



**JØRGEN JERSILD**

**Chamber Music**

**Ensemble MidtVest**

# JØRGEN JERSILD (1913-2004)

## Chamber Music

### Ensemble MidtVest

Matthew Jones, violin [1]-[4]

Karolina Weltrowska, violin [1]-[4]

Ana Feitosa, violin [11]-[13]

Sanna Ripatti, viola

Jonathan Slaatto, cello

Martin Qvist Hansen, piano

Charlotte Norholt, flute

Peter Kirstein, oboe

Tommaso Lonquich, clarinet

Neil Page, horn

Yavor Petkov, bassoon

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by the Danish Arts Council, Committee for Music



Ensemble MidtVest is supported by the Municipalities of  
Herning, Holstebro, Ikast-Brande and Struer



	QUARTETTO PER ARCHI (1980)*	31:14
[1]	I Fluente e poco muovato	12:11
[2]	II Come recitativo	2:55
[3]	III Lento e cantabile	8:37
[4]	IV Passionato e tenuto – Scherzando e capriccioso – Gaio e con brio	7:32

#### AT SPILLE I SKOVEN (MUSIC-MAKING IN THE FOREST) (1947)

	<i>Serenade for flute, oboe, clarinet, bassoon and horn</i>	14:34
[5]	I Giocososo	5:18
[6]	II Andantino pastorale	5:36
[7]	III Vivo	3:40

#### TROIS PIÈCES EN CONCERT (1945)

	<i>for piano</i>	15:24
[8]	I Tambourin	3:04
[9]	II Romanesque	8:31
[10]	III Farandole	3:49

#### QUARTET (1934)\*

	<i>for violin, viola, clarinet and bassoon</i>	12:03
[11]	I All' improvista	4:01
[12]	II Poco grave e mesto	4:02
[13]	III Misterioso – Il tempo ostinato	4:00

Total: 73:15

\* World premiere recordings

JØRGEN JERSILD was born in Copenhagen on 17 September 1913. He grew up in a doctor's home where music played a prominent role: his mother played the violin, and his father – a great admirer of Wagner – was highly knowledgeable about music and a member of the Chamber Music Society. Jersild graduated from the high school Østre Borgerdydskole in 1931. By then he had already composed several musical pieces, and for a time he had taken piano lessons from Rudolph Simonsen. At the age of 15, while he was still attending high school, he had Poul Schierbeck as his teacher in music theory and composition, and as a piano teacher he had Alexander Stoffregen. The choice of Schierbeck as teacher was to prove indicative of the direction Jersild's career was to take. After leaving school he taught for a period at a small folk music school run by Schierbeck in Hellerup, but in 1935 an event occurred that was to determine the nature of his further work. The French composer Albert Roussel visited Copenhagen, where a number of his works were to be played, and since Schierbeck was a close acquaintance of Roussel, he urged Jersild to pay him a call and play for him. The results were so fortunate that Roussel agreed to take the young man on as a composition student. The next spring Jersild travelled to Paris, where he studied with Roussel for three months. Jersild himself has given an account of this stay in Paris, and it is evident from this that Roussel's teaching concentrated on instrumentation. Returning from the journey, Jersild began musicological studies at Copenhagen University, where he took his master's degree in 1940. In the years 1939-1943 he was a programme secretary at the national broadcasting corporation, and from 1943 a music reviewer on the newspaper *Berlingske Tidende* and a teacher at the Royal Danish Academy of Music in Copenhagen, where he was professor of ear training in the years 1953-1975. After retirement Jersild continued to compose and publish results of his musicological studies, which concentrated mainly on the theory of harmony. In addition he was the author of a succession of much used textbooks in ear training. In 1952 Jersild was awarded the grant *Det Anckerske Legat*, and in 1962 he was inducted as a member into the Royal Musical Academy in Stockholm. Jørgen Jersild died on 6 February 2004.

