

THE
kni&hts



THE
kretzer
project

THE kreutzer project

LUDWIG VAN BEETHOVEN 1770–1827

‘Kreutzer Concerto’

Violin Sonata No.9 in A Op.47 (arr. Colin Jacobsen)

- | | | |
|---|------------------------------|-------|
| 1 | I. Adagio sostenuto – Presto | 14.27 |
| 2 | II. Andante con variazioni | 15.21 |
| 3 | III. Finale: Presto | 9.07 |

Colin Jacobsen *solo violin*

COLIN JACOBSEN b.1978

- | | | |
|---|-------------------|------|
| 4 | Kreutzings | 6.48 |
|---|-------------------|------|

ANNA CLYNE b.1980

- | | | |
|---|-------------------|-------|
| 5 | Shorthand* | 11.06 |
|---|-------------------|-------|

Karen Ouzounian *solo cello*

Colin Jacobsen, Emily Daggett Smith *violins* • **Mario Gotoh** *viola*

Eric Jacobsen *cello* • **Logan Coale** *double bass*

LEOŠ JANÁČEK 1854–1928

‘Kreutzer Sonata’

String Quartet No.1 JW 7/8 ‘Z podnětnu Tolstého Kreutzerovy sonáty’

(arr. Eric Jacobsen, orch. Michael P. Atkinson)

- | | | |
|---|-----------------------------------|------|
| 6 | I. Adagio – Con moto | 4.22 |
| 7 | II. Con moto | 4.24 |
| 8 | III. Con moto – Vivo – Andante | 4.18 |
| 9 | IV. Con moto – Adagio – Più mosso | 5.15 |

75.11

The Knights

Eric Jacobsen *conductor*

The Knights

Violins

Colin Jacobsen
Rebecca Anderson
Christina Courtin
Emily Daggett Smith
Kristi Helberg
John Marcus
Yaira Matyakubova
Theo Ramsey

Violas

Mario Gotoh
Kyle Miller

Cellos

Jane Cords-O'Hara
Karen Ouzounian
Caitlin Sullivan

Double Basses

Logan Coale
Shawn Conley

Flute

Alex Sopp

Oboe

Gustav Highstein

Clarinet

Alicia Lee

Bassoon

Edward Burns

Horns

Michael P. Atkinson
Karl Kramer-Johansen

Trumpet

Sycil Mathai

Harp

Megan Conley

Percussion

David Stevens

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What exactly is it? I don't understand.

What is music?

What does it do?

And why does it do what it does?

(Leo Tolstoy, responding to Beethoven's 'Kreutzer' Sonata)

Projects that begin with a question excite us, because they open doors to new questions and lead us down an Alice in Wonderland-like path to new understanding. The Knights had a question in response to Tolstoy's –

What is it about Beethoven's 'Kreutzer' Sonata that struck such a deep chord with the Russian author, becoming a deeply symbolic plot point of his novella *The Kreutzer Sonata* and its attendant themes of jealousy, obsession, lust; failed relations between the sexes; and questions over the meaning of love and the institution of marriage itself?

In Czech composer Leoš Janáček's manic tone-poem for string quartet (also entitled 'Kreutzer Sonata') we hear some answers. Written in a flash of artistic ferment over the course of a week, Janáček's first string quartet was a response both to Tolstoy and to Beethoven, as he mined the obsessive ostinati of the sonata, as well as some of its more tender material for musical inspiration. Janáček may have been drawn to some of the topics touched upon by Tolstoy (including society's subjugation of women), but while Tolstoy seemed to suggest that music was a morally corrupting agent of society, Janáček believed music could be the 'conscience of humanity' (according to Josef Suk, a member of the Bohemian Quartet, which premiered the work).

