

MUSIC FOR BLUE DAYS

EIRIK GJERDEVIK
– TUBA

MUSIC BY: TORSTEIN AAGAARD-NILSEN
RALPH VAUGHAN WILLIAMS
ERLAND VON KOCH

PLEVEN PHILHARMONIC ORCHESTRA
BJØRN BREISTEIN – CONDUCTOR
ANNEKE HODNETT – HARP



ERLAND VON KOCH: CONCERTO FOR TUBA AND STRINGS

Sigurd Christian Jag Erland Vogt von Koch ble født i Stockholm i 1910 og døde i 2009. Han var sønn av komponisten Sigurd og kunstneren Kaju von Koch. Fra debuten hans på 1930-tallet komponerte han musikk for mange ulike besetninger. Han skrev blant annet 6 symfonier, 15 solokonsertter, barneoperaen *Pelle Svanslös*, 5 balletter og et stort antall sanger og salmer. Filmmusikk var også en viktig del av Kochs arbeid, særlig i starten, og han tonesatte et tretti-tall filmer, blant annet flere av Ingmar Bergmans produksjoner.

Eirik Gjerdevik spilte inn Kochs *Monologue No. 9 for Tuba* på sin første soloplate *Eirik the Viking*, og både monologen og konserten du hører på denne platen, er komposisjoner som har fulgt Eirik i en årrekke. *Concerto for Tuba and Strings*, som får sin verdenspremiere på plate med denne innspillingen, er et svært melodisk verk hvor solisten får særlig god anledning til å vise frem teknikk, musikalitet, sound og register.

Erland von Koch skrev *Concerto for Tuba and Strings* til den svenske virtuosen Michael Lind i 1978. Monologen fra 1975 ble også skrevet til Lind, og i 1983 skrev Koch sitt tredje og siste verk for tuba, også til Lind, *Tubania for Tuba and Piano*. Koch sa selv om musikken sin at den var sterkt påvirket av svensk folkemusikk, og at det melodiske elementet var det viktigste i hans komposisjoner.

RALPH VAUGHAN WILLIAMS: TUBA CONCERTO IN F MINOR

Ralph Vaughan Williams (1872–1958) komponerte *Tuba Concerto in F minor* så sent som i 1954. Verket ble skrevet til Philip Catelinet, daværende

solutubaist i London Symphony Orchestra. Catelinet var solist da konserten ble urfremført sammen med London Symphony Orchestra 13. juni 1954, under ledelse av sir John Barbirolli. Catelinet var også solist da LSO og Barbirolli senere samme år sto for verkets første innspilling.

Komponisten skrev selv om verket:

"The form of this concerto is nearer to the Bach form than that of the Viennese School (Mozart and Beethoven) though the first and last movements each finish up with an elaborate cadenza which allies the concerto to the Mozart-Beethoven form. The music is fairly simple and obvious and can probably be listened to without much previous explanation. The orchestration is that of the so-called Theatre Orchestra consisting of woodwinds, two each of horns, trumpets and trombones, timpani, percussion and strings."

Til å begynne med ble denne tubakonserten betraktet som en aldrende komponists noe eksentriske idé, men etter hvert har verket etablert seg som en av Vaughan Williams' kanskje aller mest populære komposisjoner. Som en essensiell del av det profesjonelle tubarepertoaret, blir konserten fremført med jevne mellomrom over hele verden. Det finnes pianoreduksjon og arrangementer for brassband og windband, men på denne platen får du høre konserten i sin opprinnelige orkesterversjon.

TORSTEIN AAGAARD-NILSEN: CONCERTO FOR TUBA AND ORCHESTRA (THE CRY OF FENRIR)

Den norske komponisten Torstein Aagaard-Nilsens *Concerto for Tuba and Orchestra (The Cry of Fenrir)* ble komponert i 1997 og senere revidert i 2003/2004. Komponisten skriver følgende om verket:

"I 1997 ble jeg spurt av Frode Amundsen om å skrive en tubakonsert til ham. Han var da student ved Norges musikkhøgskole og hadde store planer for sin eksamenskonsert. I juni 1998 ble den første versjonen fremført med Bjørn Sagstad som dirigent for et sammensatt orkester. Konserten er tilegnet Amundsen, som nå er ansatt som tubaist i Oslo Filharmoniske Orkester. Verket ble deretter revidert og ble første gang fremført i sin reviderte utgave i april 2003 med Frode Amundsen og Trondheim Symfoniorkester under ledelse av Gregor Bühl. Amundsen har også fremført konserten med symfoniorkestrene i Malmö og Umeå.

