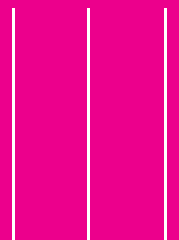
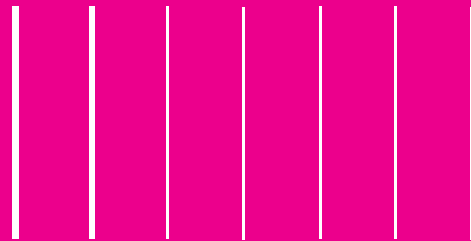
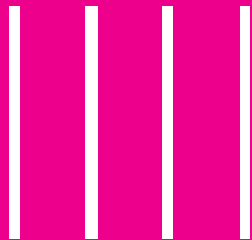
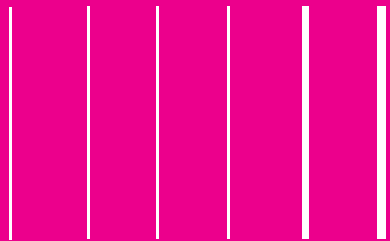


Luxembourg
Classical
Meeting

2021



16. + 17. September

Kultur | lx Arts Council
Luxembourg



Introduction

Kultur | lx - Arts Council Luxembourg is thrilled to present the talents of the Luxembourg classical and contemporary music scene at the next edition of the Luxembourg Classical Meeting. The extremely diverse programme brings together emerging and established talents to showcase the best music this thriving creative scene has to offer.

The Luxembourg Classical Meeting invites you on a musical journey, from the flamboyant baroque music of the Artemandoline ensemble to the excellence of the contemporary repertoire of United Instruments of Lucilin and the Machine à Trois project. It will take you through contemporary and classical repertoires.

Luxembourg's rich music scene is also reflected through its soloists, well-represented in this edition with H el ene Boul egue (flute), Cathy Krier (piano – ECHO Rising star), Benjamin Kruitof (cello), Max Mausen (clarinet), Christoph Sietzen (percussion – ECHO Rising star). On this occasion, three composers will be honoured: Catherine Kontz, Alexander M ullenbach and Roby Steinmetzer.

Concerts, new discoveries and the chance to make new connections in a welcoming atmosphere—for both artists and audiences—will be at the heart of these two days hosted by Kultur | lx. We would like to thank the artists and all the partners involved in the project for putting their trust in us: the Philharmonie Luxembourg, SACEM Luxembourg, the Luxembourg Federation of Authors and Composers (FLAC) and Radio 100,7.

Come (re)discover the highlights of Luxembourg's musical landscape and ... let the music begin!

The Kultur | lx team

Programme

Thursday 16 September 2021

Philharmonie Luxembourg –
Chamber Music Hall

Showcase I

17:05

ARTEMANDOLINE

Juan Carlos Muñoz Baroque Mandolin
Mari Fe Pavón Baroque Mandolin
Manuel Muñoz Baroque Guitar
Alla Tolkacheva Baroque Mandola
Pablo Garrido Cello
Miguel Bellas Theorbo
Jean-Daniel Haro Violone
Vincent Bernhardt Harpsichord

Santiago de Murcia (1673-1739)
Danzas
Españoleta- Galería- Hachas- Xácaras

–
Giovanni Reali (1681-1751)
Trio sonata, Follias
Musicians

17:30

HÉLÈNE BOULÈGUE

Flute

Katrin Reifenrath Piano

André Jolivet (1905-1974)
Chant de Linos

Philippe Hurel (*1955)
Eolia for Solo Flute

18:00

MAX MAUSEN

Clarinet

Sabine Weyer Piano

Johannes Brahms (1833-1897)
Sonate Op.120 N.2/1 in E-flat Major

–
Jörg Widmann (1973)
Schattentanz 1

–
Witold Lutosławski (1913-1994)
Dance Préludes Nr. 1/4&5

20:00

GRANDS RENDEZ-VOUS

Grand auditorium

**Orchestre Philharmonique
du Luxembourg**
Gustavo Gimeno Music Director
Diana Damrau Soprano

Webern / Strauss / Stravinsky

Friday 17 September 2021

Philharmonie Luxembourg –
Chamber Music Hall

Showcase II

17:00

UNITED INSTRUMENTS OF LUCILIN

Alexander Müllenbach (LU *1950)
Klavierquintett (1999) - 1er mouvement - 6'