The Kreutzer Project has allowed us to explore threads connecting Beethoven's and Janáček's 'Kreutzer' Sonatas and to bring their groundbreaking identities into a contemporary context through the creation of new works and arrangements by members of The Knights and composer Anna Clyne. The title of Beethoven's Ninth Sonata for piano and violin (Op.47, written in 1803) includes an inscription '*scritta in uno stile molto concertante, quasi come d'un concerto*' – 'written in a molto concertante style, like a concerto'. This gave us the idea to go further in the concertante direction. I created a new arrangement, now entitled 'Kreutzer Concerto' for solo violin and orchestra, fleshing out the concerto-like qualities of the piece, while retaining the intimate interplay between instruments that is characteristic of chamber music.

Janáček's String Quartet No.1, 'Kreutzer Sonata' has also been expanded to a chamber orchestra size by Knights hornist Michael P. Atkinson and my brother Eric Jacobsen. While the original string quartet is rich in color and texture already, the new arrangement allows listeners the opportunity to experience Janáček's vivid world of fantasy with the full orchestral color palette of winds, brass, and percussion, in addition to the original string writing.

Bringing the project fully into the present are two new compositions, one written by me and another by Anna Clyne. Anna's piece *Shorthand* takes its title from this line in Tolstoy's novella: 'music is the shorthand of emotion'. Written for and recorded here by Knights cellist Karen Ouzounian and strings, Anna follows Janáček's model in drawing on motifs from Beethoven, including the opening theme of the first movement and its hymn-like second theme, and transforming them into her own language, which in *Shorthand* is also steeped in the atmosphere of Janáček's quartet.

My piece, *Kreutzings*, also makes buried allusions to both the Beethoven and the Janáček, but in addition deals with a central figure in this project's narrative: the violinist and dedicatee of Beethoven's Sonata, Rodolphe Kreutzer. Beethoven originally wrote the piece for George Bridgetower, a British violinist of African descent with whom he premiered the piece. But after a subsequent falling out, Beethoven changed the dedication page to the French violinist Kreutzer, who ironically never played the work, perhaps deeming it unintelligible and unplayable at the time. However, it would be hard to find a violinist who hasn't labored over Kreutzer's Etude No.2 and its interminable list of bowing variations (brought to popular culture in the mid-20th century by comedian and violinist Jack Benny). So, in *Kreutzings* I chose to tip my hat to Kreutzer's ghost and the obsessive nature of his etude as one aspect of a piece that goes through a number of transformations and variations.

Colin Jacobsen, The Knights

Was genau ist sie? Ich verstehe nicht.

Was ist Musik?

Was tut sie?

Und warum tut sie eben das, was sie tut?

(Leo Tolstoj zu Beethovens „Kreutzer“ Sonate)

Projekte, die mit einer Frage beginnen, begeistern uns, weil sie Türen zu weiteren Fragen öffnen und uns wie Alice im Wunderland auf einen Weg neuer Erkenntnisse führen. Eine Frage, die sich den Knights im Hinblick auf jene Tolstoj stellte, war jene:

Was an Beethovens „Kreutzer“ Sonate vermochte im russischen Autor eine Saite anzuschlagen, dass sie ein zutiefst symbolisches Handlungselement in seiner Novelle *Die Kreutzer-sonate* zu werden vermochte, nebst der zu ihr gehörenden Themen wie Eifersucht, Besessenheit und Lust; gescheiterten Beziehungen zwischen den Geschlechtern; und Fragen hinsichtlich der Bedeutung der Liebe und der Institution der Ehe an sich?

In der manischen Tondichtung für Streichquartett des tschechischen Komponisten Leoš Janáček (die ebenfalls „Kreutzer Sonate“ betitelt ist) können wir einige Antworten hören. Das in einem künstlerischen Schaffensrausch in gerade einmal einer Woche entstandene erste Streichquartett Janáčeks war dabei ebenso eine Antwort auf Tolstoj wie auch auf Beethoven, aus dessen Sonate er die obsessiven Ostinati und auch einiges an lyrischerem Material als musikalische Inspirationsquelle heranzog. Janáček mag sich auch zu gewissen, von Tolstoj berührten Themenkreisen hingezogen gefühlt haben (darunter die gesellschaftliche Unterdrückung der Frauen), aber während Tolstoj eher die Meinung vertritt, Musik sei ein für die Gesellschaft gefährliches, moralisch korrumpierendes Mittel, so glaubte Janáček doch daran, dass Musik durchaus als „Gewissen der Menschheit“ gelten könne (so Josef Suk, der als Mitglied des Böhmisches Streichquartetts die Uraufführung des Werkes spielte).

