

Stefan Koim

classical guitar, historical instruments

„Stefan Koim is an extremely fine, interesting and versatile guitarist. His beautiful „sound“ on the guitar always serves noble musical ideas. Stefan Koim is always evolving (the best thing you can ever say about a musician!). He is always looking for courageous, unusual, new projects from all eras, from Early music to the most bizarre works of the present. I wish this excellent young guitarist the great success he so richly deserves..“ - Eliot Fisk



Biography

Stefan Koim, born 1986 in Hamm/Westphalia, studied classical guitar and historical instruments in Cologne, Salzburg, Boston and Würzburg with Hubert Käppel, Eliot Fisk, Jürgen Ruck and Thomas Boysen. In 2017 he completed his Meisterklassendiplom with distinction. Academies (e.g. Accademia Musicale Chigiana Siena, Fondazione Giorgio Cini) and regular master classes with renowned musicians such as Konrad Junghänel, Jakob Lindberg, Han-An Liu, Carlo Marchione, Roberto Ausssel, Pavel Steidl, Manuel Barrueco and Oscar Ghiglia round off the musical education. Stefan Koim won several national and international prizes as a soloist.

With his Early music Ensemble Cembraless he won both the 3rd Prize and the Audience Prize of the Biagio Marini Competition in Neuburg an der Donau in 2015, followed in 2016 by the Audience Prize of the „ZAMUS Spielwiese“ and in 2017 by the Publikums- und Förderpreis Alte Musik des Saarländischen Rundfunks und der Akademie für Alte Musik im Saarland. This year, Cembraless was accepted into the further education program Eemerging+ supported by the „Creative Europe Programme of the European Union“.

Stefan Koim is constantly searching for new repertoire and experiments with new concert formats. Due to his versatility, Stefan Koim is in demand for world premieres, film music and opera performances. Concert tours have taken him to Russia, Italy, Switzerland, Austria, Denmark and the USA. In 2013 he opened the renowned BostonGuitarFest

with a world premiere. Further highlights were concerts in the Paulskirche Frankfurt, the Philharmonie Essen, the Cologne Opera, the TivoliVredenburg Utrecht, the Jordan Hall Boston, the Händelhaus Halle, the Wiener Saal Salzburg, the Glasunov Hall of the Rimskij-Korsakov Conservatory in St. Petersburg, the Gnesin Music Academy Moscow or at Harvard University in Cambridge.

Stefan Koim has been supported by the Rotary Foundation, the Fulbright Commission, the Werner Richard - Dr. Carl Dörken Stiftung, the Konrad Adenauer Stiftung and the Studienstiftung des deutschen Volkes, among others. CD releases at musicaphon and Naxos were highly praised by the press. He is currently head of the plucked instruments department at the Institute for Musicology and Music Education at the University of Osnabrück.





Proposed programs

01

Royal

Fascinating sounds from the „Golden Age“ of English history as a source of inspiration for modern music.

02

A l'Espagnol

The creative adaptation of Spanish musical tradition under French influence as a link between the Baroque period and the present.

03

Soliloque

Central French works of the 20th century: rediscovered, partly newly furnished, now they shine in new splendor.

04

Vintage^{Hoch}Drei

Early music of three centuries from three European countries, played on three historical string instruments.

Further programs on request

01

Royal

the still inspiring potential, after 400 years, of Dowlands music for the modern age

“ROYAL ..., noble sound in a courtly context” is a short description of the music of the famous Renaissance lutenist John Dowland, which is the focus of this CD by Stefan Koim. On the one hand, compositions by Dowland himself are presented; compositions which represent an impressive combination of heart, mind and intellect from the pen of a worldly-minded musician of the 16th century. On the other side are the two important modern compositions by Benjamin Britten and Hans Werner Henze, whose works refer to Dowland and the lute music of the Elizabethan Age. This is done explicitly in Britten’s Nocturnal, a variation work on John Dowland’s Air Come heavy sleep, whose original form, however, untypically appears only at the very end of the composition. Rather implicit is the reference to Hans Werner Henze, who drew inspiration for his Royal Winter Music cycle, composed in London, from the works of the English poet and playwright William Shakespeare, a contemporary of Dowland’s. It is therefore inconceivable that he did not also have Dowland’s lute music in his ear when he wrote his work for solo guitar ...