Jersild's production includes a number of theatrical works. Particularly worth mentioning is the music for the play *Alice in Wonderland* (after Lewis Carroll) (1951) and the ballet *Lunefulde Lucinda* (Capricious Lucinda) (1954). Besides these he wrote a number of major orchestral works, for example the harp concerto from 1972, and many choral compositions as well as works for chamber ensembles and solo works. It has often been claimed that Jersild occupied a distinctive position among Danish composers, and that is very true. His position as the perpetuator and 'developer' of the French-oriented way of writing that was typical of the works of Knudåge Riisager and Svend Erik Tarp is indeed quite obvious. All the same, his works differ strikingly from both Riisager's and Tarp's. One hears this clearly in the choral works, for example, which form a particularly important group in Jersild's oeuvre. The complexity and the sometimes radical expression in the choral music does not have its match in Riisager and Tarp or for that matter in very many other Danish composers of the time.

One characteristic of Jersild's works is the thorough, detailed work on the musical texture that has been carefully invested in the individual instruments. In many of the works we sense the influence of Poul Schierbeck, in the orchestral treatment for one thing; but certainly his studies with Roussel also left their traces on Jersild's instrumentation. Even more so than in Schierbeck's work we experience in Jersild's an elegance and technical mastery that have given him the reputation of a 'Frenchman' in Danish music. As with many of the French composers of the 1920s and 1930s the treatment of the woodwind is especially admirable. Perhaps this striving for substance or even sublimity is one of the reasons why Jersild in general did not use the same musical form for more than a single work. From his pen we have one work for wind quintet, a single regular string quartet, one major piano work, one organ work and one instrumental concerto. This may of course be pure chance, but it is perhaps the expression of an urge to 'exhaust' one genre and then move on to a new one. However this may be, Jersild with his 'isolated' compositions enriched the repertoire of the ensembles for which he wrote with quite central works. It is noteworthy that he never wrote music in the two 'big genres', the sonata and the symphony. Perhaps they held no attraction for the individualist Jørgen Jersild, who like many of his contemporaries and slightly older French composers in fact preferred the short, less bound forms.

The compositions for harp enjoy a special position in the work list. They comprise first and foremost the above-mentioned harp concerto, the third part of the work series *Libro d'arpa*, which consists of a number of works for harp in various instrumental combinations. In the concerto Jersild has distanced himself somewhat from the neo-classicist starting-point that had given many of his works a special 'Gallic' rigour and energy, in favour of a timbre-oriented style where the interaction of soloist and orchestra makes imaginative impacts throughout the work.

A small group of works is constituted by the film music, in which the collaboration with the director Carl Th. Dreyer on *Gertrud* from 1964 deserves special attention, but with popular music too Jersild had his contacts. In 1965 he and the lyricist Poul Henningsen submitted a song to the Eurovision Song Contest on TV. The song, which bore the title *For din skyld* (For Your Sake), did not win the competition, but as such is an example of Jersild's earlier-mentioned willingness to try new genres and new configurations, but here – as in several previous cases – 'only in passing.'

Jersild has often been described as an exclusive composer. This contains the truth that he rarely seems to have acceded to requests to compose unless he felt that the task could be accomplished with 100% satisfaction. As a result of this laudable attitude Jersild's production is relatively limited in extent; on the other hand it exhibits a substance that has meant, as mentioned, that several works have become classics in their genre – something that is true to a great extent of two pieces on this CD.

The four works recorded here span just under half a century, from the early Quartet for Violin, Viola, Clarinet and Bassoon from 1934, through the two 'breakthrough works', the piano suite *Trois pièces en concert* from 1945, and the wind quintet with the by-name *At spille i skoven* (Music-Making in the Forest) from 1947 to the late string quartet from 1979-80. The quartet for violin, viola, clarinet and bassoon was composed while Jersild was studying with Poul Schierbeck, and it is coloured by the sober, objective style that was prevalent in Danish music at the beginning of the 1930s. Slightly older composer colleagues such as Knudåge Riisager (1897-1974), Jørgen Bentzon (1897-1951) and Franz Syberg (1904-1955) were greatly preoccupied with

