



KASPER ROFELT

The song I'll never sing

Works for accordion

BJARKE MOGENSEN – Christina Åstrand, Toke Møldrup, MYTHOS

KASPER ROFELT

The song I'll never sing

 Works for accordion

Bjarke Mogensen *accordion*; Christina Åstrand *violin*; Toke Møldrup *cello*;

MYTHOS: Bjarke Mogensen and Rasmus Kjøller *accordions*

	PIECES FROM "SHADOW PIECES" (2007).....	18:43
	<i>for solo accordion</i>	
1	I "Midnight"	7:14
2	II "Twilight Toccata"	6:03
3	III "Twisted Tango"	5:27
4	"LA CANCIÓN QUE NUNCA DIRÉ" (2009)	5:56
	<i>for accordion and violin</i>	
5	"NIGHTSONG 2" (2009)	4:54
	<i>for accordion and violin</i>	
	CONCERT STUDIES FOR CLASSICAL ACCORDION, FIRST BOOK (2008-2009) ..	12:48
6	No. 1. Presto capriccioso	2:54
7	No. 2. Vivace corrente	4:50
8	No. 3. Quasi statico	5:04
9	"CHARYBDIS" (2010)	9:16
	<i>for 2 accordions</i>	
10	"LIGHT FALLING" (2008).....	10:25
	<i>for accordion and cello</i>	
11	"NIGHTSONG 1" (2008).....	6:04
	<i>for accordion and cello</i>	

Total: 68:06

Dacapo is supported by the Danish Arts Council Committee for Music



For an accordionist it can feel just as natural to work with music by a living composer as when a pianist works with Beethoven or Brahms. The accordion is a young instrument and still has a scarcity of original repertoire and a great need to develop new expression and sounds. That is why it is so fantastic to collaborate with someone as inquisitive as the composer Kasper Rofelt, who has an urge to go on excursions into the practically endless and still unexplored musical possibilities presented by the accordion.

Inspired by recent works by among other composers Per Nørgård, Kalevi Aho and Sofia Gubaidulina, Kasper Rofelt has found a unique approach to the instrument. The span from the atmospheric *Charybdis* to the impactful and colourful *Light Falling* clearly shows a composer with a fully developed, personal musical idiom. A third dimension is represented in *Twisted Tango*, where elements from entertainment music turn the thoughts to composers like Astor Piazzolla and Jacob Gade.

In 2008 I asked Kasper Rofelt to write a collection of works for accordion that could offer the instrument something on the line of Ligeti's ground-breaking way of using the piano in his technical and musical études based on a single musical idea. The collection *Concert Studies* exploits the technical potential of the accordion at a brand new level of virtuosity, and Kasper Rofelt deliberately guides our ears towards a universe that refers to Ligeti's *Etudes pour piano*.

It is a pleasure to present a CD that contains so many different musical characters and expressions. For me personally it has been a technically demanding but fruitful challenge to get to grips with these works in depth, and I hope they will become a welcome contribution to the repertoire of accordionists.

I wish the listener a pleasant journey into Kasper Rofelt's fascinating universe of music dedicated to the modern classical accordion!

Bjarke Mogensen, 2012

KASPER ROFELT's (b. 1982) first published work was *Distruzione una sinfonia*, which he finished at the age of 22; but the music had followed him long before that. Even before he took his school leaving exam in the modern language line from the N. Zahle Upper Secondary School in 2001, where he had a number of his youthful works performed, he studied music with several musical personalities, including Karsten Fundal (composition, theory), Jørn Jørvik (conducting) and Søren Glerup (organ).

The music from this time is stylistically searching and does not belong to the works he himself regards as part of his authorized oeuvre, although they evince a number of characteristic features that were later to constitute his musical fingerprint. This is true of among other things his thinking on 'associative tonality' and on melody.

After high school he trained in composition and music theory at the Royal Danish Academy of Music with teachers including Bent Sørensen and Niels Rosing-Schow in his major subjects, as well as studies with Per Nørgård in 2006-2010 in parallel with the Academy.

This period was extremely productive, and he wrote a large quantity of works for many different types of instrumental configuration and in many genres. Among the major works from this period that should be mentioned are the accordion concerto *Shadow Phases* (2007/2009), *Light Falling* (2008) for accordion and cello, *Saxophone Concerto in Four Miniatures* (2009) for saxophone and chamber ensemble and *Symphony no. 1* (2009-2010) for large symphony orchestra.

