



LAWO
CLASSICS

HENRIK HELLSTENIUS

PAST & PRESENCE

TORA AUGESTAD ✦ MEZZO-SOPRANO

DIEGO LUCCHESI ✦ BASS CLARINET
BERGEN PHILHARMONIC ORCHESTRA
EDWARD GARDNER ✦ CONDUCTOR

A THEATRE OF SOUND AND SILENCE

Henrik Hellstenius's intense yet unassuming exploration of the interacting worlds of sound and time has spanned more than three decades. That hunger for discovery is perhaps the single most unifying feature across his life and work. It was already forming rapidly in his youth, from his teenage years spent listening to Keith Jarrett and Jan Garbarek to his studies of spectral music with Gérard Grisey in Paris.

In between, Hellstenius studied musicology at the University of Oslo and composition at the Norwegian Academy of Music, where he is now a professor. Even then, Hellstenius was only interested in looking forward. Presently, his music is best heard as an intense reflection on the times we're in, each piece the culmination of a slate-cleaning hunt for new sounds and delivery techniques that best serve the text (or subtext) in question and often draw out rich assets from minimal or unassuming material.

The composer's many concertante works, like his operas, tell real-life stories – whether personal and narrative or purely coloristic and abstracted. The mostly vocal works in this collection offer an inside track on the composer's response to idea and text, full of 'presence' and in the present tense, even when elements of the subject matter hark back to the past – to musical or constitutional foundation stones. They reveal the sort of fresh and fragmented lyricism that, in so many of the composer's works (vocal or otherwise), barely allows itself to be heard.

A constant stimulus for Hellstenius has been the work of performing musicians. 'They have something I don't – an intimate knowledge of their instrument and ideas about how it can be used,' the composer once said. One such musician is the bass clarinetist Diego Lucchesi, with whom Hellstenius worked on projects organized by BIT20, the contemporary music ensemble of Norway's second city, Bergen. The two soon started to discuss a potential new work for Lucchesi to play. A commission eventually came from Lucchesi's principal employer, the Bergen

Philharmonic Orchestra, for whose 250th season Hellstenius wrote his concerto for bass clarinet, *Still Panic*, in 2016.

The title refers to an infamous work by the British composer Harrison Birtwistle. *Panic* is a concerto for alto saxophone, drum kit, woodwinds, brass and percussion first heard at the Last Night of the BBC Proms in London in 1995, after which the corporation received numerous complaints from conservative television viewers. Birtwistle's piece, which describes 'the feelings of ecstasy and terror experienced by animals in the night at the sound of Pan's music' according to the composer, was played in Bergen in 2000 alongside the first performance of Hellstenius's own score *Theatre of Sleep*.

As a response to Birtwistle's concerto, the sense of mania and unease in Hellstenius's *Still Panic* often lies under the surface rather than thrusting out in the foreground. There are aerated, calm textures in music stalked still by a sense of rumbling discomfort. Often, the soloist leads the orchestra into agitation.

The score obsesses over a small amount of actual musical material, the most prominent being a motif described by the composer as a 'neurotic, rotating figure' heard frequently from the soloist and born of the hooting descending intervals heard right at the start of the piece. As the music plays on the bass clarinet's inherent ability to sound heavy and unwieldy, the bass clarinetist responds with theatrical shouts of 'ouch!' Behind the soloist the orchestra ripples in and out of forceful interaction, beautiful and sometimes fragile but possessed of a certain elemental power even when apparently lying latent.

In a slow central section, the neurotic, rotating motif turns sleepy and the soloist appears to be awakened from his slumber by the gentle prodding of the orchestra. Some sense of positive energy then enters the score, the rotation of the coil, and various other plain intervals, now pointing upwards. A more satisfied, blissful frenzy takes root before six steady, repeated notes from the soloist diffuse the tension once and for all.

In 2017, Hellstenius fulfilled another commission from the Bergen Philharmonic Orchestra with a concertante piece for the ensemble and the Norwegian mezzo-soprano and actor Tora Augestad. *As If The Law Is Everything* uses material included in the work *Loven* ('The Law'), written for the Oslo Philharmonic Orchestra three years previously.

A consummate singing actor, Augestad has been a longstanding collaborator of the composer's and sang the role of the Queen in his second opera *Ophelias: Death by Water Singing* (also available on LAWO). Hellstenius had Augestad's voice in mind when writing the piece. 'She has this special timbre in her voice, or more specifically, timbres: a strange combination of the German Weill tradition and the classical lied tradition and long experience as a singer of contemporary music,' he says.

As If The Law Is Everything sets to music verse by the Norwegian author and poet Øyvind Rimbereid that reflects on laws both natural and manmade. Across sev-

en sections, Hellstenius's work explores criminal law, the laws of nature and what Rimbereid refers to as 'the first human law' – to be present for each other and caring of one another. Included are first-person portraits of three women: a thief hiding from the authorities, a judge reflecting 'on the fragile balance between right and wrong' and a murder victim who, in the first instance, the law has failed.

