Erik Bergman

The Maestro and His Orchestra

for Solo Violon and String Orchestra
op. 136 (1996)

SCORE

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FENNICA GEHRMAN

FENNICA GEHRMAN OY, HELSINKI

Comissioned by Peter Csaba

THE MAESTRO AND HIS ORCHESTRA

Op. 136 (1996)

for violin solo and string orchestra

I Introduction

II C-Ess-A-B-A-E (Csaba, Peter)

III Epilogue

Duration ca 13 minutes

Dedicated to Peter Csaba

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FENNICA GEHRMAN OY, HELSINKI

ERIK BERGMAN: **The Maestro and His Orchestra** Op. 136
Composed: 1996
solo violin and string orchestra
1. *Introduzione*
2. *C–E flat–A–B flat–A–E* (Csaba, Peter)
3. *Eilogue*
Duration: 17'
Commissioned by Peter Csaba
Fp: Peter Csaba, solo violin and cond., Virtuosi di Kuhmo, Helsinki Festival, Helsinki, August 26, 1997
Publisher: © Fennica Gehrman Oy Ab

"Peter Csaba asked for a work to be written specifically for him as a violinist and conductor. The orchestra is a string orchestra.

"The first movement, *Introduzione*, is based on the notes B–A–C–H. The Maestro begins with a few bars for solo violin in which he presents the theme, the idea. The orchestra joins in, first with single chords, but then follows a concert of music-making between the soloist and the orchestra. Various performing techniques and modes of expression alternate with one another. As the movement ends on a strong orchestral sforzato chord, a solo violin note arising pianissimo from the chord leads to the astonishing closing passage: the dualism of existence.

"The second and third movements are based on the notes C–E flat–A–B flat–A–E (Csaba, Peter) [S being the Finnish way of saying E flat]. The music draws its form and expression from these notes. The dynamic contrasts collide with one another All three movements end pianissimo, possibly to point the way to the inner experience, away from the technical details and dramatic approach. The false codes, markings, themes conceal an entity, a connection. May the title, *The Maestro and his Orchestra*, thus contain the key to the world of sound we encounter in this work!"

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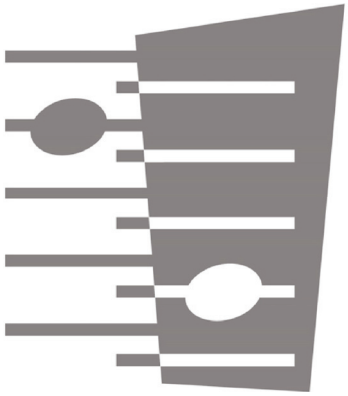

FENNICA GEHRMAN OY, HELSINKI

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Peter Csaba ville ha ett verk, skrivet för honom själv i hans egen skap av violinist och dirigent. Orkestern är en stråkorkester.

"Den första satsen, *Introduzione*, baserar sig på B–A–C–H. Maestron inleder med ett par takter för soloviolin, där han presenterar temat, idén. Orkestern faller in, först med enstaka ackord, men efterhand utvecklas ett konsertant musicerande mellan solisten och orkestern. Olika spelsätt och uttrycksarter växlar. När satsen slutar i full aktivitet med ett sforzatoackord i orkestern söker sig en ton i ackordet i soloviolinen, i pp, fram till en avslutande, helt förbluffande passage: tillvarons dualism.

"Den andra och tredje satsen inspireras av C–Ess–A–B–A–E (Csaba, Peter).Utgående från de angivna tonerna tar sig musiken form och uttryck.Dynamiska kontraster bryter sig mot varandra. De tre satserna avslutas, var och en, i pianissimo, kanske för att visa vägen mot en inre upplevelse, bortvänd från tekniska finesser och dramatiska utspel. Föregivna koder, tecken, temata döljer en enhet, ett sammanhang. Må alltså titeln *The Maestro and his Orchestra* innehålla nyckeln till den tonande värld som möter oss i verket!"

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Peter Csaba halusi teoksen, joka olisi kirjoitettu nimenomaan hänelle itselleen viulistina ja kapellimestarina. Orkesterina on käytetty jousiorkesteria.

"Ensimmäinen osa, *Introduzione*, pohjautuu säveliin B–A–C–H. Maestro aloittaa parilla sooloviulun tahdilla, joissa hän esittelee teeman. Orkesteri tulee mukaan, aluksi yksittäisillä soinnuilla, mutta sitten syntyy konsertoivaa musisoimista solistin ja orkesterin kesken. Erilaiset soittotavat ja ilmaisumuodot vaihtelevat. Kun osa loppuu voimakkaaseen orkesterin sforzato-sointuun, nousee soinnusta pianissimossa soitettu sooloviulun sävel esiin yllättävään päätösjaksoon: olemassaolon dualismia.

"Toinen ja kolmas osa pohjautuvat sävelille C–Es–A–B–A–E (Csaba, Peter). Musiikki saa muotonsa ja ilmaisunsa näistä sävelistä. Dynaamiset vastakohdat törmäävät toisiinsa. Kaikki kolme osaa päättyvät pianissimossa, ehkä näyttääkseen tien sisäiselle kokemukselle, pois teknisistä yksityiskohdista ja dramaattisesta otteesta. Väärennetyt koodit, merkit, teemat kätkevät kokonaisuuden, yhteyden. Sisältäköön siis otsikko *The Maestro and his Orchestra* avaimen siihen soivaan maailmaan jonka teoksessa kohtaamme."

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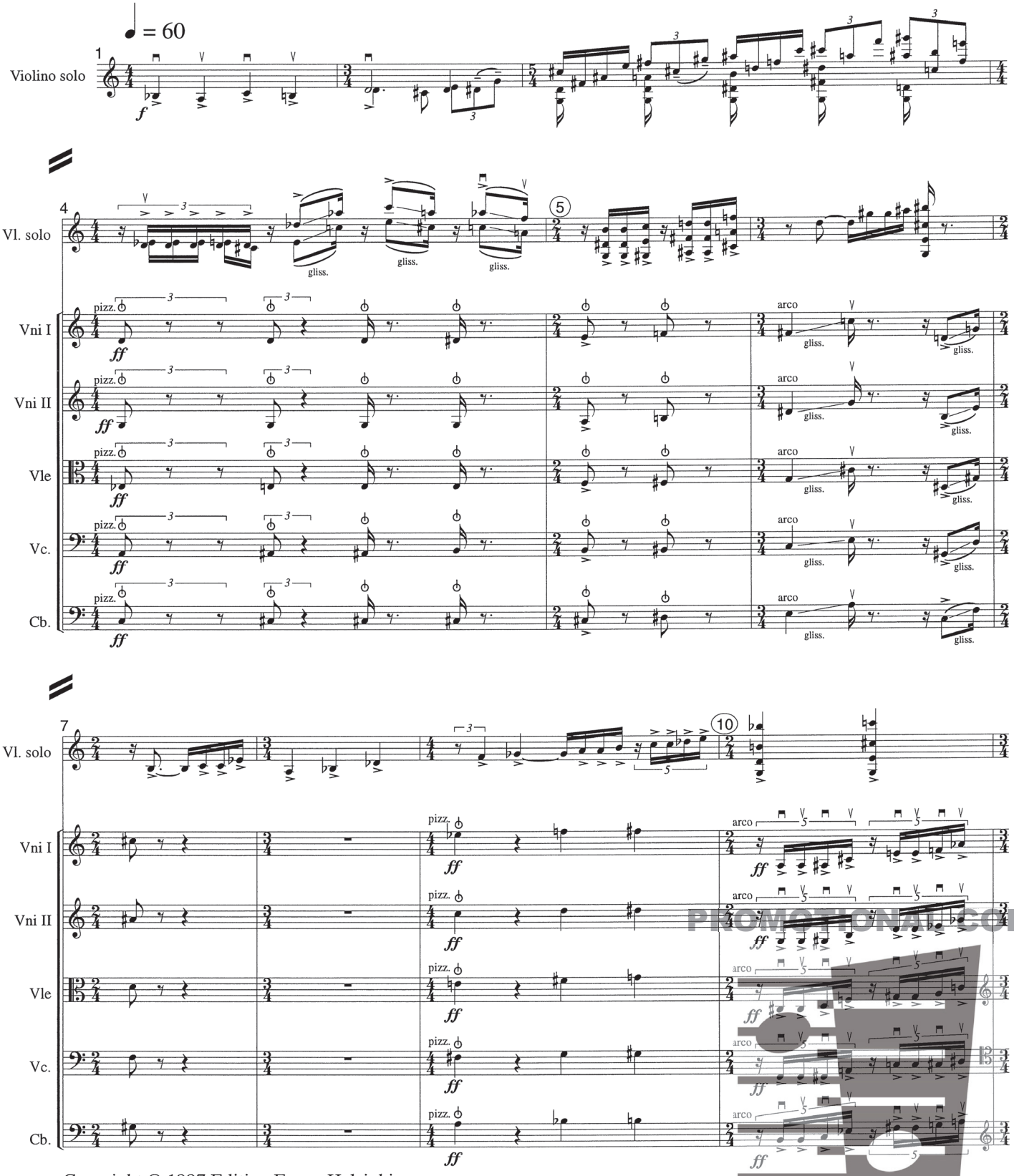
THE MAESTRO AND HIS ORCHESTRA

I
Introduction

Erik Bergman, Op. 136 (1996)



