SATURDAY 27 JULY

SUMMER

ORCHESTRE DES JEUNES

OF

DE LA MÉDITERRANÉE

LOVE

BOLDTENDENCIES

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SATURDAY 27 JULY at 7.30PM

ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE: SUMMER OF LOVE

Evan Rogister — Conductor

"This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."
—Leonard Bernstein

"We are even beginning to believe in the possibility of establishing a national musical idiom."
—Florence Price

"My own duty as a teacher is not so much to interpret masters of the past, but to give what encouragement I can to the young musicians… We must trust the very youthful enthusiasm."
—Antonin Dvorák

"Love cannot express the idea of music,while music may give an idea of love…Why separate them? They are the two wings of the soul."
—Hector Berlioz

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PROGRAMME

LEONARD BERNSTEIN (1918-1990)
Overture from *Candide*, 1956

HECTOR BERLIOZ (1803-1869)
"La Mort de Cléopâtre" from *Cleopatra*, 1829

Collective Composition of the OJM, 2024
(UK Premiere)

FLORENCE PRICE (1887-1953)
***Adoration*, 1951**

ANTONÍN DVOŘÁK (1841-1904)
Symphony No. 9 in E minor
"From the New World", 1893

We are grateful to Joel Mills and her team at the British Council for their support of this project, and to Kathryn McDowell, Rebecca Ranson and everyone at the LSO (London Symphony Orchestra) for their encouragement and generosity in making this evening happen. We thank Pauline Chaigne, of the Festival d'Aix-en-Provence, for her commitment to working with us to bring this first ever UK appearance of the Orchestre des Jeunes de la Méditerranée to Bold Tendencies.

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For forty years the Orchestre des Jeunes de la Méditerranée (OJM) has identified multiple perspectives and knowledges; diverse expression and expressiveness; representation, know-how, and gaining confidence in the face of the unknown as key skills for the development and excellence of young artists. Centering mutual listening and cultural exchange as an enabler and promoter of these skills, OJM celebrates respect and kindness; the solidity of memories and the dream of creation.

Like music, intercultural dialogue can be a bridge: across geographies, and from one mind to another. Such dialogue is more crucial than ever in our contemporary moment– a troubled world defined by tension, cultural and identity clashes. Across the decades OJM's challenge has been to share the collective responsibility – with all its Mediterranean partners and artists, and with the public – to inspire opportunities for the creation of true intercultural encounters; inviting exchanges and promoting collective practice and creation, centred upon a common musical passion.

This very special 40th anniversary programme – the first ever UK appearance of the Orchestra, conducted by Evan Rogister with the assistance of Quentin Hindley – opens with the Overture to Leonard Bernstein's *Candide* (1956). Bernstein's overture is a dense musical event, whirling, bright and jubilant. A swift change in atmosphere follows: the dramatic and tormented "The Death of Cleopatra", extracted from Berlioz's *Cleopatra* (1829). Sung here by rising star mezzo-soprano Astrid Nordstad, the work narrates Cleopatra's last moments just before she commits suicide. The queen of Egypt pronounces her last words in a mixture of recitative and aria. The heart of the piece, a meditation performed *sotto voce, con terrore* ("in a whisper, with terror") opens on a funeral march, initiated by a sinister descent played by the orchestra.

The imagination of youth is centred throughout the programme, with various of the works penned by the composers at ages close to those of the musicians in the orchestra – Bernstein was 36 when he composed *Candide*; and Berlioz just 26 when he wrote *Cleopatra*. This sense of imagination comes to the fore with the programme's third work: the Collective Composition, resulting from the Symphonic Session during OJM's residency at the Aix Festival in Provence. Crafted during a 20 day intensive period led by composer and saxophonist Fabrizio Cassol, the joint composition imagined by these young talents reflects the inexhaustible cultural richness of the Mediterranean basin. The work proposes a new relationship to creation: the result of exchanges between equally passionate musicians, trained in different traditions. The collectively composed work is played by the Symphonic Session Quintet – Sarra Douik, Collin Heller, Matteo Nicolin, Marouane Mzough and Hacene Zemrani – on instruments reflective of their varied musical heritage.

