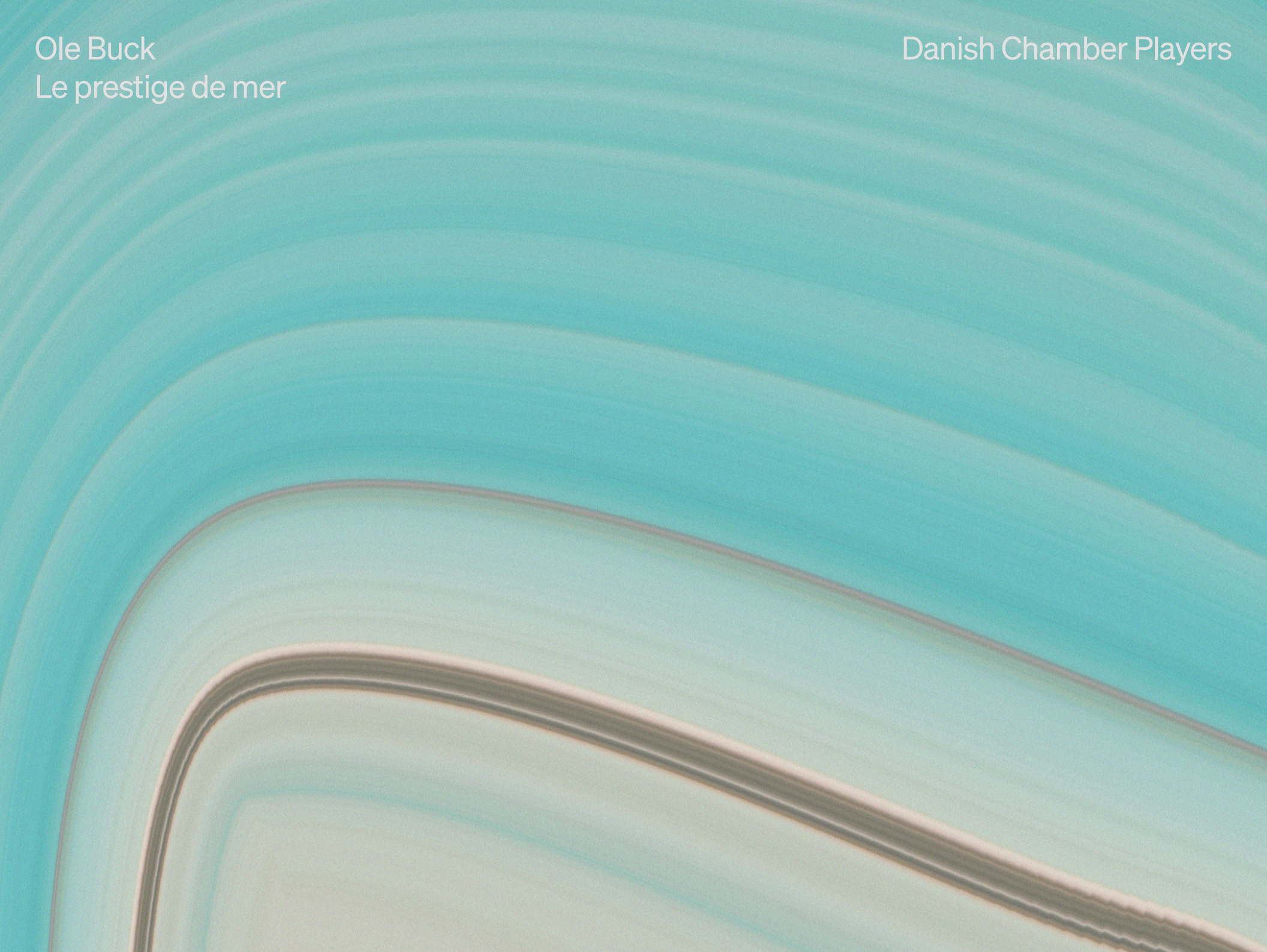


Ole Buck
Le prestige de mer

Danish Chamber Players



Ole Buck (b. 1945)

Le prestige de mer

Danish Chamber Players (Ensemble Storstrøm)

1 **Le prestige de mer (2023)**

10:56

World premiere recording

Svend Melbye, flute
Jonas Frølund, clarinet
Gunnar Eckhoff, bassoon
Stéphane Tran Ngoc, violin
Piotr Zelazny, viola
Tobias Lautrup, cello
Mette Franck, harp
Jakob Westh, piano



Ole Buck

Alone in Being Oneself

By Søren Schauser

‘Noble simplicity and quiet grandeur.’ These words are a timeworn description of ancient art but seem just as fitting for the music of Ole Buck. The composer of *Le prestige de mer* (2023) always expresses himself with the bare minimum of means, never making his pieces more intricate or louder than strictly necessary.

