



Florian Pertzborn, double bass solo

David Ellis Sonata op 42 (1978)  
Cândido Lima »Cantorião« (1997)  
Hans Werner Henze Serenade (1949)

Intermission

Bertold Hummel Sinfonia Piccola (1978)  
Teppo Hauta Aho Basso d' Ópera II (2009)

Dan Styffe & The Norwegian State Academy Double Bass Ensemble  
Musical Direction: Florian Pertzborn

## Program Oslo Recital

David Ellis Sonata op 42 (1978)  
Andante  
Vivace

Cândido Lima »Cantorião« (1997)

Hans Werner Henze Serenade (1949)  
Adagio  
Um poco Allegretto  
Pastorale  
Andante com moto  
Vivace  
Tango  
Allegro marciale  
Allegretto  
Menuett

Florian Pertzborn, Double Bass Solo

Intermission

Bertold Hummel Sinfonia Piccola (1978)  
Andante Moderato  
Burlesque  
Andante  
Finale

Teppo Hauta Aho Basso d' Ópera II (2009)  
Misterioso  
Andante Sostenuto  
Allegro Vivace

Dan Styffe & The Norwegian State Academy Double Bass Ensemble  
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## Program Notes Oslo Recital



### David Ellis (\*1933)

David Ellis, born in Liverpool in 1933, was a pupil at the Liverpool Institute before continuing his studies at the Royal Manchester College of Music from 1953-1957. In 1994 he moved to Portugal working with the newly-established Portuguese Symphony Orchestra in Lisbon as Assistant to the Director of Music. His Sonata op. 42 for solo double bass was commissioned for the 1978 Isle of Man International Double Bass Competition.



### Cândido Lima (\*1939)

Composer Cândido Lima was born in Viana do Castelo, Portugal in 1939. He graduated in piano and composition in the Lisbon and Oporto, and obtained a PhD in Aesthetics in the University of Paris under Iannis Xenakis. He has written pieces for a diversity of instrumental ensembles, voice and piano, orchestra, some of which with electroacoustics and audiovisual mediums.

His work 'Cantórião' for double bass solo was commissioned by Florian Pertzborn who has premiered and performed it internationally. Its title is an anagrammatic jumble of the Portuguese work for double bass - 'contrabaixo' and 'song' (cantoria). Adding 'ão' - a nasal sound used mainly in the Portuguese language, is an oblique reference to the instrument's timbre. Combining a calm and lyric character with extreme virtuosity, 'Cantórião' is nothing less than a homage to the double bass. Cândido Lima's 'Cantórião' was chosen for publication by the British magazine 'The Double Bassist' n° 7/1998 in reference to its review on the double bass in Portugal.



### Hans Werner Henze (\*1926)

Hans Werner Henze was born in 1926 and studied in Paris and in Heidelberg with Wolfgang Fortner. His works for the doublebass include a concerto with orchestra from 1966, the Octet "Quattro Fantasie" written in 1958/1963" and the "S. Biago 9 de Agosto ore 1207" for Doublebass solo from 1977.

The Serenade 1949 was initially composed for violoncello, but a second version for doublebass, proposed by the American doublebassist Lucas Drew, obtained the composer's approval. In nine movements, Henze exposes a collage of numerous musical fragments including expressive to virtuosistic elements. Traditional notation is used in all movements, imposing double stops, harmonics and fast staccato/saltando technique for the doublebass.

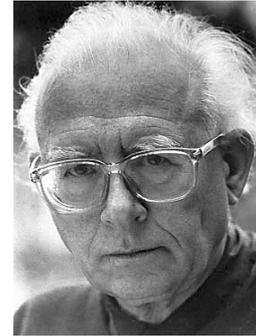


Foto Credit : Bertold Hummel Stiftung Hamburg

## BERTOLD HUMMEL (1925 - 2002)

was born in Hüfingen - Baden (Germany) He studied at the Music Academy in Freiburg i. Breisgau, taking composition with Harald Genzmer and violoncello with Atis Teichmanis. Hummel was also choirmaster in Freiburg before being named professor at the University of Music in Würzburg. He directed the Studio for New Music in Würzburg and later became President of the Music Academy.

