

A man with grey hair and blue eyes, wearing a black t-shirt, is playing a mandolin. He is looking directly at the camera with a slight smile. The mandolin has a light-colored body and a dark fretboard. The background is a solid grey color.

# *Living 12 Strings*

*Anders Miolin*

# Living 12 Strings

COMPOSITIONS & ARRANGEMENTS FOR THE 12-STRING ΔΩΔΕΚΑ-GUITAR  
BY ANDERS MIOLIN

01. ANDERS MIOLIN: *HEAVEN BELLS*
02. J. S. BACH: *PRÉLUDE BWV 1007*
03. GASPAR SANZ: *LA CAVALLERIA DE NAPOLES*
04. GASPAR SANZ: *CANARIO*
05. J. S. BACH: *SARABANDE BWV 1007*
06. FREDERIC HAND: *STUDY NO. 3*
07. JOHANN KASPAR MERTZ: *FINGALS HÖHLE OP. 13*
08. JOHANN KASPAR MERTZ: *UNRUHE OP. 13*
09. FRANCISCO TÁRREGA: *CAPRICHIO ÁRABE*
10. MANUEL DE FALLA: *DANZA DEL MOLINERO*
11. MANUEL DE FALLA: *POUR LE TOMBEAU DE CLAUDE DEBUSSY*
12. ASTOR PIAZZOLLA: *VERANO PORTEÑO*
13. ANDERS MIOLIN: *ARARAT*
14. ANDERS MIOLIN: *MOUNTAIN TEMPLE*
15. ANDERS MIOLIN: *SPRING DREAM*
16. ERIK SATIE: *GYMNOPÉDIE NO. 1*
17. GEORGE GERSHWIN: *I LOVES YOU PORGY*
18. ANDERS MIOLIN: *AZURE DREAM*

# Living 12 Strings

Music is energy and so are we, making music is the privilege to be in direct contact with the structures of nature.

LIVING 12 STRINGS is a very personal journey, which means that I have really lived and am still living every aspect of this musical Odyssey. Just as life itself, music is not always linear; every road has a turning and music can take us anywhere.

Music speaks best for itself since mere words can be limiting. The eternal strength of music is that it emerges wordlessly out of Nature itself. Nature has always sounded: wind, waves, rain, thunder... It is a profound human necessity to make music. To quote the German philosopher Friedrich Nietzsche (himself also a composer): "Without music, life would be a mistake." Music is above all communication; why do animals make "sounds", e.g. birds singing? Music is art, science as well as audible psychology, a limitless emotional language that can be understood by everyone.

There are no borders in music, with music we can travel freely in time and space, "surfing" on the waves in the ocean of music. Time is intangible and music reinvents itself again and again. Music as well as life is always a journey and just as in music the "dots" are not isolated from each other - they are connected and developable without limits in an evolutionary process. Individuals are also not isolated from each other but connected within a bigger puzzle in time and space. With music we are in direct and active contact with historical processes and connected to other artforms and events in history, thus we can walk in and experience the landscape of living history.



The pieces in this album were recorded at different times in various places in the world, but all together paint a bigger “soundscape” picture than the single compositions themselves. When we go out in nature and merely look at the pebbles on the ground, we miss the landscape...

### ***So, why 12 strings?***

As most classical guitarists I started with six strings, and as with painting, I was profoundly fascinated by the rich colour possibilities of the guitar. My inspiration, above all, were symphonic works by Beethoven, Debussy, Ravel, Bartók, Stravinsky, just to mention a few. From Ravel’s orchestrations, for example, we can learn an abundance about a whole world of musical colours.

This sound universe has expanded ever since, also into non-European, for example Chinese and Indian instrumental colours. Having been working with several outstanding artists and composers, I was fortunate to have the opportunity to develop the six-string guitar into 10, 11, 13 and finally the 12 string ΔΩΔEKA-guitar (built by maestro luthier Ermanno Chiavi) with new tuning concepts.

This has been a truly challenging and enriching journey, always having to rethink, “rehear” and relearn my playing with new techniques - everything beyond well-known habits and patterns. The following pieces are a result of this exciting explorational voyage.



