

Niels Rønsholdt

COUNTRY



Jakob Kullberg

Annekei

Orkiestra Muzyki Nowej

Szymon Bywalec

Niels Rønsholdt (b. 1978)

Country

Jakob Kullberg, cello and vocals

Annekei, vocals 1-6, 9, 12-18

Niels Rønsholdt, voice 2-6, 9, 12-16, 18

Texts by Niels Rønsholdt

Orkiestra Muzyki Nowej

Conducted by Szymon Bywalec

Irena Kalinowska-Grohs – violin

Agnieszka Lasoń – violin

Krzysztof Batog – viola, voice^{8-9, 18}

Danuta Sobik-Ptok – cello

Łukasz Bebłot – contrabass

Alicja Lizer Molitorys – flute,
voice 6, 8, 10, 12, 14, 18

Adam Stachula – oboe

Jadwiga Czarkowska – clarinet,
voice 6, 8, 12, 18

Jacek Olesik – bassoon,

voice 4, 6, 8, 12-13, 16, 18

Tomasz Soswa – trumpet

Mirosław Kuchlewski – French horn

Mateusz Konopka – trombone

Dorota Adamczak – piano

Wojciech Herzyk – percussion

Adam Bonk – percussion

Vocals by Annekei processed by Niels Rønsholdt (except 17)

* Based on traditional melodies

Country (2019-2020)

For cello and chamber orchestra

Part One

1	We Will Dissolve	3:01
2	Trees (I)	3:55
3	Island *	3:49
4	We Don't Ride the Same Horse	3:18
5	Train to Glory	1:52
6	Someday	3:05
7	Man of Honor *	3:02
8	My Guitar	3:12
9	Your Land, Your Love	3:32

Part Two

10	Death, Where Is Your Sting?	4:26
11	Trees (IIa)	2:07
12	Gone Like a Turkey Through the Corn	4:19
13	Frozen Rose	4:16
14	This Road Belongs to You	4:47
15	Kneel in the Grass!	4:23
16	Heavy Is the Heart	4:38
17	Trees (IIb)	1:34
18	Alphabet Song	4:25

Total 63:41



Danish Arts
Foundation

World premiere recording

To feel comfortable with discomfort

By Leonie Reineke

The lonesome cowboy by a blazing fire on the prairie. With lowered gaze, he holds his guitar in his hand. The cicada sing, the landscape is bathed in the glow of twilight. His expression is thoughtful, bearing the traces of his life. On his lips, a melancholy ballad. A melancholy ballad. A melancholy ballad. A melancholy ballad. A melancholy ballad. A melancholy ballad. A melancholy ballad. A melancholy ballad. Ad. Ad. Ad. Adé. Adé.

What's happening here? Maybe the same thing that happens in Niels Rønsholdt's *Country* (2019-20) for cello and chamber orchestra. The work is built on a musical-stylistic scenario that couldn't be more cli-

ché-ridden: American country music with all its ideas, visual and musical stereotypes. But almost from the start of the scene, full of well-known signifiers, it breaks up and glides away into ambiguity: what had been a saddled-up country song is transformed, only a moment later, into a monumental, symphonic mass of sound. What had just been a simple melody is changed into a text piece, emptied of meaning, in an unending loop. The song's intimacy has become a turbulent, harmonic jumble of various instrumental voices.

Niels Rønsholdt's compositions arise from a bizarre flickering ambiguity, shifting between idyll and chaos, pleasure and discomfort. But what is really happening in his music? Rønsholdt describes his approach to his work as *method composing* – inspired by the principle of *method acting*, which appears to open up authenticity in acting through the

practitioner accessing memories of their own experience. In many compositions he works deliberately with material that is not linked to his personal taste, his age or compositional expertise. Instead he chooses a viewpoint which is rather strange to him, for example a French chanson, a baroque recitative, a traditional folk melody or something from the Romantic repertoire for the piano. He approaches this material step by step, becoming familiar with it and thus acquiring it. In this newly achieved musical land, he forms his own composition.

