



Goldberg 1.5

KONDENS

My Eklund

Lisa Oscarsson

1	BWV 988 Aria	J. S. Bach.....	5:30
2	Variation on Goldberg variation 7	Lisa Ullén.....	6:02
3	BWV 988 Variation 7	J. S. Bach.....	2:33
4	Variation on Goldberg variation 15	Mattias Petersson.....	9:05
5	BWV 988 Variation 15	J. S. Bach.....	4:08
6	Variation A on Goldberg variation 16 intro	Ida Lundén	
	BWV 988 Variation 16	J. S. Bach	
	Variation B on Goldberg variation 16 coda	Ida Lundén.....	6:23
7	BWV 988 Variation 21	J. S. Bach.....	3:35
8	Variation on Goldberg variation 21	Jan Sandström	6:34
9	BWV 988 Variation 29	J. S. Bach.....	2:43
10	Variation on Goldberg variation 29	Daniel Hjorth	8:14
11	BWV 988 Aria	J. S. Bach.....	2:58



The Goldberg Variations is a Baroque piece still played, acclaimed and discussed today, regarding interpretational issues as well as its origin and structure: Is Glenn Gould's interpretation "correct" even though it is not traditional in its execution? What tempo should the aria have? Did Count Kaiserling suffer from what we today would call insomnia? Why did Johann Sebastian Bach create so few pieces with variations, and is it justifiable to rearrange such a conscientiously composed piece at all?

In 2015, **Kondens** received a substantial endowment from The Swedish Arts Council: A commission of five new pieces by five different composers, and the project was called *Goldberg 1.5*. The concept was to let the composers be inspired by the originals and then go on to create their own interpretations. The new variations are presented side-by-side with the originals, integrating with them and creating a new composition together. The driving force behind this project is curiosity, how these variations, created by female and male composers with various musical backgrounds, whose lifetimes are separated by centuries, would be perceived by audiences, composers, and by us.

Knowing that this music from a distant era is, due to its beauty, still sought-out today is impressive. The fact that these new pieces bear the imprint of history increases their presence and relevance.

This was our mission, to celebrate music and its profound impact across time, age and style.

Our versions are not a remix, where old and new material are fused together, creating a hybrid. A more apt description is to call them a time-specific collage where the separate parts are gathered together and displayed in the same frame. We hope that the interplay between the versions, the impact of history and the present moment, along with placing the original versions in a new context, will provide listeners with a sense of timelessness.

The five Swedish composers who honored us with their compositions are Daniel Hjorth, Ida Lundén, Mattias Petersson, Jan Sandström and Lisa Ullén,

My Eklund and Lisa Oscarsson (Kondens) July 2017

Lisa Ullén (1964) is a pianist and composer. Based in Stockholm, her musical focus is on experimental jazz and contemporary improvisation. Time and time again, Ms. Ullén has proven her ability to make an impression with her sense for tonal texture, regardless of musical context. For decades, she has been a key artist on the Swedish improv scene, working alongside top Swedish performers. Ms. Ullén has also composed music for several stage productions, and in 2014, she was selected by the Swedish Arts Grants Committee and Coastal Jazz for a month's residency in Vancouver, Canada.

About *Variation on Goldberg Variation No. 7 (Melting point)*

The piece revolves around various densities of air in motion and when this phenomenon transitions into a pure tone. The title is in reference to "things that take place in music that aren't written down" or the subjective experience of music.

Mattias Petersson (1972) has a diploma in electroacoustic composition from Stockholm's Royal College of Music, and is an internationally renowned both as a composer and a musician. In addition to releasing solo projects on labels such as iDeal Recordings, Fylkingen Records and Jahr Null Aufnahmen, Petersson is featured on productions with well-known artists and ensembles from various musical spheres and his music has been played in clubs and on improv stages and in chamber music contexts all over the world. As one half of the acclaimed duo "There are no more four seasons", he and violinist George Kentros have repurposed classics into new music for the violin and live electronica. Their debut album – a reinterpretation of Vivaldi's Four Seasons – was named one of the best classical recordings of the past decade by the major Swedish daily paper Dagens Nyheter.

About *Variation on Goldberg Variation No. 15*

I've always been fascinated by Bach's ability to seamlessly add musical events that sound completely organic inside otherwise so strict frameworks. Inspired by this, I created a framework of my own, a magic triangle of numbers that I invented while I was studying at the Gotland School of Music Composition back in 1999, that has been the foundation of several other compositions, and I squeezed the 15th Goldberg Variation into it.

Ida Lundén (1971) focuses mainly on chamber and electronic music. Between 2011-2013, she was Composer in Residence at the Swedish Radio P2. Ms. Lundén was one of the founders of Syntjuntan, and over the last few years she has received attention for her imaginative works for sometimes unusual combinations of instruments like viola and potatoes or bass singers and double basses. Among her many other commissions, she has produced installations and solo pieces for the Royal Swedish Academy of Music, Musik i Gävleborg, and Index - the Swedish Contemporary Art Foundation.

About Variation on Goldberg Variation No. 16

My variation consists of two parts, 16a and 16b. My aim has been to put them in a framework and to create a subtext consisting of repeats, contrasts and amplified incidental sounds.

Daniel Hjorth (1973) is a composer who has gained acclaim for his rhythmic and richly melodic music ranging from orchestral pieces such as *Crop Circles*, *Drum for your life* and *Symphony No. 1* to electroacoustic theatre music performed at Stockholm's Kulturhuset Stadsteatern and the Royal Dramatic Theatre. His chamber opera *Den Djupaste Platsen* ("The Deepest Place"), was an official selection at the 2015 Swedish Biennial for Performing Arts. Daniel Hjorth also teaches music at the Malmö Academy of Music.