Den dramatiske historien om når Fenrisulven blir fanget, inneholder dramatik, men også varhet og nesten uhørlige elementer. Jeg tenker meg solisten som en forteller som drar handlingen fremover, som skaper spenning og intensitet. En mer kraftfull forteller enn en tuba kjenner jeg ikke. Instrumentet har et utrolig stort register både når det gjelder tonehøyder og dynamikk. Solostemmen spenner fra det dyriske, nesten vulgære, og til det varmeste lyriske spill man kan tenke seg.

Konserten er i én sats, delt opp i ulike episoder, utarbeidet som en langsom improvisasjon.

Jeg er intuitiv når det gjelder formoppbyggingen og improviserer denne mer eller mindre frem, men først har jeg utarbeidet et materiale jeg kan improvisere over. I dette verket dreier det seg om en akkordvifte som fra en Bb utvikler seg til akkorder som kan bli ganske store. Jeg utviklet en enkel regel for hvordan viften skulle oppføre seg, og endte opp med to komplementære, pentatone akkorder. Dette er mulig å høre flere steder i verket."

TORSTEIN AAGAARD-NILSEN: MUSIC FOR BLUE DAYS

I 2008 skrev Aagaard-Nilsen en kvartett for fiolin, cello, piano og slagverk som han kalte *Blue Fragments*. I dette stykket brukte han et lite temasomen ritornell. En ritornell er den delen av en rondo som avbrutt av kontrasterende mellomspill gjentas flere ganger i løpet av et musikkstykk. *Blue Fragments* fikk sin urfremføring i 2009. Senere samme år fikk Aagaard-Nilsen en bestilling på et stykke for tuba og harpe fra den portugisiske tubavirtuosen Sérgio Carolino. Aagaard-Nilsen ønsket å bruke ritornelltemaet på nytt, men denne gangen som en rolig melodi, som *Music for Blue Days*. Komposisjonen ble urfremført av den norske tubastjernen Eirik Gjerdevik og Johannes Wik, harpist i Bergen Filharmoniske Orkester.

ERLAND VON KOCH: CONCERTO FOR TUBA AND STRINGS

Sigurd Christian Jag Erland Vogt von Koch was born in Stockholm in 1910. He died in 2009. He was the son of composer Sigurd von Koch and artist Kaju von Koch. From the time of his debut in the 1930s he composed music for many different instrumentations. Among his works we find six symphonies, fifteen solo concertos, the children's opera *Pelle Svanslös*, five ballets, and a large number of songs and hymns. Film music was also an important part of Koch's oeuvre, especially in the beginning, and he composed music for more than thirty films, including a number of Ingmar Bergman's productions.

Eirik Gjerdevik recorded Koch's *Monologue No. 9 for Tuba* on his first solo album, *Eirik the Viking*, and both the monologue and the concerto heard here have been part of Eirik's repertoire for years. The *Concerto for Tuba and Strings*, which has its world premiere on this recording, is a very melodious work in which the soloist has ample opportunity to demonstrate his technique, musicality, sound, and register.

Erland von Koch wrote the concerto in 1978 for the Swedish virtuoso, Michael Lind. The monologue from 1975 was also written for Lind, as was his third and last work for tuba, *Tubania for Tuba and Piano*. Koch himself said that his compositions were deeply influenced by Swedish folk music, and that in his works it was the melodic element that was most important.

RALPH VAUGHAN WILLIAMS: TUBA CONCERTO IN F MINOR

Ralph Vaughan Williams (1872-1958) composed *Tuba Concerto in F Minor* in 1954, quite late in his life. The work was written for Philip Catelinet, who was then solo tuba player with the London Symphony Orchestra. It was he who premiered the work together with the London Symphony Orchestra on 13 June 1954, under the baton of Sir John Barbirolli. Catelinet was also soloist when the London Symphony Orchestra and Barbirolli recorded the work for the first time later the same year.

The composer himself wrote of the work: "The form of this concerto is nearer to the Bach form than that of the Viennese School (Mozart and Beethoven) though the first and last movements each finish up with an elaborate cadenza which allies the concerto to the Mozart-Beethoven form. The music is fairly simple and obvious and can probably be listened to without much previous explanation. The orchestration is that of the so-called Theatre Orchestra consisting of woodwinds, two each of horns, trumpets and trombones, timpani, percussion and strings."

