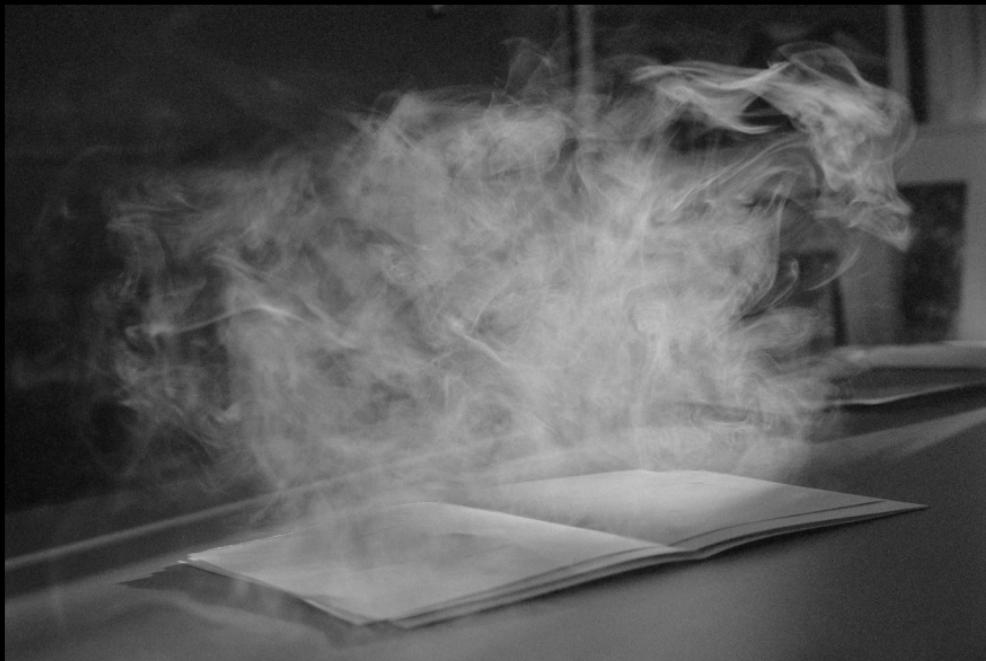




EIVIND BUENE violin concerto | miniatures

PETER HERRESTHAL violin

ARCTIC PHILHARMONIC · ØYVIND BJORÅ



A black and white studio portrait of a young man with dark, wavy hair and a light beard. He is looking directly at the camera with a neutral expression. He is wearing a light-colored, button-down shirt. The background is a plain, light color.

EIVIND BUENE

Photo: © Henrik Beck

# BUENE, EIVIND (b.1973)

## MINIATURES (2009/2016) for ensemble (Wilhelm Hansen)

[1]	I. – <i>attacca</i> –	1'09
[2]	II.	1'35
[3]	III.	1'13
[4]	IV. – <i>attacca</i> –	1'06
[5]	V.	2'14
[6]	VI.	2'02

## VIOLIN CONCERTO (2013–16) (Wilhelm Hansen)

[7]	I. Falling Angels	9'39
[8]	II. Sound Asleep	4'48
[9]	III. Among Voices of the Dead	7'16

TT: 31'22

PETER HERRESTHAL *violin*

ARCTIC PHILHARMONIC SINFONIETTA OGANES GIRUNYAN *leader*

ØYVIND BJORÅ *conductor*

### INSTRUMENTARIUM:

Violin: G.B. Guadagnini, Milan 1753. Bow: Eugène Sartory

**E**ivind Buene (b. 1973) studied at the Norwegian Academy of Music, going on to a two-year appointment as composer-in-residence with the Oslo Sinfonietta. A freelance composer since 2000, he has written for ensembles such as Ensemble Intercontemporain, Ensemble Musikkfabrik, London Sinfonietta and a number of Scandinavian orchestras. Buene also frequently engages in collaborations with improvising musicians, developing music in the cross-section between classical notation and improvisation. His music has been performed at such prestigious venues as Carnegie Hall, Berlin Philharmonie and Centre Pompidou. Works by Eivind Buene appear on numerous recordings, and he was awarded Spellemannprisen (a ‘Norwegian Grammy’) in 2012. Since 2015 he has been assistant professor in composition at the Norwegian Academy of Music. In addition to music, Buene has written music critique and essays, and he has also published three novels to date.

