

● *A piacere...*

Kebyart recital 2022-2023

Johann Sebastian **Bach** (1685-1750)

Allein Gott in der Höh sei Ehr BWV 662 (1747-1748), 8'

Arr. Kebyart Ensemble

Felix **Mendelssohn** (1809-1847)

4 Pieces Op.81 (1827-1847), 21'

Arr. Kebyart Ensemble

Tema con variazioni

Scherzo

Fugue

Capriccio

[PAUSE]

Mauricio **Sotelo** (1961)

New piece for saxophone quartet (2022), 10'

Johannes **Brahms** (1833-1897)

Romance (Andante-Allegretto grazioso), Op. 118 No. 5 (1893), 4'40"

Capriccio (Un poco agitato), Op. 76 No. 2 (1878), 3'30"

Intermezzo (Moderato semplice), Op. 76 No. 7 (1878), 3'40"

Arr. Kebyart Ensemble

Jörg **Widmann**

7 *Capricci*, written for Kebyart 11'

Ascensió

Walzer

Noises

Corale 1

Keys

Corale 2

Zirkusparade

Music has often been created —and continues to be sometimes— at the service of texts, rites or the demands of the court or the patron, thus fulfilling a specific function that determines the very structure or character of the work. But there are cases in which the music is, in essence, the result of the composer's free imagination. The *capricci*, for example, are one of these free pieces without a specific structure, where the creative imagination of the author is at the forefront. The first saxophone quartet by the renowned clarinetist and composer Jörg Widmann is based on the idea of caprice. He himself defines them as "very different short pieces that explore the possibilities of the four saxophones: from the initial chromatic quarter-tone *Ascensió*, through two noise pieces, a waltz and 2 chorales, to the final *Zirkusparade*, from the most sacred seriousness to the most exuberant comedy".

In the chorale preludes for organ, one chorale or hymn melody was used as an ornamented cantus firmus for an improvised-like instrumental piece. The Lutheran hymn *Allein Gott in der Höh sei Ehr* became a fertile source of inspiration among composers of the 17th and 18th centuries. Johann Sebastian Bach used it in numerous choral preludes for organ, among them the ecstatic four-part adagio BWV 662 which, in a version for saxophone quartet, opens the programme inviting a meditative and profound listening.

Who better to take up Bach's baton than Felix Mendelssohn, who was his revivalist? In romantic music, the capriccio form often also implied a fast, intense and virtuosic nature. This is the case in Mendelssohn's *Capriccio* included in the 4 pieces *Op. 81*, which are the result of the publication of four movements for quartet that Mendelssohn composed during his lifetime and that the publisher decided to publish posthumously. From a theme with variations to a fugue, they are a magnificent compilation of the German musician's exceptional expressive and compositional qualities.

Brahms also used free musical forms in his *Pieces for Piano* during his life: *caprices*, *romances* and *intermezzi* that condense the expression and musical fantasy of the mature Brahms. Finally, the acclaimed Spanish composer presents his view on this idea of caprice with a new work for saxophone quartet written specially for Kebyart Ensemble.



BIO

Born in Barcelona, Kebyart is one of the most promising ensembles of the current music scene. These four talented musicians share an endless passion for chamber music and wish to bring fresh air in the way classical music is communicated. Their endeavour to transform their performances into a unique experience results in an explosive and vibrant staging, which has been praised by audiences and specialized critics. The distinctive signature of Kebyart is revealed in a creative and open approach to the repertoire, which goes in three directions: the original literature, the commitment with nowadays music and their own arrangements of wide variety styles.

Their glittering career has sparked the interest of the major concert halls in Europe and consequently they have been selected as ECHO Rising Stars for the 2021-22 season, crystallizing in their debut in more than a dozen venues and festivals such as Concertgebouw Amsterdam, Elbphilharmonie Hamburg, Wiener Musikverein, Paris Philharmonie, Festspielhaus Baden-Baden... In addition, they have been touring in countries all around Europe and Asia being scheduled in the seasons of Wigmore Hall, Konzerthaus Berlin, Stadtcasino Basel, Schubertiáada Vilabertran, Palau de la Música Catalana, L'Auditori...

Their interpretations have secured them some of the most recognised European chamber music awards. Among them, the Orpheus Swiss Chamber Music Competition (Switzerland), the International Franz Cibulka Competition (Austria), and two of the most important prizes in their country: the Primer Palau, organised by Palau de la Música Catalana and the prestigious BBVA Chamber Music Prize. Additionally, from 2018 they are one of the European Chamber Music Academy (ECMA) groups.

Since its beginnings in 2014, Kebyart has searched for excellence through a never-ending interest in musical roots, being ESMUC (Barcelona) and Musik-Akademie (Basel) their two academic epicentres. This engagement with the message of music has led them to receive continuous tuition from some of the most renowned musicians and chamber groups such as Cuarteto Casals, Rainer Schmidt (Hagen Quartett), Hatto Beyerle (Alban Berg Quartett), Cuarteto Quiroga, bassoonist Sergio Azzolini, pianists Claudio Martínez-Mehner, Anton Kernjak and Kennedy Moretti, and saxophonist Nacho Gascón. Furthermore, in order to reach new horizons, they enrich the sonority of the saxophone quartet collaborating with outstanding artists like Dénes Várjon, Xavier Sabata and Albert Guinovart.

And where does their name come from? Explosive contrasts of tempi, dynamics and colours. These are the qualities of gamelan gong kebyar, a group of instruments that become a unity after a long time of collective practice. The unique virtuosity and energy of kebyar causes the ecstasy of Balinese community, emotions that the four saxophonists aim to bring to their audiences.

As ambassadors of the brands, Kebyart plays Selmer Paris saxophones and Vandoren accessories.

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