At first the work was considered to be an eccentric idea of an aging composer, but gradually it has established itself as perhaps one of Vaughan Williams's most popular compositions. It is an essential part of the professional tuba repertoire and is performed regularly throughout the world. A piano reduction exists, and there are arrangements for brass band and wind band, but on this recording we hear the concerto in its original orchestra version.

TORSTEIN AAGAARD-NILSEN: CONCERTO FOR TUBA AND ORCHESTRA [THE CRY OF FENRIR]

The Norwegian composer Torstein Aagaard-Nilsen's *Concerto for Tuba and Orchestra (The Cry of Fenrir)* was composed in 1997, with revisions made in 2003/2004.

The composer wrote of the work: "In 1997 Frode Amundsen asked me to write a tuba concerto for him. He was at the time a student at the Norwegian Academy of Music with ambitious plans for his examination recital. The first version was performed in June, 1998, with Bjørn Sagstad conducting the assembled orchestra. The concerto is dedicated to Amundsen, currently tubaist with the Oslo Philharmonic Orchestra. The work was later revised and the revised version first performed in April, 2003, by Frode Amundsen and the Trondheim Symphony Orchestra conducted by Gregor Bühl. Amund has also performed the concerto in Sweden with the symphony orchestras of Malmö and Umeå.

"In the story of the capture of the wolf Fenrir there is not only drama, but also sensitivity and elements that are almost inaudible. I imagine the soloist to be a narrator who keeps the plot moving and creates tension and intensity. I do not know a more forceful narrator than a tuba. The instrument has an exceptionally large register in terms of pitch and dynamics. The solo voice ranges from the brutish, almost vulgar, to the warmest, most lyrical tones imaginable.

"The concerto is in one movement, divided into different episodes and composed as a slow improvisation. I am intuitive when it comes to structure, improvising more or less, but first I compose material I can improvise on. The work begins with Bb as a kind of tonal centre, from which it develops, ending up with two complementary pentatonic chords. This can be heard in the work in various places."

TORSTEIN AAGAARD-NILSEN: MUSIC FOR BLUE DAYS

In 2008 Aagaard-Nilsen wrote a quartet for violin, cello, piano, and percussion which he called *Blue Fragments*. Here he used a little theme as a ritornello, the part of a rondo that is interrupted by contrasting interludes and repeated a number of times in the course of a piece. *Blue Fragments* was premiered in 2009. Later the same year Aagaard-Nilsen was commissioned to write a piece for tuba and harp by the Portuguese tuba virtuoso Sérgio Carolino. Aagaard-Nilsen wished to use the ritornello theme once again, but this time as a tranquil melody, as found in *Music for Blue Days*. The composition was premiered by the Norwegian tuba star Eirik Gjerdevik together with harpist Johannes Wik of the Bergen Philharmonic Orchestra.



EIRIK GJERDEVIK

TUBA

Eirik Gjerdevik (født 1968) kommer opprinnelig fra Fusa, men er nå bosatt i Bergen. Han har etter hvert blitt en kjent skikkelse i det norske korpsmiljøet, både som musiker, solist og dirigent.

Da Eirik bestemte seg for å satse på musikk, studerte han først tuba med Nils Eivind Nikolaisen (Bergen Filharmoniske Orkester) ved Bergen Musikkonservatorium. Deretter dro han til Manchester og studerte videre ved Royal Northern College of Music. Under oppholdet i England studerte Eirik med tubaister som Brian Kingsley (Opera North) og Andy Duncan (Hallé Orchestra). Han tok dessuten timer med John Fletchers gamle tubalærer Stuart Roebuck (tidligere tubaist i Hallé Orchestra).

Siden 1996 har Eirik Gjerdevik vært fast ansatt som tubaist i Forsvarets Musikkorps Vestlandet (FMKV). Han er Yamahas tubasolist i Skandinavia, og har i den forbindelse solistoppdrag i inn- og utland. Han har vært solist i land som Norge, Danmark (Færøylene), Romania, Sveits, England, Bulgaria og Australia, og han har bestilt og urfremført en rekke komposisjoner for tuba. I 2005 spilte Eirik inn sin første solo-CD *Eirik the Viking*. I 2010 var han solist med Pleven Philharmonic Orchestra i Bulgaria.