A long succession of solo works from the same period testifies to his way of exploiting the technical possibilities of the instruments, but at the same time they are typical of his style and thus important to mention: *Das Diaphorische* (2006) for transverse flute, *Circulaire 1* (2006) and *Shadow Pieces* (2007) for accordion, *Études pour le piano* (2008-), *Sérénade pour Ionesco* (2009) for harp, *Nebulous Toccata* (2009) for guitar, *Epanalepsis* (2009) for organ, and *Entourage* (2010) for recorder.

He has himself mentioned that sonority and technique are such important aspects of his way of forming the music that in the great majority of cases they cannot be separated

from the work. If one takes a work like *Nebulous Toccata* for guitar, for example, the nature of the guitar (sonority, instrumental technique and expression, for example) is integrated so closely with the work that it makes no sense to transcribe this work for other instruments, since a transcription would destroy its underlying idea and distinctive expression.

However, a few works do exist in several versions. This may be because they have been reworked with special reference to the idiomatic features of a new instrumental ensemble, as is the case for example with *Nightsong* (originally for piano), which exists in a wealth of different versions, each with its point of departure in the special technical potential and sonorities of the instruments involved. This means that the music can only be performed on the specified instruments. Or else it is because the transcribed music is based so much on pitches rather than timbre and instrumental technique that a transcription would not crucially change the basic idea. This is however the exception rather than the rule.

www.kasperrofelt.dk

WORKS WITH ACCORDION by Kasper Rofelt

For a composer it is a true gift when one meets musicians who are prepared to enter into a close collaboration. Without a shadow of doubt my own output would probably have looked very different today, if I had not met Bjarke Mogensen in 2006. In our collaboration we have tried out lots of ideas, and it has been very satisfactory: especially because we have worked together for an extended period of years and have been able to return to the works to polish the details.

This CD can be seen as a cross-section through my previous production. The works are very different, because they are associated with different stylistic directions in my music. It is a long way from the universe of *Shadow Pieces* and the two *Night Songs to Falling Light* and the concert studies. Whereas *Shadow Pieces* has its origin in the lyrical world of the accordion concerto *Shadow Phases*, in *Light Falling* I have worked with a very

direct kind of rawness and virtuosity. *Shadow Pieces* tried to hint at more than what we directly hear, whereas *Light Falling* and the concert studies were conceived as abstract music and appeal, I think, to the listener's senses in a more direct way.

SHADOW PIECES

Shadow Pieces (2007) is a collection of four pieces, of which *Midnight*, *Twilight Toccata*, *Twisted Tango* and *Darkness Dimming* were recorded in this session. The pieces were written at the request of Bjarke after he had given my accordion concerto *Shadow Phases* its first performance.

The musical material comes from the accordion concerto, while the “shadow pieces” are independent works without consideration for the way the material is used in the concerto. What they share, however, is the cultivation of a dark colouring of the sonority of the music, which constitutes “the shadows”.

Midnight is the picture of someone in love who wakes up at midnight and cannot sleep because he is thinking of his beloved. At first it is very dreamlike, but in time it becomes more passionate.

Twilight Toccata is a freely formed movement that includes important material, especially from the last movement of *Shadow Phases*. The accordionist is given plenty of scope to demonstrate his technical and musical skills in this virtuoso tour de force. The work incidentally includes a friendly nod to Sofia Gubaidulina's work *De profundis*, which is one of my favourite works for accordion.

Twisted Tango is based on a dance-like but metrically mutable theme from the solo cadenza in the second movement of the accordion concerto. In this connection it assumes many different forms and is among other things transformed into pitch-black, vibrant clouds in the low registers of the instrument, and into long festoons of notes that are only shadows of the original theme.

LA CANCIÓN QUE NUNCA DIRÉ

This short piece from 2009 is an adaptation of one of my three Lorca songs from 2008 for tenor and accordion.

Lorca's poetry has always meant a lot to me. I think it reflects human emotional life in a very precise way, and the colourful metaphors appeal strongly to my imagination, as I hope is clear in this little song for two musicians, where I have tried to capture the mood of the poem.

The title comes from the poem *Verlaine*. The first stanza is:

La canción,
que nunca diré,
se ha dormido en mis labios.
La canción,
que nunca diré.

The translation is:

The song
I'll never sing
fell silent on my lips.
The song
I'll never sing.

NIGHTSONG 1 & 2

My *Nightsongs* (2008-09) have gradually become an extended series based on a four-part chorale piece that popped into my head ready-made one morning in 2008. The pieces are distinctive in their different treatments of the same material, although I have tried to preserve the fundamental mood of the original chorale piece.

