

LAWO  
CLASSICS



# *Skumring*

Mossenmark | Bröske | Koch | Aho  
Ida Løvli Hidle | Accordion



## Skumring Twilight

From the Great Norwegian Encyclopedia:  
"Skumring (eng. twilight) occurs when the light from the sky is mainly sunlight that is reflected and scattered by dust in the air or by the molecules or atoms of the air. When the sun is below the horizon, part of the visible atmosphere lies in the Earth's shadow and will therefore appear dark..."

*In this darkness, it becomes harder and harder to see, and the other senses take over. It is quiet. Or is it? Isn't there something moving? Could it be an animal? Was it the sound of a twig snapping? What is it that scratching, scurrying, rustling and creaking? Is it merely the stream in the distance, the wind in the trees and our own footsteps and breathing that we can hear? Or is there something else out here? The shadows are no longer what they are purporting to be. There's the smell of earth and wet forest. Mist. The air feels cold and slightly damp against the skin. The birds are beginning to calm down. Or are they? It is at this moment that reality fades away, and the fairytales take over. This is the hour of the wood spirit. It lurks in the shadows and then observes us as we wander deeper into the forest.*

*Here lives the 'hulder' with her long, beautiful hair and her beguiling tones. She has taught many a fiddler her songs, but we must also be careful not to be lured completely into the dark. Look for her tail. In a clearing there are live flowers growing. Here we meet Alice. On her walk in Wonderland, she meets the Red Queen who rather whimsically turns into a sheep sitting inside a dark shop where nothing is what it seems. Deep inside the shop, she ends up in an intense discussion with Humpty Dumpty about what would happen if he fell from the narrow shelf he is sitting on. The birds in the forest observe all this from a distance. They fly between the trees and keep an eye on the adventures of the forest. This is the kingdom of the night birds, until the sun rises and the birds of light take over.*

— Ida Løvli Hidle

*"...At twilight, this darkness rises ever higher in the sky, until the entire visible part of the atmosphere has entered the earth's shadow. Then twilight ends and night begins."*







Staffan Mossenmark

## *Skogsväsen* <sup>1989</sup> *Wood Spirit*

Staffan Mossenmark (b. 1961, Sweden) is often regarded as a groundbreaking composer with a mind of his own. A large part of his music is characterised by his interest in everyday sounds that are easily recognisable. Through works such as *WROOM — a concert for 100 Harley Davidson Motorcycles* and *IRON — a concert for bodybuilders*, Mossenmark has broken barriers and attracted a large listenership, including outside the traditional concert audience.

He also composes in classical form, and has written many operas, chamber music works and solo pieces. This includes several classical works for accordion, of which *Skogsväsen* is arguably the most famous. His music is performed all over the world, including the USA, Canada, China and Japan, and has appeared on TV and radio. He is a professor at Gothenburg University's Academy of Music and Drama, in addition to being a sought after lecturer both at home and abroad. He is also the artistic director of Gothenburg Art Sounds — Sweden's largest festival for sound art, contemporary music and improvisation.

*A shy, reptilian-like creature hurriedly gestures, only to suddenly stop and listen carefully and look over his shoulder. It is the fight or the flight that is portrayed to us in sonorous form, like an invisible shadow play in a dark forest area, in the twilight hue or in dawn's light where the sun's rays beam down on the forest clearing to create some respite, time to breathe, and a moment of safety before the world is set in motion again.*

— Staffan Mossenmark



Trygve Bröske

## *Hulderslått* 2018

Pianist and composer Trygve Bröske (b. 1973, Norway) lives in Trondheim, where he is an associate professor in Piano Studies at NTNU's Department of Music. He has been a soloist with several orchestras, including the Trondheim Symphony Orchestra, l'Orchestre de la Suisse Romande and the St. Petersburg Academic Symphony Orchestra. He has premiered works by Erlend Skomsvoll, Henning Sommerro, Beat Furrer, to name a few. As a composer, he has written commissioned pieces for ensembles such as La Palette (Switzerland), the Norwegian Air Force Band and the Trondheim Symphony Orchestra. Together with actor and lyricist Marianne Meløy, he runs the musical theatre duo *Brøløy*, which is responsible for the *New Hjorten Concert Series* and several newly written operas, including for the Oscarsborg Opera (in the summer of 2023). He is frequently employed as an accompanist and chamber musician, and collaborates with several artists, including Tora Augestad and Unni Boksasp. In 2008, he received the Spellemann prize (the Norwegian equivalent to the Grammy Awards) for Music for Children as composer for Trondheim Sinfonietta, and he

won again in 2010 in the "Folk Music" category with the Unni Boksasp Ensemble. He studied at NTNU's Department of Music as well as the Conservatoire de Musique de Genève, graduating with the *Premier Prix de Virtuosité* in the spring of 2001.

