

LOKK

PASTORAL MUSIC FOR OBOE

David Friedemann Strunck
– Oboe



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Lokk is the Norwegian term for herding calls used by milkmaids (*budeie*) and shepherds (*gjeter*). Traditionally practiced in mountain regions, even to this day, *lokk* were used by herders to reach, attract, and assemble livestock over long distances. The herders would use either their voice or an instrument to summon the herd, and in a way, *lokk* can be seen as a musical genre. Calling and gathering both people and animals conjures the pastoral scenes that have had a noted influence on classical music.

When one thinks of pastoral music, we must look no further than the Sinfonia from the second cantata of Bach's *Christmas Oratorio*. Here the oboe melody evokes the scene of the shepherds at the stable in Bethlehem. The inspiration for using the oboe for pastoral expression likely originates in Italy, where shepherds from the countryside came to Rome during the Christmas season to play the *piffero*, a folk instrument similar to the shawm, in the streets. Although the form of the *pastorale* changed significantly after the Baroque period, the sound of the oboe remained closely linked to it. Therefore, it is not surprising that composers in later periods also chose to utilize the oboe for this quality. The oboe (and in this case, also the English horn), finds its most significant pastoral role in orchestral literature in the third movement of Berlioz's *Symphonie fantastique*. Here we

find two shepherds (played by the oboe and English horn) conversing over a rather free 6/8 time signature, establishing the pastoral mood of the movement.

Even though the shawm as a shepherd's instrument was most traditional, in Norway the *lur* and the *bukkehorn* were more prevalent as herding instruments. While the tradition of *lokk* was practiced with the *lur*, it was primarily performed with the human voice. Norwegian folk music has a rich tradition of various *lokk* melodies.

Improvising a *lokk* on the oboe is, therefore, an attempt at cultural rapprochement. Through active musical and cultural exchange, the oboe has also gained its place as a pastoral instrument in Norwegian classical music. The sound of the oboe, not least through the story of the *Pied Piper of Hamelin*, also has a reputation for being able to enchant. The earliest existing depiction of the Pied Piper shows him bearing a shawm, so considering the oboe as instrument to lure creatures is really not so far fetched.

Eugène Bozza is still well known for his chamber music works for winds. His *Fantaisie* for oboe is a virtuosic showpiece, delicately colored with elements of Impressionism and jazz, set in a neoclassical style. Bozza's inspiration of nature mainly comes from Provence, and he uses the oboe to fully explore the composition's idyllic nature.

The German-Dutch composer Julius Röntgen, a friend of Grieg, visited Norway several times. He was likely inspired by the Norwegian landscape and later befriended the dairymaid and folk singer Gjendine Slålien. The *Hirtenlied*, with its ornamented styling, reflects this sure influence.

Benjamin Godard's *Scènes Écossaises* remains a relatively unknown but highly attractive work for oboe. The choice of solo instrument

is likely intended to mimic the sound of the bagpipes and provides the scenes of nature with the necessary color. While the first movement describes a bucolic scene in the Scottish countryside, the second movement is a sort of love song. The final movement is a march inspired by the sounds of Scottish bagpipers.

Gustav Sparre Olsen composed his *Pastorale* for oboe during his years in Gausdal, a region still intensively involved in mountain dairy farming. The suggestive and repetitive calls in his work must be a direct reference to the calls of the herders. Sparre Olsen's interest in Norwegian nature is clearly reflected in the musical language of work.

Josef Rheinberger, who hailed from the small Alpine country of Liechtenstein, arranged two movements of his organ sonatas for oboe and organ and gave them distinct titles. These movements were likely especially popular, or Rheinberger found them suitable enough for the oboe, to benefit from increased performance. While the idyllic Andante assigns the melody mainly to the oboe, the oboe is more integrated into the work in the Rhapsody, providing the organ a lively yet expressive role in the composition.

