

A painting of a sunset over a body of water. The sun is a bright yellow circle in the upper right, with a long, vertical reflection of light on the water below it. The sky is a mix of dark blue, green, and pinkish-purple. The water is dark blue with some lighter patches. In the foreground, there's a dark, rocky path leading towards the water's edge. The overall style is impressionistic and somewhat somber.

Five *Danish* Piano Trios
Trio Ismena

Hvidtfelt Nielsen · Koch · Hegaard · Nørholm · Gudmundsen-Holmgreen

Five *Danish* Piano Trios

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Monika Malmquist, *violin* | Ida Nørholm, *cello* | Christine Raft, *piano*

SVEND HVIDTFELT NIELSEN (b. 1958)

Divertimento (1993)* 11:32

four movements for violin, cello and piano

- 1 I. Arabesque 3:15
- 2 II. Intermezzo 1:31
- 3 III. Elegy 4:14
- 4 IV. Finale 2:32

JESPER KOCH (b. 1967)

Piano Trio (2011)* 16:12

- 5 I. Symmetries 5:53
- 6 II. Reflections 5:44
- 7 III. Contrasts 4:35

LARS HEGAARD (b. 1950)

Like a Cube of Silence (2010)* 11:59

five movements for piano trio

- 8 I. Tempo 88 2:47
- 9 II. Molto espressivo e cantabile 3:05
- 10 III. Tempo 60 2:33
- 11 IV. Espressivo moto, poco sostenuto 2:11
- 12 V. Tempo 60 1:23

IB NØRHOLM (b. 1931)

Trio No. 3 “Essai in memoriam”, op. 155 (1999) 14:21

for violin, cello and piano

- 13 I. Sereno 6:43
- 14 II. Allegro 2:00
- 15 III. Conflitto 5:38

PELLE GUDMUNDTSEN-HOLMGREEN (b. 1932)

Moments musicaux (2006)* 16:39

for violin, cello and piano

- 16 I. Talking. Shouting 2:55
- 17 II. Mumbling 2:17
- 18 III. Up. Down. And dreaming 4:28
- 19 IV. Humming. Whispering 6:59

TOTAL: 70:56

* World premiere recording

The five piano trios on this CD have much in common – and are very different. The overall common features are for example a clarity Nordic, light and open. And fully concurrent with this clarity and this light are the melancholy, the darkness, the shadows. Things never become black and white in this music, rather light/dark, with a rich field of shadows in the middle.

Another point of contact is one of the composers himself: Ib Nørholm. Besides having composed one of the five trios, he has taught three of the other composers and been a regular travelling companion through Danish musical life with the last composer, his contemporary Pelle Gudmundsen-Holmgreen.

The same Gudmundsen-Holmgreen is in a way the odd man out in this context, since his trio has gourmandized Schubert, the epitome of Central European charm and Romantic death-longing. But that same Schubert was a master of describing the misty area midway between light and darkness, where nothing is good that doesn't hurt and nothing hurts without feeling good. In this way Gudmundsen-Holmgreen himself lands in the area where light and dark are not necessarily opposites, but inseparable partners.

Despite this shared preoccupation with the melancholy light, it is five individual voices that we hear on this CD: from Hvidtfelt Nielsen's dynamic inwardness through Jesper Koch's elegance and Lars Hegaard's sound-objects to Ib Nørholm's masterly, rigorous expression and Pelle Gudmundsen-Holmgreen's equally rigorous but more surprising exchanges of opinions. Together a fine catalogue of the richness of music expression to be found in this country, and in the repertoire for piano, violin and cello alone.

Svend Hvidtfelt Nielsen: Divertimento (1993)

Svend Hvidtfelt Nielsen is a graduate in philosophy and musicology. He has taken his diploma in sacred music and has studied composition both in Copenhagen with Yngve Jan Trede, Ib Nørholm and Hans Abrahamsen, and in Aarhus at the Royal Academy of Music there, where he had his debut concert in 1991 after studies with Per Nørgård and Karl Aage Rasmussen.

