

1. november 2023
kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1



DEBUTKONCERT

KONTRATENOR

STEPHEN YESETA



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Gratis adgang

dkdm.dk

STEPHEN YESETA

Los Angeles native Stephen Yeseta received his Bachelor's in 2009 from Northern Illinois University as a lyric baritone under Myron Myers. He spent over two years in Hercegovina, diving into his Croatian heritage, and moved to Denmark in 2015, where he then Married. In 2020 he obtained his Master's degree from The Royal Danish Academy of Music under Marianne Rørholm, where he continued to the soloist class under Ms. Rørholm and Helene Gjerris.

Stephen's lovely alto voice, vivacious musicality, and warm timbre have, over the past few years, made him a sought-after soloist and ensemble singer in various musical styles. He sings regularly with Musica Ficta, Camerata Øresund, the Mogens Dahl Chamber Choir, and the DR Concert Choir, and has worked and recorded with Lars Hannibal, Michala Petri, Jakob Vejslev, and Bo Holten.

He has appeared as soloist in various works, including several Bach Cantatas, Händel's Messiah, and Vølvens Spådom by Bo Holten. He has had masterclasses with the likes of Lars Ulrik Mortensen, Malcolm Martineau, Max Artved, Chantal Mathias, Riccardo Mascia, Bo Skovhus, Barbara Hannigan, Fiona MacSherry, Peter Bäckström, Sequentia and Benjamin Bagby, Medieval music, Dale Warland, Morten Lauridsen, Dr. Daniel Galay, Mary Dibburn, and Sendebær Ensemble.

Besides all this, his special abilities within Gregorian Chant and liturgical music, to which he has contributed some of his own compositions, bear mentioning, including his latest commissioned Mass setting.

BEATIFIC VISIONS

This concert is about the life continued beyond this mortal existence.

The beatific vision is commonly described as being in the light of, and seeing, God's face, in Paradise with Him, both eternally at rest in union with Him and at court with Jesus Christ. I am happy to invite the listener to some of my humble thoughts on this through the music I present, and hope that it will be a remedy to the greynesses of the world.

1ST MAGNIFICAT ANTIPHON FOR THE FEAST OF ALL SAINTS

In terms of liturgy, an antiphon is a short bit of meditative text that comes before a psalm or canticle, and is repeated after it. The Magnificat is the great Cantic of Mary, praising God in His works, at the beginning of the Gospel according to St. Luke, and is the high point of evening prayer said daily in the universal Church. This particular antiphon is for the evening before 1st November - from ancient Hebrew tradition (from which Gregorian Chant itself comes) and onward, the day actually begins on the preceding evening.

The first nine types of beings called upon here are the nine different choirs of Angels, each having different functions and governances in the universe. After that, different categories into which the Saints fall from the beginning of time until now. Their prayers on our behalf, being perfected beings, are requested for our aid.

LATIN

Angeli, Archangeli, Throni et Dominationes, Principatus et Potestates, Virtutes: Cherubim atque Seraphim:

Patriarchæ et Prophetæ: sancti legis Doctores, Apostoli omnes: Christi Martyres, sancti Confessores, Virgines Domini, Anachoritæ, Sanctique omnes, intercedite pro nobis.

ENGLISH

Ye Angels, Archangels, Thrones and Dominions, Principalities and Powers, Virtues: Cherubim and Seraphim:

Patriarchs and Prophets: Doctors of holy law, all ye Apostles: Martyrs of Christ, holy Confessors, Virgins of the Lord, Anchorites, and all ye Saints, intercede for us.

The instruments tune - I have always loved the music of tuning strings.

STEPHEN YESETA: REQUIEM INTROÏT FOR MARIANNE RØRHOLM

This is the “entrance antiphon” to the Mass celebrated on behalf of the dead, asking God to give them peace with Him in Paradise. I composed this setting for my former teacher, Marianne Rørholm. She was very dear to me. Personally, I believe she has come to my aid several times after her passing.

The initial text, which is repeated after a brief pair of psalm verses, is completely new music which I felt soon after hearing of her death, when plans for her funeral were being drawn. The psalm verses themselves are the Gregorian Chant tones which I harmonised. They are meant to be sung by two solo quartets, interrupting each other briefly. Imagery of waves on the shore accompanied these thoughts, with the pleasant bitonality that occurs at the point of interruption.

