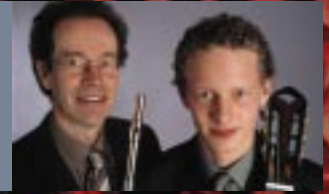




DUO 2XM

plays Shankar, Burkhard,
Denisov, Möller, Sierra & Agdur



Mats Möller

studied the flute with Börje Mårelius and history of Music at the University of Stockholm before he entered the Royal College of Music in Stockholm where he studied with Stig Bengtson. After further studies with André Jaunet in Zürich in the beginning of the 80s he has freelanced in Swedish symphony and opera orchestras as well as chamber ensembles, often with contemporary music on the programme.

Mats Möller also works as a producer and a coordinator of different cultural projects. His double cd "Solo per flauto" (SFZ 2001) which was released in 2000 has been much acclaimed in Sweden and abroad.

Homepage: www.sforzando.se/mm.

Johannes Möller

began his guitar studies at the municipal music school in Gnesta, with Roland Fridh. For several years Johannes attended the Guitar Summer Academies at Ingesund Music High School, where he met and studied with many top guitarists from Sweden and other countries. After studying with Bo Hansson at the Södra Latin High School of Music in

Stockholm he was admitted as a full time scholarship student at the Royal College of Music in London in 2001.

During the season 2001-02 Johannes Möller received a scholarship from the Royal Swedish Academy of Music and has won prizes in guitar competitions in England, Germany and Romania, including a first prize in the international guitar competition in Gevelsberg. In November 2002 Johannes was awarded the Cultural Prize of the Council of Södermanland.

Homepage: www.johannesmoller.com.

Duo 2xm

made their debut in 1995, and have since given more than 120 concerts around Sweden. They have performed most of the standard repertoire for flute and guitar (Carulli, Piazzolla, Giuliani, Ibert, Castelnuovo-Tedesco and others) as well as contemporary music, and have taken special interest in mixing different styles of contemporary music in their programmes.

Homepage: www.sforzando.se/2xm.



En svensk version av texthäftet kan laddas ner från www.sforzando.se/1007.
A booklet in Swedish can be downloaded from www.sforzando.se/1007.

[1-4] THE ENCHANTED DAWN

In 1952 the Indian composer and sitar player Ravi Shankar met the violinist Yehudi Menuhin in New Dehli with the aim of presenting Indian music to Western musicians. This meeting was the beginning of a long global collaboration with top musicians from different parts of the world, such as Japanese masters of shakuhachi flutes, George Harrison of the Beatles, conductor André Previn and minimalist composer Philip Glass. Shankar has performed with numerous soloists, ensembles and orchestras and he has composed several works where he mixes Eastern instruments with Western, for instance two sitar concertos with symphony orchestra. Perhaps not all that astonishing bearing his background in mind: though born in India, Shankar lived in Europe during some of his early years. His eldest brother Uday Shankar was a famous dancer and already in the 1920s Uday combined Indian dance tradition with Western ballet in collaboration with ballerina Anna Pavlova.

Only a master of Indian music could think of transforming the rich Indian musical language into that of the narrower Western tradition – the Indian octave is divided into a scale of 22, compared with the Western chromatic scale of 12 notes. "The Enchanted Dawn" was written 1976 for the French flautist Jean-Pierre Rampal and harpist Martine Geliot and was first released in the album West Meets East 1977, in which Yehudi Menuhin, violin, Alla Rakha, tabla, and Ravi Shankar himself also perform. The guitar adaptation was made by Argentinean guitarist Roberto Aussel.

"The Enchanted Dawn" is based on the raga Miyan-ki-Todi, a traditional morning Raga which originates from Mian Tan Sen, a musician at the court of the Emperor Akbar (1542-1605 AD). The Raga Todi has four parts: A. Alap (a slow, introspective beginning), B. Jor in Vilambit (Slow), Madhya (Medium), Drut (Fast), C. Gat in Teental and D. Jhala.

In 1998 Ravi Shankar was awarded the Swedish Polar Music Prize.

