

delian::quartett

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Let's Get Classical!



Admittedly, the elephant will have to be left out of the **delian::quartett**'s kids' concerts. Last year, he decided to change direction and make more room for his second talent. He is now a solo dancer with the German Radio Ballet.

But you'll be amazed at what the Delians get up to even without him... Come along and join in!



A major commitment of the **delian::quartett** is its work with children and young people. We all know how important a positive first experience with classical music — or even just attending a concert — can be. When we succeed in breaking down inhibitions, creating closeness, and sparking enthusiasm for this genuinely “cool” area of life, it acts like a door-opener to new audiences — and not merely to our audience of tomorrow, but, as experience shows, often to that very same evening’s audience.

*How boring are children’s and youth concerts with the **delian::quartett**?*

The declared goal of the **delian::quartett**’s engagement with children and young people is by no means to tell overly academic, textbook-style narratives or to impart knowledge. **Let’s Get Classical!** is indeed a concert format for young people. In these concerts, you will hear no work analyses, nor experience a lecture on composers or instruments. Rather, the Delians take great pleasure in dismantling the traditional expectations attached to “serious music.” As audiences and press repeatedly confirm, they demonstrate with resounding success that classical music is fun and by no means dusty — and, not least, that the performers themselves, who are, after all, meant to take on an essential role-model function, are genuine figures the audience can identify with.

The need to respond flexibly to the young audience and to let them, almost unconsciously, “help shape” the concert requires forgoing any rigid concept for the performances. The only thing fixed in advance is a program sequence that is as colorful and varied as possible, made up of relatively short elements, which forms the framework of the performance. Amusing off-the-cuff commentary — “pulled from the pocket” — links the individual program points together.

Out of the moment itself, something special and unrepeatable emerges for every single listener. Through this positive first encounter with classical music, the **delian::quartett** establishes a lasting closeness to this wonderful realm of cultural life — one that encourages young people to later attend concerts on their own initiative, in order to renew that original experience.



::suggestions for school activities

The **delian::quartett**'s primary goal is to give young concertgoers an experience that is as "unschooled" and "original" as possible. Curiosity is a key element in this context. Accordingly, it is advisable to refrain from detailed discussions of the works in advance, so that listening and experiencing are not guided by expectations. Instead, the kids' concert will provide plenty of material for follow-up and deeper exploration. Your students are very welcome to learn more about the following aspects in advance, without the concert experience itself being affected:

Instruments

In a string quartet, you will hear two violins, a viola, and a cello — instruments we will not be explaining explicitly during the concert. It could be interesting in class to learn about the individual parts of the instruments. How is sound produced here? (The tiny barbs on the horsehair of the bow make the string vibrate when drawn across it; the shorter the vibrating part of the string — by pressing fingers down on it — the higher the pitch produced. This can be demonstrated using a long ruler vibrating on the edge of a table.)

Musical Epochs

The concert program that the **delian::quartett** has prepared for its guests will include works from the Baroque to the Modern era. Musical language has changed over the centuries, just as fashion or spoken and written language have. (A long time ago, a phrase like "*Hey dude, what's up?*" would probably have been met with confusion; on the other hand, today hardly anyone signs their letters [or emails] with "Your well-born and most highly-to-be-honored Lordship's most sincerely devoted and obedient servant, Kevin." Excitingly, "old" music is still relevant today...)

Ensemble Playing

What does it mean to make music in an orchestra? In passing, the **delian::quartett** will create a situation that makes this experience tangible. If you like, you and your class are welcome to craft "musical instruments" that ideally make a terrible racket and could then be brought to the children's concert (please no actual instruments like violins, trumpets, etc. — unpacking them would take too long). Instructions for making your own paper trumpets, straw oboes, or party blowers, for which all parents will surely hate you, can be found online — have fun!



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"Original and brimming with esprit, dramaturgically daring and thrilling in its content: even longtime regulars of the concert series will find little in their memories to match an evening in which all these qualities were woven together as artfully and convincingly as in the performance of the Delian Quartet. [...] If proof were ever

needed of the ensemble's extraordinary class — in these breathless seconds it flared up with the force of a supernova. [...] Thanks for opening a new door into the world of music."
(Süddeutsche Zeitung)



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The **delian::quartett**'s namesake is the Greek god Apollo, worshipped as the god of the fine arts and of the Muses — especially of music — and also called "Delian" after his birthplace, the island of Delos.

