FLUTE MYSTERY

by Fred Jonny Berg

1	Flute Mystery
2	Warning Zero
3	Pastorale
4	Vicino alla Montagna
5–8	Flute Concerto No.1

PHILHARMONIA ORCHESTRA
Vladimir Ashkenazy

EMILY BEYNON flute
CATHERINE BEYNON harp

Exclusive **High Definition Music** – video only for menu guide

5.1 DTS HD MA 24/96kHz 2.0 LPCM 24/96kHz

Two-disc-box

Multi-ch stereo

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by Fred Jonny Berg

Emily Beynon, flute

PHILHARMONIA ORCHESTRA
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FLUTE MYSTERY

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1	**Flute Mystery** Op.66b		14:12
2	**Warning Zero** Op.54b		10:02
3	**Pastorale** Op.32 No.1		1:51
4	**Vicino alla Montagna** Op.58b		12:24
	Flute Concerto No.1 Op.70		
5	I	Memento	7:16
6	II	Reminiscence	5:06
7	III	Obituary	1:51
8	IV	Awakening	4:45

Emily Beynon, flute (1, 5-8)
Catherine Beynon, harp (1)

Philharmonia Orchestra
Vladimir Ashkenazy, conductor (1, 5-8)
Fred Jonny Berg, conductor (2-4)

***Op.66** is dedicated to Sir James Galway. Alto flute version (Op.66a) first performed in 2006 by Galway and National Symphony Orchestra, conducted by Leonard Slatkin*

***Op.70** is dedicated to Emily Beynon. First performed in 2009 by Beynon and Philharmonia Orchestra, conducted by Vladimir Ashkenazy*

Fred Jonny Berg (b. 1973) is a distinctive and innovative Norwegian composer with an unusually rich palette of sounds and textures at his disposal. His music covers a wide range of genres and is scored for a great variety of ensembles. All of his works bear the unmistakable imprint of strong originality and authenticity. In addition to his extensive composing career Fred Jonny Berg has also had considerable success as a writer, singer and film maker.

A musical polymath, naturally sensitive to the humanistic qualities of music, Berg is concerned with areas of tension between melos and form, light and dark, burlesque humour and profound melancholy. Powerful melodic emotions are juxtaposed with vertical and horizontal structures where diatonic, polytonal and modal harmonies have a natural place within his musical universe. Berg's distinctive, even liberating idiosyncratic approach to musical language constantly amazes: his voice comes across clearly and unmistakably as his own; as a voice which cannot be ignored.

Berg is one of a handful of composers who are able to create the rare experience of enchanted silence in their music – Berg's **Flute Concerto No.1 Op.70** contains several such moments. Even though his tools are a "conventional" orchestra using "conventional" instruments, an unreal atmosphere of calm and celestial flight arises. One of the most fascinating aspects in this regard is that he does not use any minimalist or modernist devices at all; he simply allows the music and its inner qualities to speak in full. In our current age of constant hectic activity, where it is barely permitted to think a complete thought, music such as this is of the greatest importance: it gives the listener the chance to experience time as a benefit and not as a punishment. The concerto is dedicated to the Royal Concertgebouw Orchestra's eminent flautist Emily Beynon, and it received its premier performance in London in February 2009.

Flute Mystery Op.66b – the title track of this recording – is another example of a calm, enchanted work in which the sounds of conventional instruments meld together to produce a fascinating new entity. Just listen to the first few cautious notes, orchestrated as unison between flute and harp; they reach out beyond our everyday lives to a timeless realm which supports the entire work.

From a technical point of view Berg's music is governed by an unfailing, intuitive understanding of the instruments' physiology and the distinctive auditory character and potential of the ensembles; however it is never the craftsmanship which comes first in his music – it is the overall artistic flow. This work also exists in a version for alto flute (Op.66a).

Fred Jonny Berg as pictorial artist is also abundantly present in his music – **Vicino alla Montagna Op.58b** is music to a film with the same title. Berg paints landscape panoramas with a steady, sure hand. And, from his point of view as a film maker, he seeks long lines in the artistic discourse – like Richard Strauss in his Alpensinfonie he uses the entire expressive register of the orchestra to describe the magnificent peaks in all their inward and outward facets. Unlike Strauss, however, Berg's portrayal is darker and more stringent: we are certainly not in the Alps, rather in the weather-beaten mountains of northern Norway where nature, not man, decides.

