

FUZZY *Chimes of Memory*

Grethe Krogh, Tine Rehling, Jeanette Balland

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Grethe Krogh, organ; Tine Rehling, harp; Jeanette Balland, saxophones

Notre Dame Trilogy (2002-2006)	29:48
<i>for organ solo</i>	
[1] Cadences et tremblements à Notre Dame (2002)	10:30
[2] Über allen Gipfeln (2003)	13:27
[3] Contemplation d'un tableau de J. F. Willumsen (2006).....	5:52
[4] B-Movies (1997)	12:53
<i>for harp and electronics</i>	
[5] Chimes of Memory (1987)	7:17
<i>electronic music</i>	
Tre tilbageblik (2004)	
<i>for saxophone and electronics</i>	
[6] I	4:54
[7] II	8:34
[8] III	5:50
Signe Asmussen, vocal	
[9] Stjerner over Københavns Forbrændingsanstalt (1975)	4:05
<i>electronic music</i>	

TOTAL: 73:20

CHIMES OF MEMORY *by Wayne Siegel*

The artist's name "Fuzzy" is a nickname that stuck, dating back to Jens Wilhelm Pedersen's youth and referring to his untamed hair and beard. Today his hair is shorter and thinner and his beard more civilized, but few people know him by his given name. At 75 he is unquestionably still going strong as a composer of electronic music, instrumental music, film music and as a multi-instrumental jazz musician and improviser. Fuzzy is nearly always immersed in music, often working days and nights on end to finish a project in his electronic music studio in his home in Frederiksberg, just a stone's throw from downtown Copenhagen. Here he rules like some musical bear in a luxuriant forest of computers, mixers, synthesizers, samplers and acoustic instruments. Sometimes debts of fatigue accumulated from burning the midnight oil must be settled in the form of catnaps at unexpected times and places. Once, during a mixing session at the illustrious Sweet Silence recording studio in Copenhagen, Fuzzy suddenly opened his eyes and said: "you forgot to turn up the cymbal in bar 17!" The producer turned to Fuzzy and remarked, "you're right, but you were snoring at the time!"

Fuzzy's approach to music has always been intuitive. He is fluent in improvising jazz, popular music and classical music and has never considered his varied musical taste to be a problem. He also has a more "serious" side as a composer. His most important teacher and mentor was Per Nørgård. Other important teachers include, Györgi Ligeti, Jan Bark and Witold Lutosławski. After studying briefly with Karlheinz Stockhausen in Darmstadt in the 1960's Fuzzy became acutely aware that he was not a serial composer and never would be. Yet he knew that there was a lot of music in his head that he wanted to share with the world.

As a pianist and clarinetist he has performed widely with the Swedish/Danish multimedia group "The New Culture Quartet". Other collaborations include a duo with the Danish popular singer, Povl Dissing and a duo with violinist John von Daler. Fuzzy has appeared on numerous television programs including his own featured children's show, "Fuzzy's Workshop", a music appreciation and world music panorama. He has also composed a children's opera, "The Fat Turkey" commissioned by the Royal Danish Opera with a libretto by Danish author and illustrator Rune T. Kidde.



Fuzzy

In addition to orchestral, choral and chamber music, Fuzzy has composed a great number of electronic works, often in connection with ballets, plays, films and mixed media, including commissions from the Safri Duo, James Galway, New Jungle Orchestra, Copenhagen Art Ensemble, Contemporania and Trio Zoom. Fuzzy has worked with many film directors including Kaspar Rostrup, Jørgen Leth, Rainer Werner Fassbinder, Jannik Hastrup and Bille August. He has composed a great many works for theater and worked with leading directors including Peter Kupke (Germany) and Johan Bergenstråhle (Sweden). His most extensive electronic work is "Catalogue", a 12-channel musical decoration commissioned for the huge Atrium of the Royal Library in Copenhagen. The work consists of 52 sections, one for each week of the year, each inspired by an artifact found in the library. A section is presented every day via a permanently installed 12-channel speaker system designed specifically for this work.

