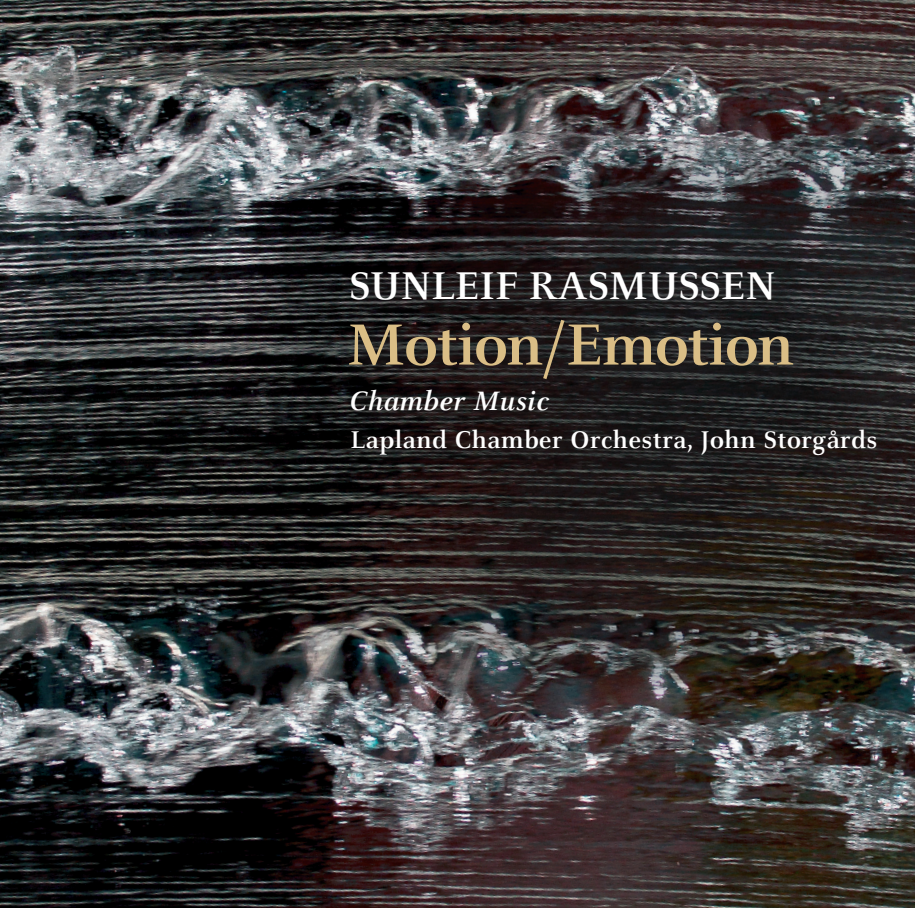




SUNLEIF RASMUSSEN

Motion/Emotion

Chamber Music

Lapland Chamber Orchestra, John Storgårds

SUNLEIF RASMUSSEN (b. 1961)

Motion/Emotion

Chamber Music

Lapland Chamber Orchestra Wind Quintet

John Storgårds, conductor [7]-[10] [13]

Heli Haapala, flute
Markku Moilanen, oboe
Pekka Niskanen, clarinet
Ilkka Puputti, horn
Antal Mojzer, bassoon
Eldar Nagiev, violin
Taru Lehto-Kuikka, viola
Lauri Angervo, cello
Anna Laakso, piano