Singers: Kirse Kampp (Soprano), Anna Bæk Christensen (Soprano), Astrid Lychou (Alto), Harold Thalange (Tenor), Kolya Ashkenazy (Tenor), Richard Låås (Bass).

LATIN

Requiem æternam dona eis,
Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion, et
tibi reddetur votum in Hierusalem:
Exaudi orationem meam;
Ad te omnis caro veniet.

ENGLISH

Eternal rest grant unto them, O Lord,
And may perpetual light shine upon them.
A hymn is said to Thee, God, in Zion, and
unto Thee vows are fulfilled in Jerusalem;
Hearken to my prayer;
To Thee all flesh cometh.

J.S. BACH: VERGNÜGTE RUH, BELIEBTE SEELENLUST (BWV 170)

A cantata composed in 1726 for the Lutheran Sunday church service for the sixth Sunday in Ordinary Time (after the Feast of the Most Holy Trinity) in Leipzig.

I learned from some of her colleagues that Marianne was fond of the way in which I sang Bach’s music. I hope I continue to live up to this. Regardless, I find it fitting to have the Requiem Introït precede it for this reason. In another world, perhaps in the opposite direction, I must say that rock music has been a big part of my life, especially progressive rock. This is why I made the choice of having the bass played without the bow, and with special ornamentations throughout the piece.

Instrumentalists: Anne Ngoc Søe, Violin; Martha Marie Knudsen, Violin; Josefine Weber Hansen, Viola; Rasmus Münchow, Bass; Freja Arendt, Oboe d’Amore; Amalie Hersnack Kaad, Harpsichord, Organ; Roberto Schmidt, Organ.

GERMAN

Text: Georg Christian Lehms

1. Vergnügte Ruh, beliebte Seelenlust,
Dich kann man nicht bei Höllensünden,
Wohl aber Himmelseintracht finden;
Du stärkst allein die schwache Brust.
Drum sollen lauter Tugendgaben
In meinem Herzen Wohnung haben.

2. Die Welt, das Sündenhaus,
Bricht nur in Höllenlieder aus
Und sucht durch Hass und Neid
Des Satans Bild an sich zu tragen.
Ihr Mund ist voller Ottergift,
Der oft die Unschuld tödlich trifft,
Und will allein von Racha sagen.
Gerechter Gott, wie weit
Ist doch der Mensch von dir entfernt;
Du liebst, jedoch sein Mund
Macht Fluch und Feindschaft kund
Und will den Nächsten nur mit Füßen
treten.
Ach! Diese Schuld ist schwerlich zu
verbeten.

3. Wie jammern mich doch die
verkehrten Herzen,
Die dir, mein Gott, so sehr zuwider sein;
Ich zittre recht und fühle tausend
Schmerzen,
Wenn sie sich nur an Rach und Hass
erfreun.
Gerechter Gott, was magst du doch
gedenken,
Wenn sie allein mit rechten Satans-
ränken
Dein scharfes Strafgebot so frech
verlacht.
Ach! ohne Zweifel hast du so gedacht:
Wie jammern mich doch die verkehrten
Herzen!

ENGLISH

Translation: Francis Browne

1. Contented peace, beloved delight of the soul,
you cannot be found among the sins of hell,
but only where there is heavenly harmony;
You alone strengthen the weak breast.
Contented peace, beloved delight of the soul,
For this reason nothing but the gifts of virtue
should have any place in my heart.

2. The world, that place of sin,
bursts out only in hellish songs
and strives through hatred and envy
to bear upon itself the image of Satan.
Its mouth is full of snake's venom
that often deals a mortal blow to the innocent
And only wants to say 'racha' [you worthless
person]
Most just God, how far
are people therefore estranged from you;
you love, but their mouth
proclaims curses and enmity
And they only want to tread their neighbour
underfoot.
Ah! it is difficult to gain pardon for such guilt
through prayer.

3. How sorry I feel therefore for those
perverted hearts
that against you, my God, are so set
I truly shudder and feel a thousand pangs
When they take delight only in vengeance
and hatred.
Most just God, what must you then think
when with their truly satanic intrigues
They so insolently deride your strict com-
mands about punishment..
Ah! without doubt you have thought:
How sorry I feel therefore for those perverted
hearts!

