

August Enna

Violin Concerto
Symphony No. 2

Anna Agafia
Bogotá Philharmonic Orchestra
Conducted by Joachim Gustafsson

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Violin Concerto in D major (1896)

1 I Moderato	10:21
2 II Andante	11:29
3 III Allegro scherzando	8:05

Symphony No. 2 in E major (1907)

4 I Lento – Allegro moderato	10:34
5 II Andante lento espressivo	7:53
6 III Allegretto scherzando	4:54
7 IV Finale. Allegro	12:18

Total 65:36



Danish Arts
Foundation



August Enna

'Time Will Tell'

By Jens Cornelius

No Danish composer had such great international success around the turn of the 20th century as August Enna (1859–1939). It was his operas that made him famous, with drama and colour in the international style inspired by Verdi, Wagner and French music, chiming perfectly with contemporary taste. His first opera was *Heksen* ('The Witch'), premiered in 1892, which was hailed abroad as the most sensational opera since *Carmen* and *Cavalleria rusticana*; it was performed in no fewer than 40 European theatres during the following year.

Enna continued to compose operas for the rest of his life. These works were performed as far away as the USA and Australia, but Enna struggled to establish his standing at home in Denmark. Primarily, there

were two things to blame: his musical style, which did not bear much resemblance to Danish traditions; and his unruly personality, which earned him many opponents. The narrow view of him as only a composer of operas meant that his other works failed to receive the attention they deserved, though his charming orchestral works share the richness of melody and colour of his operas.

August Enna's Italian surname comes from the town of Enna in Sicily. His Sicilian grandfather, Alexandro Enna, served as a soldier and trumpeter in Napoleon's army and travelled northwards at the close of the Napoleonic War. He fell in love with a Jewish woman in Hamburg, and the couple fled in a rowing boat, across the Baltic to Denmark, where they settled in the provincial town of Nakskov, on Lolland. They lived from making shoes, and their hand-work was their legacy, passed down to the generation which followed. Their grandson

August will have expected to work as a shoemaker, but when he was a boy, his father Andreas, who maintained a substantial workshop, faced bankruptcy, so the family travelled to Copenhagen to try their luck.

Here August Enna grew up with his head full of ambitions and adventures, fuelled by his natural artistic talent which emerged very early. At 12 years old he sold tickets on the street to his own theatrical performances, which he mounted up in his loft. He also entertained in a hostelry on the violin and the piano. It was only when he reached the age of 17 that he first had the opportunity to receive a little classical schooling, but once started he progressed very quickly.

In 1880 he began to conduct and compose theatrical music in Copenhagen, and for a while he worked as a violinist in the Royal Danish Orchestra (the Royal Danish Theatre's orchestra) whose *Kapellmeister*, the Norwegian composer Johan Svend-

sen, backed up his ambitions as a composer. Enna wanted to make his mark with a substantial work and wrote a symphony in C minor in 1886, which he showed to Niels W. Gade, a leading figure in Danish musical life. Gade, who was usually quite reserved when it came to giving praise, remarked that Enna had, 'unusual talent and gifts, as well as great skill in relation to his grasp of melodic and harmonic working and instrumentation'. Gade ensured that Enna received the largest prize for talent in Danish music, *Det Anckerske Legat* (The Ancker Scholarship). 'Just now it will be of the greatest benefit to him', commented Gade wisely: the restless Enna needed to be able to concentrate on composing.

Enna completed the opera *Heksen* in 1889, but shortly before he was due to deliver the score to the Royal Danish Theatre for assessment, he came across the score of Wagner's *The Ring of the Nibelung*, and realised that his own musical

universe, which was built on older models like Beethoven and Weber, was far too old-fashioned. Enna laid *Heksen* aside, and spent six months feverishly studying Wagner's music. Then he resolutely rewrote the whole opera. The effort succeeded: *Heksen* became his first great success, and music drama came to form his primary focus for the rest of his life: he wrote 20 operas and operettas, the last of them, *Ghettoens dronning* ('The Queen of the Ghetto') completed at the age of 73 in 1932.

Violin Concerto in D major (1896)

August Enna had a great flair for creating orchestral music which overflowed with good melodies and effective handling of the orchestra. One of his most successful orchestral works is the Violin Concerto, composed in 1896. It was first performed on 27 February 1897, by the Royal Danish Orchestra and its concertmaster, Frederik Hilmer, conducted by Johan Svendsen. It was later performed in

Berlin and Carnegie Hall, New York, amongst other places.