chamber music, and in those years composed significant works for mixed ensembles. Syberg's Quintet for Flute, Clarinet and String Trio (1931), Bentzon's *Racconto* no. 1 for Flute, E-flat Saxophone, Bassoon and Double-bass (1935) and *Racconto* no. 2 for Flute, Violin, Viola and Cello (1936) as well as Knudåge Riisager's Serenade for Flute, Violin and Cello from 1936 are examples of such works; and indeed the style in Jersild's quartet has spiritual affinities with these. Nevertheless, Jersild situates himself some way from both Bentzon and Riisager. In Jersild's work, for example, one does not find the melodic variation that typifies Bentzon's *Racconti*, nor the lightness and elegance found in Riisager's work.

It was in the spirit of the time to write for small ensembles, but this did not necessarily mean that the music was simple or easily accessible. The objective style could be coupled with a spiky, unrelenting treatment of dissonance of the kind one not rarely meets in Syberg, but it could also be 'hummable' and gentle, like Bentzon's *Racconto* no. 1 in particular. Jersild probably placed himself somewhere in between these extremes. There is consistency in the musical lines, but one also senses a roundedness and warmth that was later to be a hallmark of Jersild's music. In fact everything indicates that Jersild regarded his quartet as a study work; at any rate it has never been printed, and it is not included in the standard lists of Jersild's works. It is questionable whether it was played at all in public before the present CD recording.

On 25 April 1945 the pianist Egil Harder gave *Trois pièces en concert* its first performance. Jersild himself has said that the work was written during the final weeks of the Occupation, but we cannot hear this from the dazzling character of the three movements, for it was Jersild's express purpose to write a work full of optimism as a counterweight to the serious events of those days. The work was received with fine reviews; it has achieved great popularity, and as such is one of the most frequently played Danish piano works from its time. Jersild himself pointed to French models for the three movements. Maurice Ravel's *Le tombeau de Couperin* and works by François Couperin and Domenico Scarlatti can be mentioned as sources of inspiration. The title of the work may have been taken from Jean-Philippe Rameau's *Pièces de clavecin en concert*. In the middle movement a distinctive theme is varied by means of among other things piano figures derived

from the harpsichord pieces of the French Baroque composers. The set of variations is superbly arranged in an elegant and effective piano texture.

Less than two years later Jersild was able to present yet another telling work, the wind quintet *At spille i skoven* (Music-Making in the Forest). The first performance took place at the Odd Fellow Palæ in Copenhagen on 15 February 1947, and the performers were the chamber quintet Kammerkvintetten – an ensemble that had been founded in 1943 by solo wind players from the Royal Danish Orchestra: Erik Thomsen (flute), Mogens Steen Andreassen (oboe), Palle Nehammer (clarinet), Wilhelm Lanzky Otto (French horn) and Aage Bredahl (bassoon). The beautiful title of the work was taken from a serenade by J.A.P. Schulz, and the mood of the quintet is redolent of exuberant optimism and the sheer joy of music-making. In the wake of Carl Nielsen's wind quintet several Danish composers had felt inspired to write for this ensemble type, which until then had led a quiet existence for many years. Jersild's contribution to the genre is without exaggeration one of the most virtuosic. His works are in general very well scored for the instruments, but they do make great demands on the players. This is also the case with *At spille i skoven*. As in *Trois pièces en concert*, he operates with quick tempi, and a quite crucial feature for the realization of these works is the technical mastery of the musicians, which makes it possible to form the texture elegantly. In these works Jersild is Gallic to a degree in his expression.

The leap from the fundamentally classical feel and artistic and spiritual expression of the two preceding works to the string quartet of 1980 may seem great. For here we stand before a work that does not to any great extent express, nor does it have direct origins in, the French tradition. The work, over half an hour long, alternates between quite, intimate passages where the harmony is strongly developed, and violently eruptive passages with a harshness of expression that had not hitherto been common in Jersild's works. In several passages the listeners may be reminded of his stylistic starting point in French Classicism, but the quartet still represents an incipient reorientation in Jersild's production. A few years later he wrote his only organ work, *Fantasia per organo*, which moves within a similar highly expressive universe.

