

signum
CLASSICS

o/mod $\text{\textcircled{a}}$ rnt

Hugo Ticciati



milestones





- 1 **Josquin des Prez** /arr. Johannes Marmén — Ave Maria 3.20
Hugo Ticciati, Annette Walther *violin solos* | Bryony Cornish-Gibson *viola solo*
Julian Arp *cello solo* | O/Modernt Chamber Orchestra
- 2 **Miles Davis** /arr. Gwilym Simcock — Selim 3.17
Nils Landgren *trombone* | Gwilym Simcock *piano* | Robert Mehmet Ikiz *percussion*
Jordi Carrasco Hjelm *double bass* | O/Modernt Chamber Orchestra
- Igor Stravinsky** — Three Pieces for String Quartet
- 3 I. 0.54
4 II. 2.12
5 III. 3.33
Johannes Marmén, Ricky Gore *violins* | Bryony Cornish-Gibson *viola* | Sinéad O'Halloran *cello*
- 6 **Josquin des Prez** /arr. Johannes Marmén — Mille regretz 2.28
Nils Landgren *trombone* | O/Modernt Chamber Orchestra
- 7 **Miles Davis** /arr. Gwilym Simcock — Sivad 8.54
Julian Arp *cello solo* | Nils Landgren *trombone* | Gwilym Simcock *piano*
Robert Mehmet Ikiz *percussion* | Jordi Carrasco Hjelm *double bass* | O/Modernt Chamber Orchestra

milestones

Igor Stravinsky — Suite de L'Histoire du Soldat		
8 I.	Marche du Soldat	1.28
9 II.	Le Violon du Soldat	2.34
10 III.	Petit Concert	2.47
11 IV.	Tango — Valse — Ragtime	6.08
12 V.	Danse du Diable	1.24
	Hugo Ticciati <i>violin</i> Christoffer Sundqvist <i>clarinet</i> Irina Zahharenkova <i>piano</i>	
13	Josquin des Prez /arr: Johannes Marmén — Une mousque de Biscays	2.01
	Nils Landgren <i>trombone</i> O/Modernt Chamber Orchestra	
14	Miles Davis /arr: Gwilym Simcock — So What	12.22
	Nils Landgren <i>trombone</i> Gwilym Simcock <i>piano</i> Robert Mehmet Ikiz <i>percussion</i>	
	Jordi Carrasco Hjelm <i>double bass</i> O/Modernt Chamber Orchestra	
Igor Stravinsky — Three Pieces for Solo Clarinet		
15 I.		1.53
16 II.		1.09
17 III.		1.18
	Christoffer Sundqvist <i>clarinet</i>	
18	Josquin des Prez /arr: Johannes Marmén — La plus des plus	2.31
	Hugo Ticciati, Annette Walther <i>violins</i> Bryony Cornish-Gibson <i>viola</i> Julian Arp <i>cello</i>	
19	Miles Davis /arr: Gwilym Simcock — All Blues	9.47
	Nils Landgren <i>trombone</i> Gwilym Simcock <i>piano</i> Robert Mehmet Ikiz <i>percussion</i>	
	Jordi Carrasco Hjelm <i>double bass</i> O/Modernt Chamber Orchestra	

Total time 1.10.07





PERFORMERS

Hugo Ticciati *violin, director*

Nils Landgren *trombone*

Gwilym Simcock *piano, arranger*

Robert Ikiz *percussion*

Jordi Carrasco Hjelm *double bass*

Irina Zahharenkova *piano*

Christoffer Sundqvist *clarinet*

Johannes Marmén *arranger*

O/Modernt Chamber Orchestra

Violin

Clara Bjerhag, Siljamari Heikinheimo, Sofia Kortelainen,

Laura Lunansky, Sofie Sunnerstam, Liana Svensson,

Hugo Ticciati, Annette Walther

Viola

Bryony Gibson-Cornish, Xandi van Dijk, Francis Kefford

Cello

Julian Arp, Claude Frochoux, Jonathan Weigle

Bass

Kuba Becerra, Jordi Carrasco Hjelm



INTRODUCTION *Hugo Ticciati*

You might well ask how it is that Josquin, Igor Stravinsky and Miles Davis ended up on the same album. On a pragmatic level, there was a triple anniversary of passings in 2021: five hundred years since the death of Josquin, fifty since that of Stravinsky, and thirty since the loss of Miles Davis. We brought their seemingly disparate sound worlds together as an expression of the philosophy underlying O/Modernt's creative impulse.

