

COLIN
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RECORDS

THE SCENE OF THE CRIME



HÅKAN
HARDENBERGER

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André Jolivet Heptade		
1	I. Allegro	02:28
2	II. Vivo	01:57
3	III. Cantante	03:32
4	IV. Veemente	02:09
5	V. Maestoso	02:48
6	VI. Sempre stringendo	02:00
7	VII. Vivo e ritmico	02:46
 Joe Duddell Catch		
8	I.	04:04
9	II.	05:04
10	III.	04:16
 Tobias Broström Dream Variations		
11	I. The Dream	03:46
12	II. Mirror	04:43
13	III. Déjà vu	02:59
 14	Daniel Börtz Dialogo 4 - Ricordo	 13:07
 15	Brett Dean ...the scene of the crime...	 12:29
Total		68:07

THE SCENE OF THE CRIME

The duo with Håkan Hardenberger is my musical safe space for maximum risk-taking. From my earliest point of connection with this most regal of musicians, what entranced me was the fearless audacity of the endeavour. Envelopes pushed, or simply reinvented, boundaries moved and canvasses recast. Rehearsals are intense; not many words spoken, a glance here or there, a certain type of breath taken, whilst the concerts are zones of feverish intensity, many-coloured and highly emotional. Too many now to pick out - San Francisco, Seoul, Verbier, London, the Hanover concert with three world premieres... I want to thank him for his encouragement, daring, humour and above all, friendship.

Upon agreeing to make a duo of Trumpets and Percussion, we immediately took on the substantial 'classic' of that combination, André Jolivet's wild

and wonderful *Heptade*. With technical demands way beyond the quixotic, the work bends the rules for both players to highly contrasting effect over its seven movements. Given to mood swings, the work muddles up jazz elements, tight compositional process, mayhem and mystique, always overseen by a very French erudition.

British composer Joe Duddell has written variously for me ever since my student days, when we met at the Royal Academy of Music. His music immediately put me on high alert, due to its direct melodic appeal, or indeed, its 'catchiness'. Two concertos and several chamber works later, Håkan and I came to premiere *Catch* in 2011 (revised 2017). From his own side, the title has connotations with early music and the method of singing material in 'rounds' in quick succession. Furthermore, Duddell sought to maintain an equality in the musical argument between the marimba and the trumpet / flugel, thus diffusing notions of soloist / accompaniment. The three-movement work is wonderfully ear-grabbing, with the bop of the outer movements beautifully grounded by the slow, sombre centrepiece.

Tobias Broström's *Dream Variations* is in three movements: 'The Dream', 'Mirror' and 'Déjà Vu'. Its resonant percussion soundscape of gongs,

vibes, tuned cowbells and other metals sets a somnambulant humidity for highly probing trumpet lines, searching tenderly, sometimes torridly for a way through the tone row. Initially, this group of pitches got stuck in the composer's brain and he felt the need to "speak them out loud". These elements also combine here with Broström's fascination with the Swedish painter Claes Eklundh, a feeling of unease and equivocation enduring until the very last statement of the theme, in this haunting, haunted work.

Daniel Börtz's duo uses extremes in an uneasy dialogue that explores timbral similarities between the forces by unconventional means. Its hair-raisingly hushed opening endures and endures, building up an enormous reservoir of tension, before matters are finally broken apart in a central section of great drama and conflict. For the entirety of the bongos vs trumpet engagement, each musician has their own rhythmic grouping - the trumpet's threes jarring against the petulant groups of four from the drums. A wistful attempt at reconciliation happens thereafter, the trumpet finally achieving the flowing melody much sought after. The unease however, never quite dissipates.

Our most recent premiere is Brett Dean's ...*the scene of the crime...*, a Duo for Drums and

Trumpets. In 2017, the composer was concluding a four-year focus on Shakespeare's *Hamlet* for Glyndebourne opera, and this piece references two aspects of this *Hamlet* project: firstly, the mention of "drums and trumpets" as the only music-specific stage directions in at least two early printed versions of Shakespeare's text; and secondly, the geographic proximity of the world premiere at Håkan Hardenberger's Malmö Festival just across the Öresund Strait from the supposed "scene of Claudius's crime" at the Kronborg in Helsingør, Denmark. Although the duo work does not share any musical material from the opera, the slow opening is very evocative and portentous.