Although the works recorded here span a long period of years and demonstrate great development in the musical expression, there are unmistakable features that leave

the listener in no doubt of the composer's identity. These are especially small melodic phrases of a modal character, or they are long festoons to beautiful figurative effect. Jersild thus continues to be himself, regardless of whether, as in the early quartet, he operates in a 1930s universe coloured by the *Neue Sachlichkeit*, or he composes the more neoclassicist works from the 1940s – not to mention when he seeks out new areas as in the late string quartet. The works as such confirm Jersild's special position in the Danish music of his time.

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#### THE PERFORMERS

Founded in 2002, ENSEMBLE MIDTVest consists of a string quartet, a wind quintet, and a pianist. Based in Herning, Denmark, Ensemble MidtVest resides at HEART – Herning Museum of Contemporary Art, an extraordinary venue designed by the American architect Steven Holl. Ensemble MidtVest plays approx. 80 concerts per year both in Denmark and abroad, including tours to Sweden, Norway, Germany, Poland, Italy, the UK, and the US, appearing at Festspiele Mecklenburg-Vorpommern, Ravenna Festival, ULTIMA – Oslo Contemporary Music Festival, PROBALTICA Festival (Toruń, Poland), and Sounds New Contemporary Music Festival (Canterbury, UK). In February 2012, Ensemble MidtVest made its debut at Carnegie Hall in New York City. The same year, Ensemble MidtVest appeared as Ensemble in Residence at the Vale of Glamorgan Music Festival in Wales. Each summer, Ensemble MidtVest concludes its concert season at the Concert Hall at Tivoli in Copenhagen, participating in the Tivoli Festival of classical music. In 2006, Ensemble MidtVest's recording of piano quartets by Mozart and Brahms was awarded a prize as the best chamber music CD of the year by the listeners of The Danish Broadcasting Corporation. In addition to classical chamber music, Ensemble MidtVest frequently works with improvisation, creating its own sound and musical language, breaking down barriers between musical styles and genres and expanding the performers' musical intuition and individuality. Assisting in this process, world-renowned Danish jazz pianist Carsten Dahl was appointed the ensemble's first Artistic Advisor

in 2007. In November 2011, the CD production “Synesthesia & Metropolis”, featuring fully or partly improvised music, was nominated for a Danish Music Award. Henrik Goldschmidt, principal oboist of the Royal Opera in Copenhagen, a leading expert on the music of the Middle East, was Artistic Advisor to the ensemble from 2008 to 2010. Ensemble MidtVest has performed with such renowned musicians as Martin Fröst, Sergio Azzolini, Thorleif Thedéén, Alexander Lonquich, Bjarte Eike, Per Arne Glorvigen, Christina Landshamer, and Tina Kiberg as well as Swedish jazz musician Lars Jansson’s trio. “Worship of Self“, a CD featuring music by Lars Jansson, played by his trio together with Ensemble MidtVest, was published in 2008. Ensemble MidtVest is supported financially by the music committee of the Danish Art Council and by the Municipalities of Herning, Holstebro, Ikast-Brande, and Struer. Additionally, the ensemble collaborates closely with several sponsors.