The basic idea is encapsulated in our name: O/Modernt, which means 'Un/Modern' in Swedish (the language of O/Modernt's birthplace and home). The ambiguous contradiction contained in the name implies the bringing together of old and new music, with the further implication that sound

recognises no borders. If we then understand music as sounding expression, the boundaries drawn to demarcate styles, genres, modalities, times, traditions and so forth become no more or less real than the lines on an atlas.

I am not suggesting we erase all artistic differences in a flood of equalising eclecticism. That would diminish the identity and uniqueness of the countless varieties of music created around the globe in the present and throughout history. Instead, I suggest we celebrate each and every individual style and genre of music on its own terms. So how does the decontextualising impulse of O/Modernt mesh with a respect for particular musical identities? One answer to that question lies in my approach to programming, which allows

ostensibly distant or even incompatible genres to rub shoulders with each other in unexpected artistic juxtapositions.

My hope is that such uncommon musical interactions can challenge our habitual expectations and perceptions. The familiar can manifest its inherent strangeness, while sounds that might initially seem novel or remote can feel uncannily familiar. Resonances are discovered in music from different times and places; characteristic differences are experienced with greater clarity and definition. In every case, the guiding spirit is one of curiosity, openness and – à la O/Modernt – earnest playfulness, a trait that is vividly present in the music of the three composers featured on this album.

MILESTONES *Paul Williamson*

Three composers with dramatically different conceptions of the uses and meaning of music come together on an album that forges innovative artistic connections across time, space and genre. Miles Davis, Igor Stravinsky and Josquin des Prez are all celebrated for their avant-garde energy, which has profoundly impacted generations of listeners. As such, their achievements rank as epoch-making milestones in the development of Western music.

The perennial newness of the work of the three composers is recaptured on this groundbreaking album by the fused classical and jazz ensemble and the specially commissioned arrangements of the pieces by Josquin, which are performed without words, and the tracks by Miles Davis. Just as important is the improvisatory mood of the present recordings, which were laid down in an experimental and exploratory spirit. Soloists in their own right, the players intermittently take centre stage (singly and in smaller groupings) or contribute to the structural framework as and when required. The changing alignments and associations highlight the profound importance of engaged listening as the basis of shared musical experience for performers and audiences alike.

The life of Josquin des Prez (c.1450–1521) has been almost comprehensively overshadowed by the legend of his genius, which was widely disseminated in his lifetime and eagerly propagated throughout the sixteenth century. Musical humanists were in search of a heroic artist who could usher in new sound worlds, and Josquin fit the bill. In the words of his revolutionary contemporary, Martin Luther, Josquin alone was: 'master of the notes, which do as he wills, while other composers must do their bidding.'

Transcending the ancient definition of music as an art of measurement, Josquin developed a harmonic language that stresses poetic eloquence and feeling. The paradigm shift redefined composition as the self-expressive outlet for an individual artistic voice, and the idea of personal musical genius was born. At the same time, audiences were encouraged to experience the music in a more attentive and emotionally

active way, not least because of Josquin's sensitive approach to the setting of texts. Affirming a kinship with Josquin, the ideal of responsive interaction is a core O/Modernt principle.

When *Ave Maria ... virgo serena* was published in 1502, as the opening piece in the first-ever printed collection of motets, it must already have been widely known. Probably conceived in the early 1480s, it is based on imitative variations for pairs of voices that converge, separate and overlap in an ebb and flow of musical textures. Responsive to the words (themes drawn from the Hail Mary), the music interprets a succession of sublime meanings as the embodiment of unadulterated human emotion. The instrumental arrangement on this recording, with drones underpinning the layered melodic voices, reframes the word-based meanings as pure sounds; the evocative harmonic shifts foreshadow strategies employed by Miles Davis.

The authorship of *Mille regretz* ('A Thousand Regrets') has been the subject of much academic debate. The four-part secular love song, formerly attributed to Josquin, is an example of a freer mode of composition with which he is associated. The short lyric records a lover's unquenchable sorrow for the loss of a beloved. The twist in the tale is that the irreplaceable sweetheart was deliberately jilted. The instrumental arrangement written for O/Modernt uses echoes to recreate the musical affects deriving from the text, while the entrance of the trombone and the distortion of the original harmonies, together with the layering of instrumental forces, point towards compositional techniques characteristic of Stravinsky.