The singer/speaker personifies all three, oscillating between dramatic character declamation and cool recitation of legislation and fact. 'The vocal lines and the sounds of the mezzo-soprano, together with the colours of the orchestra, are meant to widen the possible meaning of the words and their poetic images, creating dramatic tension and possible reflection,' writes the composer in his own programme note. The words themselves are always in the driving seat.

But the subtext is just as clear. Behind those words, the orchestra's mosaic of figuration and layers of rhythms form a sort

of spectral reflection on the text, rather than reinforcing its narrative. 'The Law' introduces the idea of law as a theoretical abstract, commanding us to 'honour', 'laud' and 'sing' the law, the singer's wordless vocal flights obeying the latter. 'To Be' takes the form of a patter song whose rhythmic drive is momentarily slackened or suspended, its text underlining the plight of the downtrodden in its blurring of the lines between the social conditions of poverty and criminality. The word 'home' has a multitude of implications, from institutional care to domestic abuse. The text may lead, but the music plunges down, soars up or spirals around in disorientation.

'The Stars' is a lyrical, high-register reflection on the lofty position of the judge in which the singer's voice floats at first over ethereal strings. But those same strings are soon filled with the weight of responsibility, treading with earthbound, heavy chords where they had once hung in the ethereal abstraction of theoretical morality and legal principle.

'The Laws of Nature' oscillates between spoken scientific explanation and pointed, agitated but lyrical singing in which the singer hovers suggestively on individual words and phrases, the orchestra bubbling, formulating and gravitating behind her. We are taken into a teeming forest of sounds in 'She Who Fell', from which the murder victim tries to manically piece together her traumatic journey. As the orchestra dissipates into fragments of intangible and tortured memory behind her, we soon learn that this is a voice from the grave. Rimbereid's accumulate laws – scientific, legislative and human – are indicted by the victim's statement that 'I was the one who fell through all the nets.'

Straight from the victim's moving declaration that 'no-one saw it', we are plunged cruelly but evocatively into the literalism of 'The Laws of Nature II'. While the scientific adumbration of climate change is rational and cool, the orchestra soon starts to sound ominous underneath, agitating towards protest. In the final 'Epilogue', the finger is pointed back towards all of us, with the implication that Rimbereid's 'first law' is not

being observed as it should be. The piece ends almost on a lament, its last downward falling phrase aborted prematurely.

Robert Schumann's song cycle *Dichterliebe* is one of music history's most moving and admired song cycles. It was written in a little over a week in 1840, in the midst of a personal crisis in which Schumann's prospective father-in-law was attempting to block the composer's marriage to his daughter, mostly by slandering him. Partly in rebellion against the social order that held sway in Germany, Schumann turned to the poetry of Heinrich Heine, whose works looked west to Paris in their freedom, outspokenness and scented language.

Schumann set 16 of Heine's poems plotting a poet's love gone bad and his mood turned bitter. He gave notable freedom to the piano, whose introductions often establish a song's emotional state and whose codas just as often post-script the singing with a surge of emotion that could never be contained in words. Schumann also largely ignored Heine's metrical systems, instead focusing

on the natural rhythms of the words themselves, often lingering on those he considered important.

Hellstenius's own *Dichterliebe* from 2015 consists of 'composed interpretations' of eight of Schumann's songs – a look at *Dichterliebe* through twenty-first century eyes but with the apparatus of the symphony orchestra Schumann knew well (albeit extended). An excavation of the original music's structural and emotional layers led Hellstenius to look for ways of allowing the songs to 'ring with a new atmosphere and sound'. The solo part was originally written for the Norwegian jazz singer Solveig Slettahjell – which itself put another slant on Schumann's melodic lines in particular. When the composer revised the songs in 2020, he did so, once more, with Augustad's voice in mind.

To begin, we hear Schumann's own first song 'Im wunderschönen Monat Mai', its already buoyant sentiments rendered almost as a fairytale or memory by Hellstenius's sweet, light orchestration. Even by Schumann's second song, 'Aus meinen Tränen spriessen',