Following the Collective Composition comes Florence Price's *Adoration* (1951): a work originally written for organ, but now most often performed arranged for solo violin and orchestra – akin to the orchestration of an African American Spiritual. The first African-American woman to gain great recognition as a composer, with *Adoration* Florence Price writes a profoundly expressive miniature. The lyrical, serene sentences of the solo instrument are played here by the remarkable soloist Bilal Alnemr, supported by the large orchestra.

Exactly 40 years before the premiere of Price's First Symphony in 1933, was the premiere of Dvořák's Symphony "From the New World". Price conceived of the symphony as a tribute to her predecessor. Across both works the richness of the musical heritage of the United States can be heard; enfolding musical idioms and motifs from the Western classical, Native American, and African American spiritual traditions. Within tonight's programme, *Adoration* directly precedes Dvořák, with

the half-minor of the first piece chained directly to the half-minor that begins the next; the links between the two works uplift the philosophy of connection that underpins this unique concert.

“From the New World'' brings together several contemporary popular materials – from the spirituals to which Dvořák was introduced by one of the African-American students he taught at the Conservatory, Henry Thacker Burleigh; to the Native American melodies brought to his attention by the music critic Henry Krehbiel. Dvořák’s celebration of the motifs he felt constituted the heart of American musical identity are expressed with power from the very first movement. The “New World” Dvořák spoke of was originally North America; but the work’s message comes to find resonance within a variety of contexts.

Gazing upon all the socio-cultural challenges playing out across the global stage, it is more urgent than ever to ask ourselves what a new world might look like; how we might rethink our contemporary and strive to enact profound change. As a teacher Dvořák was deeply dedicated to the furtherance of equality amongst peoples: within the Conservatory at which he taught, he pioneered the creation of scholarships that allowed those historically barred from classical education to study composition – an act of political commitment, and great modernity.

Music has always been the orchestra’s tool: to highlight the artistic excellence of youth and open up paths for the musicians and music makers of the future. In recognition and celebration of the exceptional and precious cultural diversity specific to the Mediterranean region, OJM challenges the traditional contours of what the term “orchestra” denotes – to question its codes, limits, borders; the valuable role that it plays and the inspiration that it offers, in the service of our societies.

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The notion of reuniting the Mediterranean through music permeates *Summer of Love* – an appeal to come and care together, especially pertinent as tragic conflict takes place across the Mediterranean basin. With the power of music to generate understanding and communion, the gathering of the young musicians – each bringing and sharing the fruits of their diverse cultures – reminds us of the many great civilizations that have arisen throughout the region.

Programme text written with excerpts from the Festival d'Aix-en-Provence 2024 program, with their kind permission.

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Players of the Orchestre des Jeunes de la Méditerranée

First Violin
Luka Bajović
Mathilda Balakian
Živa Bohinc
Paolo Brignoli
Gustav Kujundžić
Vesna Gostič
Michael Heaton
Lamija Kabaš
Virgil Marrel
Ramez Mohamad
Abdelgaid Atia
Shadan Osama Mohamed
Nabil Atef Nafea
Stephen Scerri
Ema Smiljanić
Sila Nur Türedi

Second Violin
George Abou Shaar
Giulia Castelli
Mehdi Dheker
Dalal El Bied
Marwa El Eid
Adham Hassan Sabry
Abdelmonem Mahmoud
Takashi Jen
Julien Milhade
Maksim Roslov
Maria Stivanaki
Najada Sulollari
David Turhani

Viola
Sarah Al Mallah
Ines Ferreira
Pavle Franković
Valentina Grand
Spyridon Kokonetsis Steriotis
Daria Kurtii
Alberto Marqués García
Tamara Mouratidou
Çağla Ulusev
Ana Pérez Pousada

Cello
Anaëlle Couette
Pauline Fritz
Elpida Kollia
Francisco López Ramirez
Margherita Pasquini
Antonia Pavić
Bruna Šestić
Eneiva Valério Lapa

