

delian::quartett

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Can you see music? You can, in the **delian::quartett**'s spectacular multimedia Bach project in collaboration with video artist Marc Molinos of PiedraMudaLAB.

Step into surreal worlds. Experience and recognize the rich music of Bach's "The Art of Fugue" in a completely novel way, in images – in real time and grounded in scholarly research. A breathtaking, visionary format with no equal in the international concert world.

Bach in a new form of experience and understanding: music for the eye.



Johann Sebastian Bach's "The Art of Fugue" is regarded as the enigmatic summit of an entire era. A glance at the score immediately reveals the greatness and architectural perfection that pervade the pre-sonic image of the notation. At the same time, Bach's artfully constructed music offers the listener sensuous sounds of the deepest expressive power. The **delian::quartett** and video artist Marc Molinos of PiedraMudaLAB combine these two ideas in a creative and innovative way in their video-art project *insight*: in overwhelming images, they render the structures of the four-voice Contrapuncti in Bach's "The Art of Fugue" visible in real time. After two years of intensive research and preparatory work, this ancient music merges with digital space.

The musical-theoretical foundation of *insight* is the comprehensive analysis of Bach's opus summum by musicologist and composer Andrea Damiano Cotti. All elements of the video installation — their appearances, transformations, and choreographies — are inspired by this procedure. Put simply, the shape of the installation's "protagonists" is based on com-

puted graphical algorithms of the thematic variations; the numerical analysis of each individual Contrapunctus determines the “plot” of the video sequences.

In the end, Bach’s polyphonic music finds its echo in surreal, artistically interpretive visual worlds – an intoxicating, immersive experience. So that “The Art of Fugue” can be experienced inseparably in sound and image, a total work of art takes shape on stage: the **delian::quartett**’s live performance is integrated into the video projection by means of two custom-made screens.

“At some point, almost suddenly, ears and eyes recognize the connection between the musical themes and the movements of these playful dots, the waves, the streaks, lines, ornaments, or architectures. It’s a goosebump moment when you sensuously understand that the old music and the new digital spaces are dancing together...”

Deutschlandfunk Musikjournal

At the start of a concert, we recommend an entertaining introduction to the world of **insight** given by the artists themselves.





Bach "The Art of Fugue" BWV 1080 in the version for String Quartet

Contrapunctus 1

Simple fugue on the theme in its original form (four voices)

Contrapunctus 3

Simple fugue on the reversal of the theme (four voices)

Contrapunctus 2

Simple fugue on the theme in its original form (four voices)

Contrapunctus 4

Simple fugue on the reversal of the theme (four voices)

Contrapunctus 5

Counter-fugue on the varied theme and its reversal in one variable of value (four voices)

Contrapunctus 6 a 4 in Stylo Francese

Counter-fugue on the varied theme and its reversal in two different value variables (four voices)

Contrapunctus 7 a 4 per Augment et Diminut

Counter-fugue on the varied theme and its reversal in three different value variables (four voices)

Contrapunctus 11 a 4

Triple (quadruple) fugue on two (three) new themes and the varied main theme (four voices)

Contrapunctus 10 a 4 alla Decima

Double fugue on a new theme and on the varied main theme (four voices)

Contrapunctus 12 a 4

Mirror fugue on variants of the theme (four voices)

Contrapunctus inversus 12 a 4

Mirror fugue on variants of the theme (four voices)

Contrapunctus 9 a 4 alla Duodecima

Double fugue on a new theme and the main theme (four voices)

Nr. 18: Fuga a 3 Soggetti

Unfinished fugue on three new themes (third theme: B-A-C-H) (four voices)

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Adrian Pinzaru | violin

Andreas Moscho | violin

Lara Albesano | viola

Hendrik Blumenroth | violoncello

PiedraMudaLAB

Marc Molinos | video installation

Marc Molinos

Marc Molinos, born in Barcelona and founder of PiedraMudaLAB, is a multidisciplinary video artist. He studied stage design in Munich; his mentor during this time was Katrin Brack. Specializing in 3D animation and visual effects, he develops installations for the performing arts that are as elegant as they are compelling. Experimentation is an essential part of his creative work and a driving force behind his creativity, in line with Henri Matisse's statement that an artist is an explorer. His works are celebrated internationally for the poetry of their images, offering audiences unique visual experiences.



© Marc Molinos

His breakthrough came in 2012, when the renowned Catalan performance collective “La Fura dels Baus” commissioned him to create a video installation for opera and street shows. The groundbreaking success of that collaboration led to numerous further joint productions, all marked by Marc Molinos's distinctive aesthetic. A particular highlight of that period was the staging of Joseph Haydn's “The Creation”, which premiered in 2017 as part of the opening of the La Seine Musicale concert hall in Paris and has since toured in the Americas and Asia, among others.