Berg's tone-poem **Warning Zero Op.54b** is another example of his ability to paint sounds with energy. The brass are responsible for an almost apocalyptic assault on the listener – there is something threatening and inevitable about the music; even in the brighter woodwind passages the music does not rest, wandering in search of lost calm.

Pastorale Op.32 No.1 is an apparently bright and care-free composition which only after a while begins to worry us – this is due to the elegant use of bitonality which gives the piece a veritable Janus face. We are treated to another example of Berg's compositional ambiguity – one of the principal elements of his music – in a work which is open to interpretation in any direction. The home key is F, constantly "undermined" by C sharp minor and D flat major tonalities.

In his music Fred Jonny Berg reveals himself as a person who has experienced that life consists of light and dark – but unlike the majority of us he approaches both with a similar undaunted decisiveness; it adds an extra quality to his music: the conviction of an eyewitness.

Wolfgang Plagge, 2009

Since **Vladimir Ashkenazy** came to prominence in the 1955 Chopin Competition in Warsaw he has built an extraordinary career as one of the most renowned pianists of our times and an artist whose creative life encompasses a vast range of activities offering inspiration to music-lovers everywhere. Currently Principal Conductor and Artistic Advisor to the Sydney Symphony Orchestra, he maintains a warm relationship with the Philharmonia as their *Conductor Laureate.*

I am very fond of Scandinavian mentality, the way people express themselves and their spiritual world. It has always been a very special treat for me to conduct and play Scandinavian music and it is a particular pleasure to introduce to the world a very talented Norwegian composer Fred Jonny Berg whose music in its own way is a genuine reflection of his world.

Ashkenazy continues to devote himself to the piano, now mostly in the recording studio where he regularly adds to his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara's Piano Concerto No.3 (a work which he commissioned). Most recently released are recordings of Bach's Wohltemperierte Klavier, Beethoven's Diabelli Variations and in summer 2009 a recording of French piano duos with Vovka Ashkenazy.

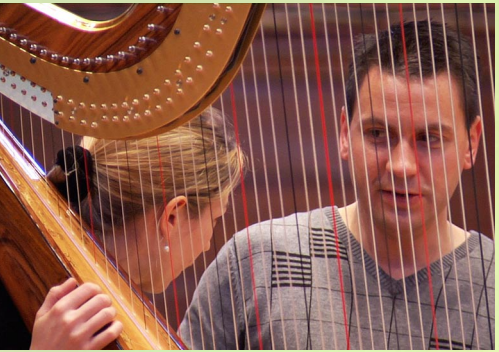
Emily Beynon is principal flute of the Royal Concertgebouw Orchestra, Amsterdam. Born in Wales, she began her musical education at the Royal College of Music (Junior Department) and then went on to study with William Bennett at the Royal Academy of Music and with Alain Marion in Paris.

She performs regularly as concerto soloist and chamber musician, appears regularly on BBC Radio 3 and has recorded 8 solo CDs. A passionate and dedicated teacher, Emily is frequently asked to give masterclasses all over the world. Emily was made a *Fellow of the Royal Academy of Music* in 2002.

Catherine Beynon began playing the harp at the age of eight, and attended the Royal College of Music Junior Department with Daphne Boden and later gained a scholarship to the Royal Academy of Music. Catherine then completed her studies at the Conservatoire Superieur de Music in Lyon with Fabrice Pierre. Since September 2003 Catherine has been principal harp in the Orchestra Philharmonic du Luxembourg.

Acknowledged as the UK's foremost musical pioneer, with an extraordinary recording legacy, the **Philharmonia Orchestra** leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music education and the use of new technologies – including webcasts, podcasts, downloads and computer games – in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor Esa-Pekka Salonen, the Philharmonia is at the heart of British musical life.