Camille Saint-Saëns' *Oboe Sonata* was composed in the last year of his life. His primary motivation was to write for the lesser appreciated woodwind instruments, and with his oboe sonata, he succeeded in creating a composition that excellently showcases the characteristics of the instrument. The first movement incorporates Baroque elements, bringing to mind the oboe's golden age. The bell-like theme is often associated with the melody of the Westminster Chimes. Bells have had the age old function of gathering people. The second movement is dedicated entirely to the pastoral expression of the oboe and moves in a lilting 9/8 time. The movement is framed by

an arabesque-like free section, possibly inspired by Saint-Saëns' numerous travels to North Africa. The main theme of the third movement is based on four insistent and repetitive eighth notes, reminiscent of Beethoven's fate motive. The movement culminates in a display of virtuosity.

Kjell Mørk Karlsen composed his *Sonatina* for oboe and piano in 1977 in the neoclassical style. The work was revised and expanded in 1983, and this recording features the revised version. The piece offers a broad palate of expressiveness, particularly in the first movement, where Karlsen contrasts the tonal colors of the two instruments, creating strong dissonances at times. While the Rhapsody provides both instruments with a showcase of virtuosity and rhythmic energy, the *Pastorale* is simpler in form and tonality, bringing the *Sonatina* to a meditative close.

Joseph Noyon was a composer and organist, and his *Concertino* from 1958 is a highlight in the repertoire for oboe and organ. Unlike Rheinberger's works for this combination, here the oboe takes a pronounced role, freely unfolding over the organ counterpoint and chords. The pastoral mood of this neo-romantic work is brought forth by the increasingly prominent cuckoo calls throughout the three movements, sometimes enticing, sometimes sadly anticipating, and other times exuberantly cheerful.

„Lokk“ ist das norwegische Wort für den Lockruf der Sennerinnen (budeie) und der Hirten (gjeter), der traditionell in Bergregionen bis in die heutige Zeit verwendet wird.

Eine der Aufgaben der Hirten war es, die Herde zusammen zu treiben und die Tiere mit der Stimme oder einem Instrument auch über größere Distanzen hinweg zu erreichen, zu sich zu locken und zu sammeln. In diesem Zusammenhang kann man den „Lokk“ als Symbol für die musikalische Form des Herbeirufens und Sammelns von sowohl Mensch als auch Tier verstehen – ganz im pastoralen Sinne.

Spätestens seit der Sinfonia aus der 2. Kantate des Weihnachtsoratoriums von J.S. Bach ist der Klang der Oboe mit der pastoralen Stimmung und der Hirtenszene im Stall von Bethlehem eng verknüpft. Die Inspiration für den Gebrauch insbesondere der Oboe für den pastoralen Ausdruck stammt vermutlich aus Italien, wo zur Weihnachtszeit Hirten aus dem Umland nach Rom kamen und auf einem der Schalmei ähnelnden Volksinstrument (Piffero) in den Straßen musizierten. Auch wenn sich die Form der Pastorale nach der Barockzeit stark verändert hat, ist der Klang der Oboe mit ihr verbunden geblieben. So verwundert es nicht, dass auch Komponisten späterer Epochen bei der Suche nach der passenden Klangfarbe für pastorale Stimmungen gerne die Oboe verwendeten. Die Figur des Oboe- (und hier auch Englisch Horn-) spielenden Hirten hat ihre bedeutendste Rolle im 3. Satz von Berlioz' *Symphonie fantastique* erhalten, in der sich zwei Hirten über einem recht frei gestalteten 6/8-Takt „unterhalten“ und die pastorale Stimmung des Satzes einleiten.

Auch wenn die Tradition der Schalmei als Hirteninstrument sehr alt ist, waren in Norwegen vor allem die Lure (lur) und das Bockshorn (bukkehorn) verbreitet. Der „Lokk“ wurde

sowohl mit der Lure als auch mit der menschlichen Stimme ausgeführt. Die norwegische Volksmusik hat eine reiche Tradition verschiedener „Lokk“-Melodien.