MOTION/EMOTION (2010/2011)*

for wind quintet 18:59

[1] I Motion 1 3:19

[2] II Emotion 1 4:08

[3] III Motion 2 3:08

[4] IV Emotion 2 5:41

[5] V Motion/Emotion 2:44

[6] ANDALAG #1 (2010)*
for flute and clarinet 3:55

FOUR GARDENS (2003)*

for flute, oboe, clarinet, horn, bassoon, piano, violin, viola and cello 10:54

[7] Furioso 1:55

[8] Tranquillo 4:15

[9] Furioso 2:28

[10] Espressivo 2:16

ANDALAG #3 (2011)*

for clarinet and horn 4:04

CANTUS BOREALIS (1995)

for wind quintet

[12] Allegretto con brio – Cantabile – Con brio – Doloroso 12:13

VETRARMYNDIR (WINTER PICTURES) (1990)

for flute, oboe, clarinet, bassoon, horn and piano 7:13

ANDALAG #11 (2011)*

for alto flute and bassoon 5:57

Total 63:15

* World premiere recordings

Dacapo is supported by the Danish Arts Council Committee for Music





SUNLEIF RASMUSSEN

SUNLEIF RASMUSSEN AND THE NORDIC IDENTITY *by Henrik Friis*

In many ways SUNLEIF RASMUSSEN is a pan-Nordic composer. Born in the Faroe Islands in 1961, he has lived in Norway for a period, and today he shuttles between Copenhagen and his native islands. He also has a close association with Finland and Finnish musical life, among other ways through a close friendship of many years with the conductor and violinist John Storgårds; a musical friendship of which this CD and the CD from 2007 “Strings Against Strings” with Storgårds and Ostrobothnian Chamber Orchestra are shining examples. Rasmussen speaks more than a handful of the related Nordic languages, and is a great believer in the shared Nordic identity nourished by the common linguistic basis. His youth did not in fact point in the direction of a life as the absolutely most prominent Faroese composer. There was no musical training on the island of Sandoy when Sunleif Rasmussen was growing up. So he learned to read music from his grandmother. At the end of the 1970s he went to Norway to attend a music college outside Oslo, and it was there that he first heard a symphony orchestra play live – an overwhelming experience, among other reasons because the programme consisted of striking masterworks from the twentieth century: *Le Sacre du Printemps* by Igor Stravinsky and *Romeo and Juliet* by Sergei Prokofiev. At the same time he drew great inspiration from the great jazz pianist of the time, Keith Jarrett, and the tenor saxophonist Jan Garbarek, and in fact it was as a jazz pianist – with a single CD on his conscience – that Sunleif Rasmussen developed musically in the 1980s. At that time he was back in the Faroes, before moving to Copenhagen in 1988; the next year he began studying composition at the Royal Danish Academy of Music in the capital with Professor Ib Nørholm – and later electro-acoustics with Ivar Frounberg.

Shortly after his studies, in 1995-97, he wrote his best known work, the first symphony, *Oceanic Days*, for which he received the Nordic Council’s Music Prize as the first and so far the only Faroese to do so. Over the years he has also received grants from the Léonie Sonning Music Foundation and the Danish Arts Foundation, and in 2011, as the youngest recipient ever, he won the biggest culture prize of the Faroes, the *Mentanarheiðursløn landsins*.

In the works in the 1990s as today, Rasmussen found his music in natural phenomena, much like the Romantics of the nineteenth century. In the same way as the Romantics he did so in a deliberate search for ambivalent, complex expression – in Rasmussen’s case with a point of departure in Faroese melodies. But while in the 1990s these melodies were only present in the hidden composition work as a basis for serial and spectral principles – where notes and sounds are thoroughly and systematically organized to make the music highly composite – the folk music is heard much more directly in the musical expression today. Intervals that are very prominent in the folk melodies, and modal harmonies, form certain quite central aspects of the musical DNA on which – in what is actually a classic mode of composing – he builds in as many ways as at all possible.

THE WORKS

The earliest works on the CD – the wind quintet *Cantus Borealis* from 1995 and the sextet *Vetrarmyndir* (Winter Pictures) from his early study years in Copenhagen – both give us a good sense of Rasmussen’s love of evocations of nature and at the same time the intense drama there can be in such evocations.