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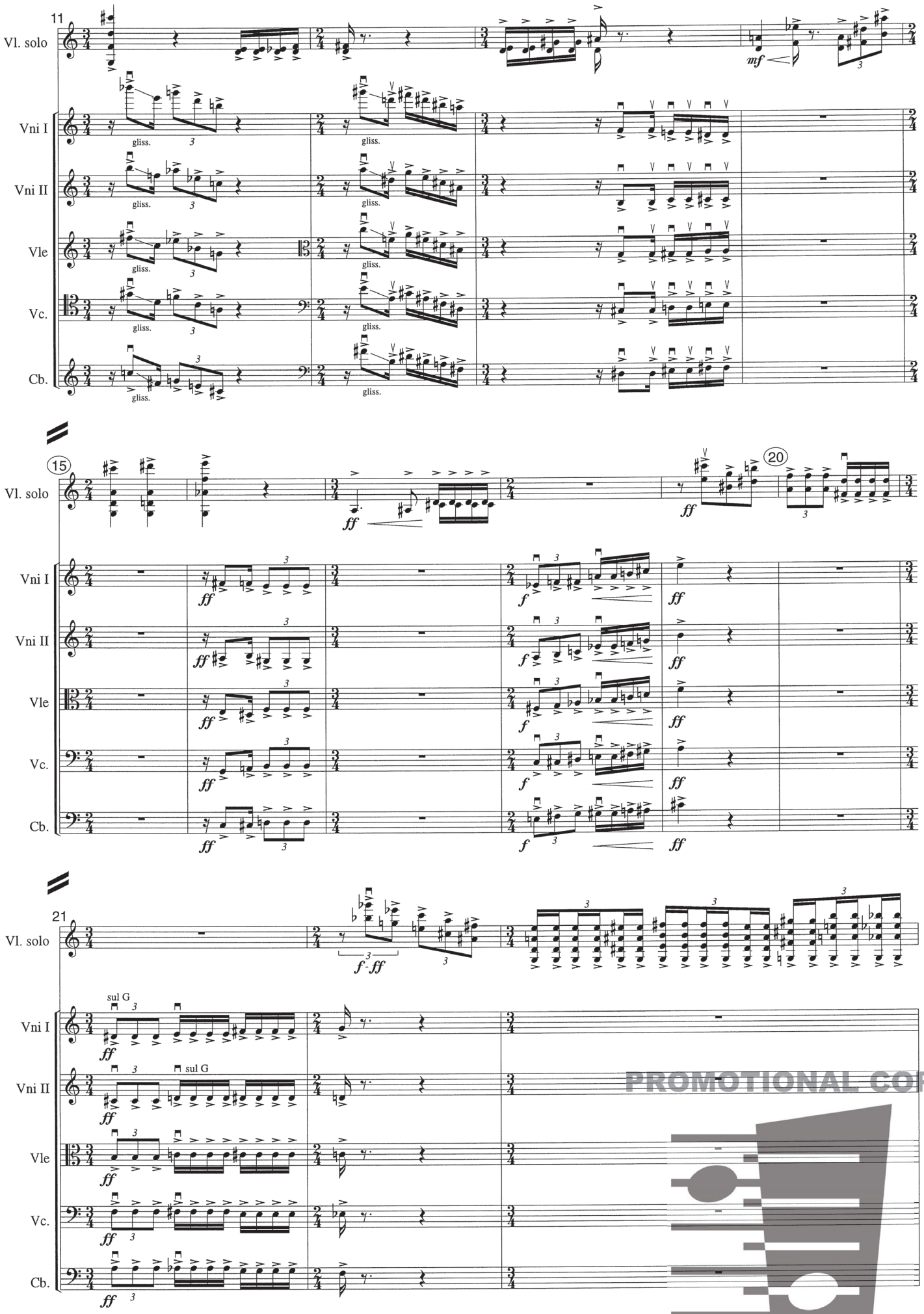

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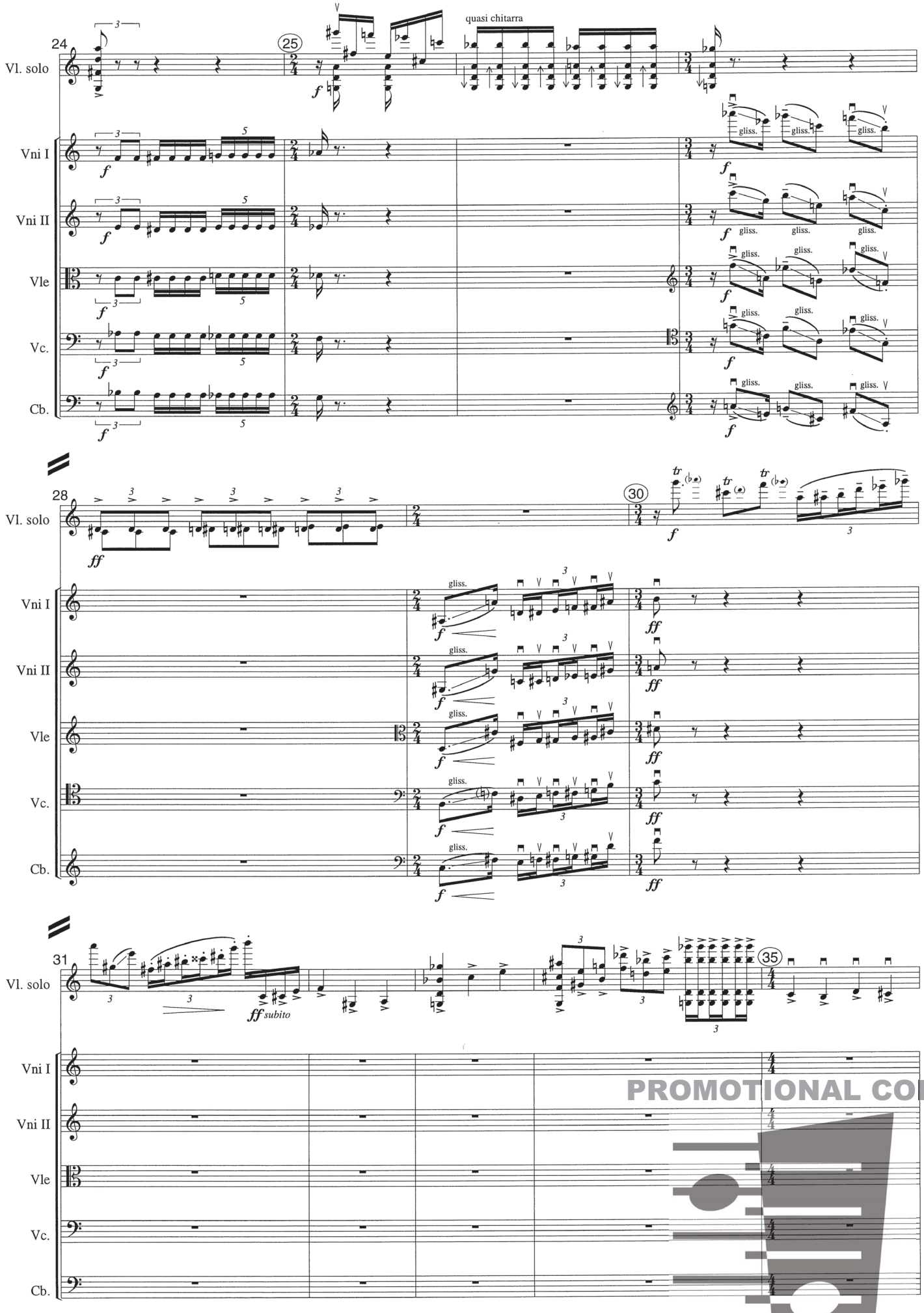

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string. ..... a tempo

36

Vl. solo

Vni I

Vni II

Vle

Vc.

Cb.

ff

cantando

40

sfff

pizz.

cantando

45

gliss.

gliss.

sempre ff

arco

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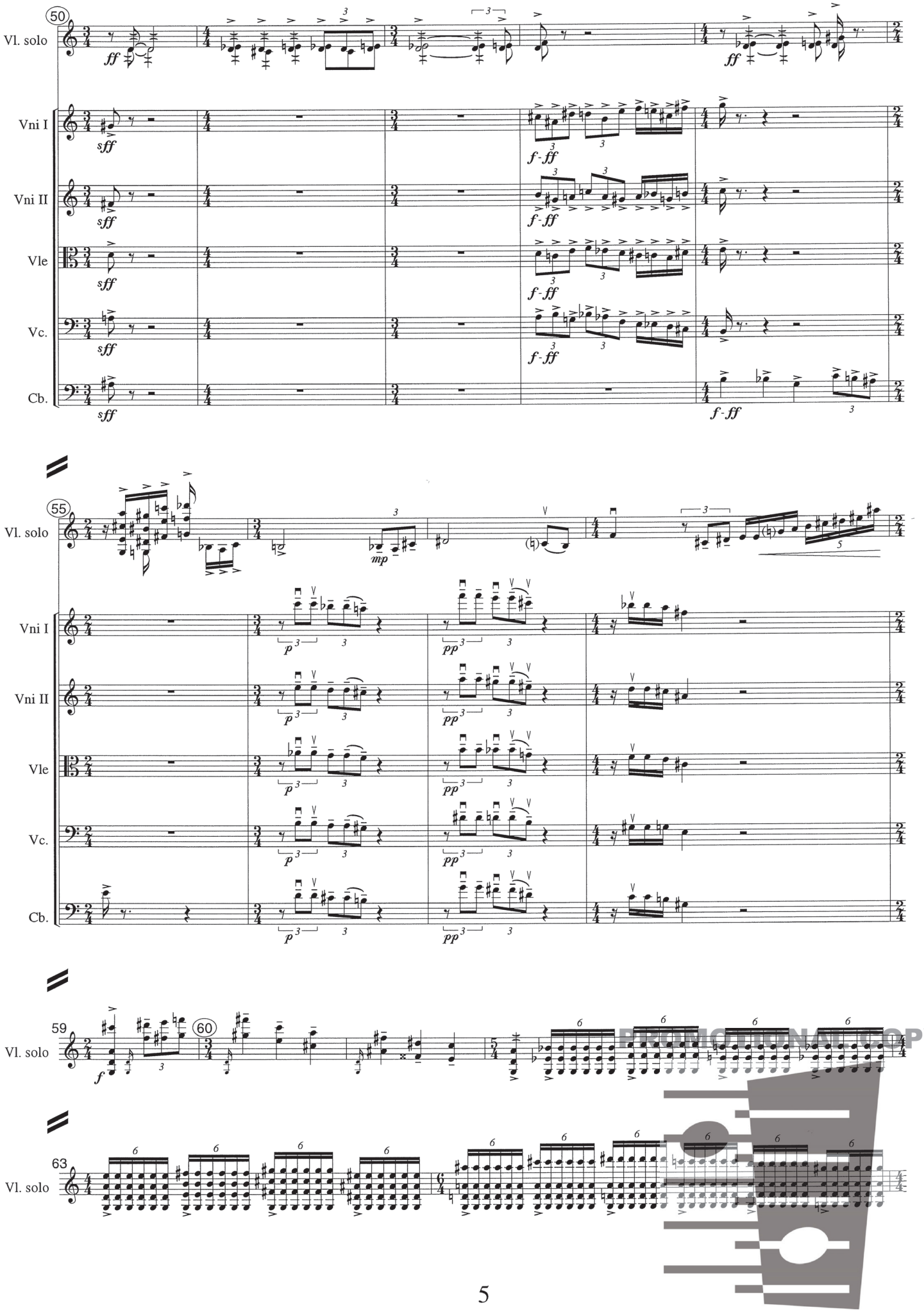