Traces of several elements from Enna's musical life converge in his Violin Concerto: his background as a violinist and his deep connection to opera meet the tradition of Nordic national romanticism. His models for the work may have included his mentor, Johan Svendsen, who had composed a violin concerto himself in 1870, and the popular composer P.E. Lange-Müller, who would write a violin concerto of his own a few years after Enna. Perhaps Enna aimed to challenge the perception that he sounded too foreign in his operas? One of Copenhagen's prominent music reviewers pointed out that Enna's music in general was 'chemically devoid of Nordic-ness' – harsh criticism at a time when it was regarded as fairly suspicious to align oneself too clearly against continental ideas. In the Violin Concerto, Enna succeeded in fusing his languishing operatic melodies with a

pristine lyrical style. The mood is mild and dreamy in the first movement, while in the third, Enna closes in the Nordic Romantic style with pastiches of folk music.

By contrast, the second movement draws back the veil from the performance, so that one sees what is hidden behind the smooth, friendly façade, namely tragedy – and opera! For his main theme in the movement, Enna uses the beginning of the well-known aria, ‘Vesti la giubba’ from Leoncavallo’s opera, *Pagliacci* (‘Clowns’), which had been premiered in Milan just five years earlier. In ‘Vesti la giubba’ we meet the clown whose task it is to hold the attention of an expectant audience, even though it makes him cry on the inside. Enna develops the theme in a fulsome soaring *cantilena* which, after an interlude in the major, draws the movement to a close in an expressive way. The quotation from Leoncavallo is so obvious that it must be regarded as something beyond mere theft; it

is a kind of metamusical gesture in which Enna, the infallible entertainer, enters so strongly into another composer’s opera that he reveals himself sharing the same emotions as the crying clown Canio in *Pagliacci*. It is only when the third movement begins that the happy mask returns – but does it happen, just as it does in the opera, only for the sake of the public?

Symphony No. 2 in E major (1907)

Unfortunately August Enna’s Symphony in C minor, which had impressed Gade, is lost. The work was played through at an orchestral rehearsal as a friendly gesture towards the young composer, but never received a formal performance, and later the score disappeared. It’s possible that it was Enna himself who discarded the score, as he had done with the first version of *Heksen* – or perhaps he tossed the score into a fireplace to keep warm? Certainly, in his younger days he was often plagued by constant problems with

money, and when things were at their worst, he emulated the poor artists in Puccini’s opera *La bohème*, burning his manuscripts when the cold became too severe.

When Enna wrote his second symphony in 1907, at the age of 48, his circumstances had changed. He had experienced international success with his operas, and had money to hand, but at the same time feared that his focus on international opera had a negative impact on his reputation at home in Denmark. In Danish musical life, there was often scepticism towards dramatic music with grand gestures, while the assessment of Enna was also marked by suspicion of fellow countrymen who had done well abroad. There were even references to Enna’s ethnicity. He was a small, short-necked man with intense, dark eyes, and his exotic appearance was something which stood out in homogeneous Denmark. ‘Hot-tempered like an Italian, mischievous like a cobbler-boy’, was undiplomatically

said to him, while others were more subtle and called him ‘the European amongst Denmark’s composers’. Even though Enna’s Lolland accent revealed his Danish roots in the countryside, he looked more like an Italian, and people were convinced that his distinctive musical style was innate, and betrayed his southern blood.

With his Symphony No. 2 in E major, Enna engaged indirectly in this debate about his musical reputation by presenting a work in the most demanding and formal genre of orchestral music. His symphony is conservative for its time, as well as being extremely generous in its constant melodic flow, with an expanded orchestration which included, amongst other things, two harps.

The symphony begins with a slow, compelling introduction, from which the first movement’s optimistic main part breaks through in a dancing 6/8 time. The slow introductory material returns twice, first in the movement’s development and later in the fourth

movement, where Enna creates symphonic coherence through the return of both this introduction and other themes from the foregoing movements. At the same time the symphony has an untroubled suite-like character, which creates a fine balance between the passion of the slow second movement and the third movement's witty scherzo, switching between elegant counterpoint and a sensual waltz.

Enna's symphony was first performed by the Danish Concert Society on 26 February 1908, led by the prominent composer and conductor Victor Bendix, and the work was well-received. The press noted that Enna's mastery as an opera composer also benefited him as a symphonist: 'He has, from his work in the theatre, a firm grasp of drawing out great lines, which symphonies, too, require, and an ability in making his music tangible, easily comprehensible and immediately effective in a way which can serve all kinds of monumental

musical works well', wrote one reviewer. The symphony only received a few further performances, and no more symphonies were to come from Enna's hand; the nearest successor was his three-movement *Symphonic Fantasy*, composed late in his career, in 1931.

The Danish state acknowledged Enna's artistic calibre and supported him with an annual grant, the size of which was only exceeded by that awarded to his artistic antithesis, Carl Nielsen. Nevertheless, in his later years, Enna was a rather bitter man, not especially affluent, who felt himself sidelined as his works were increasingly criticised and gradually disappearing from the repertoire. 'Time will tell. I will be dead before I'm acknowledged here in my country', he said in one of his last interviews.