Double Bass
Mario Cobos Cortés
Guilherme Morais Reis
Nuno Dionísio
Dimitrios Simopoulos
Khadim Marcon Ndiaye
Tarek Tebsamani Palomares

Flute/Piccolo
Eugénie Ikonomou
Katarina Nikolčić
Farah Sulaiman

Oboe/English horn
Angelos Charalampous
Ayşe Melis Demir
Jade Lochun

Clarinet/Bass Clarinet
Lara Alves
Aljaž Jazbinšek
Davide Pellegri
Lara Ramšak

Bassoon/Contrabassoon
Hugo Silva
Rodrigo Vasques
Raphaël Martinez

Horn
Emma Morais
Tomaso Perotti
Fran Povijač
Bruna Freitas

Trumpet
Patrik Palić
Amadej Štrajhar
Inês Costa

Trombone
Afonso Freitas Ribeiro
Duarte Sousa Neiva
Aleksandar Srdić

Tuba
Miguel Cardoso

Percussion
Isaque Andrade
Petros Chimonides
Juan Luis García Díaz

Harp
Virginia Pestugia

CREDITS

Creative Team

Evan Rogister – **Conductor**
Quentin Hindley – **Associate Conductor**
Fabrizio Cassol – **Musical Director**
Astrid Norstad – **Mezzo Soprano**
Bilal Alnemr – **Solo Violin**
Collective Creation Quintet – Collin Heller (nyckelharpa), Hacene Zemrani (tenor saxophone), Oscar Viret (trumpet), Matteo Nicolin (guitar), Sarra Douik (voice and oud)

London Symphony Orchestra – Musician Mentors

Amanda Truelove – **Cello**
Angela Barnes – **Horn**

Chi-Yu Mo – **Clarinet**
David Jackson – **Percussion**
Ginette Decuyper – **First Violin**
Jani Pensola – **Double Bass**
Jonny Hollick – **Trombone**
Juliana Koch – **Principal Oboe**
Iwona Muszynska – **Second Violin**
Steve Doman – **Viola**

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Pauline Chaigne – **Deputy Director of the Orchestre des Jeunes de la Méditerranée and Mediterranean Programming**
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Guillemette Bagneris – **Production Manager**
Églantine Deren – **Production Assistant**

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Technical Management Teams

The **Orchestre des Jeunes de la Méditerranée (OJM)** has had a lasting impact on generations of young Euro-Mediterranean artists of the highest calibre. Since its creation in 1984 the exceptional and internationally recognised training ground for artistic, creative and social excellence, has helped around a hundred talented young musicians to enter the professional world of music each year. The OJM is the only youth orchestra aimed at young instrumentalists who play Western classical music, young creators who are heirs to the various musical traditions of the Mediterranean, and young jazz talents; all of whom are selected by audition. Reflecting the extraordinary richness and power of Euro-Mediterranean cultural diversity, OJM rests at the heart of the Aix Festival and its long-standing commitment to bringing cultures together in the Mediterranean. To date, it is the only musical force whose artistic excellence influences and unites so many countries bordering the Mediterranean, around a common project and through the intercultural dialogue it stimulates, both within its artistic staff and its unique network of cooperation.
Over the course of its history, the OJM has performed throughout the Euro-Mediterranean basin, in Rome, Damascus, Castel-Gandolfo, Jerusalem, Gaza, Marseille, Milan, Aix-en-Provence, Lisbon, Valletta, Marrakesh, Tunis, Cairo, Ljubljana, Zadar, El Jem and elsewhere.
Iannis Xenakis and Abed Azrié have composed repertoire especially for the OJM. Sir Simon Rattle, Gianandrea Noseda, François-Xavier Roth, Marko Letonja, Pablo Heras-Casado, Kazushi Ono and Alain Altinoglu, among others, have conducted its symphonic session.