Fuzzy has been awarded numerous prizes including The Danish Arts Foundation's lifelong stipend and the Wilhelm Hansen Music Prize. In 1988 he was named the honorary artist of Frederiksberg. In 2010 Fuzzy was conferred knighthood of the order of Dannebrog by the Queen of Denmark for his outstanding contributions to Danish culture. Yet he is especially known and loved as a generous supplier of music by appointment to the people of Denmark.

The Notre Dame Trilogy was commissioned by the Danish organist and professor Grethe Krog for performance at the cathedral Notre Dame de Paris. The work was composed as three independent pieces, which were premiered on three separate occasions. Hearing his works performed on the beautiful organ in this awe-inspiring cathedral was for Fuzzy an important and intense experience. He decided to combine the three pieces under the title *Notre Dame Trilogy*. The entire trilogy was performed at Notre Dame on the occasion of Fuzzy's 70th birthday in 2009.

In *Cadences et tremblements à Notre Dame (2002)* the composer exploits the unique sound of the instrument, with its many sound colors and huge dynamic range: from the most delicate pianissimo to a doomsday fortissimo. Musical quotes from the French national anthem *La Marseillaise* are interwoven in the piece; an idea that arose because the first performance took place on July 14th: Bastille Day.

Über allen Gipfeln (2003) is a runestone carved in memory of Fuzzy's friend and colleague, Danish composer Tage Nielsen (1929-2003). The piece encompasses contrasting styles and evades classification within traditional music analysis. It moves from scene to scene and, like life, ends abruptly.

Contemplation d'un tableau de J. F. Willumsen (2006) is inspired by a painting by the noteworthy Danish painter Jens Ferdinand Willumsen (1863-1958). The painting *Jotunheimen* (1892-93) depicts the unusual and magical light and reflections characteristic of the Norwegian mountain, Jotunheimen. Especially the beginning of the piece is influenced by this unique painting that consists of a painted canvas surrounded by a carved wooden frame ornamented with zinc reliefs and embellished with enamel on copper. The piece was premiered at Notre Dame parallel with a Willumsen exhibition that was presented at the Pompidou Center in Paris.

B-Movies for harp and electronics is a dramatic work placed in a musical setting reminiscent of the cliché-ridden world of well-known B-movies. The soloist takes on various roles alternating between spectator and main protagonist. The composition falls into six uninterrupted sections with the illustrative titles: *Cemetery with Bats*; *Suspense*; *Sofia Meets the Giant Frog*; *Escape in the House of Mirrors*; *Point of No Return*, and *Cartoon*. The work was originally commissioned by Sofia Claro with support from the Danish Arts Foundation.

Chimes of Memory is an electronic work commissioned by the Danish Radio. In 1987 the Danish Radio acquired its first digital audio work station: the Waveframe. The system was essentially a large computer the size of a washing machine controlled by a separate desktop computer. It was much less powerful than what any small laptop computer is capable of today. But at the time it was a technological marvel waiting to be explored and put to artistic use, which Fuzzy was invited to set out to do. He started by recording the sounds of glass and balloons and editing these sounds on the Waveframe. A Yamaha DX-7 synthesizer was also used to create synthetic glass sounds that could be transformed and "morphed" into related sounds. The pervading mood is a dream-like setting with surreal, eerie chimes slowly evolving, only briefly and gently interrupted by sparkling rhythms. The work is far more than a curious dabbling with new technological developments.

Tre tilbageblik (Three Retrospects) for bass saxophone and electronics was commissioned by the Danish saxophone virtuoso Jeanette Balland. The electronics serve mostly as accompanying and contrasting elements in relation to the soloist. The work is in three movements. The first movement explores the musical possibilities of the enormous bass saxophone. A lively start and end surround a middle section with slow, sweeping soundscapes that create a dialogue with the soloist. The mood of the second movement is pensive. The soloist switches to the smaller, more expressive tenor saxophone. Analog synthesizer drones provide a backdrop, the voice of soprano Signe Asmussen presents a contemplative glimpse into the past, and the solo saxophone reveals an expressive, soulful tune. In the third movement the bass saxophone returns. The movement starts in a lively, bouncy mood that develops into free, explosive utterances before returning to its point of departure.