Fred Jonny Berg was born in Harstad, north Norway, on 27 May 1973. Since the beginning of his composing career he has distinguished himself with his distinctively original voice which in many regards is at odds with the conventional trends and "isms" of contemporary art in general. It is thanks to his sheer enthusiasm that he has acquired considerable knowledge of composing and performing on several instruments; he is the very archetype of a multi-talented, musical polymath.



It is really as simple as it is complicated: I breathe in what life has to offer, and breathe out what I have to offer life. I have given up trying to grasp what actually happens in the process from impression to expression.

Fred Jonny Berg's artistic project is geared towards the one goal of producing a genuine, acoustical result – something he is remarkably successful in achieving. Like his colleague Iannis Xenakis he has a multi-faceted background which includes both practical and aesthetical disciplines. His wide experience of everything from electronics and visual media to local radio and musical-historical research has contributed to his broad field of expertise and understanding of a wide variety of subjects. This has benefitted his music at many levels and is one of the reasons behind his distinctive originality as a composer. His many diametrically different interests produce fascinating results in his compositional sound-world and in numerous other artistic areas such as film, writing and directing, and in his activities as a lecturer and business manager.

Berg's catalogue of works comprises about 200 titles, more than 70 opuses which include a number of commissioned works; over the years he has collaborated with many internationally renowned artists including Vladimir Ashkenazy, Sir James Galway and Leonard Slatkin.

Symbiophonic

Fred Jonny Berg's sheet music is available online for evaluation and delivery. All scores are available for free: ***www.symbiophonic.as***

Through the website you can evaluate and purchase sheet music easy and convenient. Your purchased sheet music is available as PDF, and can be bundled and downloaded at any time through the custom made interface. You are also able to choose from different set-up alternatives when bundling your parts. Alternatively, Symbiophonic can manufacture a complete set of paper copies for requested works.

FLUTE MYSTERY

av Fred Jonny Berg

Komponisten **Fred Jonny Berg** (f. 1973) er en særegen og kreativ norsk skapende kunstner med en usedvanlig rikholdig klangpalett. Hans musikk spenner over et vidt felt av sjangere og besetninger, og alle verk fra hans hånd bærer umiskjennelige trekk av en sterk originalitet og autentisitet. I tillegg til sin utstrakte virksomhet som komponist har han også gjort seg bemerket som tekstforfatter, visesanger og filmskaper, og evner å kommunisere vesentlige verdier innen alle disse ulike feltene.

Som det musiske menneske han er, er han opptatt av spenningsfeltene mellom melos og form, mellom lys og mørke, burlesk humor og dyp melankoli. Kraftfulle melodiske emosjoner står mot loddrette og vannrette strukturer der så vel diatonikk, modalitet og flertonalitet finner en naturlig plass i helhetsbildet. I det hele tatt forbløffer Berg stadig ved sin egenartede, ja, i flere sammenhenger rent ut befriende egenrådige omgang med det musikalske språket: Han fremstår med en klar, tydelig og umiskjennelig Berg'sk stemme som ikke lar seg overhøre.

Berg er blant de ytterst få komponister som evner å skape noe så sjeldent som en fullstendig forhekset stillhet i musikk – hans **Flute Concerto No.1 Op.70** inneholder flere slike øyeblikk. Selv om verktøyene hans er et "vanlig" orkester med "vanlige" instrumenter, oppstår en helt uvirkelig stemning av ro og overjordisk himmelflukt. Det mest fascinerende i så måte er at han ikke på noen måte anvender minimalistiske eller andre modernistiske virkemidler, men rett og slett lar musikken og dens indre valører få komme fritt til orde i sin hele og fulle bredde og lengde. I en samtid der hektisk jag og mas er standard, og der det nærmest er forbudt å tenke en tanke til ende, blir slik musikk rett og slett meget viktig: Den tilfører lytteren en opplevelse av at tid er et gode og ikke en straff. Konserten er tilegnet Royal Concertgebouw Orchestra sin eminente fløytist Emily Beynon og ble urframført i London i februar 2009.