Besides his work as an organist and teacher at the Department of Musicology of Copenhagen University, and as a composer, Hvidtfelt Nielsen has also held a number of posts in the Danish musical world, for example in the Composers' Society, in SNYK, and as a chairman of the board of the music publisher Edition-S.

Hvidtfelt Nielsen has composed in all the classic musical genres, and his musical idiom is characterized by among other things a fine feeling for exploiting the elegiac and the dynamic, so that the music is constantly in motion even when, as is the case along the way in the trio on this CD, one senses that the music is about to come to a halt. This plasticity and flow in Hvidtfelt Nielsen's music may take many musical forms, but it always drives the music forward, including when forward is inward.

Svend Hvidtfelt Nielsen says the following about his piano trio *Divertimento*:

"The work has its origins in its last movement, which is actually a fanfare commissioned for an official occasion at Egeskov Castle. I received the commission in my capacity as a teacher at the Carl Nielsen Academy of Music in Odense. Since I wanted to bring the music into play in a piece, I tried to imagine a context that would make it more or less credible. So the three added movements I composed have the aim of putting the jubilation of the last movement into perspective. I have problems with jubilation in music."

And the first three movements certainly do put the final movement into perspective; they function more or less as a counter-image, a photographic negative, and as a great contrast to the hefty rejoicing of the final movement."

The first movement, *Arabesque*, has a gentle, flowing expression, interrupted at points along the way by something like chattering birds. At the beginning of the music the words *Fluente senza problemi* are written – unproblematically flowing. The flowing motion continues in a way in the gliding progress of the short second movement, but it no longer sounds quite so problem-free. The true contrast with the jubilant fourth movement comes in the third movement, which is an *Elegy*. At the beginning of the movement Hvidtfelt Nielsen has written, "The movement should balance on the edge of falling apart." There are silences that are painfully long, and the expression is that of a very fervent, inward-looking version of a lament. After this investigation of silence the fourth movement leaps out like a jack-in-the box.

Jesper Koch: Piano Trio (2011)

Jesper Koch (b. 1967) was already composing as a child and has been able to carry some of the dream world of childhood with him through his academy training in both Copenhagen and Aarhus with among other teachers Ib Nørholm, Hans Abrahamsen and Karl Aage Rasmussen, and all the way forward to the intricate compositions of his adult life for orchestras and chamber ensembles of all sizes.

In Koch's musical universe, childhood must never be understood as something simple. It is the wild, strange and surreal images of childhood juxtaposed with the mixture of seriousness and fervor that function as a catalyst for Koch's musical imagery.

Jesper Koch's works have been played by a number of orchestras and ensembles both in Denmark and abroad.

In connection with the first performance of Jesper Koch's Piano Trio, dedicated to Trio Ismena, the composer wrote succinctly: "There are three movements, each itself threefold. In other words, a thoroughly ordinary piano trio without too much hullabaloo!" The three movements of the trio bear the titles *Symmetries – Reflections – Contrasts*. These movement titles too suggest a certain coolness and lack of hullabaloo, but the three titles offer good keys to listening to the work, not least in the small melodic motif of the second movement, which is reflected in many ways, with different sounds, throughout the movement.

The lack of hullabaloo and the almost deliberately abstract movement titles conceal music which, like many of Koch's works, exhibits a pleasure in storytelling and a playful approach to the seriousness of life; a seriousness of whose presence one is never in doubt.

Lars Hegaard: Like a Cube of Silence (2010)

Lars Hegaard (b. 1950) was admitted to the Academy in Odense in 1969 as a guitarist and studied with Ingolf Olsen, who through his work with new composition music introduced the young Hegaard to the contemporary music milieu in Denmark. After graduating as a guitarist, Hegaard began studying composition with Niels Viggo Bentzon, and in 1976 he went to the Royal Danish Academy of Music in Copenhagen as a composition student with Ib Nørholm as his teacher.

