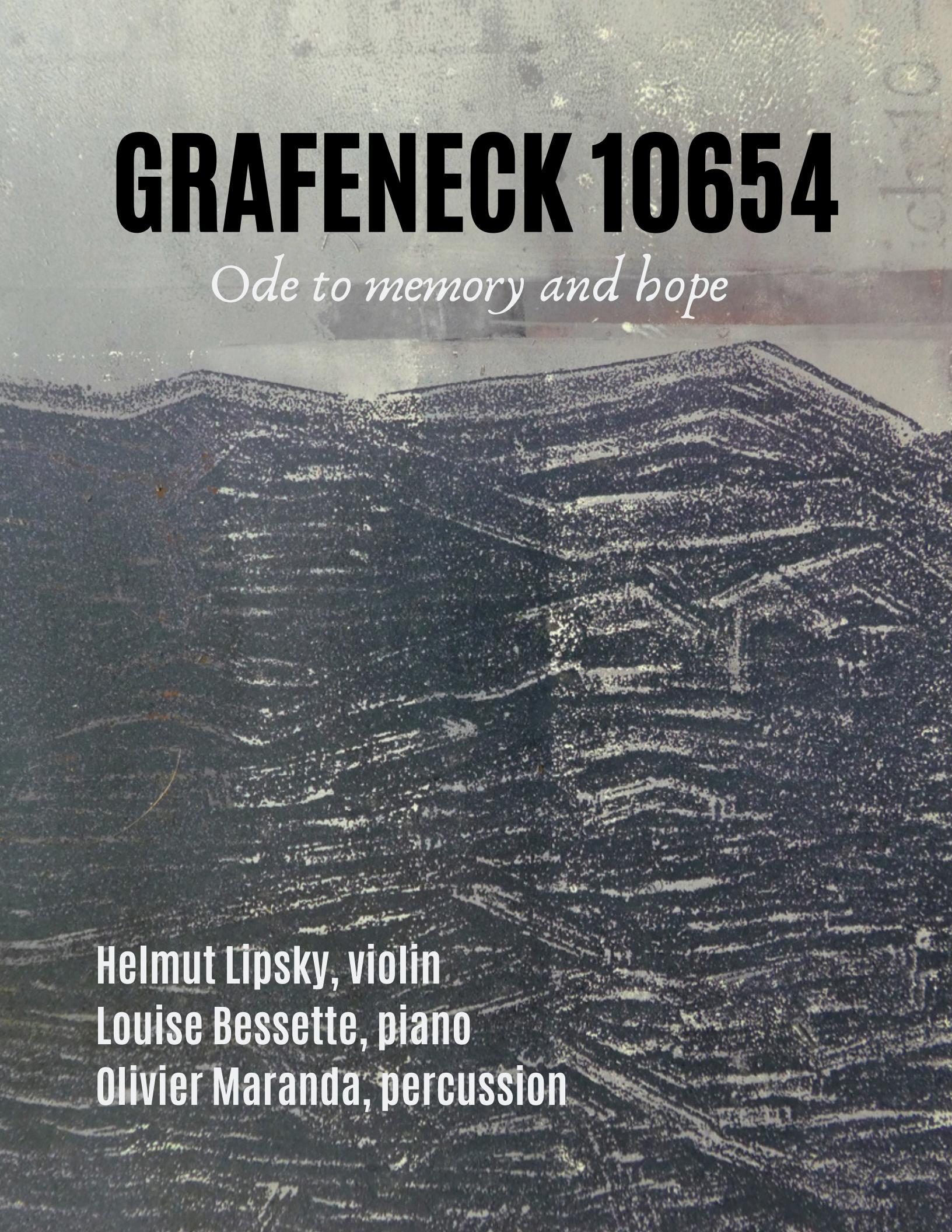


GRAFENECK 10654

Ode to memory and hope



Helmut Lipsky, violin
Louise Bessette, piano
Olivier Maranda, percussion

GRAFENECK 10654

10654 people with cognitive and physical disabilities were murdered in the first gas chamber of the Holocaust at Castle Grafeneck in Germany in 1940; an experimental project of the Nazi's industrial murder machinery, where the methods used a year and a half later in Auschwitz-Dachau were developed and employed.

