

Onsdag d. 12. marts 2025 kl. 17.00
Marmorkirken

PROGRAM

Jens Rønsholdt: PUST

Mathea Kvalvåg-Andersen, sopran, Klara Kofod, alt,
Thor Huttunen, tenor, Magnus Bille Fougth Kristensen, bas

Isak Persson: Kyrkostykke

Karen Hafskjold, sopran, Martine Johanne Olsen, alt, Thor
Huttunen, tenor, og Magnus F. Kristensen, bas,
Christoffer Breman, Megan Campbell, Tomáš Bazo, Zheng Cao og
Kevin Thomsen, slagtøj, og Caroline Ladewig Kristensen, orgel
Leon Reimer, dirigent

Albert Laubel: Lege for Børnekor

DKDM's Børne- og Ungdomskor
dirigeret af Bente Colding-Jørgensen

Aske Kai Tengberg: for lille-, store- og aspirantkor

DKDM's Børne- og Ungdomskor
dirigeret af Bente Colding-Jørgensen

Louis Aguirre: Egungun: Ará Orun (2006-07), tekst: Gamle Yoruba-bønner

Christoffer Breman, Megan Campbell, Tomáš Bazo, Zheng Cao,
Kevin Thomsen og Miriam Barchéus, slagtøj

Tonemestre: Ana Babić (producer), Changhan Li og Elias Adelson

PULSAR er konservatoriets årligt tilbagevendende festival for ny musik, skrevet af DKDM's komponiststuderende og opført af instrumental- og sangstuderende.
dkdm.dk/pulsar

Tilmelding til Onsdagskoncert-nyhedsbrevet sker via
konservatoriets hjemmeside: dkdm.dk/nyhedsbrev

Louis Aguirre: Egungun: Ará Orun (2006-07) for six percussionists

“Le beau est toujours bizarre” (C. Baudelaire)

Aguirre’s music is a compendium of ancestral wisdom and knowledge of cultures from different latitudes and epochs that crystallize into his genuine artistic vision. One part of it is the composer’s background in the Yoruba and Congo religions and the devotion to Orishas, Nfumbis and Egguns; his work is intimately related to the mystical-religious universe and the Afro-Cuban theogony. Another part is his study and knowledge of South Indian classical music, which he applies in highly personal ways.

Egungun: Ará Orun is the composer’s first percussion sextet. Its overwhelming compositional beauty lies in its creation of a dramatic world of sincere mystical/religious depth. Egungun is a monumental piece that demands extreme virtuosity from the performers, who must achieve a holistic knowledge of their own body. With this knowledge one strives to achieve performative command and simultaneously allow for abandonment and loss of conscious control; a requirement for Aguirre’s concept of “instrumental monodrama”.

Dr. Joan Soriano