–
Catherine Kontz (LU *1975)
Kartenspiel (2014) version en duo - 6'

–
Peter Ablinger (A *1959)
Voices and piano - Billie Holiday (1998)
pour piano et électronique - 3'40

–
Asia Ahmetjanova (LV / HE *1992)
Dabiski (2017) pour quatuor à cordes - 8'

–
Roby Steinmetzer (LU *1960)
Miroir d'eau (2012) pour alto
et électronique - 6'

–
Tristan Murail (FR *1947)
Feuilles à travers les cloches (1998) pour
flûte, violon, violoncelle et piano - 6'

17:45

CATHY KRIER

Piano

György Ligeti (1923-2006)
From *Études pour piano:*
Der Zauberlehrling
Fanfares
En suspens
L'escalier du diable
Arc-en-ciel
Automne à Varsovie

Intermission

Showcase III

18:35

BENJAMIN KRUTHOF

Cello

Ana Bakradze Piano

Paul Hindemith (1895-1963)
Sonata for Cello solo, Op. 25 No. 3/1

–
Johann Sebastian Bach (1685-1750)
Suite No. 3 in C major BWV 1009,
Allemande – Courante

–
Pyotr I. Tchaikovsky (1840-1893)
Pezzo Capriccioso in B minor, Op. 62

19:00

MACHINE À TROIS

(Meyer/Warnier/Zhang)

Marimba, Vibraphone, Piano

Pascal Meyer (*1979)
Anarchic Airplanes

–
Yu Oda (*1983)
The Signature in the Box

–
Rachel Xi Zhang (*1987)
Ruby Blood (after Hildegard von Bingen)

–
Pol Belardi (*1989)
Gentle Machinery

19:30

CHRISTOPH SIETZEN

Multipercussion

Alejandro Vaino (*1951)
Khan Variations

–
Tobias Broström (*1978)
Arena for Solo Percussion

The ARTEMANDOLINE ensemble

Back to the sources: the rebirth of a forgotten repertoire

With the Artemandoline ensemble, Juan Carlos Muñoz and Mari Fe Pavón chose to go back to the original sources to establish the true pedigree of this incomparable family of instruments. They have made a major contribution to launching a movement that encourages rigour whilst breathing musical freshness. A better understanding of the compositions, closer study of the early treatises, playing styles and the musical context of the glorious era of the mandolin leads to better appreciation of Baroque music, which, over time, became a mode of thought and action.

For more than 10 years, Artemandoline has sought out early mandolins, worked on manuscripts, hunted down early treatises and explored iconography in order to do fuller justice to the works of Scarlatti, Vivaldi, Weiss and their contemporaries. This successful return to the sources—the most important development in the history of interpretation of ‘serious’ music during the 20th century—was supported in many ways by not only musicians, but also concert organisers, recording producers, publishers, musicologists and instrument makers.

To ensure that music composed in the past does not merely sound like ‘early music’ in the present, performers need to be sufficiently free and spontaneous. They need to anticipate and be astonished during the intimate act of musical creation and the newness it engenders. Juan Carlos Muñoz and Mari Fe Pavón constantly seek out and revive forgotten masterpieces

in the mandolin repertoire. They are not content with simply presenting their finds like ‘musical archaeologists’, but endeavour to share them with the wider public through the essential act of communication between performers, composers, and listeners.

Very quickly awarded prizes by the critics and enthusiastically acclaimed by the public, Artemandoline’s performances always create new momentum and further develop both the perception and the interpretation of the works of the 17th and 18th centuries. Its musicians dedicate their time and their talents to the revival of the mandolin on the musical scene. They contribute to the growing interest across the world by teaching at conservatories, offering masterclasses, performing concerts and releasing publications. Artemandoline is one of the pioneers in this field in which it has forged an international reputation.

In a few short years, Artemandoline has found its style, demonstrated its instrumental skill and firmly established its identity. Not long after it was formed, Artemandoline joined other leading ensembles specialising in historical performances on plucked strings. Audiences and critics alike were immediately filled with enthusiasm for its lively musical style.

