



# Zvezdochka in Orbit

JON ØIVIND NESS: Zvezdochka in Orbit · FRIEDRICH GULDA: Concerto for Cello and Wind Orchestra · JACQUES IBERT: Concerto for Cello and Wind Orchestra · OLAV ANTON THOMMESSEN: The Phantom of Light – A Miniature Concerto for Cello and 2 Woodwind Quintets

**Ernst Simon Glaser, cello · Norwegian Navy Band Bergen · Peter Szilvay, conductor**

The Gulda cello concerto receives its best recording ever here, with a soloist who knows how to have a good time.

**Cellist Ernst Simon Glaser excels in both elegance and groove as he pushes the envelope of contemporary music on his new release. Glaser has brought his powerful Ruggeri cello and invited NNB with its new principal conductor Peter Szilvay to do solo concertos – with electric bass and drums in the backing ...**

Ernst Simon Glaser (b. 1975) is the principal cellist of the Gothenburg Symphony Orchestra - Sweden's National Orchestra. He was formerly the principal cellist of the Norwegian National Opera Orchestra and of the Trondheim Symphony Orchestra. Glaser has worked with several outstanding musicians such as Shlomo Mintz, Nicolaj Znaider and Leif Ove Andsnes. With Liv Glaser (fortepiano), he previously released a critically acclaimed CD of works by Schumann and Schubert. Ernst Simon's Ruggeri cello is generously provided by Dextra Musica. NNB is a full-time wind orchestra consisting of 28 musicians whom together form a dynamic and highly versatile ensemble. Peter Szilvay is the ensemble's artistic director. With deliberate focus on contemporary music in recent years, both in concert and on recordings, NNB has established a profile as a key member of the Norwegian contemporary music scene.

## Friedrich Gulda's wild cello concerto

Gulda was known as a virtuoso pianist and a remarkable performer, famous of course for his collaborations with Chick Corea and a host of DJs. His cello concerto was written in 1980, and in total disregard of the 'principles of good taste', Gulda does what he wants to in his music. The overture is a rock song, the finale resembles a virtuosic Sousa march (with a little touch of jazz in the middle) - a superb ending to a virtuosic and highly enjoyable work.

## In orbit

The title track on the release 'Zvezdochka in Orbit' is commissioned by Ernst Simon Glaser, and premiered by him in 2009 with NNB/Szilvay. The title refers to the last of the dogs that the Soviet Union sent into orbit, only a few weeks before Gagarin became the first man in space. In the beginning the floating cello voice sounds foreign and lamenting, always in glissando, like the moaning of a little dog out in space. Or, if you like, as a troubled human conscience that feels infinitely small in the universe, struggling to gain more knowledge.

## Norwegian phantom and French silver screen

Thommessen's 'The Phantom of Light' is a miniature concerto for cello and two woodwind quintets where the composer allows the soloist to explore the whole cello register - developing into a hunt for a light that can never quite be captured. Ibert's concerto from 1925 reminds us of his skill at portraying character perhaps due to his experience as an accompanist of the silent films. In fact Ibert also wrote some 40 film scores. In this concerto Ibert exploits the textural differences between soloist and orchestra in full, sometimes giving the cello more of an accompanying role to the woodwinds.

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"- Ernst Simon Glaser er en plettfri solist, og hans nautiske kolleger gir ham bølgende akkompagnement. [5 Martin Anderson / Klassisk Musikkmagasin]"



"– Solist og cellist Ernst Simon Glaser gjør ikke bare en imponerende innsats i de teknisk krevende, ekvilibristiske solostemmene. Han finner det rette musikalske uttrykket til hvert av verkene – syngende og humørfylt hos Ibert, swingende hos Gulda, deklamerende hos Ness. Like imponerende er FMKV's spennvidde. Dette er dessuten en plate der dirigenten Peter Szilvay virkelig får vist hva disse superprofesjonelle blåserne kan klare. Og hvilket stort musikalsk register de spenner over. [5 Peter Larsen / Bergens Tidende]"



"– Vitterlig godt gjennomført, og samtidig utrolig merkelig. [Stephan Meidell / Bergens Tidende]"