'It can be compared', says Rønsholdt, 'with the way we, for example, understand another person: we imitate, identify ourselves, we form relationships. When I compose, I go into the musical material concerned as though I am playing a role, so that I can form my own picture of this material. Interestingly, I have often been told that it is nearly always

possible to hear when a piece has been written by me. And that is odd, because my method is precisely about handling musical material that is not by me, but which comes from others. For example in *Country*, there is a special rhythmic language, specific guitar-like figures and typical minor chords, all of which have been originated by someone other than me. They come from the world of country music. But how I have dealt with this material evidently carries recognisability in the same way as my handwriting does. And the music is not only found in the sound, but emerges somewhere between the musicians, the acoustic phenomena around the stage and the listeners. There is, we might say, a third dialogue partner, the cultural phenomena which are in play between the music and its audience.

Such a third element in the relationship between the music and the audience can be found relatively

clearly in *Country*: the role of the soloist is evident in the absurd gesture which the score describes, that the cello should be played like a classical guitar. In addition, the soloist, despite not being a trained singer, sings song-like snippets with titles like 'Man of Honor', 'My Guitar' or 'This Road Belongs to You', which clearly allude to American country music. To this is added, like a virtual duet partner, a mysterious second voice, produced by a sampler. The music swings back and forth between music which resembles pop and folk elements, the Romantic symphonic orchestral tradition and material which sounds closer to a film soundtrack. Sometimes the transitions have a sudden, collage-like character, while at other times they glide almost unnoticeably from one stylistic reference to another. Just when the listener is beginning to find their bearings and feel 'at home' in a particular musical idiom,

the anchor-point is gone again. And yet the music always turns back to its presumed centre, country music.

'I have chosen the country genre for my composition because I was absorbed with the notion of "authenticity"', explains Niels Rønsholdt. 'For me, this isn't just about music, but more generally about the way we live, how we grow up, how we position ourselves. And in this connection the question also arises about whether we can actually find something like authenticity at all. I have no answer to this question, but its core lies at the basis of this composition. Country music has an image of being closely related to the dirt of the place it comes from. This is often seen as a kind of authenticity, but what does it really signify?'

Country is an American tradition which unites a variety of cultural backgrounds. It grew out of tradi-

tional elements, including the folk music brought into the country by, for example, immigrants from Ireland or Britain. When a Scandinavian composer like Niels Rønsholdt engages with country music, he comes to it from a quite different direction. So this is an experiment: Rønsholdt dedicates himself to a music which, in its time, has travelled from old Europe to the New World, replanting it in today's Europe, in a classical chamber orchestra. He takes the music of his instrumental icon, the guitar, and transfers its role to a cello. A kind of puzzle picture of music material with different musical references can be seen as a reflection of the problematic question about the nature of authenticity, about genuineness and naturalness, as well as the impossibility of answering the question.

The whole setting in *Country* has a theatrical sheen. Whether there is a singing soloist or the

instrument is held incorrectly, or if there is a pseudo-authentic line of text: each element possesses an 'as if' role, a touch of something artificial, imitative, something which is 'simulated'.

'I do not necessarily see theatrical implications as only having to do with visual matters', says Rønsholdt. 'It's just that to create music, whether for a soloist on the stage or someone confining themselves to a particular musical genre, it necessarily contains something theatrical, in my opinion. All the cultural phenomena we grow up with and carry with us in our consciousness, can become theatrical roles. The characters don't always need to be people, but can also be musical. In this sense country music stands as an example of a popular cultural phenomenon. It plays, in itself, a theatrical role in the concept of the piece.'

Nor is the cellist 'just' an instrumentalist, but plays the role of one, holding the cello like a guitar and stepping into the role of a singer-songwriter. This can be seen as comparable to when an instrument not made to be played 'as a guitar' is used in that way. In this sense, the role is 'inauthentic', when the instrument concerned sits in the middle of a classical European orchestra, a context in which the country singer could not be more misplaced. Because the cellist is not a professional country singer, but rather sings in a style representing the amateur, another layer of distancing is introduced between the musical material and the performance situation.