Time was short for Danish Romantic music: this did not just affect Enna, but many other Danish composers who were almost com-

pletely neglected for the rest of the 20th century. But since the beginning of the 21st century, more of Enna's operas have been performed in Denmark and Germany, and the first biography about him was published in 2018. The reassessment of this natural Danish talent is under way, and in that context Enna's orchestral music has an important role to play as we re-evaluate his legacy.

Anna Agafia, acclaimed for her exceptional talent and captivating performances, has quickly gained international recognition as a young Danish violin soloist to watch. She has amassed an impressive list of accolades from prestigious violin competitions including the Singapore International, Nielsen, Tibor Varga, and Stuttgart Guadagnini Stiftung. *Le Monde* describes her playing as a captivating blend of boldness and profound dramaturgical intelligence.

Agafia has collaborated with renowned orchestras such as the Munich Symphony Orchestra, Flanders Symphony Orchestra, Orchestre Royal de Chambre de Wallonie, Copenhagen Phil, Aarhus Symphony Orchestra, Danish Chamber Orchestra, Odense Symphony Orchestra, Stuttgart Chamber Orchestra, Stuttgart Philharmonic Orchestra, Singapore Symphony Orchestra, Bogotá Philharmonic Orchestra, Malmö Symphony Orchestra, Bergen Philhar-



Anna Agafia

monic Orchestra, and Slovak Radio Symphony Orchestra.

Recent accomplishments include the release of Agafia's debut album on Claves Records in March 2023. The album showcases her performances of Szymanowski's 2nd Violin Concerto and Nielsen's Violin Concerto with Sinfonia Varsovia, conducted by Aleksandar Marković. The CD has received critical acclaim, with *Diapason* praising Agafia's ability to evoke a rich palette of colours and emotions, ranging from humour to tenderness and deeply felt emotions. *Diapason* also compared her vivacious interpretation of Szymanowski's concerto to the legendary recordings by Witkomirska and Rowicki.

Agafia's passion for chamber music has led her to collaborate with esteemed artists such as Renaud Capuçon, Miguel da Silva, Andreas Brantelid, Enrico Pace, Trio con Brio Copenhagen, Gérard Caussé, Corina Belcea, and the David Oistrakh Quartet. She has also participated in the

prestigious *Chamber Music Connects the World* festival at Kronberg Academy, performing alongside renowned musicians including Steven Isserlis, Gidon Kremer, and Christian Tetzlaff. She plays a Giuseppe Guarneri 'del Gesù' violin from 1730–33 named 'The Sphinx'.

At the heart of Colombian musical life since its foundation in 1967, the **Bogotá Philharmonic Orchestra** holds a central position in democratising musical culture and fostering the practice of chamber music and symphonic performances in Bogotá. Over the years, it has become a cherished cultural heritage of the city, deeply ingrained in its artistic fabric. It undertakes an annual season of concerts at venues such as the Universidad Nacional de Colombia, the León de Greiff Auditorium, and the Jorge Tadeo Lozano University.

In the realm of symphonic music, the Bogotá Philharmonic Orchestra

has left a lasting mark with its captivating performances of renowned works by Mahler, Bruckner, Bartók, and many others. Yet, what truly sets this orchestra apart is its commitment to reaching new audiences by embracing diverse collaborations. Through visionary concerts featuring esteemed artists like Totó La Momposina, Puerto Candelaria, China Moses, Miguel Poveda, Petit Fellas, Manuel Medrano, Juanes, Aterciopelados, and Herencia de Timbiquí, the orchestra has embarked on a musical journey that bridges genres and enthralls listeners from all walks of life. These innovative collaborations have opened new avenues for exploration and appreciation, fostering a rich tapestry of musical traditions.

Notably, the orchestra has had the honour of collaborating with world-renowned musicians such as Kent Nagano, Deborah Voight, Luciano Pavarotti, Plácido Domingo, Shlomo Mintz, and many others. These collaborations have enriched

the orchestra's repertoire and showcased its versatility.

The orchestra has been awarded two Latin GRAMMY Awards: 'Best Instrumental Album' in 2008, and in 2018, recognition of Rafa Sardina for 'Best Sound Engineering' for the album *50 años tocando para ti*.

In 2013, the Bogotá Philharmonic Orchestra set out on an ambitious mission to create an extraordinary youth project in Colombia. With a clear vision in mind, their goal was to evolve the orchestra into a comprehensive system of orchestras, specifically focused on nurturing and guiding the musical growth of children and teenagers. Through this initiative, they aspire to shape the future of Colombian music while making a positive impact on the lives of young talents, empowering them to pursue their artistic dreams in the city.