In 2018, he created, among other works, a video installation for Bernd Alois Zimmermann's “Die Soldaten” at the Oper Köln, which achieved a comprehensive 360° live experience: for this purpose, a small laboratory was built in the orchestra pit, from where the video was generated in real time in collaboration with video artist Alberto De Gobbi. In early 2019, Marc Molinos, together with the eminent Spanish painter Lita Cabellut, designed the new production of Ernst Krenek's “Karl V” at the Bavarian State Opera. In June 2019, his installation for Vincenzo Bellini's “Norma” premiered at the Odeon of Herodes Atticus at the foot of the Acropolis rock in Athens. Here, a live-mapping technique was used that allowed the video to function as a kind of second stage. Another example of his work is the CHŌWA project, which, through a fusion of art, science and technology, uses biometric data to create a personalised method of visual meditation.

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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)



© Mathias Bothor

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 Chausson'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",

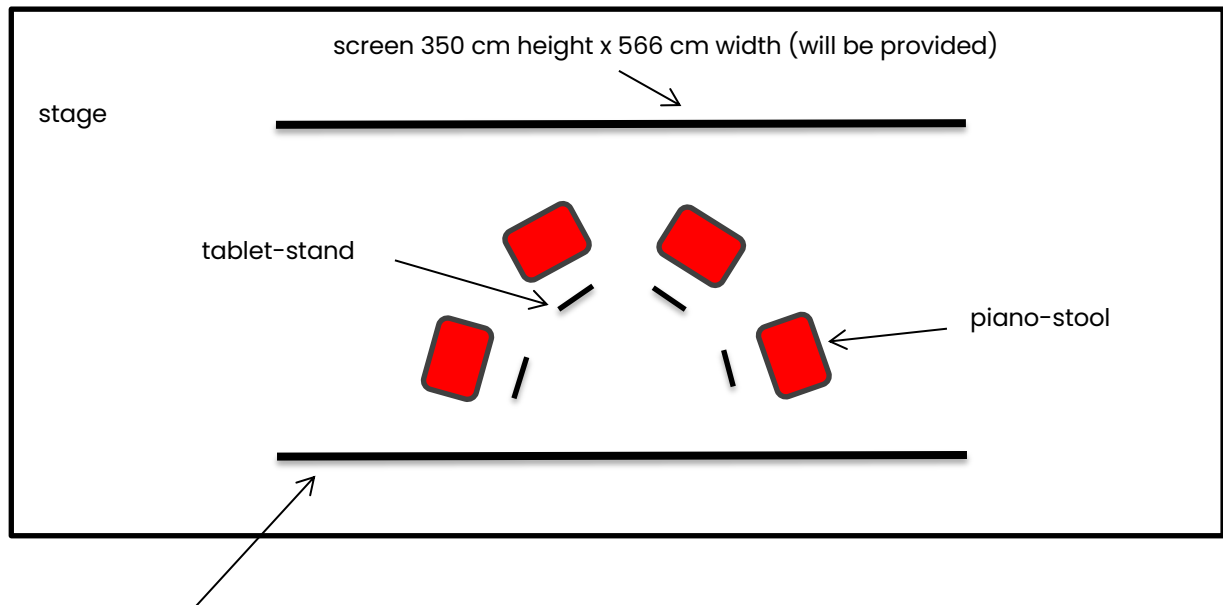
featuring Bach's "The Art of Fugue" alongside Stefano Pierini's work "Cantai un tempo...", written for the **delian::quartett**. That recording received, among other honors, the maximum five stars from the Italian magazine ARCHI and a nomination for the OPUS KLASSIK 2019.

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.

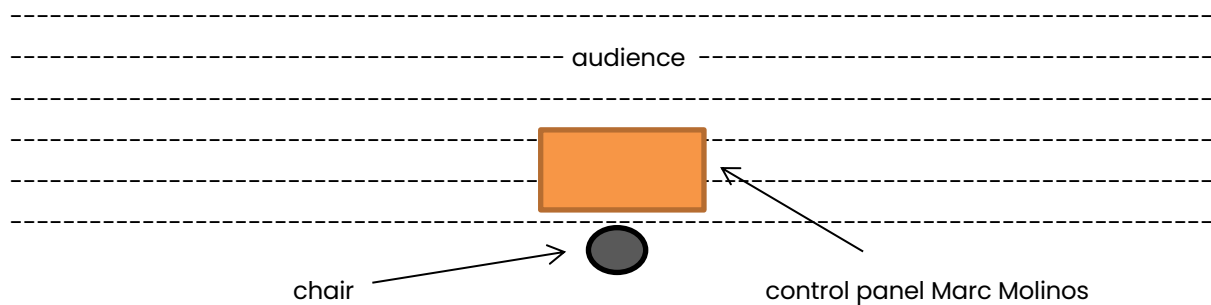
With "Let's Get Classical!", the Delian format for young people and the young at heart, the ensemble also wins over concert newcomers to classical music. The **delian::quartett** has regularly performed and continues to perform alongside artists and ensembles including Gilles Apap, Fabio Bidini, Measha Brueggengosman, 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.

::technical rider



screen 80 cm height x 566 cm width (will be provided)



© Petra Coddington

The distance between the two screens is approximately 2.5 m.

The projector should ideally be positioned at a distance of 15 to 20 metres from the stage and at a height of at least 2.5 metres above stage level (approximately 3 metres is preferable to avoid dazzling the quartet).

The organiser is responsible for ensuring this positioning and for darkening the hall.