

DAN STYFFE

Unpublished

DAN STYFFE, *double bass*

DORA SCHWARZBERG, *violin*

ØYSTEIN BIRKELAND, *cello*

INGRID ANDSNES, *piano*

Works by

GARCÍA,

HAUTA-AHO,

BOSSO, SALLES

and **HERTL**

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SIMÓN GARCÍA, THREE DANCES

“I started to work on a waltz, which led me to my writing a group of pieces for Dan. *Three Dances* is in three contrasting movements. *Waltz* begins with a gentle melody, played pizzicato, which gradually moves towards a 'grotesque' feel. The music moves between lyricism and the grotesque in a waltz which would be difficult for dancers because of the changing 3/4 and 2/4 bars scheme, alongside hemiolas. The second dance, *Song of the Old Land*, is full of lyricism where the bass sings an endearing lullaby. I looked for inspiration in the idea of old songs of the Nordic peoples and wrote in a way that is very vocal, but without equable measure. *Infernal Dance* is a fast movement brimming with great virtuosic passages where I have worked with new ideas and developed some ideas from *Dance No. 2*. This is a powerful dance with great rhythmic momentum and technical challenges for the performer. I would define the language as Soul of Rock music with some Stravinskian colours. The result is three very contrasting dances where I aimed to explore different aspects of the double bass.” *Three Dances* was commissioned by and dedicated to Dan Styffe and premiered by

him in Almere, the Netherlands on 27 August at BASS2014.

Bassist and composer Simon Garcia was born in Mugardos (Spain) in 1977 and earned a degree in double bass from the Conservatorio Superior of Salamanca. He has worked in the Royal Orchestra of Galicia, and many other orchestras throughout Spain, and is the bassist in the Symphony Wind Orchestra of A. Coruña. He has collaborated with many musicians and ensembles, particularly in the field of contemporary music, and has performed on many commercial recordings and in television and radio broadcasts. Simon Garcia has composed more than twenty works for double bass, ranging from one to six players, alongside transcriptions of these pieces for various chamber ensembles. His music has been performed all over the world.

TEPPO HAUTA-AHO, TWO FOR DAN & DAN'S JAM

Composed for Dan Styffe, *Two for Dan* is typical of the great and inventive music which Teppo Hauta-aho wrote for unaccompanied double bass. The composer exploits the many lyrical and interesting aspects of double bass technique, including harmonics, double stops, pizzicato chords, glissandi and more, to create two atmospheric pieces which offer much to players and audiences alike. These are so much more than technical studies and offer the advanced and adventurous bassist an opportunity to explore and display the great colours and timbres of the 21st-century double bass.

These pieces were premiered by Dan Styffe in Helsinki and received their UK premiere at Bass-Fest 2014 (Silk Mill, Frome, UK) on 5 August 2013. *Dan's Jam* is another musical gift offered to Dan Styffe, bringing in typical jazz elements associated with the double bass.

Teppo Hauta-aho (1941–2021) was a Finnish double bassist and composer. Born in Janakkala, near Hämeenlinna, he studied the double bass at

the Sibelius Academy from 1963 to 1970 and with František Pošta in Prague.

From 1965 to 1972, Hauta-aho played with the Helsinki Philharmonic Orchestra, and starting in 1975 with the Finnish National Opera Orchestra. In 1999 he performed with Brazilian tenor saxophonist Ivo Perelman, Irish-Swiss pianist John Wolf Brennan and Finish drummer Teppo Mäkynen at the Kerava Festival. One of his best known works, Fantasia, for trumpet and orchestra, won the 1986 Queen Maria Jose competition in Geneva. Another, Kadenza, has been the set piece for international music competitions and has been played at music festivals. He was active in the free jazz scene with the American performers Anthony Braxton and Cecil Taylor, among others.

He was self-taught as a composer, and his compositions included a double bass concerto, chamber music and other works for the double bass.

JORGE A. BOSSO, DUO III, “DOLCISSIME VITE NOSTRE ...”

“In the fall of 2012, I began working on a stage work inspired by the composer Carlo Gesualdo. I wrote the lyrics of *Gesualdo, Alchimista dei Suoni* myself. This encompassed a polyphonic drama in one act for five singers, a madrigal quintet and instrumental ensemble. An oneiric voyage from his time, the era of Galileo, Giordano Bruno, and Torquato Tasso until our time.