'Just as it does in the little crack between the original material and its transformation in the composition', says Rønsholdt, 'lives the whole of the idea of the piece. One can also

see this scenario applying to me as a composer: I am not a country specialist, on the contrary. I am rather a critic of this musical culture, because it is often a conservative world view that speaks through it. Seen in this light, I am also playing a 'role'. In the creative process I have moved myself into a music in which I am a stranger, just as the soloist who plays one's instrument incorrectly. On the other hand, the little crack between the original material and its transformation in the composition will not be interesting if it is too obvious. If I had, for example, formulated the whole piece in a strongly ironic manner, it would not function. Everything must, despite all the signals to the contrary, be 'genuine' enough for the music to persuade us. We have to forget the conceptual background until we can grasp the concept of the music. Only then it will be exciting, so we are perhaps surprised when we

come to the place where the flow is suddenly broken up by something strong which apparently comes from outside, blending itself and disturbing the sound picture.'

This happens again and again at places where the music, as though there is a technical fault, becomes stuck or where a short passage is repeated in a loop, as though on a scratched LP. These meta-irritations work in a way that we, time after time, are torn out of the music but then shortly afterwards become sucked in and lulled into calm again.

'I can appreciate the transitions from one situation to another', explains the composer. 'But I am not interested in making the audience completely confused, so I aim to do it at a few selected places, where there is a short, temporary confusion, momentarily, when suddenly the music requires a new way of

listening from its audience. In these transitional phases an enormous excitement arises until the public have accustomed themselves to the new situation and feel comfortable in it once again.'

Such transitional phases can unleash a stronger inner engagement within the listener. They have traces of the principle which Bertolt Brecht called 'alienation effect'. Perhaps something in the text can suddenly be seen in another light, perhaps a musical expression is transformed into a theatrical gesture, or maybe some musical material becomes twisted, a caricature of itself; all these moments, when the original setting has been broken and becomes something other, open up the possibility of an intensive, perhaps more conscious sensory experience. For when our cultural reference space is shaken, uncertainty and embarrassment come for-

ward. We are compelled to ask new questions. In the end, it is precisely these emotional impulses and their consequences for our understanding which Niels Rønsholdt sees as productive energies which make a musical event better, more alive.

Performers

The cellist **Jakob Kullberg** is one of the most multitalented and respected Danish instrumentalists known for his highly personal and fearless interpretations – a musical persona on today’s international music scene transcending the established notion of ‘the classical cellist’.

He is praised internationally for his performances of contemporary cello concertos and recognised for his prolific and engaging performances as a soloist. He also appears regularly with some of the world’s high-profile orchestras, including

the Royal Philharmonic Orchestra, London, the BBC Philharmonic, the Bergen Philharmonic Orchestra, Sinfonia Varsovia, Tallinn Chamber Orchestra, among others, as well as the Danish, Swedish, Norwegian and Finnish symphony orchestras and sinfoniettas. He is also a regular guest at festivals such as the Aldeburgh Festival, Bergen International Festival, Huddersfield Festival and Warsaw Autumn Festival.

Jakob Kullberg is a prizewinner at international solo and chamber music competitions and has a discography which to date has earned him P2 Prisen – ‘the Danish Grammy’ – twice, as well as a shortlisting for a Gramophone Award. His large scale collaboration with the BBC Philharmonic and conductor John Storgårds has so far resulted in the album *Remembering* released on BIS Records.

Jakob Kullberg enjoys a uniquely close collaboration with the composer Per Nørgård, whose

entire cello-output of the last 20 years has been composed specifically for him. He is also a notable interpreter and collaborator of Kaija Saariaho and Bent Sørensen.

Artistic Director of Århus Sinfonietta, he has led the Open Strings Cello Masterclass since 2004 and regularly gives masterclasses at major institutions in Europe, the USA and China. Professor of Cello at the Royal College of Music, London, he is also an Associate of the Royal Academy of Music.

