

INTIMACY

JANÁČEK'S QUARTETS +

A CHAMBER MUSIC CONCERT WITH LIVE VIDEO,
AROUND THE STRING QUARTETS OF LEOŠ JANÁČEK
WITH WORKS FROM JOSEF SUK, ANTONIN DVOŘÁK & LAURE M. HIENDL
PERFORMED BY SIGNUM QUARTET & LISE BRUYNEEL

INTIMACY / JANÁČEK'S QUARTETS +

SIGNUM QUARTET STRING QUARTET

FLORIAN DONDERER, ANNETTE WALTHER, XANDI VAN DIJK, THOMAS SCHMITZ

LISE BRUYNEEL LIVE VIDEO

Intimacy is a transdisciplinary chamber music concert centered around Leoš Janáček's string quartets, with additional compositions by Josef Suk, Antonin Dvořák and Laure M. Hiendl .

The concert aims to offer an immersive experience with fascinating Czech music and its resonance in our contemporary world, a journey between strong human feelings, evocative music and original harmonies.

The two string quartets of Janáček are deeply connected with writings: the first one 'Kreutzer sonata' is a psychological drama depicting a woman from Tolstoy's novel, with moments of conflict as well as emotional outbursts. The second one, 'Intimate letters', is the composer's view on love, referring to his own passionate story and his letters to the woman he was in love with at the end of his life.

Central to the program is the music of Leoš Janáček, but a foray into Josef Suk and Antonin Dvořák serves as a moment of rest and other views on the quartet's stories.

Additionally to the existing Czech music, a commissioned work by Austrian composer Laure M. Hiendl will give a new perspective about both music and the topics of the string quartets, starting from Janáček samples.

The quartet on stage is surrounded by a forest of moving and flowing fabrics, on which abstract but dreamy video images are projected, filmed in Czechia through different seasons. Through image and sound, the concertgoer can leave the rational world for a moment and dive into an emotional world.

CREATION 2028.02.04 STRING QUARTET BIENNALE AMSTERDAM



PROGRAMME WITH INTERVAL

JOSEF SUK (1874-1935)

Meditation on the Old Czech Chorale 'St. Wenceslas', Op. 35a

LAURE M. HIENDL

commissioned work

LEOŠ JANÁČEK (1854-1928)

String Quartet n° 1 "Kreutzer Sonata"

_ Interval

LEOŠ JANÁČEK

Love (arr Xandi van Dijk)

ANTONIN DVOŘÁK (1841-1904)

from Cypresses B. 152

n° 5 The Old Letter in My Book

n° 11 Nature lies peaceful

n° 3 I loved thee too late

LEOŠ JANÁČEK

String Quartet n° 2 "Intimate Letters"

DURATION: ABOUT 75-80 MIN, WITH INTERVAL



PROGRAMME WITHOUT INTERVAL

LEOŠ JANÁČEK (1854-1928)

String Quartet n° 1 "Kreutzer Sonata"

JOSEF SUK (1874-1935)

Meditation on the Old Czech Chorale 'St. Wenceslas', Op. 35a

LAURE M. HIENDL

commissioned work

ANTONIN DVOŘÁK (1841-1904)

from Cypresses B. 152

n° 5 The Old Letter in My Book

n° 2 Death reigns in many a human breast

n° 3 I loved thee too late

LEOŠ JANÁČEK

String Quartet n° 2 "Intimate Letters"

DURATION: ABOUT 70 MIN, WITHOUT INTERVAL



VIDEO IMAGES

Although this programme consists of various pieces, the video images would create coherence through an overall visual approach. The video artist collected video material in the Czech Republic, following the footsteps of the composers, during a few residencies there (several seasons to follow), and set up a visual repertoire that matches the mood of the pieces in the concert.

She started using this material and set design for Janáček's piano music, in a recital with Severin von Eckardstein in 2025. This new project will be a second part of her path with the composer.

Each piece has its own atmosphere and especially its own rhythm, sometimes in absolute agreement with the music, sometimes against it, but always thoughtfully in relation to the whole.

In terms of aesthetics, the visual language is rooted in the history of 20th-century Czech and Polish cinema but approached in a contemporary way, with colour footage in Polaroid-like colours combined with a unique super 16-like musical grain, shot in various landscapes of the composers.