Vetrarmyndir begins as misty landscapes of well blended wind sounds, but quickly absorbs more and more impulses to move towards a truly complex, extremely rhythmic weave of striking figures. Notes in varied quantities confront one another so that it all rocks and rumbles. Midway through the piece the music thins out and flows with dense melodies before the rhythmic play is ignited again. The pattern is repeated: tonal agitation that leads to rhythmic wildness. The autograph in the music says ‘*Keypmannahavn 1991*’, and we must suppose that it was the raging of nature in that region – that is, peaceful Copenhagen in Denmark – that provided the germ of the music. But the degree of drama might also suggest that memories of the Atlantic climate around the Faroes also played a role. For it is violent.

Cantus Borealis (Song of the North Wind) is closely related – in both temperament and the complexity of its sonorities. Quite specifically, the musicians blow tonelessly from time to time in their tubes so the wind sighs. More abstractly, one feels the power

of the wind in intense, powerfully coloured sounds that move slowly from side to side. One characteristic of the whole texture of the music is the small, flickering, unstable variations with which the notes are constantly decorated. Trills, turns, the colourings that arise when a wind player overblows the instrument powerfully and makes it snarl. The notes are as ephemeral as the wind. But despite all the violence, this is also a highly poetic and fragile type of wind music. Fine, meticulously built-up harmonies with just one or two instruments that move slowly up and down. It all ends, naturally enough, with a powerful expiration.

Four Gardens also has plenty of instability in its sounds, but, as in the other works on the CD from the last ten years, the form is very clear. The four movements are decidedly and essentially different, among other reasons because the instrumentation is different for each movement, with the piano in all four as the constant factor. The gardens of the title refer to the roots of the music in Rasmussen’s critically acclaimed chamber opera after a short story by William Heinesen, *The Madman’s Garden*, which had its premiere as the first ever Faroese opera at the Nordic House in Tórshavn in 2006; a story of the Fall of Man staged as the path of two teenagers towards adult life. The first movement is pure piano music which actually sounds like furiously fast jazz with small rhythmic displacements in two minutes of dense confusion. The second movement is the exact opposite, cool and inscrutable wind music with small motifs that are repeated again and again in a very slow development towards the sharp drama of the third movement for three strings – before the fourth movement weaves powerful sounds from the whole gamut of piano, wind and strings.

The three duos with the title *Andalag* are parts of a larger complex of music written by Rasmussen over the past three years, one that still, according to plan, lacks a couple of compositions. The Faroese title plays on several meanings. Literally translated the title means ‘breath’, but *anda*, as well as meaning ‘breathing’ also means ‘spirit’, while *lag* means both ‘layer’ and ‘melody’. The title in other words quite specifically describes the wind players who sit breathing into their tubes and creating music, and quite abstractly the poetic creation that takes place in the composition of melodic layers one above the other. When all the works are finished, the *Andalag* cycle will consist of eleven wind

works: eight duos of four minutes each, two quartets of eight minutes each and an octet of 16 minutes; for flutes, clarinets, bassoons and horns.

The music is simple and easy to follow. There are two melodic ideas behind all the works, which most Faroese, according to Rasmussen, will recognize from a sea of national songs. *Andalag #1* begins out of nothing with a clarinet note that slowly breaks through. And then the music is in progress. Like the initial formulation of a mathematical problem, three notes turn around one another, alternately in the clarinet and in the flute; a problem that is solved in the rest of the piece in close composition that moves up and down, quickly and slowly, powerfully and faintly, but in a constant coupling of the two winds. In *Andalag #3* it is a small, characteristic figure in the horn with a grace note and a fall that we follow on a wild tour around the staves. *Andalag #11* on the other hand stays completely calm. A flute and a bassoon play above and below each other and form musical sounds, while the flautist sings wordless notes through the instrument.