Thereafter, things do kick off somewhat, and with the percussion setting turning to drum kit, we find groove, beats and drive at the helm as the piece gallops over the line.

Colin Currie



Colin Currie

Hailed as “the world’s finest and most daring percussionist”, Colin Currie is a solo and chamber artist at the peak of his powers. Championing new music at the highest level, Currie is the soloist of choice for many of today’s foremost composers and performs regularly with the world’s leading orchestras and conductors.

A dynamic and adventurous soloist, Currie’s unrivalled commitment to commissioning and creating new music was recognised in 2015 by the Royal Philharmonic Society who awarded him the Instrumentalist Award. Currie forged a pioneering path in creating new music for percussion and has premiered works by composers including Steve Reich, Sir Harrison Birtwistle, Louis Andriessen, Sir James MacMillan, Elliott Carter, HK Gruber, Mark-Anthony Turnage, Helen Grime, Einojuhani Rautavaara, Jennifer Higdon, Rolf Wallin, Andrew Norman, Julia Wolfe and Simon Holt.

Currie also performs widely with his dynamic ensemble the Colin Currie Group, formed in 2006, who specialise in the music of Steve Reich. In October 2017 Currie launched Colin Currie Records, in conjunction with LSO Live, as a platform for his diverse projects, celebrating the extraordinary developments for percussion music

over the past century. The label’s first release was the debut recording of the Colin Currie Group: Steve Reich’s *Drumming*.

Colin Currie was born in Edinburgh and studied percussion with Pamella Dow at the Royal Scottish Academy of Music and Drama before continuing his studies at London’s Royal Academy of Music, where he is now a visiting professor. Currie is Associate Artist at London’s Southbank Centre.

www.colincurrie.com



Håkan Hardenberger

Håkan Hardenberger is one of the world's leading soloists, consistently recognized for his phenomenal performances and tireless innovation. Alongside his performances of the classical repertory, he is also renowned as a pioneer of significant and virtuosic new trumpet works. He performs with the world's leading orchestras, including the London, Boston and Chicago Symphonies, New York Philharmonic, Berlin and Vienna Philharmonic Orchestras, Royal Concertgebouw Orchestra, Radio France Philharmonic Orchestra, Bavarian Radio Symphony, all the major



Nordic orchestras and the NHK Symphony Orchestra. Conductors with whom he collaborates regularly include Alan Gilbert, Daniel Harding, Ingo Metzmacher, Andris Nelsons, Sakari Oramo, Jukka-Pekka Saraste and John Storgårds.

The works written for Hardenberger stand as highlights in his repertory and include compositions by Sir Harrison Birtwistle, Brett Dean, HK Gruber, Hans Werner Henze, Steven Mackey, Rolf Martinsson, Olga Neuwirth, Arvo Pärt, Tōru Takemitsu, Mark-Anthony Turnage and Rolf Wallin. His discography features Brett Dean's and Luca Francesconi's trumpet concertos with Gothenburg Symphony and John Storgårds, the Academy of St Martin in the Fields with arrangements of popular melodies, a Gruber and Schwertsik CD with Swedish Chamber Orchestra (BIS) and a Wallin recording with Bergen Philharmonic Orchestra (Ondine).

Håkan Hardenberger was born in Malmö. He began studying the trumpet at the age of eight with Bo Nilsson and continued his studies at the Paris Conservatoire with Pierre Thibaud and in Los Angeles with Thomas Stevens. He is a professor at the Malmö Conservatoire and Artistic Director of the Malmö Chamber Music festival.

www.hakanhardenberger.com

Colin Currie plays Zildjian cymbals and is a Marimba One Artist



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Mixing & Mastering Marion Schwebel

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André Jolivet *Heptade* © 1972 by Gérard Billaudot, Editeur, 14, Rue de l'Echiquier, Paris (10e)

Joe Duddell *Catch* © 2017 Joe Duddell

Tobias Broström *Dream Variations* © 2011 Edition Svitzer

Daniel Börtz *Dialogo 4 - Ricordo* © 1999 Gehrmans Musikförlag AB, Stockholm

Brett Dean *...the scene of the crime...* © 2017 Boosey & Hawkes - Bote & Bock, Berlin

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