The musicians who make up the ensemble play period instruments: Baroque mandolins, Renaissance and Baroque guitar, Baroque mandola and mandolone,

Renaissance lute, treble lutes, mandolins from Brescia and Cremona.

They are regularly invited to appear at early music festivals in France and abroad, including: Festival de Musique Ancienne de St. Guilhem-le-Désert, Festival des Musiques Anciennes de l’abbaye de Sylvanès, Konzerthaus Berlin, Stockholm Early Music Festival, Bach Chamber Days in Riga, Tage Alter Musik Regensburg, Festival de Musique Ancienne du Marais, Monza e Brianza, Gaudete Early Festival, Early Music Day Alden-Biesen, Musique en Catalogne romane, Castello Reale di Sarre, Festival Musique d’Ensemble in Pommiers, Oissery, Château de Sedan, Narol and Wrocław in Poland, Festival de l’Épine, Luxembourg Baroque Days, Philharmonie Luxembourg, Festival du Périgord Vert, Palacio Foz in Lisbon, Porto, Festival Midi-Minimes, Conservatoire royal de Bruxelles, Festival Renaissance du Château du Clos Lucé, Festival 1001 Notes and other venues and festivals in Germany, Switzerland, Italy, Algeria and Japan.



“...Artemandoline interprets these concertos with finesse and makes them majestic... The recording is very interesting, and I recommend it for many reasons. But the main reason is and remains: the CD is just beautiful!”

Robert Strobl, Toccata CD Tipp

“Artemandoline exuberantly reproduces the final splendours of Neapolitan instrumental music from the Baroque era ... the ornamentation is abounding in refined and lush detail. Such lambent, vibrant colours! [...]”

Fabienne Bouvet, Classica



Hélène Boulègue

© Sébastien Grebille

“The start of a promising and valuable journey, this. The Sonata is especially haunting.”

BBC Magazine, 2019

“The young flutist overcomes the technical difficulties with phenomenal ease, and takes us musically on an adventure of sound rich in emotions and explosions of colors.”

Pizzicato Magazine, Supersonic Award

Hélène Boulègue

Flute

French Flutist Hélène Boulègue has won the Kobe International Flute Competition in 2017 and been awarded second prize in the Prague Spring International Competition in 2015. She recorded the complete flute works of André Jolivet for the label Naxos, and her skill has been praised by Le Monde or BBC Magazine. The American Flutist Quarterly said “*Boulègue brings prodigious technical and tonal command to her performances. Her dedication to substance and spirit creates a beautifully crafted interpretation of these works*”.

Just before the pandemic broke out, Hélène made her debut at concerts in Taiwan, Germany and Sweden. Had it not been for coronavirus cancelling events all over the world, she would also have made her debuts in Spain, Norway and Korea, as well as being invited back to the United States and Japan. Her second album of Jolivet’s works was released in March 2020 and received a Supersonic Award from Pizzicato, while her debut album was nominated for the International Classical Music Awards 2020.

Hélène Boulègue has played numerous times in Japan, for both recitals and concertos with the Tokyo Symphony Chamber Orchestra and the Kobe City Chamber Orchestra under the baton of Masato Suzuki. She also performed as a soloist at the NFA flute convention in the Abravanel Hall in Salt Lake City, Utah, and played recitals for the CAPE Ettelbruck, the Muziekgebouw Eindhoven and the prestigious Festival Radio France Occitanie

Montpellier. A member of the Orchestre Philharmonique du Luxembourg since she the age of 19 and former principal flute of the SWR Symphonieorchester, Hélène Boulègue is a sought-after orchestra musician who has been invited to play with the Berlin Philharmonic, the Rotterdam Philharmonic, musicAeterna, the Orchestre Philharmonique de Radio France and the Chamber Orchestra of Europe, amongst others.

Max Mausen

Clarinet

Acclaimed as a 'sensitive' and 'imaginative' performer, Luxembourg-born Max Mausen established himself as one of the leading clarinet players on the United Kingdom's freelance scene, performing regularly as guest principal with orchestras including the BBC Concert Orchestra, the Philharmonia Orchestra, the Royal Scottish National Orchestra, the Royal Philharmonic Orchestra and the Bournemouth Symphony Orchestra.