*'Huldreslått' was written for and compiled in collaboration with Ida Løvli Hidle. The work is based on the Myrkve's fiddle melody of the same name. Fiddler Knut Buen wrote: "The original fiddle melody's name is 'Bygdatråen', which was the musical stage name for the fiddler Nils Myrkve, from Myrkdalen in Vossevangen, western Norway. This piece appeared to him from the 'hulder' once when he was on a fishing trip and falling asleep in a log cabin up in the Grøndal Mountains. The hulder was singing, and Nils searched around for quite a while before he could find a tuning he could play to."*

*'Huldreslått' was composed as a variation work, where the sequence of the variations is flexible — it is up to the performer. This is a kind of programatic music where each variation tells something about the hulder and/*

*or the musician's relationship to her. But what this narrative is, is something we don't know. Since the episodes (the variations) in this story are not set in stone, the whole story becomes uncertain. Besides, it's not even proven that the hulder actually exists, but at least I'm pretty sure she does.*

— Trygve Bröske









Jesper Koch

*The Garden of Live flowers / The Red Queen* 2013/2020  
*Wool and Water / Humpty Dumpty* 2013/2020

"Modernism with atmospheric images" could easily have been the heading to describe Jesper Koch's music. He has his own knack for imaginative storytelling with humorous elements, but with a meticulous aesthetic where all redundant methods of action are stripped away.

Jesper Koch (b.1967, Denmark) started composing at the age of 11 and has since studied with Andy Pape, Olav Anton Thommesen, Colin Mathews, Ib Nørholm and Hans Abrahamson. He has a number of CD releases with the Kontrapunkt and Da Capo labels, and his music has been performed in Austria, the Netherlands, Canada and the USA. His music has been performed by several orchestras including the Odense Symphony Orchestra, the Danish National Symphony Orchestra (DR), the Copenhagen Philharmonic, and the Aalborg Symphony Orchestra. Koch has been the recipient of a number of awards and distinctions for his music, including 1st prize at ROSTRUM in Paris for the work *Ice Breaking* for two accordions, an instrument he is particularly interested in. He is also clearly fond of Lewis Carroll's books

about Alice in Wonderland, as themes from the books recur in much of his music.

*Since 1995, I have been absorbed by Lewis Carroll's (1832—98) books about Alice: 'Alice's Adventures in Wonderland' and 'Through the Looking Glass, and What Alice Found There'. Using these books as inspiration, I have written several other works and now also these pieces. I've chosen four episodes (characters) from 'Through the Looking Glass, and What Alice Found There', but instead of making four separate pieces, each piece is a highly contrastive double portrait. In the first piece, the so-called 'pastoral' mood (with the arrogant talking flowers) in 'The Garden of Live Flowers' is combined with 'The Red Queen' who's clearly a few sandwiches short of a picnic, though she is very busy. In the chapter 'Wool and Water' the red queen is slowly transformed into a knitting sheep with the knitting needles later transformed into oars that suddenly sail down a strange river (a reality that seems rather unreal, as in a dream or an acid trip). This is combined with the chapter 'Humpty Dumpty' about the egg-shaped character sitting high up on a*

*wall who literally talks down to Alice. I have set their grotesque conversation to music as a recitative without words.*

— Jesper Koch





Kalevi Aho

*Sonata for Accordion No. 2.*  
*Mustat linnut / Black Birds* 1990

Kalevi Aho (b.1949, Finland) made his breakthrough as a composer with his 1st Symphony in 1969, and his String Quartets Nos. 2 and 3 in 1970 and 1971, and is currently one of Finland's foremost living composers. His impressive list of works contains over 17 symphonies, 38 concertos and 5 operas, in addition to a large number of solo and chamber music works. What characterises much of his music is high-level complexity and solo virtuosity, ranging from neoclassical to modern and postmodern. Even as a child he started composing and he has since studied at the Sibelius Academy under Einojuhani Rautavaara, and in Berlin with Boris Blacher. He has been employed as a professor at the Sibelius Academy and composer in residence at the Lahti Symphony Orchestra. Since 1993, he has received the government grant for artists in Finland and has been a full-time freelance composer. He has written commissioned works for orchestras such as the BBC Philharmonic, the London Symphony Orchestra, the Gothenburg Symphony Orchestra, and can boast a number of releases that have made

their mark internationally. The recording of his two concertos for theremin and horn won the prestigious German ECHO Classic Awards for best concert CD.