La plus des plus ('The Ne Plus Ultra') and *Une mousque de Biscays* ('A Biscay Girl') portray contrasting faces of love: the first being a rapt tribute to a beauty that surpasses all others; the second reflecting the confusion that arises when a would-be French lover tries to woo a girl who only speaks Basque. While the instrumental version of *La plus des plus* is a simple transcription, the arrangement of *Une mousque de Biscays* is conceived as a play of musical colour.



Milestones revisits the transgressive energy of Stravinsky's first creative phase. The iconoclastic Three Pieces for String Quartet, completed while the composer was living in Switzerland after the outbreak of World War I, in no way conforms to the conversational norms of the classical quartet tradition. On the contrary, Stravinsky draws on full-blooded themes from Russian folk music, deploying the strings as percussive forces endowed with rhythmic independence. Stravinsky eventually added titles to the work's three movements: 'Dance' (Mvt I) introduces a repeating melody supported by a drone on the viola and the drumlike sounds of the cello, suggesting a link with the percussive style of Miles Davis; the jerky movements and somewhat jokey mood of 'Eccentric' (Mvt II) are a tribute to Little Titch, a music-hall clown Stravinsky saw in London; and the threnodic 'Canticle' (Mvt III), inspired by Orthodox chant, is shaped as a dissonant antiphon, with statements answered by short, bright responses – a modality that inevitably evokes memories of Josquin.

Suite de L'Histoire du Soldat ('The Soldier's Tale') is Stravinsky's interpretation of the Faust legend, seen through the lens of a Russian folk tale, with a text by the Swiss novelist and poet, Charles Ferdinand Ramuz, produced in collaboration with the composer. The original, scored for dancer, three speaking parts and seven instruments, was later reworked as a concert suite for trio in five movements (1919) – the version performed on *Milestones*.

The narrative begins (Mvts I and II of the trio) with a homeward-bound Soldier (Joseph), who makes a deal with the Devil, exchanging his violin (his soul) for a magic book that will make him fabulously rich. Joseph agrees to stay with the Devil for three days to teach him how to play, but when the Soldier at last reaches his village he finds that three years have passed and nobody knows him, not even his mother or his former fiancée. Worst of all, he can no longer play the violin.

Aware that his wealth cannot buy him happiness, Joseph regains his musical soul by losing his money to the Devil in a game of cards. He then travels to a faraway kingdom, where his violin cures a sick Princess.

They marry, and the Devil is made to dance to the Soldier's tune until his fiendish powers are temporarily exhausted, but a condition is placed on Joseph's freedom. If the Soldier strays beyond the borders of the kingdom, the Devil will repossess his soul (Mvts III and IV). Tempted to complete his present happiness by also reclaiming the life he has lost, Joseph again goes back to his village, where his enemy lies in wait. The Devil snatches the violin, plays a satanic march, and the unfortunate Soldier's soul is lost for all eternity (Mvt V).

Three Pieces for Solo Clarinet (1918) was presented as a thank-you to the Swiss philanthropist and amateur clarinetist, Werner Reinhart, who provided Stravinsky with financial support. Though Reinhart was apparently a first-rate amateur player, it is not clear whether Stravinsky conceived the challenging work – now a mainstay of the repertoire – with Reinhart's particular set of skills in mind. Written at a transitional moment in Stravinsky's career, when he was beginning to experiment with neoclassical forms, the three-part set for clarinets in A and B flat probes all aspects of the instrument's technical and expressive capabilities.

Piece I (*Sempre piano e molto tranquillo*) is a contemplative fragment, marked by calculated uncertainty and smooth, though unsettling metrical shifts. Piece II, scored without bar lines, is played at a high tempo; fraught with rhythmic complexity and extreme dynamics, its uncanny blend of impetuosity and restraint demands exceptional control. Finally, Piece III (marked *forte from beginning to end*) is played at a speed commensurate with its syncopated energy, which exhibits similarities with the Ragtime section in *L'Histoire du Soldat* (Mvt IV).

