

Csaba Deák, Johan Hammerth, Ingvar Karkoff, Martin Larson

~ Nukonserter



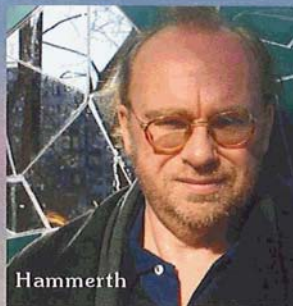
Kinga Práda ~ Nils-Erik Sparf
~ Stockholm Stråkensemble
dir: Sven Åberg

The Music

The concerto for flute and string orchestra was written in 1989 for the flutist/conductor Sven H. Åberg, who also commissioned the work. The music is light and musician-friendly, and associates clearly to Neo-Baroque in its quick outer movements. Polyrhythms are torn between duplets and triplets in the pulse. In the slower movement, the alto flute is used, accompanied by string harmonics and pizzicati in unison. Here, the music becomes dreamier and more improvisational while still being subtly expressive. In spite of a quite virtuoso flute part, the work is dominated by its lyrical expression. The piece also exists in a special reworked version as a double concerto for flute, violin, and small symphony orchestra.

Ingvar Karkoff

Violin concerto 2 – Chamber Concerto, written for solo violin and string orchestra, is the most chamber musical of my three violin concertos. The piece was written in 1994 and was commissioned by Camerata Roman. Basically, the piece is split in to three parts + a Coda. Each section consists of smaller parts where the solo violin binds outer characteristics together. Tone color is an important aspect of the concerto and it distributes the mysticism that is the fundamental thought behind the work. Quick sections alternate with longer, more romantically inclined sections. Orchestral interludes supply a liberating breathing, later going on into musical dialogues. The orchestra is always underlining three basic thoughts, which one might describe as: underground, energetic, and heavenly. The concerto ends with a Coda, where only a small amount of substance is left, and where the ultimate sound lies down to rest in a final *fermata*. (Live Concert Recording)

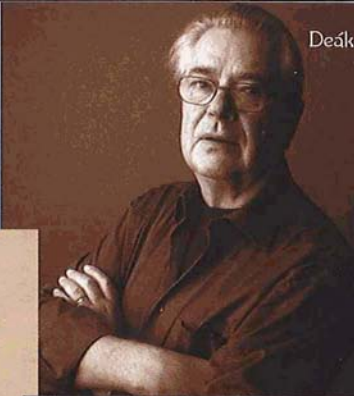


Strings and Largo – This idea first came from Sven H. Åberg: to remake my vocal piece *Agnus Dei* into a work for string orchestra. It felt like a challenge, but I enthusiastically took on the commission. My goal has been to interpret the substance of the text using the possibilities inherent in the string orchestra. Overtone are folded into the third-based harmony to form a quilt of harmonies, between rhythmic and gestural references. Varieties of strings come and go in the dynamic process. The compositional technique consists mainly of imitations and canonic principles that describe the substance of the text in three breaths. The ground tone moves with time. The original harmony is driven alternately to an expected modulation, where the timbre is finally closed into a muted chord. *Strings and Largo* has truly become its own work, more like an interpretation of *Agnus Dei*, where a text is described by veiled string tones.