Lars Hegaard's works draw inspiration from many places: the beat music of the sixties, ethnic music, and on the whole the music that is found far from the concert halls and the more

museum-like sides of classical music. All this inspiration from other sources is integrated to a high degree in Hegaard's music, which invites the listener into an open, spacious world of sound that can feature anything from abstraction to down-to-earth storytelling.

Lars Hegaard's *Like a Cube of Silence* for piano trio consists of five movements that have no titles, but each is associated with a piece of text from Robert Musil's novel *The Man Without Qualities*:

1. Like a cube of silence the empty air stood in there; only after a while one detected people, who sat silent alongside the walls.
2. The truth being not a crystal you can stick into your pocket, but an infinite liquid one falls into –
3. The vertical strictness of the universe ...
4. Like a locked tower of flesh Diotima looked at him across a deep valley.
5. People's faces reminded one of floating foam.

There are features that bind all five movements together: a strange energetic longing, as if a traveller is on the way towards a much-missed place. All five movements also have the structure – characteristic for the composer – of motivic objects that are clearly demarcated from one another. Lars Hegaard more than anyone understands how to use contrasts and oppositions large and small to drive the music on. Clear musical statements stand alongside one another – without one another they might have a quite different meaning; with one another they create a continuity of statements. *Like a Cube of Silence* is dedicated to Trio Ismena

Ib Nørholm: Piano Trio No. 3 "Essai in memoriam" (1999)

Ib Nørholm (b. 1931) studied composition with among others Vagn Holmboe and graduated as both a composer and organist from the Royal Danish Academy of Music in Copenhagen. Later he himself had a huge influence on subsequent composer generations when he began teaching and became professor of composition at the Academy in the years 1981-2000.

Nørholm has always been able to be investigative and curious in his compositions. The curiosity has resulted in works of very different characters, but always with an assured Nørholmian element of quality-consciousness, a will to stay in motion and at the same time maintain a clear analytical approach to the material.

Nørholm's list of works is long and includes operas, symphonies, chamber music, songs and solo works, with striking items in each genre.

In 1999 Ib Nørholm composed his third piano trio for the ensemble Copenhagen Piano Trio, to whom it is also dedicated. The work has the opus number 155 and bears the title *Essai in memoriam*. The work is "in memory of music as such" says the composer. The trio is typified by clarity and drive, but this clear light has many facets, and now and then the drive pauses for breath and the expression changes to something dreamingly vague or searching. The title of the third movement, *Conflitto*, could in a way describe the whole trio. The first movement has passages bursting with energy, but they do not conceal the movement's generally serious expression. The second movement is called *Intermezzo*, is shorter and thoroughly stirs things up with its almost jazzy rhythms and elegant energy.

Then comes the third movement with the title *Conflitto* written above the first hesitant bar. In the dictionary the word simply means conflict. The movement is full of contrasts, but with the consistent clarity and energy that is typical of the whole work, the contrasts become mobilizing and relevant. The three instruments are sometimes clearly demarcated with their own statements and are then gathered into a common expression in both quiet and agitated passages.

Nørholm's third piano trio is a powerful work that includes delicate – and in brief passages almost melancholy – music.

Pelle Gudmundsen-Holmgreen: Moments musicaux (2006)

Pelle Gudmundsen-Holmgreen (b. 1932) studied at the Royal Danish Academy of Music in Copenhagen with Finn Høffding as his teacher. With a background in the Danish composition milieu under the influence of Carl Nielsen, Vagn Holmboe and Finn Høffding among others, Gudmundsen-Holmgreen and his contemporaries – including Ib Nørholm and Per Nørgård – had the opportunity in the course of the 1960s to explore among other genres the serialist music that was being written by Boulez, Stockhausen and others, and the experiments in sonority of a composer like György Ligeti, just to mention a few of the composers of the time who in various ways offered a contrast to the music that was composed in Denmark at the time.