The *Andalag* works follow a rigorous plan, and in this sense are a good example of the purgation of the forms one encounters in Rasmussen's recent music. The ideas are clear and are carved out concisely in the movements – often quite squarely in an alternation with dreaming poetry. Just like the most recent work on the CD – *Motion/Emotion*, finished in 2011, commissioned by Lapland Chamber Orchestra and John Storgårds. Five movements: one kept in pure motion, one fluid and singing, another one of dancing, purling rhythms, a movement that begins delicately and with no pulse, and a last movement that ends in an absolutely tight pulsating finale.

Henrik Friis, August 2013

THE PERFORMERS

Founded in 1972, LAPLAND CHAMBER ORCHESTRA is the most northerly professional orchestra in the European Union. It is a regional orchestra based on the town of Rovaniemi and gives performances both in the Province of Lapland and all over the Arctic region and Finland. Since 1996 John Storgårds has held the post of artistic director. He pursues a dual career as conductor and violin virtuoso, and he is a pioneer in contemporary music – an idealistic and eclectic musician. The orchestra has received a new concert hall and working rooms in the Culture House Korundi where the Rovaniemi Art Museum is also situated. They are often invited to such festivals as the Tampere Biennale, Viitasaari Time of Music, the Kaustinen Chamber Music Week, the North Norway Festival and the Korsholm Music Festival, Helsinki festival and Nordic Music Days and have appeared in the Classics Series of the Helsinki Philharmonic Orchestra. The orchestra frequently gives the Finnish premieres of works by composers of all nationalities and eras and the world premieres of music by many leading contemporary composers (such as Aulis Sallinen, Kalevi Aho, Pehr Henrik Nordgren and József Sári). Lapland Chamber Orchestra has been awarded distinctions by Finland's TV1 (1998) and the Arts Council of Lapland (2000), and John Storgårds was the recipient of the culture prize of Rovaniemi and its rural district in 2000. TV1 also awarded its Vuoden Valopilkku prize for 2003 to the *Luosto Symphony* by Kalevi Aho, premiered on Luosto Fell by Lapland Chamber Orchestra and the Finnish Radio Symphony Orchestra. The Finnish Broadcasting Company YLE chose the recording of Kalevi Aho's *Rituals* as Record of the Year 2009. The orchestra was shortlisted for a Gramophone Award 2013 for its recording of Vagn Holmboe's *Chamber Symphonies 1-3* (Dacapo). In the autumn of 2013 the orchestra will visit Algeri, Kassel, Faroe Isles and Copenhagen.

LAPLAND CHAMBER ORCHESTRA WIND QUINTET performs regularly in Lapland Chamber Orchestra concerts, as well as giving concerts of its own. The Quintet has premiered Jouko Tötterström's *Wind Quintet No. 1* in 2010, Sunleif Rasmussen's *Motion/Emotion* in 2011 at Hetta Festival in Finland, and Geoff Palmer's *Auriga* in 2011 at Sound Festival in Aberdeen, Scotland. The Quintet is mainly performing contemporary music and has given several Finnish premieres, but its repertoire also includes the entire basic wind quintet literature. The Quintet has even toured in Hungary, Romania and Scotland.

Members of the Wind Quintet are Heli Haapala, flute, Markku Moilanen, oboe, Pekka Niskanen, clarinet, Ilkka Puputti, horn, and Antal Mojzer, bassoon.

SUNLEIF RASMUSSEN OG DEN NORDISKE IDENTITET af Henrik Friis

SUNLEIF RASMUSSEN er på mange måder en nordisk komponist. Født på Færøerne i 1961, har boet i Norge i en periode og i dag pendlende mellem København og hjemstaven. Og med en stærk forbindelse til Finland og det finske musikliv, bl.a. i kraft af et nært og mangeårigt venskab med dirigenten og violinisten John Storgårds. Et musikalsk venskab, som også denne cd er et lysende eksempel på, ligesom cd'en fra 2007 "Strings Against Strings" med Storgårds og Ostrobothnian Chamber Orchestra. Rasmussen taler mere end en håndfuld af de beslægtede nordiske sprog og tror meget stærkt på den fælles nordiske identitet, som det fælles sproglige grundlag giver.