Flute Mystery Op.66b – tittelverket på denne innspillingen – er også et slikt trolsk og stillferdig verk der konvensjonelle instrumenter får vokse sammen til en fascinerende ny enhet. Hør bare på de første varsomme tonene i stykket, orkestrert unisont mellom fløyte og harpe; de berører en tidløshet utenfor hverdagen som får lov å bære stykket hele veien.

Rent teknisk styres Bergs musikk av en usvikelig intuitiv forståelse for instrumentenes fysiologi og ensemblenes klanglige egenskaper og forutsetninger, men i hans verker er det aldri det håndverksmessige som kommer først – det er den artistiske flyten og helheten. Verket finnes også i en versjon for altfløyte (Op.66a).

Bildeskaperen Fred Jonny Berg er også i rikt monn til stede i musikken hans – **Vicino alla Montagna Op.58b** er musikk til en film med samme tittel. Her maler han med bred og sikker pensel store naturpanoramabilder. Også som filmskaper søker han de lange linjer i det kunstneriske forløpet – som Richard Strauss i sin Alpensinfonie bruker han hele orkesterets enorme uttrykksregister for å skildre fjellet i alle sine indre og ytre fasetter. Men ulikt Strauss holder han sin skildring i en gjennomgående mørkere og strengere toneverden: Vi er definitivt ikke i Alpene – snarere i et værhardt nordnorsk fjellmassiv der naturen bestemmer, ikke menneskene.

Det symfoniske diktet **Warning Zero Op.54b** er likeens et eksempel på komponistens evne til å skape lydmalende energi. Her får orkesterets messingblåsere hovedansvaret i et nærmest apokalyptisk angrep på oss som lyttere – det er noe truende og uunngåelig over denne musikken, selv i de lysere treblåser-avsnittene gir den oss ikke hvile, men virrer omkring på leting etter den tapte ro.

Pastorale Op.32 No.1 er en tilsynelatende ubekymret og lys liten komposisjon som først etter en tid begynner å bekymre oss – dette skyldes den elegante bruken av et bitonalt klangbilde som får stykket til å framstå med et veritabelt Janus-ansikt. Komponisten gir oss her nok et eksempel på sitt kompositoriske tvisyn – ett av de vesentligste karaktertrekkene ved hans musikk – i et verk som kan tolkes i absolutt alle retninger. Stykkets hovedtoneart er en trygg og ubekymret F-dur, som hele tiden "undergraves" av ciss-moll- og Dess-dur-tonaliteter.

Berg fremstår gjennom sin musikk som et menneske som har erfart at livet består av så vel lyse som mørke elementer – men i motsetning til de fleste av oss klarer han å forholde seg til både lys og mørke med den samme uredde besluttsomhet; det tilfører hans musikk en ekstra kvalitet: Øyenvitnets troverdighet.

Wolfgang Plagge, 2009

I løpet av årene som har gått siden **Vladimir Ashkenazy** først ble internasjonalt kjent under Chopin-konkurransen i Warzawa i 1955 har han bygget opp en usedvanlig karriere – ikke bare som en av de mest anerkjente og respekterte pianistene i vår tid, men som en artist med en skapervirksomhet som omfatter et bredt spekter av aktiviteter og som stadig inspirerer musikkelskere over hele verden.

Selv om dirigering utgjør en betydelig del av hans aktiviteter hvert år, vier Ashkenazy allikevel tid til klaverspill og har i de senere år supplert sin egen rikholdige katalog av innspillinger med blant de Grammy-belønnede Sjostakovitsj-preludier og fuger, samt Bachs Das Wohltemperierte Klavier.

Jeg er meget glad i det skandinaviske tankesettet, måten folk uttrykker seg og deres tankeverden. Det har alltid vært en fornøyelse å dirigere og framføre skandinavisk musikk. Det er en spesiell glede for meg å introdusere den meget begavede norske komponisten Fred Jonny Berg. Musikken reflekterer hans verden på en genuin måte.

Emily Beynon er solofløytist i Royal Concertgebouw Orchestra i Amsterdam. Hun er født i Wales og studerte først ved Royal College of Music før hun fortsatte studiene med William Bennett ved Royal Academy of Music og med Alain Marion i Paris.