Einen „Lokk“ auf der Oboe zu improvisieren, ist also der Versuch einer kulturellen Annäherung. Die Oboe hat nämlich durch musikalische und kulturelle Einflüsse auch in der norwegischen klassischen Musik ihren pastoralen Platz erhalten. Der Klang der Oboe hat nicht zuletzt durch die Geschichte des Rattenfängers von Hameln den Ruf erhalten, verführen zu können. Eine der am frühesten datierten Abbildungen des Rattenfängers zeigt ihn mit einer Schalmei. Die Oboe als Lockinstrument anzusehen, ist daher gar nicht abwegig.

Eugène Bozza ist heute vor allem für seine Kammermusikwerke für Bläser bekannt. Seine *Fantasie für Oboe* ist ein Paradestück an Virtuosität, vorsichtig gepaart mit Elementen des Impressionismus und des Jazz und im neoklassischen Stil gehalten. Inspiriert von der Natur der Provence gibt Bozza der Oboe die Möglichkeit, ihre pastoralen Fähigkeiten in allen Facetten auszuleben.

Der deutsch-niederländische Komponist Julius Röntgen war mit Grieg befreundet und ist mehrfach in Norwegen gewesen. Er hat sich wohl sehr von der Schönheit der norwegischen Landschaft inspirieren lassen und lernte die Sennerin und Folksängerin Gjendine Slålien kennen, mit der ihn fortan eine Freundschaft verband. Das Schäferlied, mit seinen verzierten Melodien, lässt diesen Einfluss klar erkennen.

Benjamin Godards „Schottische Szenen“ ist ein nach wie vor recht unbekanntes, aber äußerst attraktives Werk für Oboe. Die Wahl des Soloinstruments soll den Klang des Dudelsacks widerspiegeln und gibt den Naturszenen das nötige Kolorit. Während der erste Satz eine pastorale Szene in der schottischen Natur be-

schreibt, ist der zweite Satz eine Art Liebeslied. Der letzte Satz ist ein Marsch, der von den Klängen der schottischen Dudelsackspieler inspiriert ist.

Gustav Sparre Olsen schrieb seine Pastorale für Oboe während seiner Jahre in Gausdal, einer Gegend, in der bis heute intensiv Almwirtschaft betrieben wird. Die sich wiederholenden und angedeuteten Lockrufe in seinem Werk beziehen sich wohl direkt auf die Lockrufe der Hirten. Sparre Olsens Interesse für die norwegische Natur spiegelt sich deutlich in der Tonsprache seiner Pastorale für Oboe wider.

Josef Rheinberger, der aus dem kleinen Alpenland Liechtenstein stammte, hat selbst zwei Sätze seiner Orgelsonaten für Oboe und Orgel arrangiert und ihnen eigene Titel verliehen. Vermutlich waren diese Sätze besonders beliebt, oder Rheinberger empfand sie als besonders geeignet für die Oboe, und so kamen sie einem häufigeren Einsatz zugute. Während das idyllische Andante pastoral der Oboe vor allem die Melodie zuschreibt, wird die Oboe in der Rhapsodie mehr in die Komposition eingebunden und verleiht damit der Orgel eine Art lebendiges und ausdrucksstarkes Register.

Camille Saint-Saëns' Sonate für Oboe ist im letzten Lebensjahr des Komponisten entstanden. Seine Hauptmotivation war, für die weniger beachteten Holzblasinstrumente zu schreiben. Ihm ist mit der Oboensonate eine Komposition gelungen, die die Eigenschaften und Qualitäten der Oboe hervorragend präsentiert. Der erste Satz greift barocke Elemente auf, die wohl an die Blütezeit der Oboe erinnern sollen. Das glockenartige Thema wird auch gerne der Melodie der „Westminster Glocken“ zugeordnet. Glocken haben die jahrhundertealte pastorale Funktion, die Menschen zu sammeln. Der zweite Satz widmet sich ganz dem pastoralen Ausdruck der Oboe und schwingt

in einem fröhlichen 9/8-Takt, eingerahmt von einem arabeskenartigen freien Teil, der durch Saint-Saëns' zahlreiche Reisen nach Nordafrika inspiriert sein mag. Der Themenkopf des dritten Satzes basiert auf vier insistierenden und sich wiederholenden Achteln, die an Beethovens „Klopfmotiv“ erinnern. Der Satz entlädt sich daraufhin zu einem virtuellen Abschluss der Sonate.