Joachim Gustafsson is widely recognised as one of the most versatile Scandinavian conductors of his

generation. He studied conducting in Vienna with the esteemed Karl Österreicher and Otmar Suitner, and received guidance from notable mentors including Sixten Ehrling, Siegfried Köhler, Leif Segerstam and Okko Kamu. In 1988, he was awarded first prize in the AICE competition 'Jugend und Musik' in Vienna. Gustafsson collaborates with orchestras across the globe. In 2021, he was appointed Music Director of the Bogotá Philharmonic Orchestra, where he has been a regular guest conductor since 2012. He also holds the position of Artistic Director and Chief Conductor of the Borås Symphony Orchestra in his native Sweden.

His repertoire is extensive, with a strong focus on Austro-German music. He is particularly esteemed for his interpretations of Czech repertoire, conducting lesser-known works by composers such as Dvořák, Smetana, Martinů, Janáček, Suk, and other notable 20th-century compos-

ers. Gustafsson is also a prominent advocate for contemporary music, having premiered over 200 new works both as a violinist and conductor. Notable premieres include Niels Martinson's *Snow White's Mirror* and Thomas Agerfeldt Olesen's *The Picture of Dorian Gray*, which was released as a critically acclaimed DVD by Dacapo Records in 2014.

Opera is yet another area of expertise for Gustafsson. From 1994 to 2004, he served as the concertmaster at Gothenburg Opera. He made his conducting debut at the Royal Swedish Opera in Stockholm in 2004, leading a performance of Verdi's *Otello*. His interpretations of both Richard Strauss's *Der Rosenkavalier* and Poulenc's *Dialogues de Carmélite* at the Malmö Opera were met with resounding success. In Germany, Gustafsson made guest appearances conducting Strauss's *Ariadne auf Naxos* at Staatstheater Darmstadt and Mozart's *Così fan tutte* at Theater Ulm.

Gustafsson is a frequent guest conductor at the Danish National Opera. In 2019, Gustafsson conducted the late-Romantic opera *Cleopatra* by the Danish composer August Enna. The recording of this performance, released by Dacapo Records in 2020, garnered high praise and was nominated for Germany's ECHO Music Prize. Gustafsson is involved as a mentor in the DIRIGENT project, which seeks to provide female conductors with valuable opportunities to enhance their skills. Additionally, he has served as a Visiting Professor of Conducting at the Royal Danish Academy of Music in Copenhagen.

“Tiden skal dømme”

Af Jens Cornelius

Ingen dansk komponist havde så stor international succes i tiden omkring år 1900 som August Enna (1859-1939). Det var opera, der gjorde ham berømt, for hans dramatiske, farverige forestillinger i international stil med inspiration fra både Verdi, Wagner og fransk musik ramte tidens smag perfekt. Hans debutopera, *Heksen*, der havde premiere i 1892, blev i udlandet omtalt som det mest sensationelle, man havde set siden *Carmen* og *Cavalleria rusticana*, og de følgende år blev den opført på ikke mindre end 40 europæiske scener.

Enna fortsatte med at komponere operaer resten af sit liv, og de blev opført så langt væk som i USA og Australien. Imens måtte han kæmpe lidt mere for sin status hjemme i Danmark, hvad der især skyldtes to

ting: hans musikalske stil, der ikke havde særlig præg af dansk tradition, og hans uregerlige personlighed, der skaffede ham mange modstandere. Samtidig gjorde det ensidige syn på ham som operakomponist, at hans øvrige værker ikke fik den opmærksomhed, de kunne have fået. Hans indtagende orkesterværker nyder ellers godt af samme rigdom af melodier og farver som hans operaer.

August Enna havde sit italienske efternavn fra byen Enna på Sicilien. Hans farfar, Alexandro Enna, var en siciliansk soldat og trompeter i Napoleons hær, der efter Napoleons-krigenes afslutning var draget nordpå. I Hamborg forelskede han sig i en jødisk kvinde, og parret stak af sammen i robåd over Østersøen mod Danmark, hvor de slog sig ned i Nakskov på Lolland. Her levede de af skomagerarbejde, og håndværket gik i arv til næste generation. Også sønnesønnen August havde udsigt til at arbejde i skobranche, men da

han var dreng, gik hans far, Andreas, konkurs med sit ret store værksted, og familien måtte rejse til København for at prøve lykken.

Her voksede August Enna op med hovedet fuldt af ambitioner og eventyr, og det blev understøttet af hans kunstneriske naturtalent, der var tydeligt meget tidligt. 12 år gammel solgte han billetter på gaden til sine egne teaterforestillinger, som han arrangerede oppe på loftet. På et værtshus underholdt han med violin- og klaverspil, men først som 17-årig fik han mulighed for at få lidt klassisk skoling. Derefter gik det meget stærkt.

