



FLUTE MUSIC

Magnus Irving Båge *flute*

Bengt-Åke Lundin *piano*
Madeleine Barringer *soprano*
Carl-Axel Dominique *piano*

Magnus Irving Båge received his first flute lessons from Peter Rydström at the municipal school of music in Stockholm. At the age of 17 he entered the Royal College of Music in Stockholm where he studied with Lennart E:son Ehrenloof and Eje Kaufeldt from the Royal Stockholm Philharmonic Orchestra. He graduated with a diploma 1994, after having performed the Mozart Concerto in G major with the Swedish Radio Symphony Orchestra. Magnus Irving Båge has also stu-



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died with Angelo Persichilli in Rome, Jonathan Snowden, London, and has participated in masterclasses with Sir James Galway.

Magnus Irving Båge has worked as principal in the Norrköping Symphony Orchestra as well as assistant principal in orchestras such as the Bergen Philharmonic Orchestra (Norway), the Royal Opera in Stockholm and the Swedish Radio Symphony Orchestra. He frequently tours with different chamber music groups and has successfully given performances together with some of Sweden's most famous actresses and actors including Stina Ekblad, Anita Wall, Meg Westergren and Samuel Fröler.

Many Swedish composers such as Miklós Maros, Fredrik Söderberg, Sven Ahlin and Rolf Martinsson have composed pieces for him. A flute concerto by Rolf Martinsson is about to be premiered in Umeå and Karlstad during the season 2004-05.

Homepage:
www.magnusirving.com

Bengt-Åke Lundin performs as a soloist with orchestra, as a recital pianist and as a chamber musician together with other musicians and singers. 1993-94 he was Artist in Residence at the Swedish Broadcasting Corporation, and he played Ravel's piano concerto together with the Swedish Radio Symphony Orchestra and Esa-Pekka Salonen.

He has performed in the Konzerthaus in Vienna, the Concertgebouw in Amsterdam, the Alte Oper in Frankfurt, Symphony Hall in Birmingham and in numerous concert halls in Sweden. His cooperation with Swedish composer Johan Hammerth has resulted in two piano concertos written for him, the first being recorded for cd (CAP 21608, together with Sven-David Sandström's piano concerto). Bengt-Åke Lundin has also recorded several cds with chamber music. "Swedish Violin Sonatas" (PSCD 705), together with violinist Cecilia Zilliacus, was awarded a Swedish Grammy in year 2000.

Homepage: http://home.swipnet.se/bengt-ake_lundin/



Bengt-Åke Lundin

En svensk version av texthäftet kan laddas ner från www.sforzando.se/1005.
A booklet in Swedish can be downloaded from www.sforzando.se/1005.

Madeleine Barringer studied at the University College of Opera in Stockholm and made her debut at the Royal Swedish Opera in Stockholm 1999 as Sandrina in Mozart's "La finta giardiniera". The following season she made Violetta at the Folkoperan in Stockholm and Beatrice in "Jeppe" by Swedish composer Sven-David Sandström, as well as Woglinde in "Das Rheingold". She has also appeared as Michaela in Bizet's "Carmen" in outdoor performances in the parks of Stockholm.

Madeleine Barringer is frequently engaged as a concert soloist in oratorios, chamber music and recitals. She has taken part in festivals like the Summer Music Festival in the Royal Palace of Stockholm and the International Music Week in Halmstad. She has received scholarships from the Royal Swedish Academy of Music, the Drottningholm Foundation and the Edwin Ruud foundation in Oslo.



Madeleine Barringer



Carl-Axel Dominique

Carl-Axel Dominique made his debut in the Concert Hall of the Royal Swedish Academy of Music in 1965 – in the same hall where this recording was made 37 years later. He has studied at the Royal College of Music in Stockholm and at the Juilliard School of Music in New York. As a pianist he has focused on works not all that frequent in concert programmes – by composers as Charles Ives, Charles Alkan, Erik Satie and Olivier Messiaen. Carl-Axel Dominique has a special interest in French music and knew Olivier Messiaen personally. Every Christmas he performs Messiaen's "Vingt Regards sur l'Enfant - Jésus" in the Cathedral of Stockholm and his recording of "Catalogue des oiseaux" (BIS-CD-594/596) has been very well acclaimed.