The Kreutzer Project hat uns ermöglicht, den Fäden, die Beethovens und Janáčeks „Kreutzer“ Sonaten miteinander verbinden, nachzugehen und ihre bahnbrechenden Identitäten durch die Komposition neuer Werke und Arrangements von Mitgliedern der Knights und der Komponistin Anna Clyne in einen zeitgenössischen Kontext zu stellen. Im Titel von Beethovens Neunter Sonate für Klavier und Violine (op. 47, entstanden im Jahr 1803) heißt es im Original: *scritta in uno stilo molto concertante, quasi come d'un concerto* – also etwa „geschrieben in einem überaus konzertierenden Stil, fast wie in einem Konzert“. Das brachte uns auf die Idee, den Gedanken des Konzertes weiterzuspinnen. Ich schuf also ein neues Arrangement, das nun den Titel „Kreutzer Concerto“ trug, für Solovioline und Orchester, und welches die konzertähnlichen Qualitäten des Werkes herausarbeitete, dabei aber das intime Zusammenspiel der einzelnen Instrumente, das so charakteristisch für Kammermusik ist, zu bewahren trachtete.

Janáčeks Streichquartett Nr. 1, die „Kreutzer Sonate“, ist vom Hornisten der Knights, Michael P. Atkinson, und meinem Bruder, Eric Jacobsen, ebenfalls für Kammerorchester arrangiert worden. Ist schon das ursprüngliche Streichquartett ausgesprochen reich an Klangfarben und satztechnisch komplex, so gestattet das neue Arrangement dem Hörer, die bildreich-fantastische Klangwelt Janáčeks nun in einem vollen Orchestersatz zu erleben, der zusätzlich zum originalen Streichersatz auch Holz-, Blechbläser und Schlagwerk hinzuzieht.

Gänzlich in die Gegenwart wird das Projekt dann durch zwei neue Kompositionen gebracht: eine von mir und eine weitere von Anna Clyne. Annas Werktitel *Shorthand* [deutsch: *Stenographie*] entstammt jener Zeile in Tolstojs Novelle, in der es heißt: „Musik ist die Stenographie des Gefühls“. In dem für die Cellistin, Karen Ouzounian, und Streichern der Knights entstandene Werk, folgt Anna dem Modell Janáčeks und greift Motive Beethovens auf; darunter das den Kopfsatz eröffnende Thema sowie das zweite, choralartige Thema, überträgt diese aber in ihre eigene Klangsprache, die in *Shorthand* auch die Atmosphäre von Janáčeks Quartett nachempfundenet.

Mein eigenes Werk, *Kreutzings*, macht zwar ebenfalls verdeckte Anspielungen auf die beiden Werke Beethovens und Janáčeks, widmet sich darüber hinaus aber auch der zentralen Figur hinter diesem Projekt, nämlich dem Violinisten und Widmungsträger der Sonate Beethovens, Rodolphe Kreutzer. Beethoven hatte sein Werk ursprünglich für George Bridgetower, einen britischen Violinisten mit afrikanischen Wurzeln, geschrieben, mit dem er gemeinsam die Uraufführung spielte. Nachdem es im Anschluss der Aufführung zu einem Streit gekommen war, strich Beethoven die Widmung und eignete es stattdessen dem französischen Violinisten Kreutzer zu, der das Werk ironischerweise nie spielte und es sowohl für unverständlich hielt als auch für unspielbar erklärte. Andererseits wird es kaum einen Geiger geben, der sich nicht irgendwann mit Kreutzers Etüde Nr. 2 und ihren schier endlosen Variationen der Bogentechnik auseinandergesetzt hätte (die Mitte des 20. Jahrhunderts durch den US-amerikanischen Komiker und Violinisten Jack Benny einer breiteren Öffentlichkeit bekannt gemacht wurde). In *Kreutzings* versuche ich so, Kreutzers Geist und der obsessiven Natur seiner Etüde die Referenz zu erweisen, als einen möglichen Aspekt eines Werkes, das eine Reihe von Transformationen und Variationen durchläuft.