Since moving back to his native Luxembourg in 2020, he has been a member of United Instruments of Lucilin, Luxembourg's contemporary music ensemble, collaborating with cutting-edge composers across the musical landscape, including Philippe Manoury, Nicholas Morrish, Pascal Schumacher and Alexandre Desplat. On top of this, Max often performs with the Orchestre Philharmonique du Luxembourg and the Orchestre de Chambre du Luxembourg. In 2019, he was asked to perform Mozart's Clarinet Concerto with the Orchestre Philharmonique du Luxembourg during the official ceremony on Luxembourg National Day at the Luxembourg Philharmonie which was broadcast live on national television.

Max made his concerto debut in 2014 at the Barbican Centre, performing Copland's concerto for clarinet with the Guildhall Symphony Orchestra. His debut solo album *New Waves* was released in 2014 to critical acclaim, showcasing his interpretations of both standard repertoire and new works for the clarinet. More recently, during the

first lockdown in London, together with his three musician flatmates, Max co-founded Willingdon House Music, named after their street, and performed over 40 live-streamed concerts from their living room. Musical styles ranged from Renaissance to film scores and Folk Music, as well as 25 world premieres of pieces written specifically for their ensemble by composers from all over the world. As a memento for these strange times, they recorded the double album *Pandemonium* showcasing their favourite pieces and folk tunes from those four months.

Max is currently teaching at the Conservatoire in Luxembourg City, where he also started his own musical education. He later studied at the Guildhall School of Music and Drama in London and made the city his home for over 10 years before returning to Luxembourg. His teachers have included Marcel Lallemand, Julian Farrell, Nicholas Carpenter and Andrew Marriner, among others.

Max plays clarinets by Schwenk & Seggelke and mouthpieces by Ramon Wodkowski.

"Max Mausen creates a long lyrical line, to which he gives a lovely endless feel, playing with seductive yet clear tone... finely sensitive and highly skilled playing..."

Planet Hugill



Max Mausen

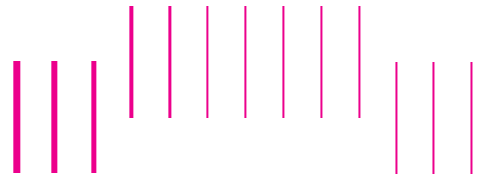


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United Instruments of Lucilin

“This score is a formidable challenge for an orchestra who has to move from one atmosphere, one style, one technical approach to another. The challenge is brilliantly met by the Luxembourgish ensemble United Instruments of Lucilin, boosted by Elena Schwartz”.
Crescendo

“With its extraordinary projects, the formation has already gained an excellent international reputation.”
Music Austria



United Instruments of Lucilin

The contemporary music ensemble United Instruments of Lucilin was founded in 1999 by a group of passionate and committed musicians and is the only Luxembourgish chamber music ensemble specialised in contemporary music. Dedicated exclusively to promoting and commissioning works of the 20th and 21st Centuries, United Instruments of Lucilin is now known for its outstanding programs around the world.

Performing around 40 times a year, Lucilin presents a broad range of musical events, ranging from ‘traditional’ concerts to music theatre productions, children projects, improvisation sessions, as well as discussions with composers.

United Instruments of Lucilin works in close collaboration with the Grand Théâtre de la Ville de Luxembourg in the field of contemporary opera and music theatre projects and premiered, among others, Toshio Hosokawa’s monodrama *The Raven* with Charlotte Hellekant, Philippe Manoury’s *Thinkspiel Kein Licht* staged by Nicolas Stemann, and recently Adam Maor’s opera *The Sleeping Thousand* which premiered at the Festival d’Aix-en-Provence (France).

Every year, United Instruments of Lucilin organises, together with neimënster and the rainy days Festival (Philharmonie Luxembourg), the Luxembourg Composition Academy, the only composition masterclass held in Luxembourg, and invites eight young composers to work on a brand new piece.

Over the years, United Instruments of Lucilin has reached a growing enthusiastic audience and encouraged innovative musical expressions, such as Black Mirror, an immersive experience in an abandoned hotel, commissioned by Alexander Schubert and premiered in 2016 during the Philharmonie Luxembourg’s rainy days Festival, another major partner of the ensemble.