Evan Rogister is an American-German orchestra conductor who originally enrolled at the Juilliard School of Music in New York to study in singing, before discovering his predilection for orchestral direction. Going on to study at the Peabody Institute, he made his first arms as an assistant conductor at the Houston Opera House. His operatic debut came with the Metropolitan Opera in New York during the 2017-2018 season with The Enchanted Flute; and in 2018 he was appointed chief conductor of the Washington National Opera and the Kennedy Center Orchestra.

Evan’s 2023-24 season sees him direct three works by emerging composers and librettists as part of the Washington National

Opera's American Opera Initiative, as well as overseeing this year's master classes and the mentoring of young artists; and the inauguration of a partnership with the Georg Solti Foundation, allowing one of his award-winning young conductors to receive mentoring during a production at the Kennedy Center. The conductor is re-invited by the Metropolitan Opera in New York to direct Terence Blanchard's Fire Shut Up in My Bones (Grammy Award), as well as the final concert of the Laffont 2024 Contest. He is in the pit for The Enchanted Flute at the Dresden Opera, Romeo and Juliet for the Washington Opera, and on stage for concerts with the Badische Staatskapelle. He is also highly sought after as a guest conductor by many American and European orchestras, claiming the extent of his lyrical and symphonic repertoire.

Quentin Hindley graduated with distinction from the Conservatoire National Supérieur de Musique de Paris in viola, musical analysis, direction, orchestration and conducting. Currently resident conductor and assistant to Leonard Slatkin within the Orchestre National de Lyon; Quentin has additionally benefited from the advice of Pierre Boulez, Paavo and Neeme Jarvi and Sir Simon Rattle. Heavily involved in social and intercultural projects in France and abroad, Quentin has directed several French orchestras; including the Orchestre National du Capital de Toulouse, the Marseille Symphony Orchestra, and the Orchestre National d'Ile-de-France. 2024 marks Quentin's 11th year working in collaboration with the Festival d'Aix-en-Provence.

Fabrizio Cassol is a composer and saxophonist, who founded the Belgian jazz ensemble Aka Moon in 1992. He works across dance, opera and theatre; with regular collaborators including choreographers such as Alain Platel, Anne Teresa De Keersmaeker, Lemi Ponifasio and Faustin Linyekula; composers and directors such as Philippe Boesmans or Luc Bondy; and theatre companies such as Tg Stan. He specialises in intercultural musical experiences while exploring scholarly, improvised music and oral traditions; and gives regular workshops and master classes around the world – from the Royal Academy of Music London; to the Conservatoires of Jerusalem, Algeria, Paris, Beijing, Berlin, Royaumont, and more. Since 2015 Fabrizio has been the musical director of OJM's Collective Composition sessions; training young and improvisational

musicians from the Mediterranean basin in the classical and traditional music of the region.

Astrid Nordstad began her musical career in the women's choir of the Nidaros Cathedral. Going on to study singing at the Norwegian Academy of Music in Oslo, where she was selected to participate in the National Academy of Arts opera program, the Norwegian mezzo-soprano continued her education at the Academy of Opera in Copenhagen with Susanna Eken. She was a semi-finalist in 2019 of the Queen Sonja International Competition, receiving the Ingrid Bjoner scholarship; and the winner of the Tom Wilhlemsen Opera Prize in 2022. Between 2018 and 2020, she was part of the Norwegian National Opera's Youth Artist Program. During the 2023-2024 season Astrid is the guest of the Norwegian National Opera for Suzuki (Madama Butterfly); and resumes the role of Tisbe and sings Cleofe (The Resurrection of Händel) with Marc Minkowski and Les Musiciens du Louvre at the Easter Festival in in Aix-en-Provence, and the Philharmonie de l'Elbe.