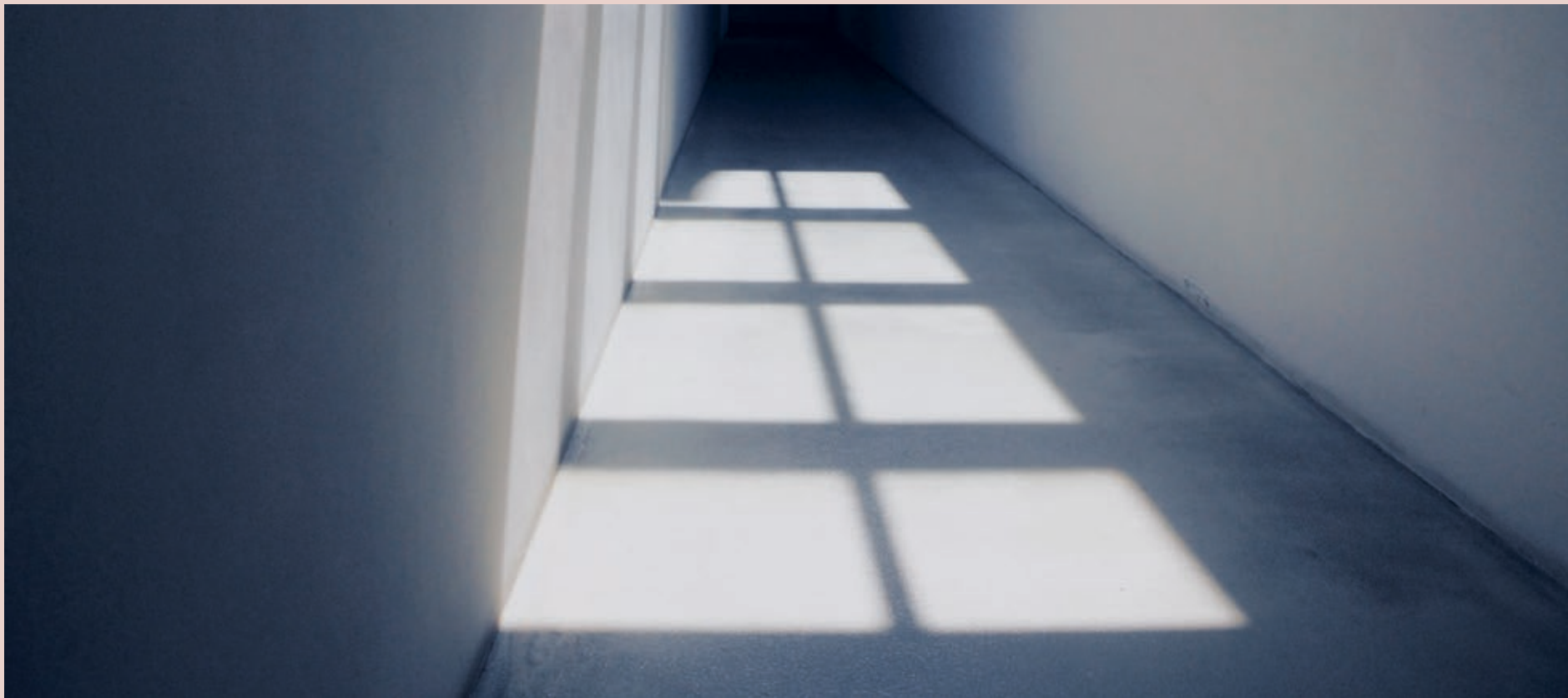
the poet is already talking of tears. The tune clings to positivity, but is weighted by Hellstenius's orchestra, sinking into dark colours and murky depths. Not even the bushy-tailed fanfare can save it. There is a similar effect in 'Die Rose, die Lilie, die Taube, die Sonne', torpedoed by a trombone glissando while the rest of the orchestra clasps its hands over its ears, as if it knows the poet's love is hopeless.

In Schumann's fifth song, 'Ich will meine Seele tauchen' Schumann's rippling piano accompaniment again takes on a fantasy element mostly through tuned percussion, while a muted trumpet traces a dark counter-melody that induces further orchestral pressure. By 'Und wüssten's die Blumen, die kleinen', Schumann's eighth song, the poet is already in a self-pitying, bitter state. There is cold comfort in the orchestra, whose icy strings cast the poet's flowers as nettles. But those same strings move from noncommittal to impassioned and apparently supportive in the last verse, flowing over into a heated postlude.

In 'Das ist ein Flöten und Geigen' the jilted poet is forced to look on as his lover weds someone else. Hellstenius sets the song almost as a burlesque, a freewheeling musical helter-skelter that eventually comes back down to earth with a thud. Hör' ich das Liedchen klingen' is filled with a haunted melancholy with special poignancy attached to the word 'einst' ('once'), a touchstone in Heine's set that shifts tragically in meaning. The once translucent orchestra eventually rears up in anguish at the poet's 'unfathomable sorrow'.

Schumann's thirteenth song 'Ich hab' im Traum geweinet' is more nightmare than dream in Hellstenius's hands. The human voice sounds almost dismembered while the orchestra combines the shuffling chords of Schumann's original piano part with the ghostly aura of sustained and pitch-bending notes on strings, percussion and winds. Not even Hellstenius can slip free from the 'klang' of Schumann's nineteenth century, just as that composer felt himself captured entirely by the power of Heine's words.

