



Bjørn Fongaard – Galaxe

BJØRN FONGAARD: Galaxe (1966) · Sonata No. 1 for microinterval guitar (1971) · Sonata No. 2 for microinterval guitar (1975) · Improvisations (1968) · Sinfonia Microtonalis No. 1 (1968) · Reflections (1964) · Aphorisms (1967) · Inventions (1964) · 3 Concertinos for quartertone guitar and percussion (1964) · Reflections (1964) · Novations (1967) · BRIAN FERNEYHOUGH: Renvoi-Shards – for 1/4-tone guitar and 1/4-tone vibrafon (2008) · OLE-HENRIK MOE JR: KRAV (2007) – for electric guitar and percussion · ØYVIND TORVUND: Guitar in the Mud – for recorded skiffle bass, electric guitar and ring modulator (2014)

Anders Førisdal, electric and acoustic 1/4-tone guitars, voice · Eirik Raude, percussion · Håkon Stene, percussion

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Norwegian composer Bjørn Fongaard's works, as they are known through his own recordings, have attained a special place on the international contemporary music scene. Quarter-note scales, unique performance techniques on the electric guitar in combination with overdubs have fascinated composers and musicians alike.

Guitarist Anders Førisdal has submerged himself into the esoteric and innovative playing techniques and highly cryptic notation to be found in the actual scores of Fongaard over many years. Based on this intense exploration he is now releasing the very first interpretation of Fongaard's unusual scores, and thus introduces this music into the realm of performance tradition. Brian Ferneyhough, Øyvind Torvund and Ole-Henrik Moe, also contributes with homage works to Fongaard on this release.

Bjørn Fongaard

Fongaard's early works expose rather traditional leanings. Towards the end of the fifties, he stopped composing in order to reorient himself following the recent developments in Western art music. He started exploring microtonality and referred an electric guitar in order to try out quarter-tone systems, that is a division of the octave in 24 tempered intervals. Fongaard was soon to advance deeper into unknown territory, and equipped with a small violin bow, straws, sponges, plastic discs and metal rods he developed a whole range of highly idiosyncratic playing techniques that made it possible to draw sounds from the electric guitar, which transformed the guitar into an electric orchestra.

Three musical commentaries

In relation to this recording, Anders Førisdal commissioned pieces by three composers who have had a connection to Fongaard either personally or artistically. The three works came to highlight different aspects of Fongaard's production – Brian Ferneyhough's 'Renvoi-Shards' (2010) refers to Fongaard's early quarter-tone production; Ole-Henrik Moe's 'KRAV' (2007) is connected to the microscopic transformation of sound; and Øyvind Torvund's 'Guitar in the Mud' (2014) is, like Fongaard's orchestra microtonalis, the work of a composer who seeks a personal sound world through exploring performance practice, instrument construction and technology.

Open interpretation

Anyone who wishes to work on Fongaard's music for electric guitar faces a range of challenges related to instrumental techniques and notation. Fongaard has described his new practice himself, but since no one directly followed up on his work we lack a tradition of interpretation for the music. As a performer one is therefore forced to start from zero, both with regards to reading the scores and how the music is to be performed on the instrument. The latter is a real challenge, because often several techniques are used simultaneously.

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Music, Electronic, Scandinavian, Chamber Music, Art Music, Nominated for Norwegian Grammy / Nominert til Spellemannprisen

"– Du hører én tone - og vet at denne musikken vil følge deg resten av livet. [Lars Mørch Finborund / Morgenbladet]"

"Omtale i Atlantis – NRK p13"

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