

The Ondine logo consists of the word "ONDINE" in a white, sans-serif font. Above the letters "O", "N", and "D", there are three vertical white lines of varying heights, resembling a stylized musical staff or a graphic element.

ONDINE

ROLF WALLIN  
**MANYWORLDS**

HÅKAN HARDENBERGER  
BERGEN PHILHARMONIC ORCHESTRA  
JOHN STORGÅRDS

CD/BLU-RAY SET INCLUDING 3D / 2D VIDEO BY BOYA BØCKMAN



ROLF WALLIN

## **ROLF WALLIN** (b. 1957)

- 1 FISHER KING** FOR TRUMPET AND ORCHESTRA (2011) (27'03)
- 2 ID** (1982) (17'05)
- 3 MANYWORLDS** (2010) (30'33)

HÅKAN HARDENBERGER, trumpet (1)

BERGEN SYMPHONY ORCHESTRA  
JOHN STORGÅRDS, conductor

## **FISHER KING FOR TRUMPET AND ORCHESTRA (2011)**

A horn player once said to me: “The trumpet doesn’t have any secrets.” I was at first provoked, being myself a trumpet player, but the comment says a lot about the wonderful merits of magic of the French horn in orchestral chamber music. Not only do horn players send the sound away from the listener, they also muffle it with their hand, making it sound like it is emerging from a deep forest.

In contrast, the role of the trumpet player has been confined to depicting festive parades and dramatic battles and to blaring crude fanfares through its almost obscenely protruding bell. But maybe this is the secret of the trumpet: that it is open. Wide open. And perhaps that openness lends it a vulnerability.

In many ways, since we are dealing with the love/hate instrument of my childhood and youth, this trumpet concerto was bound to become almost autobiographical. It is about visiting dark places. Low places. The place inhabited by the mythical wounded Fisher King, his country degenerating into a wasteland, a place where we all have been at least once in our life. But more than that, it is about the hope of transforming that wasteland into brightness and abundant, flowing energy.

## **ID (1982)**

It is such a coincidence, in many ways, that Fisher King, my latest work for orchestra, and my very first orchestral piece end up side by side on this album.

I wrote Id as part of my composition studies in Oslo. I was working myself out of a deep depression following some severe personal losses, including the death of my sister. The work on the piece and diving into my own mind in therapy merged into one all-consuming process, the two streams reinforcing one another and urging each other on.

According to Sigmund Freud, the ‘id’ (Latin for ‘it’) is the unorganised part of the human personality that contains the basic, instinctive drives. By giving the work the title ‘Id’ I made it apparent that I was going somewhere private, something that I have stayed clear of ever since – until Fisher King. My music has always been closely linked to my personal and spiritual development, but rather than indulging in navel-gazing I have focused on the fascinating world around us:

- the patterns of clouds, tidal waves or shoals of salmon,
- the voice of a bird or the voice of a famous political figure,

- various fascinating human mindsets: alchemy, ancient Chinese cosmology and (as in the final work of this album) the many-worlds theory.

But mining deep enough in the human mind does not have to be self-indulgent. In helpless weeping, in utter rage or in sexual or religious bliss, we are no longer 'private'. We have no name, we have no face, we enter a universal sphere where the ego disappears and we become transpersonal. And there is an inexhaustible power hidden in that sphere. How deep I managed to go in this music as an inexperienced composer is open for discussion, but I still appreciate the sincerity and youthful power of the piece.

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I would like to express my gratitude to Håkan Hardenberger, whose support was crucial throughout the creation of this work. Our dialogue was not confined to the technical and musical aspects; he was also a wonderful companion through my journey into the difficult artistic and personal aspects of this, for me very personal, piece.

## **MANYWORLDS FOR LARGE ORCHESTRA (2010)**

Modern physics makes the most spectacular conceptions of religious mysticism appear oddly sober and down-to-earth. This is particularly true of the string and membrane theories, in which the universe is described as a continuous web of vibrations where energy and matter (ourselves included...) are illusions created by the frequencies of vibrating 'strings' or multidimensional 'membranes'.

Analogies to music are abundant in quantum physics, and as a composer I have always thought of music as a universe in which amazing multidimensional and multicoloured sculptures can be created. In my works, I have tried to capture a few of the infinite possibilities.