Andrew Mellor



HENRIK HELLSTENIUS

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PAST & PRESENCE

AS IF THE LAW IS EVERYTHING

Text: Øyvind Rimbereid

English version: May-Brit Akerholt

I. The law

Honour the law,
because it makes it possible
to divide the world in two.
Laud the law
that pulled the human being
up from the animal kingdom.
Sing the law,
because it makes it possible
to divide the world in two.
Just as the knife
makes the apple tasteful,
and the rot to be forgotten.
Sing the law
that divides past and presence
It taught the human
to think as a human
Laud the law
Sing the law
Honour the law
That keeps darkness at bay

and lets the light shine.
As if light is everything.
Sing the law
that saves the law
by never judging itself
It simply lives
in its own house.

II. To be

Not to be in the slammer .
Not to be in the Home.
Not to be in the waiting room.
Not to sit behind the bus shelter.
Not to be on the way in or out.
Not to be on the way down or up.
Not to lie in the car wreck.
Not to escape out the back door.
Not to lie in hospital.
But to be alone.
Here where the gaps
between the branches
are not like windows in a house.
Then I am as quiet as a hare.
I see the blue lights
on the car looking for a name.
My name?

III. The stars

For the human
must be the judge
in this world.
And in my life it is me
who judges.
I who grew up
with the silver poplar
which my father took home
So when I lay beneath
The branches
impossible to count.
And the leaves, a blinking chaos.
Now I judge the woman who steals the silver.
And I judge the man who stands there
in shining silver shirt.
In the night I look up at the stars:
in the midst of the animals.
The scorpion, with its poison
and scissoring hands.
I am the woman who judges
and who cuts with
the scissors as best I can.
Just as God who cut and named.
God who doesn't exist anymore,
but who still must
cut with a pair of scissors

within the law, somewhere?
Forgive me if I
make a wrong cut now and then

IV. The laws of nature (first part)

For instance: the fundamental Ohm's law,
that tries to hold on just as all laws try to hold on
between Alfa and Omega.
Ohm's law, that for a long time has determined the
current and the tension In the electron's circling
life. Always electrons in movement,
Ohm's Law, which converts current and energy to
heat, and burn all resistance totally off ...
Unless the resistance is
not soft and flexible,
is light like a hair of wolfram
and which can transform a careful tension to light
that sweeps along a damp loft
as a torch is turned on.
All these forgotten things:
dark clothes, red toys, a broken chair,
which now shines in the light of recognition!
If the resistance is very high,
and the electrons stream
wildly through the cobber wires
and in through the metal clamps fastened
to freshly-shaved legs,

so that even if the resistance
in each cell is enormous
and they protest with their
whole condemned life,
no matter how life has been,
they now burn up in a last word
of smoke.

V. She who fell

It is so long ago.
And I don't remember anything.
Dead as earth am I.
I remember that I ran,
in a ring between the trees,
up towards a house
that was not a house
or didn't I skid on a rock
and float away like a rotted
log under the ice?
Or did I jump out of a window?
And it was just after that that someone,
him, or was it the two of them,
hit and hit? Or was it a car
that smashed smashed like a lash
and that drove what used to be me
away for ever.
A rope, two shots!

I wasn't saved.
I disappeared. Someone
searched for me,
Or did they?
And was it someone who cried for me?
Or did I just die
as I lived?
I was the one who fell
through all the nets,
light as a breeze.
So when she died,
the earth only became a quarter
of a gram lighter.
No one saw it.

VI. The laws of nature (second part)

Natural laws never dispute.
They only give the orders
they are forced to give:
They move and stop,
lift and rummage in the smallest rooms,
In the largest, and in the forests.
Or they crush a mountain under a glacier
and drench a town beneath burning lava.
The laws of nature don't even discuss
the largest catastrophes' clay foundation:
The oxygen-rich air in the Permian period

which continually added a tenth of a degree
to the temperature and slowly, patiently
made the ocean-streams change their direc-
tions
under continually higher temperatures
before gigantic meteorite impacts,
series of volcano eruptions in Siberia
drifting sulphur, methane gasses
up from the ocean
with a climax like that in a tragedy:
Life in the ocean practically gone!
The Earth sailing, around without a word
to comfort
with a heavy heart.
The Laws of Nature's Laws
themselves survive.
They always survive
their own catastrophes,
as long as the foundations of nature's
laws exist.
Law upon law.
Like the fundamental
force of gravity
that keeps rock upon rock,
maintains the earth's abundance
The fundamental
force of gravity which you can also count

down to, exactly
in to the centre.
But that you can never count past.
As if the numbers, just disappear.
Only there can the Laws of Nature
be released from the law,
there where they themselves once
were born.

