

MUSICIANS/COMPOSER

Norrbotten Guitar Duo

The Swedish guitarist Fred Holmlund is a former student of DKDM and recently debuted from the Academy of Music in Malmö, where he performed J. Rodrigo's "Concierto de Aranjuez" with the Malmö Symphony Orchestra. Fred has won several prizes in competitions and is now a freelance guitarist and teacher, currently releasing a solo album. Fred and Cecilia began playing together while studying for their master's degrees at the same time in Malmö in 2020. Both are from the small town of Boden and first met at the music gymnasium, where they walked the same hallways but never spoke a word to each other. They got to know each other in Malmö and since 2020 they have played several summer tours in churches throughout Norrbotten, the county to which Boden belongs to. Hence, the duo's name: Norrbotten Guitar Duo.

Duo Mardi

Amanda Salonen Ripa is a freelance flutist and teacher from Sweden who holds a master's degree from the Academy of music in Malmö. She has a particular interest in contemporary music and has premiered several pieces by composers such as Kent Olofsson and Johannes Jansson. Amanda and Cecilia began playing together in 2021 during chamber music lessons at the Academy in Malmö, and shortly thereafter they formed Duo Mardi. In the summer of 2024, they played a tour in Skåne with seven concerts, and tonight Duo Mardi will premiere a piece written for them by the composer Erik Valdemar Sköld.

Erik Valdemar Sköld

The Swedish composer Erik Valdemar Sköld holds a diploma degree from the Academy of music in Malmö and is a fulltime freelance composer. Erik has won several first prizes in competitions and has numerous collaborations with different orchestras and ensembles listed on his CV. His compositional style can be described as a blend of impressionism and spectralism, with overlapping layers of textures that breath in and out of each other as central components. In his more recent works, Sköld has drawn inspiration from themes and figures in Nordic folklore and Norse mythology. By personifying natural phenomena like waves and winds, he seeks to convey an environmentalist message concerning the dissonance that currently exist between human society and nature.

Bacchus Guitar Quartet

Bacchus Guitar Quartet was formed in 2022 and consists of the guitarists Cecilia Bergman, Timmy Hantoft, Astrid Nyborg Berg and Tobias Backman. The quartet focuses on playing their own arrangements of famous classical music, originally written for other instruments. Bacchus, the Roman god for wine, festivity, theater, rule-breaking and irrational pleasure serves as the perfect symbol for classical music and a relaxed mood. "Om Apollo är ordning och reda, är Bacchus pengar på fredag". Sometimes changes in the music are necessary to make the arrangements playable on guitar, and in the spirit of Bacchus, maybe even break a few musical rules along the way. Bacchus Guitar Quartet debuted with a concert at Malmö Live in January 2023, and has since performed on stages all around Sweden.

PROGRAM

ISAAC ALBÉNIZ (1860-1909)

Córdoba (arr. F. Holmlund)

Norrbotten Guitar Duo (Cecilia Bergman and Fred Holmlund)

MANUEL DE FALLA (1876-1946)

Spanish Dance No. 1 "La Vida Breve"

Norrbotten Guitar Duo (Cecilia Bergman and Fred Holmlund)

ELLIOTT CARTER (1908-2012)

Shard

RASMUS ZWICKI (1979)

Some

EDINO KRIEGER (1928-2022)

Ritmata

ERIK VALDEMAR SKÖLD (1991)

A Letter to Jörð (uropførelse)

Duo Mardi (Amanda Salonen Ripa, flute, and Cecilia Bergman, guitar)

TORU TAKEMITSU (1930-1996)

Toward the Sea I

I. The Night

II. Moby Dick

III. Cape Cod

Duo Mardi (Amanda Salonen Ripa, flute, and Cecilia Bergman, guitar)

INTERMISSION (20 minutes)

ERLAND VON KOCH (1910-2009)

"Rauna" variations on a Sami melody

MAURICE RAVEL (1875-1937)

String Quartet in F major (arr. A. Nyborg Berg)

I. Allegro Moderato, tres doux

II. Assez vif, tres rythme

III. Tres Lent

IV. Vif et agite

Bacchus Guitar Quartet (Tobias Backman, Astrid Nyborg Berg, Timmy Hantoft, Cecilia Bergman)

CECILIA BERGMAN

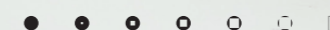
5. februar 2025
kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1

GUITAR



DEBUTKONCERT



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

Gratis adgang

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CECILIA BERGMAN

Cecilia Bergman is a Swedish guitarist with a passion for chamber music. She was born and spent most of her life in the far north of Sweden, where she began playing the guitar at the age of 11. She decided early on that she wanted to dedicate herself fully to the guitar and make a living from it. Today she is active as a concert guitarist in Sweden and Denmark.

Cecilia has studied at various music universities in Sweden and Denmark, holding both a bachelor's and a master's degree in guitar, and soon a soloist degree as well. She has studied with teachers such as Jan- Olof Eriksson, Göran Söllscher, and David Hansson and is currently studying with Jesper Sivebæk and Per Pålsson.

Chamber music holds a special place in Cecilia's heart, and she is a member of several ensembles that frequently perform across Sweden. She is part of Bacchus Guitar Quartet, Norrbotten Guitar Duo and Duo Mardi (flute and guitar). With Duo Mardi she works closely together with the award-winning composer Erik Valdemar Sköld, who has written a new piece for the duo that will premiere at this debut concert.