Behind the artist name **Annekei** is the Danish singer and songwriter, Anne Kraglund. She grew up south of Aarhus and moved to New York in 2002, where she lived for 11 years and made a career out of it. 24 years old, she was a finalist on the TV show *Showtime at the Apollo* in the USA, and two years later, she signed her first record contract in Tokyo, where she has released

seven CDs and toured Asia with her music. Annekei has won two awards in Japan, the *Ad Lib Awards* for ‘Best New Foreign Artist 2006’ and ‘Best New International Pop/Rock Album 2009’. Her sixth solo album was produced in Los Angeles by guitarist Lee Ritenour, with whom she has also toured the world as a guest singer. Annekei is currently based in Aarhus.

Orkiestra Muzyki Nowej is a Polish sinfonietta whose principal goal is the promotion of contemporary music. A dynamic team of 16 players striving to reshape the way music is created and experienced. Founded in 1996 by Aleksander Lasoń and working since 2006 under Artistic Director Szymon Bywalec, the Orkiestra Muzyki Nowej has gradually morphed from a group of enthusiastic students into a professional ensemble able to tackle the most complex scores. The fruits of this

activity include almost 200 first performances.

Orkiestra Muzyki Nowej performs regularly at contemporary music festivals including Warsaw Autumn, Musica Polonica Nova, Premieres Festival in Katowice, Beijing Modern, Melos Ethos, Klang Festival, Velvet Curtain in Lviv, SPOR Festival, and at many other venues in Paris, Vienna, Oslo, Mons, Freiburg and Tallinn.

The ensemble has made several concert and studio recordings which gathered international accolades such as the P2 Prize (Denmark), Pizzicato Supersonic Award (Luxembourg), and nominations to Fryderyk Awards and International Classical Music Awards (ICMA). Orkiestra Muzyki Nowej also organises interdisciplinary projects with dancers, multimedia and computer technologies, performed outside traditional concert venues. Since 2014, Orkiestra Muzyki Nowej has run its own concert cycle at the

Polish National Radio Symphony Orchestra's seat in Katowice.

Szymon Bywalec studied conducting with Jan Wincenty Hawel at the Katowice Academy of Music, from where he graduated with honours. He has worked with leading conductors such as Krzysztof Penderecki, Paul McCreech and François-Xavier Roth, participating in masterclasses with Kurt Masur and Pierre Boulez.

Szymon Bywalec was the winner of the first prize at the Second Lutosławski Competition for Young Conductors in Białystok, as well as of two special awards at the Sixth Grzegorz Fitelberg International Competition for Conductors. Since 2006 he has been the artistic director of the Orkiestra Muzyki Nowej and has more than 120 world and Polish premières to his credit. He has conducted orchestras across Europe and in Asia and recorded for several international labels.

At føle sig hjemme i ubehaget

Af Leonie Reineke

Den ensomme cowboy ved lejrbålet på prærien. Med sænket blik holder han sin guitar i hånden. Cikaderne synger, landskabet er badet i aftenrødens skær. Hans ansigtstræk virker eftertænksomme, tegnet af livets spor. På læberne har han en melankolsk ballade. En melankolsk ballade. En melankolsk ballade. En melankolsk ballade. En melankolsk ballade. Ballade. Ballade. Ballade. Ade. Ade. Ade. Adé. Adé.

Hvad skete der her? Måske det samme som i Niels Rønsholdts *Country* (2019-20) for cello og kammerorkester. Værket tager udgangspunkt i et musikstilistisk scenarie, der næsten

ikke kunne være mere klichéagtigt: den amerikanske countrymusik med alle dens idémæssige og klanglige stereotyper. Men allerede kort efter bliver denne scene fuld af velkendte entydigheder brudt op og glider bort i flertydighed: Hvad der i begyndelsen stadig var en sadelfast country-sang, er blot et øjeblik senere blevet til en monumental, symfonisk klangmasse. Hvad der for et øjeblik siden stadig var en simpel melodi, forvandles til et tekstligt sætstykke, tømt for mening, i en endeløs sløjfe. Sangens intime foredrag bliver til et brusende, harmonisk virvar af forskellige instrumentalstemmer.