Pelle Gudmundsen-Holmgreen was involved in developing a musical idiom that was labelled New Simplicity. Other composers involved were Henning Christiansen and later Ole Buck.

Gudmundsen-Holmgreen's role in Danish musical life is quite unique, as he has been able to remain at the centre of developments and at the same time, in his own way, to stay on the periphery. Many ensembles both in Denmark and abroad have premiered and played Gudmundsen-Holmgreen's works even though he has never at any time been a 'household name' on the international musical scene. Rather a constant surprise.

In his own programme note to *Moments musicaux* Gudmundsen-Holmgreen writes:

"A friend of ours – Helge Nielsen – decided to present his life partner Ida Haugsted with a piece of new music (by me), since "truth to tell he had not showered her with gifts hitherto". An unusual initiative I could only applaud. Since I knew Ida particularly appreciated Schubert's *Arpeggione* Sonata, I decided to please her with quotations from it – with added fragments from the same master's *Moments musicaux*. It was a dubious idea or a very difficult task. The special Schubert tone or character, or let us just say 'mood' that I must presume is the deeper-lying reason for Ida's declared weakness for Schubert is destroyed by cutting him up. And that was just what I did. The quotes are of limited length, mixed and piled on top of one another. Ida will miss her Schubert – but on the other hand will get another – new – one."

There is a development across four movements which is suggested by the movement titles: 1. *Talking, Shouting*, 2. *Mumbling*, 3. *Up. Down. And dreaming*, 4. *Humming. Whispering*.

There is an obvious contrast between the *Talking* and *Shouting* of the first movement and the *Humming* and *Whispering* of the last. Some congeniality has crept into the conversation. Perhaps even intimacy. The composer himself calls the four movements, "Four stages in human exchanges of opinion. An imaginary sequence of scenes."

At the same time Gudmundsen-Holmgreen says that there is a very high percentage of Schubert in the work. Mostly from Schubert's own *Moments musicaux*, but also from the *Arpeggione* Sonata mentioned above, which Gudmundsen-Holmgreen in fact admits he is less fond of. Although the percentage of Schubert is high in the trio, the music is put together in an extremely Gudmundsen-Holmgreenish way, where the Schubertian totality becomes many single components assembled in surprising ways and in several cases on top of one another.

Moments musicaux was premiered by Trio con Brio Copenhagen.

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THE PERFORMERS

Trio Ismena has celebrated its 10th anniversary and is a well-established ensemble on the Danish chamber music scene. After forming as a trio in 2004, Monika Malmquist (violin), Ida Nørholm (cello) and Christine Raft (piano) have thrilled audiences with their musical insight and seriousness. The award-winning Trio Ismena took 1st Prizes in both the Danish Radio P2 Chamber Music Competition in 2009 and in Trondheim International Piano Trio Competition in 2007 and has since become a sought-after ensemble with numerous concerts in Denmark and abroad. Trio Ismena has played concerts in USA, China, Germany, Spain, Holland, England, France, Italy, Latvia and in the Nordic countries. The trio has sought to develop further as an ensemble through intense study. At first under Professor Tim Frederiksen, and in 2009 Trio Ismena began a 2-year study program in the Chamber Music Class at the Escuela Superior de Musica Camara, Reina Sofia in Madrid with teachers such as Menahem Pressler of the Beaux Art Trio, Professor Ralf Gothoni and pianist Bruno Canino. Ismena is versatile as for choice of repertoire, and the interest in new music has led to exciting and developing collaborations with contemporary Danish composers.



Trio Ismena

De fem klavertrioer på denne cd har meget tilfælles – og er meget forskellige. De overordnede fællestræk er fx. den dér klarhed: Det nordiske, lyse og åbne. Og i fuld samtidighed med denne klarhed og dette lys er melankolien, mørket, skyggerne. Det bliver aldrig sort/hvidt i denne musik, men snarere lyst/mørkt, med et rigt skyggefelt i midten.