Lately, United Instruments of Lucilin has commissioned works by Aurélio Edler-Copes, Francisco Alvarado, Clara Olivares, Fernando Garnero and Toshio Hosokawa.

Composers from Luxembourg

Catherine Kontz

Catherine Kontz (b. 1976) is a Luxembourgish composer whose works explore nonlinear form, visual/spatial elements, and musical theatricality.

Orchestral works include *The Waves* (Solistes Européens Luxembourg) and *Fruitmarket* (BBC Scottish Symphony Orchestra), as well as the forthcoming 45-minute *Voix des Terres Rouges* for choir and large orchestra, commissioned by the Orchestre national de Metz as part of the European capital of Culture program for Esch2022.

Her work is performed internationally by musicians such as ensemble recherche, Exaudi, United Instruments of Lucilin, Shoal, Arzu & Gamze Kirtil, Monica Germino, Cathy Krier, Naomi Woo, Jenni Hogan and Rhodri Davies, to name a few. A new large-scale live promenade piece, *Driwwe Drënner Drop*, will be performed by 100+ young musicians as part of Luxembourg Philharmonie's rainy days Festival 2021.

Catherine Kontz has worked extensively within the world of new opera: notable multimedia productions include *Neige* at Grand Théâtre de la Ville de Luxembourg and *The Philosophy Shop* at Royal Academy of Dramatic Arts RADA, which she composed and directed, plus regular appearances at the Tête-à-Tête opera festival. *Fleet Footing*, a psycho-geographical sound-walk and collaboration

with S.L. Grange, was shortlisted for the Quattropole Music Prize, as was *12 HOURS*, an innovative marathon for voice and electronics, created for mezzo-soprano Rosie Middleton.

Catherine Kontz is currently an artist-in-residence in the Department of Engineering at King's College London. In collaboration with Zoran Cvetkovic, Professor of Signal Processing, she is working on a collaborative project exploring the potential of audio technologies and human processes of intelligence.

She first studied piano at the Conservatoire in her native Luxembourg with Michèle Ries, and later in London with John Tilbury. In 2008, she received a Doctorate in Composition from Goldsmiths, supervised by Roger Redgate. Her research related Deleuzian theory to mime opera—via Lynchian cinema and Kabuki theatre—and culminated with the ground-breaking music theatre work, *MiE*.

Roby Steinmetzer

Roby Steinmetzer studied piano and music theory at the Conservatoire de Luxembourg and the Conservatoire royal de Bruxelles. He also learned computer music, mainly on his own, but also during training courses at Ircam in Paris.

He has primarily composed electroacoustic works as well as mixed works for instruments with real-time computer sound processing.



He has also produced music for dance/theatre performances, created sound installations, interactive pieces and videos. In order to make the general public aware of the use of new technologies for contemporary music, he has initiated activities/associations and has given public lectures as well as workshops for children and adults on the theme of music and computers. He teaches piano and computer music at the Conservatoire de Luxembourg and has been President of the Fédération Luxembourgeoise des Auteurs et Compositeurs (FLAC) for the last 3 years where he has been committed to promote the profession of composer in Luxembourg.

Alexander Müllenbach

Born on 23 January 1949 in Luxembourg. Studies: Conservatoire National Supérieur de Musique in Paris and at the Mozarteum in Salzburg (piano, chamber music, composition). Since 1978, more than 100 compositions for various combinations, among them one opera *The Bridge of Death* created for the Ruhrfestival, Gelsenkirchen, 13 performances; 13 orchestra pieces, chamber, vocal and solo music). Numerous performances at international festivals (including Salzburg Festival, International Mozart Week Salzburg, Festival International d'Echternach, Festival du MIDEM classique Cannes, Moscow Winter Festival, Warsaw Autumn, Musica, Barbican Center Series London). His works have been performed by prominent soloists and ensembles (Boris Pergamenschikow,

Marjana Lipovsek, Heinrich Schiff, Julius Berger, Irena Grafenauer, Eliot Fisk, Dora Schwarzberg, Lewis Kaplan, Hagen Quartet, Vienna String Sextet, Salzburg Camerata, Musica Viva Dresden, Vienna Chamber Orchestra, Berlin Philharmonic Soloists, Parnassus Ensemble London) and conductors (including Ernest Bour, Stanislaw Skrowaczewski, Leopold Hager, David Shallon, Hubert Soudant, Antoni Wit, Emmanuel Krivine).

