

CADENCE Nyckelharpa Ensemble

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| 1. Saltarello (Anonymous, Italy, 14 th century, arrangement: Marco Ambrosini) | 3'36 |
| 2. Kalla kårar (Trad. Dalarna, Sweden, arrangement: Ditte Andersson) | 4'10 |
| 3. La Musa danzante (Lorenzo Ruggiero) | 4'48 |
| 4. Szól a duda (Béla Bartók) | 0'56 |
| 5. Párnás tánc (Béla Bartók) | 0'47 |
| 6. "Ugyan édes komámasszony..." (Béla Bartók) | 0'49 |
| 7. Ungarischer Tanz (Marco Ambrosini) | 1'44 |
| 8. Elegisk schottis (Ditte Andersson) | 3'28 |
| 9. A todeschina (Marco Uccellini, arrangement: Marco Ambrosini) | 1'37 |
| 10. Polska from Österleufsta (Trad. Upland, Sweden, arr: Ditte Andersson) | 3'34 |
| 11. Sa démarche chaloupée et provocante (Didier François) | 4'04 |
| 12. La rosa enflorace (Anonymous Sephardic romance, arrangement: Jule Bauer) | 6'16 |
| 13. Polska efter Sven Donat (Trad. Småland, arrangement: Emilia Amper) | 5'33 |
| 14. Vals efter Futturi Petter
(Trad. Västmanland, arrangement: David Eriksson and Josefina Paulson) | 3'29 |
| 15. Fantasia in sol minore (Marco Ambrosini) | 4'50 |
| 16. Barockpolskan (Trad. Sweden, arrangement: Boris Koller) | 2'60 |
| 17. Kapad (Emilia Amper) | 4'46 |
| 18. Djävulspolskan (Trad. Dalarna, Sweden, arrangement: Didier François) | 5'42 |
| 19. Saltarello Romagnolo (Trad. Romagna, Italy, arrangement: Marco Ambrosini) | 3'26 |

Total time: 66'35

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Executive Producer: Dr. Christiane Lehnigk
Recording: Tonissimo
Recording Producer: Stephan Schmidt
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CADENCE

CULTURAL ADULT EDUCATION AND
NYCKELHARPA COOPERATION IN EUROPE

- Eric Sahlström Institutet
- Akademie BURG FÜRSTENECK
- Scuola di Musica Popolare di Forlimpopoli