Et andet fælles berøringspunkt er den ene af komponisterne selv: Ib Nørholm. Ud over at have komponeret en af de fem trioer har han undervist tre af de andre komponister og været fast rejsekammerat gennem dansk musikliv med den sidste, nemlig den jævnaldrende Pelle Gudmundsen-Holmgreen.

Samme Gudmundsen-Holmgreen er på sin vis *the odd one out* i denne sammenhæng, fordi hans trio har forspist sig på Schubert; indbegrebet af mellemeuropæisk charme og romantisk døds længsel. Men netop Schubert var mester i at beskrive det tågede felt midt mellem lys og mørke, hvor intet er godt, der ikke gør ondt, og intet gør ondt uden at føles godt. På denne måde lander selv Gudmundsen-Holmgreen i et felt, hvor lys og mørke ikke nødvendigvis er modsætninger, men uadskillelige partnere.

Trods denne fælles beskæftigelse med det melankolske lys er det fem individuelle stemmer, man hører på denne cd: fra Hvidtfelt Niensens dynamiske inderlighed over Jesper Kochs elegance og Lars Hegaards lydobjekter til Ib Nørholms mesterlige, stramme udtryk og Pelle Gudmundsen-Holmgreens lige så stramme, men mere overraskende meningsudvekslinger. Tilsammen et smukt katalog over, hvor rigt et musikalsk udtryk, der er at finde her i landet, og det alene i repertoiret for klaver, violin og cello.

Svend Hvidtfelt Nielsen: Divertimento (1993)

Svend Hvidtfelt Nielsen er uddannet cand.mag i filosofi og musikvidenskab, han har aflagt kirkemusikalsk diplomeksamen og har studeret komposition både i København, hos Yngve Jan Trede, Ib Nørholm og Hans Abrahamsen, og i Aarhus ved Det Jyske Musikkon-servatorium, hvor han havde debutkoncert i 1991 efter studier hos Per Nørgård og Karl Aage Rasmussen.

Hvidtfelt Nielsen har ud over sit virke som organist, underviser på Musikvidenskabeligt Institut i København og komponist også bestridt en række poster i dansk musikliv, bl.a. i Dansk Komponist Forening, i SNYK og som bestyrelsesformand hos musikforlaget Edition-S.

Hvidtfelt Nielsen har komponeret i alle klassiske musikalske genrer og hans tonesprog karakteriseres bl.a. ved en fin sans for at udnytte energi og dynamik, så at musikken hele tiden bevæger sig også når man, som det er tilfældet undervejs i trioer på denne cd, har på fornem-melsen, at musikken er ved at gå i stå. Denne plasticitet og strøm i Hvidtfelt Niensens musik kan have mange klanglige udformninger, men får til enhver tid musikken fremad – også når fremad er indad.

Svend Hvidtfelt Nielsen fortæller følgende om sin klavertrio "Divertimento":

"Værket udspringer af sin sidstesats, som egentlig er en fanfare bestilt til en eller anden offi-ciel lejlighed på Egeskov Slot. Jeg fik bestillingen i min egenskab af underviser på Det Fynske Musikkon-servatorium. Da jeg gerne ville have noderne i spil, prøvede jeg at forestille mig en sammenhæng, som kunne få det til at være nogenlunde troværdigt. Så de tre tilkompon-e-rede sats har altså som formål at sætte sidste sats' jubel i perspektiv. For jeg har det svært med jubel i musik."

Og de første tre sats sætter i høj grad sidstesatsen, finalen, i perspektiv, de fungerer nærmest som et modbillede, et fotografisk negativ, og er i høj grad kontrasterende til finalens håndfaste jubel."