Colin Jacobsen, The Knights

Übersetzung: Matthias Lehmann

Qu'est-ce que c'est exactement ? Je ne comprends pas.

Qu'est-ce que la musique ?

Que fait-elle ?

Et pourquoi fait-elle ce qu'elle fait ?

(Léon Tolstoï, répondant à la Sonate « à Kreutzer » de Beethoven)

Les projets commençant par une question nous enthousiasment, car ils ouvrent la voie à de nouvelles questions et nous conduisent vers une nouvelle compréhension, comme une Alice au pays des merveilles. The Knights avaient une question en réponse à celle de Tolstoï –

Qu'est-ce qui, dans la Sonate « à Kreutzer » de Beethoven, a touché une corde si sensible chez l'écrivain russe, devenant un point d'intrigue profondément symbolique de sa nouvelle *La Sonate à Kreutzer*, et des thèmes qui l'accompagnent : la jalousie, l'obsession, le désir, l'échec des rapports entre les sexes, et les questions sur la signification de l'amour et sur l'institution du mariage lui-même ?

Dans le frénétique poème sonore du compositeur tchèque Leoš Janáček pour quatuor à cordes (également intitulé « Sonate à Kreutzer »), il est possible d'entendre des réponses. Écrit en l'espace d'une semaine dans un véritable bouillonnement artistique, le premier quatuor à cordes de Janáček était une réponse à la fois à Tolstoï et à Beethoven, puisqu'il a exploité les ostinatos obsédants de la sonate, ainsi que certains de ses éléments plus tendres comme inspiration de la musique. Janáček était peut-être attiré par certains des sujets abordés par Tolstoï (notamment la domination des femmes par la société), mais alors que Tolstoï semble suggérer que la musique est un agent moralement corrupteur de la société, Janáček estime que la musique peut être la « conscience de l'humanité » (selon Josef Suk, membre du Quatuor de Bohême, qui créa la partition).

The Kreutzer Project nous a donné la possibilité d'explorer les liens qui relient les Sonates « Kreutzer » de Beethoven et de Janáček, et de placer leur identité novatrice dans un contexte contemporain grâce à la création de nouvelles œuvres et de nouveaux arrangements par des membres de The Knights et de la compositrice Anna Clyne. Le titre de la Neuvième Sonate pour violon et piano de Beethoven (Opus 47, composée en 1803) porte l'inscription « *scritta in uno stile molto concertante, quasi come d'un concerto* » (écrite dans un style très concertant, presque comme un concerto). Cela nous a donné l'idée de poursuivre plus avant cette notion de concerto. J'ai réalisé un nouvel arrangement, maintenant intitulé « Kreutzer Concerto », pour violon solo et orchestre en étoffant les qualités concertantes de la pièce tout en préservant l'interaction intime entre les instruments, un aspect caractéristique de la musique de chambre.

Le Quatuor à cordes n° 1 « Sonate à Kreutzer » de Janáček a également été élargi à la dimension d'un orchestre de chambre par le corniste de The Knights, Michael P. Atkinson et mon frère Eric Jacobsen. Alors que la partition originale est déjà riche en couleurs et en textures, le nouvel arrangement donne l'occasion à l'auditeur de découvrir le monde de fantaisie de Janáček à travers la palette complète des couleurs de l'orchestre avec vents, cuivres et percussions, en plus de l'écriture originale des cordes.

Deux nouvelles compositions de moi et d'Anna Clyne installent pleinement le projet dans le présent. Écrite pour et enregistrée ici par la violoncelliste Karen Ouzounian de The Knights et les cordes de l'ensemble, la pièce d'Anna Clyne, *Shorthand* (sténographie), tire son titre de cette phrase de la nouvelle de Tolstoï : « La musique est la sténographie de l'émotion ». Anne suit le modèle de Janáček en faisant appel à des motifs de Beethoven, notamment le thème d'ouverture du premier mouvement et son second thème en forme d'hymne, et les transforme dans son propre langage, qui dans *Shorthand* est également imprégné de l'atmosphère du quatuor de Janáček.

