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Renowned Icelandic violinist Hlíf Sigurjónsdóttir plays her modern violin with no accompaniment on this delightful disc, *Dialogus*, which is full of new music that deserves to be widely heard. Her first work, *Winter Trees* by composer Jónas Tómasson, tells of the stark beauty of Iceland in the depth of winter. The area where Tómasson lives only has the trees that people plant and care for, and there is no sun at all for six weeks in December and January. He writes of “Good Trees,” “A Sad Tree,” “Mad Trees,” and “Quiet.” Each stimulating section, lovingly played by Sigurjónsdóttir, makes the listener feel at one with nature and the freezing winds of this exotic island.

Born in Iceland in 1963, Rúna Ingimundar received her doctorates in composition and ethnomusicology from a school at the opposite end of the thermometer, the University of Arizona. She wrote *From My Home* to be played in Icelandic churches during the winter of 2012–2013. She describes her home with a melodic folk dance that eventually becomes contemplative. Her land has many aspects and musically she shows the listener the beauty in its short, dark winter days that encourage serious thought. When the folk tune returns later in the piece it may be to illustrate the joy of dancing under the midnight sun.

Karólína Eiríksdóttir's 1996 *Meditation* is good listening for a snowy or rainy day. Although she describes it as variations without a theme, it has a central core from which her virtuosic variations extend. The cheerful, lilting *Kyrie* is from Hróðmar Ingi Sigurbjörnsson's *Skálholt Mass* which was premiered in 2013. In church it is sung, but on this disc we hear it in a very effective arrangement for solo violin, which Sigurjónsdóttir plays with rhythmic alertness and great beauty of tone.

Alfred Felder wrote variations on the Easter Sunday sequence: *Victimae paschali laudes immolent Christiani* (Let Christians offer praise to the paschal victim). His variations are based on Gregorian chant, and have a Medieval ambience that occasionally branches out into Impressionistic or 20th-century modern sound as it makes listeners aware of each of its separate tones. Felder wanted to capture both sadness and joy in his work. He offers a plaintive sadness and a most peaceful, but never exuberant, joy.

The violinist brings us exuberance in her next offering: Merrill Clark's *The Sorceress*. Having been inspired by Sigurjónsdóttir's New York recital in 2010, Clark wrote the five-movement work for her, consisting of: *Prelude*, *Song*, *Fugue*, “*Waltz Scherzo*” and *Chaconne*. Sigurjónsdóttir had played Bach at the recital, so Clark honored her with music that has some similarities to the pieces she played and a bit of humor as well.

The only piece that is currently available on another recording is Tómasson's *Winter Trees*. The composer, who is a flutist, recorded it himself for Hastedt Records in 1998. The sound on this disc is rather live. Tracks 1 through 4 were recorded in a studio, but the rest of the recording was made in a church. Sigurjónsdóttir plays with well rounded tones, however, and the resonance did not interfere with my enjoyment of her music. I especially enjoyed the confluence of music with the nature of the far north on this recording, and recommend it to fans of the violin and the outdoors.

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