



Joseph Puglia

Violin

Keren Motseri

Soprano

Music by
Jürg Frey
György Kurtág
Kaija Saariaho
Klas Torstensson
Hana Ajiashvili
Luigi Nono

Keren Motseri and Joseph Puglia first collaborated in 2016. They admired in each other's approach a desire to investigate music on the smallest scale, looking for the border between sound and silence. This program evolved from that initial collaboration and explores the theme of silence with two new works written for them. Windwörter, Jürg Frey's new piece, sits firmly in the Wandelweiser composer's movement, and its idea of "the evaluation and integration of silence(s) rather than an ongoing carpet of never-ending sounds." Hana Ajiashvili's Lullaby includes a text by Heinrich Heine which draws inspiration from the theme of silence. Further works by Kurtág, Nono, and Klas Torstensson complete this musical journey.

Program:

Joseph Puglia (violin), Keren Motseri (soprano)

Jürg Frey

Windwörter

Hana Ajiashvili

Lullaby for Stars

György Kurtág

Selections from Kafka Fragments

Klas Torstensson

Le dolci parole (soprano and violin)

Kaija Saariaho

Nocturne (violin solo)

Luigi Nono

Djamila Boupacha (soprano solo)



@Robert Hoekman



@Ande Youl

Sound and Silence

This program evolved from a desire from the performers to seek musical expression where it is most often overlooked – in silences, simplicity, and intimacy. In a time when so much music asks for virtuosity, extremes, and grandiosity, Puglia and Motseri decided to search for expression in the opposite, with the idea that the most touching music can be found in the simplest of phrases.

The music in this concert has a very intimate feeling. Jurg Frey's Windworter finds profundity in the simplest of ideas. The piece consists of many short movements of different atmospheres, with very few musical events combining to create the whole. The excerpts from Gyorgy Kurtag's Kafka Fragments provides a contrast with extremely concise statements of incredibly grand gestures. Hana Ajiashvili's piece uses a wide array of colors with only two performers, and the solo works by Saariaho and Nono lend an element of improvisation to the program.

Many of these pieces, especially Jurg Frey's Windworter, can only truly be experienced live in an intimate setting which allows for a relaxed concentration. In order to enhance the idea of intimacy in this concert, we would suggest that the audience is either placed closely, around the performers, or in a setting which blocks outside distractions – with minimal lighting on stage, for example, in a setting where the audience can sit on couches.

Keren Motseri

The Israeli soprano **Keren Motseri** first studied cello and completed a B.Sc. in biology summa cum laude, before graduating with a Masters degree from the Dutch National Opera Academy. Keren has since established herself as a versatile and highly sought after soprano, with repertoire ranging from the Renaissance to the 21st century in both concert and opera. Recent highlights include the performance of ‘Yitzhak Rabin: Chronicle of an Assassination’ by director Amos Gitai at the Lincoln Center Festival in New York; ‘Beyond the Score : A Portrait of Pierre Boulez’ at the Holland Festival, with the Askō|Schönberg conducted by Etienne Siebens; a concert and CD recording of ‘Passion’ by Pascal Dusapin with Ensemble Modern under Franck Ollu; the world premiere of the complete Pessoa Cycle by Jan van de Putte with Askō|Schönberg under Reinbert de Leeuw, in the ZaterdagMatinee at Amsterdam’s Concertgebouw; a tour in Sweden with Oliver Knussen’s ‘Hums and Songs of Winnie-the-Pooh’ with ensemble Norrbotten NEO under Christian Karlsen; Bach’s St. Matthew Passion conducted by Joshua Rifkin, and Bach’s B minor mass conducted by Andrew Parrott, at the International Bach in Jerusalem Festival.