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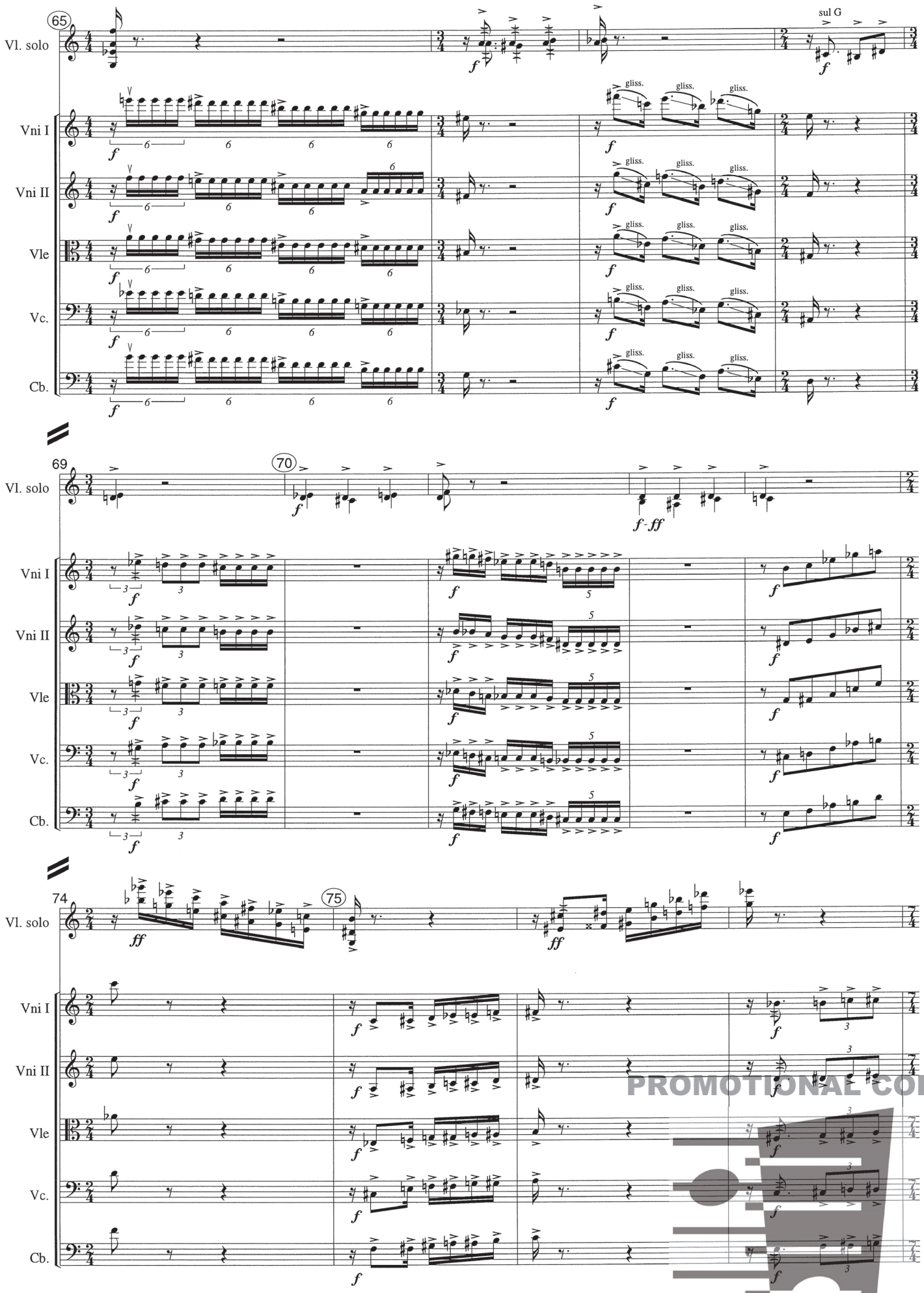

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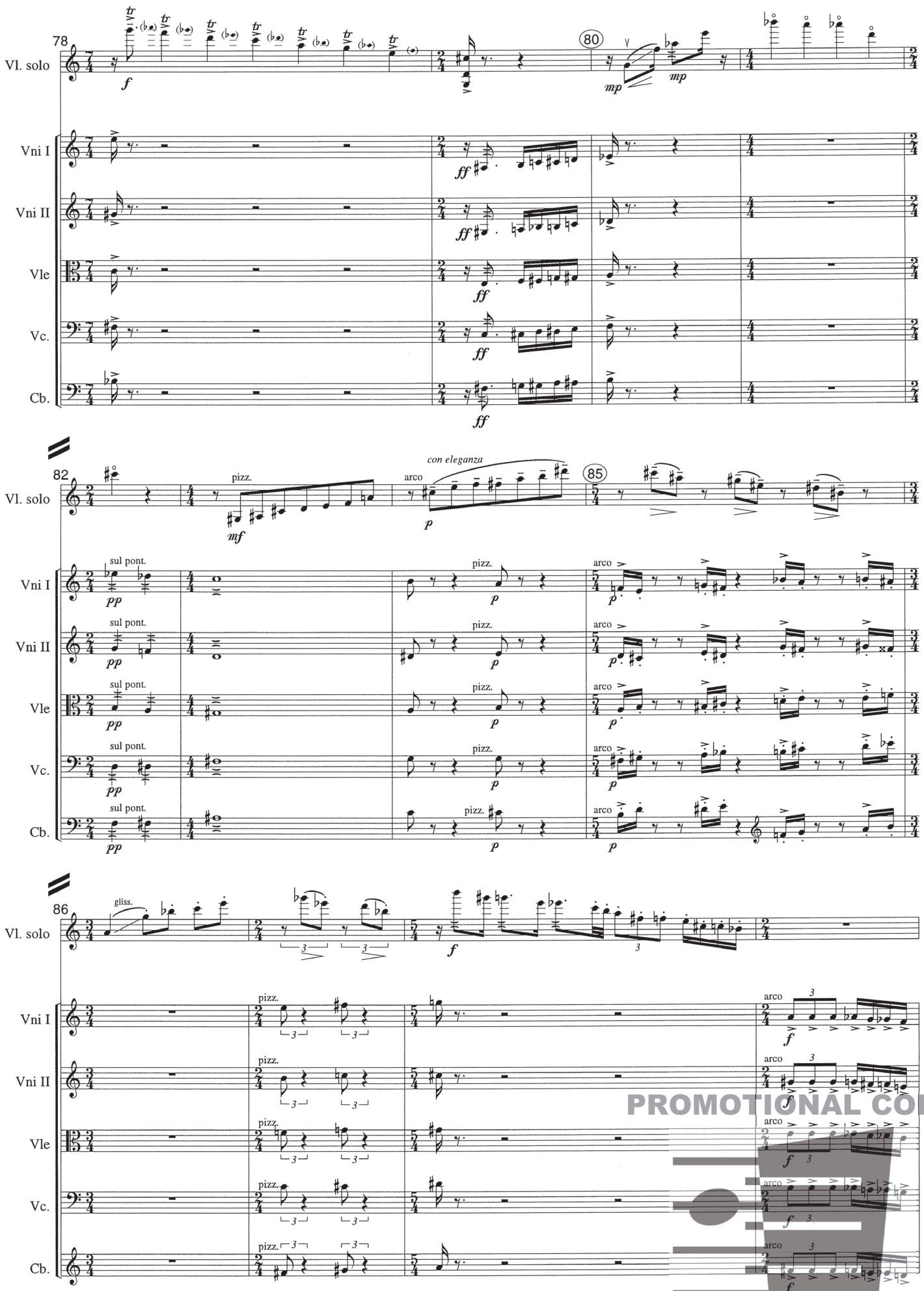