4. Wer sollte sich demnach
Wohl hier zu leben wünschen,
Wenn man nur Hass und Ungemach
Vor seine Liebe sieht?
Doch, weil ich auch den Feind
Wie meinen besten Freund
Nach Gottes Vorschrift lieben soll,
So flieht
Mein Herze Zorn und Groll
Und wünscht allein bei Gott zu leben,
Der selbst die Liebe heißt.
Ach, eintrachtvoller Geist,
Wenn wird er dir doch nur sein Him-
melszion geben?

4. Who in these circumstances would
wish to live here at all
when only hate and misfortune
Are seen in place of God's love?
But since also my enemy
as if he were my best friend
should be loved by me according to God's
commandment
then there depart
from my heart anger and resentment
and my wish is to live for God alone
Who is Love itself
Ah, spirit filled with harmony,
When will the promised land of heaven be
given to you?

5. Mir ekelt mehr zu leben,
Drum nimm mich, Jesu, hin!
Mir graut vor allen Sünden,
Laß mich dies Wohnhaus finden,
Wo selbst ich ruhig bin.

5. I feel revulsion to prolong my life,
And so take me away from here, Jesus!
I am horrified by all the sins,
grant that I may find this place to live
Where I myself may be at peace.

INTERMISSION (20 minutes)

IGOR STRAVINSKY: BERCEUSES DU CHAT

Cat Lullabies. This is comic relief.

Three clarinets and contralto is the instrumentation here. Odd and limited, but I believe Stravinsky is said to have embraced strange limitations for his pieces because it allowed him to explore more fully the potential in these for good music. This small cycle of songs from 1914 is proof. The atmospheric painting provided by the melody and the chords underneath is so clear in its ambience of a warm family home in the countryside, full of song in rural, archaic dialect and everyday joy, and accompanied by this playful, wholesome relationship with pets. I will let the individual listener consider whether a life lived well with pets is a sort of reflection of the beatific vision from the other side of the coin...

Instrumentalists: Tekla Nilsson, Bass Clarinet; Andrea Cano Batista, A Clarinet;
Mads Holtenbang, Eb Clarinet.

RUSSIAN

I
Спи, кот, на печке, на войлочке.
Лапки в головках, лися шубка на плечах.

II
Кот на печи сухари толчёт,
Кошка в лукошке ширинку шёт,
Маленки котятя в печурках сидят
Да на котика глядят,
Что на котика глядят
И сухари едят.

III
Баюшки-баю, прибаюкиваю
Кач, кач, привезёт отец калач,
Матери сайку, сынку, балалайку,
А баю, баю, прибаюкиваю
Стану я качати,
В балалайку играти,
А баю, баю, прибаюкивати.

IV
У кота, кота
Колыбелька золота
А у дитятки моего
И получше того.

У кота, кота
И подушечка бела
А у дитятки моего
И белее того.

У кота, кота
И постелюшка мягка
А у дитятки моего
И помягче того.

У кота, кота
Одеялечко тепло
А у дитятки моего
И тёплее того.

ENGLISH

Sleep, cat, on the stove, on the heater and felt.
Paws on head, fox pelt about the shoulders.

The cat is crushing crackers on the stove,
The cat is sewing his fly in a basket,
Little kittens sitting in stoves
That they may look at the cat,
For to look at the cat
And eat crackers.

Lullabye-a-bye, they lull
Kitty, kitty, father will bring cakes,
For mother a cod, for the son, a balalaika,
A bye, bye, they lull
I start to rock,
To play the balalaika,
A bye, bye, to lull.

To the cat, the cat
A golden cradle
But to my child
An even better one.

To the cat, the cat
Also a white pillow
But to my child
An even whiter one.

To the cat, the cat
A soft mattress
But to my child
An even softer one.

To the cat, the cat
A warm blanket
But to my child
An even warmer one

CLAUDE DEBUSSY: LE PROMENOIR DES DEUX AMANTS

The words, I find, are rather erotic in their undertone. I like to think of this cycle of songs both at face value, and in the context of what will happen later in the concert, in the Mass, with the songs being a reflection of the Song of Solomon; After all, the physical act of love is a sort of foretaste of the Beatific Vision. If it were not, then this lamp would not burn so brightly in our minds and memories, and at the very core of our beings.

Piano played by Mattias Branner.

Composed 1904-10. Text: Tristan L'Hermite, 1633/8

FRENCH

ENGLISH

(1.)