Bilal Alnemr discovered the violin after being gifted a small toy instrument by his father; and continued to learn alone using only a DVD. Damascus-born Bilal won the 2007 Syrian National Violin Competition aged just 11, and the Solhi Alwadi competition, and has since given concerts across India, Russia, Qatar, Jordan and Lebanon. Following his participation in the Mediterranean Cultural exchange ECUME he joined the Conservatory of Aix-en-Provence; moved to Paris to study at the Conservatoire à Rayonnement Régional de Paris in 2012; and graduated from the Paris Conservatoire (CNSMDP) in 2016. Having completed his studies at the Barenboïm-Saïd Academy in Berlin, Bilal recently made his debut with the ORF Radio Symphonie Orchester Wien. As an orchestral and chamber musician, Bilal Alnemr regularly plays in the Boulez Ensemble of Berlin and in the West-Eastern Divan Ensemble; and has been a member of the West-Eastern Divan Orchestra since 2018. In July 2022, he created Les Rencontres Musicales de Vauvenargues, a musical event aimed at thanking this Provençal village for having welcomed his family during the war in Syria. Bilal also founded Les Cordes de Shams, a non-profit association aimed at developing cultural exchanges in the field of music, between Syria, France and the rest of the world.

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SPAIN National Youth Orchestra of Spain
FINLAND Sibelius Academy Symphony Orchestra
NETHERLANDS National Youth Orchestra of the Netherlands
PORTUGAL Portugal Youth Orchestra
TURKEY National Youth Symphony Orchestra of Turkey

OJM is a member of EFNYO (European Federation of National Youth Orchestras). Medinea is made up of around thirty OJM partners from 21 countries. This network was founded in 2014 by the Festival d'Aix-en-Provence and unites its members around a manifesto of shared values. OJM would like to thank the French Ministry of Foreign Affairs and its network of French Institutes (in particular those in Algeria, Egypt, Lebanon, Morocco, Tunisia and Turkey), who provide OJM with vital support for the mobility of artists in the Mediterranean.

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Upcoming Live Events Programme

Friday 2 August at 7.30pm
James Baldwin's 100th Birthday Concert
NYJO (National Youth Jazz Orchestra) with guest soloists
Moses Boyd & Theon Cross

Saturday 3 August at 7.30pm
The Fire Next Time! – Notes on a Native Son
Nicholas Boggs, Deborah Levy, Rhea Dillon, Glenn Ligon, Liam Sangmuah, Caleb Azumah Nelson, Mendez celebrate James Baldwin with the London Review of Books

Sunday 4 August at 3.30pm
The Fire Next Time! – Little Man, Little Man read by James Baldwin's nephew Tejan Karefa-Smart

Saturday 10 August at 7.30pm
GBSR Duo: Music for a Summer Evening – George Crumb, Steve Martland, Steve Reich

Friday 16 August at 7.30pm
The Kanneh Masons: The House of Music

Thursday 22 & Friday 23 August at 7pm
The Multi-Story Orchestra: Bottled Up

Saturday 24 August at 7.30pm
Julia Bullock and Bretton Brown present music by Kurt Weill, Rodgers & Hammerstein, Connie Converse, Allan Berg, Bob Dylan, Elizabeth Cotten, Marian Anderson, Nina Simone, Odetta and John Cage

Thursday 5 September at 7.30pm
Paul B. Preciado: Dysphoria Mundi moderated by Juliet Jacques

Saturday 7 September at 7.30pm
Oliver Leith: Written in Swamp and Gold
Philharmonia Orchestra conducted by Naomi Woo

Saturday 14 September at 7.30pm
Gustav Mahler: Symphony No 2 'Resurrection'

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Upcoming Creative Learning Activity

Friday 2 August at 1.30pm
Backstage Pass: National Youth Jazz Orchestra

Friday 2 August at 1.30pm
Reading Session: James Baldwin Little Man, Little Man

Friday 16 August at 1.30pm
Backstage Pass: Kadiatu Kanneh-Mason and Konya Kanneh-Mason

Saturday 24 August at 1.30pm
Public Rehearsal: Julia Bullock and Bretton Brown

Saturday 7 September at 1.30pm
Public Rehearsal: Oliver Leith

Saturday 14 September at 1.30pm
Public Rehearsal: Gustav Mahler No. 2 'Resurrection'

To get involved please contact **Misty Ingham**, **Senior Curator & Producer: Creative Learning**, misty@boldtendencies.com.

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