At the beginning of the version for cello and accordion (*Nightsong 1*) I have tried simply to suggest the original music. Loose fragments of the Nightsong melody are presented ethereally with changing counter melodies. The chorale movement becomes ever clearer, however, until it appears in its most elaborated version a good two thirds into the piece, after which it disintegrates again.

I like my composition teacher Bent Sørensen's description of this piece as a movement submerged in water. Gradually it approaches the surface and thus recognizability, after which it finally comes up into the open air and shows all its details before sinking back into the water and being distorted again.

Nightsong 2 is different: the violin and the accordion meditate on various harmonic and rhythmic elements in the chorale piece and create a ground for a number of variations that show new aspects of otherwise familiar music.

THREE CONCERT STUDIES

These three concert studies have been taken from Book One of *Concert Studies for Classical Accordion* (2008-2009). They are all characterized by extreme virtuosity designed to demonstrate the technical possibilities as well as the sonorities of the instrument.

It is unlikely that I would have written them if I had not had the possibility of having them played by an accordionist as gifted as Bjarke. The studies make extreme demands on the musician's stamina and at the same time require the technical freedom necessary to form them musically, so they can become more than just 'show-off' pieces.

The first study has the marking *Presto capriccioso* and is a tour de force in leaping chords. Their complex harmonic background gradually becomes more simplified, and what was once continuous chords is broken up into long chains of notes. One could say that the chords are stretched out in time and become a different type of music. This can be heard in the second part of the study, where the note repetitions and changing times colour the music.

The challenge of the second study lies in keeping a flowing tempo despite the varying textures, which put the fingers to a hard test. Among other things the musician is asked to execute accelerations, complex polyphony, long legato passages that must be sustained in a natural way in relation to the overall flow.

The third study is highly static in expression, but disturbed by fast chains of notes and almost electrical-sounding vibrations. For the musician this is about keeping a cool head while contradictory rhythmic feelings alternate throughout the study.

The Studies are dedicated to Bjarke Mogensen.

CHARYBDIS

In Greek mythology Charybdis is a whirlpool that Odysseus has to pass in the course of his long voyage. This work from 2010 for two accordions is an abstract description of Charybdis itself rather than the action of the Odyssey. The various elements of the music seem to float around as if driven by an invisible current which at first is quite calm, but in time increases in strength and grows more powerful until it once more falls calm at the end of the work.

According to the mythology this whirlpool is almost impossible to escape, so one is lost once one is caught by it. On the other hand one has to sail past the cliff where the monster Scylla lives if one wants to avoid Charybdis – and thus risk being devoured rather than drowning. Odysseus chose to sail around Charybdis, but through this manoeuvre lost part of his crew to the ravenous appetite of Scylla.

LIGHT FALLING

In *Light Falling* (2008) for cello and accordion I have worked with the idea of a battle between light and darkness. The sombre introductory chords generate a counter-world of light that takes over as the work progresses, until we end in a lighter, more transparent world. The musicians stand in the midst of the struggle, and their music consists equally of light and darkness.

Fragmentation, drama and intensity are the fundamental expressive modes. The work was inspired by some dark, rain-filled clouds that I saw a few sunbeams penetrating through. It was more or less possible to observe the passage of the light down to the earth because the air was full of damp and dust.

The work was written for Bjarke Mogensen and Toke Møldrup.

THE PERFORMERS

“BJARKE MOGENSEN is an astonishment on record. Once heard, never forgotten”. So writes one of the world’s leading music critics, Norman Lebrecht. Bjarke Mogensen (b. 1985 on the island of Bornholm) is the new star of the accordion in a country where there are already fine accordion traditions. He is one of those rare talents who seems to have been born with his instrument. Bjarke Mogensen had his instrument strapped to his shoulders at the age of seven. Within just a few years he had reached an amazingly high standard. At 13 he made his debut as a soloist in a German TV broadcast with the Munich Symphony Orchestra. At 14 he both won the Gold Medal and the Talent Prize in the *Berlingske Tidende* Music Competition and received the Jacob Gade Grant. His popular breakthrough in Denmark came when he won DR TV’s soloist competition *Spil for Livet*, and the same year won the Victor Borge Music Prize. He trained with Geir Draugsvoll at the Royal Danish Academy of Music in Copenhagen and today himself teaches chamber music in the same place. He has given solo concerts in many parts of the world, from New York to Moscow, from Iceland to Turkey. He has played chamber music with the violinist Augustin Dumay and performs regularly with Gidon Kremer and his world famous ensemble Kremerata Baltica. As a soloist he has also worked with orchestras like the Moscow Virtuosi, the Danish National Symphony Orchestra and the Copenhagen Philharmonic, conducted by among others John Storgårds, Lan Shui and Vladimir Spivakov. His repertoire is almost unlimited and ranges from folk music and his own transcriptions to brand new works for accordion. A long succession of collaborations with prominent living composers has resulted in many new compositions – concertos, chamber music and solo works – dedicated to Bjarke Mogensen.