Kjell Mørk Karlsen schrieb seine Sonatina für Oboe und Klavier im Jahr 1977 im neoklassischen Stil; er revidierte und erweiterte sie im Jahr 1983. Für diese Aufnahme wurde die revidierte Version verwendet. Die Sonatina bietet ein breites Spektrum an Ausdrucksmöglichkeiten und stellt vor allem im ersten Satz die Klangfarben der beiden Instrumente, Oboe und Klavier, kontrastierend und mit zum Teil starken Dissonanzen gegenüber. Während die Rhapsodie beiden Instrumenten ein Schauspiel an Virtuosität und rhythmischer Energie liefert, ist die Pastorale in ihrer Form und Tonalität schlichter und beendet die Sonatina meditativ.

Joseph Noyon war Komponist und Organist. Sein *Concertino* für Oboe und Orgel aus dem Jahr 1958 ist ein Glanzstück im Repertoire für Oboe und Orgel. Anders als bei Rheinbergers Werken für diese Besetzung, hebt sich hier die Oboe klanglich ab und kann sich über den Orgelbewegungen und Akkorden frei entfalten. Die pastorale Stimmung dieses neoromantischen Werks entsteht vor allem durch den sich durch die drei Sätze immer deutlicher zu hörenden Kuckuck, der mal lockend, mal traurig abwartend, mal übermütig fröhlich die Musik untermalt.



David Friedemann Strunck

has been principal oboist of the Oslo Philharmonic Orchestra since 2004. He previously held the equivalent position in the Bochum Symphony Orchestra. Strunck studied at the music academies in Detmold and Stuttgart with Gernot Schmalfuß and Ingo Goritzki respectively, and received scholarships from both the German National Academic Foundation and the Westphalian Economic Foundation. In 1999, he received awards at

the woodwind competitions in Mannheim and Bayreuth, and in 2002, he won the first prize with his Cambini Wind Quintet at the Mendelssohn-Bartholdy Competition in Berlin. He has performed as a soloist with the Oslo Philharmonic Orchestra, Bochum Symphony Orchestra, the Norwegian Chamber Orchestra, the Trondheim Soloists, Folkwang Chamber Orchestra, and the Cologne Sinfonietta. He has appeared as a solo-

ist and chamber musician at chamber music festivals in Risør, Trondheim, and Oslo, as well as at the Bergen International Festival, Nordland Music Festival in Bodø, and at the Gloger Festival in Kongsberg. Since 2009, he has been Artistic Director of Oslo Kammerakademi. Strunck is Associate Professor at the Barratt Due Music Institute in Oslo, and he works actively in the recruitment of young oboe players in Norway. Beside several

recordings as the leader of the Oslo Kammerakademi, Strunck has released a highly praised solo recording featuring Mozart's Oboe Quartet and oboe concertos by Ketil Hvolfsef and Harald Sæverud, together with the Oslo Philharmonic and Arvid Engegård (LWC1100).

