

Oiseaux Exotiques

The Norwegian Army Band, Bergen
Håkon Austbø, piano
Eirik Raude, percussion
Peter Szilvay, conductor
Olivier Messiaen
Torstein Aagaard-Nilsen
Eivind Buene



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OLIVIER MESSIAEN: Oiseaux Exotiques · TORSTEIN AAGAARD-NILSEN:
Winds of Changes · EIVIND BUENE: Topographics

Håkon Austbø, piano · Eirik Raude, percussion
Norwegian Army Band, Bergen · Peter Szilvay, conductor

...an absolutely splendid recording of new music. What a band!
[Dagbladet]

Emerging as an unconventional and powerful band on the contemporary music scene, the NABB are ready with a new release, this time together with Messiaen expert Håkon Austbø as soloist in the Oiseaux Exotiques.

Following the album Bad News from the Desert, which earned them the 2008 Artist of the Year award from the NSC, the NABB continue their no-nonsense line here.

Messiaen's birds

As a young pupil Messiaen was encouraged by his teacher Paul Dukas to listen to birdsong, a suggestion he was later to take to heart to such an extent that birdsong became one of the main ingredients of his music. In Oiseaux Exotiques (1956) Messiaen combines the songs of birds from different parts of the globe. The work is therefore to a much greater extent an abstract composition using birdsong as musical material, in which the Indian species Mynah, Shama and Laughing Thrush have prominent parts alongside the American species Cardinal, Cat-bird and Bobolink – these two latter species engage in a brilliant duet which constitutes the longest of the piano cadenzas. Håkon Austbø studied with Messiaen himself, and is regarded as the foremost executor of his piano music today.

Winds of Changes and Topographics

Aagaard-Nilsen's piece is written for the NABB. The second movement finds J. S. Bach's chorale "Ach, Gott, erhöre mein seufzen und wehklagen" superimposed on Nilsen's own music. Written around the 9/11 attacks there lies a reminiscence of what was lost; of goodness, innocence and purity; whereas the interweaving lines of the rest of the music perhaps reflect our awareness and doubt that good will ever be victorious. Buene relates that his Topographics is a depiction of various landscapes rather than a story that is told. Soloist and ensemble play out their gestures in a field of different modes of expression and patterns of movement. The concerto is written for percussion soloist Eirik Raude, who received great critical acclaim for his debut CD 'I Ching' with works of Lindberg, Adderley and Nørgård.

NABB and Peter Szilvay

Norwegian Army Band, Bergen is a professional wind band, counting 28 musicians. Peter Szilvay is a sought after young Norwegian conductor, working with many national and international orchestras. He has also recorded several world premieres with orchestras like the Oslo Philharmonics and the Norwegian Radio Orchestra.

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"- Temperamentet og den raffinerte rytmikken blir glitrende håndtert av Håkon Austbø pluss dirigent Peter Szilvay.

[...] Det svinger mer uforskammet av Eivind Buenes «Topographics», et komplekst og samtidig groovy verk for

korps og slagverksolist Eirik Raude. Instrumentasjonen er lekker, vekslingen mellom trommer og melodisk slagverk

smidig og energinivået jevnt høyt. [5/6 Astrid Kvalbein / Aftenposten]"



"- Glitrende korpsplate. ...en aldeles uterket plate med ny musikk. For et korps! [5/6 Dagbladet / Ståle Wikshåland]"



"- Forsvarets Distriktsmusikkorps Vestlandet har gjort seg bemerket som en interessant formidler av ny musikk. Korpset klinger nært og distinkt under Peter Szilvays ledelse. Flott plate. [5/6 VG / Tori Skrede]"



"- Forsvarets Distriktsmusikkorps Vestlandet demonstrerer igjen at de er blant de fremste ensembler for samtidsmusikk her i landet. En flott plate, både for korps og samtidsmusikkentusiaster. [5/6 Bergens Tidende / Erik Steinskog]"



"- alt er imponerende formidla av utøvarane: Håkon Austbø er og blir ein fantastisk Messiaen-tolkar, Eirik Raude solid solist i Buene-stykket, og det 28 mann store ensemblet leverer prima vare i mykje solistiske materiale, presist halde i taumene av dirigent Peter Szilvay. [Dagsavisen / Ida Habbestad]"