About Variation on Goldberg Variation No. 29 (Golden Mountain)

Golden Mountain is a composition for a large organ. The piece is set up as a number of variations on a specific Goldberg variation (Variation No. 29) by Bach. It begins with rapid arpeggios that create echo effects between the manuals. The underlying harmonics are built around a bass line that, in turn, permeates Bach's variation piece. Next up is a calmer interlude where three independent parts imitate each other in various tempi. The finale is a virtuoso toccata, where rhythmic echoes from the old Master's Variation No. 29 resound once more.

Jan Sandström (1954) is one of the most frequently performed Swedish composers on the international scene today. No other Swedish orchestral piece has been played as often as his “The Motorbike Concerto” for trombone and orchestra. Sandström’s catalogue includes music for various ensembles, for choir, opera, ballet, and for radio theatre- but above all for orchestra, with or without soloists. He is a professor at the Dept. of Arts, Communication and Education at the Luleå University of Technology. In 2015, he received the Rosenberg Award from the Swedish Society of Composers for his significant and pioneering contributions and he also won a Guldbagge (Swedish “Oscar”) for Best Original Score with *The Garbage Helicopters*.

About the *Variation on Goldberg Variation No. 21*

My contribution is a fairly free interpretation with a primary focus on the descending harmonics in the Bach variation. In contrast to this somberness, the recorder spins gossamer threads of comforting light.

Kondens consists of My Eklund (recorder) and Lisa Oscarsson (organ). Several works have been dedicated to this ensemble, such as *Geist and Ghost*, by the Malmö-based composer Daniel Hjorth. Their latest commission *Goldberg 1.5* premiered at the 2016 New Directions festival, where it was also recorded by Swedish Radio P2 Live. Since 2014, this duo has regularly held concerts in Sweden, primarily, but also in Norway. **Kondens** has been acclaimed by the media for their innovative approach and musicality. The Swedish Culture Council is behind most of their commissions and the Swedish Arts Grants Committee has arranged grants and funding.

Lisa Oscarsson (1980) Organist, born and raised in Stockholm. Lisa studied Church Music at the Malmö Academy of Music, for, among others, Mattias Wager and also at the Royal College of Music in Stockholm, for, among others, Stefan Therstam and Tomas Willstedt. In 2005, she graduated and her majors were improvisation, composition and solo organ. In 2006, she was accepted for the Concert Organist Programme at the Piteå School of Music, where she was taught by professor Hans-Ola Ericsson. She also completed a Master's at the same school. In 2011, she performed her diploma concert at Luleå cathedral. Ms. Oscarsson works as an organist for the City of Umeå, where she is also in charge of the extensive concert circuit there and performs frequently in Sweden, Germany and Norway. She is the recipient of several grants, such as from the Royal Swedish Academy of Music.

My Eklund (1978) Recorder player. Studied at the Malmö Academy of Music (Bachelor's degree), at ESAME in Portugal, and graduated (Master's degree) from the Royal College of Music in 2007. Today, she is a progressive freelance musician who leads projects of her own and takes on freelance assignments in Early and Contemporary music, mainly in Sweden, but also throughout Scandinavia and in Europe. Ms. Eklund has been involved in several premieres and she is the founder of the ensemble Parkour and the children's group Spöket och hovmusikanterna ("The Ghost and the Court Musicians"). Her work has been broadcast several times by Swedish Radio P2 LIVE and she has received working grants and project funding by the Swedish Arts Grants Committee, as well as grants, funding and support from the Royal College of Music, RANK, the Swedish Arts Council, the Helge Ax:son Johnsson Foundation, and the Nordic Culture Fund.

About the instruments used in this recording

The organs at Växjö Cathedral

The choice of instruments is one of many aspects that makes this recording unique. Since the theme is to place historical music in a new context, we are particularly happy to be able to use two different organs in the same cathedral. We have used a Romantic instrument with a symphonic tone as well as a larger instrument in the style of the 1700s, tuned for that period. The original Bach variations are played on the loft organ, and the new pieces utilize the organ located in the southern choir.

Loft organ

The organ façade dates back to the 18th century. The pipes in the façade are original and have been restored to the original tuning, where $a = 416$ Hz. In 2002, the instrument was rebuilt in its original style, with 33 stops. This project was a joint venture between Grönlunds Orgelbyggeri AB, Ålems Orgelverkstad AB, and Bergenbladh & Jonsson.

Southern choir organ

The organ in the southern choir was refurbished in 2001. It has 19 stops, of which 15 originally come from an Åkerman & Lund

organ built in 1885. The stops have been restored to their original Romantic character in connection. This instrument was built by Ålem Orgelverkstad, in collaboration with Bergenbladh and Jonsson.

Recorders/flutes and electronics used in this recording

Modern (standard pitch $a = 442$ Hz)

Paetzold double bass recorder (C tuning)

Mollenhauer alto recorder, Modern Grenadill with an E-foot (modern voicing)

Moeck soprano recorder, Rottenburgh Grenadill

Baroque recorders (Baroque pitch $a = 416$ Hz)

Voiceflute, R D Netsch (D tuning)

Soprano recorder, Bodil Diesen (C tuning)

Microphones

DPA headset 4066-C

Ehrlund contact microphone (used on Track 2)

Jan Sandström www.jansandstrom.com

Lisa Ullén lisaulen.com

Ida Lundén www.idalunden.se

Daniel Hjorth danielhjorth.com

Mattias Petersson www.mattiaspetersson.com

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