1. Au près de cette grotte sombre
Où l'on respire un air si doux,
L'onde lutte avec les cailloux,
Et la lumière avecque l'ombre.

Near this dark cave
Where one breathes an air so sweet,
The wave plays with the pebbles,
And light with shadow.

Ces flots lassés de l'exercice
Qu'ils ont fait dessus [ce] gravier,
Se reposent dans ce vivier
Où mourut autrefois Narcisse.

These flows, exhausted after exercise
Which they did upon this gravel,
Rest in this pool
Where once Narcissus died.

L'ombre de cette fleur vermeille
Et celle de ces joncs pendants
Paraissent être là dedans
Les songes de l'eau qui sommeille.

The shadow of this vermillion flower
And that of these hanging rushes
Seem to be there within
The dreams of the sleeping water.

(2.)

14. Crois mon conseil, chère Climène ;
Pour laisser arriver le soir,
Je te prie, allons nous asseoir
Sur le bord de cette fontaine.

Trust my counsel, dear Climene;
To let the evening arrive,
Prithee, let us sit
At the edge of this fountain.

[N'as-tu] pas soupiner Zéphire,
De merveille et d'amour atteint,
Voyant des roses sur ton teint,
Qui ne sont pas de son empire ?

Do you not hear Zephyr sigh,
Of marvels and of attained love,
Seeing roses on your complexion,
Which are not of his realm?

Sa bouche, d'odeur toute pleine,
A soufflé sur notre chemin,
Mêlant un esprit de jasmin
À l'ambre de ta douce haleine.

His mouth, full of fragrance,
Has blown upon our path,
Mixing a spirit of jasmine
With the amber of thy sweet breath.

(3.)

22. Je tremble en voyant ton visage
Flotter avecque mes désirs,
Tant j'ai de peur que mes soupirs
Ne lui fassent faire naufrage.

I tremble upon seeing thy visage
Floating with my desires,
So much that I fear that my sighs
Should shipwreck it.

De crainte de cette aventure,
Ne commets pas si librement
A cet infidèle Élément
Tous les trésors de la Nature.

For fear of this risk,
Do not commit so freely
To this unfaithful Element
All the treasures of Nature.

Veux-tu par un doux privilège,
Me mettre au-dessus des humains ?
Fais-moi boire au creux de tes mains,
Si l'eau n'en dissout point la neige.

Wilt thou, by a sweet privilege,
Place me above humankind?
Make me to drink from the cup of thy hands,
If the water doth not dissolve its original snow.

GUILLAUME DE MACHAUT: LA MESSE DE NOSTRE DAME (CA. 1365)

This is the very first Mass setting ever written in the history of the world, as far as we are aware, as a complete set of Ordinaria (the fixed components), for a single purpose, for four voices, and there has come nothing quite like it ever since, with its isorhythms and its harmonic language and so much more. In most of the sections, there is a Gregorian melody that is used as a basis for all the movements and harmonies of the other three voices. Guillaume de Machaut was a canon of Rheims Cathedral in France, and he lived from about 1300 to 1377.

Between some of the Ordinaria there will come other pieces of music. This is fitting because the Ordinaria do not follow one another directly during the Mass itself, excepting the Gloria directly following the Kyrie, eleison. For practical reasons, however, I will omit the Credo.

Performed by Musica Ficta: Daniel Carlsson, Josef Hamber, Jakob Soelberg Miskow, Stephen Yeseta; with Bo Holten, Conductor.

KYRIE, GLORIA

GREEK, LATIN

ENGLISH

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Glória in excélsis Deo. Et in terra pax
 homínibus bonæ voluntátis.
 Laudámus te.
 Benedícimus te.
 Adorámus te.
 Glorificámus te.
 Grátias ágimus tibi propter magnam
 glóriam tuam.
 Dómine Deus, Rex cæléstis,
 Deus Pater omnipotens.

Glory to God in the highest,
 and on earth peace to people of good will.
 We praise you,
 we bless you,
 we adore you,
 we glorify you,
 we give you thanks for your
 great glory,
 Lord God, heavenly King,
 O God almighty Father.

Dómine Fili unigénite, Iesu Christe.
 Dómine Deus, Agnus Dei,
 Fílius Patris.
 Qui tollis peccáta mundi, miserére
 nobis.
 Qui tollis peccáta mundi, súscipe
 deprecatióem nostram.
 Qui sedes ad dexteram Patris,
 miserére nobis.