I 1880 begyndte han at dirigere og komponere teatermusik i København, og i en periode var han violinist i Det Kongelige Kapel, hvor kapelmesteren, den norske komponist Johan Svendsen, bakkede hans komponistambitioner op. Enna ville gerne markere sig med et stort værk og skrev i 1886 en symfoni i c-mol, som han viste til Niels W. Gade, kongen

af dansk musikliv. Gade, der ellers var meget tilbageholdende med at give ros, bemærkede, at Enna havde "usædvanligt talent og begavelse, til lige stor dygtighed såvel med hensyn til opfattelse som melodisk-harmonisk udarbejdelse og instrumentation". Gade sørgede også for, at Enna modtog den store talentpris i dansk musikliv, Det Anckerske Legat. "Netop nu vil det være ham til største gavn," bemærkede Gade klogt, for den rastløse Enna havde brug for at kunne koncentrere sig om komposition.

Enna fuldendte operaen *Heksen* i 1889, men kort inden han skulle aflevere operaen til bedømmelse på Det Kongelige Teater, så han ved et tilfælde for første gang partituret til Wagners *Nibelungens Ring* – og forstod, at hans eget musikalske univers, der byggede på ældre forbilleder som Beethoven og Weber, var alt for gammeldags. Enna lagde *Heksen* væk, og febrilsk studerede han Wagners musik i et halvt år. Derefter skrev han resolut hele sin opera

om. Resultatet udeblev ikke: *Heksen* blev hans første store succes, og musikdramatikken kom til at danne løbebanen for hele hans liv. Han nåede at skrive 20 operaer og operetter, den sidste, *Ghettoens dronning*, som 73-årig i 1932.

Violinkoncert i D-dur (1896)

August Enna havde stor flair for at skabe orkestermusik med en overflod af gode melodier og virkningsfuld orkesterbehandling. Et af hans mest succesfulde orkesterværker er violinkoncerten, komponeret 1896. Den blev uropført 27. februar 1897 af Det Kongelige Kapel og dets koncertmester Frederik Hilmer under ledelse af Johan Svendsen, og senere blev den spillet i blandt andet Berlin og i Carnegie Hall i New York.

I violinkoncerten smelter flere spor fra Ennas musikalske liv sammen: Hans baggrund som violinist og hans dybe relation til opera møder traditionen fra den nordiske nationalromantik. Forbillederne kunne være hans

mentor Johan Svendsen (der selv havde komponeret en violinkoncert i 1870) og den populære P.E. Lange-Müller (der skrev en violinkoncert nogle få år senere end Enna). Måske prøvede Enna at rokke ved den holdning, at han lød for udenlandsk i sine operaer? En af Københavns kendte musikanmeldere havde påpeget, at Ennas musik generelt var "kemisk fri for nordiskhed" – hård kritik på en tid, hvor det blev regnet for temmelig suspekt at orientere sig alt for tydeligt mod kontinentet. I violinkoncerten lykkes det for Enna at fusionere sin smægtende operamelodik med en renfærdig lyrisk tone. Temperamentet er mildt og drømmende i 1. sats, og i 3. sats tilslutter Enna sig den nordiske nationalromantiske stil med pasticher over spillemandsmusik.

2. sats trækker derimod bagtæppet væk fra forestillingen, så man ser, hvad der gemmer sig bag den blide, venlige overflade, nemlig tragik – og opera! Som hovedtema i satsen bruger Enna begyndelsen af

den berømte arie "Vesti la giubba" fra Leoncavallos opera *Bajadser*, der havde haft urpremiere i Milano blot fem år tidligere. I "Vesti la giubba" møder man klovnen, der er nødt til at underholde sit forventningsfulde publikum, selvom han græder i sit sind. Enna udvikler temaet til en følsom, bevinget *cantilena*, der efter et mellemafsnit i dur vender tilbage som afslutning på den udtrykfulde sats. Citatet fra Leoncavallo er så åbenlyst, at det må betragtes som andet og mere end tyveri; en slags metamusik, hvor Enna, den ufejlbarlige entertainer, lever sig stærkt ind i en anden komponists opera og afslører, at han selv har det ligesom den grædende klovner Canio i *Bajadser*. Det varer dog kun indtil 3. sats tager over – så kommer den glade maske på igen. Men sker det ligesom i operaen kun for publikums skyld?

Symfoni nr. 2 i E-dur (1907)

August Ennas symfoni i c-mol, der havde imponeret Gade, er desværre

bortkommet. Symfonien blev spillet igennem ved en orkesterprøve i København som en slags vennetjeneste for den unge komponist, men blev aldrig opført officielt, og senere forsvandt partituret. Muligvis var det Enna selv, der kasserede symfonien, ligesom han kasserede sin første udgave af *Heksen* – eller måske smed han partituret i pejsen for at få varmen? Især i sine yngre dage var han nemlig plaget af konstante pengeproblemer, og når det stod værst til, måtte han, ligesom de fattige kunstnere i Puccinis opera *La bohème*, brænde sine manuskripter, hvis kulden blev for slem.