Ma pièce, *Kreutzings*, fait également des allusions voilées à la fois à Beethoven et à Janáček, mais traite en outre d'un personnage central dans la narration de ce projet : le violoniste et dédicataire de la Sonate de Beethoven, Rodolphe Kreutzer. Beethoven avait composé l'œuvre pour George Bridgetower, un violoniste britannique d'origine africaine avec qui il créa la partition. Mais à la suite d'une brouille, Beethoven changea la dédicace et la donna au violoniste français Kreutzer qui, ironiquement, ne joua jamais l'œuvre, la jugeant peut-être inintelligible et injouable à l'époque. Cependant, il serait difficile de trouver un violoniste qui n'ait pas peiné sur l'Étude n° 2 de Kreutzer et son interminable liste de variations de coups d'archet (rendue populaire au milieu du XX^e siècle par le comédien et violoniste Jack Benny). Ainsi, dans *Kreutzings*, j'ai choisi de donner un coup de chapeau au fantôme de Rodolphe Kreutzer et au caractère obsessionnel de son étude comme un aspect d'une pièce qui passe par un certain nombre de transformations et de variations.

Colin Jacobsen, The Knights

Traduction : Francis Marchal



THE
knights

The Knights are a collective of adventurous musicians dedicated to transforming the orchestral experience and eliminating barriers between audiences and music. Driven by an open-minded spirit of camaraderie and exploration, they inspire listeners with vibrant programs that encompass their roots in the classical tradition and passion for artistic discovery. The orchestra has toured and recorded with renowned soloists including Yo-Yo Ma, Dawn Upshaw, Béla Fleck, and Gil Shaham, and has appeared across the world's most prestigious stages, including those at Carnegie Hall, Tanglewood, Ravinia, The Kennedy Center, and the Vienna Musikverein.

The Knights evolved from late-night chamber music reading parties with friends at the home of violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsen brothers, who are also founding members of the string quartet Brooklyn Rider, serve as artistic directors of The Knights, with Eric Jacobsen as conductor.

The Knights seek to share music with a broad general public regardless of background, and the group designs programs to appeal to both loyal followers and new listeners alike. The Knights perform in traditional concert halls as well as in parks, plazas, and bars, and create unusual partnerships across disciplines.

The orchestra seeks out and prioritizes collaborative partnerships with artists often underrepresented in classical music. Past partnerships have included performances with Brooklyn-based Pan Evolution Steel Orchestra, with African musicians as part of William Kentridge's *The Head & the Load*, and with a diverse group of contemporary composers and performers including Vijay Iyer, Kinan Azmeh, Angélica Negrón, and Jessie Montgomery, among others.

The Knights are proud to be known as 'one of Brooklyn's sterling cultural products... known far beyond the borough for their relaxed virtuosity and expansive repertory' (*The New Yorker*). Their roster boasts musicians of remarkably diverse talents, including composers, arrangers, singer-songwriters, and improvisers, who bring a range of cultural influences to the group, from jazz and klezmer to pop and indie rock music. The unique camaraderie within the group retains the intimacy and spontaneity of chamber music in performance. Through the palatable joy and friendship in their music-making, each musician strives to include new and familiar audiences to experience this important art form.



Hailed by the *New York Times* as ‘an interpretive dynamo,’ conductor and cellist **Eric Jacobsen** has built a reputation for engaging audiences with innovative and collaborative programming. He is the newly-named Music Director of the Virginia Symphony, becoming the 12th music director in the orchestra’s 100-year history. He is also Artistic Director and conductor of The Knights, and serves as the Music Director for the Orlando Philharmonic Orchestra. Jacobsen founded The Knights with his brother, violinist Colin Jacobsen, to foster the intimacy and camaraderie of chamber music on the orchestral stage.

