

A close-up, warm-toned photograph of a woman with long, dark brown hair and light green eyes. She is resting her chin on her hand, looking directly at the camera with a soft expression.

LERA AUERBACH 72 ANGELS

Raschèr Saxophone Quartet
Cracow Singers

72 Angels is an expansive work for mixed choir and saxophone quartet. It is structured in the form of 72 prelude-evocations and an epilogue. „AMEN”

Each prelude sets one of the 72 names derived through an arcane interpretation of Exodus 14:19-21. Angelic beings, spiritual guides, higher energies or messengers are a common theme throughout many belief systems in human history. In addition to the concept of angels shared by the Abrahamic religions of Christianity, Islam and Judaism, there are the Devas and Apsara of Buddhism and Hinduism, the Amesha Spenta, Fravashi and Yazatas of Zoroastrianism, to name a few.

As with my Requiem: Ode to Peace, the intent for 72 Angels is to focus on that which is shared among different cultures in their religious, spiritual, esoteric and mythological traditions. I wish to put emphasis on that which unites us through shared connections. These 72 evocations celebrate all angels in all their multifaceted variations.

In essence, 72 Angels is a long, intense prayer, full of passion and hope. Perhaps exodus continues today within every one of us, as we break away from our bondages of limited preconceptions and prejudices.

The sound of the saxophone quartet is limitless in its colour and expression. It contains the ancient raw power of the shofar; it evokes the wildness of beats; it can imitate powerful trumpets or delicate woodwinds; it brings forth the sombre sound of a church organ or a mystical glass harmonica. A saxophone quartet can blend with the choir or lead it; it can ignite the fire while transcending its burn.

The 72 preludes are interconnected and performed without pauses, creating a continuous composition rather than 72 separate short pieces. Structurally, the work divides into two parts at prelude 36 and in three sections at preludes 24 and 48, representing unity and division: two in one (duality) and three in one (trinity). At these demarcation points, all of the already-introduced names of angels are recited. The piece concludes with Amen, a quiet postlude-meditation.

My wish is for each listener and performer to embrace his or her personal interpretation of 72 Angels.

Lera Auerbach

LERA AUERBACH



One of the most widely performed composers of the new generation, Lera Auerbach is the youngest composer on the roster of Hamburg's prestigious international music publishing company Hans Sikorski, home to Prokofiev, Shostakovich, Schnittke, Gubaidulina and Kancheli. A virtuoso performer, Lera continues the great tradition of pianist-composers of the 19th and 20th centuries.

Auerbach's compositions have been commissioned and performed by a wide array of artists, orchestras and ballet companies including Gidon Kremer, the Kremerata Baltica, David Finckel, Wu Han, Vadim Gluzman, The Tokyo, Kuss and Petersen String Quartets, the SWR Stuttgart, NDR Hannover and Düsseldorf Symphony Orchestras, Hamburg State Ballet and the Royal Danish Ballet. Lera Auerbach's music has also been commissioned and performed by leading Festivals throughout the

world including Caramoor, Lucerne, Lockenhaus, Schwetzingen, Moscow Autumn, Les Musiques, Bremen and Schleswig-Holstein.

Last season highlights included the premiere Lera Auerbach's Symphony No.1 "Chimera", commissioned and performed by the Düsseldorf Symphony; Symphony No.2 "Requiem for a Poet", commissioned and performed by the NDR Hannover Radio Philharmonic and the Double concerto for Violin and Piano commissioned and performed by the SWR Stuttgart Radio Philharmonic. This season will see, among others, the Hamburg State Ballet premiere of 'The Little Mermaid' a three act ballet, as well as the world premiere of "Findings", Quartet No.4 by the Parker Quartet, commissioned by the Caramoor International Music Festival and the New York premiere of "Primera Luz", Quartet No.2 by the Tokyo String Quartet.

An active performer, Lera Auerbach has appeared as solo pianist at such prestigious venues as the Bolshoi Saal of Moscow Conservatory, Tokyo's Opera City, New York's Lincoln Center, Munich's Herkulessaal, La Roque D'Anthéron, Oslo's Konzerthaus, Chicago's Symphony Hall and Washington's Kennedy Center. She made her Carnegie Hall debut in May 2002 performing her own Suite for Violin, Piano and Orchestra with Gidon Kremer and the Kremerata Baltica. Lera Auerbach's music has been presented at Carnegie Hall each season since then. In 2005 she was awarded the prestigious Hindemith Prize by the Schleswig-Holstein Music Festival in Germany. Also in 2005 she was awarded the "Förderpreis Deutschlandfunk".