On the opera stage, Keren has performed, among others, at La Monnaie in Brussels, the Aix-en-Provence Opera Festival and the Nationale Reisopera. Her opera performances include works by Handel, Mozart, Offenbach and Smetana, and extend into the contemporary repertoire of Pascal Dusapin, George Benjamin, Klaas de Vries and Oscar Bianchi. Keren’s appearances include her debut at the Festival d’Aix-en-Provence as Lei in the opera Passion (Dusapin, with Ensemble Modern

and conductor Franck Ollu), Vita in the world premiere of Wake (Klaas de Vries, libretto David Mitchell), A Young Woman in the Night in the world premiere of ‘Thanks to my Eyes’ (Bianchi, libretto and direction Joël

Pommerat) and ‘Into the Little Hill’ (Benjamin). Some of these roles were specifically composed for her voice.

Notable concert performances were with the Nederlandse Bach Vereniging (with conductors Richard Egarr and Jos van Veldhoven), the Residentie Orkest (Jaap van Zweden), the Askō| Schönberg (Reinbert de Leeuw and Etienne Siebens), the Dutch Radio Philharmonic (Peter Eötvös)

and MusikFabrik (Daniel Reuss). She is regularly invited by international festivals such as Holland Festival in Amsterdam, Festival d'Automne à Paris, Sacrum Profanum Festival in Krakow, the Utrecht Early Music Festival and Festival de Musica Antiga in Barcelona. As a specialist interpreter of contemporary music, Keren has also worked all over Europe with such composers as Kaija Saariaho, Steve Reich and Louis Andriessen.

Joseph Puglia

Known for his “breathtaking” performances (Trouw) of contemporary music as well as a sensitive and creative approach to the standard repertoire, Joseph Puglia enjoys a varied career as a soloist, chamber musician, concertmaster, and teacher. His solo debut in the Amsterdam Concertgebouw was hailed as “Exceptional” (NRC Handelsblad), saying that he “Brought the Hall to a Boil” (De Volkskrant). Highlights from Joseph’s recent seasons include a performance and talk at the European Space Agency highlighting the connections between music and physics; concerti performances in the US and Europe by Ligeti, Saariaho, Barber, and Saint-Saens; chamber music collaborations with Pierre-Laurent Aimard, Marie-Luise Neunecker, Patricia Kopatchinskaja, and more; and a residency at the Amsterdam Muziekgebouw which included concerts, talks, and workshops with repertoire ranging from Bach to the present day.

Joseph is increasingly known as one of the top interpreters of 20th and 21st century music, and in recent seasons has performed concerti by Joey Roukens and Kate Moore (both written for him), Anders Hillborg, Jan van Vlijmen, Arvo Pärt, Klas Torstensson, Edison Denisov, and more. He has an inspiring partnership with conductor Reinbert de Leeuw, with whom he has collaborated in performances of violin concerti in Europe and the US. Joseph also performs regularly as the concertmaster of the Askō| Schoenberg ensemble, the leading Dutch ensemble for contemporary music. He has given countless premieres in Europe, the US, Asia, and Australia, and worked closely with many leading composers including John Adams, Heinz Holliger, Oliver Knussen, Kaija Saariaho, Jörg Widmann, Anders Hillborg, and Louis Andriessen.

In 2014, Joseph created a project dedicated to promoting the music of Luciano Berio. The project included a CD of Berio's music recorded for the Attacca label, which was acclaimed as “Mindblowing” (Luister magazine) and “Spectacular” (Opus Klassiek). The project also includes performances and masterclasses at leading conservatories, institutions, and concert halls throughout Europe and in the US; and he is currently preparing bonus recordings for special release on his website.

Joseph also performs as guest concertmaster with various orchestras including the Chamber Orchestra of Europe, Netherlands Philharmonic Orchestra, Netherlands Chamber Orchestra, the Netherlands Radio Philharmonic, the The Hague Philharmonic (Residentie Orkest), and more.