Stjerner over Københavns Forbrændingsanstalt or *Stars above Copenhagen's Waste Incinerator* was inspired by something that has always fascinated the composer: garbage. Fuzzy had an image in his head of vast mounds of discarded junk piled up at the Copenhagen Incinerator with smoke rising from the chimneys and the moon reflected in puddles of oil. The work was produced using recordings of concrete sounds that were processed with various tape manipulation techniques including slow, fast and reverse playback. These techniques build on the composer's work with the Nya Kulturkvartetten and were influenced by work at the San Francisco Tape Music Center. The source material consists mostly of junk instruments, including metal bowls that are tuned by filling them with water. Other sounds were made by playing a grand piano in untraditional ways. In a sense the piece is a wistful adieu to Fuzzy's old Blüthner grand piano that was about to be replaced after many long years of loyal service and countless hours of joyous music making. A bittersweet tune is played in a more traditional manner on the dying Blüthner.

Wayne Siegel is an american composer who settled in Denmark. He became director of Denmark's national electronic music center, DIEM, and in 2003 he was appointed professor of electronic music at the Royal Academy of Music in Aarhus.

Grethe Krogh was appointed professor of organ at the Royal Danish Academy of Music in Copenhagen in 1969. In 1990 she left the Academy to devote more time to her career as concert organist. She is especially recognized for her interpretation of Danish music, including the organ works of Carl Nielsen. Her keen interest in contemporary music has led to many premiere performances of new works for organ. Grethe Krogh has received many honors and awards, including the Danish Music Critics Prize and the Carl Nielsen and Anne Marie-Carl Nielsen prize of honor.

Jeanette Balland made her debut in 1998 after completing studies at the Royal Danish Academy of Music in Copenhagen. She is active as a soloist, a chamber player and an orchestra musician. As soloist she has performed concertos by Sven-David Sandström and Heitor Villa-Lobos and premiered concertos by Sunleif Rasmussen and Niels Rosing-Schow. She is a member of the Copenhagen Saxophone Quartet and DuoDenum (saxophone and percussion). In addition, she is the first-choice saxophonist of the Royal Danish Orchestra and the Danish National Symphony Orchestra. She has received several awards and prizes including the Danish Composers' Society's Musician's Prize and the Danish Music Critics Prize.

Tine Rehling studied at the Royal Danish Academy of Music in Copenhagen and at the University of Indiana. She established herself early as a soloist and received much recognition following her debut in 1993. At the age of 25 Tine Rehling was invited to give solo recitals at the World Harp Congress in Paris and at the Monterey Harp Festival in California. Tine Rehling is continuously working to expand the repertoire for harp, collaborating with a number of Danish composers. In 2006 she recorded a CD for the Dacapo label with Per Nørgård's music for harp solo, solo concertos and chamber music. She has received two prestigious Danish prizes: the Jacob Gade Award and the Gladsaxe Music Award.

Kunstnernavnet "Fuzzy" er egentligt et langtidsholdbart kælenavn. Det stammer tilbage fra Jens Wilhelm Pedersens ungdom og henviser til hans utæmmede hår og skæg. I dag er hans hår kortere og tyndere og skægget mere civiliseret, men kun få kender ham ved det navn han fik af sine forældre. I en alder af 75 er han uden diskussion i fuld vigør som komponist af elektronisk og akustisk musik, som filmkomponist, som udøvende musiker og som improvisator. Fuzzy er næsten altid fordybet i musik. Han arbejder ofte i døgn drift for at færdiggøre et projekt i stuen indrettet som studie for elektronisk musik i hjemmet på Frederiksberg. Her hersker han som en komponistbjørn i en frodig skov af computere, miksere, synthesizere, samplere og akustiske musikinstrumenter. Af og til skal en gæld af træthed ophobet efter perioder med lange arbejdsdage indløses i form af en lille "morfar" på uventede tider og steder. En gang under en studieproduktion ved den kendte lydstudie Sweet Silence i København åbnede Fuzzy pludseligt øjnene og sagde, "du glemte at skrue op for bækkenet i takt 17!" Producenten vendte sig om og bemærkede, "du har ret, men du snorkede jo på det tidspunkt."