I also had the idea of writing an instrumental composition based on the fourth madrigal from the Fifth Book by Carlo Gesualdo.”

*Dolcissima mia vita,
A che tardate la bramata aita?
Credete forse che'l bel foco ond'ardo
Sia per finir perché torcete'l guardo?
Ahi, non fia mai, ché brama il mio desire
O d'amarti, o morire.*

*Sweetest life,
Why do you withhold the relief which
I long for?
Perhaps you think that my burning
desire will end,
Because you turn away whenever
I see you?
Alas, this cannot be,
I must either love you or die*

The piece was written for and dedicated to Dora Schwarzberg and Dan Styffe.

Jorge A. Bosso

His compositions include chamber, orchestral and choral works. He has chosen to pay particular attention to the art of transcription. Debussy's cello and violin sonatas, Ravel's Posthumous Sonata, and Wagner's Albumblatt, are just a few examples.

He has received commissions and collaborated with numerous festivals, institutions and soloists. Some highlights of his career includes the following:

In 2010 at the Martha Argerich Project in Lugano, he presented his orchestration of the *Sonata op. 18* by Richard Strauss conducted by Alexander Vedernikov with Dora Schwarzberg as soloist.

In May 2014 his *Three Meditations for mixed choir and cello*, premiered at the Biblical Festival in Vicenza, during the lecture given by Cardinal Gianfranco Ravasi.

In January 2014 DECCA released his version for cello and strings of Piazzolla's Las Cuatro Estaciones. In 2018 he was commissioned to write two compositions - *Der Dichter spricht Schumann / Bosso* and *Das Buchstabenhaus* - by the Vienna State Opera.

BERNARD SALLES: TWO FOR THREE FOR CELLO AND DOUBLE BASS

Two for Three was composed in 2014 and is dedicated to Øystein Birkeland and Dan Styffe, who premiered the piece in the same year.

The title of the piece doesn't refer to a rhythm or a particular type of measure; it is simply a piece written for two musicians in three movements: two for three. It follows the classical form of an overture in the Italian style, or a basic sonata form of three alternating movements: fast/slow/fast.

The first movement (Prelude) is played at a moderate tempo and seems to be a sort of improvised plainchant, repeated in canon by each of the two instruments. Each sequence ends with a fermata, like a Lutheran chorale. It could be considered a conversation between two lovers: the two voices wind around each other, desire each other but never quite touch, and come together on a calming note each time there is a pause in the music.

The second movement (Lento) is a chorale in four voices, with the two instruments playing double stops throughout. The opening chord seems to give the impression of a calming voice after the questions of the first movement. As a whole, this movement evokes a sense of serenity before the tumultuous sounds of the third movement!

The third movement (Presto) is a hectic ride to the brink that nothing can stop. This movement returns to the themes of the first movement, but it is much more frenzied: the couple seems to be fighting and each voice tries to get the better of the other. The two voices continually talk over each other, with the double bass often in a higher register than the cello and vice-versa. The movement ends with the initial theme played in

unison: perhaps a reconciliation after this heated dispute?

Bernard Salles was born in 1954 and began his musical education in his hometown of Perpignan (France), where he studied a number of subjects at the conservatory: double bass, organ, composition and conducting. In 1973 he studied at the Conservatoire of Versailles and in 1976, at the age of 22, was awarded a double bass teaching diploma. Since then he has taught at the Conservatoire of Pau (South-West France). He regularly played with major French orchestras such as the Orchestra of Paris and the National Orchestra of France.

Between 1997 and 1999 he recorded three CDs on the GALLO label (Switzerland) – music for double bass and string quintet and Suites I – V and 6 chorales by J.S. Bach. In 1983 Bernard Salles began a parallel career as a conductor and was Musical Director of the Orchestra of Pau from 1996 to 2001. He has also conducted the Orchestra of Pamplona (Spain) and is currently Musical Director of OSSO (Orchestre Symphonique du Sud-Ouest).

As a composer he has written over 50 works, including two symphonies, a cantata, concertos, and the oratorio *The Seven Last Words of Christ on the Cross*, as well as works for chamber groups, choir and organ. In 2010 he began composing a series of small pieces for unaccompanied double bass: *Portraits for Friends*, dedicated to his double bass playing friends.