VII. Epilogue

Such was the first law:
To promise,
Such was the first law:
To be there
To be that promise.
And to keep it.
Like careful threads
that wind themselves around.
Like in a safe home — at night,
That cannot be wholly safe
if no one is there
if no one is
this promise,
Such was the first law:
To be there
To be that promise.
For nothing becomes safe

in this room
If nobody promises,
If no one is this law,
If no one keeps
this law that existed
long before Babylon's laws
and before all states' constitutional laws,
at the time when the law perhaps
meant "to love",
or also before this word
came or disappeared,
only this was the first law:
"to promise to be there".

ROBERT SCHUMANN'S DICHTERLIEBE

Text: Heinrich Heine
English translation © Richard Stokes, author of The
Book of Lieder (Faber, 2005) provided courtesy of
Oxford Lieder
(www.oxfordlieder.co.uk)

I. Im wunderschönen Monat Mai

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.
Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

In the wondrous month of May

*In the wondrous month of May,
When all the buds burst into bloom,
Then it was that in my heart
Love began to burgeon.
In the wondrous month of May,
When all the birds were singing,*

*Then it was I confessed to her
My longing and desire.*

II. Aus meinen Tränen spriessen

Aus meinen Tränen spriessen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.
Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

From my tears there will spring

*From my tears there will spring
Many blossoming flowers,
And my sighs shall become
A chorus of nightingales.
And if you love me, child,
I'll give you all the flowers,
And at your window shall sound
The nightingale's song.*

III. Die Rose, die Lilie, die Taube, die Sonne

Die Rose, die Lilie, die Taube, die Sonne,
Die liebt' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.

Rose, Lily, Dove, Sun

*Rose, lily, dove, sun,
I loved them all once in the bliss of love.
I love them no more, I only love
She who is small, fine, pure, rare;*

*She, most blissful of all loves,
Is rose and lily and dove and sun.*

V. Ich will meine Seele tauchen

Ich will meine Seele tauchen
In den Kelch der Lilie hinein;
Die Lilie soll klingend hauchen
Ein Lied von der Liebsten mein.
Das Lied soll schauern und beben,
Wie der Kuss von ihrem Mund,
Den sie mir einst gegeben
In wunderbar süßer Stund'.

Let me bathe my soul

*Let me bathe my soul
In the lily's chalice;
The lily shall resound
With a song of my beloved.*

*The songs shall tremble and quiver
Like the kiss that her lips
Once gave me
In a wondrously sweet hour.*

VIII. Und wüssten's die Blumen, die kleinen

Und wüssten's die Blumen, die kleinen,
Wie tief verwundet mein Herz,
Sie würden mit mir weinen,
Zu heilen meinen Schmerz.
Und wüssten's die Nachtigallen,
Wie ich so traurig und krank,
Sie liessen fröhlich erschallen
Erquickenden Gesang.
Und wüssten sie mein Wehe,
Die goldenen Sternelein,
Sie kämen aus ihrer Höhe,
Und sprächen Trost mir ein.
Sie alle können's nicht wissen,
Nur eine kennt meinen Schmerz:
Sie hat ja selbst zerrissen,
Zerrissen mir das Herz.

If the little flowers knew

*If the little flowers knew
How deeply my heart is hurt,
They would weep with me*

*To heal my pain.
If the nightingales knew
How sad I am and sick,
They would joyfully make the air
Ring with refreshing song.
And if they knew of my grief,
Those little golden stars,
They would come down from the sky
And console me with their words.
But none of them can know;
My pain is known to one alone;
For she it was who broke,
Broke my heart in two.*

IX. Das ist ein Flöten und Geigen

Das ist ein Flöten und Geigen,
Trompeten schmettern darein;
Da tanzt wohl den Hochzeitsreigen
Die Herzallerliebste mein.
Das ist ein Klingen und Dröhnen,
Ein Pauken und ein Schalmei'n;
Dazwischen schluchzen und stöhnen
Die lieblichen Engelein.

What a fluting, what a scraping

*What a fluting, what a scraping,
With trumpets blaring in;*

*That must be my dearest love
Dancing at her wedding feast.
What a clashing, what a clanging,
What a drumming, what a piping;
And the lovely little angels
Sobbing and groaning in between.*

X. Hör' ich das Liedchen klingen

Hör' ich das Liedchen klingen,
Das einst die Liebste sang,
So will mir die Brust zerspringen
Von wildem Schmerzendrang.
Es treibt mich ein dunkles Sehnen
Hinauf zur Waldeshöh',
Dort löst sich auf in Tränen
Mein übergrosses Weh'.

When I hear the little song

*When I hear the little song
That my love once sang,
My heart almost bursts
With the wild rush of pain.
A dark longing drives me
Out to the wooded heights,
Where my overwhelming grief
Dissolves in tears.*

XIII. Ich hab' im Traum geweinet

Ich hab' im Traum geweinet,
Mir träumte, du lägest im Grab.
Ich wachte auf, und die Träne
Floss noch von der Wange herab.
Ich hab' im Traum geweinet,
Mir träumt', du verliessest mich.
Ich wachte auf, und ich weinte
Noch lange bitterlich.
Ich hab' im Traum geweinet,
Mir träumte, du wärst mir noch gut.
Ich wachte auf, und noch immer
Strömt meine Tränenflut.