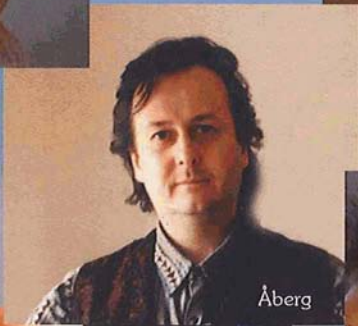
Johan Hammerth



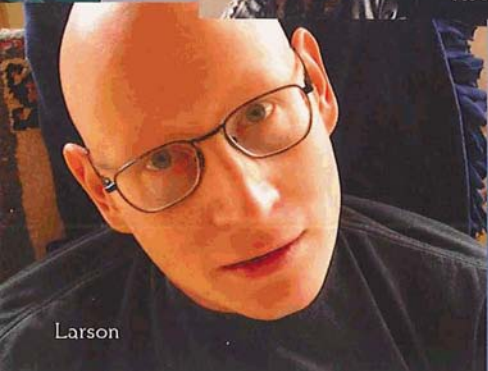
Karkoff



Deak



Åberg



Larson



Sparf

Lucifer, probleme die lügerin - *One moment... scherzo through the term much, incomprehensible: wall-like drowning fog free of people, stuttering quickness hurrying past, painfully plagued amplitude; whistles of castrated birds, objects/motions in an uneven fight with formalistic and hollow corpses; the light and movement downwards is irradiated by meaninglessness, frustration, emptiness; the little problem Lucifer, perhaps Die Antichrist as Nietzsche so cleverly put it; she who gives her death to the spiritual, who like a wild animal fights for her actions, her right to entropic freedom; she does not have one true word to say. It is an interesting failure.*

Martin Larson

Concerto for flute and strings - *When I played Csaba Deak's solo flute piece Fuvola I was immediately inspired by his tonal language and asked him to write a concerto for me. And when I later received his sketch for the first measures of the concerto, with its long solo passage, I felt that this would turn out extremely well; Csaba's rich, detailed score contains so many colors and sonorities, and he has such great knowledge of wind instruments that he really can use the flute's expressive possibilities, register, and sounds. His knowledge also makes everything work; everything is in the perfect position and really inspires one to play.*

It is a lot of fun playing his concerto! It is not wholly easy; rather, it is sometimes difficult to master musically, with many challenges, above all rhythmic. One section sounds a bit like folkloristic Verbunk, "Hungarian male folk dance in even meter," as it says in the dictionary; another is a long lyrical melody consisting of a sensitive duet between the flute and double bass in unison octaves. Power and energy, impulsiveness, and a dash of melancholy are other words that come to me as I play the concerto.

Kinga Práda



Práda

The Artists

The Stockholm String Ensemble was formed in 1998 by freelance musicians who had worked together earlier in music projects of a more temporary nature. Their goal is to play primarily Swedish music with emphasis placed on the music of our times, preferably in close collaboration with the composers. The ensemble has also taken part in so-called crossover projects with rock music performed acoustically. During 2000/2001, the group had a series of concerts at Nybäckajen 11 in Stockholm. Soloists for this series included Lena-Susanne Norin, Roland Pöntinen, and Nils-Erik Sparf. During Stockholm's 750th anniversary celebration, the ensemble was the "house orchestra" played with the pop singer Lisa Nilsson one day and performed Johan Hammerth's Strings and Largo the next, later playing with the rock group Weeping Willows. Aside from its work with the above projects, the ensemble often performs as an orchestra for oratorios and masses in churches.

The flutist **Kinga Práda** studied in Cluj, Budapest and Stockholm with among others Gyula Havaletz, Vasile Gocan, Gavril Costea, Henrik Prohle, János Bálint, Göran Marcusson and Stig Bengtson. She has a broad repertoire consisting of both older music and newly written works. Many pieces have been given their world premieres by Kinga Práda. She has also recorded a CD solely consisting of contemporary Swedish music for flute, together with the percussionist Markus Leoson, Ilona Jánky Práda and Filarmónica de Cluj, on nosag CD 029, and also together with Ilona Jánky Práda a nosag CD with virtuoso flute pieces from 19th and early 20th centuries.

Nils-Erik Sparf, violin, previously the leader of The Royal Swedish Opera Orchestra and the Royal Stockholm Philharmonic Orchestra, he is now the leader of the Drottningholm Baroque Ensemble, the Stockholm Sinfonietta and one of three leaders of Uppsala Chamber Orchestra. He is highly regarded as a soloist and chamber musician around the world and has made award-winning records with Anne-Sofie von Otter and Bengt Forsberg. His many recordings with the Baroque violin is unsurpassed and his recording of Vivaldi's "The Four Seasons" was awarded "the best of all time" by German music magazine Audio and sold well over 200 000 copies worldwide. He appears on several nosag CDs.