Selv om Emily Beynon er ensemblemusiker føler hun seg like hjemme som solist, og har spilt solo med blant andre Royal Concertgebouw Orchestra, Philharmonia Orchestra og de største BBC-orkestrene. Som kammermusiker spiller hun jevnlig sammen med sin søster, harpisten Catherine Beynon, og har hatt en rekke gjesteopptredener med ledende ensembler og instrumentalister. Hun gjør ofte radioopptak for BBC og har spilt inn flere solo-CDer.

Catherine Beynon begynte å spille harpe åtte år gammel. Hun var elev på ungdomsavdelingen ved Royal College of Music med Daphne Boden, og fikk senere et stipendium til å studere ved Royal Academy of Music. Hun fullførte studiene ved Conservatoire Supérieur de Musique i Lyon med Fabrice Pierre. Siden september 2003 har Cathrine Beynon vært soloharpist i Orchestra Philharmonic du Luxembourg.

Philharmonia Orchestra er anerkjent som en av Storbritannias fremste musikkpionerer. Med sin unike og rikholdige CD-produksjon hylles orkestret for den høye kvaliteten i spillet og for sin nyskapende tilnærming til publikumsutvikling, residenser, musikkutdanning og bruk av ny teknologi – webcasts, podcasts, nedlasting og dataspill – for å nå publikum over hele verden. Med sitt samarbeid med de mest etterspurte artistene i dag – og særlig sjefdirigenten Esa-Pekka Salonen – befinner Philarmonia Orchestra i hjertet i Storbritannias musikkliv.

Komponisten **Fred Jonny Berg** er født i Harstad 27. mai 1973. Som komponist har han helt fra starten markert seg med en høyst individuell og karakteristisk stemme som i mange henseender går på tvers av de vanlige trender og ismer i samtidskunsten for øvrig. Han har av ren begeistring tilegnet seg store faglige kunnskaper både som komponist og utøver på en rekke ulike instrumenter, og han fremstår i dag som selve arketypen på det klassiske multibegavede musiske menneske.

Hele hans kunstneriske virksomhet er spisset med det ene mål for øye å målbære et genuint klanglig resultat, noe han i forbløffende grad lykkes med. Som sin kollega Yannis Xenakis har han en særdeles mangesidig bakgrunn der både praktiske og estetiske disipliner inngår. Hans utstrakte erfaring med alt fra elektronikk og visuelle media til nærradio og musikkhistorisk forskning har bidratt til stor faglig bredde og innsikt innen en mengde ulike felter. Dette har kommet hans musikk til gode på mange

plan og er en av årsakene til hans betydelige originalitet som komponist. De mange til dels diametralt forskjellige interessene gir seg konkrete og fascinerende utslag både i hans klangverden som komponist og innen et utall andre arbeidsområder som filmkunst, forfattervirksomhet og regi, og i hans virksomhet som foredragsholder og bedriftsleder. Bergs verkliste omfatter mer enn 200 titler, inklusive mer enn 70 opus, deriblant en rekke bestillingsverker. Han har gjennom årene samarbeidet med internasjonalt fremtredende kunstnere som Vladimir Ashkenazy, Sir James Galway, Leonard Slatkin og mange andre.

En rekke verker finnes innspilt på CD.
Mer informasjon: *www.fjb.no*

Det er i grunn like enkelt som det er komplisert: Jeg puster inn det livet har å tilby og puster ut det jeg har å tilby livet. Hva som skjer i prosessen fra inntrykk til uttrykk har jeg for lengst gitt opp å begripe.

Blu-ray is the first domestic format in history that unites theatre movies and music sound in equally high quality. The musical advantage of Blu-ray is the high resolution for audio, and the convenience for the audience as one single player will handle music, films, their DVD-collection and their old library of traditional CD.

What we are seeing is a completely new conception of the musical experience. Recorded music is no longer a matter of a fixed two-dimensional setting, but rather a three-dimensional enveloping situation. Stereo can be described as a flat canvas, while surround sound is a sculpture that you can literally move around and relate to spatially; with surround you can move about in the aural space and choose angles, vantage points and positions.