FRANTIŠEK HERTL: SONATA FOR DOUBLE BASS AND PIANO

The renowned Czech bass player, composer and conductor František Hertl (1906–1973) led the double bass section of the Czech Philharmonic during the Václav Talich era and later taught at the Conservatory and the Academy of Musical Arts in Prague. An outstanding virtuoso, he had a consummate mastery of his instrument's expressive potential and sound qualities. He also wrote successful concert and teaching pieces for his instrument.

Composed in 1946, Hertl's only *Sonata for Double Bass and Piano* in three movements is a work of artistic and technical challenges that has maintained its place in the double bass repertoire to the present day. ©Barenreiter Verlag

DAN STYFFE

Dan Styffe, born in Sweden has been based in Norway for most of his professional career. After studies with Göran Nyberg, Knut Guettler and Gary Karr (he also worked as Karr's assistant in 1981-82) he made his Oslo solo-debut in 1985, and since then he has been very active as a soloist and chamber musician. He regularly performs in international chamber music festivals and as a soloist. He also participates at many international double bass conventions around the world. He has also been a jury member for international bass competitions including ISB, BassEurope, Markneukirchen and Sperger.

Styffe has recorded seven critically acclaimed solo CD's on SIMAX Classics. He has recorded with violinist Dora Schwarzberg and cellist Øystein Birkeland and on a CD with music by French composer Bernard Salles for Fabra. Styffe has also recorded for the English label Prima Facie.

He has commissioned many new pieces and works regularly together with many composers, for example Rolf Martinsson, Fredrik Högberg, Teppo Hauta-aho, Bernard Salles, Paul Ramsier, Rune Rebne, Henrik Hellstenius, Jon Øivind Ness, Gisle Kverndokk, John Persen, Asbjørn Schaatun, Terje Viken, Ruben Sverre Gjertsen, Christian Lindberg, Marcus Paus and Laurence Crane.

A new concerto by Swedish Christian Lindberg was premiered with the Beethoven Orchestra in Bonn, in February 2018.

In April 2011 Styffe premiered and recorded on CD Rolf Martinsson's *Concerto No 1* with the Oslo Philharmonic / Saraste and later that year he recorded Fredrik Högberg's concerto *Hitting the First Bass* with the Tromsø Chamber Orchestra / Holthe. Styffe performed the world premiere of this concerto with the Norwegian Chamber

Orchestra, under the leadership of Isabelle van Keulen.

After his studies Styffe served as principal bass in the Norwegian Opera Orchestra and later as principal bass in the Norwegian Chamber Orchestra (under Iona Brown's leadership). He is currently co-principal in the Oslo Philharmonic (under Mariss Jansons, André Previn, Jukka Pekka Saraste, Vasily Petrenko and Klaus Mäkelä). Styffe was a member of the chamber ensemble Borealis.

Styffe works as Professor of Double Bass at the Norwegian Academy of Music and at Barratt Due's Institute of Music, Oslo.

Dan Styffe plays a Gasparo da Saló double bass made in Brescia, Italy, around 1580. This instrument is owned by the foundation Dextra Musica/ Sparebankstiftelsen DnB NOR.

DORA SCHWARZBERG

At the age of nine she was accepted as a child prodigy in the "Stolyarsky School for gifted children". During her early years in Odesa she played for Isaac Stern and Ivry Gitlis and regularly performed as a soloist with orchestras. She pursued her studies at the Moscow State Conservatory where she graduated under the guidance of Prof. Yuri Yankelevich, and studied string quartet with Prof. Valentin Berlinsky (Borodin Quartet).

She won the first prize in the Carl Flesch Competition in London, ARD Violin Competition Munich, and Romano Romanini Brescia, and was a prize winner in the Paganini Competition and ARD Duo Competition.

As a soloist Prof. Schwarzberg has performed with the Israel Philharmonic, New York Philharmonic, Jerusalem Symphony Orchestra, London Philharmonic etc. under conductors such as Yehudi Menuhin, Mstislav Rostropovich, Alexander Vedernikov and Adam Fischer.

Her chamber music partners in the course of her career have included Martha Argerich, Mischa Maisky, Yuri Bashmet, Valentin Berlinsky, Nobuko Imai, David Geringas, Alexander Rabinovich and Paul Badura-Skoda, and she has performed at festivals such as Salzburger Festspiele, Martha Argerich Festival Lugano, Aspen Music Festival and Pablo Casals Festival in Puerto Rico.

