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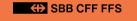




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#### Please contact us for more information

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#### YOUNG FRIENDS Join us up to age 35!





## Sun 17.11.

## **Family Concert**

KKL Luzern, Club Rooms 5-8

Rachel Koblyakov violin and concept Jack Adler-McKean tuba and concept Noè Rodrigo Gisbert percussion and concept You-Jin Seo costumes

#### "Tubalirum"

a staged concert for young listeners ages 6 and up featuring music by Achermann (world premiere), J.S. Bach, Boulez, Beethoven, Corelli, Feldman, Llovd, Pfändler (world premiere), Kifferstein, Xenakis, et al.

This concert has no intermission

In partnership with Kultissimo

Admission with the Kultissimo day pass is CHF 10 Information on advance ticket sales at kultissimo.ch

## "Tubalirum" visits Lucerne schools

Wed 13.11.-Fri 15.11. Registration begins on 17 September at: lucernefestival.ch/anmeldung-schulen



The title "Tubalirum" of course refers to the tuba. That's right: the huge mass of brass from which low notes emerge. The tuba can produce a rich sound. But it also needs a huge amount of air to do so. In this Forward Family Concert, the tuba encounters a far more delicate colleague: the violin is smaller, made of wood, and prefers to play at the highest pitches. But opposites are known to attract. And so the two different instruments gradually come together, supported by various members of the percussion family. An unusual liaison and a varied musical tour ranging from the Baroque to the present day!

## Sat 16.11. & Sun 17.11.

Sound Installation 8.00-18.00 Peterskapelle

#### Katherine Balch/Ted Moore

Aluminum Forest Sound installation for handmade automatic aluminum wind chimes

free admission

### Workshops: Build your own Aluminum Forest

Tüftelwerk - Albert Koechlin Stiftung, Unterlachenstrasse 5, 6005 Luzern

for adults and children ages 13 and up: Mon 11. & Tue 12.11. | 16.00-21.00

for children ages 9 and up: Wed 13. & Sat 16.11. | 14.00-18.00 Registration begins on 6 August at: tueftelwerk.ch/tuefteln/

#### zwölfnachzwölf ("12 past 12") Sat 16.11. | 12.12

Peterskapelle lunchtime event at Aluminum Forest

with Katherine Balch and Ted Moore



flaps about! Over the course of two days, the Peterskapelle will be transformed into an artificial forest teeming with sounds. Katherine Balch and Ted Moore have distributed 48 handmade aluminum wind chimes throughout Lucerne's oldest church, each individually set in motion and made to resonate by its own motor. The wind chimes also react to the movements of visitors, which are detected by small sensors, thus turning the sound installation into a performative space. The audience can participate in other ways as well. Four workshops in the Tüftelwerk will allow adults and children to craft their own wind chimes from used aluminum they bring with them, which in turn will enable this sonic forest to continue to grow.





15.-17.11.2024

## Fri 15.11.

Concert 1

Peterskapelle

Soloists of the Lucerne Festival Contemporary Orchestra (LFCO) Members of the "Prostir" Choir (Korsun) Oleksii Yatsiuk chorus master Ted Moore percussion

Markus Güdel lighting design

"Signals"

Katherine Balch/Ted Moore

Aluminum Forest Sound installation for handmade automatic aluminum wind chimes

#### Sofia Gubaidulina

Quattro for two trumpets and two trombones

#### Katherine Balch

Responding to the Waves for solo violin Swiss premiere

#### **Ted Moore**

it teaches us that it doesn't exist for feedback cymbal European premiere 12 min

#### **Anna Korsun**

Signals for 14 performers with megaphones Swiss premiere

This concert has no intermission.

CHF 50 (open seating)



The fourth edition of Forward begins in Lucerne's oldest church, in the midst of a sound installation of aluminum wind chimes. Rather than a festive opening fanfare, the forceful brass sonorities of Sofia Gubaidulina's Quattro from 1974 initiate a captivating sonic excursion that unfolds between silence and eruption. This in turn gives way to a delicately glittering violin solo by Katherine Balch, Ted Moore's piece experiments with the feedback effects between a single cymbal and a microphone. And the Ukrainian composer Anna Korsun uses megaphone signals to generate an apocalyptic soundscape made of chants, noises, and text fragments: it will be performed by members of "Prostir." the choir of the Ukrainian Cultural Center, among others.