<http://eivindbuene.com>

**T**he gossamer strains of spectres – musical, poetic, creative – stalk Eivind Buene’s **Violin Concerto** and its three movements, each scored for a different combination of chamber orchestral forces, each of which can be played separately, but which, together, make a haunting triptych of melancholy, memory and strangely allusive originality. The titles are a suggestive clue to the expressive world of this music, composed for Peter Herresthal: *Falling Angels – Sound Asleep – Among Voices of the Dead*. Let’s start at the end, with those voices of the dead, and Buene’s quotation of a quotation. The first notes we hear in this final movement are those of the Bach chorale *Es ist genug*, which Alban Berg uses as the basis of a set of variations in the final section of his Violin Concerto, his last piece, and a work that is itself often supposed to be about crossing the threshold of

death. It's a seismic moment of recognition if you know the Berg, or the Bach, but Buene's music unfolds in a completely different way to Berg's: it's as if this movement makes time stop, observing the phenomenon of this melody, these instruments, from the inside out, so that the piece ends in a series of sighs and pauses, as if shocked by this surfeit of beauty. It's music that's both indebted to the past, and released by it: it's a heightened quotation that does not reflect anxiety in the reference to its unmistakable predecessor, but which rejoices in reanimating these voices of the past.

For Buene, that referentiality isn't just about Berg, but the whole experience of writing notated music for classical musicians in today's world, which he says, is literally to 'be among the voices of the dead. There is always this melancholy in this immense power of tradition – but it's very beautiful as well. And writing a violin concerto, it's not like it's a blank canvas, there are so many voices, so many pieces already there. I can't just project my fantasy on to the form'. Ironically, the references to Berg's concerto, which run throughout all three movements of Buene's piece (although he says the allusion in the strings-only second movement is not on the surface, but is hidden, 'totally subterranean') were catalysed by his desire to write a piece which would be about the acoustic phenomenon of the violin. 'I very much wanted to start out with the physicality of the sound, but if you begin with that idea, and the violin's open strings, Berg is just – there.' That's how Berg's concerto starts, as the soloist brings the instrument into life by caressing the open strings. In Buene's piece, that original, *ur*-violinistic gesture is turned into another moment in musical time that is simultaneously crystallised and liquidated, so that the gesture of playing the violin's open strings is shrouded by harmonics, quarter-tone tunings, shimmerings of ornamentation and half-lights and echoes in the rest of the orchestration; it's a single idea that fundamentally sustains the whole movement, yet it's prismatically explored and exploded in a myriad of different ways

throughout the nine minutes and more of *Falling Angels*. Buene thinks of musical scores as ‘where the music sleeps between performances’; when we hear it, his concerto is an experience for its audience that has all the physicality and acuity of wakefulness – above all in the virtuosity of playing and listening that Herresthal and the orchestra require to realise these performances – but which also gives us the imagination-releasing, time-suspending power of dream and sleep.

The six **Miniatures** for ensemble have an essential, shocking power of alertness: Buene describes these pieces as a relief from working on the scale of the large cycles he has often made, for chamber and orchestral forces, and instead, ‘just having a strange idea, and throwing it out there. In miniature forms, you don’t need to defend or explore an idea, you can just see what happens. So one of the pieces is literally about going from an A to a G sharp, another is about a fragment from a Schubert sonata, another studies a sequence of chords that became part of a larger piece.’ While these pieces may be ‘places to go when I’m overwhelmed by half-hour time-spans’, they can find strange and shocking regions of imagination, even for their composer. ‘I can’t say I understand it’, he says of the chord-sequence Miniature, the last of these small-in-scale but large-impact pieces. Immediacy and strangeness, all at the same time: the compelling creative riddle that makes these pieces, and Buene’s work as a whole, such a vital voice to be among.