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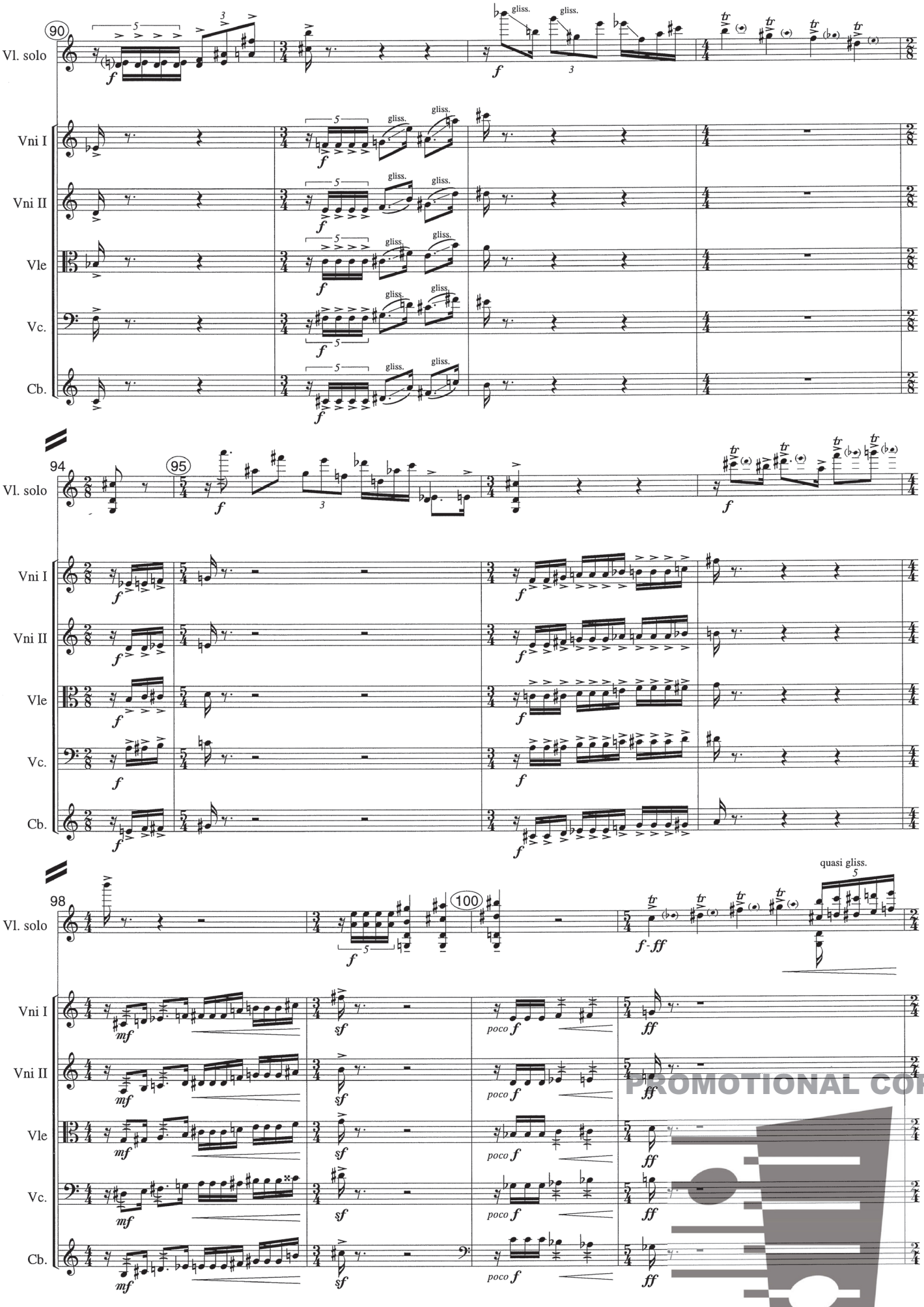

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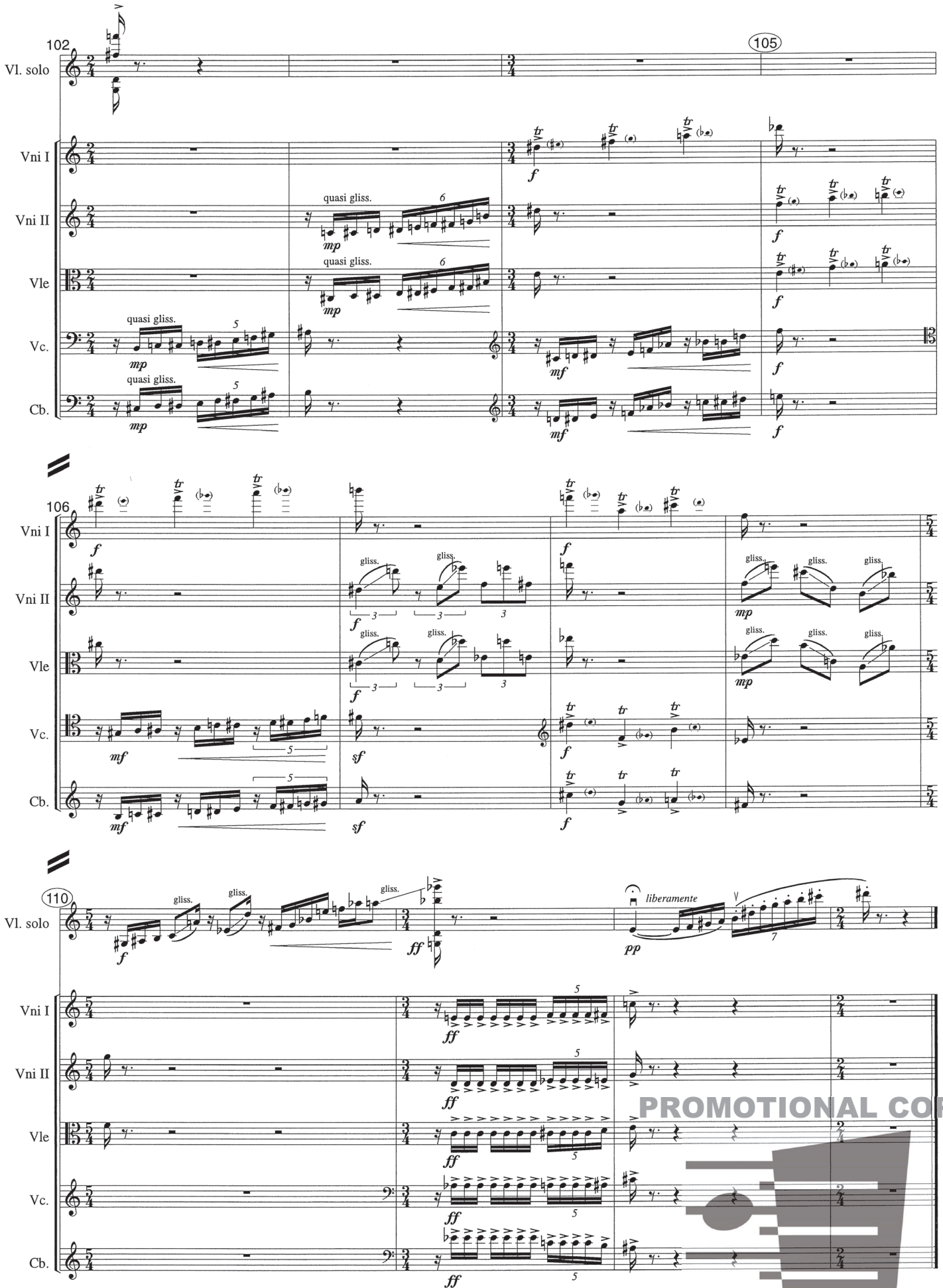

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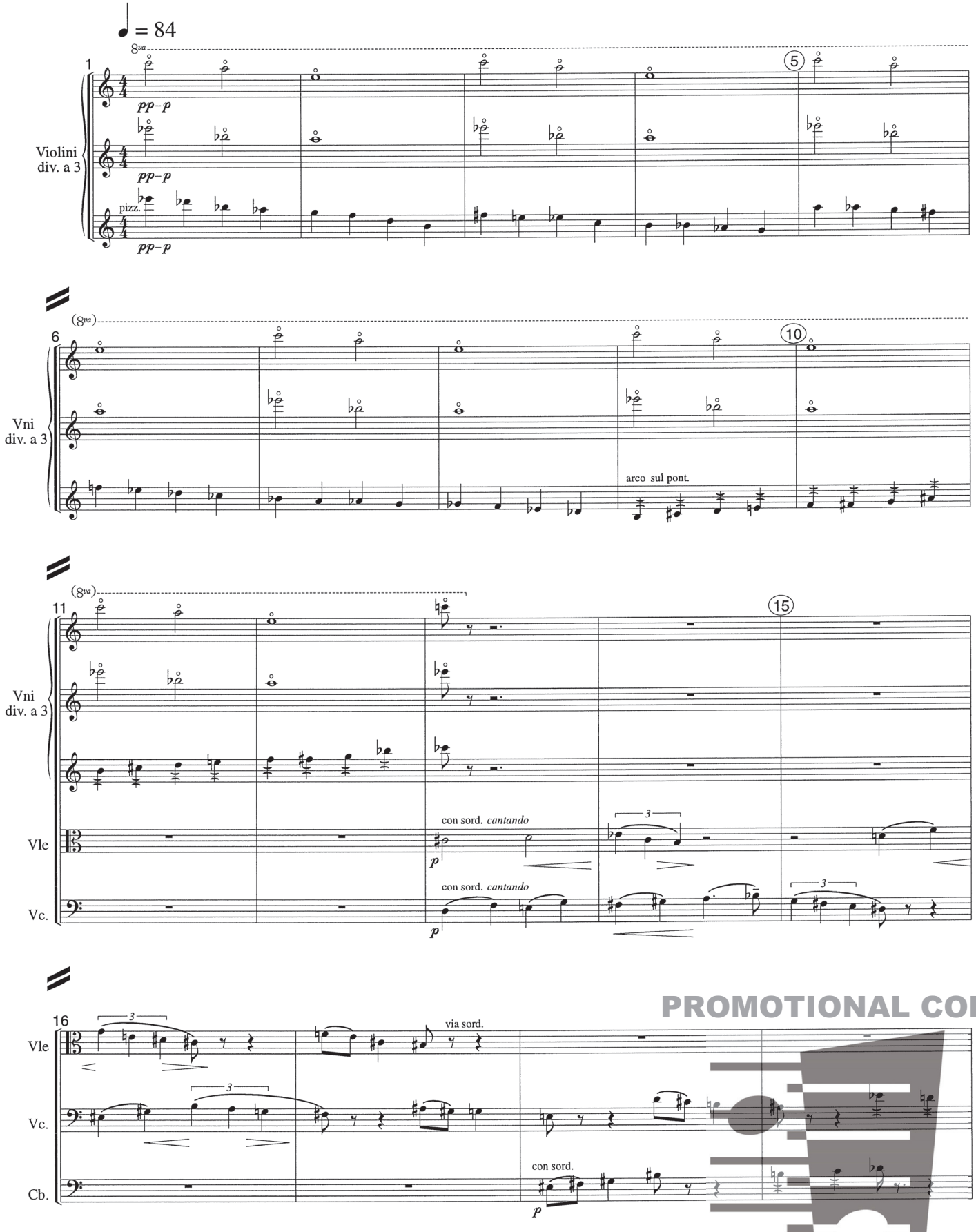
II

C-Ess-A-B-A-E (Csaba, Peter)