Active teacher (Mozarteum Salzburg, Luxembourg Conservatory), masterclasses, broadcasts, publications. Jury Member in international competitions (including Queen Elizabeth Brussels, Vittorio Gui Florence, Pinerolo, Las Rozas, Osaka, Beijing). Numerous concerts throughout Europe, in Russia, Asia and in Canada as solo- and chamber-music pianist and as accompanist.

Founder and chairman of the Luxembourg New Music Society LGNM (1983-94). From 2000 to 2007, President of the Luxembourg National Music Council. 2002-2013 Director of the International Summer Academy of Mozarteum Salzburg. 2007-2013 also Artistic Director of Echternach Festival.

2015 Doctor Honoris Causa from University of Music Academie Gheorghe Dima, Cluj (Romania).

Cathy Krier

Piano

Elected ECHO Rising Star for the 2015/2016 season, Luxembourg pianist Cathy Krier has enjoyed great success in the most prestigious concert halls in Europe. Her programmes—combining classical and modern periods and featuring works by Rameau, Schubert, Ravel and Berg, as well as a piece specially written for her by the German composer Wolfgang Rihm— have been highly praised.

Cathy's passion for music always drives her to go beyond conventions. She loves to work on special projects and pushes her boundaries to go beyond herself and arouse her curiosity and that of her audience. This includes well-thought solo programmes as well as collaborations with choreographers such as Elisabeth Schilling (*Hear Eyes Move* with the piano études of György Ligeti), musical journeys for younger audiences (*Clara!* A compositional journey with music by Clara Schumann and Catherine Kontz, directed by Tobias Ribitzki), music theatre (*Funeral Blues - The Missing Cabaret*, directed by Olivier Fredj), projects with her chamber music partners Laurence Koch (violin) and Nils Kohler (clarinet) and an annual cycle for Yoga at the Phil at the Philharmonie Luxembourg.

Cathy Krier has given successful concerts at the Bozar in Brussels, the Barbican Centre in London, the Philharmonie 2 in Paris, the Sage Gateshead, the Philharmonie Luxembourg, the Laeishalle in Hamburg, the Konzerthaus Dortmund, the Palau de la música in Barcelona, the Calouste Gulbenkian Foundation

in Lisbon, the Palace of Arts (Müpa) in Budapest, the Konserthus Stockholm, the Concertgebouw Amsterdam, the Cologne Philharmonie, the Casa da musica in Porto, the Musikverein Vienna, the Town Hall in Birmingham, the Festspielhaus Baden-Baden and the Festspiele Mecklenburg-Vorpommern. Radio and television appearances—most recently on Daniel Hope's musical journey EUROPE@HOME on arte— frame Cathy's busy artistic schedule.

Her CDs, *Rameau. Ligeti, Piano - 20th Century and Masques*, all released on the Cavi-Music label, have received excellent reviews from the press. A new CD of György Ligeti's piano études will be released in September 2021.

Born in Luxembourg, Cathy Krier began her piano studies at the Luxembourg City Conservatoire at the age of five. At the age of 14, she was admitted to Pavel Gililov's virtuosity class at the Hochschule für Musik und Tanz Köln. She received further musical direction from Dominique Merlet, Robert Levin, Homero Francesch and Andrea Lucchesini, with whom she continued her studies at the Scuola di Musica di Fiesole. At the age of 15, she recorded Ludwig van Beethoven's Piano Concerto N° 4 with the Latvian Philharmonic Chamber Orchestra under the baton of Carlo Jans.

For the opening of the Philharmonie Luxembourg in 2005, Cathy Krier played four hands together with the pianist Cyprien

Katsaris. In 2007, she was also involved in the opening of Luxembourg and Greater Region - European Capital of Culture. Since 2018, Cathy Krier has held a professorship in piano at the Luxembourg City Conservatoire, where she also lives with her family.