She began teaching at the Mannes School of Music in New York and since 1989 has taught at the University of Music and Performing Arts in Vienna where she is currently Professor Emeritus. She is regularly invited as a juror at international competitions. Since 2018 she has been Professor at the Buchmann Mehta School of Music.

ØYSTEIN BIRKELAND

After earning a degree from the Norwegian Academy of, Birkeland studied in Basel, London and Budapest. He has performed as a soloist with several orchestras in Norway and abroad. He was a solo cellist with the Norwegian Chamber Orchestra for many years, and has worked together with conductors including Iona Brown, Yuri Bashmet and Vladimir Fedoseev.

Birkeland has participated in many recordings and played at numerous festivals. He plays a Ruggieri cello that is owned by Dextra Musica.

INGRID ANDSNES

Ingrid Andsnes has earned a reputation as one of Norway's most sought-after pianists. Due to her energetic performance style and communication skills, she is a musician who is able to connect intimately with audiences. In 2015 she released her first solo CD, recording Beethoven's monumental *Diabelli Variations* for the record company Simax, including a newly composed *Diabelli Cadenza* by Lars Petter Hagen. This release garnered critical acclaim from the press in Norway and abroad, including from the New York Times. That autumn she held her Carnegie Hall debut with the same programme, earning standing ovations. She is a popular solo and chamber musician at Norwegian festivals, and has collaborated with Norway's leading musicians. Together with cellist Frida Fredrikke Waaler Wærvågen she was nominated for Spellemannsprisen (the Norwegian Grammy) in 2018 for the recording *Metamorfose*.

Andsnes has appeared as a soloist with several orchestras, including the Norwegian Radio Orchestra, the Bergen Philharmonic Orchestra and the Swedish Radio Symphony Orchestra, and in 2010 she recorded Mozart's *Piano Concerto No. 12 in A Major* with the Telemark Chamber Orchestra. She commissioned and performed a work by composer Ørjan Matre, *Duett for solo piano*, for solo piano and contemporary dancers. In autumn 2012 she played Beethoven's monumental work *Diabelli Variations* at Det Norske Teatret in the play *33 variasjoner*. She also delves into contemporary music, and among other things has collaborated on the release of *Exhaust/Renew*, featuring piano-based works by Julian Skar. Andsnes studied under Jiri Hlinka at the Barratt Due Institute of Music in Oslo, and under Joan Havill at the Guildhall School of Music and Drama in London. She has won national and international awards for her playing, including the Janáček Prize at the Firkusny Competition in the Czech Republic in 2003.

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SIMÓN GARCÍA (1977)

Three Dances for Unaccompanied Double Bass

1. *Waltz, Allegro* ----- 2:39
2. *DANce no 2, Song of the Old Land, Lento espressivo* ----- 3:16
3. *DANce no 3, Infernal Dance, Allegro furioso* ----- 2:41

TEPPO HAUTA-AHO (1941–2021)

Two for Dan

4. *Energico* ----- 1:58
5. *Andante Sostenuto* ----- 3:58
6. *Dan's Jam* ----- 6:59

Dan Styffe, double bass

JORGE A. BOSSO (1966)

7. *DUO III, "Dolcissime vite nostre ..."* ----- 14:40

Dora Schwarzberg, violin, Dan Styffe, double bass

BERNARD SALLES (1954)

Two for Three for Violoncello & Double Bass

8. *Prélude* ----- 6:49
9. *Lento, Choral* ----- 3:56
10. *Presto* ----- 4:19

Øystein Birkeland, cello, Dan Styffe, double bass

FRANTIŠEK HERTL (1906–1973)

Sonata for Double Bass and Piano

11. *Allegro moderato* ----- 7:19
12. *Andantino* ----- 4:40
13. *Rondo (Alla polka, moderato)* ----- 5:18

Dan Styffe, double bass, Ingrid Andsnes, piano

Recordings:

Garcia: 10. 2. 2016 at Kampen Church in Oslo

Hauta-aho: 5.11. 2015 at Sofienberg Church in Oslo

Bosso: 30.11.2013 Lindemansalen NMH in Oslo

Salles: 7.11. 2015 at Sofienberg Church

Hertl: 19/20.6. 2014 Sofienberg Church

Tracks 1-10 premiered by and dedicated to Dan Styffe. First recordings of all these works.

All recordings by Geir Inge Lotsberg

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