Regularly acclaimed as the greatest jazz album in history, Miles Davis's *Kind of Blue* (1959) is a nearly unique example of live musical expression being captured in the studio. The pianist Bill Evans, who played on the album, explained that the tracks were conceived by Davis just hours before the recording

sessions, when they were presented to the band as sketches outlining musical directions – milestones in every sense of the word. The result, Evans remarks, is that you hear: ‘something close to pure spontaneity in these performances. The group had never played these pieces prior to the recordings, and I think without exception the first complete performance of each was a “take”’.

The tracks thus capture the living moment in which the new compositions were brought into being. Evans compares the process to Japanese painting or calligraphy, when the artist must spontaneously produce a single perfect stroke (a circular *ensō*, for example), transferring the idea from mind to hand with absolute immediacy. As noted at the outset, extempore artistry was a key feature of the sessions for *Milestones*, which consciously emulated Davis’s free recording style.

Milestones features arrangements of two tracks from *Kind of Blue*: ‘So What’, described as ‘a simple figure based on sixteen measures of one scale, eight of another and eight more of the first, following a piano and bass introduction in free rhythmic style’; and ‘All Blues’, a twelve-bar blues in 6/8 time. They are examples of modal jazz, meaning the sketches Davis produced were essentially sets of scales, so that the performers (as he remarked) were liberated from chords and given ‘freedom and space to hear things’.

Two tracks from *Live-Evil* (1971) provide an insight into the musical leaps that characterised Davis’s career. The jazz-rock album, which features electric music and rock rhythms, was partly made up of edited recordings of a 1970 concert given at the Cellar Door in Washington DC, together with studio versions of pieces by the Brazilian composer Hermeto Pascoal and Davis himself. Selim (‘Miles’ written backwards) was written by Pascoal; Sivad (‘Davis’ backwards), was written by Miles.





HUGO TICCIATI *violin, director*

With his inexhaustible enthusiasm for artistic innovation, violinist and conductor Hugo Ticciati embraces the full spectrum of creative expression. Aside from his roles as O/Modernt's Artistic Director and leader of O/Modernt ensembles, he regularly performs in prominent venues across the globe. Conversely, when taking a break from devising his acclaimed programmes, he can be found improvising with monks in India.

Hugo's passion for early music and non-Western musical traditions, intertwined with his love for the classical canon and the world of new music, alongside rock and pop, are clearly reflected in his vision for O/Modernt, which he founded in 2011. Similarly, at least forty new works have been written for him by a host of eminent composers, most notably Erkki-Sven Tüür, Pēteris Vasks, Victoria Borisova-Ollas, Albert Schnelzer and Dobrinka Tabakova.

As a soloist and conductor, Hugo frequently collaborates with the Basel Chamber Orchestra, Kremerata Baltica, Scottish Chamber Orchestra, Stuttgart Chamber Orchestra, Lithuanian Chamber Orchestra and Camerata Strumentale 'Città di Prato'. Notable recent highlights include performances with the Deutsches Symphonie-Orchester in Berlin, the Estonian National Symphony Orchestra, the Swedish Chamber Orchestra, Kammerakademie Potsdam and Tapiola Sinfonietta.

Hugo frequently gives masterclasses and lectures on music-related subjects at educational institutions throughout Europe and further afield. He is also Deputy Artistic Director of Lilla Akademien, Scandinavia's leading specialist music school, and he curates the concert season at the recently inaugurated Queen Silvia Concert Hall in Stockholm.



Marco Borggreve



Nikola Stankovic

NILS LANDGREN *trombone*

Known as 'Mr Red Horn' because of his instantly recognisable, custom-made Yamaha instrument, Swedish trombonist Nils Landgren is one of the most important and influential European jazz musicians of the past few decades. 'Trombonist/singer/composer' doesn't get the measure of his skills at all: he is also an extremely effective talent scout and mentor; a talented arranger and producer; a polished and thoughtful university lecturer; and a highly experienced and able director of orchestras and festivals.

He brings to many and disparate musical situations an open-mindedness which nonetheless has its roots in tradition. He has embraced all kinds of musical styles and settings, whether he's playing groove-laden funk or fronting a big band, whether he's giving energy to a modern jazz group or conveying strong emotion as he plays or sings a ballad. Landgren is a particularly charismatic performer who can reach and appeal to a wide audience, from classical music lovers to jazz fans to the pop and rock audience.