Lord Jesus Christ, Only Begotten Son,
 Lord God, Lamb of God,
 Son of The Father,
 you take away the sins of the world,
 have mercy on us;
 you take away the sins of the world,
 receive our prayer;
 you are seated at the right hand of the Father
 have mercy on us.

Quóniam tu solus Sanctus.
 Tu solus Dóminus.
 Tu solus Altíssimus,
 Iesu Christe.
 Cum Sancto Spírítu
 in glória Dei Patris.
 Amen.

For you alone are the Holy One,
 you alone are the Lord,
 you alone are the Most High,
 Jesus Christ,
 with the Holy Spirit,
 in the glory of God the Father.
 Amen.

IMPROVISATION FOR PIANO – MATTIAS BRANNER

SANCTUS

LATIN

Sanctus, Sanctus, Sanctus Dóminus,
 Deus Sábaoth.
 Pleni sunt cæli et terra glória tua.
 Hosánna in excélsis.
 Benedíctus, qui venit in nómine
 Dómini. Hosánna in excélsis.

ENGLISH

Holy, Holy, Holy, Lord God of Hosts!
 Heaven and earth are full of your glory!
 Hosanna in the highest!
 Blessed is He who comes in the Name of the
 Lord! Hosanna in the highest!

IMPROVISATION FOR PIANO AND VOICE

An excerpt from the poem by St. John of the Cross, “The Dark Night of the Soul.”
 Translated by David Lewis.

Every soul’s journey has as its end union with Jesus Christ, as Bride to the Bridegroom. On this spiritual journey, there are several different stages; one of the last being what St. John of the Cross described as the Dark Night of the Soul. All spiritual consolations disappear, and most desolations, as well, so that one must continue, as if unable to see, seeking the Master. In the nothingness of this Dark Night, one draws ever nearer if one persists, to Him. Being mortal, though, compatibility with the Immortal is impossible in all other ways that death of the body. Death is the door to the Master’s dwelling, and to His wedding feast, where one is meant, from conception, to be His bride. If we have prepared our best “clothing,” we will be not only treasured, but happy guests.

III.

In that happy night,
 In secret, seen of none,
 Seeing nought myself,
 Without other light or guide
 Save that which in my heart was burning.

V.

O, guiding night;
 O, night more lovely than the dawn;
 O, night that hast united
 The lover with His beloved,
 And changed her into her love.

IV.

That light guided me
 More surely than the noonday sun
 To the place where He was waiting for me,
 Whom I knew well,
 And where none appeared.

AGNUS DEI

LATIN

Agnus Dei, qui tollis peccáta mundi:
 miserére nobis.
 Agnus Dei, qui tollis peccáta mundi:
 miserére nobis.
 Agnus Dei, qui tollis peccáta mundi:
 dona nobis pacem.

ENGLISH

Lamb of God, who takes away the sins of
 the world, have mercy on us.
 Lamb of God, who takes away the sins of
 the world, have mercy on us.
 Lamb of God, who takes away the sins of
 the world, grant us peace.

ITE, MISSA EST

This is the only extant Ite, Missa est written for four voices. Ever.

LATIN

-Ite, Missa est.
-Deo gratias.

ENGLISH

-Go, the Mass is ended.
-Thanks be to God.

STEPHEN YESETA: ALLELUIA

This Alleluia is one I wrote originally for the priestly ordination of a dear friend. The approach I take in writing chant is similar to the traditional writing of an icon, in that there is a period of preparation required: I ought to fast for some days, renounce all evils, consecrate myself and my efforts to God in some way (I do this through the Immaculate Heart of Mary), and be in a state of prayer when writing down what I believe is from outside myself.

The original versicle was for the feast of the Transfiguration; this verse, however, is the text proper for the Feast of All Saints:

LATIN

Alleluia, Alleluia, Alleluia.
Venite ad me, omnes qui laboratis,
et onerati estis: et ego reficiam vos.

ENGLISH

Alleluia, Alleluia, Alleluia.
Come to me, all you who labour and are
burthened, and I will give you rest.

MUSICIANS

Bo Holten

After studies in musicology at the University of Copenhagen and bassoon at The Royal Academy of Music, Bo Holten established his reputation as a conductor of early music vocal groups, particularly Ars Nova which he formed in 1979. Ars Nova under Holten have since given around 450 performances and made 15 recordings of both contemporary and early music. He has an international reputation as a leading specialist in early music, especially in vocal polyphony.

