

### Nils-Erik Sparf - baroque violin

Previously the leader of The Royal Swedish Opera Orchestra and the Royal Stockholm Philharmonic Orchestra, he is now the leader of the Drottningholm Baroque Ensemble, the Stockholm Sinfonietta and one of three leaders of Uppsala Chamber Orchestra. He is appreciated as a soloist and chamber musician around the world. Nils-Erik has worked closely with Eberhard Eyser and his music - they have even played together in different orchestras.



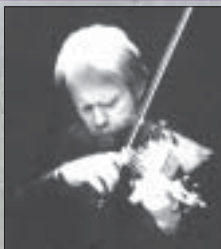
### Gunnel Fred - recitation

Studied at the Drama School in Stockholm 1979-82. Since then she has portrayed a great number of characters on TV, theatre and film. Some examples are: the satirical TV series *Lorry*; Ingemar Bergman's *Private Talks* (producer Liv Ullman 1997); Janne Halldoff's *Jack*; Allan Edwall's *Ake and His World* and *The Secret of the Subterranean* by Claes Lindberg. She also played at the Royal Dramatic Theatre in Stockholm in Euripides *The Bacchantes* (producer Ingemar Bergman 1996), in Margareta Grape's *Hanna's Midsummer* (producer Margareta Grape 1997) and in Chekov's *Three Sisters* (producer Staffan Valdemar Holm 1999).



### Anders Inge - violin

A freelance violinist and chamber musician. Since the eighties he has specialised in Argentine tango. With his string quartet he has toured with bandoneonist Olivier Manoury and bass-player Jonas Dominique under the name of *Grand Tango*. In 1999 they released their CD *Tangos from the Golden Era* which has been greatly appreciated both in Scandinavia and on the continent.



# david härenstam the bard



six world premieres!

with: nils-erik sparf    gunnel fred  
anders inge            the a.c.p. ensemble

A few days before going with a violinist to Norway for a concert, we did a gig in Stockholm that became a dress rehearsal for the concert. I have forgotten both the name of the concert organisers and the programme - except for a transcription for guitar that I had done of the *Sabre Dance* from Khachaturian's ballet *Gayaneh*, which we always played as an encore. However, there is no way I can forget the man who approached us after the gig. He probably had the biggest sideburns seen north of Las Vegas and spoke with a slight German accent.



We spent an hour or two compositions, I felt very he also seemed not to arrived in my coming, and one is filled case with Eyser, slightly comes to a village to tell preface says. The four language (among other still very easy to

Eberhard's music is time. It is never in a hurry methodically, along a better person. When you at last understand his music (and, yes, it may take some time) you have the feeling of never having sold your soul too cheap.

His music is played in many parts of the world and he is looked upon as one of the finest composers in Sweden - the finest of them all if you ask me (and I am not talking about his sideburns).

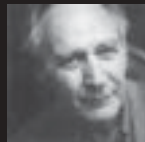
If you are a guitarist in Sweden, you certainly know the name Christer Karlberg. Sometimes I wonder if there is something he has *not* done or some TV programme he guess, best known as a jazz musician, in spite of the Per-Olof Johansson. But in the 90's he has also come brilliant classical guitarist that he really is.



Still I think that his wonderful compositions and his influenced by his years with the electric guitar. Perhaps "the swing" in the music first. Classical guitarists unfortunately, put the melody first. I am not quite swings when he starts to play.

I am happier than I can express for the guitar suite he has written for me. It was handed over to me in his apartment together with the words: "This is written to fit your way of playing so if you play the shit it will make me happy!" I was stunned! Later we went down to his favourite pub at Odenplan and had quite a few beers. Afterwards, while I staggered home with double vision, Christer went on for an interview with a journalist from Svenska Dagbladet. Respect!!

Håkan Johansson is a composer who ought to be heard more often. His tonal language is slightly coloured by folk music and is, in spite of its humbleness, still often deadly serious. We his table one night and he showed me several new pieces he had written. were running around in the apartment making an admirable amount of played the accordion. As I started to play *Ingenting* (Swedish for seemed to me that time was standing still. It is three pictures of feel gets under the skin, not in spite of, but its simplicity.



The wonderful listened to the giving the whole



were sitting around His three children noise while Håkan "Nothing", it separations that I rather because of

and fantastic poet Lennart Sjögren has later, and at Håkan's request, music and wrote his strong and dark poems to accompany the music, thus piece a new dimension.

I first met Mauro Godoy while recording a rock CD (embarrassing, I know, but even classical guitarists have to earn money). He works as a teacher outside of Stockholm. Neither I, nor anyone else, had the faintest idea that he composed music. As, some years later, I was going on a tour together with a string quintet, Mauro wrote some music, and asked me if I would consider playing it. *Tango de Noche* was born. The piece was so good that I asked him to write some more pieces to go with the first one, giving some length to the composition as a whole. The result was a tango in the form of a fugue, which works as an introduction to the main one. The whole piece was then named *Fuga y tango*.

Roland Dyen's *Tango en skai* is a short parody. Unlike all other compositions on the CD this one is not composed or arranged for me. It has been included on this CD with the only intention of getting you to buy it.

Kind Greetings

David Härenstam

Thanks:

My teachers; John Mills (Cardiff), Karsten Andersen (Tromsø), Gunnar Spjuth (Linköping), Gunnar Backman (Karlstad), Rolf la Fleur (Stockholm) and: T.A.C.P.E, Leif Eriksson, Christer Karlberg

David plays on a Bert Kwakkel 1994 guitar

Photographs by: Per Hallgren, Moona, Majlis Jansson, Per Tiilku, Helga Härenstam, Cato Lein, Srečko Rijetkovic

