

## SECRET MEMORIES Works

by Auerbach, Hauta-Aho,  
Kurtág, Thommessen<sup>1</sup>  
Scelsi, Kullberg/Nørgård<sup>1</sup>  
Salles & Martinsson<sup>2</sup>

**Dan Styffe (double bass)**

**Peter Herresthal<sup>1</sup> (violin)**

**Oslo Philharmonic**

**Orchestra/Jukka-**

**Pekka Saraste<sup>2</sup>**

SIMAX CLASSICS PSC 1324

## Luminous playing from a Swedish bassist



Rolf  
Martinsson's  
First Double Bass  
Concerto is  
the main work

on this disc. Before it comes  
a succession of short  
pieces, many of them for  
unaccompanied bass. The  
first of these, Lera Auerbach's  
*Memory of a Tango*, sets the  
general tone for the first part  
of the CD: a wistful piece,

### Dan Styffe displays fluent lyricism and luminous tone

eloquently played. Dan Styffe  
sets a steady course through  
Teppo Hauta-Aho's *Poetic  
Caprice*, worrying away at scalic  
passages oscillating against  
open strings, before a  
persuasive performance  
of Kurtág's *Message—Consolation  
à Christian Sutter* a meditative,  
mournful work for a fellow  
bass player.

Violinist Peter Herresthal  
joins Styffe for two works: Olav  
Anton Thommessen's *A Lyrical  
Duet* and Jakob Kullberg/Per  
Nørgård's *Secret Voices*. The  
former, a fragmented work  
inhabiting a cool, beguiling  
harmonic landscape, is gently  
and beautifully played. So  
too is *Secret Voices*, a set of five  
movements in which the players  
feel their way forward hesitantly  
along a path of melodic wisps,  
with only the fourth movement  
providing any rhythmic vitality.  
Elsewhere, Styffe roams the  
note sets of Giacinto Scelsi's  
Asian-tinged *Mantram*, bending  
and sliding like a sitar player  
opening a raga. Styffe himself,  
in one of two portraits by  
Bernard Salles, comes across  
as quite a jolly chap.

The Concerto provides  
the only real contrast on  
this CD, with some vibrant  
orchestral writing alternating  
with Styffe's displays of fluent  
lyricism and luminous tone.  
The recorded sound is warm.

TIM HOMFRAY