www.bjarkemogensen.dk

CHRISTINA ÅSTRAND is one of the most remarkable violinists in Scandinavia. She had her breakthrough as a soloist in 1990 when she stepped in at very short notice at a Festival Week concert with the Aarhus Symphony Orchestra and played Sofia Gubaidulina’s *Offertorium*. In 1991, despite her youth, she won the position as leader of the Danish National Symphony Orchestra, and has held this post ever since. She has been a soloist

with all the leading symphony orchestras in Scandinavia and is also an enthusiastic chamber musician. Among her highly acclaimed CDs are Ligeti's Violin Concerto, Brahms' Horn Trio and violin sonatas by Carl Nielsen and Niels W. Gade. Christina Åstrand plays a Stradivarius from 1705.

TOKE MØLDRUP (b. 1980) is solo cellist in the Copenhagen Philharmonic. He has also toured the world exhaustively as a member of the Paizo Quartet, which won the main prize at the International Chamber Music Competition in Melbourne in 2003. In 2007 he won the Danish Strings Competition and the EBU's New Talent International Music Competition in Bratislava; since then he has been a soloist with among other ensembles the Aarhus Symphony Orchestra, the Belgrade Philharmonic, the Danish National Chamber Orchestra and the Copenhagen Philharmonic. Toke Møldrup was a pupil of Professor Morten Zeuthen of the Royal Danish Academy of Music in Copenhagen. He has also studied in Århus, Chicago, Vienna and Karlsruhe.

www.tokemoldrup.dk

MYTHOS is a Danish classical accordion duo consisting of Bjarke Mogensen and Rasmus Kjøller. The two musicians both grew up on the island of Bornholm and began playing together at a very early age. Within just a few years they had won the national competition for accordion duos and won First Prize in the DR Chamber Music Competition in 2011, where they vied with the best young professional chamber music ensembles in Denmark. On the same occasion MYTHOS was awarded a special prize for the best performance of contemporary music. MYTHOS has played at festivals in among other countries The Netherlands, Finland, Lithuania and Estonia. The duo plays a highly varied repertoire with transcriptions of works by among others Stravinsky, Mussorgsky and Tchaikovsky, as well as brand new works written for them by Danish composers like Martin Lohse, Jesper Koch and Bo Andersen. The two musicians play custom-made accordions from Pignini, a model that only exists in 33 copies.

www.mythosduo.com

UDFLUGT I DE UENDELIGE MULIGHEDER af Bjarke Mogensen

For en accordeonist kan det virke ligeså naturligt at arbejde med musik af en nulevende komponist, som når en pianist arbejder med Beethoven eller Brahms. Accordeonet er et ungt instrument og har stadig en mangel på originalrepertoire og et stort behov for at udvikle nye udtryk og klange. Derfor er det fantastisk at arbejde med en nysgerrig sjæl som komponisten Kasper Rofelt, der har lyst til at tage på udflygt i de nærmest uendelige og stadig udforskede musikalske muligheder, der ligger i accordeonet.

Inspireret af nyere værker af bla. Per Nørgård, Kalevi Aho og Sofia Gubaidulina har Kasper Rofelt fundet en unik tilgang til instrumentet. Et spænd fra det atmosfæriske *Charybdis* til den effektfulde og farverige *Lysfald* viser tydeligt en komponist med et fuldt udviklet personligt tonesprog. En tredje dimension er repræsenteret i *Twisted Tango*, hvor elementer fra diventerende musik leder tankerne hen på komponister som Astor Piazzolla og Jacob Gade.

I 2008 bad jeg Kasper Rofelt om at skrive en samling værker for accordeon, der kunne sammenlignes med Ligetis banebrydende måde at bruge klaveret på i hans tekniske og musikalske øvelser over en enkelt musikalsk idé. Samlingen *Concert Studies* udnytter accordeonets tekniske muligheder på et helt nyt niveau af virtuositet, og Kasper Rofelt leder bevidst vores ører hen mod et univers, der refererer til Ligetis *Etudes pour piano*.