Recent collaborators include Itzhak Perlman, Gil Shaham, Dawn Upshaw, Susan Graham, Nicholas Phan, Emanuel Ax and Jean-Yves Thibaudet. Also in demand as a guest conductor, Jacobsen has led the symphony orchestras of Baltimore, Detroit, the New World, St. Paul Chamber Orchestra, the Deutsche Philharmonie Merck and the Tonkünstler Orchestra.

Recent and upcoming highlights include a return to the Detroit Symphony for the world premiere of James Lee III’s *Amer’ican*, his La Jolla SummerFest debut, performances with the Virginia Symphony and Branford Marsalis, and an appearance at Wolf Trap with The Knights in a new piece by Grammy-winning singer/songwriter Aoife O’Donovan. In recent seasons, The Knights helped create the music for William Kentridge’s *The Head & the Load* at the Park Avenue Armory and performed a fully-staged centennial production of Bernstein’s *Candide*. In the spring, they will close their season with a US tour featuring pianist Aaron Diehl.

The 21–22 Orlando Philharmonic season sees the return of the ‘Resonate’ festival with Artist-in-Residence Stewart Goodyear plus a semi-staged production of *Carmina Burana*. During the 20–21 season, the Orlando Philharmonic was one of the few orchestras internationally that was able to perform live concerts, including with pianist Yuja Wang, and they closed the season with ‘America, Come’, honoring the centennial of the 19th Amendment. Under Jacobsen’s baton, The Knights have developed an extensive recording collection, which includes *Azul* with longtime collaborator Yo-Yo Ma, as well as the Prokofiev Concerto in the Grammy-nominated Gil Shaham album *1930s Violin Concertos*. *We Are The Knights*, a documentary produced by Thirteen/WNET, premiered in 2011.



Violinist and composer **Colin Jacobsen** is ‘one of the most interesting figures on the classical music scene’ (*Washington Post*). An eclectic composer who draws on a range of influences, he was named one of the top 100 composers under 40 by NPR listeners. He is also active as an Avery Fisher Career Grant-winning soloist and performs regularly with the Silk Road Ensemble. For his work as a founding member of two game-changing, audience-expanding ensembles – the string quartet Brooklyn Rider and orchestra The Knights – Jacobsen was selected from among the nation’s top visual, performing, media, and literary artists to receive a prestigious and substantial United States Artists Fellowship.

Colin Jacobsen’s work as a composer developed as a natural outgrowth of his chamber and orchestral collaborations. Jointly inspired by encounters with leading exponents of non-Western classical traditions and by his own classical heritage, his writing reveals an eclectic personal voice with a ‘knack for spinning lines with an elasticity that sounds uncannily like improvisation’ (*New York Times*). Jacobsen collaborated with Iran’s Siamak Aghaei to write a Persian folk-inflected composition, *Ascending Bird*, which he performed as soloist with the YouTube Symphony Orchestra at the Sydney Opera House, in a concert that was streamed live by millions of viewers worldwide. His work for dance and theater includes music for Compagnia de’ Colombari’s theatrical production of Walt Whitman’s *Song of Myself*.

As a violin soloist, Jacobsen was ‘born to the instrument and its sweet, lyrical possibilities’ (*New York Times*). He has collaborated with orchestras including the New York Philharmonic and San Francisco Symphony, and has premiered concertos by Kevin Beavers and Lisa Bielawa. He has performed with such prominent artists as Emanuel Ax, Joshua Bell, Steven Isserlis, Yo-Yo Ma, Christian Tetzlaff, Mitsuko Uchida, and composer Tan Dun, with whom he toured China. His numerous summer festival engagements include Caramoor, Marlboro, Mostly Mozart, Moritzburg, Ravinia, Salzburg, Tanglewood and Taiwan’s National Concert Hall.

A graduate of the Juilliard School and the Royal Conservatory of the Hague, Jacobsen’s principal teachers have included Doris Rothenberg, Louise Behrend, Robert Mann and Vera Beths. He received an Avery Fisher Career Grant in 2003.



