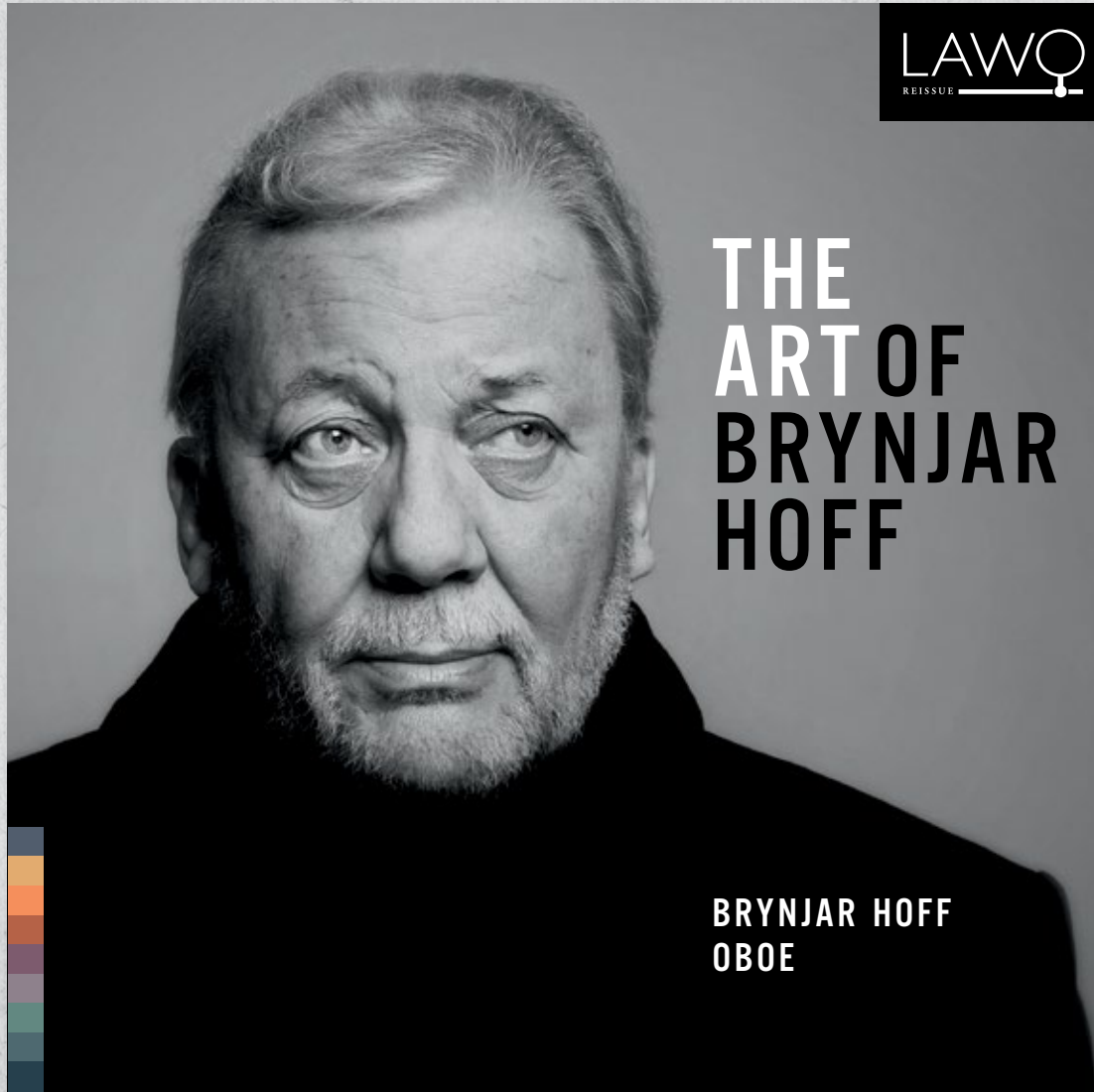


LAWQ
REISSUE

THE ART OF BRYNJAR HOFF

BRYNJAR HOFF
OBOE



OBOE CONCERTOS VOL. 1 ^{CD 1}

In the 1680s the Venetian senator Agostino Marcello became the father of what were to become two very musical sons, Alessandro and Benedetto. He taught them both to play the violin and encouraged their interest in other artistic pursuits. Alessandro Marcello took up singing, painting, writing poetry and also studied mathematics and philosophy. His younger brother Benedetto, however, soon tired of the violin and concentrated on singing and counterpoint. Benedetto was later chosen to serve on the Grand Council of the Republic and, like his brother, became a member of the Arcadian Academy of Rome. As a member of the Academy, Alessandro took the pseudonym Eterio Stinfalico, and many of his published musical works bear this name. One that did not was his Oboe Concerto in D minor. This fact, when it eventually came to light, finally proved to scholars that it was indeed the work of Alessandro Marcello. Prior to the discovery of a copy of the concerto amongst a set of *Concerti a cinque* issued by Roger in 1717 or 1718, it had been attributed to both Alessandro's brother and to Antonio Vivaldi. Johann Sebastian Bach also made a transcription of it for harpsichord (BWV 974), and that had only added to the confusion.

No such confusion exists about the so-called Concerto No. 1 in G major by Domenico Scarlatti. In 1939 the English pianist, composer, conductor and broadcaster Gordon Bryan began creating a series of musical works based on some of the hundreds of single-movement harpsichord sonatas that Scarlatti had written during the last few years of his life, while associated with the Spanish court of Queen

Maria Barbara. The first of Gordon Bryan's concoctions was for piano, strings and percussion and bore the title *Suite Scarlattiana*. This was followed in 1942 by the first Oboe Concerto and then over the next eight years by a flute concerto, a horn concerto, a viola concerto, two violin concertos, two trios for flute, oboe and piano and another concerto for oboe, this time in F major. The second oboe concerto was dedicated to and first performed by the English oboist Evelyn Rothwell, while the first was intended for her teacher, Léon Goossens. It was Goossens who gave the G Major Concerto its first performance in London's Wigmore Hall on 13 May 1944, when he was accompanied by the Jacques String Orchestra. In April 1965 Léon Goossens chose to play this concerto together with the B-Flat Major Concerto of Albinoni, Op. 7 No. 3 in New York's Town Hall. These performances marked the sixty-eight-year-old oboist's return to the concert platform following the car accident three years earlier which had damaged his mouth to such an extent that it was thought at first he would never be able to play again.