Da Enna som 48-årig i 1907 skrev sin 2. symfoni, var hans situation anderledes. Han havde oplevet international succes med sine operaer og fået penge mellem hænderne, men frygtede samtidig, at hans fokus på international opera gik ud over hans status hjemme i Danmark. I det danske musikliv var der ofte skepsis overfor dramatisk musik med store

armbevægelser, og vurderingen af Enna bar også præg af mistænksomhed over for de landsmænd, der klarer sig godt i udlandet. Selv Ennas etnicitet blev der sendt antydninger til. Han var en lille, korthalset mand med intense, mørke øjne, og det eksotiske udseende var noget, man hæftede sig ved i det homogene Danmark. "Hidsig som en italiener, uartig som en skomagerdreng," blev det udiplomatisk sagt om ham, mens andre mere subtilt kaldte ham "europæeren mellem Danmarks komponister". Selv om Ennas lollandske dialekt afslørede hans landlege, danske rødder, så lignede han snarere en italiener, og man var overbevist om, at hans særlige musikalske stil var medfødt og skyldtes hans sydlandske blod.

Med sin symfoni nr. 2 i E-dur blandede Enna sig indirekte i debatten om sit musikalske renommé ved at præsentere et værk i den mest krævende og formelle orkestergenre. Hans symfoni er konservativ for sin tid, men også et meget gavmildt stykke

med en konstant melodisk strøm og en udvidet orkesterbesætning med blandt andet to harper.

Symfonien begynder med en langsom, dragende indledning, inden førstesatsens optimistiske hoveddel bryder ud i den dansende taktart 6/8. Den langsomme indledning vender tilbage to gange, første gang i satsens gennemføringsdel og senere i 4. sats, hvor Enna skaber symfonisk sammenhæng med en genkomst af både indledningen og andre temaer fra de foregående satser. Samtidig har symfonien en ubesværet og suiteagtig karakter, hvor der er en fin balance mellem lidenskabeligheden i den langsomme 2. sats og 3. satsens vittige scherzo, der veksler mellem elegant kontrapunkt og en sensuel vals.

Ennas symfoni blev uropført i Dansk Koncert-Forening i 26. februar 1908 under ledelse af den fremtrædende komponist og dirigent Victor Bendix, og værket blev godt modtaget. Pressen bemærkede, at Ennas mesterskab som operakomponist

også var til gavn for ham som symfoniker: "Han har fra sin virksomhed for scenen et sikkert tag på at trække de store linjer op, som også symfonien kræver, og en evne til at gøre sin musik håndgribelig, let overskuelig og umiddelbart virkende, som alle slags monumentale toneværker kan være godt tjent med," skrev en anmelder. Symfonien fik dog kun ganske få opførelser derefter, og der kom heller ikke flere symfonier fra Ennas hånd. Det nærmeste var hans tresatsede *Symfonisk fantasi*, komponeret så sent som i 1931.

Den danske stat anerkendte Ennas kunstneriske format og understøttede ham gennem årtier med et årligt gratiale, som i størrelse kun blev overgået af beløbet til hans kunstneriske modsætning, Carl Nielsen. Alligevel var Enna i sin alderdom en ret bitter og ikke specielt velhavende mand, der følte sig kørt ud på et sidespor, fordi hans værker i stigende grad fik kritik og efterhånden forsvandt

fra repertoiret. ”Tiden skal dømmes. Man skal være død, inden man bliver anerkendt her i landet,” sagde han i et af sine sidste interviews.

Løbet var kørt for den danske romantiske musik i denne omgang. Det gik ikke kun ud over Enna, men også mange andre danske komponister, som i resten af det 20. århundrede blev nærmest totalt negligeret. Men siden begyndelsen af 2000-tallet er flere af Ennas operaer atter blevet opført og indspillet i Danmark og Tyskland, og i 2018 udkom den første biografi om ham. Nyvurderingen af et dansk naturtalent er i gang, og i den sammenhæng spiller hans orkesterværker bestemt en vigtig rolle.

Anna Agafia er en ung dansk violinist, der hurtigt har opnået international anerkendelse for sit ekstraordinære talent og sine medrivende fortolkninger. Blandt andet gennem tildelingen af en imponerende række priser fra ansete violinkonkurrencer, herunder Singapore, Nielsen, Tibor Varga og Stuttgart Guadagnini Stiftung. Som den franske avis *Le Monde* udtrykker det, besidder hendes spil en fascinerende kombination af mod og dyb dramaturgisk intelligens.