Musical notes

- The main source for medieval instrumental music from Italy is an anonymous Tuscan manuscript at the British Library labelled "Add. 29987" which dates from the late 14th or early 15th century. The more renowned opus of the manuscript is the second **Saltarello** in the collection, which we use in our project as an example of early instrumental music, ideally connected to the last tune of our concert, the **Saltarello Romagnolo**, which is a popular folk dance of the region where the Scuola di Musica Popolare is based. The transcription of this folk-tune is made by Paolo Giacomoni, one of our first Italian nyckelharpa students and a great folk fiddler.
- When the party came to Eric Sahlström Institutet for the first CADENCE meeting, Ditte Andersson wanted to work with the music that is most typical for Sweden, i.e. "polska". Polska is a dance in triple time, and there are two major types from a rhythmic point of view: "åttondelspolska" (quaver polska), where the beats are subdivided in three, and "sextondelspolska" (semiquaver polska), where the beats are subdivided in four. The "sextondelspolska" Ditte chose was **Kalla kärar**, a polska from Bingsjö in the province of Dalarna, that she had learnt from Bosse Larsson, a prominent fiddler from her area. "Kalla kärar" means, literally, cold breezes, but in a figurative sense it means cold shivers down one's spine. Ditte's choice for the "åttondelspolska" was **Polska from Österleufsta**, a tune from her home province Uppland, played by Gustaf Jansson (1852 – 1916), farmer, district judge and nyckelharpa player.
- Renzo Ruggieros **La Musa danzante** is a "beguine", written originally in 2003 for violin, accordion, guitar & bass, re-arranged in 2008 for nyckelharpa quartet, where the first nyckelharpa has a large solo-part respecting the harmonic themes of the original tunes.
- Béla Bartók studied the popular music of his homeland, Hungary, in-depth but he also studied the popular music of the neighbouring populations of Eastern Europe, in an as much as possible more "genuine" form. He is perhaps one of the most important composers that used tonal forms and the popular and traditional material together in a synergetic way with modern techniques of composition. Rather than more technical studies, Béla Bartók's **44 Duos for 2 Violins** are études in musicianship and a great example of the integration of folk song into contemporary classical music. All except two of the themes are traditional – culled from the "peasant" tunes Bartók had gathered in his field work. For this concert, Marco Ambrosini & Didier François have prepared a transcription for 2 nyckelharpa of 3 duos of these colourful miniatures. These three tunes are followed by a **Hungarian dance** in an arrangement for harmonic flute and nyckelharpa.
- Ditte Andersson wrote **Elegisk schottis** (Eccossaise éligiaque) for the 2004-5 classes at the Eric Sahlström Institute. One can think of it as a bitter-sweet lament at the prospect of the ending of the academic year, with all the farewells that this involves.
- Marco Uccellini (*Forlìpopoli 1603 or 1610, †10 December 1680) was an Italian Baroque violinist and composer. He was one of a long line of Italian violinist-composers in the first half of the 17th century. His sonatas for violin and continuo contributed to the development of an idiomatic style of writing for the violin (including virtuosic runs, leaps, and forays into high positions), expanding the instrument's technical possibilities and expressive range. Like other 17th-century Italian sonatas, Uccellini's consists of short contrasting sections (frequently dances) that flow into each other. Uccellini mainly composed instrumental music, of which seven collections were published. **A Todeschina** is part of the Sinfonia Boscarecque, Op. 8, a collection of 37 small pieces for violin and basso continuo joined ad libitum by a second and third violin.
- **Sa démarche chaloupée et provocante** is a composition of Didier François based on seventh, major seventh and half diminished chords. The harmonies follow tonal principles whereas the improvisations have modal colours.
- **La rosa enflorée** is a Sephardic romance. These romances traditionally were sung by women. In Spain as early as the late Middle Ages and the Renaissance the romance or ballad was a very popular song-form. It originally survived as a folk song handed down in verbal form and was introduced to the Spanish court only towards the end of the 15th century. This song is one of the most famous Sephardic romances, it is handed down in Turkey, Bulgaria, Greece, Libya, Jerusalem. It is an excellent example for the tonal modal system, it is written in the mode "hijaz". In this version it is an example how a nyckelharpa ensemble accompanied the solo voice of Jule Bauer in an improvised way.
- Sven Donat (1755 to 1815) was a corporal and fiddler, who lived in Småland, Emilia Amper's home province in the south of Sweden. **Polska efter Sven Donat** is a slängpolska from his repertoire. Emilia made an arrangement for it inspired by evocative slängpolska dance floors and angel voices. She really loves both playing and dancing the sensitive, beautiful and playful slängpolskas, and the slängpolska masters Bengt Löfberg, Pelle Björnler and Johan Hedin have been a great inspiration to her.
- **Vals efter Futturi Petter** from Ljusnarsberg, played by David Eriksson and Josefina Paulson, is a traditional tune from Västmanland, Sweden, close to where Josefina grew up. Josefina plays the melody and David improvises a second voice. This is music played for dancing a Swedish type of waltz, heavily accented on the first beat of the triple time, a sort of "simple" time subdivided in three, giving a feeling of a spinning wheel.
- Marco Ambrosini's **Fantasia in sol minore** was born originally as an educational tune made for nyckelharpa students interested in a short, condensed and funny introduction to some basics of baroque articulation and diminution techniques applied to the nyckelharpa. Based on a modular series of harmonically easy, stereotypical 16th and 17th century cadences, it offers to the player a big range of effective exercises for both left & right hand – and finally a high virtuoso sounding performance as an extra gift to the audience. The Fantasia is written especially for the exploration of the possibilities of a four-row nyckelharpa, but could be played easily (revised) also with three-row instruments with Continental or Swedish tunings.
- The title **Barockpolskan** is also the "program" of this tune. A traditional Swedish melody, very popular in the folk revival of the 1970s, became the theme of the composition. Boris Koller used the traditional Swedish melody in flexible way to a compositional approach as it is more common in continental Europe. Using the single parts of the melody, eight bars each, as examples, he shows how homophonic and polyphonic playing is possible in the ensemble. A soloist harpa introduces the melody; a real harpa string quartet plays variations of the motive. But in fact all five voices are playing like intersecting soloists. The technique of composing is not limited to baroque usages. Also techniques of orchestration like spreading melodies and motives to different instruments were used. To play this composition you need at least some four-row nyckelharpas in the ensemble and one tenor-nyckelharpa.
- Emilia Amper loves heavy metal and rock music, so she wanted to play some on her nyckelharpa. After being extremely moved and inspired by a concert with the Norwegian hard rock/metal drummer Kenneth Kapstad, she started composing **Kapad**. Emilia dedicates the tune to Kenneth and Vigdis Sjelmo, another great Norwegian rock drummer that she played with some years ago when she lived in Norway. Kapad means "hijacked" or "cut" and refers to Kenneth's last name but also the way his intense music just blew Emilia away. Emilia first made the arrangement for the world famous chamber orchestra The Trondheim Soloists when she was going to perform with them. Later, a dream came true when she could try this whole piece with a full nyckelharpa orchestra in the CADENCE project! Nyckelharpa power!
- **Djävulspolskan** is a traditional polska from Bingsjö (Dalarna/Sweden) after the fiddler Pekkos Per, arranged by Didier François with classical string quartet influences. Players took the theme in turns to present different interpretations. The improvisation was done by several players who alternated.