BJØRN BREISTEIN

DIRIGENT

Bjørn Breistein ble født i Bergen i 1973 og har sin utdannelse fra Griegakademiet. Der studerte han fra 1992 til 1996 med euphonium som hovedinstrument. Han har vært ansatt som euphonist i Forsvarets musikk siden 1996.

I senere tid har Bjørn hatt en stigende interesse for dirigering. Han har studert direksjon ved masterklasser i Norge, Tsjekkia og Tyskland. Blant lærerne hans finner vi Tsung Yeh, Kirk Trevor, Rolf Gupta, Johannes Schlaefli, Colin Metters og avdøde Alan Hazeldine. Bjørn har hatt studieopphold med Antonio Pappano ved Covent Garden, og med den norske dirigenten Bjørn Sagstad.

Som dirigent har Bjørn Breistein rettet særlig oppmerksomhet mot samtidsmusikk og norsk musikk fra det 20. århundre. Han har uroppført verker av bla. Jan Erik Mikalsen og Stig Nordhagen. Han har et spesielt forhold til komponisten Torstein Aagaard-Nilsen, og har dirigert hans musikk ved flere anledninger. Bjørn har dirigert en rekke av Norges fremste ensembler, og har fast engasjement med Sandvikens Ungdomskorps, et av Norges ledende symfoniske blåseorkestre. Han fikk sin orkesterdebut med Pleven Philharmonic i 2008, og har siden gjestet orkesteret ved flere anledninger. Bjørn Breistein har fra 2010 hatt dirigentansvaret for National Youth Wind Orchestra i Sør-Afrika, et blåseorkester satt sammen av landets fremste unge utøvere.

PLEVEN PHILHARMONIC ORCHESTRA

Pleven Philharmonic Orchestra ble grunnlagt i 1953. Pleven ligger nord i Bulgaria, har omkring 160 000 innbyggere og ligger ca. 16 mil fra hovedstaden Sofia.

Orkesterets repertoar spenner over et bredt spekter, og kjente dirigenter og solister gjester Pleven med jevne mellomrom. Pleven Philharmonic Orchestra har turnert flere europeiske land, som Hellas, Romania, Tsjekkoslovakia, Norge, Frankrike, Italia, Tyskland, Spania og Portugal. Orkesteret har også gjort innspillinger for Bulgarias nasjonale radio- og TV-stasjoner.

ANNEKE HODNETT

HARPE

Anneke Hodnett studerte harpe ved Royal Irish Academy of Music i Dublin og ved Guildhall School of Music & Drama i London.

I juni 2010 ble Anneke valgt ut til å spille harpe med London Symphony Orchestra String Academy, et oppdrag som kulminerte med fremføringen av Claude Debussys *Danses* i LSO St. Luke's. Andre konsertopptredener inkluderer Händels *Harp Concerto* akkompagnert av The Handel Collection, og flere fremføringer av Debussys *Danses*.

Som solist har Anneke hatt opptredener ved festivaler som Deal Festival of Music and the Arts og St. Lawrence Jewry-festivalen. Som orkestermusiker har Anneke også hatt et utstrakt virke. I 2011 spilte hun med Pacific Music Festival Academy Orchestra i Japan, og Britten-Pears Orchestra i Aldeburgh. Som samtidsmusiker har hun blant annet spilt med Guildhall New Music Ensemble og deltatt på urfremføringer og innspillinger sammen med musikere fra BBC Symphony Orchestra.

EIRIK GJERDEVIK

TUBA

Eirik Gjerdevik (born 1968) is originally from Fusa, but now resides in Bergen. As musician, soloist, and conductor, he has become a familiar figure in the world of Norwegian band music.

After deciding to concentrate on music, Eirik studied tuba at Bergen Music Conservatory with Nils Eivind Nikolaisen (Bergen Philharmonic Orchestra). He also took lessons from John Fletcher's old tuba teacher, Stuart Roebuck (formerly tubaist in The Hallé Orchestra). He then travelled to Manchester to continue his studies at Royal Northern College of Music. Among the tuba players with whom Eirik studied while in England were Brian Kingsley (Opera North) and Andy Duncan (Hallé Orchestra).

Since 1996 Eirik Gjerdevik has been a permanent member of The Armed Forces' Band West (FMKV). He is Yamaha's tuba soloist in Scandinavia and is invited to perform in this capacity in Norway and abroad. He has performed as soloist in Norway, Denmark (Faroe Islands), Romania, Switzerland, England, Bulgaria, and Australia, and he has commissioned and premiered a number of compositions for tuba. In 2005 Eirik recorded his first solo CD, *Eirik the Viking*. In 2010 he was soloist with the Pleven Philharmonic Orchestra in Bulgaria.