Det er en fornøjelse at kunne præsentere en cd, der indeholder så forskellige musikalske karakterer og udtryk. For mig personligt har det været en teknisk krævende, men givende udfordring at gå i dybden med værkerne, og jeg håber, at de vil blive et velkomment bidrag til accordeonisters repertoire.

Jeg ønsker lytteren god rejse ind i Kasper Rofelts fascinerende musikalske lydunivers tilegnet det moderne klassiske accordeon!

Bjarke Mogensen, 2012

KASPER ROFELTS (f. 1982) første offentliggjorte værk er *Distruzione una sinfonia*, som han færdiggjorde i en alder af 22 år, men musikken har fulgt ham længe før. Allerede inden han blev sproglig student fra N. Zahles Gymnasium i 2001, hvor han fik uropført en del af sine ungdomsværker, studerede han musik hos en række musikpersonligheder. Dette gælder blandt andre Karsten Fundal (komposition, teori), Jørn Jørkov (direktion) og Søren Gleerup (orgel).

Værkerne fra denne tid er stilistisk søgende og hører ikke til blandt de værker, han selv betragter som en del af sit autoriserede værkkorpus, selvom de indeholder en del af karakteristiske træk, som senere kom til blive hans musikalske fingeraftryk. Dette gælder blandt andet tankegangen omkring associativ tonalitet og den melodiske tænke måde.

Efter gymnasiet uddannede han sig i komposition og musikteori på Det Kongelige Danske Musikkonservatorium med blandt andre Bent Sørensen og Niels Rosing-Schow som i hovedfagslærere. Desuden også studier hos Per Nørgård fra 2006- 2010 ved siden af konservatoriet.

Denne periode blev yderst produktiv og han skrev en stor mængde værker for mange forskellige typer af instrumentbesætninger og i mange genrer. Blandt hovedværker fra denne periode bør nævnes accordeonkoncerten *Shadow Phases* (2007/2009), *Lysfald* (2008) for accordion og cello, *Saxophone concerto in four miniatures* (2009) for saxofon og kammerensemble og *Symfoni nr. 1* (2009-2010) for stort symfoniorkester.

En lange række soloværker fra samme periode vidner om hans måde at udnytte de instrumenttekniske muligheder på, mens de på samme tid er typiske for hans stil og er således vigtige at få nævnt: *Das Diaphorische* (2006) for traversfløjte, *Circulaire 1* (2006) og *Shadow Pieces* (2007) for accordeon, *Études pour le piano* (2008-), *Sérénade pour Ionesco* (2009) for harpe, *Nebulous Toccata* (2009) for guitar, *Epanalepsis* (2009) for orgel og *Entourage* (2010) for blokfløjte.

Han har selv nævnt, at klang og teknisk er så vigtige aspekter for hans måde at forme musikken på, at de i langt de fleste tilfælde ikke kan adskilles fra værket. Tager man et

værk som fx *Nebulous Toccata* for guitar, er guitarens natur (klang, instrumentteknik og udtryk f.eks.) tænkt så meget ind i værket, at det ikke giver mening at transkribere dette værk for andre instrumenter, da en transkription vil ødelægge dets grundlæggende idé og særegne udtryk.

Enkelte værker findes dog i flere versioner, men så er det enten, fordi de er omarbejdet med særligt henblik på idiomatikken i nye instrumentbesætning. Dette gælder f.eks. *Nightsong* (oprindeligt for klaver), der findes i en mængde forskellige versioner, som alle tager udgangspunkt i de implicerede instrumenters specielle tekniske og klanglige muligheder. Dette medfører, at musikken kun kan udføres på de givne instrumenter. Eller også er det, fordi den transkriberede musik er baseret så meget på tonehøjder snarere end klang og instrumentteknik, at en transkription ikke vil ændre afgørende på grundidéen. Dette er dog i langt de fleste tilfælde undtagelsen.

www.kasperrofelt.dk

VÆRKER MED ACCORDEON *af Kasper Rofelt*

For en komponist er det en sand gave, når man møder musikere, der er parate til at indgå i et tæt samarbejde. Der er ikke skyggen af tvivl om, at min produktion nok havde set en hel del anderledes ud i dag, hvis ikke jeg i 2006 havde mødt Bjarke Mørgensen. I vores samarbejde har vi har afprøvet en masse idéer, og det har været meget tilfredsstillende. Især fordi vi har arbejdet sammen over en længere årrække og har haft mulighed for at vende tilbage til værkerne for at finpudse detaljerne.