Opvæksten pegede nu ikke i retning af en tilværelse som den absolut mest fremtrædende færøske komponist. Der var faktisk ingen musikundervisning på Sandoy, da Sunleif Rasmussen voksede op. Så han lærte noder af sin bedstemoder. I slutningen af 1970'erne tog han så til Norge for at gå på musikhøjskole uden for Oslo, og først dér hørte han et symfoniorkester live – en overvældende oplevelse bl.a. fordi programmet stod på hårdtslående mesterværker fra det 20. århundrede i form af 'Le Sacre du Printemps' af Igor Stravinsky og 'Romeo og Julie' af Sergej Prokofiev. Samtidig fandt han stor inspiration i tidens store jazzpianist Keith Jarrett og tenorsaxofonisten Jan Garbarek, og det var da også som jazzpianist – med en enkelt cd på samvittigheden – Sunleif Rasmussen udviklede sig musikalsk i årene i 1980'erne. Der var han tilbage på Færøerne, før han i 1988 flyttede til København og året efter begyndte på Det Kgl. Danske Musikkonservatorium på komponistlinjen hos professor Ib Nørholm – og senere med studier i elektroakustik hos Ivar Frounberg.

Kort efter studierne i 1995-97 skrev han sit bedst kendte værk, den første symfoni 'Oceanic Days', som han modtog Nordisk Råds Musikpris for som den første og hidtil eneste færing. Han har gennem årene desuden modtaget stipendier fra Léonie Sonnings Musikfond, Statens Kunstfond og i 2011, som den yngste modtager nogensinde, færøernes største kulturpris, Mentanarheiðursløn landsins.

I værkerne i 1990'erne som i dag fandt Rasmussen sin musik i naturfænomener, på sin vis som 1800-tallets romantikere. På samme måde som i romantikken skete det med en

bevidst søgen efter flertydige komplekse udtryk – i Rasmussens tilfælde med udgangspunkt i færøske melodier. Men hvor disse i 1990'erne kun var til stede i det skjulte kompositionsarbejde som basis for serielle og spektrale principper – altså hvor toner og klange minutiøst organiseres systematisk og gør musikken meget sammensat – er folkemusikken i dag meget mere direkte at høre i det musikalske udtryk. Intervaller, der er meget fremtrædende i folkemelodierne, og kirketonale harmonier udgør med nogle helt centrale aspekter af det musikalske dna, som han så på egentlig klassisk komposition vis sætter det sammen på så mange måder som overhovedet muligt.

VÆRKERNE

Cd'ens tidligste værker – blæserkvintetten 'Cantus Borealis' fra 1995 og sekstetten 'Vetrarmyndir' (Vinterbilleder) fra den tidlige studietid i København – giver begge en god fornemmelse af Rasmussens kærlighed til naturskildringer og samtidig den voldsomme dramatik, der kan ligge i sådan nogle.

'Vetrarmyndir' begynder som tågede landskaber af godt blandede blæserklange, men får hurtigt flere og flere impulser til et rigtig kompliceret, ekstremt rytmisk væv af voldsomme figurer. Toner i forskelligt antal overfor hinanden, så det gynger og gungrer. Midtvejs tynder musikken ud og bliver flydende af tætte melodier, før det rytmiske spil fanger an igen. Mønstret gentager sig. Klanglig uro, der fører til rytmisk vildskab. I autografen i noderne skriver Rasmussen 'Keypmannahavn 1991', og vi må formode, at det naturens rasen på de kanter, altså fredelige København i Danmark, der har givet kimen til musikken. Men graden af dramatik taget i betragtning kunne også tale for, at det har været minderne om Atlanterhavsklimaet omkring Færøerne, der har spillet ind. For voldsomt er det.