Niels Rønsholdts kompositioner lever af en bizart blafrende flertydighed, af skift mellem idyl og kaos, af behag og ubehag. Men hvad sker der egentlig i hans musik?

Niels Rønsholdt betegner sin tilgang til arbejdet som *method composing* – inspireret af *method*

acting-princippet, som går ud på at opnå troværdighed i skuespil gennem arbejdet med egne minder. I mange kompositioner opererer han således bevidst med materiale, som ikke er koblet til hans personlige smag, hans tid eller kompositoriske ekspertise. I stedet vælger han en genstand, som snarere er ham fremmed – for eksempel en fransk chanson, et barokrecitativ, en traditionel folkemelodi eller det romantiske klaverrepertoire. Han nærmer sig dette materiale skridt for skridt, lærer det at kende og tilegner sig det. Og i det nyvundne musikalske land skaber han så sin egen komposition.

“Det kan sammenlignes,” siger Rønsholdt, “med den måde, vi for eksempel forstår et andet menneske på: Vi imiterer, identificerer os, vi skaber relationer. Når jeg komponerer, går jeg ind i det pågældende musikalske materiale som i en rolle, og så

gengiver jeg mit eget billede af dette materiale. Interessant nok har jeg ofte fået at vide, at det næsten altid kan høres, når et stykke er skrevet af mig. Og det er besynderligt, for mit arbejde består jo netop i at håndtere musikalsk materiale, der ikke er af mig, men stammer fra andre. I *Country* er der for eksempel et særligt rytmisk sprog, specifikke, guitaragtige figurer og typiske molakkorder, som alle sammen er opfundet af andre end mig. De kommer fra countrymusikkens verden. Men hvordan jeg har nærmet mig dette materiale, bærer tydeligvis en genkendelighed i sig på samme måde som min håndskrift. Og musikken findes ikke kun i det klingende, men opstår et sted mellem musikerne, de akustiske fænomener på scenen og tilhørerne. Der er så at sige en tredje dialogpartner til stede, nemlig alle de kulturelle fænomener, som er i spil mellem musikken og dens publikum.”

Et sådant tredje element mellem musikken og publikum viser sig forholdsvis tydeligt i *Country*: Solistens rolle drives ud i det absurde, idet partituret foreskriver, at celloen skal spilles som en guitar. Desuden skal solisten – på trods af ikke at være uddannet sanger – selv synge sanglignende stykker med titler som “Man of Honor”, “My Guitar” eller “This Road Belongs to You”, som tydeligt læner sig op ad amerikansk countrymusik. Hertil lægger sig som en virtuel duetpartner en gådefuld anden stemme, skabt via en sampler. Musikken svinger frem og tilbage mellem pop- og folkemusiklignende elementer, romantisk symfoniorkestertradition og soundtracklignende gestik. Undertiden sker overgangene som bratte, collageagtige karakterskift, andre gange næsten umærkeligt glidende fra ét stilcitat til et andet. Og netop når man som lytter er begyndt at finde sig til rette og føle

sig ‘hjemme’ i et bestemt musikalsk udtryk, trækkes dette holdepunkt væk igen. Dog vender musikken altid tilbage til sit formodede centrum: countrymusikken.

“Jeg har valgt countrygenren, fordi jeg var optaget af forestillingen om ‘autenticitet,’” fortæller Niels Rønsholdt. “For mig handler det ikke kun om musik, men mere generelt om den måde, vi lever på, hvor vi vokser op, hvordan vi positionerer os. Og i den forbindelse melder sig selvfølgelig også det spørgsmål, om der overhovedet findes sådan noget som autenticitet. Jeg har ikke noget svar på spørgsmålet, men dets kerne er også det, der ligger til grund for værket. Countrymusikken har det image, at den er nært forbundet med forholdene på det sted, hvor den er opstået. Man tillægger den ofte en vis autenticitet. Men hvad betyder det egentlig?”