Carl-Axel Dominique is also a composer, and has created music for television, film, theatre as well as orchestral works.

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[1-2] SOUNDS OF THE FOREST & ALLEGRO RUSTICO

In spite of the fact that the two pieces for flute and piano by Sofia Gubaidulina were published at the same time they hardly have any connections in musical style and language. Both pieces were composed during the years when Gubaidulina lived and worked in the Soviet Union with very few contacts with the West. "Allegro Rustico" is written in a kind of "post-Shostakovich" style, with an energetic, rhythmical piano part which vitalizes the expressive flute. "Sounds of the forest" is written in a style rather close to that of the two other famous Moscow composers of that time, Edison Denisov and Alfred Schnittke – a style where the composers use a musical language well-known to the listener (and, of course, the ruling aesthetics of the Soviet nomenclatura) but in a totally new way. The beginning of "Sounds of the forest" is what might be called a pastoral feast, with links to the flute concertos of Vivaldi as well as to the flute solo in Beethoven's 6th Symphony.

Sofia Gubaidulina was born in the Tatar Republic of the Soviet Union and studied piano and composition at the Kazan Conservatory before she moved to Moscow to study composition at the Moscow Conservatory. She wrote music to several films but few of her other works were performed at that time. It was not until the beginning of the 80s Gubaidulina's works began to be known in the West, and one of her first works to be performed outside the Soviet Union was her violin concerto, "Offertorium" (1980).

Gubaidulina was one of the selected composers at the Stockholm New Music Festival in 1993 and in 2002 she received the Swedish Polar Music Prize.

[3-5] SONATA FOR FLUTE AND PIANO

When Eduard Tubin was a little boy he learned to play the flute and at the age of ten he became a member of the local village band in Kallaste where he also played the balalaika. His intention was to become a school teacher but the rich choir life of Estonia led him into conducting choirs. He later entered the Tartu Higher School of Music where he studied harmony with Heino Eller as well as organ. From this time, around 1925, we also find his first preserved compositions. While visiting Budapest in 1938 Tubin met Bartók and Kodály and the latter recommended him to continue his studies of folk music, which at that time had a great impact on his music.

Due to the Soviet occupation of Estonia in September 1944, Tubin fled to Sweden together with his family. During his almost 40 years in this country he composed ten symphonies, operas, a ballet, choir works and a great deal of chamber music. During the 50s Tubin's works were allowed to be performed in Estonia. After having become a Swedish citizen in 1961, he was able to visit his old homeland where he also received several commissions, for instance the opera "Barbara von Tisenhusen" which was performed more than 50 times. Thanks to the Estonian conductor Neeme Järvi his orchestral works were performed in several countries. Eduard Tubin became a member of the Royal Swedish Academy of Music in 1982.

The "Sonata for flute and piano" was written as late as 1979 and was, together with his "String Quartet" and "Requiem", one of his last works to be completed. The first and third movements of the Sonata consist of long cantilenas which develop in ascending lines while the middle movement, the Vivace in 3/8, is very rhythmical and written in the French flute music tradition. The "Sonata for flute and piano" was first performed by Liis Jaanivald and Mart Lillie in the Concert Hall of the Royal Swedish Academy of Music in July, 6, 1980. The Sonata also exists in a version for flute and string orchestra, arranged by Charles Coleman.