Fuzzys tilgang til musik har altid været intuitiv. Han er en yderst habil improvisator inden for jazz, populær musik og klassisk musik, og han har aldrig opfattet sin altædende musiksmag som et problem. Men han har også en mere "seriøs" dimension som komponist. Hans vigtigste lærer og mentor var Per Nørgård. Andre vigtige lærere omfatter Györgi Ligeti, Jan Bark og Witold Lutosławski. Efter nogle kortvarige studier hos Karlheinz Stockhausen i Darmstadt i 1960'erne blev Fuzzy lysende klar over, at han ikke var og aldrig ville blive tolvtonekomponist. Men der var masser af musik i hans hovede, som han brændende ønskede at dele med sine medmennesker.

Han har været aktiv som pianist og klarinettist og medlem af den legendariske, nu opløste svensk-danske multimediegruppe, "Nya Kulturkvartetten", som han har turneret med i Europa og Amerika. Af andre længerevarende samarbejder skal nævnes to duoer: en med Povl Dissing og en anden med violinisten John Von Daler. Fuzzy har i årenes løb været med i mange forskellige tv-sammenhænge og havde i en periode sit eget program for børn – "Fuzzys Værksted" – der

handlede om musikforståelse og musik fra fremmede kulturer. Han har også – til tekst af Rune T. Kidde – komponeret operaen "Heksemutter Mortensen og den fede Kalkun", som blev bestilt til Den Kgl. Opera.

Som komponist har han ud over orkestermusik, korværker og kammermusik hovedsageligt beskæftiget sig med elektronisk musik, ofte i forbindelse med ballet, teater, film og blandingsformer. I denne sammenhæng har Fuzzy skrevet værker til blandt andre Safri Duo, James Galway, The New Jungle Orchestra, Copenhagen Art Ensemble, Contemporania og Trio Zoom. Som filmkomponist har Fuzzy arbejdet sammen med talrige instruktører, heriblandt Kaspar Rostrup, Jørgen Leth, Rainer Werner Fassbinder, Jannik Hastrup og Bille August. En stor del af Fuzzys produktion er teatermusik. Han har arbejdet sammen med Peter Kupke (D) og Johan Bergenstråhle (S) blandt mange flere. Hans mest omfattede elektroniske værk er KATALOG, en 12-kanals klingende udsmykning til Den Sorte Diamant, bestilt af Det Kgl. Bibliotek. Værkets består af 52 afsnit – et for hver af årets uger. Hvert afsnit henter inspiration fra et af bibliotekets klenodier. Et afsnit afspilles hver dag via en permanent 12-kanals "højtalerorkester" bygget specielt til dette værk.

Fuzzy har modtaget flere priser for sin musik, heriblandt Statens Kunstfonds livsvarige ydelse, Wilhelm Hansen Fondens Hæderspris, og WH's Komponistpris. I 2010 blev han udnævnt til Ridder af Dannebrog, men som komponist og musiker er han især kendt som en gavmild leverandør til det danske folk.

Notre Dame Trilogien er bestilt af organisten professor Grethe Krogh til opførelse ved en koncert i Notre Dame-katedralen i Paris. Trilogien blev oprindeligt komponeret som tre selvstændige værker og uropført ved tre forskellige lejligheder. At høre værkerne spillet på det smukke orgel i katedralens andægtige rum var for Fuzzy noget helt særligt. Han besluttede sig for at samle de tre værker. *Notre Dame Trilogi* blev opført i sin helhed i Notre Dame i Paris i anledning af Fuzzys 70-års fødselsdag i 2009.