This concert pays homage to all of the victims. It seeks to rescue the memories of these people from oblivion, as well as to shed the lucid light of day on these events, to bring this history to our present-day conversation.

The programme, which will be presented again in Grafeneck and in other cities of Germany and Switzerland in October of 2021, recounts the universal and metaphorical story of Castle Grafeneck, which was constructed during the period of the Renaissance, to commemorate the 80 years that have passed since 1940, as well as the 75 years since the liberation of the survivors of the Holocaust. It underlines also the 250th Birthday-Year of Beethoven, whose glorious "Ode to Joy" of his 9th Symphony, based on a poem by Friedrich Schiller, has been transformed by Helmut Lipsky into a Requiem for the victims of genocides committed throughout time all over the world. The concert concludes with the composition "Grafeneck 1940" by Thomas Fortmann, which deals with the incomprehensible events which took place at Castle Grafeneck 80 years ago.

The German artist Jochen Meyder created a commemorative work made up of 10654 sculptures in terracotta. Exhibited at the Grafeneck Memorial Center, images of his work will accompany the concert, which is an emotional and thought-provoking voyage throughout the history of the castle.

"...The expressivity of this music permeated the public and made them shiver to the depths of the soul..."

- Südwest Presse, inaugural concert for the Grafeneck exhibit, Dec. 8 2015

Programme

**Introduzione Rinascimentale:
Allemanda con Tripla**

Thomas Fortmann (1951-)

Württembergische Bacchate

*Inspired by "Württembergische Sonaten" by
Carl Philipp Emanuel Bach (1714-1788)
Sonatas no. 6 (Moderato) and no. 2 (Adagio)*

Thomas Fortmann

Boîte aux clochettes hantées (BACH)

*Inspired by "Württembergische Sonaten"
Sonata no. 6 (Allegro)*

Helmut Lipsky (1953-)

**Überm Sternenzelt sicher wohnen (Above
the stars they surely dwell)**

*Reflection on the poem "Ode to Joy" by Friedrich
Schiller (1759-1805) and its musical adaptation
by Ludwig van Beethoven (1770-1827)*

Helmut Lipsky

Grafeneck 1940

*Refers to the incomprehensible events at Castle
Grafeneck in 1940*

Thomas Fortmann

*If the venue allows, images of "Grafeneck 10654" by the artist Jochen Meyder will
be projected in synchronism with the music.*

Some statues of the exhibit will complete the visual aspect of the show.

The Artists



An exhilarating and elegant concert pianist, Louise Bessette is recognized internationally as one of today's preeminent interpreters of the music of our time. She has recorded most of the major works of Messiaen for solo piano as well as the music of Elliott Carter, Charles Ives, music on Spanish themes and tango and several CDs of chamber music including the works of Gubaidulina, Schnittke and Serge Arcuri. She possesses a unique combination of eclectic repertoire and impeccable delivery. Recipient of numerous prizes and awards, notably the Governor General's Performing Arts Award for her Lifetime Artistic Achievement, she is a champion of the music of our time.

Helmut Lipsky is the prototype of today's complete and versatile musician: a highly accomplished violinist, he was formed by the great masters of the classical tradition, receiving, among many other diplomas and recognitions, a Master's degree and Presidential Scholar's Award from the Council of the City of New York under the tutelage of the great violinist Itzhak Perlman. Parallel to his violin studies, he developed his skills as a composer and improviser and took interest in various musical languages: jazz, tango nuevo, traditional and popular music from other musical cultures, while keeping an open mind to contemporary musical trends and developments, which crystallized into Lipsky's truly personal and identifiable style. Living in Montréal since 1980, he is very active on the national and international scene as a performer and his music is played and being broadcasted throughout the world.