## Sat 16.11.

Concert 2

KKL Luzern, Concert Hall

Lucerne Festival Contemporary Orchestra (LFCO)

Mariano Chiacchiarini conductor Patricia Kopatchinskaia violin Markus Güdel lighting design

"Grief"

#### Yu Kuwabara

Time Abvss for 17 musicians in two groups Swiss premiere

#### **Katherine Balch**

Chamber Music for chamber orchestra European premiere

#### **Michael Hersch**

Violin Concerto Swiss premiere

This concert has no intermission

CHF 100/70/40



Behind the neutral genre designation "Violin Concerto," Michael Hersch conceals hyper-expressive music that explores emotional boundaries. Amid noisy attacks, cutting dissonances, and brutal clusters, the solo violin intones its pleading laments. Hersch's concerto "should be heard as pure pain, as an open wound," savs Patricia Kopatchinskaia. It is juxtaposed here with a concertante orchestral piece by Katherine Balch that dispenses with extroverted brilliance in favor of the quest for a calmly intimate, chamber music-like form of virtuosity. Yu Kuwabara meanwhile reflects on our sense of time by deploying tempo manipulations such as constantly changing time signatures and cumulative decelerations.

## Sat 16.11.

Concert 3 — Late Night

**Ensemble of the Lucerne Festival** Contemporary Orchestra (LFCO) Kobe Van Cauwenberghe electric guitar and rehearsal coach (Braxton)

"Trance"

#### Catherine Lamb

line/shadow for open instrumentation

#### Anthony Braxton

Composition No. 255 (Second Species Syntactical Ghost Trance Music)

This concert has no intermission.

CHF 30



Two perspectives that expand the traditional concept of a work can be heard on this concert. The composer and multi-instrumentalist Anthony Braxton combines improvised and notated music, experimental jazz and European avant-garde. Inspired by the hour-long circle dances through which the indigenous population of North America attempted to make contact with their ancestors, he created his Ghost Trance Music series as open scores. In these. Braxton provides the performers with melodic material but allows them ample freedom to shape this musical ritual. Meanwhile. Catherine Lamb's line/ shadow consists of just a few verbal instructions: a trance-like, deep-listening experience for musicians and audience alike as they sit together on the KKL

## Sun 17.11.

### Concert 4

KKL Luzern, Concert Hall

Soloists of the Lucerne Festival Contemporary Orchestra (LFCO) "Prostir" Choir Oleksii Yatsiuk chorus master Patricia Kopatchinskaia violin

"Dona nobis pacem"

#### Galina Ustvolskava

Markus Güdel lighting design

Composition No. 1 Dona nobis pacem for piccolo flute, tuba, and piano

#### Anna Korsun

new work for ensemble world premiere I commissioned by Lucerne Festival

#### Michael Hersch

a tearing loose from matter for two

#### Patricia Kopatchinskaia

FlügelnWund for violin, four speaking voices, and tape

#### Blaise Ubaldini

Rusty Sona for trumpet, violin, viola, and double bass

#### **Hannah Kendall**

Tuxedo: Dust Bowl #3 for harmonicas and voices

#### Samir Odeh-Tamimi

Li-Sabbrá for saxophone and percussion

Ukrainian choral music by Yevhen Stankovych, Mykola Leontovych, and others

This concert lasts 75 min and has no intermission.

CHF 50



The tuba's low notes here, the shrill whistles of piccolo there, while the piano is tormented with fist and forearm: Galina Ustvolskaya's *Dona nobis pacem* is a pain-distorted cry for peace that, by the end, becomes a kind of internalized prayer. Patricia Kopatchinskaja's new staged concert, which she is developing together with the Lucerne Festival Contemporary Leaders, opens with sonic extremities. This work addresses the experience of war and violence, the idea that "the concert hall is a bunker in which people seek shelter together, while outside the world is coming to an end. I wanted to know what music can be played and heard under such circumstances. And whether music has any meaning at all when you're fighting for your life." The entire concert hall will be transformed into a playing space for the musicians.

## TICKETING INFORMATION Online ticket sales begin on 6 August 2024, 12.00 noon (Swiss time) Mail sales begin on 7 August 2024

### Telephone sales

begin on 7 August 2024 Mon-Fri from 10.00 am to 12.00 noon (Swiss time): also from 14.00 to 16.00 for the week in which the festival starts and during the festival itself

### The Festival Pass for fans of Forward — and for anyone who wants to become one

Attend all four concerts and take advantage of a 20% discount compared with the purchase of single tickets: Our Festival Pass costs CHF 184 for all four concerts (including a ticket in Category 1 for Concert 2). compared to CHF 230 without the discount.

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Copy Editor: Antie Reineke Lavout and Realization Flavia Gämperle

Cover Jason Planzer

Printing Engelberger Druck AG, Stans

This program was published in June 2024 and is subject to alteration without prior notice. Printed prices are subject to correction.





Printed in Switzerland I @ 2024 by Lucerne Festival