I *Cadences et tremblements à Notre Dame* (2002) udnytter komponisten instrumentets unikke klangverden med dets mange klangfarver og enorme dynamiske omfang – fra det sarteste

pianissimo til et dommedags-fortissimo. Musikcitater fra den franske nationalsang *La Marseillaise* flettes ind i værket, en idé der opstod fordi uropførelsen fandt sted d. 14. juli – Bastilledagen.

Über allen Gipfeln (2003) er en rune sat over komponisten Tage Nielsen (1929-2003). Værket rummer mange stilbrud og uddrager sig egentlig en traditionel musikanalyse. Det bevæger sig fra univers til univers og – som selve livet – slutter brat.

Contemplation d'un tableau de J. F. Willumsen (2006) tager sit udgangspunkt i et maleri af den danske maler J.F. Willumsen. Billedet *Jotunheimen* (1892-93) skildrer det særlige lys og de magiske spejlinger, som er karakteristiske for dette norske bjerg. Det er især tydeligt i begyndelsen af stykket, at det er påvirket af dette unikke kunstværk bestående af et malet lærred indrammet af en uskåret træramme påsat zink-relieffer og udsmykket med emalje på kobber. Værket blev uropført i Notre Dame i forbindelse med en Willumsen-udstilling i Pompidou Centret i Paris.

B-Movies for harpe og elektronik er et dramatisk fortælling som placerer harpen i en musikalsk scene som minder om B-filmens klichéfylde og arketypiske verden. Solisten påtager sig forskellige roller skiftende mellem tilskuer og hovedrolle. Kompositionen falder i én sammenhængende sats, som inddeles af komponisten i seks afsnit med de illustrative titler: *Kirkegård med flagermus, Spænding, Sofia møder den store frø, Flugten i spejlkabinettet, Ingen vej tilbage* og *Tegnepilm*. Værket er oprindeligt bestilt af Sofia Claro med støtte fra Statens Kunstfond.

Chimes of Memory er et elektronisk værk bestilt af Danmarks Radio. I 1987 anskaffede Danmarks Radio sin første "digital audio workstation": Waveframe. Systemet var egentlig en computer på størrelse med en vaskemaskine. Denne computer blev styret af en anden desktop computer. Trods størrelsen var systemet meget mindre kraftfuldt end de fleste almindelige laptop computere er i dag. Men i 1987 var det et teknologisk vidunder som kun ventede på at blive udforsket og anvendt i en kunstnerisk sammenhæng, hvilket Fuzzy blev inviteret til at iværksætte. Han begyndte med at indspille lyden af glas og balloner og derefter redigere lydene i Waveframe-systemet. En Yamaha DX-7 synthesizer blev også benyttet til at skabe syntetiske glaslyde som kunne transformeres til lignende lyde. Hovedstemningen i stykket er en drømme-

agtig skildring med uvirkelige, spøgelsesagtige klokker som langsomt udvikler sig kun kort afbrudt af glitrende rytmer. Værket er langt mere end blot en nysgerrig puslen med nye teknologiske landevindinger.

Tre tilbageblik for bassaxofon og elektronik blev bestilt af den danske saxofonvirtuos Jeanette Balland. Den elektroniske del fungerer primært som akkompagnement og kontrasterende elementer i forhold til solisten. Værket er i tre satser. Førstesatsen udforsker de musikalske muligheder som den enorme bassaxofon rummer. Et livlig start og slutning omkranser et mellemspil med langsomme fejende lydlandskaber som skaber et modspil til solisten. Stemningen i andensatsen er eftertænksom. Solisten skifter til den mindre, mere ekspressive tenorsaxofon. Analoge synthesizer-droner skaber et bagtæppe, sopranen Signe Asmussens stemme præsenterer et meditativt tilbageblik til fortiden og solosaxofonen udfolder en udtryksfuld melodi. I tredjesatsen vender bassaxofonen tilbage. Satsen starter med en livlig, spændstig stemning og udvikler sig til frie, eksplosive udtryk inden den vender tilbage til udgangspunktet.