Tomaso Albinoni is one of those prolific composers whose fame rests, in the eyes of most people, on one single work. In Albinoni's case this is particularly unfortunate since the work by which he is remembered, the so-called *Adagio for Strings and Organ*, was not composed by him at all. It is the work of Remo Giazotto, who constructed the piece from some tiny fragments of manuscript that were found in the ruins of the Dresden State Library at the end of the Second World War. Like the Marcello brothers, Albinoni came from a well-to-do family and was able to take up music as a hobby rather than as a profession. He styled himself *musico di violino, dilettante veneto* and added this description to his earliest published

works. Later, when circumstances changed, he did indeed find it necessary to become a professional musician and thus ceased to refer to himself as a 'Gentleman violinist of Venice'. He began by studying the violin and composition, and it is possible that he met Corelli while he was in Rome. As was the custom of the day, Albinoni's concertos were often published in groups of six or twelve. This did not imply, however, that these works were to be played at one sitting. The opus 7 set was published in 1716 by Estienne Roger of Amsterdam and is divided into four groups, each containing a concerto for strings alone, a concerto for two solo oboes and one for one solo oboe. In a similar manner the opus 9 set is divided into groups each of which contains a violin concerto, an oboe concerto and a concerto for two oboes. This set was published by Le Cene in 1722, also in Amsterdam.

In the same way that Gordon Bryan constructed his Scarlatti 'concertos', so Sir John Barbirolli produced an oboe concerto from sonata movements by Arcangelo Corelli. This he did for his wife Evelyn Rothwell in 1945. He chose five movements from Corelli's violin sonatas, transcribed the violin part for the oboe and created a string orchestra accompaniment from the original figured bass. In his youth, John Barbirolli had been a fine cellist, so perhaps it is not surprising that in the third movement, which takes the form of a Sarabanda, the oboe is encouraged to share its beautiful melody with a solo cello. Evelyn Rothwell gave this work its first performance in 1945 and the following year recorded the first movement of it with her husband conducting the Halle Orchestra. The same forces recorded the concerto complete in May 1957.

PETER AVIS

OBOE CONCERTOS VOL. 2 ^{CD 2}

All the works grouped on the present CD are of baroque origin. They also share a common feature, the constant fluctuation from one movement to the next, between mellow, melodious introspection and brazenly optimistic liveliness. This music knows how to express sensitivity as well as pleasure and thus has immanent qualities capable of appealing also to modern listeners.

Tomaso Albinoni (1671-1751) was chiefly known by his contemporaries as the composer of not less than 51 operas, but he also contributed actively to the evolution of the violin concerto, and the fact that Johann Sebastian Bach had his pupils study Albinoni's works is clear proof of their significance. The present Concerto in C Major Op. 7 No. 12 is one of the four oboe concertos included in that collection and printed in Amsterdam around 1715.

Johann Sebastian Bach (1685-1750) needs no introduction. The first Sinfonia presented here opens the church cantata *Ich steh' mit einem Fuss im Grabe* (BWV 156). This catchy adagio reminds one of the fact that the opening sinfonia of Bach's cantatas contain some of the most beautiful oboe cantilenas of the baroque period. When Bach uses the oboe for his obligato accompaniments to the arias, he entrusts it with a wide range of characteristic sounds. In the Sinfonia, however, the accent is mainly meditative and rather melancholy. In fact, only the present introduction to BWV 156 was written in a major key, which does not, however, alter its described character to any great extent. It serves as a prelude to

the tenor aria following immediately, "I stand with one foot in the grave", and is supposed to convey the feeling of sadness inherent in those words. Bach, nevertheless, originally wrote the piece for a lost concerto for violin or oboe, and he must have loved it dearly, since he used it again for the slow movement of his harpsichord concerto in F minor (BWV 1056).

The second oboe adagio by Bach is an excerpt from the Sinfonia introducing the Easter Oratorio (BWV 249): *Kommt eilet und lauffet*, a work which, like the Christmas Oratorio, was based on a secular work, namely the pastoral cantata dedicated to Duke Christian von Sachsen-Weissenfels on his birthday in 1725. The sinfonia opens allegro, and as the oboe soloist does not make his entry until the following adagio, oboists normally opt for this bucolic movement only.

When public interest in early music started in the middle of the nineteenth century, baroque works were often arranged according to the taste of that time, and even new works were composed imitating the older styles. Such practices were also common during the first half of the twentieth century. British-Australian composer Arthur Benjamin (1893-1960) wrote an oboe concerto on themes by Domenico Cimarosa (1749-1801), one of the most important composers of Neapolitan opera buffa. Cimarosa wrote seventy such operas, and his melodious airs were popular all over Europe. His instrumental music, on the other hand, is almost non-existent. He did write 32 single movement harpsichord sonatas, however, whose lively rhythms and catchy tunes provided Arthur Benjamin with building material for his oboe concerto. Using sonatas 29, 31, 32 and 24, which constitute together

the movements of a sonata da chiesa (slow-fast-slow-fast), Benjamin made only the necessary transpositions and added a solo cadenza between the first and second movement, sticking otherwise as closely as possible to Cimarosa's own idiom.

George Frideric Handel (1685-1759) wrote a series of concerto grossi for varying instrumental groups and soloists. Those conceived for oboe and strings have become extremely popular. We have included two of those on the present disc. Concerto No. 1 in B Flat Major was published in 1740 in the so-called Fourth Collection of Walsch's Select Harmony series. There are no other known sources for this work, and as there is a clear lack of thematic links to other Handel works, the authenticity of the concerto has been doubted. If written by someone else, this someone else's gift of melody was not far inferior to Handel's own, and the sheer beauty of the Siciliano makes the authenticity problem uninteresting. Concerto No. 3 in G minor was published in Leipzig by Schubert in the early 1860s. No original source has been located, but for several reasons we believe that it is, in fact, by Handel, especially because of the thematic links in the last movement to his Trio Op. 2 No. 5 and his Organ Concerto Op. 4 No. 3.

The 'discovery' of Giovanni Battista Pergolesi (1710-1736) was one of the successes of neoclassicism in the 1920s, in particular that of Stravinsky, who based his *Pulcinella* suite on the Italian composer's themes. The famous British conductor of French-Italian descent, Sir John Barbirolli (1899-1970), who was himself, in fact, christened Giovanni Battista, also had a fondness for Pergolesi melodies.