Since its founding in 2007, the **delian::quartett** has given performances acclaimed equally by audiences and press throughout Europe, in China, and — as a cultural ambassador of the Goethe-Institut — as far afield as Africa. Its 2009 debut at the Berlin Philharmonie was met with a standing ovation already after the opening piece. Since then, the ensemble has been a celebrated guest in venues such as the Konzerthaus Berlin, Alte Oper Frankfurt, Prinzregententheater Munich, Unione Musicale Turin, Konzerthaus and Musikverein Vienna, Tonhalle Zurich, Beethovenfest Bonn, Kissinger Sommer, Ludwigsburg Schlossfestspiele, südtirol festival meran, Rheingau Musik Festival, Salzburg Festival, Schleswig-Holstein Musik Festival, Schubertiade Roskilde, and many more. Its unconventional and richly allusive programming has long made the **delian::quartett**'s concert projects distinctive and a hallmark of the ensemble.

The quartet maintains an active collaboration with broadcasters such as SWR, HR, WDR, Catalunya Música, Radio France, Danmarks Radio, BR, NDR, SR, ORF, and Deutschlandfunk. The ensemble's CD recordings for the label OehmsClassics reached top positions on the classical charts, were presented as the editor's choice by various broadcasters, and were chosen multiple times for Lufthansa's Album Selection. Its second CD, featuring the music of Joseph

Haydn, received an ECHO Klassik award nomination in 2010. The acclaimed performance of Chaussou's Concerto for Violin, Piano, and String Quartet, Op. 21, with the **delian::quartett**, Liza Ferschtman, and Benjamin Moser, was included as a live recording in the anniversary edition of the Piano Festival Ruhr in 2018. The same year saw the release of the double CD "Cantai", featuring Bach's "The Art of Fugue" alongside Stefano Pierini's work "Cantai un tempo...", written for the **delian::quartett**. That recording received, among other honors, the maximum five stars from the Italian magazine ARCHI and a nomination for the OPUS KLASSIK 2019.

A major commitment of the **delian::quartett** is the expansion of the repertoire. It has given world premieres of works by living composers Alberto Colla, Per Arne Glorvigen, Gabriel Iranyi, Christian Jost, Stefano Pierini, and Uljas Pulkkis; most of these compositions are inscribed to it. In 2019, Aribert Reimann dedicated his last completed work — his adaptation of Schumann's song cycle "Frauenliebe und Leben" (A Woman's Love and Life) — to the **delian::quartett** and soprano Claudia Barainsky, who premiered it together at the Berlin Philharmonie. In 2024, the legendary label ECM Records released the album "Im wachen Traume", featuring, among other things, the world premiere recording of this work. Described as an *"original recording of rare beauty"* (nikonland.it), "Im wachen Traume" has been a classical music recommendation, must-listen, Choix Musical, or Sélection Disques for various European broadcasters and print media, and was included on the longlist for the German Record Critics' Award (Deutscher Schallplattenpreis). In the Süddeutsche Zeitung, critic Wolfgang Schreiber named the album the most beautiful CD of the summer, and the magazine Fono Forum awarded it the coveted "Star of the Month", with maximum ratings in every category.

With "Let's Get Classical!", the Delian format for young people and the young at heart, the ensemble also wins over concert newcomers to classical music. The **delian::quartett** has regularly performed and continues to perform alongside artists and ensembles including Gilles Apap, Fabio Bidini, Measha Brueggergosman, Gérard Caussé, the Deutsche Kammerakademie Neuss, Stella Doufexis, Andreas Frölich, Pavel Gililov, Bernd Glemser, Per Arne Glorvigen, Jens Harzer, the Henschel Quartet, Julia Hülsmann, Ralph Manno, Sergei Nakariakov, Ulrich Noethen, PiedraMudaLAB, Menahem Pressler, Dora Schwarzberg, Peter Shub, Peter Simonischek, Ulrich Tukur, Anatol Ugorski, and Angela Winkler. With the great actor Bruno Ganz, the Delians shared ten years of their artistic career until his death in 2019, in various acclaimed spoken-word reading projects.

Since 2017, the members of the **delian::quartett** have been united as Pirastro Artists in a partnership with the renowned string manufacturer. Adrian Pinzaru plays a violin by Giovanni Battista Rogeri, 1699, generously passed on by Christine Anderson; Andreas Moscho's violin is the Giovanni Battista Rogeri "Christmas", circa 1690. Lara Albesano's viola by Alfonso Della Corte, 1884, is on permanent private loan.