Anna Agafia har samarbejdet med orkestre som München Symfonikerne, Flanderns Symfoniorkester, Det Kongelige Vallonske Kammerorkester, Copenhagen Phil, Aarhus Symfoniorkester, Danmarks Underholdningsorkester, Odense Symfoniorkester, Stuttgarts Kammerorkester, Stuttgart Filharmonikerne, Singapore Symfonikerne, Bogotá Filharmonikerne, Malmö Symfoniorkester, Bergen Filharmonikerne og Det Slovakiske Radiosymfoniorkester.

I marts 2023 udkom Anna Agafias debutalbum (Claves Records), der

præsenterer fortolkninger af Szymanowskis 2. violinkoncert og Nielsens violinkoncert med Sinfonia Varsovia, dirigeret af Aleksandar Marković. Albummet har modtaget ros fra kritikere, herunder Diapason, der hylder hende for evnen til at skabe en rig palet af farver og følelser, fra humor til ømhed og dybe følelser. Diapason sammenligner desuden hendes adrætte fortolkning af Szymanowskis koncert med legendariske indspilninger af Wiłkomirska og Rowicki.

Anna Agafias interesse for kammermusik har ført til samarbejder med kunstnere som Renaud Capuçon, Miguel da Silva, Andreas Brantelid, Enrico Pace, Trio con Brio Copenhagen, Gérard Caussé, Corina Belcea og David Oistrakh Kvartetten. Hun har også deltaget i den betydningsfulde Chamber Music Connects the World-festival på Kronberg Akademiet, hvor hun har optrådt sammen med musikere som Steven Isserlis, Gidon Kremer og Christian Tetzlaff. Anna Agafia spiller på en Giuseppe

Guarneri 'del Gesù'-violin fra 1730-33 med tilnavnet 'The Sphinx'.

Bogotá Filharmonikerne har spillet en afgørende rolle i det colombianske musikliv siden dets grundlæggelse i 1967, især når det kommer til at udbrede den klassiske musikkultur og fremme kammermusikalske og symfoniske koncerter i hjembyen Bogotá. Gennem årene har orkestret formået at etablere sig som en værdsat og integreret del af hovedstadens kulturliv – med dybe rødder i byens kunstneriske historie. Hvert år afholder orkestret dets koncerter på velrenommerede spillesteder i byen, såsom Universidad Nacional de Colombia, Leon de Greiff Auditorium og Jorge Tadeo Lozano University.

Inden for den symfoniske musik har Bogotá Filharmonikerne især gjort sig bemærket ved at opføre samtlige symfonier af Mahler, Bruckner, Bartók og mange flere. Hvad der adskiller orkestret fra andre, er dog dets unikke tilgang til at nå ud til et

nyt publikum gennem utraditionelle samarbejder. Kunstnere som Totó la Momposina, Puerto Candelaria, China Moses, Miguel Poveda, Petit Fellas, Manuel Medrano, Juanes, Aterciopelados og Herencia de Timbiquí har således optrådt sammen med orkestret med henblik på at forene forskellige musikgenrer og tiltrække publikum fra alle samfundslag. Disse nyskabende samarbejder har vist nye og vigtige veje for udforskningen og værdsættelsen af den klassiske musik og har medvirket til at skabe et rigt og mangfoldigt musikalsk landskab i byen. Orkestret har også haft æren af at samarbejde med verdensberømte musikere som Kent Nagano, Deborah Voight, Luciano Pavarotti, Plácido Domingo, Shlomo Mintz og mange flere. Bogotá Filharmonikerne er desuden blevet hædret ved Latin GRAMMY Awards, hvor de modtog prisen for 'Bedste instrumentale album' i 2008 samt en anerkendelse af Rafa Sardina som 'Bedste lydtekniker' for albummet *50 años tocando para ti* i 2018.

I 2013 tog Bogotá Filharmonikerne initiativ til at etablere et omfattende netværk af orkestre dedikeret til at dyrke og støtte børn og unges musikalske udvikling. Dette projekt sigter på at forme fremtiden for colombiansk musik og give de unge talenter mulighed for at forfølge deres kunstneriske drømme i hovedstaden.

Joachim Gustafsson er bredt anerkendt som en af de mest alsidige skandinaviske dirigenter i sin generation. Han studerede direktion i Wien under ansete Karl Österreicher og Otmar Suitner og modtog vejledning fra en række store dirigentnavne, herunder Sixten Ehrling, Siegfried Köhler, Leif Segerstam og Okko Kamu. I 1988 blev han tildelt førstepremien i AICE-konkurrencen *Jugend und Musik* i Wien. Gustafsson samarbejder med orkestre over hele verden. I 2021 blev han udnævnt til chefdirigent for Bogotá Filharmonikerne, som han jævnligt har gæstedirigeret siden 2012. Han er desuden kunstnerisk

leder og chefdirigent for Borås Symfoniorkester i sit hjemland, Sverige.