For his wife, oboist Evelyn Rothwell, he arranged a Concerto for Oboe and Orchestra on themes by Pergolesi, picking those themes from a wide selection of works. The main theme of the first movement is from *Stabat Mater*, those of the second and fourth movements were found among the 12 Trio Sonatas, and the third movement is a song, *Se tu m'ami*. This easy-flowing music was an immense success and later gave Arthur Benjamin the idea of compiling the aforementioned Cimarosa Concerto for Evelyn Rothwell.

HARALD HERRESTHAL



Photo: Signe Dons | Aftenposten | NTB Scanpix

THE ART OF BRYNJAR HOFF ^{CD 3}

The present recordings hail from a particularly fertile period of Brynjar Hoff's career, starting with his performance of Wolfgang Amadeus Mozart's Oboe Quartet in F Major (K370) written in 1781, a performance which was awarded a Norwegian 'Grammy' in 1973.

Next come the well-known Romances Op. 94 by Robert Schumann (1810-1856), a work often played by other instruments, but originally written for oboe and piano.

Benjamin Britten (1913-1976) wrote his Six Metamorphoses after Ovid Op. 49, for Oboe Solo in 1952. The work consists of the following programmatic movements:

1. **PAN**, who played upon the reed pipe which was Syrinx, his beloved.
2. **PHAETON**, who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
3. **NIobe**, who lamenting the death of fourteen children was turned into a mountain.
4. **BACCHUS**, at whose feasts is heard the noise of giggling women's tattling tongues and shouting out of boys.
5. **NARCISSUS**, who fell in love with his own image and became a flower.
6. **ARETHUSA**, who flying from the love of Alpheus the river god was turned into a fountain.

The German pianist and music teacher Franz Reizenstein (1911-1968) studied under Paul Hindemith until 1934, when he emigrated to England and became a student of Vaughan Williams. He wrote several high-quality chamber works and made a name for himself by collaborating with Gerard Hoffnung, the famous musical jester. In Reizenstein's music we find a technique inspired by Hindemith nicely wedded to more lyrical expression stemming from his English environment. His Sonata Op. 11 for Oboe and Piano was written in 1937.

HARALD HERRESTHAL

GABRIEL'S OBOE ^{CD 4}

With this recording, oboist Brynjar Hoff and organist Kåre Nordstoga have fashioned an easily accessible, ear-pleasing church concert in its best sense, one which then can be recreated in the home. Little music has been written for oboe and organ. On the other hand, there is a long tradition of using the oboe's warm tone as a replacement for violin and trumpet. In the baroque period it was not unusual for the oboe to accompany hymn singing along with the organ.

This church concert opens with Henry Purcell's familiar Trumpet Tune, used often as wedding music owing to its festive quality.

The Italian baroque composer Alessandro Besozzi came from a well-known family of oboists and was himself employed at various Italian courts as 'Primo virtuoso di camera'. His works are distinguished by a delicate match between technical challenges and musical expression. The prominent music historian Charles Burney's characterization of the music of the Besozzi brothers Alessandro and Cirolamo has proved to be correct. He claimed that their works consisted largely of detached passages, each so elaborately refined as to be not a fragment but a whole.

Besozzi was best known for his trios, which were the most popular chamber music format of the time. In Johann Sebastian Bach's arrangement of his chorale "Allein Gott in der Höh'", he lets the organ play the trio alone. Instead of using two violins or oboes, he has the organist play each part on two manuals of different timbre,

while letting the feet on the pedals attend to the bass part. There is no need here of an introduction to either Bach-Gounod's "Ave Maria" or César Franck's "Panis Angelicus". They count among church music's indelible highlights.

Few countries have managed to collect and preserve as many religious folk tunes as Norway. The origins of these melodies are found in hymn singing as it was practised in all Lutheran churches in the eighteenth century.

The individual churchgoer ornamented and altered the melody in the moment to his or her liking. While this style was eradicated in the central regions of Europe in the nineteenth century due to a new ideal, singing in unison, it continued to flourish in more remote rural communities as local variants of the melodies. Collecting this musical treasure trove began in Norway in the mid-1800s and has since that time remained an inspiration for ever new generations of composers. Besides National Romanticists such as Edvard Grieg, Johan Svendsen and Johan Halvorsen, composers right up to our own time have accepted the challenge of enticing new and bold harmonies from these melodic gems.

As teacher, conductor and organ virtuoso, Arild Sandvold was the leading Norwegian church musician of his time. In the late 1920s he was one of the first to begin writing choir and organ arrangements based on Norwegian folk tunes. Sandvold's variations on "Eg veit I himmerik ei borg" were composed in 1959 and are distinguished by his interest in new timbres, bold harmonies and issues of counterpoint. Sandvold pupil Trond Kverno has written many works based on

elements of traditional music. Earlier arrangements of this kind based on the four folk tunes from Nord-Møre do not exist.

After these Norwegian folk tunes, the two artists perform more familiar melodies: Morricone's "Gabriel's Oboe", Lloyd Webber's popular "Pie Jesu" from his *Requiem*, and Gabriel Bizet's "Agnus Dei". The church concert ends as festively as it began — this time with Henning Sommero's popular arrangement of a Norwegian bridal march.

HARALD HERRESTHAL



Photo: Brynjar Aartun | Aftenposten | NTB Scanpix

A LITTLE LIGHT MUSIC ^{CD 5}

The melodies on this album were all composed by members of the Norwegian Society of Composers and Lyricists (NOPA). The repertoire is for the most part well-known; the only piece not previously recorded is *Aras Drøm* by Kåre Grøttum.

Finn Ludt's *Blålokkevika* is from *Trost I Taklampa* in 1952. The text by Alf Prøysen (also a member of NOPA) was performed by Nora Brockstedt.

Svein Gundersen & Trygve Hoff wrote *Har en drøm* for the film *Drømmeslottet*, sung by Jørn Hoel.

Vidar Sandbeck is perhaps best known for *Pengegaloppen*, but *Menuett i Mai*, written in 1960, was equally popular.

Henning Sommero's *Vårsøg* was a huge success when it was released in 1977. The text was written by Hans Hyldbakk, and it was first recorded by Sommero himself together with his orchestra *Vårsøg*.

Anita Skorgan & Jahn Teigen's *Karma* was performed by Anita Skorgan in the Norwegian Melody Grand Prix in 1985. The text was written by Lars Kilevold.

