



Educate-S

Pieces for **Violin**

Cæcilie Balling, violin

Educate·S

Pieces for Violin (2016)

An Anthology

Cæcilie Balling, violin

Birgitte Bærentzen Pihl, violin*

Birgitte Alsted

- | | | |
|---|--|------|
| 1 | <i>Marching (Hobbling) On for two violins*</i> | 2:27 |
|---|--|------|

Simon Christensen

- | | | |
|---|--------------------|------|
| 2 | <i>Zing Spiral</i> | 2:42 |
|---|--------------------|------|

Fuzzy

- | | | |
|---|--------------------------------------|------|
| 3 | <i>Little Waltz for two violins*</i> | 1:40 |
| 4 | <i>Ragtime for two violins*</i> | 1:09 |

Eva Noer Kondrup

- | | | |
|---|----------------------------|------|
| | <i>A Walk on the Beach</i> | 2:27 |
| 5 | <i>Red Clay</i> | 0:51 |
| 6 | <i>Sea Horse</i> | 0:35 |
| 7 | <i>Skarø's Song</i> | 1:01 |

Ib Nørholm

- | | | |
|---|--|------|
| 8 | <i>Grey Winter (with a Glimpse of Sun)</i> | 1:59 |
| 9 | <i>Across the Strings</i> | 1:11 |

Morten Olsen

- | | | |
|----|--------------------------------------|------|
| 10 | <i>Concert Piece for Solo Violin</i> | 2:39 |
|----|--------------------------------------|------|

Kasper Rofelt

- | | | |
|----|--------------------------|------|
| | <i>Two Violin Pieces</i> | 5:07 |
| 11 | <i>Etude</i> | 2:53 |
| 12 | <i>Song</i> | 2:14 |

Martin Stauning

- | | | |
|----|--------------------------------|------|
| 13 | <i>Tiptoeing on the Stairs</i> | 2:41 |
|----|--------------------------------|------|

Line Tjørnhøj

- | | | |
|----|-------------------|------|
| 14 | <i>Moon Dance</i> | 0:35 |
| 15 | <i>Lul Lul</i> | 0:31 |
| 16 | <i>Summarum</i> | 0:30 |

Nicolai Worsaae

- | | | |
|----|----------------------------------|------|
| 17 | <i>Violin Etude for Children</i> | 1:35 |
|----|----------------------------------|------|

Total 24:32

PREFACE

This recording was made to accompany the Educate·S educational sheet music series of newly written composition music for children and young people, published by the Danish music publisher Edition·S. In the Educate·S series, there are pieces for violin as well as pieces for piano, cello, guitar, accordion, and percussion respectively.

The series originated from a desire to build on the historical tradition in which contemporary composers wrote music that initiated music students into new musical experiences and realizations. In their time, Bach, Brahms and Bartók composed music in which pedagogic considerations and artistic ambitions combined to form a greater whole for the benefit of children and young people in their musical development. With the Educate·S series, leading Danish composers have been invited to write new pieces for children and young people, to introduce pupils with music that embraces the musical horizons and tonal worlds offered by contemporary composers.

The recording was made in collaboration with the Royal Academy of Music in Aarhus.

DACAPO

Edition·S music–sound–art

Birgitte Alsted

1 *Marching (Hobbling) On* (2016)

for two violins

Will – won't?

The violin can scratch as well as sing. Play excitedly as well as warmly and softly. With heavenly beauty as well as unruly ugliness. March off in strict time with self-assured energy, as well as stumble and limp along...



Birgitte Alsted was born in 1942 and says: "I had my best moments growing up alone at home with my mother's grand piano at hand – then my imagination could be given free rein. It was rather less fun practicing the violin; nevertheless I was encouraged to apply for the Royal Danish Academy of Music in Copenhagen, where I began studying in 1962." Birgitte Alsted took her diploma in violin at the Royal Academy in 1969, followed by the soloist class and her debut, and shortly afterwards she began working as a composer. In 2004-2006 she studied further for a master's degree in composition, specializing in electronic music at the Royal Danish Academy of Music in Aarhus. Birgitte Alsted also teaches violin.

Simon Christensen

2 *Zing Spiral* (2016)

The music requires a strong sense of rhythm, a steady basic pulse and the ability to execute the many tempo modulations in the piece. The cross-phrasing and rhythmic shifts are a good challenge for those interested in rhythm.



Simon Christensen was born in 1977. He started by playing drums as a teenager, and that was when his interest in music began in earnest. He has studied composition at the Royal Danish Academy of Music and abroad, and in many of his works he also performs as a musician.