Christian Ihle Hadland

has established himself as a true craftsman of the piano, a musician whose delicate, refined playing and individual touch have led him to the most prestigious stages in the world. Christian came to international attention in 2011 as a BBC New Generation Artist. As an NGA he performed with all four of the BBC's symphony orchestras and broadcast solo and chamber recitals for the corporation in London. He also made his debut at the BBC Proms in London where he was praised by critics for his 'pearly' and 'otherworldly' sound. Christian was born in Stavanger in 1983 and received his first piano lessons at the age of eight. At the age of eleven he entered the Rogaland Music Conservatory, and in 1999 began lessons with Professor Jiri Hlinka, both privately and at the Barratt Due Institute of Music in Oslo. He made his professional concerto debut at the age of 15 with the Norwegian Radio Orchestra (KORK). He has since performed with all the major orchestras in Scandinavia, including the Swedish Radio and Danish National Symphony Orchestras, and the Royal Stockholm, Helsinki and Oslo Philharmonics, and the Swedish Chamber Orchestra. In the UK he has appeared as a soloist with the Hallé Orchestra, the Royal Scottish National Orchestra, the Scottish Chamber Orchestra, and Manchester Camerata, in addition to his work with the BBC orchestras. He has been Artistic Director of the International Chamber Music Festival in Stavanger, his hometown, since 2010 and is a frequent guest at Wigmore Hall.



This watercolour by Augustin von Moersperg, created in 1592, is the oldest known depiction of the *Pied Piper*. It was based on a stained glass window from the old Church in Hamelin, Germany. Although the original window is lost, this painting remains the only surviving visual evidence of the *Pied Piper* from that era. Interestingly, the instrument shown is an oboe, not a flute.

Lars Notto Birkeland

is the organist at Akershus Castle Church in Oslo. Among Norway's most prominent concert organists, he also has a varied career as a conductor, pianist, and teacher. Birkeland places a strong emphasis on the organ's interaction with both other instruments and art forms. He studied organ with Harald Herresthal, Kåre Nordstoga, and Guy Bovet, and has been the recipient of various government grants. Birkeland has participated in numerous festivals at home and abroad and has on several occasions been a soloist with the Oslo Philharmonic Orchestra among other orchestras and ensembles. Birkeland has released several recordings, including a highly acclaimed album with the complete organ works of Jehan Alain.

Ensemble Allegria

Allegria (ital.) means merriment and enjoyment, and indeed it was the pleasure of playing together that led a group of music students to launch the orchestra in 2007. Ensemble Allegria is among Norway's leading music ensembles and is known for combining high artistic quality with spontaneity and flexibility. Ensemble Allegria is comprised of 23 musicians and since its inception, the orchestra has been managed independently by its own members. The ensemble's permanent concertmaster and artistic director is Maria Angelika Carlsen. In addition to its own concert series *NÅ* in Oslo, Ensemble Allegria has performed at a number of the leading music festivals in Norway and has collaborated with internationally known

soloists such as Tine Thing Helseth, Martin Fröst, Truls Mørk, Lawrence Power, Kathryn Stott, and Benjamin Schmid. The orchestra has released three recordings, where two have been nominated for a Norwegian Grammy Award, and has been regularly engaged in projects with the Norwegian Soloist Choir. In 2018 they received, together with the Norwegian Soloist Choir, the *Diapason d'or de l'année* for Choir Record of the Year.

Oslo Kammerakademi

performs chamber music for winds based on the historical *Harmoniemusik* instrumentation. Founded by Artistic Director David Friedemann Strunck, the ensemble has established itself as a leader in Europe, with critically acclaimed CD recordings and invitations to prestigious festivals such as the Rheingau Music Festival, the Schleswig-Holstein Music Festival, SummerwindsHolzbläserfestival Münsterland, Glogerfestspillene, the Fartein Valen Festival, Trondheim Kammermusikkfest, Stavanger Chamber Music Festival, Valdres Sommersymfoni, and the Nordic Wind Festival among others. Oslo Kammerakademi utilizes historical brass instruments in repertoire from the Baroque, Classical, and Romantic periods and this contributes to the ensemble's authentic sound and historically oriented performances. Since it was founded in 2009, Oslo Kammerakademi's ambition has been to embrace the full range of literature for the *Harmonie* ensemble – from its origin in Vienna in the 1780s to the music of our own time. The ensemble therefore also commissions and performs new works for *Harmonie* ensemble, and has collaborated with composers Mert Karabey (Turkey), Magnar Åm, Morten Gaathaug, Ketil Hvoslef, Trygve Bröske, Gisle Kverndokk, and Henrik Hellstenius. Oslo Kammerakademi regularly collaborates with the acclaimed Norwegian string ensemble, Ensemble Allegria. Oslo Kammerakademi has released several CD recordings on the LAWO Classics label. All of their albums have earned overwhelmingly