'Cantus Borealis' (Nordenvindens sang) er tæt beslægtet. Både i temperament og klanglig kompleksitet. Helt konkret blæser musikerne fra tid til anden toneløst i deres rør, så vinden suser. Mere abstrakt mærker man vindens kraft i heftige, krydrede klange, der bevæger sig langsomt fra side til side. Et kendetegn ved hele musikkens tekstur er de flimrende, ustabile, små variationer, tonerne hele tiden udsmykkes med. Triller, drejninger, de farvninger, der opstår, når en blæser overblæser sit instrument kraftigt og får

det til at snurre. Tonerne er flygtige som vind. Men det er, trods alt det voldsomme, også en meget poetisk og skrøbelig blæsermusik. Fine, minutiøst opbyggede harmonier med et enkelt eller to instrumenter, der bevæger sig langsomt op og ned. Det hele slutter, naturligt nok, med en kraftig udånding.

'Four Gardens' har også masser af klanglig ustabilitet, men formen er, som i cd'ens øvrige værker fra de seneste 10 år, meget klar. De fire satser er decideret væsensforskellige, bl.a. fordi instrumentariet er forskelligt for hver sats med klaveret i alle fire som rød tråd. Haverne i titlen refererer til musikkens rødder i Rasmussens kritikerroste kammeropera efter en novelle af William Heinesen, 'The Madman's Garden', der som den første færøske opera havde premiere i Nordens hus i Tórshavn i 2006. En historie om syndefaldet iscenesat som to teenagers vej til voksenlivet. Første sats er ren klavermusik, der egentlig lyder som rasende hurtig jazz med små rytmiske forskydninger i to minutters tæt forvirring. Andensatsen er diametralt modsat sval og uudgrundelig blæsermusik med små motiver, der gentager sig igen og igen i en meget langsom udvikling mod tredjesatsens krasse dramatik for tre strygere. Før fjerdesatsen væver voldsomme klange af både klaver, blæsere og strygere.

De tre duoer med navnet 'Andalag' er dele af et større Rasmussensk kompleks af musik skrevet de seneste tre år, og som stadig planmæssigt mangler et par kompositioner. Den færøske titel spiller på flere betydninger. Ordret oversat lyder titlen 'åndedrag', men 'anda' betyder ud over at trække vejret også 'ånd' i sjælelig forstand, mens 'lag' er ordet for 'lag' – og 'melodi'. Titlen beskriver altså både helt konkret blæserne, der sidder og trækker vejret i deres rør og skaber musik, og ganske abstrakt den poetiske skabelse, der foregår i kompositionen af melodiske lag oven på hinanden. Når alle værker er færdige, rummer Andalag-cyklussen 11 blæserværker: otte duoer af hver fire minutter, to kvartetter af hver otte og en oktet på 16. For fløjter, klarinetter, fagotter og horn.

Musikken er enkel og let at følge. Der ligger to melodiske idéer bag alle værkerne, og ifølge Rasmussen vil de fleste færingere kunne genkende dem fra et hav af sange. 'Andalag #1' begynder ud af ingenting med en klarinet tone, der langsomt bryder igen. Og så er musikken i gang. Som en problemformulering til et matematikstykke drejer tre toner sig om hinanden, skiftevis hos klarinetten og fløjten. Et problem, som

resten af stykket bliver løst i tæt komposition op og ned, hurtigt og langsomt, kraftigt og svagt, men i konstant parløb mellem de to blæsere. I 'Andalag #3' er det en lille karakteristisk figur i hornet med et forslag og et fald, vi følger på en vild tur rundt i nodesystemerne. 'Andalag #11' er til gengæld holdt fuldstændig i ro. En fløjte og en fagot, der lægger sig over og under hinanden og danner nænsomme klange, alt imens fløjtisten synger ordløse toner gennem instrumentet.