This approach has been groundbreaking. Observers over half a century ago spoke of the New Simplicity in Danish music. Ole Buck was the first in Denmark to open the avant-garde to a lyrical and more accessible expression. The time called for contemporary music that blended avant-garde experimentation with evocative imagery. Music that embraced all the tools of modernity while remaining reasonably accessible and atmospheric was now possible! A legendary piece like the unassuming *Summertrio* (1968) for flute, guitar, and cello ultimately gave Danish music its own unique voice.

Ole Buck’s understated style carries a Schubertian quality. Like Schubert, his works begin as if from a place of silence, from a spiritual starting point devoid of significance or tradition. ‘I wipe the slate clean and begin with emptiness,’ he once said – much like a composer of Romantic lieder might.

One thing, however, precedes his music: his lifelong inspiration from nature and the changing seasons. His extensive catalogue brims with flowers and landscapes. Yet this inspiration does not imbue his music with vivid

colours or the dynamic interplay of natural forces. The flowers – again, akin to early Romantic composers – tell us more about the observer than the observed. Similarly, Ole Buck’s landscapes evoke quiet moods and vague recollections rather than naïve tone-painting.

Simplicity must have its space. Ole Buck allows only one thing to happen at a time, inviting us to sense, reflect, and reconcile ourselves with everything. Summer, as a result, holds a special place in his music. Buck’s summery idylls reject the relentless demand for ‘purpose’ in all things. Spring awakens us, autumn ages us, and winter brings death – but summer allows us to focus on existence itself, for its own sake.

Le prestige de mer, written for eight instruments, is inspired by the Normandy coastline. As a young man, the composer travelled through France and ventured west to the sea. Passing through a village on his way back, he came across a postcard featuring a dramatic scene: a man navigating the rugged coast from rock to rock amidst crashing waves. On the back of the postcard, the words ‘Le prestige de mer’ were written. That title would later become the name of Ole Buck’s piece. ‘It couldn’t have been described better,’ he remarked. ‘Everyone holds a profound respect for the sea, both awe and admiration.’ Yet even such a dramatic spectacle finds expression in his music almost entirely in pianissimo – again, reminding us that, in the end, we are alone in the world, alone with our memories from long ago.

Søren Schauser is an author, philosopher and music historian.

The Danish Chamber Players (Ensemble Storstrøm), based in the modern art and music house KUMUS at the Fuglsang Manor on Lolland, are one of the five Danish ensembles, playing a central role in fostering a vibrant and diverse musical environment through concerts and projects of the highest quality across its supporting municipalities and the Storstrøm Cultural Region.

Since its founding in 1991, the ensemble has comprised eight distinguished chamber musicians, brought together in a unique instrumental configuration: three string players, three wind players, a pianist, and a harpist. This line-up provides the foundation for a broad and varied repertoire, ranging from classical masterpieces to innovative musical experiences.

With approximately 100 concerts each year, the ensemble places special emphasis on bringing music closer to its audience. This is achieved through everything from traditional concerts to innovative formats in alternative venues. The ensemble is also committed to an extensive music education programme, engaging in creative collaborations with children, partnerships with other cultural institutions, and interactive projects that make music accessible and meaningful to people of all ages.

Over the years, the ensemble has commissioned more than 120 new works from leading composers, released over 30 CDs and participated in numerous broadcasts.

The Danish Chamber Players receives funding from the Danish Arts Foundation, the Storstrøm Cultural Region, and the municipalities of Næstved, Faxe, Lolland and Guldborgsund.

Alene om at være sig selv

Af Søren Schauser

”Ædel enfold og stille storhed”. Ordene er en gammel beskrivelse af antikkens kunst. Men de virker mindst lige så dækkende for Ole Bucks musik. Komponisten bag *Le prestige de mer* (2023) udtrykker sig altid med de færrest mulige virkemidler. Han gør aldrig nogensinde sine stykker mere indviklede eller mere larmende end absolut nødvendigt.