This total liberty is wonderful, but it also causes a constant dilemma: What makes one artistic decision better than another? Where does the music go from where it is right now? This is something that comes to mind when I try to get my head around the mind-boggling many-world theory. It deals with a very large, perhaps infinite, number of universes; and everything that could possibly have happened in our past (but did not) has occurred in the past of some other universe or universes. So there is a universe in which Columbus did not reach America, one where the entire Milky Way does not

exist, and so on. Of course, it is impossible to describe this in a piece for orchestra. But in Manyworlds, I deal with many 'parallel musics', where every music contains the seed of all the other musics. We can therefore travel from one music to another within a fraction of a second, and one musical situation can have one outcome one time and a totally different one later.

Hmm. Sounds like the description of a symphony? Well, maybe composers and quantum physicists are more similar than we think.

## **MANYWORLDS 3D/2D VIDEO**

My large orchestral piece Manyworlds was jointly commissioned by the Bergen Philharmonic Orchestra, the Helsinki Philharmonic Orchestra and the NDR Radiophilharmonie Hannover. I often describe my orchestral music as "sculptures in sound and time", and in 2012 Manyworlds was enhanced with a three-dimensional video created by Norwegian video artist Boya Bøckmann, to be screened live with the orchestra in concert.

The collaboration began when I attended a theatre performance with video by Bøckmann projected on the rear wall and floor. A particularly striking scene, both visually and emotionally, included an enormous pumping heart or other muscle-like structure. I immediately recognised this eerie 'organism' as emanating from fractal geometry, a field I know very well from many years of using it in my own compositions.

Bøckmann confirmed that it was indeed a fractal, a figure known as the Mandelbulb: a three-dimensional version of the Mandelbrot set, for decades the principal icon of fractal graphics. There are many films on the Internet of this virtual 'world' that look fascinatingly real and physical, even though it is generated by a relatively simple mathematical formula. The Internet videos usually resemble Star Trek, but Bøckmann's 'heart video' shows that one can also use it for entering aesthetically and artistically sophisticated domains.

The Mandelbulb 'worlds' have the amazing property that one can travel inside them and zoom into them infinitely, forever uncovering new details, like in a universe. By manipulating variables in the formula, this whole 'universe' can change into totally different 'universes'. Here, we are strikingly close to the concept behind my orchestral piece, the many-world theory, which deals with a very large, perhaps infinite number of parallel universes.

**Rolf Wallin**

## **ROLF WALLIN**

Rolf Wallin (b. 1957 Oslo) is one of Scandinavia's foremost composers, widely performed and commissioned worldwide. He has composed for the Cleveland Orchestra, many European orchestras, IRCAM, Wiener Mozartjahr, the Ensemble Intercontemporain and the Arditti String Quartet, and for international soloists such as Håkan Hardenberger, Colin Currie, Anssi Karttunen and Martin Grubinger.

His musical background extends from avant-garde rock, jazz and early music to traditional classical training, and this versatility is reflected in an exceptionally many-faceted catalogue of works and collaborations with outstanding representatives of other musical genres and other art forms. Although most of his output is created for the concert hall, Wallin's constantly curious mind has led him into fields not usually associated with music, such as modern mathematics, balloons and brain waves. His music has taken many different guises, but it always carries his unmistakable artistic signature. He is particularly attracted by the stage and visual arts, and he has written music for films and for many of Norway's foremost contemporary dance companies, choreographers and visual artists.

All these strands unfolding side by side have led to constant fruitful cross-fertilization, and currently they are all merging into one stream, an opera with a libretto by Mark Ravenhill, to be premiered at the Oslo Opera House in 2016.





BERGEN SYMPHONY ORCHESTRA



HÅKAN HARDENBERGER

**Håkan Hardenberger** is one of today's greatest trumpet soloists, and a noted pioneer of new trumpet works, alongside the classical repertory. He performs with the world's leading orchestras, including the New York Philharmonic, Boston Symphony, Wiener Philharmoniker, Orchestra National de France, London Symphony, Berliner Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Swedish Radio Symphony and NHK Symphony Orchestra. Conductors he regularly collaborates with include Pierre Boulez, Alan Gilbert, Daniel Harding, Neeme Järvi, Ingo Metzmacher, Andris Nelsons, Esa-Pekka Salonen, John Storgårds and David Zinman.

The works written for and championed by Hardenberger stand as key highlights in his repertory and include compositions of Sir Harrison Birtwistle, Brett Dean, Peter Eötvös, Hans Werner Henze, Luca Francesconi, HK Gruber, Rolf Martinsson, Olga Neuwirth, Arvo Pärt, Mark Anthony Turnage and Rolf Wallin. In recital, Hardenberger has key partnerships with pianists Roland Pöntinen and percussionist Colin Currie.