Fuzzy

3 *Little Waltz* (2016)

4 *Ragtime* (2016)

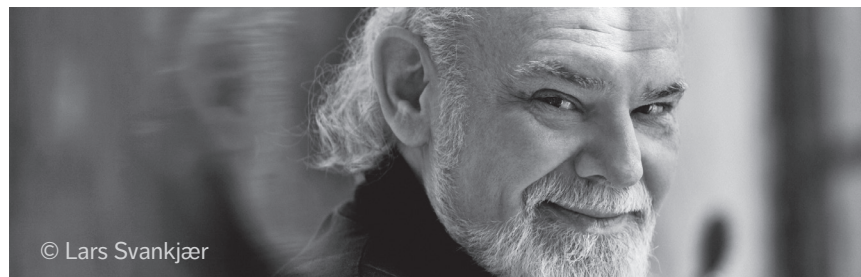
for two violins

WALTZ

A waltz is a couple dance in 3/4 time. The middle section recalls a Swedish *hambo* or *polska*.

RAGTIME

A highly syncopated American musical style that had its prime from c. 1890 until World War I. The piece can also be played to advantage by two violin groups.



Fuzzy was born in 1939 and plays clarinet and piano. He is well known, amongst other things, for his music for theatre, film, opera and ballet, as well as his electronic works. Many people know his music from television, where children have visited him over the years in programmes like “Fuzzy’s Workshop”, “The Owl in the Cave”, “Snip, Snap, Snude” and the like. He trained as a music theorist and composer and until 1982 was a lecturer at the Royal Danish Academy of Music in Aarhus, where he taught music theory and music history. Since then he has mainly worked with – and lived from – composing.

Eva Noer Kondrup

A Walk on the Beach (2016)

- 5 Red Clay
- 6 Sea Horse
- 7 Scarø's Song

A WALK ON THE BEACH

What can you find on the beach? A fossil, a glorious landscape with a cliff, the tracks of gulls. It is a beautiful experience of being outside, feeling the wind against your cheeks, and it is fascinating to watch the birds, always busy, perhaps diving for a fish, or sitting on the beach preening themselves. There are discoveries to be made – perhaps you don't quite find amber, but then there's an oyster shell, a fine stone or even a sea horse.



Eva Noer Kondrup was born in 1964. As a child she began to take an interest in what was behind the notes and got a place on the Basic Music Course in Holstebro. In 1991 she started at the Royal Danish Academy of Music, where she made her debut as a composer in 1999.

Ib Nørholm

8 *Grey Winter (with a Glimpse of Sun)* (2016)

9 *Across the Strings* (2016)



Ib Nørholm (1931-2019) began playing the piano at the age of 9; at 15 he began taking organ lessons. In 1956 he graduated as a composer and organist from the Royal Danish Academy of Music in Copenhagen. Besides composing music he has taught at the Carl Nielsen Academy of Music in Odense, has been a professor at the Royal Danish Academy of Music in Copenhagen, and has had an active career as an organist.

Morten Olsen

10 *Concert Piece for Solo Violin* (2016)

Traditionally, a concert piece is a minor piece for a solo instrument, intended to be played at a concert! When you play a concert everything must be clear and perhaps a little exaggerated. In this piece two kinds of music are mixed together: one is yearning, reflective and slow; the other one is fast, a little agitated and sometimes even brutal. Perhaps one could say that two pieces of music have been cut up and mixed together. The only thing that holds it all together is the rhythm, which must not come to a halt. The music actually has no narrative and is not about anything other than the two very different moods. And that is what should come out when you play it.



Morten Olsen was born in 1961 and originally graduated as a double-bassist from the Royal Danish Academy of Music in Copenhagen. Since the 1990s he has lived by composing and has composed works for many groupings, from solo instruments to symphony orchestras. His music has been performed by ensembles and orchestras in and outside Denmark.

Kasper Rofelt

Two Violin Pieces (2016)

11 Etude

12 Song

Although the pieces have different content, they share the feature that their phrasing and periodization are asymmetrical. The pieces can be performed together or separately as required.

ETUDE

The idea is that one should experience the piece as something in a process of transformation, and that the small fragments of melody gradually fall apart. The low G towards the end of the piece in a way heralds the ending of the piece and ushers in a new type of music of which it forms the beginning, and which we never come to hear.

SONG

A melody that is very simple in itself is repeated several times. With each repetition the melody changes; for example bars are omitted, something is simplified or made more complicated, or the rhythm (and thus also the melody) is staggered in relation to the bars.