Denne cd kan ses som et tværsnit gennem min hidtidige produktion. Værkerne er ret forskellige, fordi de knytter sig til forskellige stilistiske retninger inden for min musik. Der er langt fra universet i *Shadow Pieces* og de to *Night Songs* til *Lysfald* og koncertetuderne. Hvor *Shadow Pieces* tager afsæt i accordeonkoncerten *Shadow Phases'* lyriske verden, har jeg i *Lysfald* arbejdet med en meget direkte form for råhed og virtuositet. *Shadow Pieces* prøver at antyde mere end det, vi umiddelbart hører, hvorimod *Lysfald*

og koncertstudierne er tænkt som abstrakt musik og appellerer, synes jeg, til lytterens sansning på en mere direkte måde.

SHADOW PIECES

Shadow Pieces (2007) er en samling af fire stykker, hvoraf *Midnight*, *Twilight Toccata* og *Twisted Tango* er indspillet i denne omgang. Stykkerne er skrevet på opfordring fra Bjarke efter han havde uropført min accordeonkoncert *Shadow Phases*.

Det musikalske materiale stammer fra accordeonkoncerten, men "skyggestykkerne" er selvstændige værker uden hensyntagen til hvordan materialet anvendes i koncerten. Fælles er dog dyrkelsen af en klanglig mørkfarvning af musikken, der udgør "skyggerne".

Midnight er billedet af et forelsket menneske, der vågner op ved midnat og ikke kan sove, fordi han tænker på sin elskede. I starten er det ret drømmende, men bliver efterhånden mere passioneret.

Twilight Toccata er en frit formet sats, som indeholder vigtigt materiale fra især sidste sats af *Shadow Phases*. Accordeonisten får i rigt mål lejlighed til at demonstrere sine tekniske og musikalske færdigheder i denne virtuose tour de force. Værket indeholder for øvrigt et venligt nik til Sofia Gubaidulinas værk *De profundis*, som hører til blandt mine favoritværker for accordeon.

Twisted Tango er baseret på et dansant, men metrisk omskifteligt tema fra solokadenen i accordeonkoncertens anden sats. I denne forbindelse antager det mange forskellige skikkelser og bliver bla. omdannet til begsorte, vibrerende skyer i instrumentets dybe register og til lange guirlander af toner, der blot er skygger af det oprindelige tema.

LA CANCIÓN QUE NUNCA DIRÉ

Dette korte stykke fra 2009 er en bearbejdelse af en af mine tre Lorca-sange fra 2008 for tenor og accordeon.

Lorcas lyrik har altid betydet meget for mig. Jeg synes den afspejler det menneskelige følelsesliv på en meget præcis måde, og de farverige metaforer appellerer kraftigt til min fantasi, hvilket forhåbentligt er tydeligt i denne lille sang for to musikere, hvor jeg har prøvet at indfange digtets stemning.

Titlen stammer fra digtet *Verlaine*. Første strofe lyder:

La canción,
que nunca diré,
se ha dormido en mis labios.
La canción,
que nunca diré.

Sangen
som jeg aldrig vil synge
blev tavs på mine læber
Sangen
som jeg aldrig vil synge

NIGHTSONG 1 & 2

Mine *Nightsongs* (2008-09) udgør efterhånden en længere værkrække, baseret på en firstemmig koralsats, der dukkede færdig op i mit hoved en morgen i 2008. Stykkerne er særegne i kraft af deres forskellige behandling af det samme materiale, selv om grundstemningen i den oprindelige koralsats er forsøgt bevaret.

I begyndelsen af udgaven for cello og accordeon (*Nightsong 1*) har jeg forsøgt blot at antyde den oprindelige musik. Luftigt præsenteres løse fragmenter af *Nightsong*-melodien med vekslende modstemmer. Koralsatsen bliver dog stadig mere tydelig, indtil den dukker op i sin mest udbyggede version godt 2/3 henne i stykket, hvorefter den går i opløsning igen.

Jeg kan godt lide min kompositions lærer Bent Sørensens beskrivelse af dette stykke som en sats, der er sænket ned i vand. Gradvist nærmer den sig overfladen og dermed genkendeligheden, hvorefter den endelig kommer op i fri luft og viser alle sine detaljer, inden den synker tilbage i vandet igen og forvrænges på ny.

Nightsong 2 er anderledes: Violinen og accordeonet mediterer over forskellige harmoniske og rytmiske elementer i koralsatsen og skaber grobund for en række variationer, som viser nye aspekter af en ellers velkendt musik.

