



David Härenstam & Peter Knudsen

# All in Twilight

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|---------------------------------------------|-------|
| 1. <b>All in Twilight – I</b> (Takemitsu)   | 5:26  |
| 2. <b>All in Twilight – II</b> (Takemitsu)  | 4:31  |
| 3. <b>All in Twilight – III</b> (Takemitsu) | 3:10  |
| 4. <b>All in Twilight – IV</b> (Takemitsu)  | 3:54  |
| 5. <b>Utanmyra-variationer</b> (von Koch)   | 10:54 |
| 6. <b>Thin Places</b> (Klaverdal)           | 6:28  |
| 7. <b>Fuoco</b> (Dyens)                     | 4:00  |
| 8. <b>Dépaysement</b> (Knudsen)             | 6:08  |
| 9. <b>In a Sentimental Mood</b> (Ellington) | 6:05  |

Total length: 50:36

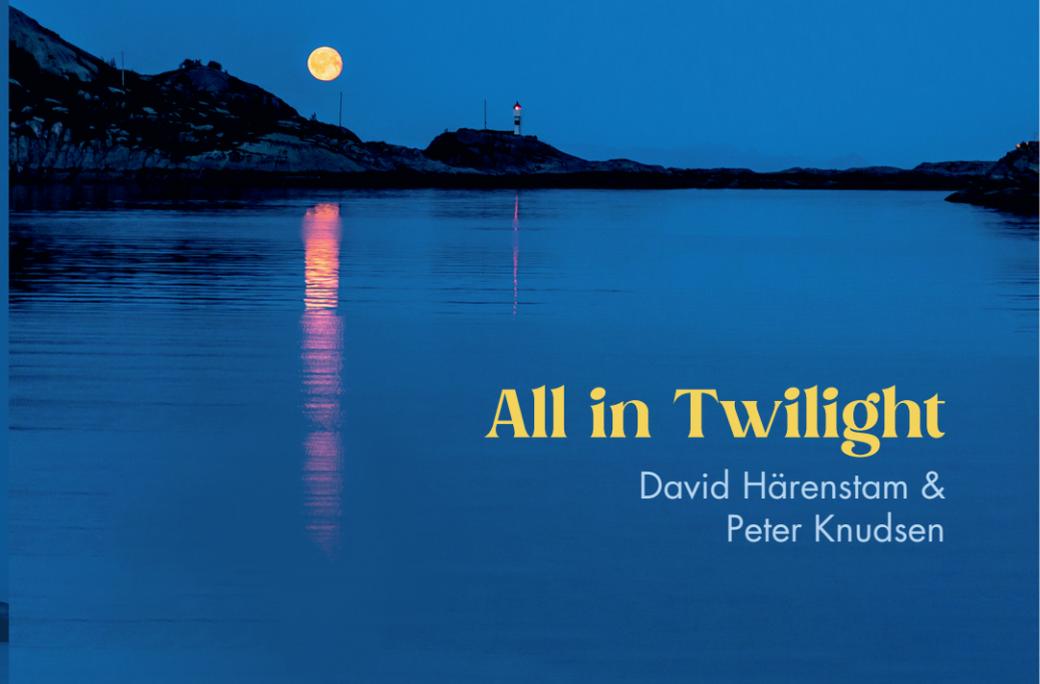


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This is an album that encourages the listener to approach notions of musical genres with an open mind and – perhaps more importantly – with open ears. The collaboration started with the idea of somehow doing a meeting between classical guitar and jazz piano. When discussing potential repertoire, we soon realized that there was a mutual fascination for the music of Japanese composer Toru Takemitsu that could work as a common ground for our explorations, in particular his guitar suite *All in Twilight*. Working with the material involved taking a certain amount of liberties with the music. Although all of the notes of the original music are there, the suite is rearranged for a duo format where parts are distributed between the two instruments. Also, improvisation plays an important part in the new versions, as a way of uncovering possibilities for musical expression with Takemitsu's music as a departure point. Sometimes these improvisations take on the freely shape of new sections that are inserted into the music, like the freely improvised introductions of I and II, or through repeated passages from the composition where new musical ideas gradually emerge. This approach can be heard in all of the four movements in different ways. At times, the improvisation is taking place in coexistence with the original, like in part IV, where the piano adds colour and subtle comments to the guitar.

Ultimately, the work is driven by a deep admiration for the original music and its expressive potential. The composition *All in Twilight* is a fascinating work with its richness and the wide musical spectrum of the four movements, from the bush-like enigmatic gestures of I to the gentle playfulness of IV. When it comes to the Japanese elements of Takemitsu's writing, we didn't do anything in particular to emphasize them; these ingredients were already there, as natural parts of the jazz elements isn't as far-fetched as one might think, the composer actually had a deep fascination for American jazz, from George Russell's jazz theory book *The Lydian Chromatic Concept of Tonal Organization*, a book that would have a significant influence on Takemitsu's composing.

The other pieces of the album all feature different approaches and ways of combining the composition and improvisation: In Erland von Koch's *Utanmyra-variationer*, a guitar piece based on the Swedish folk music tune *Västfrån Umanmyra* as immortalised by pianist Jan Johansson, we created our arrangement as a dialogue between the guitar and the piano. The improvised sections that are introduced gradually are based on the main tune, repeated passages across genre boundaries.

from von Koch's variations, and as an open interlude between the written variations. To make room for these additions, two of von Koch's variations were omitted. One of the ambitions with the improvised sections in this version is to bring out some of the Johansson-esque elements that are embedded in the DNA of von Koch's piece. The attentive listener can also detect elements from *Concerto de Aranjuez* in the improvised guitar codenza.

*Thin Places* is a new composition by Stefan Klaverdal, performed together with the composer himself on live electronics. As Klaverdal describes the piece: "In Celtic tradition 'thin places' are spots in the landscape where the distance between this world and others are closer, or the veil between is thin. The music in this piece moves between a sort of improvisation and strictly metaprophorically spaced out in the piece, where you cannot know if the music is notated or improvised."

*Fuoco* by Roland Dyens, from the suite *Libra Sordaine*, is actually based on an earlier guitar recording by Härenstam of the same piece, with new piano overdubs that join the guitar – at times – and, in other places, add improvised melodies on top of the guitar part. To reinforce the intense character of the piece – *fuoco* meaning fire in Italian – the percussive guitar ostinato towards the end was repeated, as a basis for a piano solo.

*Dépaysement* is a brand new composition by Knudsen, paying tribute to French composers such as Maurice Ravel and Henri Dutilleul. The title, *Dépaysement*, refers to the feeling of disorientation that you can get from being in a foreign or different place, away from your natural environment. As the composition unfolds, improvised sections are interwoven with the written parts.

Tracks 1–5 recorded by **Otto Wellton** at Kingside Studio, Gnesta on March 23–24, 2022. Track 6 by **Stefan Klaverdal** recorded at Kulturhuset Ravnen, Båstad on July 7, 2022. Track 7 recorded by **Leif Hesselberg** at St. Peder's Church in Slagelse (Denmark) on June 14, 2019. Tracks 8–9 recorded by **Otto Wellton** at Kingside Studio, Gnesta on September 29, 2022. Mixed and mastered by **Per Hallgren**. Audio editing by **Peter Knudsen**. Produced by **Peter Knudsen & David Härenstam**. Cover photo: **Rachel Wolfe**. Photo of Härenstam & Knudsen: **John Malander**. Executive producer: **Stephan Jansson**.

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