By developing one common format the surround technology that we have been working with for years finally becomes accessible to the general public. Fairly soon almost all disc players will be Blu-ray devices, and already now a majority of the sound systems that come off the shelf are 5.1 surround systems. People buy the equipment for the sake of film entertainment, but with it they get access to the unique musical experience that we are offering. Stereo is still possible of course, but the fact is that the resistance towards surround is mostly based on ignorance. People just don’t know what they are missing out on.

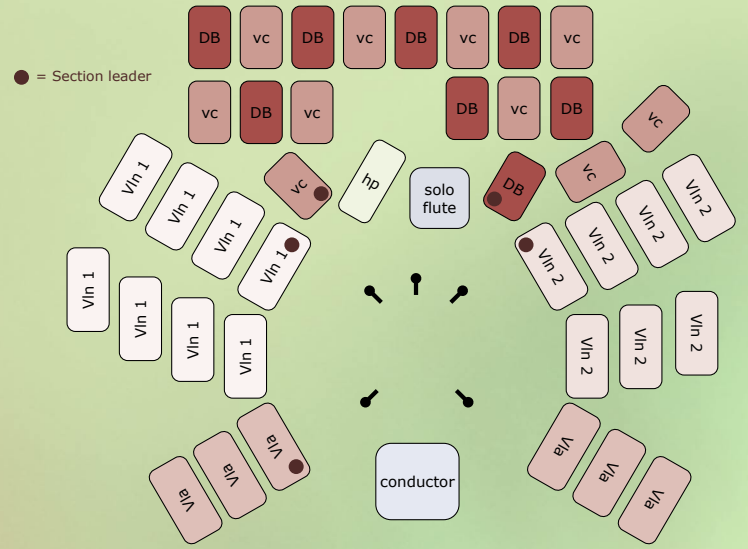
A senior Norwegian HiFi journalist visited our studio recently. Prior to our listening session I explained to him how we recorded with the orchestra in a circle, all musicians facing each other – surrounding the listener. He rose from his chair and wanted to leave. I begged him to listen - and he stayed for three hours; leaving us with the conclusion: "Now I need to go home and write an article apologising all my readers for the thirty years I have misguided them in stereo. Surround sound is the real thing."

The musical and technical process of recording and editing are identical for SACD and Blu-ray. When I started as a recording engineer in 1990 there was no focus on surround sound in classical music. It was the introduction of SACD that made us aware of this magnificent perspective. Surround sound gave us the solution to the depth and spatial resolution we experienced live on stage in a concert house, but were not able to recreate in stereo.

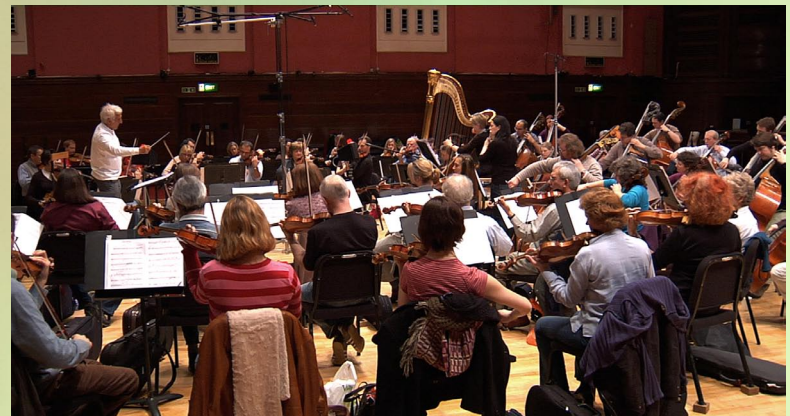
We prefer to record in spacious acoustic venues; large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making an ambient and beautiful recording is the way of least resistance. Searching the fine edge between direct contact and openness; that's the real challenge.