GWILYM SIMCOCK piano



Pianist and composer Gwilym Simcock moves effortlessly between jazz and classical, creating a sound that is very much his own, working with orchestras, choirs, big bands, small ensembles and musicians across the spectrum of music. His 2011 solo album *Good Days at Schloss Elmau* (ACT) was described as 'world class', 'stupendous' and 'phenomenal'. Gwilym often appears on BBC Radio and TV in the UK. In 2018/19 he was Artist-in-Residence with the NDR Big Band in Hamburg. The year 2014 saw the release of two acclaimed albums on ACT: *Instrumentation* with the City of London Sinfonia and *Reverie at Schloss Elmau*, a duo with bassist Yuri Goloubev. In 2019 he released a solo album *Near and Now* dedicated to some early influences. Gwilym co-leads Anglo-American supergroup The Impossible Gentlemen, and regularly tours the world with US guitar legend Pat Metheny's quartet. He is Professor of Jazz Piano at his alma mater, the Royal Academy of Music.

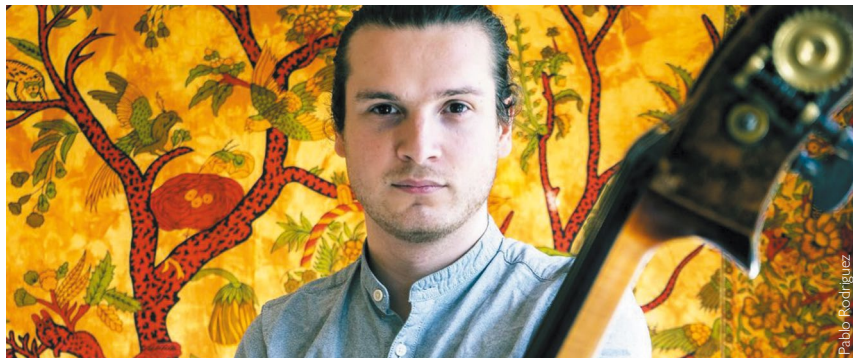
ROBERT MEHMET IKIZ *percussion*

Born in Istanbul, Robert Mehmet Ikiz started playing percussion on his grandmother's pots at the age of two. He later moved to Sweden, where he studied at the Stockholm Music Conservatory, before spending a year at the Los Angeles Music Academy. The winner of numerous awards, he has toured in more than fifty countries, notably with the Nils Landgren Funk Unit, Bobby McFerrin, Barbara Hendricks, the BBC Orchestra and the NDR Big Band. His recordings include a solo CD, *Checking In* (2012), and many releases with his solo project, IKIZ 4/4. The array of places, people and musical styles that Ikiz has encountered have helped to shape his distinctive style of drumming.

Richard O'Reilly



JORDI CARRASCO HJELM *double bass*



Pablo Rodríguez

Jordi Carrasco Hjelm is a Swedish double bass player focusing on chamber music and free improvisation. Born in Stockholm, he has been part of the O/Modernt concept from the outset. He lives in Amsterdam, where he was an undergraduate in the class of Olivier Thiery and Rick Stotijn at the Conservatorium van Amsterdam, and where he also completed his master's degree in cross-over music-making with the jazz violinist Tim Kliphuis in 2019.

Jordi has performed as a chamber musician and improviser in festivals all over Europe and as a guest player with a diverse set of ensembles, including the Royal Concertgebouw Orkest, the Swedish Chamber Orchestra, the Matthew Barley Ensemble (UK), the location-based improvisation concept Buro Nieuw Perspectief (NL) and the string orchestra Arte Frizzante (CH). In 2021 he premiered his new composition for solo double bass at the Wonderfeel Festival in Helsinki and improvised with Gareth Lubbe at the Sylt Chamber Music Festival.





CHRISTOFFER SUNDQVIST *clarinet*

Celebrated for his exceptional musicality, Finnish clarinetist Christoffer Sundqvist is an accomplished exponent of the classical repertoire and an ambassador for contemporary Nordic music. He is the dedicatee of concertos by leading composers, notably Esa-Pekka Salonen. A soloist with major orchestras across Europe, Sundqvist is also a committed chamber musician, who regularly performs at venues and events including Amsterdam's Concertgebouw and the Kuhmo and West-Cork Chamber Music Festivals.

Since 2005 he has played principal clarinet for the Finnish Radio Symphony Orchestra, and he teaches the clarinet at Helsinki's Sibelius Academy. His extensive discography includes Sebastian Fagerlund's clarinet concertos (BIS/Gothenburg Symphony Orchestra) and Aulis Sallinen, Peter Eötvös and Carl Nielsen (Alba Records/Finnish Radio Symphony Orchestra), which both won EMMA Awards.