Joachim Gustafssons repertoire er omfattende, med et stærkt fokus på østrigsk-tysk musik. Han nyder særlig anerkendelse for sine fortolkninger af tjekkisk repertoire og dirigerer mindre kendte værker af komponister som Dvořák, Smetana, Martinů, Janáček, Suk samt andre betydelige komponister fra det 20. århundrede. Gustafsson er også en markant skikkelse inden for den ny musik og har førsteopført flere end 200 værker både som violinist og dirigent. Blandt de fremtrædende førsteopførelser kan nævnes Niels Martinsens *Snehvides spejl* og Thomas Agerfeldt Olesens *The Picture of Dorian Gray*, som blev udgivet på en kritikerrost dvd af Dacapo Records i 2014.

Opera er en anden af Gustafssons ekspertiser. Fra 1994 til 2004 var han koncertmester ved Göteborg-operan, og han debuterede som dirigent ved Kungliga Operan i Stockholm

i 2004, hvor han dirigerede Verdis *Otello*. Særligt hans fortolkninger af Richard Strauss' *Rosenkavalieren* og Poulencs *Karmelitterindernes samtaler* på Malmö-operaen har nydt stor succes. I Tyskland har han dirigeret Strauss' *Ariadne på Naxos* på Staatstheater Darmstadt og Mozarts *Così fan tutte* på Theater Ulm.

Gustafsson gæster desuden hyppigt Den Jyske Opera. I 2019 stod han i spidsen for August Ennas senromantiske opera *Cleopatra*. Indspilningen blev udgivet af Dacapo Records i 2020 og har høstet stor kritikerros samt en nominering til Tysklands ECHO Music Prize.

Som mentor er Gustafsson er også involveret i projektet DIRIGENT, der sigter mod at give kvindelige dirigenter mulighed for at styrke deres færdigheder. Han har desuden været gæsteprofessor i direktion på Det Kongelige Danske Musikkonservatorium i København.

BOGOTÁ PHILHARMONIC ORCHESTRA

Violin 1

Luis Martín Niño
Mauricio González
Todor I. Harizanov
Marylin Prasil
Blanca Viviana Niño
Luz Stella Rojas
Liliana Parra
Martha Romero
Jorge A. Valencia
Rodrigo Cottier
Ángela A. Sierra
Giuseppe Tejeiro
Pablo Hurtado
Douglas Isasis

Violin 2

Tzanko Dotchev
Olga Cecilia Medina
Mari Luz Monsalve
Lenin Lozano
Víctor M. González
D. Luciano Herrera
Oscar Avendaño
Carlos Benavides
Julio Cesar Guevara
Juliana Bello
Herminson García
Luisa Barroso

Viola

Aníbal Dos Santos
Esperanza Mosquera
Sandra Arango
Guillermo Isaza
Ricardo Hernández M.
Robinson Ávila

Ligeia Ospina
Julián David Linares
Luz Helena Salazar
Olga Lucia Hernández

Cello

Camilo Benavides
Juan G. Monsalve
Olga Ospina
Cecilia Palma
José Marco Giraldo
Ana Isabel Zorro
Juan Pablo Martínez
Jonathan Lusher

Double Bass

Alexandr Sanko
Julio Cesar Rojas
Mónica Suárez
Jorge Samuel Cadena
Julián Gil Cuartas
Andres Sanchez
David Arenas

Flute

Cristian Guerrero
Martha Rodas
Esteban Orozco*

Oboe

Orlin Petrov
Amilkar Villanueva

Oboe/Cor Anglais
Luz Del Pilar Salazar

Clarinet

Guillermo Marín
Alcides Jáuregui

Ricardo Cañón
Edwin Rodríguez

Bassoon

Pedro A. Salcedo
Eber Justo Barbosa
Jonathan Saldarriaga

Bassoon/Contrabassoon
Sandra Duque

Horn

Jorge Mejia
Carlos F. Rubio
John Kevin López
Deicy Restrepo

Trumpet

Georgi N. Penchev
Leonardo Parra
Edgar Calvachi*

Trombone

Néstor Slavov
Nelson Rubio
Virgilio González

Tuba

Fredy Romero

Percussion

William León
Rossitza Petrova

Harp

Martha L. Bonilla
Emmanuel Rivera*

*Assistant

DDD

Recorded at Teatro Taller Filarmónico, Bogotá, on 26–29 September 2022

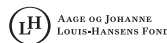
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Assistant engineer: Ludwig Wilhelmsson Hedeberg

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