www.emv.dk

## JØRGEN JERSILD OG KAMMERMUSIKKEN *af Claus Røllum-Larsen*

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JØRGEN JERSILD blev født i København den 17. september 1913. Han voksede op i et lægehjem, hvor musik havde en fremtrædende plads; moderen spillede således violin, og faderen – en stor Wagner-beundrer – var yderst musikkyndig og medlem af Kammermusikforeningen. Jersild blev student fra Østre Borgerdydskole i 1931. Han havde allerede da komponeret adskillige musikstykker og en overgang fået klaverundervisning af Rudolph Simonsen. Som 15-årig fik han, mens han gik i gymnasiet, Poul Schierbeck som lærer i musikteori og komposition, og som klaverlærer fik han Alexander Stoffregen. Valget af Schierbeck til lærer skulle blive retningsgivende for Jersilds virke siden hen. Efter studentereksamen underviste han en tid på en lille folkemusikskole, som Schierbeck drev i Hellerup, men i 1935 indtraf der en begivenhed, som skulle blive afgørende for hans videre arbejde. Den franske komponist Albert Roussel besøgte København, hvor der skulle spilles en række værker af ham, og da Schierbeck var en god bekendt af Roussel, opfordrede han Jersild til at opsøge ham og spille for ham. Det faldt så heldigt ud, at Roussel accepterede at tage den unge mand som kompositionselev, og det følgende forår rejste Jersild til Paris, hvor han i tre måneder studerede hos Roussel. Jersild har selv fortalt om opholdet i Paris, og heraf fremgår det, at undervisningen hos Roussel har været koncentreret om instrumentation. Hjemvendt fra rejsen påbegyndte Jersild musikvidenskabelige studier ved Københavns Universitet, hvor han i 1940 tog magisterkonferens. I årene 1939-1943 var han programsekretær ved Statsradiofonien, og fra 1943 musikanmelder ved Berlingske Tidende og lærer ved Det Kongelige Danske Musikkonservatorium, hvor han i årene 1953-1975 var professor i hørelære. Efter at være blevet pensioneret fortsatte Jersild med at komponere og publicere resultater af sine musikvidenskabelige studier, som overvejende var koncentreret om harmonilære. Herudover var han forfatter til en lang række meget anvendte lærebøger i hørelære. Jersild blev i 1952 tildelt Det Anckerske Legat, og i 1962 optoges han som medlem af Kungliga Musikaliska Akademien i Stockholm. Jørgen Jersild døde den 6. februar 2004.

Jersilds produktion omfatter en række sceniske værker, hvoraf især må nævnes musikken til skuespillet *Alice i eventyrland* (efter Lewis Carroll) (1951) og balletten *Lunefulde Lucinda* (1954). Herudover skrev han en række større orkesterværker som fx harpekoncerten fra 1972 og talrige korkompositioner samt værker for kammerensemble og soloværker. Det er ofte blevet fremhævet, at Jersild indtog en særstilling blandt danske komponister, og det er ganske rigtigt. Hans position som viderefører og ”videreudvikler” af den franskorienterede skrivemåde, som prægede Knudåge Riisagers og Svend Erik Tarps værker, er da også helt åbenbar. Men alligevel adskiller hans værker sig markant fra både Riisagers og Tarps. Det hører man tydeligt fx i korværkerne, som udgør en særdeles vægtig gruppe i Jersilds oeuvre. Den kompleksitet og den til tider voldsomme udtrykskraft i kormusikken finder man ikke magen til hos Riisager og Tarp eller for den sags skyld hos ret mange andre samtidige danske komponister.

Et karakteristikum ved Jersilds værker er den grundigt og detaljeret udarbejdede sats, som med stor omhu er lagt an for de enkelte instrumenter. Man fornemmer i mange af værkerne indflydelsen fra Poul Schierbeck, også hvad orkesterbehandlingen angår, men givetvis har studierne hos Roussel også sat deres spor i Jersilds instrumentationskunst. I endnu højere grad end hos Schierbeck oplever man hos Jersild en elegance og teknisk overlegenhed, som har givet ham præget af en *franskmand* i dansk musik. Ligesom hos en lang række franske komponister fra 1920’erne og 30’erne er særlig behandlingen af træblæserne beundringsværdig. Måske er denne stræben efter det prægnante eller ligefrem sublime en af årsagerne til, at Jersild generelt ikke har benyttet samme musikalske form til mere end et enkelt værk. Der ligger således fra hans hånd ét værk for blæservintet, en enkelt regulær strygekvartet, ét større klaverværk, ét orgelværk og én instrumentalkoncert. Det kan selvfølgelig være tilfælde, men er måske udtryk for en trang til at ”udtømme” én genre for derefter at bevæge sig over til en ny. Hvorom alting er, har Jersild føjet helt centrale værker til repertoiret for de besætninger, han har betænkt med sine ”enkelstående” kompositioner. Det er bemærkelsesværdigt, at han aldrig har skrevet musik i de to ”store genrer” sonaten og symfonien. Måske har de ikke tiltrukket individualisten Jørgen Jersild, som i lighed med flere samtidige og lidt ældre franske komponister netop har foretrukket de kortere, mindre bundne former.