TRE KONCERTSTUDIER

Disse tre koncertstudier er taget fra 1. bog af *Concert studies for classical accordion* (2008-2009). De er alle kendetegnet ved en ekstrem virtuositet, der har til hensigt at demonstrere de tekniske såvel som de klanglige muligheder på instrumentet.

Jeg havde næppe skrevet dem, hvis jeg ikke havde haft mulighed for at få dem spillet af en så begavet accordeonist som Bjarke. Etuderne stiller ekstreme krav til musikerens udholdenhed og kræver samtidig teknisk frihed nok til at blive formet musikalsk, så de kan blive til mere end bare "show-off-stykker". Det forløser Bjarke til fulde.

Den første etude har betegnelsen *Presto capriccioso* og er en tour de force udi springende accorder. Deres komplekse harmoniske baggrund bliver efterhånden mere forenklet, og det, der før var sammenhængende accorder, bliver brudt op til lange kæder af toner. Man kan sige, at accorderne strækkes ud i tid og bliver til en anden type musik. Det kan høres i anden del af etuden, hvor tonerepetitioner og skiftende taktarter præger nodebilledet.

Den anden etudes udfordring ligger i at bevare et flydende tempo trods de vekslende teksturer, der sætter fingrene på en hård prøve. Musikeren bliver bl.a. bedt om at udføre accelerationer, kompleks flerstemmighed og lange legatoforløb, som skal fastholdes på en naturlig måde i forhold til det overordnede flow.

Den tredje etude er meget statisk i sit udtryk, men forstyrres af hurtige tonekæder og vibrationer af nærmest elektrisk karakter. For musikeren handler det om at holde hovedet koldt, mens modstridende rytmiske fornemmelser veksler gennem hele etuden.

Etuderne er tilegnet Bjarke Mogensen.

CHARYBDIS

Charybdis er i den græske mytologi en malstrøm, som Odysseus skal passere undervejs på sin lange sejlads. Dette værk fra 2010 for to accordeoner er en abstrakt beskrivelse af selve Charybdis snarere end handlingen i Odysséen. Musikkens forskellige elementer synes at flyde rundt som drevet af en usynlig strøm, der til at begynde med er ganske rolig, men efterhånden tager til i styrke og vokser sig større, indtil den igen falder til ro i værkets slutning.

Denne malstrøm er ifølge mytologien nærmest umulig at undslippe, så man er prisgivet, hvis man først er fanget i den. Til gengæld er man nødt til at sejle tæt forbi klippen hvor monstret Skylla bor, hvis man vil undgå Charybdis – og altså risikerer man at blive fortæret i stedet for at drukne. Odysseus valgte at sejle uden om Charybdis, men mistede ved denne manøvre en del af sit mandskab til Skyllas glubende appetit.

LYSFALD

I *Lysfald* (2008) for cello og accordeon har jeg arbejdet ud fra forestillingen om en kamp mellem lys og mørke. De indledende, dystre accorder afføder en modverden af lys, der tager over efterhånden som værket skrider frem, indtil vi slutter i en lysere og mere transparent verden. Musikerne står midt i kampen, og deres musik består af lige dele lys og mørke.

Splittelse, dramatik og intensitet er de grundlæggende udtryk. Værket er inspireret af nogle mørke, regntunge skyer, som jeg så enkelte solstråler trænge igennem. Det var nærmest muligt at iagttage lysets rejse ned til jorden med det blotte øje, fordi luften var fuld af fugt og støv.

Værket er skrevet til Bjarke Mogensen og Toke Møldrup.

DE MEDVIRKENDE

“BJARKE MOGENSEN is an astonishment on record. Once heard, never forgotten”. Sådan skriver en af verdens førende musikkritikere, Norman Lebrecht. Bornholmske Bjarke Mogensen (f. 1985) er accordeonets nye stjerne i et land, hvor der allerede er fornemme accordeontraditioner. Han er et af de sjældne talenter, der synes født med sit instrument. 7 år gammel fik han for første gang spændt et accordeon om skuldrene. På bare få år nåede han et forbløffende højt niveau. Som 13-årig debuterede han som solist i en tysk tv-transmission med München Symfonikerne. 14 år gammel vandt han både guldmedalje og talentprisen ved Berlingske Tidendens musikkonkurrence og modtog Jacob Gades legat. Det folkelige gennembrud i Danmark kom, da Bjarke vandt tv's solistkonkurrence Spil for Livet og samme år modtog han Victor Borges Musikpris. Han er uddannet hos Geir Draugsvoll på Det Kgl. Danske Musikkonservatorium og underviser i dag selv i kammermusik samme sted. Han har givet solokoncerter i store dele af verden fra New York til Moskva og fra Island til Tyrkiet. Han har spillet kammermusik med violinisten Augustin Dumay og optræder jævnligt med Gidon Kremer og hans verdensberømte ensemble Kremerata Baltica. Bjarke Mogensen har som solist desuden samarbejdet med orkestre som Moscow Virtuosi, DR Symfoniorkestret og Copenhagen Phil. under ledelse af dirigenter som John Storgårds, Lan Shui og Vladimir Spivakov. Hans repertoire er nærmest grænseløst og går fra folkemusik og hans egne transkriptioner til helt nyskrevne værker for accordeon. En lang række samarbejder med fremtrædende nulevende komponister har resulteret i et utal af nyskrevne koncerter, kammermusik og soloværker dedikeret til Bjarke Mogensen.