DEAR AUDIENCE

I have been looking forward to this concert for a very long time and I want to thank you all for being here. Each of the pieces I'll be performing means something special to me, and I'm very happy to share the stage with some of my closest friends and colleagues. A big thank you to everyone who has helped make this concert possible, both behind the scenes and to all the participants- Amanda, Erik, Astrid, Timmy, Tobias and Fred. A special thanks to my guitar teachers Per and Jesper, for your inspiration, honesty, and encouragement. I'd also like to thank my previous teachers: David Hansson, Göran Söllscher, Jan-Olof Eriksson, Frank Sjölander, Hans Östlund, and my very first teacher, Göran Persson. All of you have had a significant impact on my playing and my approach to music. Finally, the warmest thanks to my family, friends, colleagues, and everyone who has supported me along the way. I look forward to sharing this special moment with all of you. Your presence here tonight means the world to me!

Sincerely yours,
Cecilia

PROGRAM NOTES

Isaac Albéniz: Córdoba

"Córdoba was composed in 1898, originally for piano. The piece celebrates one of Albéniz's favorite cities, Córdoba, located in the heart of Andalusia. The city Córdoba is rich in history, both Christian and Moorish, and Albéniz successfully captures the mood and essence of both. The piece opens with a sound reminiscent of tolling church bells, which may be inspired by the famous "Great Mosque" of Córdoba, Spain.

Manuel de Falla: Spanish Dance No.1 "La vida Breve"

The Spanish dance No.1 is a passionate and rhythmic composition with inspiration from the flamenco tradition of Andalusia. De Falla was deeply inspired by the rich cultural heritage of his homeland, and this piece truly encapsulates the essence of Spanish music and dance. La Vida Breve (meaning "The Short Life") is an opera composed by de Falla, in which Spanish Dance No.1 appears. The opera is being set in Granada and was composed in 1905, originally for piano and later orchestrated.

Elliott Carter: Shard

Elliott Carter was an American modernist composer and one of the most respected figures in music during the second half of the 20th century. The title Shard means fragment or splinter, which I think is fitting due to the sudden changes in character throughout the music. It's as if you're given a fragment of something- perhaps a feeling- and just seconds later it's gone, replaced by something new. Carter composed Shard in 1997, when he was 86 years old. The piece is written for the American guitarist David Starobin, who premiered it in Humlebæk in 1997.

Rasmus Zwicki: Some

This piece is written for a prepared guitar, meaning that the three bass strings are prepared by placing a power cord beneath them, but in my interpretation, I use a toothpick instead. Rasmus Zwicki is a Danish composer of opera, concert music and film, and he has also studied guitar with Jesper Sivebæk. Some was commissioned by the guitarist Mikkel Egelund Nielsen in 2013. I really enjoy this piece because the combination of beauty and calmness, together with the odd sound from the prepared strings, creates a very special and mindful atmosphere.

Edino Krieger: Ritmata

As a Brazilian avant-garde composer, Krieger composed Ritmata in 1974. In his compositions, Krieger often aimed for a contemporary resonance combined with rhythmic dynamics, and Ritmata is a perfect example of this. When practicing this piece, I often refer to it as "the ghost piece" because it gives me an eerie or spooky feeling. With all the different techniques, small details and surprises, I have a lot of fun playing Ritmata!

Erik Valdemar Sköld: A Letter to Jörð

A Letter to Jörð for flute and guitar was written for Duo Mardi in 2024 and is a personal reflection on the ongoing climate crisis. The composer wanted to convey a sensation of melancholy, regret and anxiety by portraying humanity writing an apology letter to the Norse personification of earth, Jörð. The piece was written with support from Frøken Marie Månssons Mindelegat.

-Erik Valdemar Sköld

Toru Takemitsu: Toward the Sea I

Takemitsu describes Toward the Sea as "a homage to the sea which creates all things and a sketch for the sea of tonality". The work is in reference to Herman Melville's novel Moby Dick, or The Whale, which tells the story of a captain obsessed with a sperm whale named Moby Dick. The captain dedicates his life to pursuing and hunting the whale, which becomes a morbid obsession. Takemitsu conveys the feelings of obsession, coldness, and anxiety, as well as the evocation of the sea in form of a musical Haiku. Toward the Sea for alto flute and guitar was commissioned by Greenpeace for the Save the Whales campaign in 1981.

Erland von Koch: "Rauna" Variations on a Sami melody

The Swedish composer von Koch wrote several pieces for guitar and many of them are composed for the guitarist Göran Söllscher, including this one. When I play the melody, which is later followed by variations, I imagine the silent and desolate nature of my home in the north of Sweden. Half of my family is Sami, though we don't speak the language or take a big part in the cultural traditions, except for the reindeer husbandry. There is not much classical music from the indigenous people of the north, which makes Rauna special to me. I'm very happy that I found this piece, thanks to Göran who introduced it to me while I studied for him.

Maurice Ravel: String Quartet in F major

The French composer Ravel composed only one string quartet, which was completed in 1903 and dedicated to the composer Gabriel Fauré. String quartet in F major pushes the guitar to its extremes. The intricate textural patterns of the original work are sometimes as made for the guitar, and other times impossible to execute. Arranging this piece was a constant dilemma between respecting the integrity of the score and pursuing its underlying artistic intent. The work performed in its original key, is made possible by tuning the lowest string of the fourth guitar from E to C, achieving the lowest notes of the cello. However, the full range of the three different instruments of the string quartet could not be achieved with four instruments of the same kind. The highest register of the violins is only available through flageolets, an extended technique which offers a very specific expression. Therefore, many melodic passages have been transposed down to fit the range of the guitar. Nevertheless, this is an arrangement that showcases the entire range, regarding both techniques, expression and register, that the classical guitar has to offer.

-Astrid Nyborg Berg