En særstilling i værklisten indtager kompositionerne for harpe. De omfatter først og fremmest den nævnte harpekoncert, der indgår som 3. del i værkserien *Libro d’arpa*, som rummer en række værker for harpe i forskellige instrumentkombinationer. I koncerten har Jersild lagt en vis afstand til det neoklassicistiske udgangspunkt, som havde forlenet en lang række af hans værker med en særlig ”gallisk” stramhed og energi, til fordel for en klangorienteret stil, hvor samspillet mellem solist og orkester giver sig fantasifulde udslag værket igennem.

En lille gruppe værker udgør filmmusikken, hvor særlig samarbejdet med Carl Th. Dreyer om *Gertrud* fra 1964 må påkalde sig opmærksomhed, men også med populærmusikken har Jersild haft berøring. I 1965 leverede han sammen med Poul Henningsen en melodi til det europæiske Melodi Grand Prix på tv. Sangen, som bar titlen *For din skyld*, vandt ikke konkurrencen, men er som sådan et eksempel på Jersilds tidligere omtalte vilje til at prøve nye genrer og nye besætninger, men her – ligesom i flere tidligere tilfælde – kun for ”en enkelt bemærkning.”

Jersild er ofte blevet karakteriseret som en eksklusiv komponist, hvilket rummer den sandhed, at han sjældent synes at have givet efter for opfordringer til at komponere, hvis ikke han fornemmede, at opgaven kunne løses et hundrede procent tilfredsstillende. Et resultat af en sådan prisværdig holdning er, at Jersilds produktion er relativt begrænset i omfang, men at den til gengæld rummer en substans, som har betydet, at flere værker som nævnt er blevet klassikere inden for deres genre – det gælder således i høj grad to af denne cd’s stykker.

De fire her indspillede værker spænder over knap et halvt århundrede, fra den tidlige Kvartet for violin, bratsch, klarinet og fagot fra 1934, over de to ”gennembrudsværker” klaversuiten *Trois pièces en concert* fra 1945 og blæservintetten med tilnavnet *At spille i skoven* fra 1947, til den sene strygekvartet fra 1979-80. Kvartet for violin, bratsch, klarinet og fagot er komponeret, medens Jersild studerede hos Poul Schierbeck, og den er præget af den nøgterne, saglige stil, som var fremherskende i dansk musik i begyndelsen af 1930’erne. Lidt ældre komponistkolleger som Knudåge Riisager (1897-1974), Jørgen Bentzon (1897-1951) og Franz Syberg (1904-1955) var stærkt optaget af kammermusik

og komponerede i disse år betydelige værker for blandede ensembler. Sybergs Kvintet for fløjte, klarinet og strygetrio (1931), Bentzons Racconto nr. 1 for fløjte, Es-saxofon, fagot og kontrabas (1935) og Racconto nr. 2 for fløjte, violin, bratsch og cello (1936) samt Knudåge Riisagers Serenade for fløjte, violin og cello fra 1936 er eksempler på sådanne værker; stilen i Jersilds kvartet er da også åndsbeslægtet med dem. Men alligevel placerer Jersild sig et godt stykke fra såvel Bentzon som Riisager. Hos Jersild finder man således ikke den melodiske variation, som præger Bentzons Racconti, og heller ikke den lethed og elegance, som findes i Riisagers værk.