Første sats *Arabesque* har et mildt, flydende udtryk, afbrudt af punkter som skræppende fugle undervejs. I begyndelsen af noden står der 'Fluente senza problemi' – problemfrit flydende. Den flydende bevægelse fortsættes på sin vis i den korte andensats' glidende bevægelser, men det lyder ikke længere, som om det er helt problemfrit. Den egentlige kontrast til fjerde-satsens jubel indtræder i tredje sats, der er en klagesang, en *Elegi*. I begyndelsen af satsen har Hvidtfelt Nielsen skrevet "Satsen bør balancere på kanten til at falde fra hinanden." Der er stilheder, der er smertefuldt lange, og udtrykket er en meget inderlig og indadvendt udgave af en klagesang. Efter denne undersøgelse af stilhed springer fjerdesatsen frem som en trolld af en æske.

Jesper Koch: Piano Trio (2011)

Jesper Koch (f. 1967) komponerede allerede som barn og har formået at trække noget af barndommens musikalske drømmeverden med sig gennem konservatorieuddannelse både i København og Aarhus, hos bl.a. Ib Nørholm, Hans Abrahamsen og Karl Aage Rasmussen, og helt frem til voksenlivets intrikate kompositioner for orkestre og kammerensembler i alle størrelser.

I Kochs musikalske univers skal barndommen aldrig forstås som noget enkelt. Det er de vilde, forunderlige og surreelle barndomsbilleder sat over for en alvor og en inderlighed, som fungerer som katalysator for Kochs musikalske billedverden.

Jesper Kochs værker er blevet spillet af en række orkestre og ensembler både hjemme i Danmark og internationalt.

I forbindelse med uropførelsen af Jesper Kochs Klavertrio, som er tilegnet Trio Ismena, skrev komponisten kort og koncist: "Der er tre satser, de er alle tredelte. Altså en helt igennem almindelig klavertrio uden for meget hurlumhej!" Trioens tre satser bærer titlerne *Symmetries – Reflections – Contrasts*. Også disse satstitler antyder en vis kølighed og mangel på hurlumhej, men de tre titler give gode nøgler til lytningen af værket, ikke mindst i andensatsens lille melodiske motiv, der bliver reflekteret på mange måder, klinger på forskellig vis gennem hele satsen.

Manglen på hurlumhej og de næsten villet abstrakte satstitler gemmer på en musik, der, som mange af Kochs værker, rummer en fortælleglæde og en legende tilgang til livets alvor. En alvor, man aldrig er i tvivl om, er til stede.

Lars Hegaard: Like a Cube of Silence (2010)

Lars Hegaard (f. 1950) blev optaget på konservatoriet i Odense i 1969 som guitarist og studerede hos Ingolf Olsen, der via sit arbejde med ny kompositionsmusik introducerede den unge Hegaard for det ny musikmiljø i Danmark. Efter endt uddannelse som guitarist begyndte Hegaard at studere komposition hos Niels Viggo Bentzon og kom i 1976 på Det Kongelige Danske Musik konservatorium som kompositionsstuderende hos Ib Nørholm.

Lars Hegaards værker drager på inspiration mange steder fra: beatmusikken fra 60'erne, etnisk musik og i det hele taget den musik, der findes langt fra koncertsale og den klassiske musiks mere museale sider. Al denne inspiration andre steder fra bliver i høj grad integreret i

Hegaards musik, der inviterer lytteren indenfor i en åben og rummelig klangverden, der kan være alt fra abstrakt til jordnært fortællende.

Lars Hegaards *Like a Cube of Silence* for klavertrio består af 5 satser, der ikke har titler, men som hver har et tekststykke tilknyttet fra Robert Musils roman *Manden uden egenskaber*:

1. Som en terning af tavshed stod den tomme luft derinde; først lidt efter opdagede man mennesker, der sad stumme ved væggene
2. Sandheden er nu engang ikke et krystal, man kan stikke i lommen, men en uendelig væske man falder i.
3. Altets lodrette streghed ...
4. Som et aflåst tårn af kød så Diotima på ham hen over en dyb dal.
5. Folks ansigter mindede ham om drivende skum.