I wept in my dream

*I wept in my dream;
I dreamt you lay in your grave.
I woke, and tears
Still flowed down my cheeks.
I wept in my dream;
I dreamt that you were leaving me.
I woke, and wept on
Long and bitterly.
I wept in my dream;
I dreamt you loved me still.
I woke, and still
My tears stream.*



HENRIK HELLSTENIUS

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PAST & PRESENCE

HENRIK HELLSTENIUS COMPOSER

Henrik Hellstenius (born 1963), a Norwegian composer, studied composition at the Norwegian Academy of Music and with Gérard Grisey at Conservatoire Supérieur. Hellstenius's output encompasses a large range of works: chamber music, orchestral works, opera, electro-acoustic music and music for theatre and dance. His music has been performed frequently at concerts and festivals around the world by ensembles and musicians such as Cikada, BIT20, Oslo Sinfonietta, Court Circuit, Irvine Arditti, Peter Herresthal, Asamisimasa, Hans Kristian Kjos Sørensen, Ensemble El Perro Andaluz, Oslo Philharmonic Orchestra, Bergen Philharmonic Orchestra and Stavanger Philharmonic Orchestra.

His first opera, *Sera*, received the Norwegian Edvard Award in 2000, and has been staged in Oslo and Warsaw. His second opera, *Ophelias: Death by Water Singing*, premiered in Oslo in 2005 and was staged in Warsaw, Oslo and Osnabrück, Germany.

It was recorded in 2014 and released on the LAWO Classics label in 2016 (LWCro98).

Hellstenius has been composer in residence with the Bergen International Festival 2011, Oslo Philharmonic Orchestra 2013/2014, and the June in Buffalo Festival 2017.

In recent years Hellstenius has focused on the musical relationship between sound, words and movement in its many forms, ranging from staged concerts and performance works to musical theatre pieces. He is at present conducting an artistic research project, 'Extended Composition', where he focuses on the possibilities in composition with movement, sound and language.

Hellstenius is also a professor of composition at the Norwegian Academy of Music in Oslo, and has been a guest teacher of composition at festivals, conservatories and universities in Germany, the USA, Austria, France and the Nordic countries.





HENRIK HELLSTENIUS

TORA AUGESTAD MEZZO—SOPRANO

Tora Augestad's versatility inspires composers, directors and conductors. Born in Bergen, Norway, the singer and actress studied both classical music and jazz singing and knows how to engage her vocal capabilities, which defy easy classification, in a compelling manner. Tora Augestad has become a regular guest in concert halls all over Europe, sharing the podium with musical partners such as Ensemble Modern, Bamberger Symfoniker, Gürzenich Orchester, Klangforum Wien and all the Norwegian symphony orchestras.

Her collaboration with the Swiss director Christoph Marthaler, which began in 2010, has become a constant element in her artistic life. She has been a guest in 13 of his productions, touring extensively in more than 40 cities worldwide. From 2014 to 2019 she was a regular guest at Volksbühne am Rosa-Luxemburg-Platz.

Her CD *Portraying Passion* (with Oslo Philharmonic Orchestra, LWC1164), featuring works by Weill, Ives and Paus, released in autumn 2018, was nominated for the German Record Critics' Prize and was voted 'Star / CD of the Month' by Fono Forum and Opernwelt magazine, as well as receiving the 'Spellemannprisen', the Norwegian counterpart to the US Grammy. Tora Augestad was Artistic Director of the Hardanger Music Festival in Norway from 2015 to 2020, leading altogether six festivals. In 2015 she was nominated for the Nordic Council Music Prize, the most important cultural award in Scandinavia, and in 2018 was honored as Performer of the Year by the Norwegian Composers Society.

In 2004 she founded her band 'Music for a while', which includes some of the most versatile musicians on the Norwegian scene. Their 4th studio album will be released in the autumn of 2021. A long-time collaborator is the Norwegian composer and saxophonist Trygve Seim, who composed *Rumi Songs* for her.

DIEGO LUCCHESI BASS CLARINET

Diego Lucchesi was born in 1978 in Piacenza, Italy. After completing studies in his hometown under A. Serrapiglio he was admitted to Thomas Friedli's class at the Geneva Haute École de Musique, where he obtained a soloist diploma in 2001 (Premier prix de virtuosité) and an orchestral musician diploma in 2002.

