

# DUDOKKWARTET

AMSTERDAM

## ERIK BOSGRAAF & MICHAELA RIENER



STILL FROM EXIT 1996, PAUL EN MENNO DE NOOIJER

# THE RAPE OF ARTEMISIA



## THE RAPE OF ARTEMISIA

This story reads like a 17th century episode of *#metoo*. Born in Rome in 1593 and first educated by her father, Artemisia Gentileschi was to be remembered not only as a genius painter but also as a heroine that fought a ferocious legal battle against her attacker Agostino Tassi, the painter that raped her at the age of 16. Not able to take revenge in words she sought solace in her paintings that often depict scenes of violence and contain many implicit messages for the attentive observer. This concert is a homage to an extremely strong female artist, ahead of her time in painting and in fighting back against sexual assault. New songs based on the judicial accounts of her trial will be set to music by acclaimed international composers Josephine Stephenson (UK) and Antti Auvinen (Finland), mixed with contemporary arrangements of music that Artemisia might have heard. *The Rape of Artemisia* sheds new lights on themes that have lived in the present for centuries, but have become all the more urgent recently: abuse of power, seduction, violence and the strength of women.



The **Dudok Quartet Amsterdam** is one of the most versatile and appealing string quartets of this time. Winners of the prestigious 2018 Borletti-Buitoni Trust Award, their aim is to share the heart of music through captivating performances and an open approach to the audience. They are always searching to find new ways to connect music of all ages. Soprano Michaela Riener and recorder player Erik Bosgraaf are known worldwide for their strong performances in both early and new music. The story of Artemisia is the second project with Dudok and aims to bridge the specialties of Riener and Bosgraaf in this brand new project.

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*“The Dudok’s first-rate players possess all the chops they need, but that technical prowess is always subjugated to the group’s artistry and is never an end in itself.”* Kyle Macmillan (Classical Voice North America)

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Recent solo engagements of **Michaela Riener** include performances of works by Steve Reich and Hanns Eisler with the Askō|Schönberg Ensemble and Louis Andriessen’s “La Passione” at Prague Spring Festival, the Birmingham Frontiers Festival as well as in Moscow and St. Petersburg. With Ensemble Klang, she premiered Oscar Bettison’s Presence of Absence (2016) in the US and The Netherlands. Michaela Riener was collaborating with New York-based composer Michael Gordon and the dance company EmioGreco|PC in “Popopera”, with performances in the Holland Festival and worldwide.

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*“...Her voice is clear and powerful and at the same time fragile when the scene asks for it...”* Sophie Pechon (Olyrix)

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**Erik Bosgraaf** is generally considered to be one of the world’s most virtuosic recorder players. He is certainly the most adventurous. To Erik, the recorder is an inexhaustible source of inspiration and possibilities. He improvises, plays jazz, utilizes electronics and likes working with people in other areas of artistic endeavor, cinematographers, for example. His repertoire extends from Medieval music to Vivaldi’s Four Seasons to tomorrow’s music. For Erik there is no fundamental difference between early and contemporary music. He is of the opinion that ‘early music is always new’.

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*“A bewitching recorder player”* Fiona Maddocks (The Guardian)

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**Josephine Stephenson** is a Franco-British composer and performer based in London. Her music has been commissioned by the BBC, Radio France, Spitalfields Music and Nonclassical among others, and appeared at the BBC Proms, Bristol Proms, the Festival Lyrique d'Aix-en-Provence, Spitalfields Festival and Aldeburgh Festival. Josephine regularly collaborates with film and theatre makers as well as bands, and is one of the three artistic directors of the London-based concert series and record label Listenpony, which puts on events mixing contemporary classical music with older classical music and popular genres.

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*"Music to arrest the ears and stop the heart"* (The Times)

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**Antti Auvinen** is a composer with a particular interest in timbre and rhythm. The majority of his output is chamber music scored for unusual ensembles, an example being *Orior* (2012), written for the Atlas Ensemble that brings together instruments from all around the world. Recent commissions include two works for the Finnish Radio Symphony Orchestra in 2015 and 2017, and a work to be premiered with the Helsinki Filharmonia and Susanna Mälkki in 2020.

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*"Using polyrhythmic and polypulsational effects, he creates an impression of musical direction in his works. Although Auvinen takes a Modernist attitude towards composition, he does not neglect emotional tensions, which play a very important part in his music."* (Jouko Laaksamo)

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