[6-8] SONATA FOR FLUTE AND PIANO

The "Sonata for flute and piano" begins with a more than two minute long flute cadenza. The flautist plays an "A2", as if tuning the flute to a piano which is not present. The minor second A-Bb is presented, then a minor third and later the augmented fifth, the tritone. Before the piano makes its first entrance the flute plays a major seventh, Eb1-D2 and the piano answers with the same interval, a major second higher (F1-E2). By this a traditional modern musical language is established. As well as virtuoso, the flute part is vocalizing and lyrical, and the piano part is neat and not overelaborated. The second movement, played attacca, has a structure as from a slow movement of a baroque sonata. The third movement, a fast "Gigue" in 6/8, ends with dissonant triplets in the piano before the flute cadenza returns, now with piano accompaniment.

Lars Edlund studied music theory, Gregorian chant, organ and harpsichord. For many years he worked as a cantor and organist before he devoted himself to composing and to working as a harpsichordist in different baroque ensembles. Edlund has written numerous choral works, and almost every Swedish music student has studied his two books, on sight reading and ear training: "Modus Novus" and "Modus Vetus".

The "Sonata for flute and piano" is dedicated to Edlund's sister Böret and to his son Jonas (both of them flute players) and was first performed by Jonas and Lars Edlund in Sävesalen in Visby (on the island of Gotland) October, 21, 1984.



[9] CHANT DE LINOS

André Jolivet and his colleagues in the group "La jeune France" (of which Messiaen was also a member) aimed for a musical language established in the magic roots of music, wishing to revert to its primitive sources. "My art is dedicated to restoring music's original ancient sense, as the magical and incantatory expression of the religiosity of human communities", Jolivet said. In 1936 he wrote the "5 Incantations" for flute solo, a work which was not all that well received by the French flautists, who at that time mostly performed either transcriptions of old music, or newly-written works in a neo-classical style. In 1941 Gaston Crunelle was appointed professor of flute at the Paris Conservatoire and he commissioned pieces for the end of year examinations in a more modern style than had previously been done. For the 1944 examination Crunelle asked Jolivet to write a piece for flute and piano and this became the "Chant de Linos". One of the five pupils at the conservatory who won the "1^{ère} prix" that year was the 22 year old Jean-Pierre Rampal to whom Jolivet much later dedicated his "Sonata for flute and piano" and his "Flute Concerto". In 1945 Jolivet made a version of "Chant de Linos" for flute, harp and string trio.

According to the Greek mythology, Linos was the music teacher of Heracles and was said to have invented rhythm as well as melody. During a music lesson Heracles in fury murdered Linos by striking him with his Kithara. In another version of the legend, Linos was killed by Apollon, because he dared to sing more beautifully than the God himself. The ancient Threnody consisted of lamentations interrupted by screams and ecstatic dances – which is the form of Jolivet's work. "Chant de Linos" also uses tetrachords (scales with four notes) and hexachords (scales with six notes), as in the Ancient music theory.

[10-11] DEUX POÈMES DE RONSARD

The poetry of the French 16th century poet Pierre de Ronsard (1524-85) has inspired many composers, and "Rossignol mon mignon" has been set to music by composers such as Guillaume Boni (about 1530-1594), Albert Roussel and Jean Rivier. Nightingales were very popular in music during the early part of the 20th century. Stravinsky, Berg, just to mention a few, wrote nightingale songs. Roussel's "Rossignol, mon mignon" was written in 1924, to the 400th anniversary of Ronsard, and was premiered in Paris, May, 15, 1924 by the soprano Ninon Vallin (unfortunately the flautist is not known). The second song, "Ciel, ær e vens" was first performed two weeks later, May, 28, by Clair Croiza.

The first song is about unrequited love: the poet compares his words with the song of the nightingale. "We sing both of us, but you are loved – I am not!". The second song, in a siciliano rhythm, is a melancholic farewell to nature with its sky, forests and rivers.