Kristian Lindemann wrote *Opus* for Ellen Nikolaysen, the Norwegian finalist in the 1984 Melody Grand Prix. The text is by Terje Formoe.

Lillebjørn Nilsen recorded his *Vinterbror* in 1982.

Tove Karoline Knutsen recorded *Kom Sommarvijn* in 1980, with text by Arvid Hansen.

Egil Storbekken's *Fjelltrallen* was composed in 1962 and was used in the nature film about Grøvelsjø-Morten, a Swede who hid near Grøvelsjø in the Femund region because of the hunting laws of the 1960s on the Swedish side.

Jan Wølner won the Norwegian Melody Grand Prix final in 1961 with *Sommer i Palma*. Inger Jacobsen recorded the song.

Sigvald Tveit & Eivind Skeie previously recorded *Du vind som varmer* with the Swede Göran Fristorp. They are best known for their songs for *Portveien*.

Norwegian light music at its best!

"That is what this record is all about, beautiful songs brilliantly orchestrated by veteran musician, arranger and composer Carsten Klouman and exquisitely played by celebrated oboist Brynjar Hoff. *A Little Light Music* features music composed from 1952 to 1986, songs Norwegian listeners have come to love and cherish. Truly relaxing, a record for all seasons offering listeners a remarkably memorable musical experience."

NORWEGIAN WORKS FOR OBOE AND ORCHESTRA ^{CD 6}

Trygve Madsen (b. 1940) became acquainted with modern Russian works at an early age, and masters such as Prokofiev and Schostakovich would have a profound influence on his own development as a composer. Madsen's music is based on tonality in the broadest sense of the word. Although his works bear the unmistakeable stamp of the Russian school, the orchestration is often *Ravelian*, a feature which has come to be known as one of the hallmarks of Madsen's music. *Concerto for Oboe and Orchestra*, Op. 30 is typical of Madsen's treatment of theme and harmony and his use of the solo instrument and the orchestra. The work opens with a passacaglia followed by an extremely rapid scherzo. The finale has the form ABCBA plus coda. In 1979 the concerto was given its first performance by Brynjar Hoff and Oslo Philharmonic Orchestra conducted by Mariss Jansons.

Carl Gustav Sparre Olsen (1903-1984) belongs to the generation of Norwegian composers who grew up in the wake of Edvard Grieg. Yet Sparre Olsen managed to develop a distinctly personal style that is evident even in his early works. His love for Norwegian nature and folklore and his deep roots in Norwegian tradition served as a fundamental source of inspiration for all of his works. His music reveals a subtle sense of harmony, often richly flavoured with dissonances and chromatic movements. Sparre Olsens's music is characterized however above all by the melodies, often with elements from Norwegian folk music.

Air for Oboe and Strings, Op. 67 is an exquisite little piece based on a melody composed by Sparre Olsen in 1936 to a poem by Tore Ørjasæter. In this composition he has managed to capture the mood of the hauntingly beautiful scenery around Vågåvatnet, the mountain lake described in Ørjasæter's poem.

Ragnar Söderlind, (b. 1945) whose works reveal an unmistakably romantic attitude towards composition, was one of the leading exponents of the neo-romanticism that emerged at the end of the 1960s. Although orchestral works dominate his overall production, he has also composed operas, ballet music, vocal works and chamber music.

Two Pieces from the Desert (1973) was originally composed for oboe and piano. The work grew out of an encounter with Arab musicians during a festival in Prague in 1973. The composer's intention is not to write Arab music, but to convey his own personal impression of its vocal and instrumental style. Although the version for oboe and orchestra reveals Söderlind's highly personal treatment of orchestration, the tonality is not typical of his music.

Sigurd Berge (1929-2002) received his basic music education at the Oslo Conservatory of Music and the University of Oslo. He also studied composition with Finn Mortensen. Berge made his debut as a composer in 1959, and his production includes orchestral and chamber music, electronic music, music for the stage, and music for radio and television. He has also written a number of works for and together with children and young people. Berge's invaluable contribution as a composer and

teacher has been to make the tonal language of contemporary music more easily accessible to the listening public. As suggested by the title, *Raga* for oboe and orchestra is based on an Indian raga, a special scale or 'key' on which the melody is based in classical Indian music. The work was composed in 1959 and given its first performance at the Young Nordic Festival in Copenhagen in 1960. It was later shortened somewhat, and the revised version was performed for the first time on Norwegian Radio in 1978 with Brynjar Hoff as soloist.

Per Dreier (1929-1997) made his debut with Trondheim Symphony Orchestra in 1953. From 1957 to 1973 he was Chief Conductor of Århus Symphony Orchestra and the Jutland Opera (Denmark). Since 1974 he has appeared frequently as guest conductor with many of the finest German and British orchestras. Dreier has won international acclaim for his interpretation of Scandinavian music. He was awarded the Edison Prize in 1979 for his recording of Edvard Grieg's complete *Peer Gynt* with the London Symphony Orchestra. Dreier has also won several international awards, including the Arnold Bax Memorial Medal in 1958 for "the finest conducting of twentieth-century music".

FOLKE STRØMHOLM



Photo: Håvard Storstre | Fame

BRYNJAR HOFF – OBOE

Norwegian oboist Brynjar Hoff, born in 1940 in Orkanger, hails from a family of well-known musicians. He started his oboe training in 1950 and at the age of fifteen was appointed oboist with Trondheim Symphony Orchestra. He soon was offered solo parts with the chamber group of that orchestra and had several radio performances.

When the Norwegian National Opera was founded in 1978 in Oslo under the direction of Kirsten Flagstad, Brynjar Hoff, after a successful audition, became the first Principal Oboe of the new opera orchestra. That same year he made his public breakthrough with Oslo Philharmonic in Albinoni's Oboe Concerto, Op. 7 No. 6. The critics unanimously underscored his rare talent.

In 1959 Hoff was one of the founders of Oslo Wind Quintet. For several years this group offered high-quality radio programmes and public concert series. In 1965 Hoff joined Oslo Philharmonic as Co-Principal Oboe and frequently appeared in solo parts both with this orchestra, with Oslo Municipal Orchestra and with the Norwegian Radio Orchestra.

Hoff's long collaboration with pianist Robert Levin began in 1965, and in 1971 he helped found a new wind quintet called Oslo Wind Soloists. They received glowing reviews for their first public appearance in 1972. In the autumn of 1973 Brynjar Hoff invited the public to his first oboe recital in the University Great Hall featuring several of the works recorded on the present CD.