Born in Malmö, Sweden, Håkan Hardenberger began studying the trumpet at the age of eight and continued his studies at the Paris Conservatoire and in Los Angeles. He is a professor at the Malmö Academy of Music.

[www.hakanhardenberger.com](http://www.hakanhardenberger.com)

One of the world's oldest orchestras, the **Bergen Philharmonic Orchestra** dates back to 1765 and is celebrating its 250th anniversary in 2015. Edvard Grieg had a close relationship with the Orchestra, serving as its artistic director during the years 1880–82. Edward Gardner, the acclaimed Music Director of the English National Opera, has been appointed Chief Conductor for a three-year tenure starting in October 2015, in succession to Andrew Litton, the Orchestra's Music Director since 2003. Under Litton's direction the Orchestra has raised its international profile considerably, through recordings, extensive touring, and international commissions. During the last few seasons the orchestra has played in a series of prestigious venues, including the Concertgebouw, Amsterdam, the BBC Proms in the Royal Albert Hall, the Wiener Musikverein and Konzerthaus, Carnegie Hall, New York, the Philharmonie, Berlin, Usher Hall, Edinburgh and Bridgewater Hall, Manchester. Upcoming tours include returns to several of these venues.

The Orchestra has an active recording schedule, and recent and ongoing recording projects include Messiaen's Turangalila-Symphony, ballets by Stravinsky, and a complete version of Prokofiev's symphonies. The Orchestra's recording of the complete orchestral music of Edvard Grieg remains the reference point in a competitive field. Under Neeme Järvi Tchaikovsky's three great ballets has been recorded for Chandos. The Orchestra has also recorded four volumes of orchestral works by Johan Halvorsen. A series of the orchestral music of Johan Svendsen has met with similar enthusiasm. With Sir Andres Davis the orchestra has recorded music by Berlioz, Delius, Sibelius and Elgar, and other projects will follow. The first collaboration on disc between Edward Gardner and the Orchestra was a recording of orchestral realisations by Luciano Berio, and a string of new recordings with Gardner are now in progress. Volume 1 in a series of Janáček's orchestral works has already been released.

[www.harmonien.no](http://www.harmonien.no)

**John Storgårds** began his career as a violinist and is today one of the most prominent Finnish conductors of his generation, both at home and abroad. He is particularly known for his innovative and pioneering programming as Chief Conductor of the Helsinki Philharmonic Orchestra (2008–2015), Artistic Director of the Lapland Chamber Orchestra (1996–) and Principal Guest Conductor of the BBC Philharmonic Orchestra (2012–), and also in his guest appearances with the Scottish Chamber Orchestra, the Danish Radio Symphony Orchestra and orchestras in Cincinnati, Washington, St Louis, Boston and Cleveland.

Storgårds has several award-winning recordings with various orchestras to his credit, including core repertoire, rarities and contemporary works. His previous recordings for the Ondine label feature composers such as John Corigliano, Hafliði Hallgrímsson, Uuno Klami, Pehr Henrik Nordgren, Andrzej Panufnik, Kaija Saariaho, Jean Sibelius, Jukka Tiensuu and Pēteris Vasks (the recording of whose violin concerto *Distant Light* received the Cannes Classical Disc of the Year award in 2004). Storgårds also frequently appears as a chamber musician and a violinist at music festivals (including the Suvisoitto festival held by the Avanti! Chamber Orchestra in Finland) and with orchestras.

Storgårds studied conducting, composition and the violin, the latter with Esther Rautio and Jouko Ignatius in Finland and with the legendary Chaim Taub in Israel. He completed his conducting diploma at the Sibelius Academy in 1997.

John Storgårds received the Finnish State Prize for Music in 2002.

[www.johnstorgards.com](http://www.johnstorgards.com)

Publisher: Chester (Fisher King, Manyworlds), Norsk Musikforlag AS (Id)

Recordings:

*Id, Fisher King:*

Recording: 18th-21st February 2014 at Grieghallen, Bergen, Norway  
Recording Producer/Editing/Mixing/Mastering: Ingo Petry (Take5 Music Production, www.take5.pro)  
Recording Engineer: Gunnar Herleif Nilsen  
Assistant Recording Engineer: Haakon Gunby

*Manyworlds:*

Recording: 23rd-24th September 2010 at Grieghallen, Bergen, Norway  
Recording Producer/Editing: Arild Erikstad  
Recording Engineer/Editing: Gunnar Herleif Nilsen  
Mixing/Mastering: Ingo Petry (Take5 Music Production, www.take5.pro)  
3D Video Artist: Boya Bøckman

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JOHN STORGÅRDS