Det lå i tiden at skrive for små ensembler, men det betød ikke nødvendigvis, at musikken var enkel eller lettilgængelig. Den saglige stil kunne være forbundet med en krads og uforsonlig dissonansbehandling, som man ikke sjældent oplever det hos Syberg, men den kunne også være "nynnende" og blid, som særlig Bentzons Racconto nr. 1. Jersild placerer sig nok et sted midt imellem disse yderpunkter. Der er konsekvens i den musikalske linjeføring, men man fornemmer også en rundhed og varme, som senere skulle blive et kendetegn ved Jersilds musik. Alt tyder i øvrigt på, at Jersild har betragtet sin kvartet som et studieværk; i hvert fald er det aldrig blevet trykt, og det er ikke medtaget i de gængse fortegnelser over Jersilds værker. Det er et spørgsmål, om det overhovedet har været spillet offentligt før nærværende cd-indspilning.

Den 25. april 1945 uropførte pianisten Egil Harder *Trois pièces en concert*. Jersild har selv fortalt, at værket blev skrevet i de sidste uger af besættelsen, men det hører man nu ikke på de tre satsers brillante karakter, for det var netop Jersilds hensigt at skrive et værk præget af optimisme som modvægt til de dages alvorlige begivenheder. Værket blev modtaget med fine anmeldelser, og det har opnået stor popularitet og er som sådan et af de mest spillede danske klaverværker fra sin tid. Jersild har selv peget på franske forbilleder for de tre satser. Maurice Ravels *Le tombeau de Couperin* og værker af François Couperin og Domenico Scarlatti kan nævnes som inspirationskilder. Værkets titel er muligvis hentet fra Jean-Philippe Rameaus *Pièces de clavecin en concert*. I den midterste sats varieres et eget tema ved hjælp af bl.a. klaverfigurer afledt af de franske barokkomponisters cembalostykker. Variationsrækken er overlegent disponeret i en elegant og virkningsfuld klaversats.

Mindre end to år senere kunne Jersild præsentere endnu et prægnant værk, blæserkvintetten *At spille i skoven*. Uropførelsen fandt sted i Odd Fellow Palæet i København den 15. februar 1947, og de optrædende var Kammerkvintetten – et ensemble som var stiftet i 1943 af soloblæsere i Det Kongelige Kapel: Erik Thomsen (fløjte), Mogens Steen Andreassen (obo), Palle Nehammer (klarinet), Wilhelm Lanzky Otto (horn) og Aage Bredahl (fagot). Den smukke titel på værket er hentet fra en serenade af J.A.P. Schulz, og stemningen i kvintetten er overstrømmende optimistisk og musikantisk. I kølvandet på Carl Niensens blæserkvintet havde adskillige danske komponister følt sig inspireret til at skrive for denne besætning, som indtil da i en lang årrække havde ført en stille tilværelse. Jersilds bidrag til genren er uden overdrivelse et af de mest virtuose. Hans værker er generelt meget velinstrumenterede, men de stiller til gengæld store krav til de spillende; det gælder også for *At spille i skoven*. Ligesom i *Trois pièces en concert* opereres der med hurtige tempi, og helt afgørende for disse værkers realisering er en teknisk beherskelse hos musikerne, som gør det muligt at forme satsen elegant. I disse værker er Jersild i højeste grad gallisk i sit udtryk.

Springet fra de to foregående værkers klassicistiske grundpræg og artistiske og spirituelle udtryk til strygekvartetten fra 1980 kan synes stort. Her står vi nemlig over for et værk, som ikke i særlig grad udtrykker elegance og heller ikke umiddelbart har sit udspring i den franske tradition. Det over en halv time lange værk veksler mellem tyste, intime passager, hvor det harmoniske er stærkt udbygget, og voldsomme eruptive forløb af en skarphed i udtrykket, som hidtil ikke havde været almindelig i Jersilds værker. I flere passager bliver tilhørerne nok mindet om hans stilistiske udgangspunkt i den franske klassicisme, men kvartetten repræsenterer alligevel en begyndende nyorientering i Jersilds produktion. Få år senere skrev han sit eneste orgelværk, *Fantasia per organo*, som bevæger sig inden for et lignende stærkt ekspressivt univers.