Reimar Riefeling, veteran critic of the Oslo daily *Verdens Gang*, wrote: "He merits a place of honour among our most distinguished instrumentalists, and he was, most deservedly, vigorously applauded at the end of his performance." Composer and critic Johan Kvandal wrote in *Aftenposten*: "His tone is remarkably supple and mellow, his technique shows the natural ease of the born musician, and there is, above all, not a single dull or indifferent phrase in his interpretations. His is the consummate effort of the human artist." A similar high level of appraisal has been accorded him throughout his career. It should perhaps be added that this extraordinary success with critics and audiences alike is due not only to his musicianship, but also to his ability to charm an audience while communicating his enthusiasm. As with a speed skater or football star, he is at his best in the presence of his supporters.

In 1973 Hoff was awarded Norway's 'Grammy' for his recording of Mozart's oboe quartet. At that stage of his career he had presented most of the existing oboe literature to his audiences and was hungry for more, so he began commissioning works from contemporary Norwegian composers. His mellow oboe phrases could now be heard live on stage, on gramophone records, on radio and TV and in the cinema. He also taught for a time at the Conservatoire of Eastern Norway, today the Norwegian Academy of Music. Celebrating twenty years as a professional musician in 1975 at the age of thirty-five, Hoff had reached the pinnacle of his career and popularity. "A Triumph for the Oboe" was the heading of one review, while another read "Hoff's Grand Anniversary".

Brynjar Hoff was of course a member of the Norwegian Chamber Soloists when they formed in 1977. And when Mariss Janssons became Chief Conductor of Oslo Philharmonic Orchestra in 1979, one of his first concerts featured Trygve Madsen's newly written Oboe Concerto with Brynjar Hoff as soloist. Since then his numerous solo performances with the Philharmonic have featured concertos of Albinoni, Mozart, Haydn, Vaughan Williams, Scarlatti, and Marcello and Norwegian composers Madsen, Nystedt, Rypdal, Berge, Monn-Iversen, Hurum and Bibalo. To these performances one must also add his numerous chamber music concerts. While commissioning contemporary music, Hoff insisted as well on recording popular classical pieces. His *Encores 1*, followed later by *Encores 2*, were well received by the critics and sold well. Idar Karevold wrote in *Aftenposten*: "Playing pieces known to everyone is a particular challenge, and Brynjar Hoff makes even what is well-known sound new". Hoff's impartial acceptance of all musical genres made him a highly appreciated member in the worlds of jazz and light music, and his performances of entertainment music also contributed to his popularity. More than anyone, he made the oboe a popular instrument in Norway.

In 1980 Hoff appeared in sixteen concerts in the United States, including one as soloist with Camilla Wicks and the San Francisco Chamber Orchestra. Later, when he celebrated his twenty-fifth anniversary as radio, television and stage musician, daily and weekly newspapers were eager to interview him because of his popular appeal, his customarily controversial remarks, and his (for Norway) uncharacteristic openness.

In 1981 he recorded four Norwegian oboe concertos with London Philharmonic Orchestra conducted by Per Dreier. That year the Norwegian Association of Composers selected him as "Musician of the Year" in recognition of his efforts to promote contemporary music. He had subsequently received offers from several British orchestras, and his encounters with the musical life of London encouraged him to give an oboe recital at Wigmore Hall in 1982. Ossia Trilling of *Music & Musician* wrote: "If there is a more flawless oboist than Brynjar Hoff I should like to know his name. Can't think of another performer who can cap his range of expression and fluency."

Hoff's successful activities inspired him to continue as a freelance musician and end his tenure with the Oslo Philharmonic. His years since then as a freelance artist with a vast repertoire have found him performing concertos and music for film and stage productions and making recordings of classical and entertainment music and jazz. His tours have taken him to Spain, England, the USA and the former Soviet Union. His first appearance in New York's Carnegie Hall in the spring of 1986 was the fulfillment of a boyhood dream.

In 1989 Brynjar Hoff received the Oslo City Artist Award for his contributions.

Hoff's recording of the *Italian Oboe Concertos* with the English Chamber Orchestra were a breakthrough for him in the international marketplace. The album was praised in Gramophone, Fanfare and the American Record Guide. He repeated his success with an album featuring baroque music, also with the English Chamber Orchestra. It sold extraordinarily well for a classical record.

The present album consists of older recordings and appears in a series intended to illustrate Brynjar Hoff's evolution as a musician.