Stjerner over Københavns Forbrændingsanstalt er inspireret af noget som Fuzzy altid har fundet fascinerende: skrot. Han havde et billede i sit hoved af forbrændingsanstalten med bunker af skrot, røg som steg op af skorstene og månen, som lyste i oliepølene. I værket indgår der indspilninger af konkrete lyde som blev bearbejdet med forskellige båndteknikker, heriblandt langsom, hurtig og baglæns afspilning. Disse teknikker bygger på komponistens arbejde med Nya Kulturkvartetten og er inspireret af arbejdet på San Francisco Tape Music Center. Kildematerialet består hovedsageligt af skrotinstrumenter, bl.a. metalskåle som stemmes ved at fylde dem med vand. Andre lyde blev produceret ved at spille på et flygel på utraditionelle måder. Egentlig er stykket også en vemodig afsked med Fuzzy's gamle Blüthner flygel som stod til udskiftning efter talrige lykkelige musikstunder. En bittersød melodi spilles på mere traditionel vis på det døende Blüthner.

Wayne Siegel er amerikansk komponist, bosat i Danmark. Han var i mange år direktør for DIEM, det nationale center for elektronisk musik, og blev i 2003 udnævnt til professor ved Det Jyske Musikkonservatorium.

Grethe Krogh blev udnævnt til professor i orgel ved Det Kgl. Danske Musikkonservatorium i 1969. I 1990 forlod hun denne stilling for at hellige sig sin karriere som koncertorganist. Hun er anerkendt internationalt for sine fortolkninger af dansk musik generelt og Carl Nielsen i særdeleshed. Hendes ivrige interesse i ny musik har ført til mange uropførelser af nye orgelværker. Grethe Krogh har modtaget mange hædre og priser heriblandt Musikantmelderingens Kunstnerpris samt Carl Nielsen og Anne Marie-Nielsens Legat.

Jeanette Balland debuterede fra Det Kgl. Danske Musikkonservatorium i 1998. Hun er aktiv som solist, kammermusiker og orkestermusiker. Som solist har hun spillet solokonserter af Sven-David Sandström og Heitor Villa-Lobos og uropført solokonserter af Sunleif Rasmussen og Niels Rosing-Schow. Hun er medlem af Copenhagen Saxophone Quartet og DuoDenum (saxofon og slagtøj). Hun er desuden Det Kgl. Kapels og DR Radiosymfoniorkestrets første valg som saxofonist. Hun har modtaget flere priser, heriblandt Dansk Komponistforenings Musikerpris og Musikantmelderingens Kunstnerpris.

Tine Rehling er uddannet ved Det Kgl. Danske Musikkonservatorium og ved Indiana University (USA). Hun slog tidligt sit navn fast som solist og høstede efter sin debut i 1993 stor anerkendelse med mange anmelderroser. Kun 25 år gammel blev Tine Rehling inviteret til at give solokonserter ved World Harp Congress i Paris og ved Monterey Harp Festival i Californien. Tine Rehling arbejder til stadighed for at udvide repertoiret for harpe, idet hun samarbejder med flere danske komponister. I 2006 udkom hendes CD på Dacapo med Per Nørgårds musik for harpe solo, solokonserter og kammermusik i samarbejde med Esbjerg Ensemble. Tine Rehling er tildelt Jacob Gade Legatets store Pris og Gladsaxe Musikpris.

DDD

Notre Dame Trilogy recorded by Claus Byrith at the Copenhagen Cathedral (*Vor Frue Kirke*), 2008

B-Movies recorded at Fuzzy's Studio, Frederiksberg, December 2, 2012

Chimes of Memory recorded at Fuzzy's Studio, Frederiksberg, 1987

Tre tilbageblik recorded at CL Studio, Gentofte, November 28-29, 2012

Stjerner over Københavns Forbrændingsanstalt recorded at Fuzzy's Studio, Frederiksberg, 1975

Notre Dame Trilogy mixed and mastered by Claus Byrith at Asinus Studio, Aarhus.

All other tracks mixed and mastered by Morten Olsen and Morten Rasmussen at CL Studio, Gentofte

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