Matti Kyllönen

IRINA ZAHHARENKOVA *piano*

Irina Zahharenkova is one of the most outstanding keyboard performers of her generation to emerge from Estonia. She has won first prizes from major international piano competitions, notably the International Johann Sebastian Bach Competition (Leipzig, 2006), Alessandro Casagrande International Piano Competition (Terni, 2006), International Competition George Enescu (Bucharest, 2005) and Jaén International Piano Contest (Jaén, 2004).

In 2008 she was a prize-winner in the Artur Rubinstein International Piano Master Competition in Tel Aviv. Irina has also been a laureate in the Prague Spring competition in Czech Republic (2005) – as a harpsichordist and as fortepianist in Festival van Vlaanderen competition in Bruges (2004). She was the winner of the 2007 Borletti-Buitoni Trust Fellowship Award.



O/MODERNT CHAMBER ORCHESTRA

O/Modernt (Swedish for 'Un/Modern') is an internationally acclaimed Swedish cultural brand founded in 2011 by violinist and conductor Hugo Ticciati. O/Modernt Chamber Orchestra, made up of top players from all over Europe, is an integral part of O/Modernt. Reimagining the concert hall as a space for surprising musical encounters, Hugo curates listening experiences for audiences across Europe and around the world.

O/Modernt's musical tapestries are woven from heterogeneous styles and genres, brought together to reveal unanticipated connections and contrasts. Schubert might be juxtaposed with Max Richter and works for sarod by Soumik Datta; Brahms with Nirvana, Philip Glass and Purcell; or Vivaldi with Metallica and Muse. Fresh contexts like these constructively disrupt the borderlines of genre, epoch and geography to revitalise familiar works from the classical repertoire and bring non-classical works into established concert halls.

O/Modernt's aesthetic values have also resulted in partnerships with a host of brilliant musicians and artists working in many cultural settings and traditions. Some notable collaborators include: Anne Sofie von Otter (mezzo-soprano), Baba Israel (beat poet), Evelyn Glennie (percussion), Gareth Lubbe (harmonic singer), Michael Grab (rock balancer), Miyoko Shida Rigolo (performance artist), Sam West (actor and reader) and Sukhvinder 'Pinky' Singh (tabla).

Creative programming and innovative artistic partnerships have earned O/Modernt an international reputation, with sold-out performances at venues including the Konzerthaus Berlin, the Musikverein in Vienna, the Elbphilharmonie in Hamburg (as part of the Schleswig-Holstein Musik Festival) and the Muziekgebouw aan 't IJ in Amsterdam. O/Modernt currently enjoys residencies at the ultra-modern Queen Silvia Concert Hall in Stockholm and Wigmore Hall in London.



JOHANNES MARMÉN *arranger*

Johannes Marmén enjoys a varied international career as a chamber musician, orchestral leader, composer and arranger. He is the first violinist of the Marmen Quartet, founding member of the O/Modernt Chamber Orchestra, and a regular guest leader of numerous ensembles. After having studied violin and composition at the Royal College of Music in London, Johannes was mentored by the late Peter Cropper of the Lindsay Quartet.

His compositions and arrangements have been performed at Wigmore Hall and Berlin Konzerthaus amongst others, and have featured on releases by Signum Records and Orchid Classics. His string quartet, the Marmen Quartet, brings curated and varied recital programmes to a worldwide audience. Their debut recording of quartets by Ligeti and Bartók has received the highest critical acclaim internationally.







CREDITS

Publishers

Johannes Marmén (tracks 1, 6, 13, 18)

Gwilym Simcock (tracks 2, 7, 14, 19)

Boosey and Hawkes (tracks 3–5)

Chester Music (tracks 8–12, 15–17)

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at Immanuelkirche, Sternstraße 73, 42275 Wuppertal, Germany

Producer: Christian Schmitt

Recording Engineer: Stephan Reh

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Producer and Recording Engineer: Andrew Mellor

Assistant Recording Engineer: James Waterhouse

Tracks 8–12 and 15–17 recorded 26–27 October 2021
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Nils Landgren appears courtesy of ACT Records

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Marika Wareborn

milestones

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|-------|---|-------|
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