, Senior Director of Collections and Senior Curator, and Vivien Greene, Senior Curator, 19th- and Early 20th-Century Art, with the support of Bellara Huang, Curatorial Assistant, Exhibitions.

<https://www.guggenheim.org/exhibition/harmony-and-dissonance-orphism-in-paris-1910-1930>

**URSULA REHN WOLFMAN, Ph.D.**

**MUSIC PROGRESSION THROUGH THE CENTURIES:**

**MIDDLE AGES IN BYZANTIUM:**

Kontakion for Theophany, Romanos the Melodist, 6<sup>TH</sup> c.

Lament for the Fall of Constantinople, Manuel Chrysaphes, 15<sup>th</sup> c.

‘O Great and Most Sacred Pasha’, Hieronymos Tragodistes of Cyprus, 1550-60

(All of pieces are from **Music of Byzantium: Metropolitan Museum of Art CD – Cappella Romana, recorded 2004**)

Russian Suzdal Chorus

**MIDDLE AGES IN WESTERN EUROPE: Plainchant/monophonic music**

Gregorian chants

Benedictine monks of Santo Domingo di Silos - De Profundis

Ondas do mare

Guillaume IX d’Aquitaine (1071-1127)- Farai un vers pos mi soneilh

Hildegard von Bingen (1098-1179) – Heavenly Revelations

German Minnesong 1217; Durch Barbarei, Arabia (Oswald)

Guillaume de Machaut (1300-1377) – La Messe de Notre Dame

**RENAISSANCE: Polyphonic**

Guillaume Dufay (ca. 1400 -1474) - Kyrie Gloria

Guillaume Dufay - Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae,

Josquin DesPrez (ca. 1440-1521) – Heth Sold Ein Meisken Garm Om Win

Jacob Obrecht (1475/8-1505) –Salve Regina

Festa - Quando Ritrovo La Mia Pastorella –

**BAROQUE:**

Johann Sebastian Bach (1685-1750) -Jesus bleibet meine Freude

Purcell (1658?-1635) -Trumpet Solitary,

Johann Adolph Hasse (1699-1783) - Et Jerusalem Benedictum

Georg Friedrich Händel (1685-1759) - Lascio chi’io piango – Farinelli, Il Castrato (movie and CD)

**ROCOCO:**

Friedrich II (The Great) of Prussia – Kammerorchester C.P.E. Bach – Flute Concert G-major, 1. Allegro

**CLASSICAL:**

Franz Joseph Haydn(1732-1809) Violin concerto No 1 in C-Major

Wolfgang Amadeus Mozart (1756-1791) – Die Zauberflöte/The Magic Flute -

Der Hölle Rache (Aria of the Queen of the Night – in the Baroque style, i.e. representing musically all that is past)

Sarastro’s aria (singing in the Classical style) - In diesen Heil’gen Hallen – creed of the Free Masons; the Brotherhood of Man; same opera

The early Ludwig van Beethoven (1770-1827) - Spring Sonata for Violin and Piano, op. 24 (shows influences by Haydn, Mozart and Clementi)

### **THE ROMANTIC PERIOD TO THE MODERN AGE:**

Robert Schumann (1810-1856) - Aus meinen Tränen spriessen,  
Franz Schubert (1797-1828) - Der Laiermann from Die Winterreise (Winter's Journey)  
Felix Mendelssohn (1809-1847) - Auf den Flügeln des Gesangs  
Franz Liszt (1811-1886) - Hungarian Melodies, Sviatoslav Richter  
Frédéric Chopin (1810 – 1849) – Nocturne No. 15 in F-Minor, op. 55, Vladimir Ashkenazy

### **IMPRESSIONISM TO MODERNISM:**

Claude Debussy (1862-1918) - Harmonie du Soir (poem by Charles Baudelaire)  
The Afternoon of a Faun (1892/94 -poem by Mallarmé), Arabesques, La Mer (Debussy chose Hokusai's Great Wave of Kanagawa for its cover)

JAVANESE GAMELAN (heard by Debussy at the Universal Exhibitions in Paris in 1889 – i.e. Oriental sounds – random instrumental renditions; Debussy was also influenced by Russian church music; he often used the pentatonic and whole tone scales, i.e. medieval – pre-Renaissance concepts for his compositions)

Gustav Mahler (1860-1911) - Von der Jugend (Das Lied von der Erde/The Song of the Earth) –

Eric Satie (1866-1925) Three real flabby preludes for a dog  
Like a nightingale with a toothache  
Parade (1917)  
Sports and Divertissements (1914)  
Socrate – text extracted, based on Plato's Dialogues – a return to classical simplicity with a modern sensibility

Maurice Ravel (1875-1937) Daphnis et Cloé (1912) ballet  
L'Enfant et les Sortilèges (1925) opera  
Bolero (1928)

Francis Poulenc (1899-1963) „J'écris ce qui me chante“ (I write of that which sings to me“) – La Rapsodie Nègre – the Negro Rhapsody – 1917) which caught the attention of Stravinsky; Poulenc's compositions also suggests the connection to Schönberg, Berg and Webern -- Poulenc had met them on his travels to Vienna.

Pierre Boulez (1935-2016) – Pli Selon Pli (Fold by Fold, 1957) based on poems by Stéphane Mallarmé (1842-1889)  
„Messagesquise – messages/esquisse- messages/sketch – play on words – fused ...inner growth that develops in unpredictable ways...(1976-1977)



Arvo Pärt – (1935 - ) Estonian composer, living Berlin – Kanon Pokajanen- Ode III

In his own words: “This canon of repentance made a profound impression on me. In this composition, as in many of my vocal works, I tried to use language as a point of departure. I wanted the work to be able to find its own melodic line. Somewhat to my surprise, the resulting music is entirely immersed in the particular character of Church Slavonic, a language used exclusively in ecclesiastical texts.

The Canon has shown me how much the choice of language PREDETERMINES the character of a work, so much so, in fact, that the entire structure of musical composition is subject to the text and its laws, one lets the language ‘create the music’. The same musical structure, the same treatment of the word, leads to different results depending on the choice of language.....”

Rainer Maria Rilke (poet – 1875-1926, born in Prague/Bohemia at the time)

*„Ich lebe mein Leben in wachsenden Ringen,  
die sich über die Dinge ziehn.  
Ich werde den letzten vielleicht nicht vollbringen,  
aber versuchen will ich ihn.  
Ich kreise um Gott, um den uralten Turm,  
und ich kreise Jahrtausende lang.  
Und ich weiss noch nicht:  
bin ich ein Falke, ein Sturm oder ein grosser Gesang“*

*„I live my life in growing circles,  
which cover things.  
I don't know whether I will complete the last one,  
but I will try.  
I circle around God, the ancient tower,  
and I circle for thousand of years.  
And I do not know,  
am I a falcon, a storm, or an immense song?“ (without words - emphasis mine)*