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**Peter Herresthal** is recognized as a brilliant and inspired interpreter of contemporary violin music, strongly associated both in concert and recordings with works by composers including Per Nørgård, Arne Nordheim, Henri Dutilleux, Thomas Adès and Kaija Saariaho. He has appeared with orchestras and ensembles including the Vienna Radio Symphony Orchestra, the Oslo, Bergen and Royal Stockholm

Philharmonic Orchestras, Remix Ensemble Porto, Tapiola Sinfonietta, the symphony orchestras of Melbourne, Navarra, Stavanger, Trondheim and Helsingborg, Oslo Sinfonietta, Norwegian Radio Orchestra, Asko|Schönberg and London Sinfonietta, with conductors such as Andrew Manze, Anu Tali and Sakari Oramo. Peter Herresthal has given the Austrian, Norwegian, Spanish and Australian premières of Thomas Adès's violin concerto *Concentric Paths*, the last of these conducted by the composer at the 2010 Melbourne Festival. His previous recordings for BIS include acclaimed discs with works by Nordheim (Spellemannprisen ['Norwegian Grammy']), Olav Anton Thommessen, Ørjan Matre, Henrik Hellstenius and Nørgård (shortlisted for a *Gramophone* Award). Released digitally in 2014, his recording of Adès's violin concerto *Concentric Paths* has received a warm welcome, with reviewers finding 'an objective intelligence and sonic beauty' (BBC Radio 3 *CD Review*) and 'great subtlety and refinement' (*MusicWeb International*) in Herresthal's performance. Peter Herresthal is a professor at the Norwegian Academy of Music and visiting professor at the Royal College of Music, London, and at the NYU Steinhardt School in New York.

[www.peterherresthal.com](http://www.peterherresthal.com)

Based well north of the Arctic Circle, the **Arctic Philharmonic** is the world's northernmost orchestra. Since its founding in 2009, the critically acclaimed orchestra has become one of northern Norway's largest and most active cultural institutions, performing around 150 opera and concert productions in various formats each year. The orchestra's home base is northern Norway and the Arctic High North, but it has also made its presence felt internationally. The orchestra has toured China and Russia, and has played at famous concert halls such as the Mariinsky Theatre in St Petersburg, Beethovenhalle in Bonn, Großes Festspielhaus in Salzburg and Musikverein in Vienna. The orchestra alternates on a regular basis between different

ensemble formats, from smaller groups to sinfonietta and chamber orchestra, or – when all the musicians are gathered – as a symphony orchestra.

[www.arcticphilharmonic.com](http://www.arcticphilharmonic.com)

**Øyvind Bjorå** was principal conductor and artistic director of the Arctic Sinfonietta, one of the ensembles of the Arctic Philharmonic, from 2014 to 2016. Since completing studies at the Norwegian Academy of Music under Ole Kristian Ruud in 2011, he has enjoyed a rising career as a conductor. He has conducted the symphony orchestras in Trondheim, Stavanger and Kristiansand, the Arctic Philharmonic, the Oslo Philharmonic, the Norwegian Chamber Orchestra and the Military Bands in Oslo and Trondheim. In December 2015 he made his début at the Norwegian National Opera. Øyvind Bjorå is also a versatile violinist. Formerly leader of the Trondheim Symphony Orchestra and Bergen Philharmonic Orchestra, he has led the Norwegian National Opera Orchestra since 2005 and has performed as a guest all over Europe.

[www.oyvindbjora.no](http://www.oyvindbjora.no)



## THE ARCTIC PHILHARMONIC ON SVALBARD

Photo: © Yngve Olsen Sæbbe



ØYVIND BJORÅ

Photo: © Nikolaj Lund

Innspillingen er utgitt med bidrag fra Norsk Kulturråd,  
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The present recording is currently (September 2017) available only for downloading / streaming.  
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**RECORDING DATA**

Recording: March–April 2016 (Concerto); December 2016 (Miniatures) at the Stormen Concert Hall, Bodø, Norway  
Producer: Hans Kipfer (Takes Music Production)

Sound engineer: Matthias Spitzbarth

Equipment: BIS's recording teams use microphones from Neumann and Schoeps, audio electronics from RME, Lake People and DirectOut, MADI optical cabling technology, monitoring equipment from B&W, STAX and Sennheiser, and Sequoia and Pyramix digital audio workstations.

Original format: 24-bit / 96 kHz

Post-production: Editing and surround mixing: Hans Kipfer

Executive producer: Robert Suff

**BOOKLET AND GRAPHIC DESIGN**

Cover text: © Tom Service 2017

Back cover photo of Peter Herresthal: © Sussie Ahlborg

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BIS Records AB, Stationsvägen 20, SE-184 50 Åkersberga, Sweden

Tel.: +46 8 544 102 30

[info@bis.se](mailto:info@bis.se) [www.bis.se](http://www.bis.se)

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PETER HERRESTHAL

Front cover image: Tom Sandberg (1953–2014): *Untitled, 2007*  
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