Kasper Rofelt was born in 1982 and graduated as a composer and music theorist from the Royal Danish Academy of Music, where he made his debut in the soloist class in 2014. Kasper Rofelt teaches among other subjects composition, music theory and musicology in various contexts.

Martin Stauning

13 *Tiptoeing on the Stairs* (2016)

In *Tiptoeing on the Stairs* the fingers creep slowly up the violin. When you reach the top of the violin staircase, you will probably find a little melody. On the way up and down the stairs one of the steps creaks.



Martin Stauning was born in 1982 and started at the age of 7 at the Ballet School of the Royal Danish Theatre, where he trained and worked as a professional ballet dancer until 2006. Afterwards he studied composition at the Royal Danish Academy of Music and graduated in 2016.

Line Tjørnhøj

14 *Moon Dance* (2016)

15 *Lul Lul* (2016)

16 *Summarum* (2016)



Line Tjørnhøj was born in 1960 and has a quite unique musical background. She began her adult life as a nurse and sailor. At 35 she wrote her first music and was admitted to the Royal Danish Academy of Music in Aarhus, from which she graduated in 2012. She now lives by composing.

Nicolai Worsaae

17 *Violin Etude for Children* (2016)

“Can you play a whole musical piece on just one string?” I wondered. Of course you can. There are infinitely many ways of expressing yourself on a violin. In my piece the finger is always in contact with the string and also always in motion, right up until the end. Sometimes this produces a glass-like sound. At other times you can get a quite magical sound, as if the notes are bouncing up and down among one another.



Nicolai Worsaae was born in 1980. He sang in a choir as a boy and went to the Sankt Annæ Primary and Secondary School. Since he began at the Academy he has been a member of two composers' collectives in which the composers each write their own pieces, but arrange them together, make small intermezzi and videos together and create ideas and concepts for concerts collectively. Nicolai Worsaae made his debut as a composer at the Royal Danish Academy of Music in 2009.

Cæcilie Balling

Violin

Cæcilie Balling is a violinist and artist, born and raised in Aarhus, Denmark. Since 2011 she has studied, worked and lived in Copenhagen including studies at Oberlin Conservatory, USA. November 2019 she finished her soloist studies with her debut from Royal Academy of Music in Aarhus (RAMA).

Cæcilie is a passionate soloist and chamber musician, and is known for working as a classical violinist, and also bringing genres together. She has been soloist with Bellbird Chamber Orchestra, RAMA Strings. She has premiered Tuan Tan Hao's Violin Concerto and latest she premiered a new piece by Nikolaj Hess 'Melody', Concert Piece for Solo Violin, String Orchestra, Drums and Bass. From 2015-2018 she was a member of the eksperimental ensemble Halvcirkel that created two albums, the debut album *Halvcirkel*, and *The Gift* with music by Terry Riley. Cæcilie has through out the years worked with many different art-



ists as; Máté Szucs, Steffen Brandt, Caroline Henderson, Matias Kjøller, Craig Leon, Clarice Assad, Nikolaj Hess, Hess/AC/Hess Spacelab, Mike Scheridan, Palle Mikkeltborg, Helene Gjerris, Carsten Dahl, been on tour with Den Jyske Opera and others.

Cæcilie is also a passionate entrepreneur. Together with her close friend and colleague, Maria Edlund, they created the multi genre festival The House Festival.

Cæcilie has participated in several music series and festivals: Aarhus Kammermusik Festival, Ålborg Opera Festival, Uden For Sæsonen, Boston Bach Festival, Thy Chamber Music Festival, Carl Nielsen Masterclass, U-HAC international (USA) and recieved grants: The Fulbright Scholarship, Robert Russels Mindelegat and is supported by Bræmsers Fond with a unique Peccatte bow.

Recorded at Musikhuset Aarhus, in April, June and December 2019

Recording Producer: Henrik Winther Hansen

Sound Engineer: Henrik Winther Hansen

Edit, mix and mastering: Henrik Winther Hansen

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Cover design: Denise Burt, www.elevator-design.dk

Publisher: Edition·S ~~music→sound→art~~ publishes art music for the classical and experimental music scene.

Edition-S publications are supported by the Danish Arts Foundation.

www.edition-s.dk

The series is supported by the Danish Arts Foundation, the Danish Composers' Society, Det Obelske Familiefond, and The Sonning Foundation.



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This release has been recorded in cooperation with the Royal Academy of Music, Aarhus



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With support from KODA Culture



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