Bertold Hummel composed the *Sinfonia Piccola* in 1978 for the first International Doublebass Competition on the Isle of Man. Hummel wrote about his *Sinfonia Piccola* op. 66: "The attempt is made to utilise the instruments to produce symphonic gestures and developments. During the four movements, a variety of playing techniques are displayed and allocated to contrasting formal developments. The wide range of tonal colours. includes harmonics, glissandi, pizzicato, tapping on the fingerboard and body of the instrument, solo passages and ensemble playing. The palette of the musical content ranges from a lyrical style to jazz and the fundamental character of this symphony en miniature is determined by both pathos and scurrility." (Text by : Bertold Hummel /Florian Pertzborn, Schott Music © )



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## TEPPO HAUTA-AHO (1941\*)

was born in 1941 and studied double bass with Orvo Hyle and Oiva Nummelin in Finland, and Frantisek Posta in Prague. He played with the Helsinki Philharmonic between 1965 and 1972, and the Finnish Opera Orchestra from 1975 to 2000. Hauta-aho's music has been performed extensively in Finland and abroad, notably in America, Britain, Germany, France, Czech Republic, Soviet Union, Australia and Switzerland. His most famous work *Kadenza* (1978) is recognised universally as a 20th-century classic, and did the most performed contemporary work for double bass.

*Octetto Basso D'opera li* was completed in October 2009, this 20 minute work for eight double basses is a major addition to the octet repertoire. The composer makes use of a wide range of double bass techniques, including percussive effects and harmonics, to create a work of atmosphere and textures and there are musical and technical challenges in equal measure. The open and bleak landscapes of his native Finland are evident in every bar as Hauta-aho creates music which is influenced by the landscape, culture and heritage of this beautiful country. Although written in one extensive movement, there are many defined sections which offer contrast and interest throughout and solo opportunities for each player, particularly basses 1- 4. The melodic material is taken from a previous octet, composed for the bassists of the Finnish Opera orchestra some years ago, but the composer develops and extended the material to create a completely new work which ought to find a permanent place in the octet repertoire. *Octetto Basso d'Opera II* was composed for Florian Pertzborn (Porto, Portugal) for his international octet project based around the octet by Bertold Hummel, and in 2010 will receive performances in Norway, Portugal and Berlin. (Text by : David Heyes - Recital Music © )



**FLORIAN PERTZBORN,  
DOUBLE BASS**

Florian Pertzborn is Co Principal Bassist with the National Symphony Orchestra at Casa *da Musica* and professor of double bass at the Superior School of Music and Performing Arts ESMAE/IPP in Porto, Portugal. German native, he graduated under Michinori Bunya at the University of Arts in Würzburg, received his Post-graduation under Ichiro Noda from the Frankfurt Opera House, a Master Degree under Michael Wolf at the University of Sheffield and a PhD in Performance Science from the Universities of Porto and London. He was appointed as the first double bass professor at Superior level in Portugal, co-organized the first national double bass convention and the first international double bass competition. He recently appeared as a professor and performer at the University of New Zealand, Pennstate University, Conservatoire National Superior de Paris, Universities of Berlin, Bloomington, Houston, Iowa, Indianapolis and Michigan.

Florian is the author of the project "The Hummel Bass Ensemble Project 2008-2011" which he initiated with his double bass class and now networks with some of the finest double bass performers worldwide. Together with the Hummel Foundation and Schott International he founded the "ESMAE *BASSE EM MASSE* Doublebass Orchestra", the "The Paris Bass 2008 Festival Ensemble" and the "ISB 2009 Pennstate Doublebass Ensemble" and performed at the 2<sup>nd</sup> HARMOS Festival - Casa da Musica in Porto, Bass2008 - Paris and the ISB Convention at Pennstate 2009 - USA. Further performances are scheduled for the BASS2010 in Berlin, including a CD Production with NAXOS Hongkong and a Film Project with the "Filmhochschule Babelsberg".