HARALD HERRESTHAL



Photo: Håvard Storvestre | Fame

| CD 1__OBOE CONCERTOS VOL. 1

Recorded January 1989 at Rosslyn Hill Chapel, London

Produced by James Burnett

Recorded by Arne Akselberg

Booklet notes: Peter Avis

CD production: BEL Produksjon A/S

| CD 2__OBOE CONCERTOS VOL. 2

Recorded May 1993 at All Saints Church, East Finchley, London

Produced by Arne-Peter Rognan

Recorded by Antony Howell

Booklet notes: Harald Herresthal

CD production: BEL Produksjon A/S

| CD 3__THE ART OF BRYNJAR HOFF

Recorded in the University Great Hall, Oslo

Based on analogue recordings from 1973 and 1979

Remastered and recorded by Jan-Erik Kongshaug

Produced by Brynjar Hoff

| CD 4__GABRIEL'S OBOE

Recorded in Vålerengen Church, Oslo, June 1995

Produced by Brynjar Hoff

Recording engineer: Tom Sætre

Mastering: Mikkel Schille, Masterhuset AS

| CD 5__A LITTLE LIGHT MUSIC

Producer: Kristian Lindeman

Recording engineer: Jan Erik Kongshaug

Digital recording at Rainbow Studios, Oslo

Digital tape mastering: Sean Lewis

Concertmaster: Arne Monn-Iversen

| CD 6__NORWEGIAN WORKS FOR OBOE ^{AND} ORCHESTRA

Recorded at St. Peters Church, London, 1982

Recording engineer: Bob Auger

Recording producer: James Burnett

Remastering: 2008 by Fridtjof A. Lindeman at Strype Audio, Oslo

Booklet notes: Folke Strømholm

| CD 7__MANUEL DE FALLA, SEVEN POPULAR SPANISH SONGS

Recorded 9-12 September 1996, Rainbow Studios, Oslo

Engineer: Jan Erik Kongshaug

Remastering: 2008 by Fridtjof A. Lindeman at Strype Audio, Oslo

| CD 8__BRYNJAR HOFF PLAYS GRIEG, BACH, GERSHWIN ^{AND} ENCORES

Recorded by Jan-Erik Kongshaug

Producer: Brynjar Hoff

Remastering: Fridtjof Lindeman,

Strype Audio, July 2009

| CD 9__OBOE SONATAS

Producer: Brynjar Hoff

Remastering: Fridtjof Lindeman,

Strype Audio, July 2009

___ Cover photo: Håvard Storvestre | Fame

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CD STEREO

OBOE CONCERTOS VOL. 1

BRYNJAR HOFF, OBOE
ENGLISH CHAMBER ORCHESTRA
IAN WATSON, CONDUCTOR

ALESSANDRO MARCELLO:
CONCERTO IN D MINOR
FOR OBOE, STRINGS AND CONTINUO

- 01. ANDANTE E SPICCATO 03:40
- 02. ADAGIO 03:46
- 03. PRESTO 03:08

DOMENICO SCARLATTI (arr. Gordon Bryan):
CONCERTO NO. 1 IN G MAJOR FOR OBOE AND STRINGS

- 04. CANZONETTA 02:39
- 05. POLONAISE 02:21
- 06. MINUETTO 02:35
- 07. ARIA 02:09
- 08. TARANTELLA 02:07

TOMASO ALBINONI:
CONCERTO IN B FLAT MAJOR OP. 7 NO. 3
FOR OBOE, STRINGS AND CONTINUO

- 09. ALLEGRO 03:06
- 10. ADAGIO 02:26
- 11. ALLEGRO 02:16

TOMASO ALBINONI:
CONCERTO IN D MINOR
FOR OBOE, STRINGS AND CONTINUO

- 12. ALLEGRO E NON PRESTO 04:03
- 13. ADAGIO 04:13
- 14. ALLEGRO 03:00

TOMASO ALBINONI:
CONCERTO IN D MAJOR OP. 7 NO. 6
FOR OBOE, STRINGS AND CONTINUO

- 15. ALLEGRO 03:02
- 16. ADAGIO 02:05
- 17. ALLEGRO 02:22

ARCANGELO CORELLI (arr. Sir John Barbirolli):
CONCERTO FOR OBOE AND STRINGS

- 18. PRELUDIO 02:16
- 19. ALLEMANDA 01:53
- 20. SARABANDA 02:06
- 21. GAVOTTA 00:46
- 22. GIGA 02:15

BRYNJAR HOFF OBOE CONCERTOS VOL. 1

BRYNJAR HOFF – OBOE
ENGLISH CHAMBER ORCHESTRA
IAN WATSON – CONDUCTOR

OBOE CONCERTOS VOL. 2

BRYNJAR HOFF, OBOE
ENGLISH CHAMBER ORCHESTRA
IAN WATSON, CONDUCTOR

TOMASO ALBINONI:
CONCERTO IN C MAJOR OP. 7 NO. 12
FOR OBOE, STRINGS AND CONTINUO

- 01. ALLEGRO 03:18
- 02. ADAGIO 02:04
- 03. ALLEGRO 02:21

JOHANN SEBASTIAN BACH:

- 04. SINFONIA (from Church Cantata BWV 156
"Ich steh mit einem Fuss im Grabe") 02:26
- 05. ADAGIO IN B MINOR
(from the "Easter Oratorio" BWV 249) 04:10

DOMENICO CIMAROSA (arr A. Benjamin):
CONCERTO FOR OBOE AND STRINGS

- 06. INTRODUZIONE (Larghetto) 02:52
- 07. ALLEGRO 02:45
- 08. SICILIANA 02:04
- 09. ALLEGRO GIUSTO 02:30

GEORGE FRIDERIC HANDEL:
CONCERTO NO. 1 IN B FLAT MAJOR
FOR OBOE, STRINGS AND CONTINUO

- 10. ADAGIO 01:39
- 11. ALLEGRO 01:40
- 12. SICILIANA 02:08
- 13. VIVACE 01:36

GEORGE FRIDERIC HANDEL:
CONCERTO NO. 3 IN G MINOR
FOR OBOE, STRINGS AND CONTINUO

- 14. GRAVE 02:16
- 15. ALLEGRO 01:48
- 16. SARABANDE 02:12
- 17. ALLEGRO 01:51

GIOVANNI BATTISTA PERGOLESI (arr Sir John Barbirolli):
CONCERTO FOR OBOE AND STRINGS

- 18. LARGO 02:09
- 19. ALLEGRO 01:56
- 20. ANDANTINO 01:46
- 21. ALLEGRO 02:56

BRYNJAR HOFF OBOE CONCERTOS VOL. 2

BRYNJAR HOFF – OBOE
ENGLISH CHAMBER ORCHESTRA
IAN WATSON – CONDUCTOR

THE ART OF BRYNJAR HOFF

BRYNJAR HOFF, OBOE
KAARE ØRNUNG, PIANO
MEMBERS OF THE HINDAR QUARTET

WOLFGANG AMADEUS MOZART: OBOE QUARTET IN F MAJOR K 370

- 01. ALLEGRO 06:54
- 02. ADAGIO 03:39
- 03. RONDO ALLEGRO 04:45

Brynjär Hoff – oboe
Leif Jørgensen – violin
Johs. Hindar – viola
Levi Hindar – cello