VIDEO IMAGES



INTIMACY

SET DESIGN

The video images fills a large surface of the scene opening — the audience plunges into an evocative pictorial atmosphere, immersive.

To play with the verticality of some of Janáček's compositional techniques, in combination with the evocative character of the music and titles, the video images are projected onto 3 or 4 pieces of flexible fabric hanging from the theatre fly bars. The width of the fabric pieces aren't equal, creating a rhythm. The fabrics move slightly with the musician's movements: it is very light and is hardly loaded down.

There is also the possibility of playing with depth: some pieces of fabric could be installed in front of the string quartet, others behind, creating a forest-like effect. Playing with several pieces of fabric instead of one single projection surface allows also to adapt the projection to narrower or wider stages in an elegant way.

The video projection uses the technique of video mapping, with a very precise result onto the fabric. One single horizontal image is cut in several pieces.

To keep the set design very light and easily to transport, the concert is only suitable for halls with a fly system, or at least light bars or any other possibility to hang the fabrics from the ceiling.

SET DESIGN (PICTURE PIANO RECITAL)



PERFORMERS

Performances of unsparing expressivity, intimacy and vitality are hallmarks of the **SIGNUM QUARTETT**, pairing music making of the subtlest order with playing of the highest intensity. The dramatic composition of their programmes is innovative and distinct, being realised with uncompromising perfection in interpretations of effortless transparency.

The quartet has been a welcome guest at the Wigmore Hall London, Concertgebouw Amsterdam, Philharmonie de Paris, Konzerthaus Vienna, Philharmonie Cologne, the Elbphilharmonie Hamburg, the Carnegie Hall and at the BBC Proms, with partners such as Nils Mönkemeyer, Dominique Horwitz, Jörg Widmann, Daniel Ottensamer, Nicolas Altstaedt and Elisabeth Leonskaja.

The Signum Quartett's discography is a testament to their stylistic range: Next to standard works of the quartet literature, they have recorded works by Wolfgang Rihm, Thomas Adès, Jörg Widmann and Kevin Volans.



Their recording of Erkki-Sven Tüür's second string quartet "Lost Prayers" for ECM was rewarded Classical Album of the Year at the Estonian Music Awards 2021.

With the CD "Lebensmuth", the Signum Quartett completes its Schubert cycle for PENTATONE. This recording was awarded the Opus Klassik in 2024. The first album "Aus der Ferne" (Diapason D'Or, Opus Klassik) received several awards. "Ins stille Land" continues the cycle and deepens the exploration of the fascinating connection between string quartet and Lied. In 2025, ECM released "A Dark Flaring" with compositions by South African composers from eight decades. In September 2026, the quartet will release their next album for Pentatone with the quartets of Leoš Janáček and Vítězslava Kaprálová.

In 2015, the quartet launched its innovative social media project #quartweet, where composers of all ages and abilities are invited to tweet a short quartet of 140 notes or less on Twitter. The project has received much media attention and was featured on Deutschlandfunk, BBC In Tune and BR U-21. Contributing composers include Bruno Mantovani, Grawemeyer Award winners Brett Dean and Sebastian Currier and Pulitzer Prize winner Caroline Shaw.

In 2022, the quartet established its Bremen-based project SIGNUM open space, supported by Neustart Kultur.

This is a space for rehearsals, recordings, workshops and education initiatives as well as an interactive exchange with the public. Additionally, interdisciplinary projects such as exhibitions, readings, dance and seminars on body awareness with renowned lecturers are offered.

In this open space, the Signum Quartett, whose violist is a native of South Africa, has also brought the history of South Africa to Bremen to mark the 30th anniversary of the end of apartheid: the ensemble has commissioned compositions from predominantly black South African composers such as Abel Selaocoe, Thandi Nthuli and Neo Muyanga, some of whose works also contain Jazz and Pop music as well as traditional African stylistic elements. These works are performed on tours worldwide and will be recorded.