positive reviews. Oslo Kammerakademi holds an annual festival – Ski Hagefestival – in Ski in Akershus, southeast of Oslo. The ensemble is also committed to nurturing coming generations of musicians and holds a yearly summer course for young wind and double bass players.

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– PASTORAL MUSIC FOR OBOE

David Friedemann Strunck Oboe
 Christian Ihle Hadland Piano
 Lars Notto Birkeland Organ
 Ensemble Allegria, Artistic Director: Maria Angelika Carlsen
 Oslo Kammerakademi

- 1) *Lokk* after Grieg 00:50
 David Friedemann Strunck Oboe
 Eugène Bozza (1905–1991)
 2) *Fantasie pastorale*, op. 37 06:10
 for Oboe and Piano

David Friedemann Strunck Oboe
 Christian Ihle Hadland Piano

- 3) *Lokk* after *Gjendines båndlåt* 00:41
 David Friedemann Strunck Oboe

- Julius Röntgen (1855–1932)
 4) *Hirtelied* (Pastoral song) 04:07
 for Oboe and Strings

David Friedemann Strunck Oboe
 Ensemble Allegria

- Benjamin Godard (1849–1895)
Scènes écossaises, op. 138
 for Oboe and Orchestra

- 5) *Légende pastorale* 06:18
 6) *Sérénade à Mabel* 02:26
 7) *Marche des Highlanders* 04:32

David Friedemann Strunck Oboe
 Ensemble Allegria
 Oslo Kammerakademi

- 8) *Lokk* after Marit Jensen Lillebuen 00:45
 David Friedemann Strunck Oboe

- Carl Gustav Sparre Olsen (1903–1984)
 9) *Pastorale*, op. 64, no. 1 03:45
 for Oboe solo

David Friedemann Strunck Oboe

- Josef Gabriel Rheinberger (1839–1901)
 10) *Andante Pastorale* 05:10
 for Oboe and Organ
 (after the 2nd movement of
Organ Sonata in A minor, op. 98)

David Friedemann Strunck Oboe
 Lars Notto Birkeland Organ

- 11) *Lokk* after a Call to Prayer, Tunisia 00:43
 David Friedemann Strunck Oboe

- Camille Saint-Saëns (1835–1921)
Sonate, op. 166
 for Oboe and Piano

- 12) *Andantino* 03:13
 13) *Ad libitum Allegretto Ad libitum* 05:12
 14) *Molto allegro* 02:39

David Friedemann Strunck Oboe
 Christian Ihle Hadland Piano

- Josef Gabriel Rheinberger (1839–1901)
 15) *Rhapsodie, Andante*
 for Oboe and Organ 06:20
 (after the 2nd movement of
Organ Sonata in F minor, op. 127)

David Friedemann Strunck Oboe
 Lars Notto Birkeland Organ

- 16) *Lokk* after Shofar's Call 00:46
 David Friedemann Strunck Oboe

- Kjell Mork Karlsen (*1947)
Sonatina, op. 44
 for Oboe and Piano

- 17) *Fable* 04:41
 18) *Rhapsody* 03:34
 19) *Pastorale* 04:41

David Friedemann Strunck Oboe
 Christian Ihle Hadland Piano

- Joseph Noyon (1888–1962)
Concertino Pastoral (dit du cou cou)
 for Oboe and Organ
 20) *Allegretto con moto* 2:46
 21) *Poco adagio molto espressivo* 03:08
 (très librement)
 22) *Gai* 02:06

David Friedemann Strunck Oboe
 Lars Notto Birkeland Organ

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