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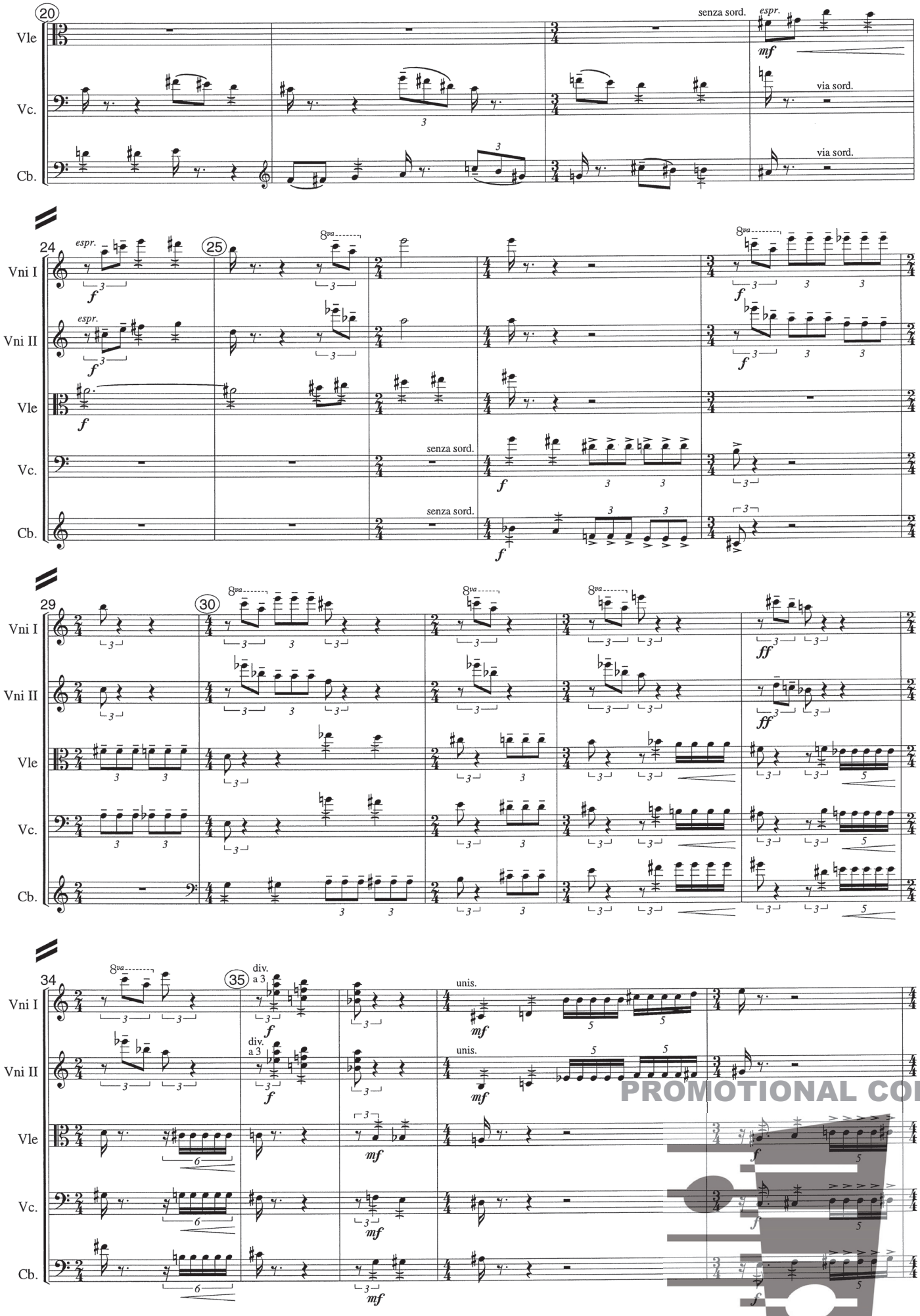

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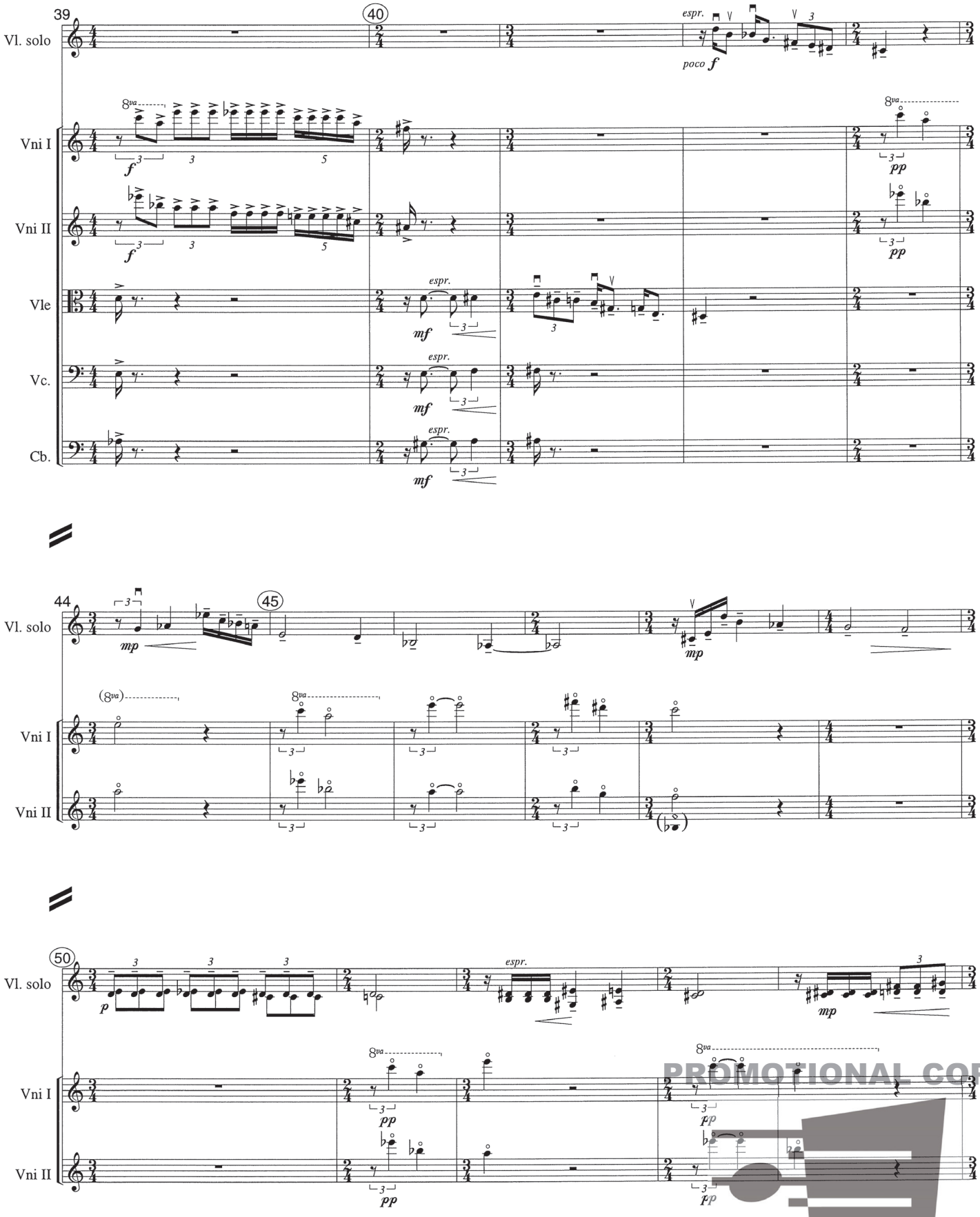

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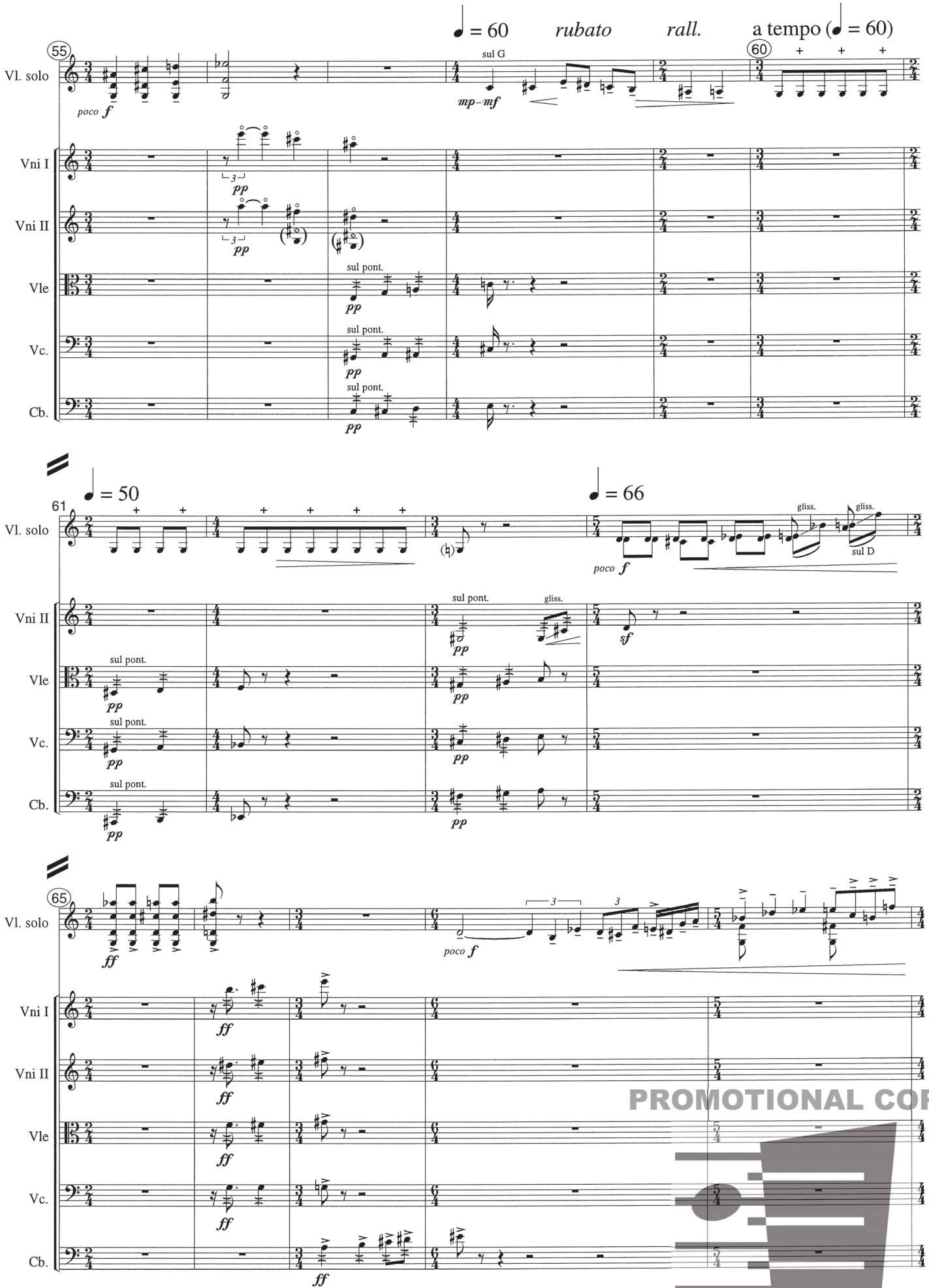