Olivier Maranda earned the Première Prix with great distinction and by unanimous decision of the jury in both percussion and chamber music at the Montréal Conservatory, and also received various scholarships for his work there. His artistic activities are divided into three main areas: the performance and study of classic twentieth-century repertoire, premiering new works, and improvisation and multidisciplinary art. Maranda is a founding member of the Chorum and Allogène ensembles, and also plays with ECM and Codes d'Accès. Critically acclaimed, Maranda has been called a, "courageous, high caliber percussionist" (Le Devoir) whose style has an expansive, "high-flying character." (La Presse)

Concerts

**December 8, 2015 - Memorial Center of the Grafeneck Castle
Gomadingen, Germany**

to mark the 75th anniversary of the end of the atrocities committed by the Nazi in 1940 who killed 10654 mentally and physically handicapped people, and to inaugurate the exhibition of the German artist Jochen Meyder, Grafeneck 10654.

March 3, 2018 - Multimedia Hall of the Conservatoire de musique de Montréal, Montréal, QC

as part of the artistic programming for the 75th anniversary of all the Conservatories in the Québec Province. In Collaboration with the German Consulate General in Montréal and the Grafeneck Documentation Center.

March 8, 2018 - Chapelle historique du Bon-Pasteur - Montréal, QC

This concert accompanied the opening of the exhibit Grafeneck 10654 by the visual artist Jochen Meyder. This event was also supported by the German Consulate General in Montréal, the Grafeneck Documentation Center, and the city of Montréal, thanks to the collaboration with the Chapelle historique du Bon-Pasteur.



Technical requirements

Grand piano with adjustable bench, tuned at 440 hz

The violinist will bring his own microphone (DPA) if necessary, depending on the acoustics. He will need a XLR cable for the connection with the console which should be equipped with phantom power, EQ, and reverberation.

A stool

A stand lamp if necessary

Percussion (one percussionist only):

- Marimba 5 octaves (also possible with 4 1/3 octaves)
- Vibraphone (with engine if possible)
- Glockenspiel
- Bass drum (28 in to 36 in)
- 2 tom-toms + stands
- 1 pair of bongos
- 3 cymbal stands
- 1 set of tubular bells
- 1 timpani 32 in or 29 in (optional)

The percussionist will bring his own cymbals and a tambourine. He will need 2 or 3 music stands.

Soundtrack:

At two instances during the last piece, a pre-recorded stereo soundtrack will be added. A stereo input needs to be prepared on the console. The soundtrack will be manipulated by the composer Thomas Fortmann.

Amplification:

Depending on the acoustics, there might be a need for a minor amplification of the instruments for the balance to be ideal: in addition to the supplied microphone for the violin, two microphones for the piano and 3-4 microphones for the percussion instruments would be ideal.

Projection of images:

If possible, we would like to project images of works of art in synchronization with the music on a screen behind the musicians from a computer that we will bring. We would need a projection system connected to the computer. The composer Thomas Fortmann will handle the manipulation of the images

Length: 75 minutes (without intermission)

Stage plan :



Artistic team

Helmut Lipsky, violin and composer
Louise Bessette, piano
Olivier Maranda, percussion
Thomas Fortmann, composer
Jochen Meyder, visual art
Édouard Lachapelle, art historian
Latitude 45 Arts Management

Acknowledgments to the organizations and people who made this project possible:

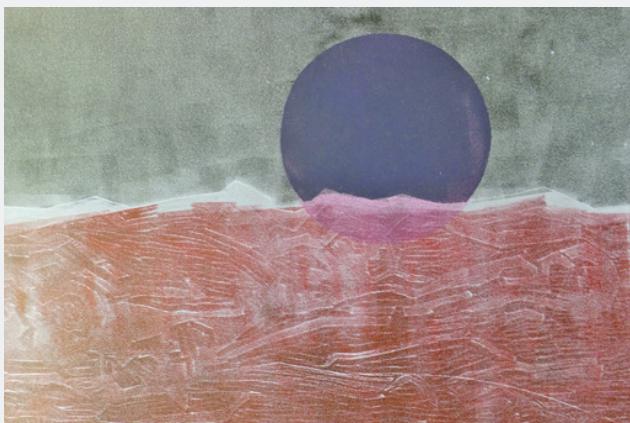
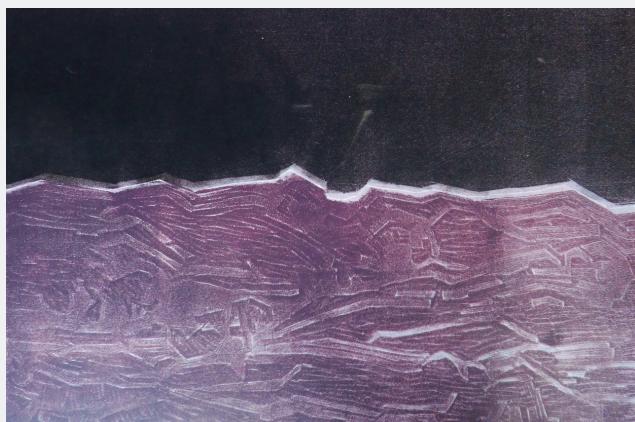
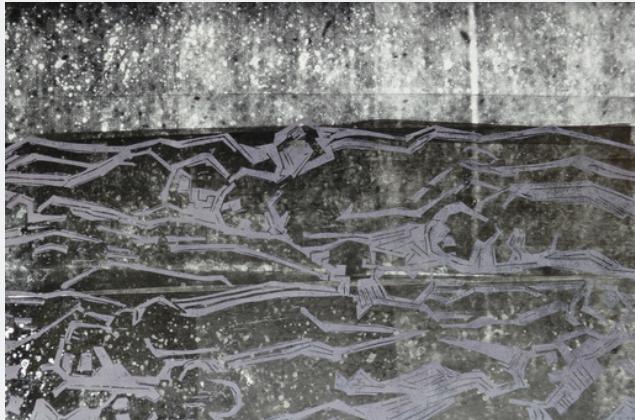
Thomas Stöckle, director of the Grafeneck Documentation Center
Simon Blanchet, artistic director at Chapelle historique du Bon-Pasteur
Manon Lafrance, director of the Conservatoire de musique de Montréal
Marc Lalonde, directeur général du réseau des Conservatoires de musique et de l'art dramatique du Québec
The German Consulate General in Montréal
Katia Melzer, director of the Goethe Institute of Montréal
Jonathan Burnham, director of cultural affairs at the Israeli General Consulate
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For more information, inquire with Barbara Scales

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latitude45arts.com/grafeneck



Extracts of the projections by Jochen Meyder





Grafeneck 10654 Ode à la mémoire et à la vie

« ... L'expressivité de cette musique pénétrait les auditeurs et les faisait frémir jusqu'au plus profond de l'âme ... »
Südwest Presse, Concert inaugural pour l'exposition Grafeneck 8 déc. 2015

En 1940, au Château de Grafeneck en Allemagne, 10 654 personnes handicapées ont été tuées dans la première chambre à gaz de l'histoire. Grafeneck marque le premier pas sur le chemin qui amène à l'holocauste.

Ce concert rend hommage aux victimes. Un devoir de mémoire, une façon de les faire revivre, mais aussi un devoir de lucidité en regard d'événements et de débats actuels.

Le violoniste **Helmut Lipsky**, la pianiste **Louise Bessette** et le percussionniste **Olivier Maranda**, interpréteront les œuvres et réimaginances d'œuvres de CPE Bach, de Beethoven, du compositeur suisse Thomas Fortmann et de Helmut Lipsky, créées en 2015 au Château Grafeneck pour marquer le 75e anniversaire de la fin des atrocités commises.

L'ANNÉE GRAFENECK

Conférence avec l'historien d'art Édouard Lachapelle
Mercredi 28 février 2018 à 20h
Conservatoire de musique de Montréal

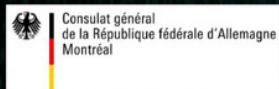
GRAFENECK 10654 - ODE À LA MÉMOIRE ET À LA VIE

Concerts
Samedi 3 mars 2018 à 19h30
Conservatoire de musique de Montréal
4750, ave Henri-Julien – 15\$ - 7\$ sur Admission
Jeudi 8 mars 2018 à 19h30
Chapelle historique du Bon-Pasteur
100, rue Sherbrooke est



EXPOSITION

Chapelle historique du Bon-Pasteur, du 8 au 29 mars 2018
Œuvre commémorative de l'artiste allemand Jochen Meyder.
Adaptation de l'exposition d'abord présentée à Gomadingen en 2015.



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