[12-13] From JOEURS DE FLÛTE

Albert Roussel studied at the Naval College and became a marine officer. During his studies he also wrote some music, and as early as 1892 an "Ave Maria" for violin, viola, violoncello and organ was performed. During his brief career in the French navy he made several journeys to the Far East during the 1890s, and he later returned to India and Indo-China. These journeys inspired him to write the opera *Padmavati* (premiered 1923). Roussel left the Marines in 1894 to begin his music studies. In 1898 he entered the Schola Cantorum (he was too old to be accepted at the Paris Conservatoire), where he studied composition and counterpoint with Vincent d'Indy until 1907 (he then was 38 years old). During the first World War he was conscripted and not until after 1920 was he able to devote himself completely to music.

The "Joeurs de flûte" was composed in 1924 (the same year as "Deux poèmes de Ronsard") and consists of four short pieces named after mythological, religious or literary characters who played the flute. Pan, the Greek shepherd-god who played pan pipes, Tityre, a shepherd in "Bucolici" by Virgil, Krishna, the Hindu god, and M^r de la Péjaudie, a character in the novel "La Pecheresse" by Henri de Regnier (1920). Each movement is also dedicated to a famous French flautist: Marcel Moyses, Gaston Blanquart, Louis Fleury and Philippe Gaubert.

"Pan" is a pastorale, beginning with a dorian scale in the flute part. Because the piano plays a fifth G-D and the flute scale suddenly turns into an G#, the modal tonality is never established and Roussel brings the listener into a personal musical language, yet with some strong impressionistic influences.

"Krishna" is written in 7/8 meter and Roussel uses the Hindu mode form "Shri": a scale of A, Bb, C#, D#, E, F and G#. "Joeurs de flûte" was first performed in Paris, January, 17, 1925, by Louis Fleury (who also premiered Debussy's "Syrinx") and the pianist J. Weill.

[14] LE MERLE NOIR

"Le merle noir" (The blackbird) was commissioned by the Paris Conservatoire as a compulsory piece for the end of year examinations in 1952. This was one of the first of Messiaen's works inspired by bird song, and was followed by several works during the 50s: "Réveil des oiseaux" (1953) for piano and orchestra, "Oiseaux exotiques" (1955) for piano and chamber ensemble and "Catalogue d'oiseaux" for piano (1956-58). Using the songs of birds as an inspiration, Messiaen was also able to develop his method of adding small units of time ("valeurs ajoutée"), which was inspired by Indian modes. Many of his works from the 60s, 70s and 80s were inspired by bird song, culminating in his marvellous opera "Saint François d'Assise" (1983). "One can listen to nature in the most different ways," Messiaen once said. "Just as Bartók wandered through Hungary to collect folk songs, so did I spend many years in the French provinces to write down the songs of birds."

Olivier Messiaen entered the Paris Conservatoire when he was only eleven years old. He studied with Paul Dukas and others, and received five "premiers prix" (counterpoint and fugue, piano accompaniment, organ and improvisation, music history and composition). From 1931, for more than 50 years, he held the position of organist at the Church of La Trinité in Paris.

During the years 1940-41 he was imprisoned in a German prisoner-of-war camp (where he wrote and also premiered the famous quartet "Quatuor pour la fin du temps"). After his release, he was appointed as Professor at the Paris Conservatoire (first harmony, then analysis from 1947 and composition from 1966). He has had a tremendous influence on the postwar generation of avant-garde composers, and Pierre Boulez, Karlheinz Stockhausen and Iannis Xenakis were all pupils of Messiaen.

[15-18] SONATINE

The "Sonatine" by Henri Dutilleux is the third piece on this cd which was commissioned for the end of year examinations at the Paris Conservatoire (the others are Jolivet's "Chant de Linos" and Messiaen's "Le merle noir"). The "Sonatine" was composed in 1943. It was during this time Dutilleux reached a leading position among the French composers with works as "Quatre mélodies" for voice and piano (1943) and "Géole" for voice and orchestra (1944). With his first symphony (1951) he also became known abroad and one of his most frequently performed works is the "Cello concerto" (1969) which was commissioned and premiered by Mstislav Rostropovitch.