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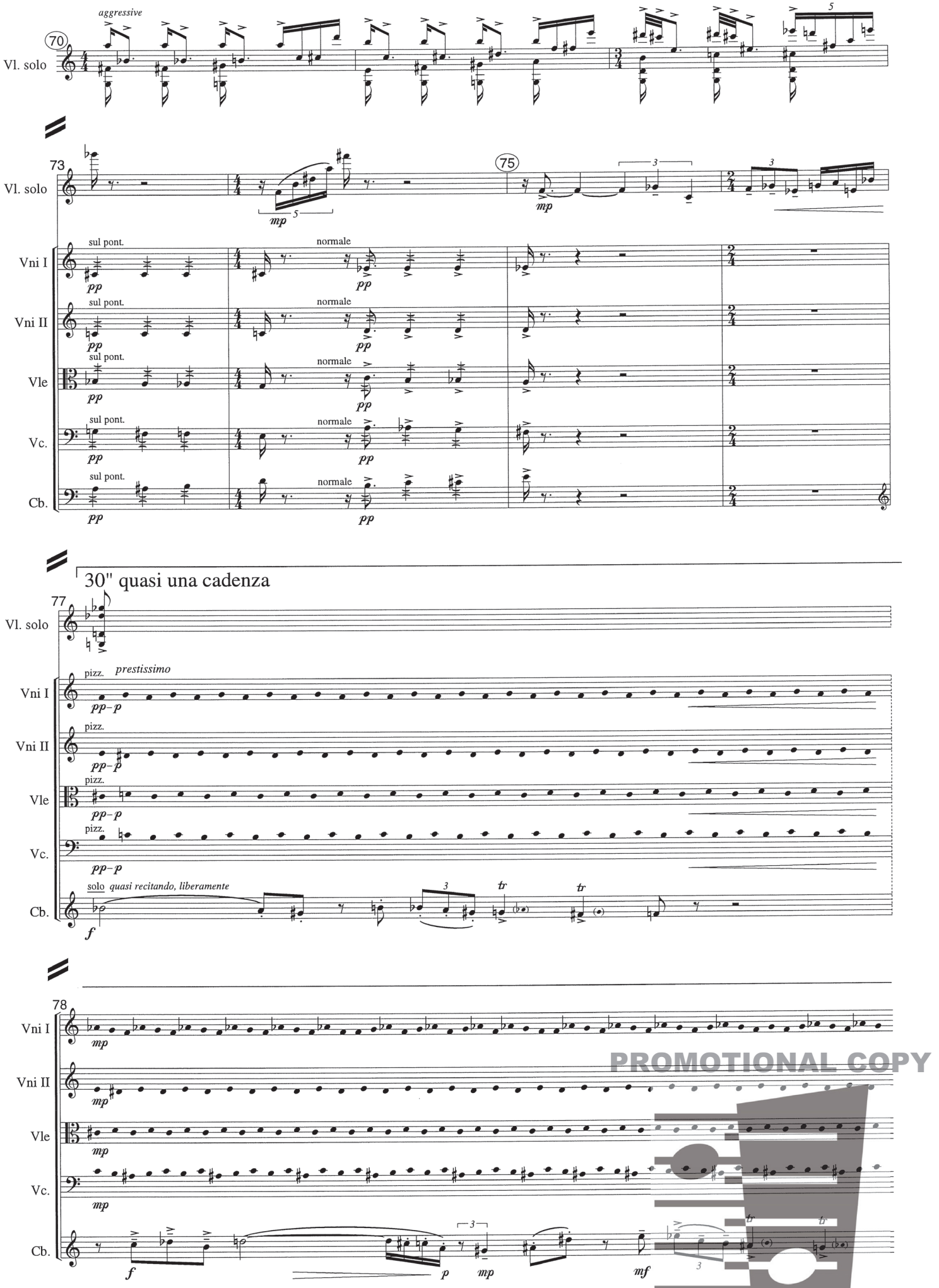

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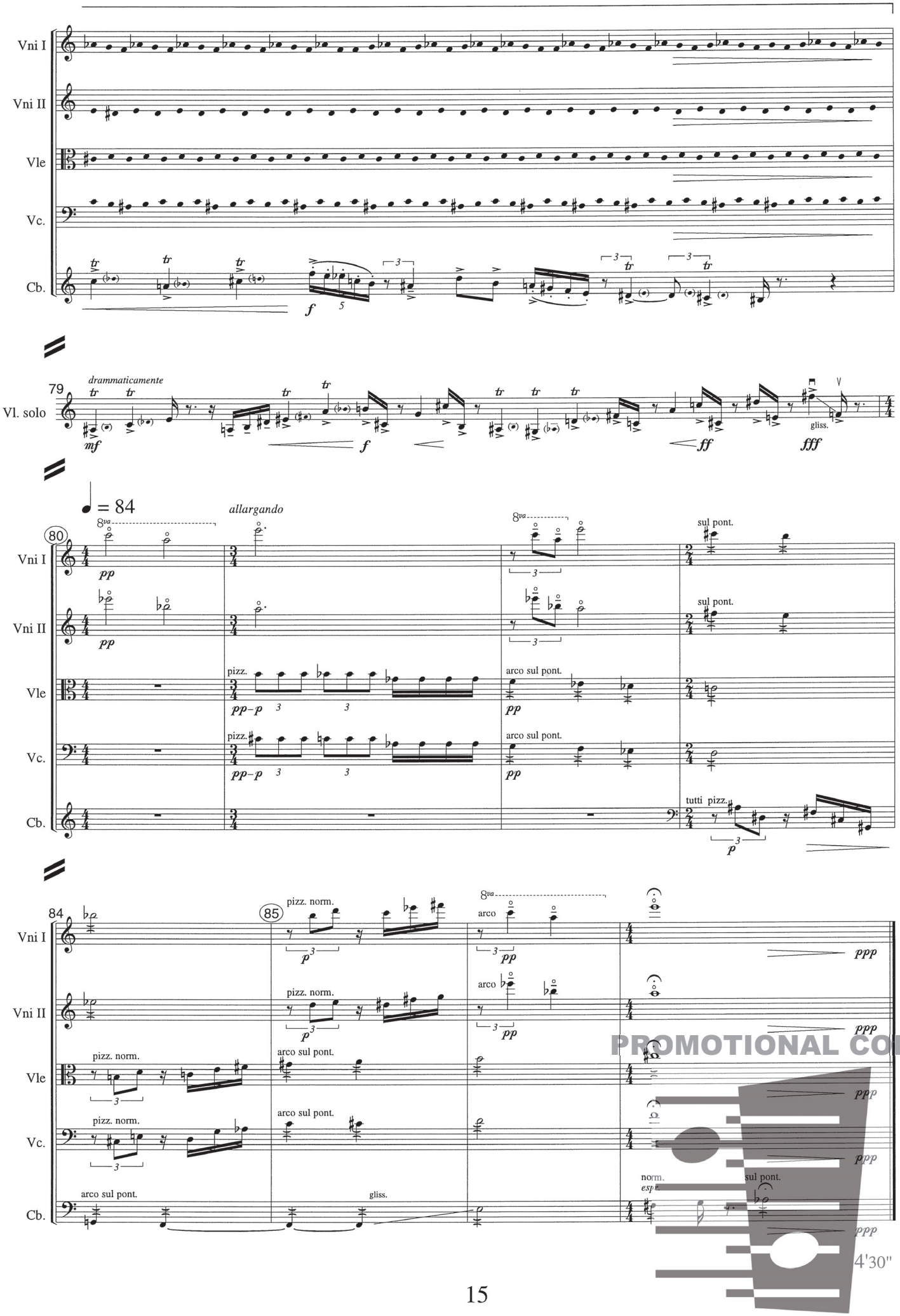