Lucchesi was solo clarinetist of the Gustav Mahler Jugendorchester in 2002–2003 and became solo bass clarinetist of the Bergen Philharmonic in 2003. Primarily an orchestral musician, he has maintained an active collaborative network as guest bass clarinetist with many orchestras across Europe including Philharmonia Orchestra, BBC Symphony, Oslo Philharmonic, Scottish Chamber Orchestra, Orchestra de la Suisse Romande, National Orchestra of St Cecilia in Rome and Dutch Radio Philharmonic to name but a few, working under prestigious conductors such as Abbado, Boulez, Chung, Dutoit and Welser-

Möst. He has recorded for various labels including DG, Decca, EMI, Chandos and BIS. He is also very active on the contemporary music scene and a regular guest with the BIT2o ensemble.

Lucchesi teaches bass clarinet at the Grieg-akademiet (University of Bergen) and on the digital platform PlaywithaPro.

Lucchesi is a Buffet Crampon artist and plays on Licostini mouthpieces.





EDWARD GARDNER CONDUCTOR

Chief Conductor of the Bergen Philharmonic since October 2015, Edward Gardner has led the orchestra on multiple international tours, including performances in Berlin, Munich and Amsterdam, and at the BBC Proms and Edinburgh International Festival. Edward is appointed Principal Conductor for the London Philharmonic Orchestra from September 2021.

In demand as a guest conductor, the previous seasons saw Edward debut with the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, San Francisco Symphony, Rundfunk-Sinfonieorchester Berlin, Royal Stockholm Philharmonic, Wiener Symphoniker and the Royal Opera House; while returns included engagements with the Gewandhausorchester Leipzig, Philharmonia Orchestra and Orchestra del Teatro alla Scala di Milano.

Music Director of English National Opera for ten years (2006–15), Gardner has an ongoing relationship with New

York's Metropolitan Opera where he has conducted productions of *La damnation de Faust*, *Carmen*, *Don Giovanni*, *Der Rosenkavalier* and *Werther*. Elsewhere, he has conducted at La Scala, Chicago Lyric Opera, Glyndebourne Festival Opera and Opéra National de Paris.

A passionate supporter of young talent, Edward founded the Hallé Youth Orchestra in 2002 and regularly conducts the National Youth Orchestra of Great Britain. He has a close relationship with the Juilliard School of Music, and with the Royal Academy of Music.

Born in Gloucester in 1974, Edward was educated at Cambridge and the Royal Academy of Music. He went on to become Assistant Conductor of the Hallé and Music Director of Glyndebourne Touring Opera. His many accolades include being named Royal Philharmonic Society Award Conductor of the Year (2008), an Olivier Award for Outstanding Achievement in Opera (2009) and receiving an OBE for Services to Music in the Queen's Birthday Honours (2012).

BERGEN PHILHARMONIC ORCHESTRA

The Bergen Philharmonic, with the status of a Norwegian national orchestra, is one of the oldest in the world, dating back to 1765. Edvard Grieg served as its artistic director from 1880 to 1882. Edward Gardner is Chief Conductor. The orchestra, which enjoys a high international standing through recordings, extensive touring and international commissions, was nominated Orchestra of the Year in 2020 by Gramophone.

During the last few seasons the orchestra has played at the Concertgebouw, the BBC Proms, Wiener Musikverein and Konzerthaus, Carnegie Hall in New York, Elbphilharmonie in Hamburg and the Philharmonie in Berlin. The orchestra and Edward Gardner appeared at the Edinburgh International Festival (2017) and Royal Festival Hall (2019) with their critically acclaimed production of *Peter Grimes*.

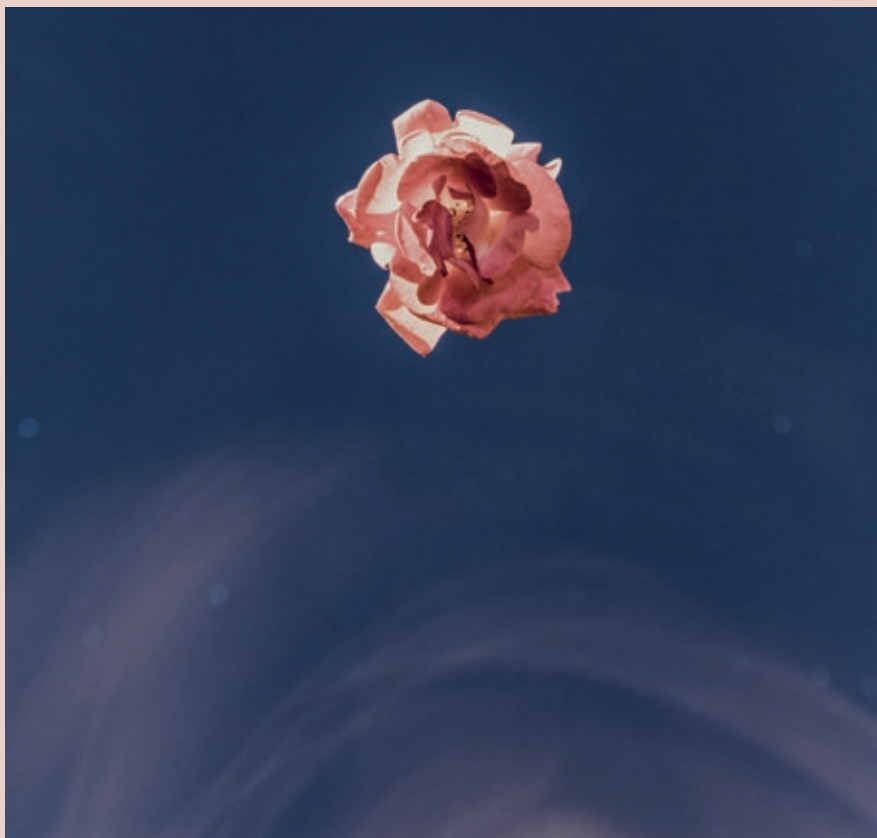
In 2015 the orchestra established its own free streaming service, Bergenphilive.no, which offers a fine selection of works performed by the orchestra and a range of