The conductor **Sven H Åberg** was educated at the Royal University College of Music in Gothenburg, studying flute and conducting. He later studied in Paris for the flautist Raymond Guiot, later studying conducting with Jorma Panula. Sven has been the solo flautist for the Umeå Symphony Orchestra/Norrland Opera and is at the moment a teacher in flute and conducting at the music institute on the island of Åland. He is also active as a chamber musician and soloist, recording for the Swedish Radio and nosag records. For the past five years he has conducted the Stockholm String Ensemble and has since 2005 conducted the choir Åländska Sångare (the Åland Singers).

The Composers

Csaba Deák, born on 16th of April 1932 in Budapest, Hungary. He first studied at the Bartók Conservatory 1949-1955 (clarinet and composition), then composition with Ferenc Farkas at the Liszt Academy in 1955-1956 and later with Hilding Rosenberg in Stockholm (Deák came to Sweden in 1957). He graduated as a teacher of the theory of music from the State Academy of Music in Stockholm, 1969 and taught at Gothenburg University, 1971-1974, as well as at the National College of Dance in Stockholm. His list of works covers many genres and his music is always rich in detail, filled with rhythm, syncopation, beauty and great artistic skill.

Johan Hammerth, born in Kalmar on the 27th of February, 1953. Hammerth's output covers a wide range, from chamber music to monumental orchestral works. He has frequently made use of the concerto form, writing a number of works for soloist and orchestra, which among other things is the result of a desire to work in close contact with the musicians. Another important composition is his Stockholm Cantata (1995-1997) for large orchestra, chorus, two soloists and narrator, which was composed for Stockholm, Cultural Capital of Europe 1998. From 1992 to 1996 Hammerth was on the programme committee of the Royal Stockholm Philharmonic Orchestra, nowadays he works full-time as a composer.

Ingvar Karkoff, born in Stockholm on 14th of September 1958. Ingvar Karkoff stands out among the young generation of composers, trained during the second half of the 1970s, by virtue of his eminent awareness of composition techniques and the stylistic breadth of his imagination. His formal patterns are imaginative and well thought-out. Emotionally and in terms of musical analysis he has profited a great deal from the music of Gustav Mahler. No less vital than his familiarity with the Western tradition is his open-mindedness towards the music of other cultures, e.g. African, Latin American and reggae. Where rhythm is concerned, he frequently employs dense and exciting chains. The breadth of these influences, his sense of contrast and his proficiency in applying technical know-how to the processing of individual ideas make him one of the most interesting composers of his generation.

Martin Larson (born 1967) was raised in a grey, isolated fishing village some miles outside of Trelleborg in the south of Sweden. Tainted, torn, and curious, he began to play the trumpet at the age of 7, mostly because he liked the sound of shattering fanfares. Later, he tried his luck with the piano and the French horn. He also took singing lessons on a professional level from 1983-86. At the same time he began to compose and study music theory. For some obscure reason the process of composition took the upper hand. Educated privately in Stockholm for Sven-David Sandström 1986-91 and Anders Eliasson 1991-92. Studies at the Royal Academy of Music in Stockholm 1997. Studies interrupted 1998. Now happily working outside of the music sphere in Sweden. nosag records has produced a CD-portrait with music by Martin Larson (*nosag CD 077*).

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Kinga Práda, flute and piccolo ~ Nils-Erik Sparf, violin

~ Stockholm Stråkensemble

and Flute choir from Musikskolan Lilla Akademien *

dir: Sven Åberg (* Stellan Sagvik)

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|-----|---|-------|
| 1-3 | Csaba Deák: Concerto for flute and strings (2005) | 25'26 |
| | I | 9'50 |
| | II | 8'25 |
| | III | 7'09 |
| 4 | Johan Hammerth: Strings and largo (2002) | 10'59 |
| 5 | Ingvar Karkoff: Konsert för flöjt och stråkar (1989) | 16'27 |
| 6 | Johan Hammerth: Kammarkonsert (1994) (<i>Live recording</i>) | 18'03 |
| 7* | Martin Larson: Lucifer, probleme die lügerin (2003) | 4'48 |

durata 75'43

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