Born in Chelyabinsk, a city in the Urals bordering Siberia, Lera Auerbach became one of the last artists to defect the Soviet Union during a concert tour in 1991 while still in her teens. She subsequently earned Bachelor and Master's degrees from The Juilliard School. In 2002 she graduated from the prestigious piano soloist program of the Hannover Hochschule für Musik. In 2000 and 2004, Ms. Auerbach was invited by the International Johannes Brahms Foundation to live and work at the composer's former home in Baden-Baden as the Artist-in-Residence.

In 2001 she was Composer-in-Residence and guest artist at the Lockenhaus Festival in Austria, where twelve of her works were premiered. She was subsequently invited to be Composer-in-Residence with the Orchestra Ensemble Kanazawa in Japan and the American Youth Symphony in Los Angeles from 2003 to 2005, and presently she is Composer-in-Residence at the Bremen Music Festival. In 2008 Lera Auerbach will assume the Composer-in-Residence position with Les Musiques festival in Basel, Switzerland.

In 1998 Ms. Auerbach was the first artist to be awarded the Paul and Daisy Soros Fellowship for New Americans. In 2007 Lera Auerbach was chosen by the World Economic Forum as a 'Young Global Leader.' She joins past and present recipients Joshua Bell, Lang Lang, Midori, Cecilia Bartoli and Hélène Grimeaud with this honor.

Auerbach's recognition is attributed not only to her musical activities but also to her writing. In 1996, she was named Poet of the Year by the International Pushkin Society. Her literary works include 5 volumes of poetry and prose and numerous contributions to Russian-language literary papers and magazines. Her poetry is taught in selected Russian schools and universities as required reading for modern literature courses.

Following the successfully received recording of Lera Auerbach's 24 Preludes for Violin and Piano in 2003, BIS released two additional CDs of Lera's works in 2006: Sonata No.2 for violin and piano coupled with Lonely Suite – and 24 Preludes for Piano, 10 Dreams and Chorale, Fugue and Postlude performed by Lera herself, which subsequently received the coveted "Choc du Monde de la Musique". A new CD has also just been released on Capriccio featuring Lera Auerbach's String Quartet No.3 performed by the Petersen Quartet. It is coupled with Lera's arrangement of Shostakovich's Six Poems of Marina Tsvetaeva. Also recently she released a CD of piano performances titled Tolstoy's Waltz with BIS Records and in 2007 will release performances of Mussorgsky Pictures at an Exhibition and Prokofiev Sonata No.7 on the Capriccio label.

www.mediaresources.leraauerbach.com

RASCHÈR SAXOPHONE QUARTET



Since its formation in 1969, the Raschèr Saxophone Quartet has appeared regularly at the major concert halls in Europe, Asia and the U.S.: Carnegie Hall and Lincoln Center New York, Kennedy Center Washington D.C., Opera Bastille Paris, Royal Festival Hall London, Philharmonie Cologne, Finlandia Hall Helsinki, Concertgebouw Amsterdam, Schauspielhaus Berlin, Musikverein Vienna, Tonhalle Zürich, Parco della Musica Rome, Dewan Filharmonik Petronas Kuala Lumpur, National Concert Hall Taipei, etc. The Vienna "Zeitung" hailed the quartet as the "Uncrowned Kings of the Saxophone" and a critic from "Die Welt" claimed, "If there were an Olympic discipline for virtuoso wind playing, the Raschèr Quartet would definitely receive a gold medal."

The ensemble carries on a tradition established in the 1930's by the pioneer of the classical saxophone and founding member of the quartet Sigurd Raschèr, who animated many composers to write music especially for him. In a similar fashion, the quartet has inspired over 350 composers to dedicate music to them, including, Aho, Berio, Bergman, Bialas, Dean, Denhoff, Donatoni, Firsowa, Franke, Glass, Gubaidulina, Halffter, Kagel, Kaipainen, Kancheli, Keuris, de Raaff, Maros, Moe, Nilsson, Nordgren, Nørgard, Rosenblum, Raskatov, Sandström, Stucky, Terzakis, Tüür, Wuorinen, Xenakis, and Chen Yi. All of these composers have shared an enthusiasm for the four musicians' unique homogeneous tone quality, virtuosity and dynamic interpretation of new and old music. Regarding their interpretation of Bach, the well-known German musicologist Ulrich Dibelius wrote, "When the Raschèr Quartet plays Bach, the music takes on a seraphic aura-as if the organ and the string quartet had come together."