BJØRN BREISTEIN

CONDUCTOR

Bjørn Breistein was born in Bergen in 1973. From 1992-1996 he studied at the Grieg Academy, where he majored in euphonium. He has been a professional euphonium player with Norwegian military bands since 1996.

In recent years Bjørn has had a growing interest in conducting. He has participated in master classes in conducting in Norway, the Czech Republic, and Germany. Among his teachers have been Tsung Yeh, Kirk Trevor, Rolf Gupta, Johannes Schlaefli, Colin Metters, and the late Alan Hazeldine. He has also studied with Antonio Pappano at Covent Garden, and with the Norwegian conductor Bjørn Sagstad.

As conductor, Bjørn Breistein has directed his attention to contemporary music and Norwegian music of the twentieth century. Bjørn has conducted first performances of music by Jan Erik Mikalsen and Stig Nordhagen, amongst others. He has a special relationship to the works of composer Torstein Aagaard-Nilsen and has conducted his music on numerous occasions. Bjørn has conducted many of Norway's leading ensembles and is the permanent conductor of Sandvikens Ungdomskorps, one of Norway's foremost wind orchestras. In 2008 he made his orchestra debut with the Pleven Philharmonic and has frequently served as its guest conductor. Since 2010 Bjørn Breistein has assumed conducting responsibilities

for the National Youth Wind Orchestra in South Africa, an ensemble comprising the country's leading young performers.

THE PLEVEN PHILHARMONIC ORCHESTRA

The Pleven Philharmonic Orchestra was founded in 1953. Pleven, which lies in the north of Bulgaria, has 160,000 inhabitants and is situated 160 kilometers from the capital city Sofia.

The repertoire of the Pleven Philharmonic spans a wide range of music, and the orchestra attracts well-known guest conductors and soloists on a regular basis. Countries in which it has toured include Greece, Romania, the Czech Republic, Norway, France, Italy, Germany, Spain, and Portugal. The orchestra has also recorded for Bulgarian National Radio and Television.

ANNEKE HODNETT

HARPIST

Anneke Hodnett studied harp at the Royal Irish Academy of Music in Dublin and at Guildhall School of Music & Drama in London.

In June, 2010, Anneke was chosen to play harp with the London Symphony Orchestra String Academy, an association which culminated in the

performance of Claude Debussy's *Danses sacrée et profane* for harp and string orchestra at LSO St. Luke's, the music education centre of London Symphony Orchestra. Other concert performances included Handel's Harp Concerto accompanied by The Handel Collection, and several other performances of Debussy's *Danses sacrée et profane*.

As soloist, Anneke has performed at festivals such as Deal Festival of Music and the St Lawrence Jewry Music Festival. Anneke has had extensive experience as an orchestra musician. In 2011 she played with the Pacific Music Festival Academy Orchestra in Japan, and with the Britten-Pears Orchestra in Aldeburgh, England. In the realm of contemporary music she has performed with Guildhall New Music Ensemble and has contributed to premiere performances and recordings together with musicians from the BBC Symphony Orchestra.



In memory of my mother, who always believed in me and was always positive and supportive.

This project has been an adventure of four fellows, one lady, and an orchestra, all of whose talent, sense of humour, and total commitment has made this album possible.

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ERLAND VON KOCH

TUBA CONCERTO

1. I. ALLEGRO MODERATO (03:33)
2. II. SICILIANO - ANDANTE CANTABILE (04:49)
3. III. PRESTO (04:52)

*AB CARL GEHRMANS MUSIKFORLAG,
STOCKHOLM 1979*

RALPH VAUGHAN WILLIAMS

CONCERTO FOR BASS TUBA

4. I. ALLEGRO MODERATO (04:31)
5. II. ROMANZA - ANDANTE SOSTENUTO (04:20)
6. III. FINALE - RONDO ALLA TEDESCA (03:24)

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TORSTEIN AAGAARD-NILSEN

7. THE CRY OF FENRIR- CONCERTO
FOR TUBA AND ORCHESTRA (15:26)

*MIC NORSK MUSIKKINFORMASJON
1997 REV.2002/2004*

8. MUSIC FOR BLUE DAYS
FOR TUBA AND HARP (09:05)

*MIC NORSK MUSIKKINFORMASJON
2009 REV.2011*