Joseph began the violin at age 4 and studied with Louise Behrend at the School for Strings and Juilliard’s Pre-College division in New York. In 2002, he was accepted to Juilliard’s college division with a full scholarship where he studied under Robert and Nicholas Mann. He received his Master of Music degree with the highest possible marks at the Royal Conservatory in The Hague in 2008, working with Vera Beths. He has also received inspiring coaching from Anner Bylsma, Barbara Hannigan, Anssi Karttunen, Thomas Riebl, David Takeno, and members of the Alban Berg, Hagen, and Juilliard Quartets. Joseph is currently on the violin faculty at the Royal Conservatory of the Netherlands, in The Hague. A native of New York City, he has resided in The Netherlands since 2009.

Additional links:

Keren Motseri
<http://kerenmotseri.com>

Joseph Puglia
www.josephpuglia.com

Jurg Frey
<https://www.wandelweiser.de/juerg-frey.html>
<http://www.anothertimbre.com/earlytolate.html>
<http://www.anothertimbre.com/freyroud.html>
<https://www.wandelweiser.de/e-w-records/ewr-catalogue/ewr1709.html>

Hana Ajiashvili
www.hamusic.net

Kaija Saariaho
<http://saariaho.org/>

Press

Keren Motseri ... was the vocal star of the evening
La Vie Parisienne, Offenbach, Trouw

How breathtakingly beautifully, and how slowly also, soprano Keren Motseri died as Euridice
Orfeo by Rossi, Utrechts Nieuwsblad

The sopranos Nicola Wemyss as Orfeo and Keren Motseri as Euridice were outright top notch protagonists. Not only were their voices brilliant, they were perfectly cast. Motseri with her bright light soprano was the perfect innocent Euridice [...] Euridice’s lament, when she realizes she will die without Orfeo at her side, is very touching
Orfeo by Rossi, Eindhovens Dagblad

The ensemble Quintus ... and soprano Keren Motseri gave us a true hymn to love. [...] Well served by the purity of the voice of the singer, each vocal offensive was followed by an instrumental piece, creating a subtle balance. [...] the cantata Jauchzet Gott in allen Landen ... allowed Keren Motseri to take the public with her in its vocal flights. Her performance left the audience spellbound. Alleluia **Festival Bach en Combrailles**

Beautiful is the interaction between the tape and the beautiful soprano Keren Motseri, who knows how to give the melodies an emotion beyond the notes alone
Nieuw Ensemble, cond. Ed Spanjaard, Muziekgebouw aan 't IJ, Het Parool

From sweet cantilenas to wild evisceration, and from whispered harmonics to tortuous, seemingly multi-lingual walks and periodic decorations. Puglia plays smooth and effortlessly, with an impressive sophisticated dynamic, and audible fun....Joseph Puglia...proves once again that “modern” music is not a priori dry and unapproachable, but can also be fiery and emotional. Highly recommended!

“Joseph Puglia Dazzles in Music of Luciano Berio” Cultureel Pers Bureau, Thea Derks

For the final piece...Puglia stunned with virtuoso minimal music patterns. On the way home you notice that your ears have opened – even the familiar noise of the city sounds different.
De Volkskrant

[...]I felt myself breathe freely and easily, finally able to relax in the spaces between the sounds that Puglia’s violin of many voices exposed. Diverting his pianissimos from soaring fortes, Puglia flowed from architectural passage to passage, segueing into each musical section with a seamlessness which demonstrated a matured sense of musicianship and a tone which balanced the smooth with the raw.
Bachtrack.com

Joseph Puglia is violinist in the Asko|Schönberg ensemble and for the occasion, he performed solo next to his colleagues under the conduct/direction of Reinbert de Leeuw in Ligeti’s Concerto for Violin. That went like this: he came on stage, arranged relaxed his sheet music on his stand, looked around peacefully and nodded to the conductor: well, let’s begin, all as if he were just sitting with you at your kitchen table. And with that exact same attitude, he played Ligeti’s virtuoso piece, a piece of cake under Puglia’s hands.

Breathtaking.
Trouw