1. HEAVEN BELLS is an improvisation on the raga scale Bhupali,
2. leading us into the PRÉLUDE BWV 1007 for cello solo by J. S. Bach,
3. which in turn takes us to Spain with Gaspar Sanz (1640-1710): LA CAVALLERIA DE NAPOLES and
4. CANARIO, a Renaissance and Baroque dance originally from the Canary Islands, both composed for Baroque guitar.
5. Here we return to the cello suite BWV 1007 by J. S. Bach with the magical SARABANDE.
6. STUDY NO. 3 by Frederic Hand is also a kind of Sarabande, which creates a natural connection across time.
7. FINGALS HÖHLE (Fingal's Cave) from BARDENKLÄNGE Op. 13, by Johann Kaspar Mertz (1806-1856) was composed for 10-string guitar. Fingal's Cave (An Uaimh Bhinn in Gaelic), a sea cave, is situated on the island of Staffa in the Inner Hebrides of Scotland. It has inspired many artists, among others James Macpherson, Felix Mendelssohn, Jules Verne, John Keats, Lord Tennyson, J. M. W. Turner, August Strindberg and Sir Walter Scott.
8. UNRUHE (Restlessness), also by J. K. Mertz is a kind of Czárdás. Mertz' original Hungarian name was János Gáspár Mertz. Thus, the Hungarian musical language, apart from the Viennese romantic tradition of Schubert, Schumann, Mendelssohn and Liszt, was a natural part of his musical means of expression.
9. National romanticism was expressed in many idioms, also in Spain, e.g. by Francisco Tárrega (1859-1909). His CAPRICHIO ÁRABE is a kind of light aquarelle, a painting describing a serenade with a "Moorish" introduction using an augmented second to a minor second: C sharp - B flat - A. The tension "fractal" B flat to A occurs abundantly during the whole piece.
10. The minor seconds are also extensively used in Manuel de Falla's orchestral work DANZA DEL MOLINERO (Dance of the Miller), a Farruca, from the ballet El Sombrero de Tres Picos. Here in my arrangement, encircling the note G and then developing into flamenco-style *rasgueados*.
11. The minor second (F to E), again, of the Phrygian scale, is essential in de Falla's POUR LE TOMBEAU DE CLAUDE DEBUSSY. After Debussy's death, the Revue Musicale in Paris asked composers to create hommages to Debussy. Manuel de Falla's somber and melancholic ("Mesto e calmo") Habanera - his only composition

for guitar - encapsulates the Andalusian Cante Jondo (“deep song”), giving back Debussy’s tribute to Spain in **LA SOIRÉE DANS GRENADE** (Evening in Granada) - also a Habanera - by quoting Debussy’s piano piece from **ESTAMPES** at the very end. De Falla composed this true masterpiece in Granada (!) in 1922.

**12. VERANO PORTEÑO** is a tango by Astor Piazzolla composed for quintet, describing the somewhat impatient ambiance of Buenos Aires in the summer. Here we again have the minor second at the beginning from E to F.

**13.** From Argentina’s Buenos Aires at the Ocean, we fly to **ARARAT** - the holy mountain in Armenia. When I toured Armenia, the concerts brought me to several fascinating places where one could see Mount Ararat, though far away, now within the borders of Turkey.

**14.** From one mountain to another, our journey now takes us to a **MOUNTAIN TEMPLE**, an “oriental” improvisation on 12 strings.

**15.** In the cold of snowy mountains we can start to dream of **SPRING**, an improvisation inspired by Miles Davis’ *Flamenco Sketches*,

**16.** leading us to a new version of **GYMNOPÉDIE NO. 1** composed in Paris’ Montmartre in 1888 by Erik Satie, a kind of very slow waltz (*Lent et douloureuse* - Slow and painful).

**17.** George Gershwin (born Jacob Gershwine), composed the opera *Porgy and Bess* premiered in 1935. With **I LOVES YOU PORGY** one can feel the atmosphere of New York’s melting pot, although describing cotton picking life and injustice towards the black population in the American south states. Gershwin, from a Jewish family, was strongly dedicated to the musical language of blues.

**18.** I composed the balkanesque **AZURE DREAM** at two o’clock in the night before the first presentation concert of the 12 string  $\Delta\Omega\Delta$ EKA-guitar, when I realized that I didn’t have a suiting encore to offer. This piece has developed and transformed itself through the years.

I wish to extend my deepest gratitude to Edgardo Vertanessian and Marina Rebeka for wonderful cooperation and friendship, PRIMA CLASSIC, as well as Dr. Andra Arnican and Dr. Thomas McClymont for their amicable and continuous support.

# Credits

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