Dutilleux worked as a musical director at the Radio France between 1945 and 1963 and was appointed Professor of composition at the Paris Conservatoire in 1970.

The "Sonatine" is a charming example of Dutilleux's ability in using melody and rhythm on equal terms. It is written in one movement, yet with four sections with different characters. A spiritual theme in 7/8 is first played by the piano in octaves, after a moment taken over by the flute. A new theme in a manner of a twittering bird and still in 7/8 is presented by the piano and the flute answers with a transformation of this theme. The first part of the "Sonatine" is followed by the first flute cadenza which leads into a slow part in more dark colours and mostly in 4/4. This "cantilena" develops into a short "Animez" (faster) section where a dotted figure from the first flute cadenza marks the sudden end of this part. A very fast piano solo is the introduction to a dancing theme in pure F major. This third part of the piece also ends with a short piano solo before the second flute cadenza leads to what could be called a Coda, a short and accelerating dance with ecstatic reminiscences from Ravel's "Daphnis".

- [1] Sofia Gubaidulina **SOUNDS OF THE FOREST** (1978) 2'53
(born 1931)
- [2] **ALLEGRO RUSTICO** (1963/93) 5'14
- [3-5] Eduard Tubin **SONATA FOR FLUTE AND PIANO** (1979) 18'13
(1905-82)
[3] -I: Allegro moderato 8'01
[4] -II: Vivace 3'42
[5] -III: Larghetto; Largo 6'28
- [6-8] Lars Edlund **SONATA FOR FLUTE AND PIANO** (1984) 12'48
(born 1922)
[6] -I; 6'09 [7] -II 3'26 [8] -III: Vivo 3'10
- [9] André Jolivet **CHANT DE LINOS** (1944) 10'17 (*Song of Linos*)
(1905-1974)
- Magnus Irving Båge, flute
Bengt-Åke Lundin, piano
- [10-11] Albert Roussel **DEUX POÈMES DE RONSARD** (1924) 7'43
(1869-1937)
(*Two poems by Ronsard*)
[10] -"Rossignol, mon mignon" 4'21 (*My little Nightingale*)
[11] -"Ciel, ær, et vens" 3'18 (*Sky, air and winds*)
- Magnus Irving Båge, flute,
Madeleine Barringer, soprano

- [12-13] Albert Roussel **From JOEURS DE FLÛTE** (1924) 6'37 (*Flute players*)
(1869-1937)
[12] -Pan 2'59
[13] -Krishna 3'36
- [14] Olivier Messiaen **LE MERLE NOIR** (1951) 5'45 (*The blackbird*)
(1908-1992)
- [15-18] Henri Dutilleux **SONATINE** (1943) 8'39
(born 1916)
[15] -Allegretto; 2'09 [16] -Andante; 2'41
[17] -Animé; 2'13 [18] -Cadence; Animez 1'33
- Magnus Irving Båge, flute
Carl-Axel Dominique, piano

Produced by Mats Möller.

Recorded by Gunnar Ulvfot, Sforzando, in the Concert Hall of the Royal Swedish Academy of Music ("Nybrokajen 11"), Stockholm, August, 24-25, September, 17, November, 3, 2002, and February, 9, 2003.

Edited and mastered by Sforzando Productions.

Cover and inlay design by Simon Möller.

Booklet design by Sforzando Productions.

Photos by Per-Erik Adamsson and Mats Möller (recording sessions and Madeleine Barringer).

Texts by Anders Bråten.

The works are published by Sikorski (Gubaidulina), AB Nordiska Musikförlaget, Stockholm (Tubin, Edlund), Durand (Roussel), Leduc (Jolivet, Messiaen, Dutilleux).

This cd is produced with financial support from the Swedish National Council for Cultural Affairs (www.kulturradet.se).

CD SFZ 1005 [p]&[c] SFZ records/Sforzando Productions 2003. DDD. Total time 78'17.

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