Numerous composers have been fascinated with the combination of the Raschèrs and orchestra, which has resulted in more than 40 new works for that combination as well as invitations from many of the world's leading orchestras, including the Gewandhaus Leipzig, the Staatskapelle Dresden, the Symphony Orchestra of the Bavarian Radio Orchestra, Bergen Philharmonic, American Composer's Orchestra, Saint Cecilia National Academy Orchestra Rome, Gulbenkian Orchestra Lisbon, Malaysian National Orchestra, Orchestre de Paris, Pilharmonique Strasbourg, Helsinki Philharmonic Orchestra, Royal Liverpool Philharmonic, Residentie Orchestra of the Hague, Berlin Sinfonie Orchestra, Scottish Chamber Orchestra, Swedish Chamber Orchestra, Philharmonisches Orchester Kiel, Ostrobothnian Chamber Orchestra, Stuttgart Chamber Orchestra, Tapiola Sinfonietta, Camerata Bern, Vienna Symphony, BBC London Symphony, SWR Baden-Baden, MDR Orchestra Leipzig, Radio-Sinfonie-Orchester Stuttgart, Radio-Sinfonie Orchestra Cologne, I Fiamminghi and the Berlin Philharmonic Orchestra under the direction of Sir Simon Rattle.

In addition to the Raschèr Quartet's numerous solo recitals and collaborations with the world's leading orchestras, the Quartet has performed with many various instrumental and vocal combinations, including Christain Lindberg, The Kroumata Percussion Ensemble, The London Voices, The West German Radio Choir, The Rias Chamber Choir, The Finnish Radio Choir, The Belgian Radio Choir, The Icelandic National

Cathedral Choir, and the Netherlands Chamber Choir. Numerous composers such as Luciano Berio, Erkki-Sven Tüür, Bernd Franke, Stefan Thomas, Giya Kancheli, Maricio Kagel and Sofia Gubaibulina have been inspired to contribute works for the Raschèrs in these combinations. The Raschèr Quartet is a musical democracy. Therefore, in contrast to many other chamber ensembles, the quartet has no leader.

www.rsq-sax.com

CRACOW SINGERS



Vocal ensemble formed in 2013 consists of experienced professional singers whose mission is to create the conceptual and musical experience at its best. The members of the ensemble have been actively taking part in music festivals in Poland and abroad and have recorded CD album in the Polish Radio. Their experience enables the singers to produce high-quality performances of different genres of vocal and vocal-instrumental music. The

Cracow Singers vocal ensemble stands out with its consistency in the sphere of aesthetics of sound and the quality of interpretation.

Vocal ensemble performs interdisciplinary, crossover projects in collaboration with various cultural institutions. International project „Kantor – anwesend – abwesend” was created in collaboration with the Centre for Documentation of the Art of Tadeusz Kantor – Cricoteka and Nurnberg House in Krakow.

Cracow Singers was invited by the Internationale Musikverlage Hans Sikorski from Hamburg to participate in the international musical project presenting the latest composition of Lera Auerbach. The high level of artistic performance and exceptional sound quality of vocal ensemble was appreciated by the Polish jazz musician, composer and singer, Stanisław Soyka. Original Stanisław Soyka's compositions to the words of William Shakespeare were then arranged by Karol Kusz for the a cappella performance and recorded on the two-disc album entitled *Soyka & Cracow Singers. Shakespeare a cappella*.

Cracow Singers is also presenting a programme with a cappella versions of Krzysztof Penderecki's works directed by Maciej Tworek. This year ensemble started cooperation with the Orchestra of the Royal City of Krakow – Sinfonietta Cracovia in the project with Arvo Pärt's music. Swiss Ensemble Peregrina has also invited Cracow Singers to participate in the project of ancient music.

The group is involved in various cultural events in Kraków such as Cracovia Sacra, or Muzyczne czwartki (Music Thursdays) in Dworek Białopradnicki community centre. Celebrating the Year of Witold Lutosławski, the Cracow Singers in cooperation with the Beethoven Academy Orchestra, performed a cycle of concerts entitled *Ptasie Plotki, czyli rzecz o muzyce* (Birds' gossip or things musical), with the music of the composer (half-staged version).

Cracow Singers had the honor to sing at the opening ceremony of the Museum of Poles Saving Jews name of Ulma's Family on the 17 March 2016 in Markowa.

The Cracow Singers works under the artistic direction of Karol Kusz.

CONTACT

Cracow Singers



tel: +48 661 122 551, +48 665 092 378
e-mail: kontakt@cracowsingers.pl
ul. Jakuba Bojki 14/49, 30-611 Kraków, POLAND
www.cracowsingers.pl

tel: +48 661 122 551, +48 665 092 378
e-mail: kontakt@equinum.org
ul. Wysłouchów 6/49, 30-611 Kraków, POLAND
www.equinum.org

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