Praised for her ‘radiant’ and ‘expressive’ (*New York Times*) and ‘nothing less than gorgeous’ (*Memphis Commercial Appeal*) performances, cellist **Karen Ouzounian** leads a multi-faceted career as a chamber musician, soloist, collaborator and composer. Winner of the S&R Foundation’s Washington Award, she is at home in diverse musical settings and sought-after for her open-hearted, passionate and vibrantly detailed approach to music-making. She is a founding member of the Grammy-nominated Aizuri Quartet, and appears regularly as a member of the Silkroad Ensemble and The Knights. Recent projects include the creation of an experimental theater work with director Joanna Settle; the world premiere of Lembit Beecher’s cello concerto *Tell Me Again* with the Orlando Philharmonic; and the release of Kayhan Kalhor’s *Blue as the Turquoise Night of Neyshabur* for solo cello, kamancheh and tabla. Her evening-length video work *In Motion*, an exploration of heritage, family history and migration through interviews, her own compositions, and collaborations with visual artists Kevork Mourad and Nomi Sasaki and composer-percussionist Haruka Fujii, was presented by *BroadBand* in 2021.



London-born **Anna Clyne** is a two-time Grammy-nominated composer of acoustic and electro-acoustic music. Described as a ‘composer of uncommon gifts and unusual methods’ in a *New York Times* profile and as ‘fearless’ by NPR, Clyne is one of the most acclaimed and in-demand composers of her generation, often embarking on collaborations with innovative choreographers, visual artists, filmmakers, and musicians.

Several of Clyne’s projects explore her fascination with visual arts, including *Color Field* for the Baltimore Symphony Orchestra, inspired by the artwork of Rothko, and *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera. *Within Her Arms* opened the New York Philharmonic’s 2021–2022 season and *PIVOT* opened the 2021 Edinburgh International Festival. She has collaborated with musicians such as clarinetist Martin Fröst, saxophonist Jess Gillam, violinist Pekka Kuusisto, and Yo-Yo Ma. Her music has been commissioned by venues including Carnegie Hall and the Southbank Centre and by ensembles such as Houston Ballet and the Los Angeles Philharmonic.

Clyne has served as Composer-in-Residence for the Baltimore Symphony Orchestra, Berkeley Symphony, Chicago Symphony Orchestra, Helsinki Philharmonic, London Philharmonia, L’Orchestre national d’Île-de-France and the Scottish Chamber Orchestra. She is the recipient of the 2016 Hindemith Prize and a Charles Ives Fellowship from the American Academy of Arts and Letters. Her music is published exclusively by Boosey & Hawkes.



Michael P. Atkinson is a hornist, composer/arranger, and conductor based in New York City. In addition to duties as solo hornist of The Knights, he performs regularly with the New York Philharmonic, and has appeared with International Contemporary Ensemble, Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, on numerous Broadway shows, and elsewhere in the NYC music scene. As guest conductor, Michael has led the orchestras of New York City Ballet, Orlando Philharmonic, The Knights, and as leader of recording sessions in NYC studios.

Michael has written numerous arrangements and orchestrations for The Knights and a wide spectrum of artists and ensembles around the globe, including the music of Sufjan Stevens for New York City Ballet and San Francisco Ballet; the music of Jonathan Jeremiah, Wende Snijders, and The Tallest Man On Earth for Amsterdam Sinfonietta; collaborating with South African artist William Kentridge and his team to orchestrate *The Head & the Load*; the music of Mikael Karlsson for Opera Ballet Vlaanderen, Swedish Chamber Orchestra, Vienna State Opera Ballet, and the Prototype Festival. Currently, Michael is composing an original score in collaboration with Mikael Karlsson for a new work commissioned by the Royal Scottish Ballet featuring choreography and film by Morgann Runacre-Temple and Jessica Wright, to be premiered at the 2022 Edinburgh International Festival.

A native of Pittsburgh, Pennsylvania, Michael holds a B.M. and M.M. from Juilliard.



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