

ROSTRUM 2017
Palermo, May 16-20



Andris DZENĪTIS (b. 1978)
***Langsam*, for symphony orchestra (2016)**
11:15

Deutsche Radio Philharmonie Saarbrücken Kaiserslautern,
cond. Karel Mark Chichon
Recorded at Saarbrücken Congresshalle, September 11, 2016



The source of inspiration for my composition can seem odd at first sight – these are the slow movements of symphonies, although the reason for my enthusiasm being not admiration for slow and romantic music *per se* but rather about the mentally energetic level of musical slowness and the sensations having occurred in composers' hearts and minds during the process of creating them.

The slow parts of large scale pieces are the ones showing the deepest, most personal involvement of the composers, striving to conceal themselves, hide from the world, or quite on the contrary – having found beauty and hope in their own suffering, and one can encounter also pure and innocent love there as well as a kind of cosmic tranquility and fragility. In my juvenile years, when I caught sight of a designation containing the elements of the *langsam* (meaning slow) sign in the works of Brahms, Wagner, Mahler or Bruckner, it gave me creeps in anticipation of a peculiar, unworldly emotional experience.

My *Langsam* does not quote anything, it is my dedication to all composers, to their most imperceptible, in-depth states of mind estranged from this world at the time when they created their *langsam*. This is my personal slow movement. This is my distant state of mind, but for the listeners it is an intimate musical scenery, gradually and gorgeously evolving in its might, in which an essential place is taken by solo voices of instruments. Music that is little by little guiding the listener towards light. Light is really highly indispensable for everyone. It will never end!

The piece is commissioned by *Deutsche Radio Philharmonie Saarbrücken – Kaiserslautern* and it is dedicated to my friend in music, Karel Mark Chichon.

ANDRIS DZENĪTIS (b. 1978)

feels most at home with large-format compositions, both in terms of time and composition, in which he can take his time and fully enjoy the limitless possibilities of colour available with an orchestra and the many varied choral voicings, thereby surrendering to an unhurried flow of time and sequentially presented message. His musical language is at once contemporary and romantic, very expressive and yet reserved and contemplative. Dzenītis' works are an essential part of Latvian concert life, but they have also gained wide international resonance and are regularly performed at significant festivals abroad, such as *Warsaw Autumn* (1997, 2013), *Gaida* (1998, 2002) in Vilnius, Berlin's *MaerzMusik* (2003), *Nyyd 2003* in Tallinn, several *Arēna* new music festivals in Riga, *Bergen Music Festival 2005*, *Klangspuren Schwaz 2005*, *Time of Music* in Viitasaari (2006), *ISCM World Music Days 2007* in Hong Kong, *Estonian Music Days 2011*, *Tallinn Music Week* (2011), *Musica Viva* (2012), and many others. Dzenītis' works have been included in the repertoires of Latvia's most renowned ensembles – the Latvian Radio Choir, the State Choir *Latvija*, the Latvian National Symphony Orchestra, *Rīgas Kamermuziķi*, *Sinfonietta Rīga*, the Liepāja Symphony Orchestra, *Rīga Professional Symphonic Band*, *Altera Veritas* and others – as well as those of leading ensembles and musicians abroad, including Kroumata Percussion Ensemble (Sweden), the Silesian String Quartet (Poland), Paragon Ensemble (Scotland), Pierrot Lunaire Ensemble Wien, *Caput* (Iceland), *GAM* (Russia), the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern, the Berlin Radio Symphony Orchestra, the National Symphony Orchestra of Belgium and the Netherlands Radio Symphony Orchestra under Karel Mark Chichon, and *Ensemble Modern* with conductors Péter Eötvös, Anu Tali and Clemens Heil.

Dzenītis has studied composition with Pēteris Vasks and Pēteris Plakidis in Riga, with Kurt Schwertsik in Vienna and also with Osvaldas Balakauskas in Vilnius, where he earned his master's degree in 2003. He has continued his education in master classes led by, among others, Magnus Lindberg, Pär Lindgren and Bent Sørensen. Since 2002, he has organised the biennial International Workshop for Young Composers in Latvia, which draws students as well as experienced teachers from around the world. Education is an important aspect of Dzenītis' work, but he is also an active music writer and critic. Since 2013, Dzenītis' deep, rich voice is regularly heard on the *Klasika* programme on Latvian Radio 3.

Dzenītis received the AKKA/LAA Copyright Infinity Award in 2003 and 2014, and in 2006 he placed first in the international P. Jurgenson Competition of Young Composers in Moscow. He received Latvia's highest award in music – the Latvian Great Music Award – in 2006 for his vocal symphonic work *Fides. Spes. Caritas* and again in 2014 for his concerto for saxophone and orchestra *E(GO)*. Other compositions by Dzenītis have regularly been nominated for the *Latvian Great Music Award* as well as the *Diena* Annual Culture Award.