Bo Holten has conducted most Danish professional symphony orchestras performing both his own and other composers' works. From 1991 to 2007, Bo Holten was Guest Conductor of the BBC Singers in London. He has conducted a wide range of ensembles and choirs in Scandinavia and abroad, among them the Swedish Radio Choir, Netherlands Kamerkoor, National Chamber Choir of Ireland, and the Flemish Radio Choir. From 2007 to 2012 he worked as chief conductor of the Flemish Radio Choir who said at the time: "That the Flemish Radio Choir has been so successful in bringing a major figure of the choral world to Flanders is proof of both the ambition of the choir and the confidence shown by the choral world itself in the choir's potential".

Bo Holten has composed over 100 works including symphonies, solo concertos, works for chorus and orchestra, operas, and musicals. He has also written works for chamber ensembles, song cycles, and pieces for percussion ensemble, as well as scores for films and television series. Among his most widely performed music are the 30 a cappella works which span his composing career.

In addition to being renowned as an early music specialist, Holten is an advocate of new music, presenting more than 175 premieres of new works. In his own work, Holten's music likewise builds a bridge between old and new.

His latest opera, "Schlagt sie Tot!" is a controversial one concerning Martin Luther. It premiered last year.

Daniel Carlsson was born in 1980 in Ängelholm and graduated from the Royal Danish Conservatory of Music in 2009. He works regularly on opera stages in Sweden and Europe. In addition, Daniel is a sought-after concert singer. Worth mentioning is that Daniel was evangelist in Sven David Sandström's premiere of his St John Passion in the Berlin Konzerthaus. Daniel works regularly with Concerto Copenhagen and Lars Ulrik Mortensen and has as a soloist i.a. recorded Handel's Brockespassion together. In 2016, Daniel appeared in one of the main roles in Purcell's The Fairy Queen at the Royal Theater under Lars Ulrik's direction. Daniel also sang the counter-tenor part in the premiere of a newly written symphony by the Swedish composer Daniel Börtz at Stockholm's Konserthus in the spring of 2019. The work will be performed again at Malmö Live in the fall of 2024. In addition, you can see Daniel in the role of the Son at Malmö Opera in the newly written opera Silent Zone by the Danish composer Louise Alenius, premiering in April 2023.

Jakob Soelberg Miskow studied with Margrete Enevold at the Royal Danish Academy of Music from 2006-2009, and currently finishes his studies by prof. Scot Weir at Hochschule für Musik in Berlin. Before attending the conservatory he completed a Master's degree in Musicology at the University of Copenhagen.

Jakob Soelberg regularly performs as a soloist around Copenhagen, and also works in The Royal Navy Church Choir and Teater Hedeland Opera Choir. He has sung with Ars Nova Copenhagen and with Musica Ficta for several years, and is a member of the DR's Vokalensemble.

Josef Hamber, born in Sweden, graduated in singing from the Royal Danish Academy of Music in 2009. He is highly demanded at the Danish and Swedish ensemble scene, and you might hear him in ensembles such as Ars Nova, The Royal Opera Choir, Copenhagen Soloists, DR and Ensemble Syd. As a soloist, Josef has performed at places such as Vadstena Akademien, Fäviken Opera and Drottningsholms Slottsteater. In 2008, he achieved the 'Tommy Landy and Tove Hyldgaards scholarship' for young promising singers and has furthermore received a grant from Anders Sandrews Stiftelse in 2011.

Mattias Branner made his debut as an accompanist and chamber musician from the soloist class at RDAM in October 2023. He is a sought-after accompanist in Denmark, where he is active in a range of collaborative projects, spanning chamber music, accompaniment and improvisation. Mattias recently entered the list of accompanists at RDAM, in the vocal as well as orchestral departments. He is engaged in an artistic research project about improvisation, under the tutelage of jazz pianist and composer Carsten Dahl.

Andrea Cano Batista started her studies at the age of 8 in Cádiz. She has studied in Spain and Austria with Professors Camilo Irizo and Stefan Schilling. Currently, she is enrolled in her Master's program at RDAM by Professor John Kruse.