Selv om de her indspillede værker spænder over en lang årrække og opviser stor udvikling i det musikalske udtryk, så er der uforvekslelige træk, som ikke lader lytteren i tvivl om komponistens identitet. Det er især små melodiske vendinger gerne af modaltilsnit, eller det er lange guirlander af smuk figurativ virkning. Jersild vedbliver således at være sig selv lig, uanset om han som i den tidlige kvartet opererer i et 1930'er-univers,



præget af Neue Sachlichkeit, eller om han komponerer de mere neoklassicistiske værker fra 1940'erne – for slet ikke at tale om når han afsøger nye områder som i den sene strygekvartet. Værkerne bekræfter til fulde Jersilds særstilling i sin samtids danske musik.

*Claus Røllum-Larsen er seniorforsker Ph.D. ved Det Kongelige Bibliotek*

#### DE MEDVIRKENDE

ENSEMBLE MIDTVEST blev etableret i 2002 og består af en strygekvartet, en blæserkvintet og en pianist. Siden sommeren 2009 har ensemblet boet på HEART – Herning Museum of Contemporary Art med egen koncertsal, tegnet af den berømte amerikanske arkitekt Steven Holl. Ensemble MidtVest spiller ca. 80 koncerter om året i ind- og udland. Ensemblet har således optrådt i Sverige, Norge, Tyskland, Polen, Italien, Storbritannien og USA, herunder på Festspiele Mecklenburg-Vorpommern, Ravenna Festivalen, ULTIMA – Oslo Contemporary Music Festival, PROBALTICA Festival (Toruń, Polen) og Sounds New Contemporary Music Festival (Canterbury, England). I 2012 debuterede Ensemble MidtVest i Carnegie Hall i New York og var desuden “Ensemble in Residence” på Vale of Glamorgan Festival of Music i Wales. Hvert år afslutter Ensemble MidtVest koncertsæsonen med en koncert på Tivoli Festival i København. I 2006 vandt Ensemble MidtVest DRs P2-pris for årets bedste danske cd-udgivelse i kategorien kammermusik for indspilningen af klaverkvartetter af Mozart og Brahms. Ud over den traditionelle kammermusik arbejder ensemblet med improvisation med henblik på at udvikle et fælles og unikt musikalsk sprog, hvor grænser mellem musikalske stilarter og genrer ikke eksisterer, men hvor intuition, samspil og kreativitet styrkes. I den forbindelse har jazzmusikeren Carsten Dahl været tilknyttet som kunstnerisk konsulent for ensemblet siden 2007. I 2011 blev cd'en “Synesthesia & Metropolis” nomineret til en Danish Music Award i kategorien “årets bedste cross over-jazzudgivelse”. Ensemble MidtVest har samarbejdet med en lang række musikere, heriblandt den klassiske oboist Henrik Goldschmidt, som i kraft af sine erfaringer med traditionel folkemusik fra Mellemøsten har været ensembles kunstneriske konsulent i perioden 2008 til 2010. Desuden har Ensemble MidtVest optrådt sammen med klarinettisten Martin Fröst, fagottisten Sergio

Azzolini, cellisten Torleif Thedéen, pianisten Alexander Lonquich, barokviolinisten Bjarte Eike, bandoneonisten Per Arne Glorvigen, soprannerne Tina Kiberg og Christina Landshamer og det svenske jazzensemble Lars Jansson Trio. Sidstnævnte samarbejde resulterede i 2008 i cd'en “Worship of Self”. Ensemble MidtVest er et af Danmarks fem klassiske basisensembler. Ensemblet støttes af Statens Kunstråds Musikudvalg samt af de fire kommuner Herning, Holstebro, Ikast-Brandø og Struer. Herudover samarbejder ensemblet med adskillige sponsorer.

[www.emv.dk](http://www.emv.dk)



Ensemble MidtVest

### DDD

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Dacapo Records, Denmark's national record label, was founded in 1986 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