[5-7] SERENADE

During the 1920s the Swiss Willy Burkhard studied in Bern, Leipzig, München and Paris, and was influenced by the great musical centres of Europe and by different musical styles ranging from avant-garde to neoclassicism. At the same time he looked backwards, finding inspiration in the works of Renaissance and Baroque masters. Thus his style came to be a fusion of contemporary and older music, without being a part of the neoclassical tradition. Burkhard wrote nine works for flute in different combinations, and his last piece was a "Suite for flute solo, op 98".

In the "Serenade op 71, 3", written in 1944, all movements are divided into smaller parts. A short introduction, a kind of recitative for the two instruments, is followed by the "Lied". The second movement presents a tremolo solo for the guitar leading into a duet between the flute and the guitar, in a liturgical style. Then a new tremolo part where the guitar has four notes a beat, while the flute has three, before the beautiful duet returns. The third movement, with an ABA form, presents a march as well as a burlesque middle section reminiscent of Mahler.

[8-10] SONATA

The "Sonata" by Edison Denisov is one of the most demanding works for flute and guitar. The two instruments play almost continuously for more than 15 minutes, using quarter-tones as well as extended flute techniques and some tricky string-crossing guitar techniques. As far as the musical material is concerned, there are no connections between the three movements: instead you will find an idea of development of rhythm and melody throughout the "Sonata". In the first movement ("Dialogue") the two instruments use the same material, a non-metric growing melody, performing a duet on equal terms. Sometimes the flute and the guitar move apart, meeting again at different points. In the second movement ("Notturmo") the flute plays a tune (a kind of pastiche) accompanied by regular arpeggios in the guitar part. But the cantilena breaks down, and ends with a beautiful multiphonic sound on the flute. The third movement ("Serenade") is dominated by rhythm with the two instruments chasing each other. Sometimes they come together – in unison – or in satirical fragments from other musical styles.

Edison Denisov studied composition and piano at the Moscow Conservatory and from 1960 he also taught there, first theory and instrumentation and much later composition. Like many other avant-garde composers in the Soviet Union he had difficulties getting his music performed or published in his own country, though some works were accepted. He also wrote music for about 60 films. During the 70s he mostly concentrated on works for large ensembles (although the "Sonata for flute and guitar" was written in 1977) and also received commissions from Western soloists. His works were performed by musicians as flautist Aurèle Nicolet, oboist Heinz Holliger and violinist Gideon Kremer. Denisov also had many international contacts with leading avant-garde composers and had close connections with France, where he also lived for the last years of his life.

The "Sonata for flute and guitar" is dedicated to the German flute and guitar duo Eckhardt Haupt and Monika Rost, but it was first performed by Irina Losben and Nicolay Komoliatov in Moscow in 1978.

[11] OVER THE WATER

When Johannes Möller was in his early teens, he got to know several of the leading chamber musicians and composers in Sweden and these friendships, combined with attending numerous chamber concerts, inspired him to begin writing music himself. During the period between spring 1995 and summer 1996 he composed more than 70 minutes of chamber music, and he began to work on several works for other settings. Many of the chamber music works were soon performed by professional musicians and the result of this collaboration was the cd "Chamber Music" (nosag 015), released in 1996. Johannes later studied counterpoint with Lars-Erik Rosell and composition with Miklós Maros in Stockholm, and since September 2001 he has studied composition and guitar at the Royal College of Music in London.

"Over the Water" is a development of a rather short musical subject in which sections with very short notes in a hoquetus style interleave with sustained notes on the flute, accompanied by massive chords in the guitar. The low E string of the guitar is tuned down to Eb, in order to obtain a musical colour which blends well with the flute.

The image shows two systems of musical notation for the piece "Over the Water". Each system consists of a flute part (top staff) and a guitar part (bottom staff). The first system is marked *mp* (mezzo-piano) and includes a tuning instruction "6=Eb" for the guitar. The second system is marked *Poco mf* (poco mezzo-forte) and includes a section marked *Poco sul pont.* (poco sul ponticello). The notation includes various rhythmic values, accidentals, and dynamic markings.

[12-15] SECUNDA E TERCIA CRÓNICAS DEL DESCUBRIMIENTO

The meeting between the Spanish Conquistadores and the aboriginal Indian culture of the Caribbean Islands in the middle of the 16th century is the source of inspiration for Roberto Sierra's "Crónicas del Descubrimiento" ("Chronicles of Discovery"). The conflict and bewilderment between the "old and the new world" is the root of Latin American culture and Sierra himself is an example of how the meeting of two musical languages – the folklore of Puerto Rico and the academic avant-garde of Europe – turns into a new idiom.