Fremgangsmåden har været skelsættende. lagttagere for godt et halvt århundrede siden talte om den Ny Enkelhed i dansk musik. Ole Buck åbnede – før nogen andre på dansk jord! – avantgarden for et lyrisk og mere tilgængeligt udtryk. Tiden var til samtidsmusik med avantgardistiske eksperimenter i det indre og et billedskabende ydre. Musik med alle de moderne greb og *samtidig* en nogenlunde tilgængelig og stemningsskabende lyd var mulig! Et legendarisk værk som den uskyldige *Sommertrio* fra 1968 for fløjte, guitar og cello gav i sidste ende dansk musik sit helt eget udtryk.

Ole Bucks stille stil kan have noget Franz Schubert over sig. Hans værker begynder ligesom Schuberts et sted uden noget musik i forvejen. Musikken har åndeligt afsæt i et univers uden indhold af betydning og uden traditioner for noget. ”Jeg sletter tavlen og begynder med tomheden,” har han sagt – fuldstændig som en komponist af romantiske lieder gør det. Lige én ting findes så alligevel i forvejen: Han har alle dage været inspireret af naturen og årets gang. Man finder mange blomster og mange

landskaber på hans efterhånden lange værkliste. Inspirationen gør ikke hans musik fuld af specielt stærke farver eller dynamik mellem naturens kræfter. Blomsterne er – igen ligesom hos kollegerne i tidlig romantik – mere en historie om betragteren end det betragtede. Landskaberne hos Ole Buck er mere i familie med stille stemninger og vage erindringer end med naivistisk tonemaleri.

For det enkle skal have plads. Ole Buck lader ligesom kun én ting ske ad gangen. Han beder os sanse, mærke efter, komme overens med det hele. *Sommeren* indtager af samme grund en fremskudt plads i hans musik. Ole Bucks sommerlige idyller handler om skepsis over for et krav om ”formål” med alting. Foråret vil vække os, efteråret vil gøre os gamle, vinteren vil tage os af dage – hvorimod sommeren lader os fokusere på den stille eksistens i egen ret.

Le prestige de mer for otte instrumenter er inspireret af Normandiets kyster. Komponisten havde rejst rundt i Frankrig som ung og været ude ved vandet vestpå. Da han passerede en landsby på vej tilbage, faldt han over et postkort med et dramatisk motiv: En herre stagede sig vej langs kysten fra klippe til klippe med den voldsomme brænding om ørerne. På bagsiden af postkortet stod der ”Le prestige de mer”. Og den titel blev så titlen på Ole Bucks stykke. For ”bedre kunne det ikke beskrives,” har han sagt. ”Alle har dyb respekt for havet, både ærefrygt og beundring.” Men selv et så dramatisk optrin får – på nær ganske få steder – kun musik i pianissimo. Igen fordi vi til syvende og sidst er alene i verden og alene med vores erindringer fra for længe siden.

Søren Schauser er forfatter, filosof og musikhistoriker.

Ensemble Storstrøm har hjemme i det moderne Kunst- og Musikhus KUMUS på Fuglsang Herregaard og er et af Danmarks fem nationale basisensembler. Ensemblet spiller en central rolle i at skabe et levende og mangfoldigt musikmiljø med koncerter og projekter af højeste kvalitet i sine bidragskommuner og i hele Kulturregion Storstrøm.

Siden grundlæggelsen i 1991 har ensemblet bestået af otte fremtrædende kammermusikere med en unik sammensætning af instrumenter: tre strygere, tre blæsere, klaver og harpe. Denne besætning danner grundlag for et bredt og varieret repertoire, som spænder fra klassiske mesterværker til nye musikoplevelser.

Med godt 100 årlige koncerter har Ensemble Storstrøm et særligt fokus på at bringe musikken tæt på sit publikum. Det sker gennem alt fra traditionelle koncerter til innovative formater i alternative koncertrum.

Ensemblet prioriterer også en omfattende musikpædagogisk indsats, der involverer samskabelse med børn, kreative samarbejder med andre kulturaktører og interaktive projekter, der gør musikken relevant for mennesker i alle aldre.

Gennem tiden har ensemblet bestilt over 120 nye værker hos førende komponister og udgivet mere end 30 cd'er og medvirket i talrige radiotransmissioner.

Ensemblet modtager støtte fra Statens Kunstfond, Kulturregion Storstrøm samt kommunerne Næstved, Faxe, Lolland og Guldborgsund.

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Liner notes by Søren Schauser
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MUSIKANTOLOGI**

Dacapo Records, Denmark's national record label, was founded in 1989 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.