www.bjarkemogensen.dk

CHRISTINA ÅSTRAND er en af de mest bemærkelsesværdige violinister i Skandinavien. Hun fik sit solistgennembrud i 1990, da hun med ganske kort varsel sprang ind til en Festugekoncert med Aarhus Symfoniorkester og spillede Sofia Gubaidulinas *Offertorium*. I 1991 vandt hun som ganske ung pladsen som koncertmester i DR Symfoniorkestret og har haft denne post lige siden. Hun har været solist hos alle de førende symfoniorkestre i Norden og er også en passioneret kammermusiker. Blandt hendes mange

roste cd'er er Ligetis Violinkoncert, Brahms' Horntrio og violinsonaterne af Carl Nielsen og Niels W. Gade. Christina Åstrand spiller på en Stradivarius fra 1705.

TOKE MØLDRUP (f. 1980) er solocellist i Copenhagen Phil. Han har også turneret verden tynd som medlem af Paizo Kvartetten, der vandt hovedprisen ved den Internationale Kammermusikkonkurrence i Melbourne i 2003. Han vandt i 2007 Den Danske Strygerkonkurrence og EBU's New Talent International Music Competition i Bratislava og har siden været solist med bl.a. Aarhus Symfoniorkester, Beograds Filharmoniske Orkester, DR UnderholdningsOrkestret og Sjællands Symfoniorkester. Toke Møldrup er elev af professor Morten Zeuthen fra Det Kgl. Danske Musikkonservatorium. Han har desuden studeret i Århus, Chicago, Wien og Karlsruhe.

www.tokemoldrup.dk

MYTHOS er en dansk klassisk accordeonduo som består af Bjarke Mogensen og Rasmus Kjøller. De to musikere er begge vokset op på Bornholm og begyndte at spille sammen i en meget tidlig alder. I løbet af nogle få år vandt de den nationale konkurrence for accordeonduoer og vandt 1. prisen ved DR's Kammermusikkonkurrence i 2011, hvor de dystede mod landets bedste unge, professionelle kammermusikensembler. Ved samme lejlighed modtog MYTHOS en særlig pris for den bedste opførelse af ny musik. MYTHOS har spillet på festivaler i bla. Holland, Finland, Litauen og Estland. Duo'en spiller et meget varieret repertoire med transskriptioner af værker af bl.a. Stravinskij, Musorgskij, Tjajkovskij samt helt nye værker, der er skrevet til dem af komponister som Martin Lohse, Jesper Koch og Bo Andersen. De to musikere spiller på specialfremstillede accordeoner fra Pigini, en model der kun findes i 33 eksemplarer.

www.mythosduo.com



KASPER ROFELT

DDD

Recorded at the Royal Danish Academy of Music, Copenhagen, on 24 and 28 May 2010,
5 September and 28 November 2011

Recording producer: Jesper Andersen

Sound engineer: Jonas Jensen

Editing: Jesper Andersen and Jonas Jensen

Mastering: Jonas Jensen

© & © 2012 Dacapo Records, Copenhagen

English translation: James Manley

Proofreader: Svend Ravnkilde

Cover photo: Grant W. Goodge

Artwork: Denise Burt, www.elevator-design.dk

Publisher: Edition-S, www.edition-s.dk

*Dacapo Records acknowledge, with gratitude, the financial support of Solistforeningen af 1921,
KODA's Collective Blank Tape Remuneration and the Danish Composers' Society/KODA's Fund for
Social and Cultural Purposes*

This CD has been recorded in cooperation with the Royal Danish Academy of Music



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

DACAPO

8.226564

DANMARKS NATIONALE
MUSIKANTOLOGI

Dacapo Records, Denmark's national record label, was founded in 1986 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

