



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

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PULSAR 2025 KAMMERVÆRKER

Søndag 9. marts kl. 19.30, Studiescenen

Villads Littauer: Duo for Violin & Cello

Villads Littauer, violin, og Lara Biancalana, cello

Veronika Kroell Voetmann: Amalgam

Benjamin Porteous, obo, Cassandra Andrea Juul, violin,
Rebekka Hansli, bratsch, Arjun Ganguly, cello

Marek Fora: Solitude?

Villads Littauer, violin, Lara Biancalana, cello
Simen Kraggerud, klaver

Zhouran Yang: The hidden life (2023)

Cassandra Andrea Juul, violin, Rebekka Hansli, bratsch,
Arjun Ganguly, cello, Stefan Macovei, klaver

Lyle Cohen: The Gardens

Anna Hesselhøj, fløjte, Stine S. Riber, klarinet,
Ashley Tong, violin, Johannes Borchgrevink, cello,
Jasper Andersson, klaver, Megan Campbell, slagtøj
Lyle Cohen, dirigent

Tonemestre: Zende Storlind og Louis Meyer

Produktionsteam: Veronika Kroell Voetmann, Marek Fora, Lyle Cohen, Zhouran Yang

PROGRAMNOTER

Villads Littauer: Duo for Violin & Cello

Duo for Violin & Cello (skrevet i 2024 og dedikeret til Lara Biancalana) udfolder sig som en flydende dialog mellem to stemmer. Stykkets kerne er to danselignende episoder, hver med sin egen karakter, indrammet af en søgende og svævende kontrapunktisk indledning og afslutning. Gennem værket udforsker instrumenterne et bredt spektrum af klangfarver, og spillet mellem bevægelse og stilstand giver musikken en form, der konstant udvikler sig, hvor hver gestus er en del af en samtale i bevægelse.

Zhouran Yang: The hidden life (2023)

“The Hidden Life” is a piece about the life beyond our sight. The rhythm of the heartbeat almost runs through the entire piece, symbolizing the process and the movements of life. The form is composed specially like a running train, the line form connect every different parts but we cannot get away from this line, which means things that everyone is impossible to avoid and escape from their life.

Lyle Cohen: The Gardens

The Gardens is named for its transitory and diverse nature, as if listening to it traverses some other-worldly gardens, smelling, delighting and marvelling at their flowers. After a brash opening, there ensues a quasi-cadenza for the piano, freely remaining in the air before plunging into the body of the work. After traversing new textures in the ensemble, eventually working with a limited tone-bank defined by resonance of the previous section (thus refining the connection of the sections). By such means, the sections naturally evolve into one another, until in the middle of the piece, what is revealed to be the main theme of the piece springs out organically. The work's destiny is now set, and is explored till the piece's end, from intimacy, to a glorious uprising, and finally finishing softly in a dream world, pensively continuing on, until finally, the vibraphone seems to say - wake up.