Der er træk, der binder alle de fem satser sammen; en sær energisk længsel, som om en rejsende er på vej mod et savnet sted. Alle fem satser har også den for komponisten karakteristiske opbygning af motiviske objekter, der klart er afgrænsede fra hinanden. Lars Hegaard forstår om nogen at benytte små og store kontraster og modsætninger til at drive musikken videre. Der står klare musikalske udsagn ved siden af hinanden – uden hinanden ville de muligvis give en helt anden mening, med hinanden skaber de en sammenhæng af udsagn. *Like a Cube of Silence* er tilegnet Trio Ismena.

Ib Nørholm: Piano Trio No. 3 "Essai in memoriam" (1999)

Ib Nørholm studerede komposition bl.a. hos Vagn Holmboe og blev uddannet som både komponist og organist fra Det Kongelige Danske Musik konservatorium. Siden hen fik han selv en enorm indflydelse på efterfølgende komponistgenerationer, da han begyndte at undervise og blev professor i komposition ved konservatoriet i København i årene 1981-2000.

Nørholm har altid formået at være undersøgende og nysgerrig i sine kompositioner. Nysgerigheden har givet sig udslag i værker af meget forskellig karakter, men altid med et sikkert Nørholmsk islæt af kvalitetsbevidsthed. Viljen til at holde sig i bevægelse og samtidig fastholde en klar analytisk tilgang til stoffet.

Nørholms værkliste er lang og indeholder operaer, symfonier, kammermusik, sange og soloværker, med markante værker inden for hver genre.

I 1999 komponerede Ib Nørholm sin tredje klavertrio til Københavns Klavertrio, hvem den også er tilegnet. Værket har opusnummer 155 og bærer titlen *Essai in memoriam*. Værket er "til minde om musikken som sådan" fortæller komponisten. Trioen er præget af klarhed og fremdrift, men der er mange facetter i det klare lys, og ind i mellem taber fremdriften pusten, og udtrykket ændres til noget drømmeagtigt svævende eller søgende. Tredjesatsens betegnelse *Conflitto* kunne på sin vis godt beskrive hele trioen. Førstesatsen har passager sprængfyldt af energi, men de dækker ikke over satsens generelt alvorlige udtryk. Andensatsen hedder *Intermezzo*, er kortere og hvirvler grundigt op med sine nærmest jazzede rytmer og elegante energi.

Så følger tredje sats med betegnelsen *Conflitto* stående over den første tøvende takt. I ordbogen betyder ordet blot konflikt på dansk. Satsen er kontrastfyldt, men med den gennemgående klarhed og energi, der præger hele værket, bliver kontrasterne bevægelige og vedkommende. De tre instrumenter står undertiden klart afgrænsede med egne udsagn og samles så til fælles udtryk i både stille og urolige passager.

Nørholms tredje klavertrio er et kraftfuldt værk, der indeholder sart og i korte passager næsten melankolsk musik.

Pelle Gudmundsen-Holmgreen: Moments musicaux (2006)

Pelle Gudmundsen-Holmgreen (f. 1932) er uddannet på Det Kongelige Danske Musikkonservatorium med Finn Høffding som lærer. Med baggrund i det danske kompositionsmiljø under indflydelse af Carl Nielsen, Holmboe og Høffding blandt andre fik Gudmundsen-Holmgreen og hans samtidige – deriblandt Ib Nørholm og Per Nørgård – i løbet af 1960'erne mulighed for at udforske bl.a. den serielle musik, der blev skrevet af bl.a. Boulez og Stockhausen, og de klanglige eksperimenter fra hos en komponist som György Ligeti, for blot at nævne enkelte af tidens komponister, der på forskellig vis stod i kontrast til den musik, der blev komponeret i Danmark i samtiden.

Pelle Gudmundsen-Holmgreen var med til udvikle et tonesprog, der fik etiketten Ny Enkelhed. Andre komponister var Henning Christiansen og senere Ole Buck. Gudmundsen-Holmgreens rolle i dansk musikliv er ganske enestående, idet han har formået at være i centrum af udviklingen og samtidig på sin egen måde holde sig i periferien. En lang række ensembler både i Danmark og internationalt har uropført og spillet Gudmundsen-Holmgreens værker, uden

at han på noget tidspunkt har været et "household name" i det internationale musikliv. Snarere en konstant overraskelse.

