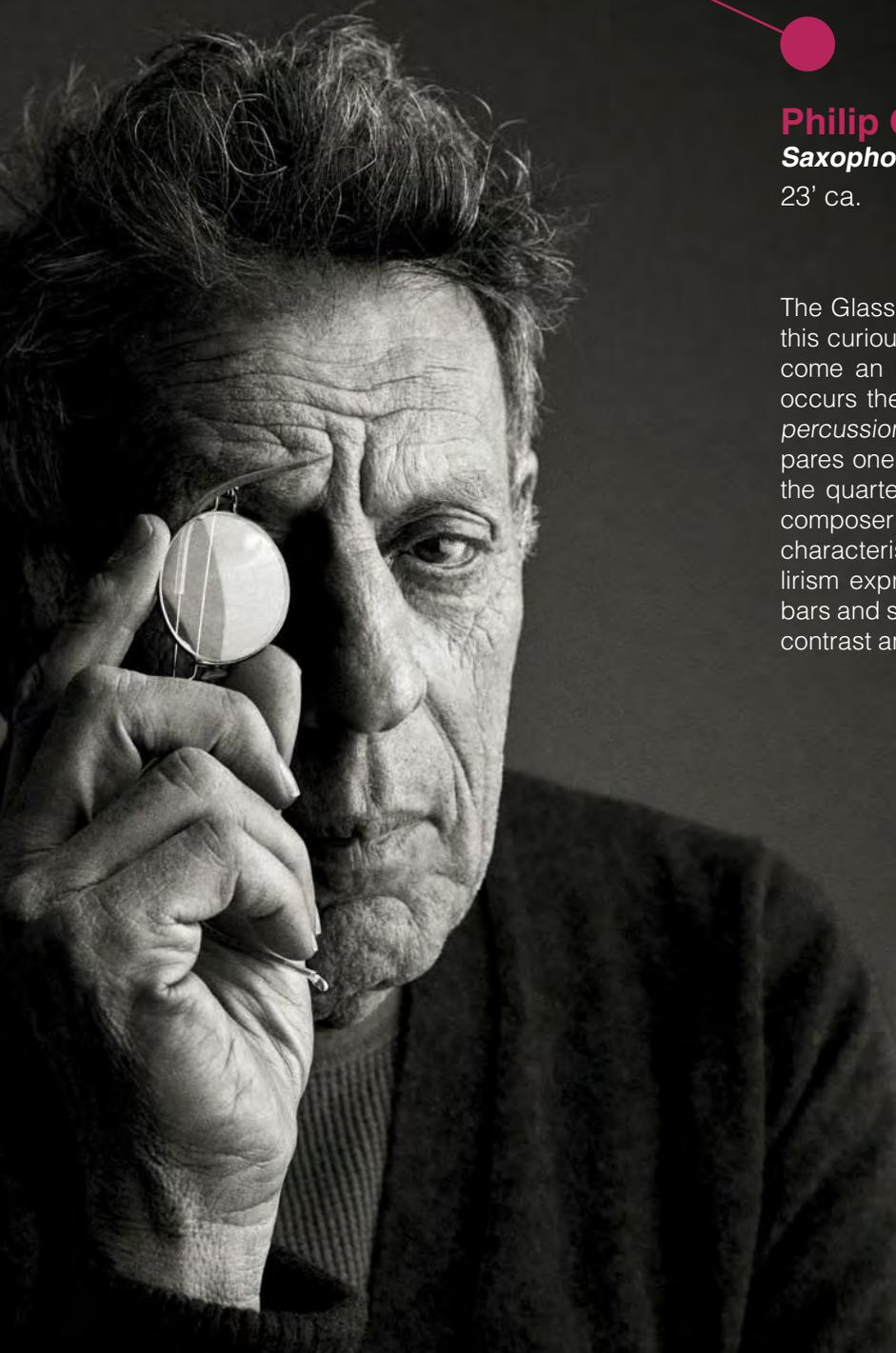


KEBYART



KEBYART
& ORCHESTRA



Philip Glass, 1937, Baltimore
Saxophone quartet Concerto, 1995.