conductors and soloists. A youth ensemble, Bergen Philharmonic Youth Orchestra, was established the same year.

The orchestra has an active recording schedule, releasing four CDs every year. Recent projects include a series of orchestral works by Janáček, Messiaen's *Turangalila*, ballets by Stravinsky, the complete symphonies, ballet suites and concertos of Prokofiev, Bruckner's symphonies and the complete orchestral music of Edvard Grieg.

Edward Gardner and the orchestra have released a wide range of recordings: orchestral works by Janáček, including a Grammy-nominated recording of his Glagolitic Mass, Schönberg's *Gurre-Lieder*, songs by Sibelius, Grieg's Piano Concerto and incidental music to *Peer Gynt*, featuring Jean-Efflam Bavouzet, Ann-Helen Moen and Lise Davidsen, Bartók's Concerto for Orchestra and Rhapsodies with James Ehnes, Bartók's *Bluebeard's Castle* with John Relyea and Michelle DeYoung, Brahms's symphonies Nos 1 and 3, Schoenberg's *Erwartung* and *Pelleas und Melisande* and Britten's *Peter Grimes* with Stuart Skelton and Erin Wall. The *Peter Grimes* CD was named Recording of the Year by Gramophone magazine.





CREDITS

As If The Law Is Everything:

Recorded in Grieghallen, Bergen,
27—28 November 2017

Producer/Technician/Editing:
Gunnar Herleif Nilsen

Technician: Haakon Gunby

Still Panic:

Recorded in Grieghallen, Bergen,
14—15 April 2016

Technicians: Haakon Gunby
/ Njaal Mangersnes

Editing: Gunnar Herleif Nilsen

Dichterliebe:

Recorded in Grieghallen, Bergen,
11 September 2020

Producer/Editing: Vegard Landaas
Technician: Thomas Wolden

Mastering: Thomas Wolden

Booklet notes: Andrew Mellor

As If The Law Is Everything

(Original text): Øyvind Rimbereid

As If The Law Is Everything

(English version): May-Brit Akerholt

Dichterliebe (English translation):

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HENRIK HELLSTENIUS
PAST & PRESENCE

AS IF THE LAW IS EVERYTHING (2017)
FOR MEZZO-SOPRANO ^{AND} ORCHESTRA

- 1_____ I. THE LAW—02:49
- 2_____ II. TO BE—05:50
- 3_____ III. THE STARS—06:13
- 4_____ IV. THE LAWS OF NATURE
(FIRST PART)—04:15
- 5_____ V. SHE WHO FELL—05:59
- 6_____ VI. THE LAWS OF NATURE
(SECOND PART)—03:04
- 7_____ VII. EPILOGUE—03:50

- 8_____ STILL PANIC (2016)—14:25
CONCERTO FOR BASS CLARINET
AND ORCHESTRA

ROBERT SCHUMANN'S DICHTERLIEBE (2015)
RE-COMPOSED BY HENRIK HELLSTENIUS
FOR MEZZO-SOPRANO ^{AND} SMALL ORCHESTRA

- 9_____ I. IM WUNDERSCHÖNEN
MONAT MAI—01:51
- 10_____ II. AUS MEINEN TRÄNEN
SPRIESSEN—01:20
- 11_____ III. DIE ROSE, DIE LILIE, DIE TAUBE,
DIE SONNE—01:10
- 12_____ V. ICH WILL MEINE SEELE
TAUCHEN—02:01
- 13_____ VIII. UND WÜSSTEN'S DIE BLUMEN,
DIE KLEINEN—01:47
- 14_____ IX. DAS IST EIN FLÖTEN UND
GEIGEN—01:29
- 15_____ X. HÖR' ICH DAS LIEDCHEN
KLINGEN—02:35
- 16_____ XIII. ICH HAB' IM TRAUM
GEWEINET—03:26