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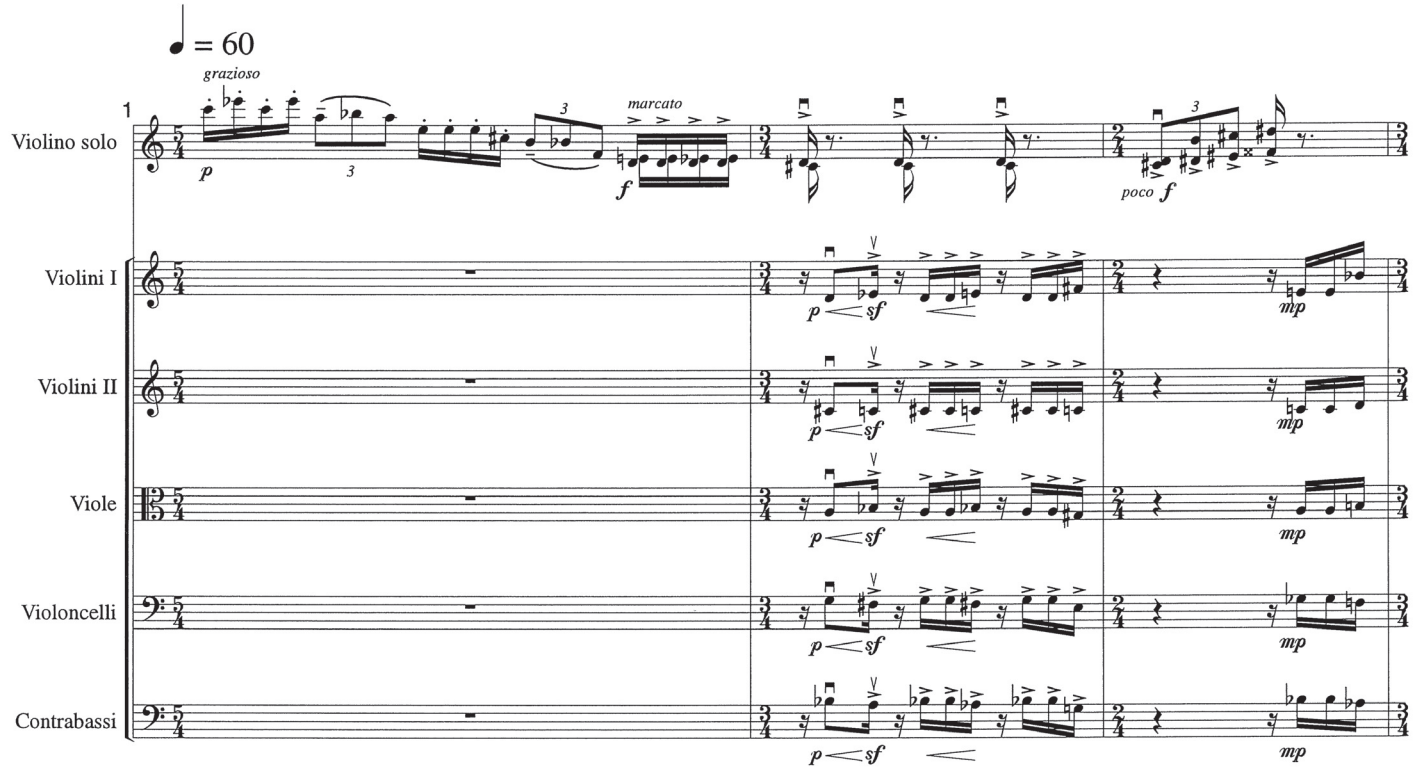
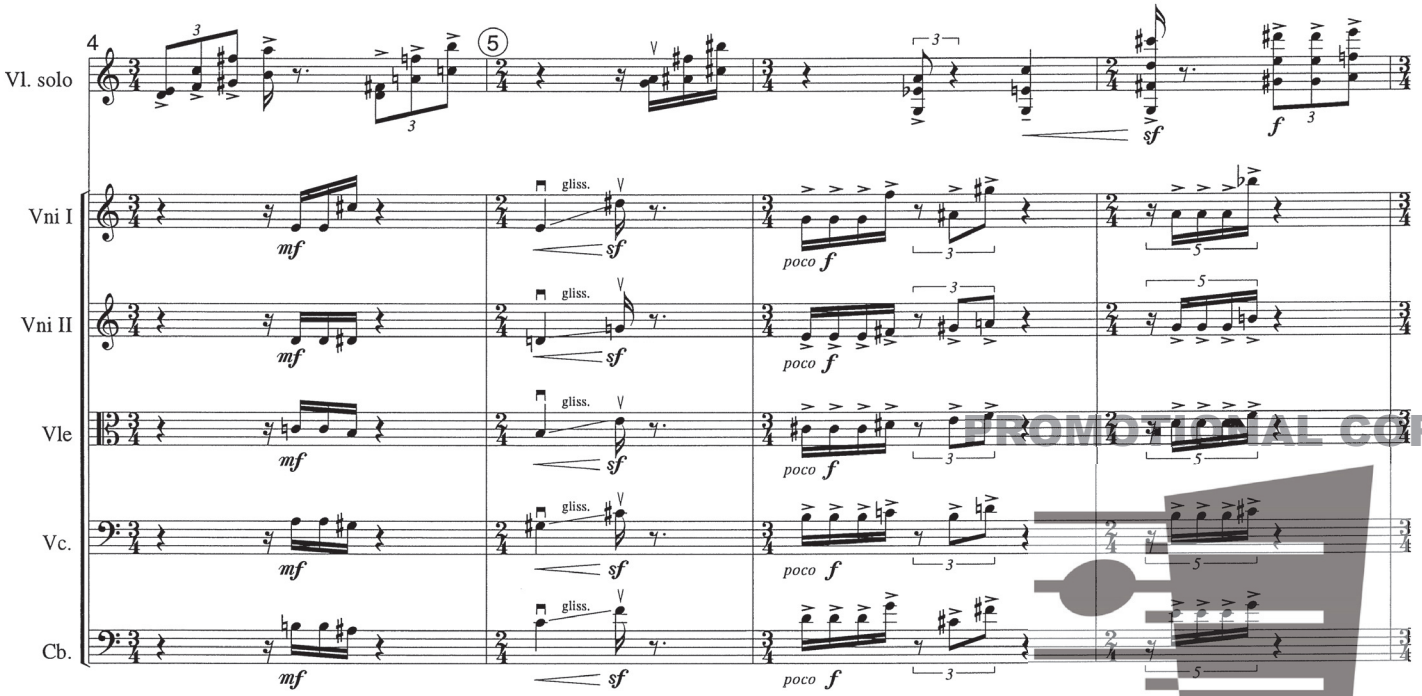
Epilogue





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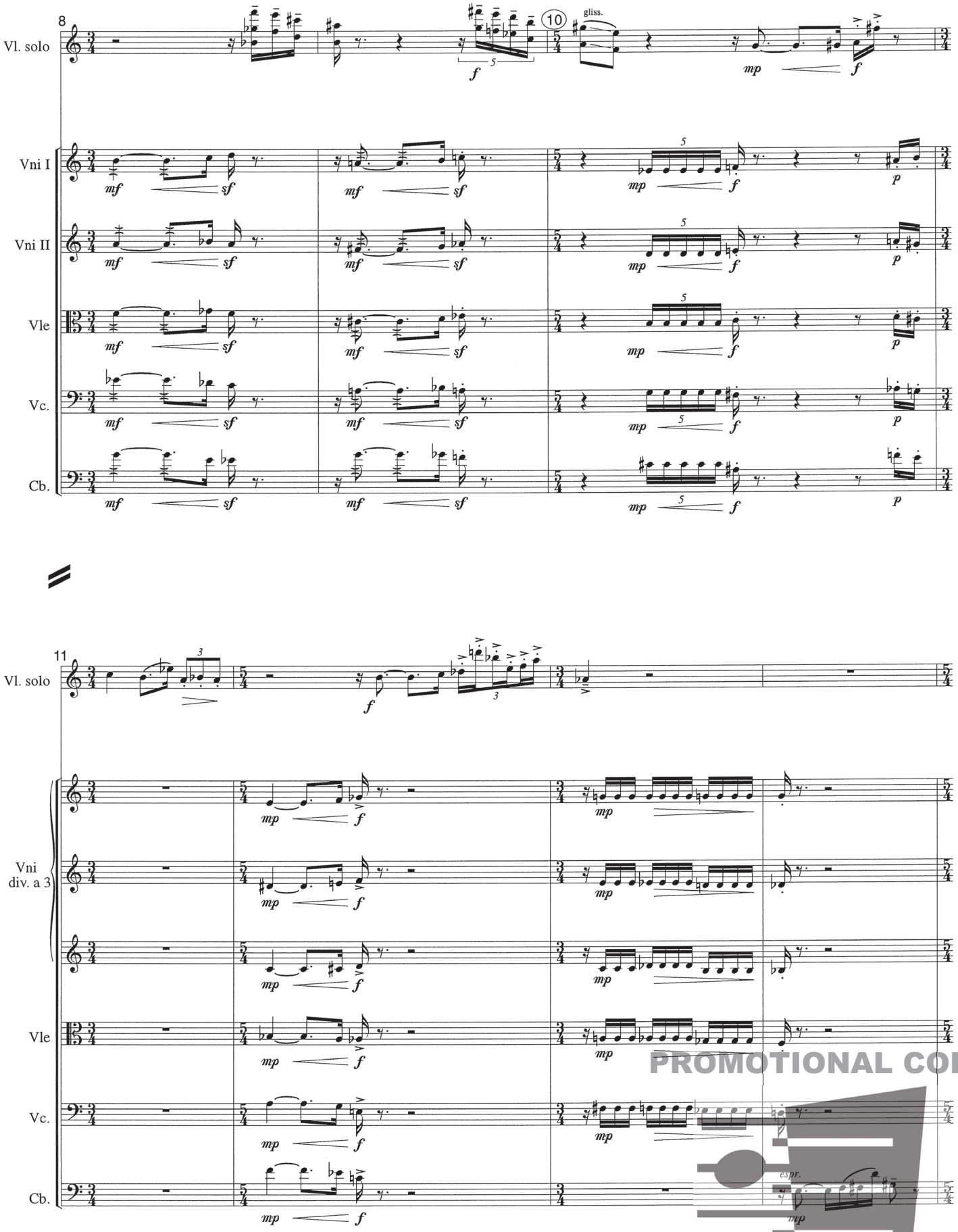