ROBERT SCHUMANN: THREE ROMANCES FOR OBOE AND PIANO OP. 94

- 04. NO. 1 IN A MINOR 02:50
- 05. NO. 2 IN A MAJOR 03:34
- 06. NO. 3 IN A MINOR 03:56

BENJAMIN BRITTEN: SIX METAMORPHOSES AFTER OVID OP 49 FOR OBOE SOLO

- 07. PAN 02:35
- 08. PHAETON 01:13
- 09. NIOBE 02:08
- 10. BACCHUS 02:10
- 11. NARCISSUS 02:58
- 12. ARETHUSA 02:18

FRANZ REIZENSTEIN: SONATA FOR OBOE AND PIANO OP 11

- 13. ALLEGRETTO 03:25
- 14. CANTILENE 04:20
- 15. VIVACE CON MOTO 03:32

THE ART OF BRYNJAR HOFF

BRYNJAR HOFF – OBOE
KAARE ØRNUNG – PIANO
MEMBERS OF THE HINDAR QUARTET

GABRIEL'S OBOE

BRYNJAR HOFF – OBOE
KÅRE NORDSTOGA – ORGAN

01. H. PURCELL:
TRUMPET TUNE 01:28

02–05. A. BESOZZI:
SONATA IN C MAJOR 09:34

06. J.S. BACH:
TRIO ON "Allein Gott in der Höh sei Ehr" BWV 676 05:32

07. J.S. BACH/C. GOUNOD:
AVE MARIA 03:01

08. J.S. BACH:
BIST DU BEI MIR 02:26

09–12. T. KVERNO:
FOUR RELIGIOUS FOLK TUNES FROM NORD-MØRE 05:11

13. C. FRANCK:
PANIS ANGELICUS 03:54

14. E. GRIEG (arr.):
NORWEGIAN FOLK TUNE "Eg lagde mig så sildig" 02:59

15. J. HALVORSEN (arr.):
NORWEGIAN FOLK TUNE "Ifjol gjet e gjeitinn" 01:42

16. A. SANDVOLD: VARIATIONS ON A NORWEGIAN
FOLK TUNE "Eg veit i himmerik ei borg" 07:43

17. J. SVENDSEN (arr.):
SWEDISH FOLK TUNE "Allt under himmelens fäste" 02:42

18. E. MORRICONE (arr.: K. Bjerkestrand):
GABRIEL'S OBOE 02:47

19. A. LLOYD WEBBER:
PIE JESU FROM REQUIEM 02:56

20. G. BIZET:
AGNUS DEI 03:07

21. H. SOMMERRO (arr.):
BRIDAL MARCH FROM ØRE 02:09

BRYNJAR HOFF GABRIEL'S OBOE

BRYNJAR HOFF – OBOE
KÅRE NORDSTOGA – ORGAN

A LITTLE LIGHT MUSIC

BRYNJAR HOFF – OBOE

01. FINN LUDT:
BLÅKLOKKEVIKUA (BLUEBELLS) 03:08

02. SVEIN GUNDERSEN:
HAR EN DRØM (HAVE A DREAM) 03:39

03. VIDAR SANDBECK:
MENUETT I MAI (MINUET IN MAY) 01:58

04. HENNING SOMMERO:
VÅRSØG (SPRING FEELINGS) 02:44

05. ANITA SKORGAN & JAHN TEIGEN:
KARMA 02:46

06. KRISTIAN LINDEMAN:
OPUS 02:42

07. KÅRE GRØTTUM:
ARAS DRØM (ARA'S DREAM) 03:19

08. LILLEBJØRN NILSEN:
VINTERBROR (WINTER BROTHER) 02:52

09. TOVE KAROLINE KNUTSEN:
KOM SOMMARVIJN (COME SUMMER WIND) 02:22

10. EGIL STORBEBKEN:
FJELLTRALLEN (MOUNTAIN SONG) 02:49

11. JAN WØLNER:
SOMMER I PALMA (SUMMER IN PALMA) 03:23

12. SIGVALD TVEIT:
DU VIND SOM VARMER (YOU WARMING WIND) 02:19

A LITTLE LIGHT MUSIC BRYNJAR HOFF

LWR3001

CD 5

NORWEGIAN WORKS FOR OBOE ^{AND} ORCHESTRA

BRYNJAR HOFF – OBOE
LONDON PHILHARMONIC ORCHESTRA
PER DREIER – CONDUCTOR

TRYGVE MADSEN:

CONCERTO FOR OBOE ^{AND} ORCHESTRA, OP. 30

01. PASSACAGLIA ^{08:43}

02. SCHERZO ^{04:13}

03. FINALE ^{08:00}

SPARRE OLSEN:

04. AIR FOR OBOE ^{AND} STRINGS, OP. 67 ^{03:56}

RAGNAR SÖDERLIND:

TWO PIECES FROM THE DESERT, OP. 21 B

05. OH! MY NIGHT, OH! MY EYE ^{04:02}

06. I SPENT MY LIFE ^{06:04}

SIGURD BERGE:

07. RAGA ^{15:48}

NORWEGIAN
WORKS FOR
OBOE AND
ORCHESTRA
BRYNJAR
HOFF

BRYNJAR HOFF – OBOE
LONDON PHILHARMONIC ORCHESTRA
PER DREIER – CONDUCTOR

MANUEL DE FALLA SEVEN POPULAR SPANISH SONGS

BRYNJAR HOFF – OBOE
WOLFGANG PLAGGE – PIANO

MOZART (arr. Barbirolli):

01. UN MOTO DE GIOIA MI SENTO KW 597 01:44

THREE ELISABETHAN PIECES (arr. Craxton)

02. CORRANTO IN G 00:55

03. TELL ME, DAPHNE 01:42

04. TOWER HILL 00:41

BACH:

05. SICILIANO FROM SONATA IN G MINOR 02:06

SCHUBERT:

06. BALLET MUSIC NO. 2 FROM ROSAMUNDE 02:12

RIMSKY-KORSAKOV:

07. SONG OF INDIA 02:09

BARTHE:

08. COUVRE FEU 02:39

NIELSEN:

FANTASY PIECES OP. 2

09. ROMANCE 03:10

10. HUMORESQUE 02:41

SWEDISH TRAD. (arr Perkins).

11. WALKING TUNE FROM ÄPPELBO 02:56

DEBUSSY (arr.: Lanning)

12. THE LITTLE SHEPHERD 02:28

SATIE:

13. GYMNOPEDIE NO. 2 02:24

WILKINSON:

14. HORNPIPE 01:34

BIZET:

15. SEGUIDILLA FROM CARMEN 01:49

DE FALLA:

SEVEN POPULAR SPANISH SONGS

16. EL PANO MORUNO 01:12

17. SEGUIDILLA MURCIANA 01:16

18. ASTURIANA 02:02

19. JOTA 03:05

20. NANA (BERCEUSE) 01:58

21. CANCION 01:03

22. POLO 01:33

LWR3001

CD 7

MANUEL DE FALLA SEVEN POPULAR SPANISH SONGS BRYNJAR HOFF

BRYNJAR HOFF – OBOE
WOLFGANG PLAGGE – PIANO

**BRYNJAR HOFF PLAYS
GRIEG, BACH, GERSHWIN AND ENCORES**

BRYNJAR HOFF – OBOE

ROBERT LEVIN | EINAR STEEN-NØKLEBERG * | ARNHILD VIK ** – PIANO

- | | |
|---|---|
| 01. E. GRIEG: TWO NORWEGIAN DANCES 05:24 | 13. J.P. RAMEAU: LE TAMBOURIN 01:24 |
| 02. B. BARTOK: THREE FOLK SONGS FROM CSIK 03:10 | 14. N. RESNIKOV: ROMANCE 02:25 |
| 03. J.S. BACH: ADAGIO IN B MINOR BWV 249 04:05 | 15. M. RAVEL: PIECE EN FORME DE HABANERA 02:57 |
| 04. G. GERSHWIN, (arr.: J. Moody):
FROM PORGY AND BESS 04:27 * | 16. A. VIVALDI:
LARGO FROM THE FOUR SEASONS 01:43 ** |
| 05. F. HOLFORD: DANCE FOR A GNOME 01:45 | 17. P. HOLFORD: GOBLIN 01:02 |
| 06. C. SAINT-SAËNS: THE SWAN 02:26 | 18. C. FRANCK: PIECE V 03:06 ** |
| 07. G. AURIC: IMPROMPTU 01:02 | 19. H. PURCELL: RONDEAU 01:33 ** |
| 08. J.H. FIOCCO: ARIOSO 02:19 | 20. P.I. TSCHAIKOWSKY:
NUR WER DIE SEHNSUCHT KENNT 03:03 |
| 09. G.F. HÄNDEL: RONDO 02:01 | 21. ARR. J. HALVORSEN
TWO NORWEGIAN FOLK TUNES 02:42 |
| 10. F. MENDELSSOHN-BARTHOLDY:
AUF FLÜGELN DES GESANGES 01:38 | 22. C. DEBUSSY:
LA FI LLE AUX CHEVEUX DE LIN 02:32 |
| 11. C. NIELSEN: DANCE OF THE LADY'S MAIDS 01:16 ** | 23. A. TEMPLETON: SCHERZO CAPRICE 01:49 |

**BRYNJAR
HOFF PLAYS
GRIEG, BACH,
GERSHWIN
AND ENCORES**

BRYNJAR HOFF – OBOE

ROBERT LEVIN – PIANO

EINAR STEEN-NØKLEBERG – PIANO

ARNHILD VIK – PIANO

LWR3001

CD 8

OBOE SONATAS

LIVE RECITALS AND STUDIO RECORDINGS 1975 – 87
NRK (NORWEGIAN BROADCASTING CORPORATION)
BRYNJAR HOFF – OBOE

A. VIVALDI: SONATA IN F MAJOR FOR OBOE AND PIANO

- 01. SICILIANA 02:17
- 02. ALLEMANDA 01:55
- 03. ALLEGRO – GIGA 00:59

Einar Steen-Nøkleberg – piano
Studio NRK 15 December 1987

C. SAINT-SAËNS: SONATA OP. 166 FOR OBOE AND PIANO

- 04. ANDANTINO 04:05
- 05. PASTORALE 05:30
- 06. MOLTO ALLEGRO 02:47

Kaare Ørnung – piano
Recital University Great Hall, Oslo 2 October 1975

F. POULENC: SONATA FOR OBOE AND PIANO

- 07. ÉLÉGIE 05:24
- 08. SCHERZO 04:29
- 09. DÉPLORATION 05:09

Kaare Ørnung – piano
Recital University Great Hall, Oslo 2 October 1975

W. PISTON: SUITE FOR OBOE AND PIANO

- 10. PRELUDE 01:20
- 11. SARABANDE 01:52
- 12. MINUETTO 01:36
- 13. NOCTURNE 01:59
- 14. GIGUE 01:15

Anne Eline Riisnæs – piano
Studio NRK, 7 June 1982

J.B. LOEILLET: SONATA IN C MAJOR FOR OBOE AND PIANO

- 15. LARGO CANTABILE 02:16
- 16. ALLEGRO 01:45
- 17. LARGO ESPRESSIVO 02:20
- 18. ALLEGRO 02:32

Robert Levin – piano
Recital Radio Hall NRK 7 October 1980

B. BRITTEN: TWO INSECT PIECES

- 19. THE GRASSHOPPER 02:31
- 20. THE WASP 01:52

Robert Levin – piano
Studio NRK 8 May 1981

P. HINDEMITH: SONATA FOR OBOE AND PIANO

- 21. MÜNTER 04:20
- 22. SEHR LANGSAM, LEBHAFT, SEHR LANGSAM,
WIE ZUERST, WIEDER LEBHAFT 08:27

Wolfgang Plagge – piano
Studio NRK 8 January 1985

BRYNJAR HOFF OBOE SONATAS

LIVE RECITALS AND
STUDIO RECORDINGS 1975 – 1987
NRK (NORWEGIAN BROADCASTING CORP.)

CD 1 – OBOE CONCERTOS VOL. 1

BRYNJAR HOFF • ENGLISH CHAMBER ORCHESTRA • IAN WATSON

CD 2 – OBOE CONCERTOS VOL 2

BRYNJAR HOFF • ENGLISH CHAMBER ORCHESTRA • IAN WATSON

CD 3 – THE ART OF BRYNJAR HOFF

BRYNJAR HOFF • KAARE ØRNUNG • MEMBERS OF THE HINDAR QUARTET

CD 4 – GABRIEL'S OBOE

BRYNJAR HOFF • KÅRE NORDSTOGA

CD 5 – A LITTLE LIGHT MUSIC

BRYNJAR HOFF • CARSTEN KLOUMAN

CD 6 – NORWEGIAN WORKS FOR OBOE AND ORCHESTRA

BRYNJAR HOFF • LONDON PHILHARMONIC ORCHESTRA • PER DREIER

CD 7 – MANUEL DE FALLA SEVEN POPULAR SPANISH SONGS

BRYNJAR HOFF • WOLFGANG PLAGGE

CD 8 – BRYNJAR HOFF PLAYS GRIEG, BACH, GERSHWIN AND ENCORES

BRYNJAR HOFF • ROBERT LEVIN • EINAR STEEN-NØKLEBERG • ARNHILD VIK

CD 9 – OBOE SONATAS – LIVE RECITALS AND STUDIO RECORDINGS 1975 – 1987

BRYNJAR HOFF • EINAR STEEN-NØKLEBERG • KAARE ØRNUNG

ANNE ELINE RIISNÆS • ROBERT LEVIN • WOLFGANG PLAGGE