Country er en amerikansk tradition, som forener en række kulturelle baggrunde. Den voksede ud af traditionelle elementer i blandt andet europæiske indvandreres folkemusik, for eksempel fra Irland eller England. Når en skandinavisk komponist som Niels Rønsholdt nu beskæftiger sig med country-musik, nærmer han sig den fra et helt andet sted. Netop deri består eksperimentet: Rønsholdt tilegner sig en musik, som engang rejste fra det gamle Europa til den nye verden, og genplanter den i nutidens Europa, i et klassisk kammerorkester. Han fratager musikken sit instrumentale ikon, guitaren, og overlader dens rolle til en cello. Et sådant fiksérbillede af musikalsk materiale med forskellige kulturelle referencer kan ses som et spejlbillede af det ikke uproblematisk spørgsmål om autenticitet, om ægthed og naturlighed; og også af det umulige i at give et svar.

Hele settingen i *Country* har et teatralisk skær. Om det så er den syngende solist, det forkert holdte instrument eller en pseudo-autentisk tekstlinje: Hvert af elementerne får en 'som om'-rolle – et præg af noget artificielt, efterlignende, noget i bogstavelig forstand 'forespillet'.

“Teatraliske implikationer ser jeg ikke nødvendigvis som noget, der kun har med visuelle handlinger at gøre,” siger Rønsholdt. “Bare det at skabe musik, en solist på scenen eller det at tilegne sig en bestemt musikgenre indeholder for mig noget teatralisk. Alle de kulturelle fænomener, som vi vokser op med og har med os i vores bevidsthed, kan blive til en teaterrolle. Figurene behøver ikke altid at være mennesker, men kan også være musik. I dette tilfælde står countrymusikken som stereotyp for et populærkulturelt fænomen. Den spiller selv en teatralisk rolle i stykkets koncept.”

Heller ikke cellisten er bare en instrumentalist, men *spiller* rollen som instrumentalist, idet han holder celloen som en guitar og træder ind i rollen som singer-songwriter. Det ses imidlertid med det samme, at instrumentet ikke er skabt til at blive spillet “alla chitarra”. I den forstand er rollen “uautentisk”, i og med at vedkommende sidder midt i et klassisk europæisk orkester – altså en kontekst, som countrysangeren ikke kunne virke mere malplaceret i. Og at cellisten ikke er nogen professionel countrysanger, men snarere synger amatøragtigt, tilføjer endnu et distancerende lag mellem det musikalske materiale og performance-situationen.

“Lige præcis i den lille sprække mellem det oprindelige materiale og dets transformation i kompositionen,” siger Rønsholdt, “lever hele værkets idé. Man kan også overføre scenariet til mig som komponist:

Jeg er ikke countryspecialist, tværtimod. Jeg ser snarere kritisk på den musikkultur, fordi det ofte er et konservativt verdenssyn, der taler igennem den. Set i det lys spiller jeg på sin vis også en ‘rolle’. I kompositionsprocessen har jeg bevæget mig ind i en musik, som er mig fremmed – faktisk ligesom solisten, der spiller sit instrument forkert. På den anden side ville den lille sprække mellem det oprindelige materiale og dets omsætning i kompositionen ikke være interessant, hvis den var for åbenlys. Havde jeg for eksempel formuleret det hele i et stærkt ironisk tonefald, ville det ikke fungere. Det hele skal trods alt være ‘ægte’ nok til, at musikken faktisk forfører os. Vi er nødt til at glemme den konceptuelle baggrund af og til og kunne blive grebet af musikken. Først dér bliver det spændende. Så overraskes vi måske af de steder, hvor forløbet pludselig bliver brudt op, ved at en tilsyneladende udefra

kommende kraft blander sig og forstyrrer klangbilledet.”

Således er der igen og igen steder, hvor musikken – som ved en teknisk fejl – bliver slukket for eller hvor en kort passage gentages i en sløjfe, ligesom på en ridset LP. Disse meta-irritationer bevirker, at vi gang på gang rives ud af musikken for kort efter måske at blive suget ind i og lullet til ro af den igen.