“Krier steers her own path between sentimental and spiky, with a bright, forthright tone and an approach that underlines the music's debt”

The Boston Globe

“Vor dieser Frau muss man einfach den Hut ziehen”

crescendo Magazin

“Cathy Krier sait rendre riche et jusqu'à saturation des émotions, un piano qui revendique, parfois, le luxe de ne pas être beau”

Pianiste



Cathy Krier



Benjamin Kruithof

© Dami Babac

Benjamin Kruithof

Cello

Benjamin Kruithof (1999) was born into a family of musicians in Luxembourg. At the age of five he started playing cello at the Conservatoire du Nord with Raju Vidali. In recent years Benjamin studied with professors such as Mirel Iancovici (Conservatorium Maastricht), Katharina Deserno (HfMT Köln) and Maria Kliegel (HfMT Köln). Since 2017, Benjamin has studied under Prof. Jens-Peter Maintz at the University of the Arts in Berlin.

In November 2020, Benjamin won the first prize, the audience award and the prize for the best interpretation of the assignment composition at the Cello Biennale Competition in Amsterdam. He is also a prize winner of the Pablo Casals Award in Spain (special award), the Gabrielli competition in Berlin (second prize), the Anne and Françoise Groben Grand Prix in Luxembourg (first prize and audience award), the Flame Competition in Paris (first prize and special prize), the Leopold Bellan International Competition in Paris (first prize and audience award) and the International Knopf Competition in Düsseldorf (special prize).

Benjamin is active as a soloist and chamber musician. He has performed with orchestras such as the Luxembourg Chamber Orchestra, the Nordwestdeutsche Philharmonie Herford, the Luxembourg Philharmonic Orchestra (OPL), and performed in prestigious venues such as the Concertgebouw Amsterdam, the Gasteig in Munich, Kings Place in London, the Changsha Concert Hall, the

Guangzhou Opera House, the Luxembourg Philharmonie, the Salle Cortot in Paris and the Victoria Hall in Geneva. During his career, Benjamin has played with artists such as Conrad van Alphen, Adrian Adlam, Vadym Kholodenko, Alena Baeva, Pascal Schumacher, Thomas Hell, Florian Krumpöck, Naoko Sonoda and Vahan Mardirossian.

Benjamin received a scholarship from the International Music Academy in the Principality of Liechtenstein, which gives him the opportunity to participate in their masterclasses. In 2021, he was also invited to take part in the International Seiji Ozawa Academy in Switzerland.

In February 2020, he recorded his first CD, *Russian Mood*, with the Nordwestdeutsche Philharmonie Herford orchestra for the ARS Production label.

For the concert season 2021/2022, Benjamin is looking forward to many interesting projects, for example a solo concert tour with the Phion Orchestra under the baton of Hartmut Haenchen, a recital in the Concertgebouw and a concert with the Netherlands Philharmonic Orchestra. Benjamin is currently playing a precious 18th-century instrument made by the Italian violin maker G.B. Guadagnini, which is on loan from the Berlin University of the Arts and a fine French bow made by F.X. Tourte.

Machine à trois

(Meyer/Warnier/Zhang)

Machine à trois is a percussive chamber music group formed by Pascal Meyer, Rachel Xi Zhang and Laurent Warnier. The Trio, consisting of the three keyboard instruments marimba, piano and vibraphone, produces music with colourful resonances and rhythmic drive where the sounds of wires, wood and metal interlock, fuse, buzz, whirr, radiate...

The three performers' main interest is bringing unheard music to their audiences. This has included arrangements, adaptations, new compositions from well and less well-known composers/performers and their own original music. The music can vary from post-minimal and impressionist sound clouds to jazz influenced groove, and from medieval inspirations to noise.

Since the first time they performed together in 2011, they left their footprints all over the world, from Amsterdam's Concertgebouw, Luxembourg's Philharmonie to the National Centre of Performing Arts in Beijing.

Pascal Meyer is a long-term member of the Luxembourgish contemporary music ensemble United Instruments of Lucilin. Together with pianist Xenia Pestova Bennett he recorded Karlheinz Stockhausen's *Mantra* and the complete works for two keyboards by John Cage on NAXOS. For him, Machine à trois represents everything schools didn't teach and everything his past classical chamber music groups were not: a platform to experiment with composing, playing non-classical repertoire, and finding bridges to tradition while re-adapting them.