Andalag-værkerne følger en stram plan og er på den måde et godt eksempel på den oprensning i formerne, man mærker i Rasmussens nyere musik. Idéerne er klare og skåret skarp ud i satserne – ofte helt firkantet i et vekselspil med drømmende poesi. Netop sådan er cd'ens nyeste værk, 'Motion/Emotion', færdiggjort i 2011 på bestilling af Lapland Chamber Orchestra og John Storgårds. Fem satser: een holdt i ren bevægelse, een flydende og syngende, endnu een dansende af pibende rytmer, een, der begynder skrøbeligt og pulsløst, og en sidste, der ender i en helt stram, pulserende finale.

Henrik Friis, august 2013

DE MEDVIRKENDE

LAPLANDS KAMMERORKESTER blev dannet i 1972, og med hjemsted i Rovaniemi er orkestret det nordligst fungerende professionelle orkester i Europa. Ud over koncerter i Rovaniemi giver orkestret koncerter rundt om i Lapland og det arktiske område. Siden 1996 har John Storgårds været kunstnerisk leder. Han har også en karriere som både dirigent og violinvirtuos og er en pioner inden for den ny musik musik – en idealistisk og alsidig musiker. I 2011 åbnede orkestrets nye koncertsal i Kulturhuset Korundi, hvor også Rovaniemi Kunstmuseum holder til. Laplands Kammerorkester spiller regelmæssigt ved festivaler som Tampere Biennale, Viitasaari Time of Music, Kaustinen Kammermusikuge, Festspillene i Nordnorge og Korsholm Musikfestival, foruden Helsinki Filharmonikernes *Classics Series*. Orkestret står bag talrige finske førsteopførelser af værker af komponister fra alverdens lande og uropførelser af mange af tidens førende komponister som Aulis Sallinen, Kalevi Aho, Pehr Henrik Nordgren og József Sári. Laplands Kammerorkester har modtaget priser fra Finlands TV1 (1998) og Laplands Kunstråd (2000), og John Storgårds modtog Rovaniemis og oplands Kulturpris i 2000. TV1 tildelte i 2003 Vuoden Valopilkku-prisen til *Luosto Symphony* af Kalevi Aho. Værket blev uropført af Laplands Kammerorkester i samarbejde med Finlands Radiosymfoniorkester. Finsk TV, YLE, valgte indspilningen af Kalevi Ahos *Rituals* som Årets Udgivelse i 2009. Orkestret var *shortlisted* til en Gramophone Award 2013 for indspilningen af Vagn Holmboes kammer-symfonier 1-3 (Dacapo, 2011). I efteråret 2013 besøgte orkestret Algeri, Kassel, Færøerne og København.

LAPLAND KAMMERORKESTERS BLÆSERKVINTET optræder jævnligt ved Lapland Kammerorkesters koncerter foruden ved egne koncerter. Kvintetten har uropført Jouko Tötterströms *Blæserkvintet nr. 1* i 2010, Sunleif Rasmussens *Motion/Emotion* i 2011 på Hetta Festival i Finland og Geoff Palmers *Auriga* i 2011 på Sound Festival i Aberdeen, Skotland. Kvintetten opfører overvejende ny musik og har givet adskillige finske uropførelser, men spiller desuden hele den gængse blæserkvintetlitteratur. Kvintetten har turneret i Ungarn, Rumænien og Skotland.

Medlemmerne i kvintetten er Heli Haapala (fløjte), Markku Moilanen (obo), Pekka Niskanen (klarinet), Ilkka Puputti (horn) og Antal Mojzer (fagot).



LAPLAND CHAMBER ORCHESTRA WIND QUINTET

DDD

Recorded in Korundi-hall, Rovaniemi, on 13-14 April 2012

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Recorded in the DXD audio format (Digital eXtreme Definition), 352.8 kHz / 32bit

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DAD AX24 converters/preamps, Pyramix DAW system with Tango Controller

Monitored on B&W 802 Diamond speakers

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