*My second sonata for accordion 'Black Birds' was written in 1990 at the initiative of Marjut Tynkkynen and was inspired by the first sonata. In this second sonata I have tried above all to explore the timbral characteristics of the accordion. Technically it again taxes the performer to the extremes, demanding the utmost sensitivity and a sovereign command of the instrument. In seeking the timbral characteristic of the instrument, I resorted not so much to special effects, which are in fact somewhat limited in number, as to chordal effects and the combination of various types of structure.*

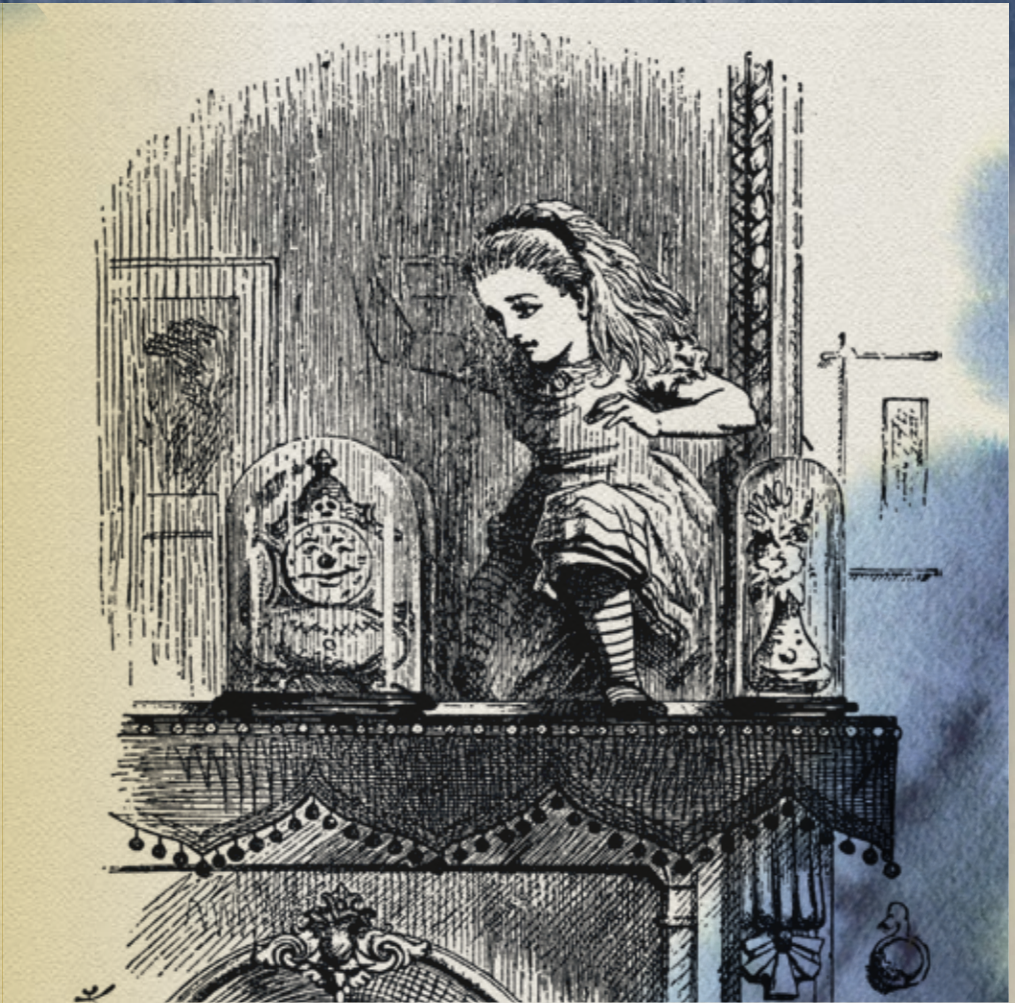
*Each of the five movements in the sonata was inspired by bird song — not that of any specific species, for the bird song in this work is the abstract twittering of the imagination and dream. At the same time it is the psychological bird song of the workings of the mind. To give an*

*example: the fifth movement 'Black Birds' begins by creating a despondent, silent soul scape that is then made all the more despairing by the clear, simple chirping of a bird. The initial world is no longer capable of pulling itself together, it is irrevocably shattered.*