Rachel Xi Zhang spent most of her youth studying piano in Shenzhen, China. She acquired a taste for unconventional pitch and timbre by beating on random objects through her rebellious youth and finds her soul in peace when touching a marimba. The vibration of her sound can be described as rooted in classical music from an earlier era yet engraved with the characteristics derived from countless collaborations with composers of her generation.

After studies in the Netherlands and the United States, Laurent Warnier finally settled as a cosmopolitan between Luxembourg and Amsterdam. He spends much of his time researching and creating new repertoire for marimba and vibraphone together with Rachel Xi Zhang of the Joint Venture Percussion Duo - adding a piano was a natural next step. Equally interested in baroque and impressionistic music, as well as original modern music with electronics and improvisation, Machine à trois provides a rich playground for experimentation.



Christoph Sietzen

Multipercussion

Christoph Sietzen has been praised by the media as an outstanding talent—a refreshingly natural musician noted for his technical mastery and powerful stage presence. He gave his debut at the Salzburg Festival at the age of 12 and was a prize winner at the prestigious ARD International Music Competition in 2014. In 2018, he was awarded the ICMA (International Classical Music Awards) Young Artist Award and the European Concert Hall Organisation (ECHO) named him a Rising Star for the 2017/2018 season.

A citizen of Luxembourg, Christoph was born in Salzburg. He started learning percussion at the age of six, taking lessons from Martin Grubinger Sr., and later attended the Anton Bruckner Private University in Linz, where he also studied harpsichord with a particular focus on Baroque repertoire. Since 2014, he has held a teaching position at Vienna's University for Music and the Performing Arts.

Christoph performs regularly at prestigious venues such as Vienna's Konzerthaus and Musikverein, Salzburg's Great Festival Hall and Mozarteum, the Romanian Athenaeum in Bucharest, the Philharmonie Luxembourg, London's Barbican Centre, the Elbphilharmonie Hamburg, Berlin's Konzerthaus, Cologne's Philharmonie, the Müpa in Budapest, the Gulbenkian Foundation Lisbon, the Palau de la Música Barcelona, the Stockholm Konserthuset, the Bozar Brussels, Amsterdam's Concertgebouw and Suntory Hall in Tokyo.

His orchestral collaborations include the Bavarian and Viennese Radio Symphony Orchestras, Luxembourg Philharmonic, Mozarteum Orchestra Salzburg, WDR Funkhaus Orchestra Cologne, Romanian National Symphony Orchestra and Polish National Radio Symphony Orchestra.

Committed to expanding the existing percussion repertoire, Christoph's projects include new works by Georg Friedrich Haas, Stewart Copeland (formerly of the rock band The Police), Alexander Müllenschlag, Ivan Boumann, Jakob Gruchmann and Alexander Wagendristel, all of whom have composed for him.

Christoph's 2017 solo album *Attraction* received the Pizzicato Supersonic Award, describing the recording as “a stupendous solo performance in every respect”. His first concerto recording featuring concerti by Avner Dorman and Einojuhani Rautavaara was followed by the second solo album *Silence* released by Sony Classical in September 2019.

Christoph Sietzen plays exclusively on Adams marimbas.

“(…) he took up position at a marimba and coaxed from it sounds of rapturous fragility.”

Corinna da Fonseca-Wollheim,
New York Times



“Talent of the Century’ or ‘Exceptional Talent’ – there truly is no lack of superlatives for percussionist Christoph Sietzen.”

rbb Kulturradio



**Support and Development of Luxembourgish
Culture and Creativity**

Kultur | lx – Arts Council Luxembourg was created in July 2020 as an initiative of the Luxembourg Ministry of Culture.

Setting up this new institution is part of the government’s cultural development plan, the *Kulturentwécklungsplang* 2018-2028.

Kultur | lx is at the service of national and international professionals in the development, circulation, and promotion of Luxembourgish culture and creation from many sectors: architecture, design, crafts; multimedia and digital arts; visual arts; literature and publishing; music; performing arts. At the heart of our mission: supporting artists, creation, and professionals from the Luxembourgish cultural sector on an international level with dedicated support tools.





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