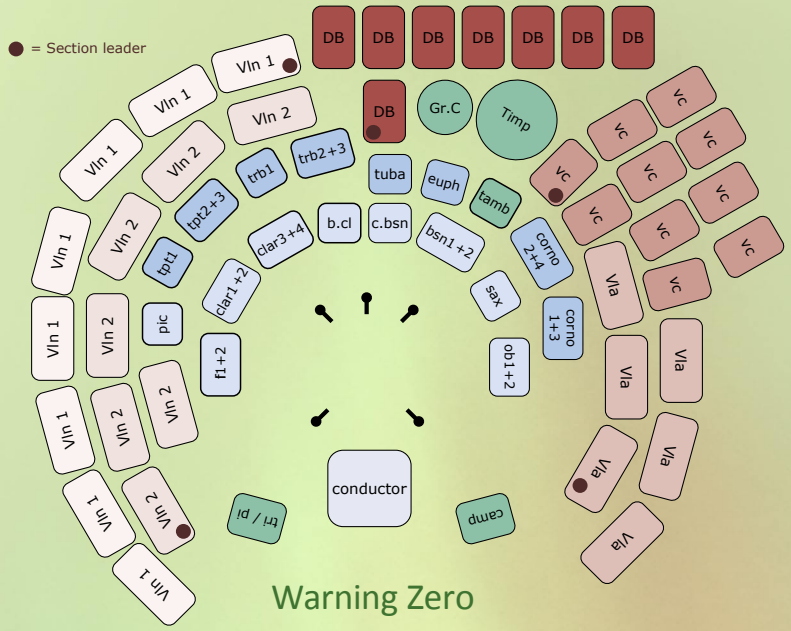
A really good recording should be able to bodily move the listener. This core quality of audio production is made by choosing the right venue for the repertoire, and balancing the image in the placement of microphones and musicians relative to each other in that venue. Planning and discussions with the musicians create trust and a sense of occasion and excitement that translates onto the recordings. What we insist upon in the recording phase is time. At most projects the entire first day is spent bringing the dimensions down from a 1500-people hall to the proximity encountered on a home-visit to your living room. The challenge of this process is to get the volume down, keeping the intensity and energy up, without being intrusive. There is no method available today to reproduce the exact perception of attending a live performance. That leaves us with the art of illusion when it comes to recording music. As recording engineers and producers we need to do exactly the same as any good musician; interpret the music and the composer's intentions and adapt to the media where we perform.