— Kalevi Aho









## Ida Løvli Hidle Accordion

As a soloist, Ida Løvli Hidle (b. 1987, Norway) has played with Ensemble Allegria, the Norwegian Radio Orchestra and the Danish National Youth Ensemble, as well as at a number of festivals such as Festspillene i Nord-Norge, Valdres Sommersymfoni, the Kongsberg Jazz Festival and Pulsar in Denmark. She has played international solo recitals in countries such as China, Canada, Belgium and Russia. Her debut concert at the Royal Danish Academy of Music (in 2016) was broadcast in its entirety on Danish radio station P2. Here she performed the commissioned solo concerto, *Clashes* by Erlend Skomsvoll together with the Danish National Youth Ensemble, and *Fachwerk* by Sofia Gubaidulina. Gubaidulina is one of several composers who have expressed great enthusiasm for Løvli Hidle's interpretations of her music. Hidle subsequently contributed to the editing of the new edition of Gubaidulina's *Et Expecto* — a solo sonata for accordion. Løvli Hidle has also premiered works by, among others, Synne Skouen, Trygve Bröske and Mats Gustavsson (Sweden). From 2016 to 2018, she received the Norwegian government

grant for young musicians. International awards include 3rd prize in the International Competition of Bajan and Accordion Players (Moscow 2015), and 1st prize in the Rotary International Accordion Competition (Ghent, Belgium, 2014).

Løvli Hidle is also a versatile chamber musician. Her virtually unlimited repertoire ranges from contemporary music to baroque, opera, jazz and folk music. She has collaborated with a number of well-known artists and orchestras such as Lise Davidsen, Tora Augestad, NOSO Sinfonietta (North Norwegian Opera og Symphony Orchestra) and the Odense Symphony Orchestra. She has appeared on several CD releases including those with the Trondheim Jazz Orchestra, Susanna Wallumrød, Erlend Apneseth and Skadedyr. In the autumn seasons of 2016 and 2018, she was Kapellmeister at the opera in Malmö, Sweden.







RECORDED IN SOFIENBERG CHURCH,  
OSLO, 20—22 APRIL 2020  
PRODUCER: VEGARD LANDAAS  
BALANCE ENGINEER: THOMAS WOLDEN  
EDITING: VEGARD LANDAAS  
MASTERING: THOMAS WOLDEN  
BOOKLET NOTES: IDA LØVLI HIDLE  
ENGLISH TRANSLATION: PAUL HOLDEN  
BOOKLET EDITOR: HEGE WOLLENG  
COVER DESIGN: ANETTE L'ORANGE / BLUNDERBUSS  
BOOKLET ILLUSTRATIONS: JOHN TENNIEL, E. SCHMIDT <sup>AND</sup>  
SIR RICHARD DOYLE, SOURCE: WIKIMEDIA COMMONS <sup>AND</sup> ISTOCK  
ARTIST PHOTO: ERIKA HEBBERT

THIS RECORDING HAS BEEN MADE POSSIBLE WITH SUPPORT FROM:  
ARTS COUNCIL NORWAY — THE AUDIO AND VISUAL FUND  
CREO — THE UNION FOR ARTS <sup>AND</sup> CULTURE  
FUND FOR PERFORMING ARTISTS  
NORWEGIAN SOCIETY OF COMPOSERS

LAWO CLASSICS LWC1247  
© 2022 LAWO | © 2022 LAWO Classics  
[www.lawo.no](http://www.lawo.no)





STAFFAN MOSSENMARK (\*1961)

1) *Skogsväsen / Wood Spirit* (1989) — 05:22

TRYGVE BRØSKE (\*1973)

*Huldreslått* (2018)

2) I. Tema — 01:33

3) II. Variasjon 1 — 01:10

4) III. Variasjon 2 — 00:57

5) IV. Variasjon 3 — 00:22

6) V. Variasjon 4 — 01:15

7) VI. Variasjon 5 — 00:46

8) VII. Variasjon 6 — 00:47

9) VIII. Vamp — 00:23

10) IX. Variasjon 7 — 01:04

11) X. Variasjon 8 — 02:30

12) XI. Variasjon 9 — 00:50

13) XII. Variasjon 10 — 01:14

14) XIII. Variasjon 11 — 00:57

15) XIV. Variasjon 12 — 03:09

16) XV. Tema — reprise — 00:51

JESPER KOCH (\*1967)

17) *The Garden of Live Flowers /  
The Red Queen* (2013/2020) — 05:03

18) *Wool and Water /  
Humpty Dumpty* (2013/2020) — 04:41

KALEVI AHO (\*1949)

*Sonata for Accordion No. 2*

*Mustat linnut / Black Birds* (1990)

19) I. Valkeuden linnut / *Birds of Light*—03:41

20) II. Yön linnut / *Birds of the Night*—03:25

21) III. Oudot linnut / *Strange Birds*—05:22

22) IV. Autiuden linnut / *Birds of Desolation*—04:04

23) V. Mustat linnut / *Black Birds*—04:36