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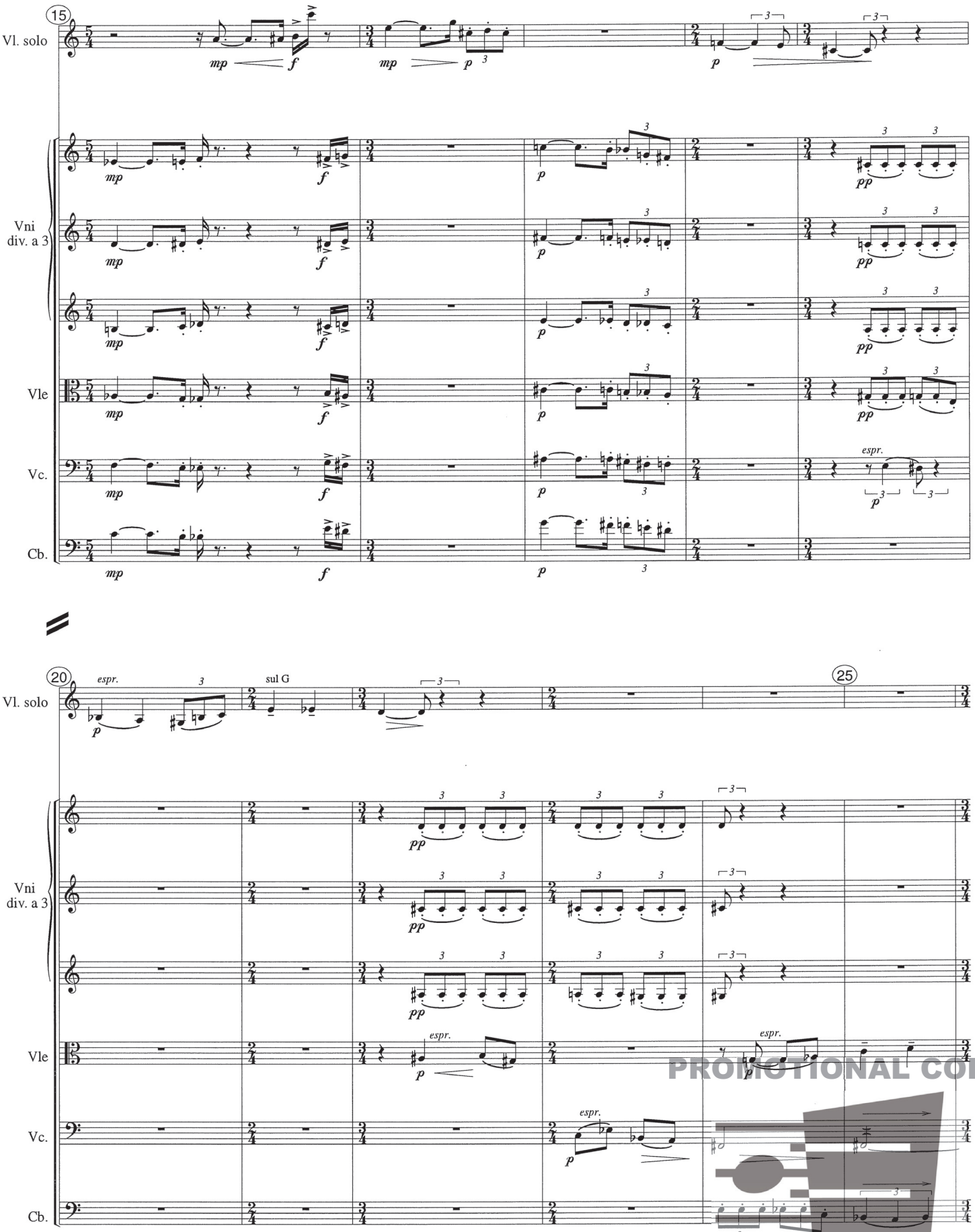

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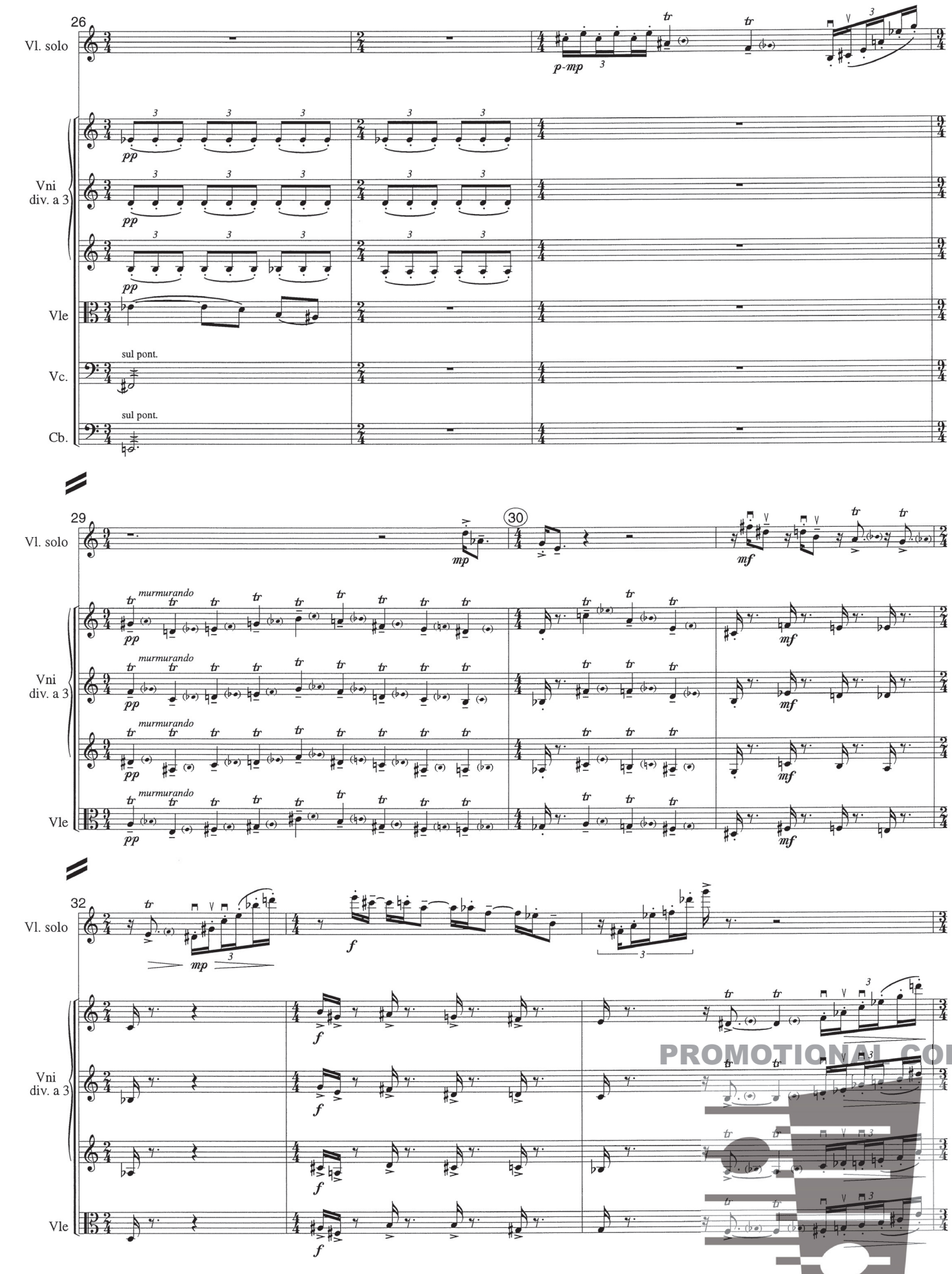

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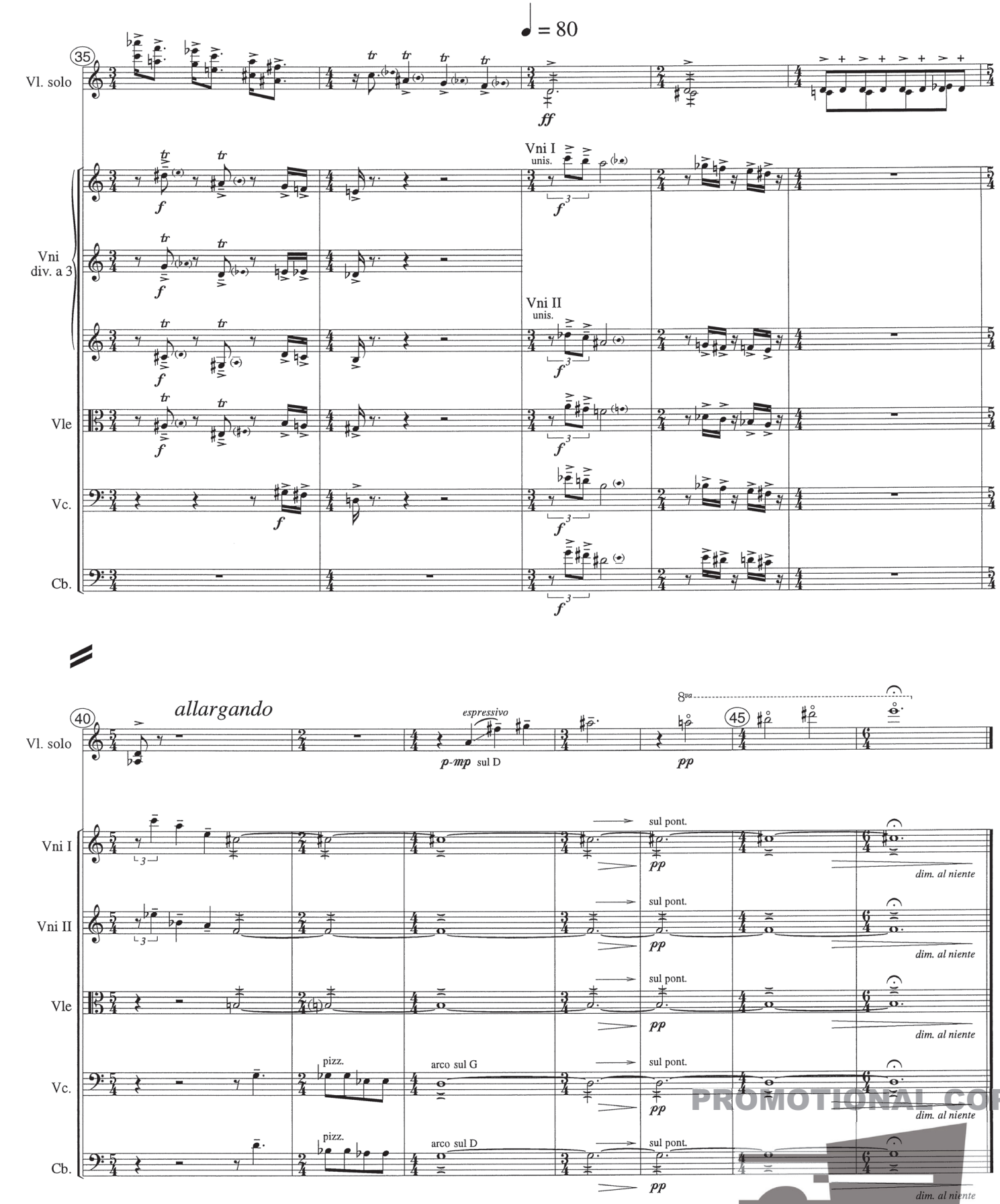

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