I sin egen programnote til *Moments musicaux* skriver Gudmundsen-Holmgreen:

"En ven af os – Helge Nielsen – besluttede at forære sin livsledsager Ida Haugsted et stykke ny musik (af mig), idet han "sandt for dyden ikke havde overøst hende med gaver hidindtil". Et usædvanligt initiativ, jeg kun kunne bifalde. Da jeg vidste, Ida satte særlig pris på Schuberts *Arpeggione* Sonate, besluttede jeg at glæde hende med citater herfra – tilsat stumper fra samme mesters *Moments musicaux*. Det var en tvivlsom idé eller meget vanskelig opgave. Den særlige Schubert tone eller karakter eller lad os bare sige "stemning", som jeg må formode er den dybereliggende årsag til Idas erklærede svaghed for Schubert, ødelægger man ved at klippe ham i småstykker. Og det var just det, jeg gjorde. Citaterne er af begrænset længde, blandes og lægges oven i hinanden. Ida vil komme til at savne sin Schubert – men får jo så til gengæld en anden – og ny."

Der er en udvikling hen over de fire satser, der bliver antydnet af sats titlerne: 1. *Talen. Råben*, 2. *Mumlen*, 3. *Op. Ned. Og drømmende*, 4. *Nynnen. Hvisken*.

Åbenlyst er modsætningen mellem førstesatsens *Talen* og *Råben* og sidstesatsens *Nynnen* og *Hvisken*. Der har sneget sig noget fordragelighed ind i konversationen. Måske endda intimitet. Komponisten kalder selv de fire satser for "Fire tilstande i menneskelig meningsudveksling. Et imaginært scenisk forløb."

Samtidig fortæller Gudmundsen-Holmgreen, at der er en meget høj procentdel af Schubert i værket. Mest fra Schuberts egne *Moments musicaux*, men også fra den i citatet ovenfor nævnte *Arpeggionesonate*, som Gudmundsen-Holmgreen indrømmer, at han faktisk er mindre glad for. Selvom procentdelen af Schubert er høj i trioen, så er musikken sat sammen på en yderst Gudmundsen-Holmgreensk vis, hvor den Schubertske helhed bliver til mange enkeltdele sat overraskende sammen og i flere tilfælde oven i hinanden.

Moments musicaux blev uropført af Trio con Brio Copenhagen.

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DE MEDVIRKENDE

Trio Ismena har fejret deres 10 års jubilæum og er i dag et veletableret ensemble på den danske kammermusikscene. Efter de gik sammen som trio i 2004, har Monika Malmquist (violin), Ida Nørholm (cello) and Christine Raft (klaver) begejstret publikum med deres musikalske indlevelse og seriøsitet. Trioen har markeret sig som prisvindere i både Danmarks Radios P2 kammermusikkonkurrence i 2009 og i Trondheim International Piano Trio Competition 2007 og er siden blevet et efterspurgt ensemble med omfattende koncertvirksomhed i Danmark og udlandet. Trio Ismena har således spillet koncerter i bl.a. USA, Kina, Tyskland, Spanien, Holland, England, Frankrig, Italien, Letland og Norden. Trioen har søgt at videreudvikle sig som ensemble gennem intense studier. Først hos professor Tim Frederiksen, og i 2009 påbegyndte Trio Ismena 2 års overbyggende studier i kammermusikklassen på Escuela Superior de Música Camara Reina Sofia i Madrid med lærere som Menahem Pressler fra Beaux Art Trioen, Professor Ralf Gothoin og pianisten Bruno Canino. Trioen er alsidig i sit repertoirevalg, og interessen for ny musik har ført til spændende og udviklende samarbejder med nulevende danske komponister.

DDD

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Recording sound engineer: Boe Larsen

Editing, mixing and mastering: Aksel Trige

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