John Dowland
(1563 – 1626)

Fantasia DP 1a
Fantasia DP 71
Fantasia Tremolo DP 73

Benjamin Britten
(1913 – 1976)

Nocturnal after John Dowland, op. 70

John Dowland
(1563 – 1626)

King of Denmark’s, his Galliard
Sir John Langton’s Pavan
Sir John Smith, his Almain

Hans Werner Henze
(1926 – 2012)

Royal Winter Music
Second Sonata on Shakespearean Characters (1978-79)
1. Sir Andrew Aguecheeck
2. Bottom’s Dream
3. Mad Lady Macbeth



This program presents compositions from the Baroque period to the modern age, whose unifying element is a creative adaptation of Spanish musical traditions - an adaptation that could take on quite different forms in individual cases: While in Johann Sebastian Bach's Ciaccona from the 2nd violin partita the Spanish references shine through on a formal level, folkloristic elements are an important aspect of the personal style of the Spanish composers Fernando Sor, Manuel de Falla and Joaquín Rodrigo. And finally, the French composer Tristan Murail, in order to realize his ideas of sound on the guitar, integrated into his work Tellurium playing techniques from Spanish flamenco music. It is noteworthy that the reception of elements of Spanish music in all cases took place either via France or in direct confrontation with influences from French music or the music of French composers. With this mixture of Spanish and French elements, the compositions gathered here once again refer to the close connection between the different musical styles of Europe, even across national borders.



Johann Sebastian Bach (1685 – 1750)	from the Partita für Violine BWV 1004: Ciaccona
Fernando Sor (1778-1839)	Fantasia Nr. 7, Opus 30
Manuel de Falla (1876-1946)	Homenaje à Debussy
Joaquín Rodrigo (1901-1999)	Invocation et Danse (Hommage à Manuel de Falla)
Joaquin Turina (1883-1949)	Fantasia Sevillana Op. 29
Tristan Murail (*1947)	Tellur

03 Soliloque

French guitar music of the 20th century in portrait

The central French guitar compositions of the 20th century are illuminated in the program „Soliloque“. On the basis of the manuscripts, some works have been newly arranged for this purpose. You can look forward to a colorful, imaginative and varied „monologue“ that never lacks the typical French serenity and lightness.

Albert Roussel
(1869 - 1937)

Segovia

Gustave Samazeuilh
(1877 - 1967)

Serenade

Pierre Octave Ferroud
(1900 - 1936)

Spiritual

George Migot
(1891 - 1976)

Hommage a Debussy
Prelude
Pastoral
Postlude

Henri Martelli
(1898 - 1980)

Quatre Piece pour guitare, op.
Gaiment
Vite
Lent
Anime

Darius Milhaud
(1892 - 1974)

Segoviana

Germaine Tailleferre
(1892 - 1983)

Guitare

Henri Sauguet
(1901 - 1989)

Soliloque

George Auric
(1899 - 1983)

Hommage a Mudarra

Andre Jolivet
(1905 - 1975)

Deux etudes de concert
Comme un prelude
Comme une danse

Tristan Murail
(1947)

Tellur

Early music of three centuries from three European countries, played on three historical string instruments by only one musician: That's what you can expect at Vintage^{Hoch}Drei. So look forward to a varied solo program with rarely heard music from Spain, England and Italy for Renaissance lute, Baroque guitar and arciliuto.

Anthony Holborne
(1545 – 1602)

Lute Fantasia No.3
Lute Pavan No. 2
Lute Galliard No. 2

Francesco Corbetta
(1615 – 1681)

from: La Guitarre Royale (1671)
Prelude
Allemande
Courante
Passacaglia
Caprice de Chaconne

Angelo Michele Bartolotti
(1615 - 1682)

from: Libro primo di chitarra spagnola
Passacaglia in g

Santiago de Murcia
(1673 – 1739)

Fandango

Pietro Paolo Melli
(1579 – 1623)

from: Intavolatura di liuto
Capriccio cromatico

Alessandro Piccinini
(1566 – 1638)

from: Intavolatura di Liuto
Aria di saranda in varie partite
Toccata Cromatica XII
Passacaglia

Giovanni Paolo Foscarini
(1600 – 1647)

Toccata per la E

Gaspar Sanz
(1640 - 1710)

from: Instruccion de musica sobre la guitarra espanola
Passacalle
Jacaras
Canarios

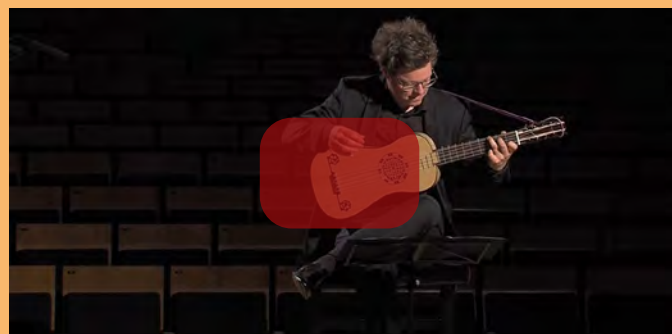
Media library



John Dowland (1563 – 1626)
Fantasia DP 71



John Dowland (1563 - 1626)
Fantasia DP 1a



Francesco Corbetta (1615 1681)
Caprice de Chaconne



Hans Werner Henze (1926 - 2012)
Mad Lady Macbeth

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