VIDEO ARTIST

LISE BRUYNEEL, working in dialogue between visual arts and performing arts, studied cello (CRMB Brussels, UdK Berlin) and history of art (ULB Brussels, Roma III Rome). First cellist (member of Gustav Mahler Jugend Orchester, soloist with Antwerp Symphony, chamber musician), then opera dramaturg and picture editor in the opera world (Staatsoper Berlin, Nationale Opera Amsterdam, and a few years at the Opéra de Paris with Gerard Mortier). She founded in 2009 la fabrique des regards, with the idea to reflect on sounds, movements and images in various ways and for diverse institutions, as image dramaturg, picture editor and graphic designer, for editorial and communication projects (Opéra de Paris, Concertgebouw Brugge, Opera Ballet Vlaanderen, Klarafestival, Opéra du Rhin, Bozar, Conservatoire de Paris, Festival d'Aix-en-Provence, Silbersee Amsterdam, Ruhrtriennale). She also created and curated unconventional visual art projects since 2020 (EXI(S)T, Échappées belles, Biennale du Condroz, Brussels, Dance!, Galerie Filles du Calvaire Paris).

Since 2013, Lise is experimenting as a classical VJ new paths between visual arts and music, through live mixing of videos during classical performances, with a personal style combining various kinds of visual elements in multiple layers.

Projects around Babylon with Cindy Castillo (*À contre-courants*, Flagey, 2014 & Orgelpark Amsterdam, 2016), time perception with the Nederlands Kamerkoor (*De tijd staat stil*, Muziekgebouw aan 't IJ, TivoliVredenburg, Festival Wonderfeel etc., 2015), on the last words of Jesus and Socrates in music with Jan Michiels (*Laatste woorden*, Festival 20.21 Leuven, 2018), a piano program remembering Proust with Jan Michiels (*ISOLT*, Singel, Concertgebouw Brugge, Festival van Vlaanderen Gent, 2022), a

transgender opera by Renske Vrolijk created by the Nederlands Kamerkoor, in collaboration with Smith (*#UNCUT*, Netherlands, 2022), Kurtag's *Kafka-Fragmente* with Arnon Grunberg (Belgium and The Netherlands, 2022-2024), Schoenberg's *Pelleas und Melisande* (Festival 20.21 Leuven, and Klarafestival, Brussels, with Brussels Philharmonic, 2023-2024), the novel *Ces enfants-là* by Virginie Jortay (Théâtre national Bruxelles, 2023), Daan Janssens' version of *Eine schöne Müllerin* with Spectra ensemble (Leuven, 2024), *C#2 extended*, *Nenia*, Huang Ruo's *Between two lights*, *Things lived and dreamt* with Severin von Eckardstein (2025, Belgium, Netherlands).

She has been artist in residence at the Festivals de Wallonie 2025 and she is currently artist in residence by the wind ensemble I Solisti in Antwerp.

>>>>> [see previous projects here](#)



TECHNICAL RIDER

1/ FOR THE MUSICIANS (provided by the concert hall)

3 piano stools and one regular chair
No music stands from the hall
4 stands lamps

2/ SET DESIGN (provided by the artists)

- screen: the video is projected onto a flexible set design/screen, of semi-transparent fabric.
- 4 pieces of 11 m height and various widths (3,12m, 2,5m, 1,95m, 1,3m). Possibility to use them all or only a few, according to the width of the stage
- hanging system with cables on truss, 2 trusses to create depth or 1 truss to reach a flat result, according to the concert hall. 2m cable between the top of the fabric and the truss. Weight: max 5kg per piece, incl fabric, cables, top bar and weight at the bottom.
- transport: 1 suitcase from Brussels

3/ VIDEO PROJECTION + LIGHTING (provided by the concert hall)

- beamer, placed in the hall, front projection. Right lens for a 11m height projection.
- hdmi cables (at least 5 m, depending of the placement of the beamer)
- 1 video table of about 1m x 2m, placed in the concert hall among the audience (in the back)
- 1 small lamp (or reading light)
- 2 moving heads onto the quartet

TIMING

- transport
- mounting of the set + light: about 2h
- video mapping: 2h
- video rehearsal: 2h
- music rehearsal: 1-2h
- unmounting: 1h
- transport back

PRODUCTION & CONTACT

production for the creation

Strijkkwartet Biënnale Amsterdam

www.sqba.nl

planning

February 2028

2027/2028

2028/2029

contacts

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