Mads Holtenbang, a Danish clarinetist, holds a Master's degree in clarinet performance from The Royal Danish Academy of Music, studying under the renowned John Kruse. As a Fulbright scholar, he completed a Graduate Certificate program at USC Thornton School of Music with world-famous professor Yehuda Gilad, receiving the Mitchell Lurie Award for his outstanding progress. Mads now works as a freelancer, performing with prestigious orchestras like The Royal Danish Orchestra, Copenhagen Phil and The Royal Danish Life Guard Music Band.

Tekla Nilsson is a Swedish clarinetist from Lund. She is currently in her second year at RDAM. She studies with John Kruse.

YESETA ENSEMBLE

Organist **Amalie Anne Hersnack Kaad** completed her education at The Royal Danish Academy of Music in the summer of 2020 under professor Hans Fagius. She earned her Bachelor's degree under Hans Ole Thers and Bine Bryndorf. Besides her position at Grundtvigskirken from 2020-2022, she has, since 2014, been organist at Ans-garkirken, Nordvest, and since 2023 at Vor Frue Kirke in Svendborg. In May of 2020, she received the Frobenius Foundation's grant for newly educated talented organists. In the spring of 2019, she studied in Paris under Sophie Veronique and Eric Lebrun, and occupied the organist's at The Danish Church in Paris at the same time. In the spring of 2018, she received the Idella Foundation's grant for studies in Paris under Susan Landale, and in the summer of 2018 she studied under Olivier Latry at a seminar in Haarlem. In 2016, she participated in domestic and foreign competitions and masterclasses with Bernhard Haas and Monica Melcova. She has since 2013 been active in concerts, both as soloist and in ensembles, over all of Denmark.

Freja Katrine Arendt was born in Odense, Denmark and graduated from the Royal Danish Academy of Music in 2022. She has assisted in several orchestras and ensembles including Odense Symphony Orchestra, Aalborg Symphony Orchestra, South Denmark Philharmonic, Esbjerg Ensemble, Faroe Islands Symphony Orchestra, and was acting second oboist in the Royal Danish Orchestra for the 2022-2023 season. She is currently continuing her studies with Johannes Grosso and Min Hua Chiu at the Norwegian Academy in Oslo at the same time as a 2-year internship with the Oslo Philharmonic.

Rasmus Münchow was born in 1998 in Copenhagen. He received his first electric bass for his eighth birthday and has played ever since. During his gymnasium years, he began to play upright bass and has since then focused primarily on jazz, but is experienced in several genres.

THANK YOU FOR COMING

I sincerely hope this concert was a good experience, and one that left you lighter than when you came.

I would like to give special thanks to my very patient teacher, Helene Gjerris, for her help and for taking me in as her pupil after my late mentrix passed, to whom I also give very special thanks: Marianne Rørholm[†]; to Ebbe Stadel Nielsen[†], my extremely patient and supportive wife, Jeanette, to Felix, Emily, and Elliot, to Ivan Michael Bullum[†], Rosemary Bullum, Annemarie Bullum Shawl, Thomas Joseph Yeseta, to Mattias Branner, Pastor Daniel Steiner Ebert, Christen Stubbe Teglbjærg, Karla Sorčić, Bo Holten, and to the men of Musica Ficta.

Stephen Yeseta

PROGRAM

1ST MAGNIFICAT ANTIPHON FOR THE FEAST OF ALL SAINTS

STEPHEN YESETA: REQUIEM INTROÏT FOR MARIANNE RØRHOLM

J.S. BACH (1685-1750): VERGNÜGTE RUH, BELIEBTE SEELENLUST, BWV 170

PAUSE (20 MINUTTER)

IGOR STRAVINSKY (1882-1971): BERCEUSES DU CHAT

CLAUDE DEBUSSY (1862-1918): LE PROMENOIR DES DEUX AMANTS

GUILLAUME DE MACHAUT (1300-1377): LA MESSE DE NOSTRE DAME
Kyrie, Gloria

IMPROVISATION FOR PIANO – MATTIAS BRANNER

GUILLAUME DE MACHAUT: LA MESSE DE NOSTRE DAME
Sanctus

IMPROVISATION FOR PIANO AND VOICE - YESETA AND BRANNER

GUILLAUME DE MACHAUT: LA MESSE DE NOSTRE DAME
Agnus Dei
Ite, Missa est

STEPHEN YESETA: ALLELUIA