Morten Lindberg, 2009

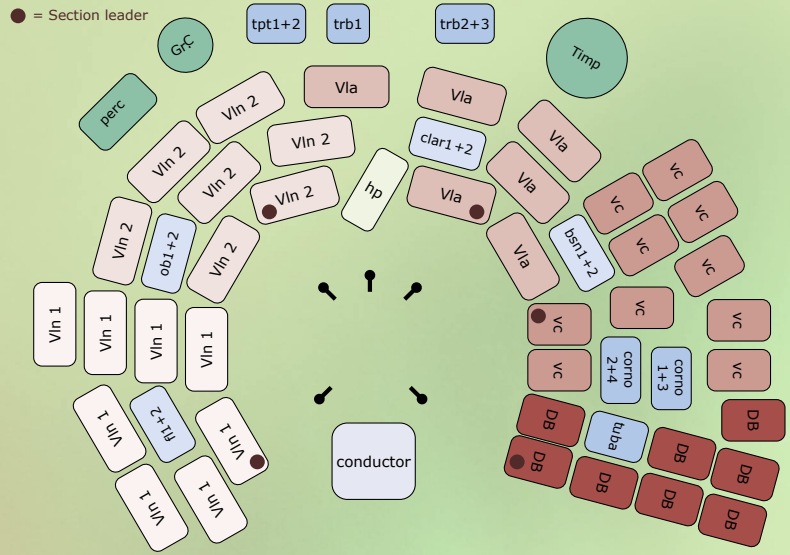


Flute Mystery

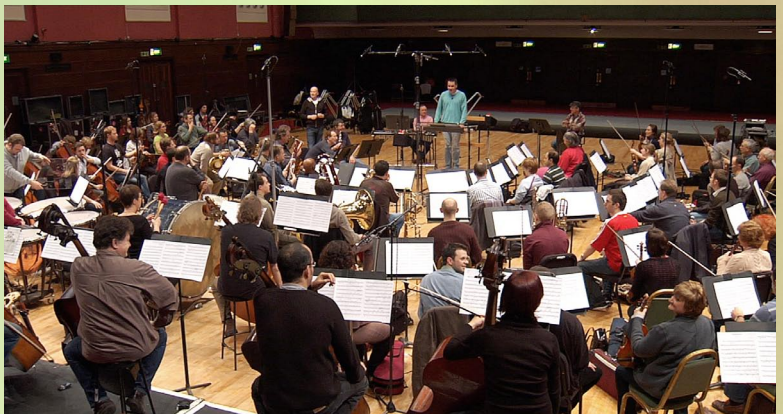


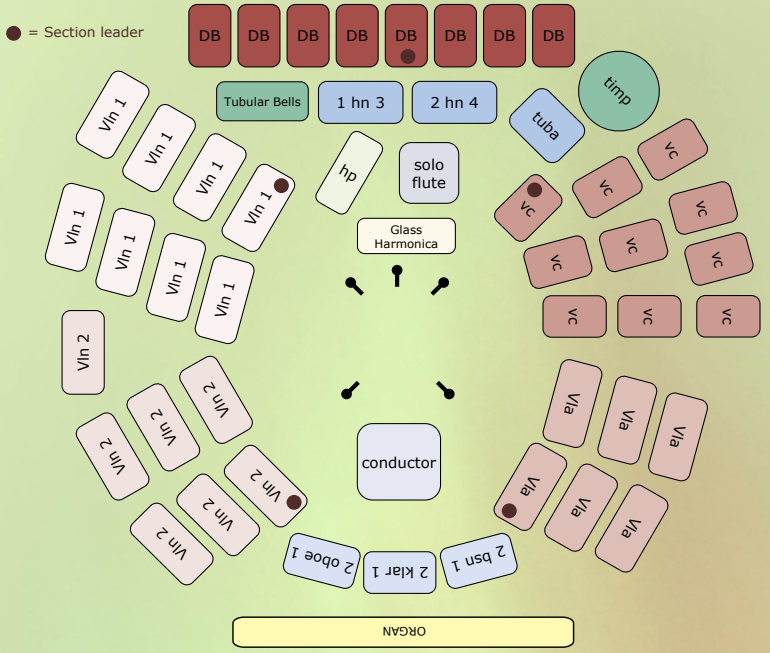


Warning Zero



Pastorale + Vicino alla Montagna





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Assistant technician **Ståle Hebæk Ødegården**

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Mix, Mastering and SACD authoring **Morten Lindberg**

photo *Aurora Borealis* **Bjarne Riesto**
video *Aurora Borealis* **News on Request**
photo *E Beynon* **Hanya Chlala** • photo *Ashkenazy* **SSO/Keith Saunders**
photo *E & C Beynon* **Keith Saunders** • Session photos **News on Request**
Illustrations **Lindberg Lyd** / Translation **Andrew Smith**
Biographic information about the artists kindly provided by Harrison/Parrott Ltd, Philharmonia Orchestra and Symbiophonic AS
Artwork and graphic design **Morten Lindberg**

Executive producers
Fred Jonny Berg (Symbiophonic) and **Morten Lindberg** (2L)

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audio encoding **Sven Mevissen** • screen design **Dominik Fritz**
authoring **Martin Seer** and **Markus Ammer**
producers **Johannes Müller** and **Morten Lindberg**

5.1 DTS HD MA 24/96 kHz 2.0 LPCM 24/96 kHz

This *Pure Audio Blu-ray Disc* has been designed to offer two ways of operation, either with or without a TV screen: you can either navigate the on-screen POP-UP MENU or simply use the dedicated buttons of your remote control. The NUMERIC keys directly access the corresponding track number and the desired audio stream can be selected by the COLOURED keys on your remote. 5.1 DTS HD Master Audio is preselected.

This recording was made by Lindberg Lyd with DPA microphones,
Millennia Media amplifiers and SPHYNX2 converters to a PYRAMIX workstation.

MERGING DPA MICROPHONES Millennia Music & Media Systems ELECTROCOMPANIET

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