23' ca.

The Glass *Concerto* is known as the most popular for this curious marriage. Worldwide performed it has become an icon in the saxophone quartet literature. It occurs the same as the *Concerto for two pianos and percussion* by Béla Bartók, where the composer prepares one version for orchestra and another solely for the quartet. For those who think Glass is a repetitive composer they will find a pleasant surprise; using his characteristic minimalism he combines it with relaxed lirism expressions, frenetic passages with amalgama bars and some jazz influences leading to a piece full of contrast and above everything with a lot of personality.



Joint Proposal: Bach+Glass

Johann Sebastian Bach,

1685-1750, Eisenach

Concerto in C minor BWV 1060 with string orchestra and continuo.

14' ca.

+

Philip Glass, 1937, Baltimore

Saxophone quartet Concerto, 1995.

23' ca.

Johann Sebastian Bach and Philip Glass are a perfect match. Although they are more than two centuries apart, both musicians have developed a personal musical language that is able to connect deeply with the human soul. Their compositional style shares the use of recurring melodic and rhythmic motifs that are cyclically repeated with a changing underlying harmony. As a result, their music generally moves in long arcs giving the feeling that time stands still. In addition, another common characteristic is that both write music that allows for a wide variety of instrumentation. Just as Glass, who arranges his pieces for different templates, Bach also conceived his Concerto in C minor BWV 1060 for different soloist possibilities: two harpsichords or oboe and violin. Following this tradition, Kebyart goes one step further and proposes the version for saxophone quartet, as a prelude to Philip Glass' impressive Concerto.





Fazil Say, 1970, Ankara.

Preludes for saxophone quartet, string orchestra and percussion Op.63, 2015.

25' ca.

The renowned Turkish pianist and conductor dedicated this piece to the historic Rascher Saxophone Quartet, who has received a great amount of contemporary pieces especially written for it. *Preludes* is divided in four movements, each one under the name and inspiration by one of the classics of the literature: *Siddhartha* by Hermann Hesse, *White nights* by Fyodor Dostoevsky, *Metamorphosis* by Franz Kafka and *L'étranger* by Albert Camus. The composer borrows motifs of these complex emotional worlds and portrays it with music: using oriental passages, like dance rhythms from the Middle East, embellishing the piece with an exotic taste.





William Bolcom, 1938, Seattle
Concerto Grosso for Saxophone Quartet
& Orchestra, 2000.

21' ca.

National Medal of Arts, Pulitzer Prize and Grammy Award winner William Bolcom (b.1938) is a composer of cabaret songs, concertos, operas and symphonies. He intended his *Concerto Grosso* “purely as a piece to be enjoyed by performers and listeners.” The first movement, *Lively*, in simple sonata form, evokes blues harmonies in both of its themes. *Song without Words*, which follows, is a lyrical *Larghetto*. The third movement, *Valse*, begins with a long solo stretch for the saxophone quartet; the development of this theme alternates with a *pianissimo* *Scherzetto* section. The final *Badinerie*, a title borrowed from Bach, evokes bebop and rhythm-and-blues.





Tristan Keuris,
1946 - 1996, Amersfoort.
***Concerto for Saxophone Quartet
and Orchestra, 1986.***

23' ca.

In the composer's own words: "The Concerto is a non-thematic piece. The motive presented at the very beginning of the composition is varied and developed throughout the work. The piece is a long chain, where every link is connected with its neighbour, but each link is a little different. This technique of composition gives the concerto real unity of form and also offered me a great deal of freedom. As I worked on the concerto, I often had the strong feeling I was writing a transcription of a (non-existent) organ symphony. I treat the solo quartet primarily as one instrument, all the voices equally used, with only incidental solos. The piece has an introductory section; a 'rondo burlesque' which is followed by a long cadenza and a slow movement, followed by a free capitulation of the introduction. A coda based on the rondo burlesque concludes the work."



Curriculum

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, Schubertfada 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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