Roberto Sierra graduated from the University of Puerto Rico when he was 23 years old and continued his studies at the Royal College of Music in London, at the Institute of Sonology in Utrecht and with György Ligeti at the Hamburg Hochschule für Musik.

The "Crónica" consists of three parts with two movements each. The first part (not presented on this cd) was written in 1988 and the two others in 1995 (commissioned by flutist Susan Morris de Jong and guitarist Jeffrey Van). "Noche" evokes the sounds of Caribbean nights, "En busca del oro" depicts the purpose of the conquest: the search for gold and riches, "Canción" and, finally, "Batalla", inspired by the contrasts between a simple song and the violence of battle.

[16-20] MINIATURES

Around 1980 Göran Agdur released a couple of albums with his own piano music and almost 20 years later he arranged some of this music for violin and piano and recorded it together with violinist Semmy Stahlhammer (nosag 051). After listening to this cd Mats and Johannes Möller contacted Agdur and together they worked out a shorter version, a suite of "Miniatures", for flute and guitar.

All music by Göran Agdur emanates from some kind of experience of life – happiness, melancholy, sadness or joy. Using conventional melodic patterns and harmony, the result is an extraordinary intimate musical language, not far from that of Satie or Pärt, which catches the listener's ear and heart in an astounding way. The influences from Swedish folk music and popular music by singers as Billy Fury and Salvatore Adamo may also be mentioned.

Göran Agdur began playing the piano when he was seven years old, and for some years he studied counterpoint with Hans Eklund i Stockholm. He has worked as a piano teacher besides touring around Sweden playing his music, often on smaller occasions such as in schools, hospitals or old people's homes. Göran Agdur also takes part in teaching projects with young people in suburban and rural areas around Stockholm.



MÖLLER & AGDUR

- [1-4] Ravi Shankar (born 1920) **THE ENCHANTED DAWN** (1976) 11'48
 [1] -Alap 2'12
 [2] -Jor in Vilambit; Madhya; Drut 2'15
 [3] -Gat in Teental 3'51 [4] -Jhala 3'27
- [5-7] Willy Burkhard (1900-1955) **SERENADE** op 71 Nr 3 (1944) 9'36
 [5] -Praeludium und Lied 2'53
 [6] -Romanze 3'53 [7] -Marsch 2'49
- [8-10] Edison Denisov (1929-96) **SONATA** (1977) 14'08
 [8] -Dialogue 5'46 [9] -Notturmo 3'59
 [10] -Serenade 4'21
- [11] Johannes Möller (born 1981) **OVER THE WATER** (2000) 4'46
- [12-15] Roberto Sierra (born 1953) **SEGUNDA Y TERCERA CRÓNICAS DEL
 DESCUBRIMIENTO** (1995) 13'54
(The second and third Chronicles of Discovery)
 [12] -Noche (*Night*) 3'27 [13] -En busca del
 oro (*The search for gold*) 4'35 [14] -Cancion
 (*Song*) 2'55 [15] -Batalla (*Battle*) 2'55
- [16-20] Göran Agdur (born 1954) **MINIATURES** (1980-81) 12'48
 [16] -Samtal i vinternatt
(Winternight conversation) 1'04
 [17] -Livskamp (*Struggle on*) 1'17
 [18] -Draperierna (*The curtain rises*) 2'56
 [19] -Yrans dans (*The dance of dizziness*) 1'05
 [20] -Gryningsjord (*Dawn earth*) 6'23

Total time 67'04



VIDEO PROJECTIONS FOR THE DENISOV
 SONATA, BY SIMON MÖLLER

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 (page 9).

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On this recording Mats Möller plays an Oston-
 Brannen flute nr 351, with a Lafin headjoint 14 K
 gold and Johannes Möller plays a Thomas Fredholm
 guitar.

The works are published by Lemoine (Shankar),
 Bärenreiter (Burkhard), Sikorski (Denisov), Orphée
 (Sierra). The pieces by Johannes Möller and Göran
 Agdur are available through Swedish Music Infor-
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