“Jeg kan godt lide overgangene fra en situation til en anden,” forklarer komponisten. “Men jeg er ikke interesseret i at gøre mit publikum fuldstændig forvirret, så jeg går mere efter nogle udvalgte steder, hvor der hersker en kort, midlertidig forvirring – øjeblikke, hvor der med ét kræves en anden lytteindstilling af tilhørerne. For i disse overgangsfaser opstår en enorm spænding, indtil publikum har vænnet sig til den nye situation og igen føler sig tilpas i den.”

Sådanne overgangssteder kan udløse et stærkere indre engagement hos lytteren. De har træk af det princip, som Bertolt Brecht betegnede ‘verfremdung’. Måske ses noget tekstindhold pludselig i et andet lys, måske bliver et musikalsk udtryk til en teatralisk gestus, eller måske viser noget musikalsk materiale sig at være et forvrænget eller karikeret billede af sig selv – alle disse øjeblikke, hvor den oprindelige setting sprænges og bliver til noget andet, åbner for en intensiv, måske mere bevidst sansning. For når vores kulturelle referencerammer vakler, opstår usikkerhed eller forlegenhed. Vi tvinges til at stille nye spørgsmål. I sidste ende er det netop disse emotionelle impulser og deres erkendelsesmæssige konsekvenser, Niels Rønsholdt ser som produktive energier, der gør en musikalsk begivenhed desto mere levende.

Medvirkende

Cellisten og multitalentet **Jakob Kullberg** er en af de mest respekterede danske musikere. Han er kendt for sine meget personlige, frygtløse fortolkninger – en spektakulær skikkelse på den internationale musikscene, der igen og igen udfordrer den etablerede forestilling om ‘den klassiske cellist’.

Internationalt er Jakob Kullberg særlig rost for sine opførelser af cellokoncerter fra det 20. og 21. århundrede. Han er utroligt flittig som solist og anerkendt for en karriere, der udforsker mulighederne for at spille klassisk og ny musik på nye måder. Han har besøgt mange af verdens bedste orkestre, blandt andre Royal Philharmonic Orchestra i London, BBC Philharmonic, Bergen Filharmonikerne, det polske symfoniorkester Sinfonia Varsovia, Tallinn Kammerorkester og de store symfoniorkestre og sinfoniettaer i Danmark,

Sverige, Norge og Finland. Hans koncertrejser bringer ham jævnligt til festivaler som Aldeburgh Festival, Festspillene i Bergen, Huddersfield Festival og Warszawa Efterår.

Jakob Kullberg er prisvinder ved flere internationale solo- og kammermusikkonkurrencer, og hans indspilninger har vundet P2 Prisen to gange og været nomineret til en Gramophone Award. Hans omfattende samarbejde med BBC Philharmonic og dirigenten John Storgårds har indtil videre resulteret i albummet *Remembering*, udgivet på BIS Records.

Han nyder et unikt og tæt samarbejde med komponisten Per Nørgård, hvis celloværker fra de seneste 20 år er komponeret til ham. Han har også tætte samarbejder med komponisterne Kaija Saariaho og Bent Sørensen.

Jakob Kullberg har været kunstnerisk leder af Open Strings Academy siden 2004 og givet

adskillige masterclasses i store institutioner i Europa, USA og Kina. Han er professor i cello ved Royal College of Music i London og er 'Associate' ved Royal Academy of Music i samme by.

Bag kunstnernavnet **Annekei** står den danske sangerinde og sangskriver, Anne Kraglund. Hun voksede op syd for Aarhus og flyttede i 2002 til New York, hvor hun fik skabt sig en karriere i de 11 år, hun boede der. Som 24-årig var hun finalist i tv-showet *Showtime at the Apollo* i USA, og to år senere underskrev hun sin første pladekontrakt i Tokyo, hvor hun har udgivet syv cd'er og turneret Asien tynd med sin egen musik. Annekei har vundet to priser i Japan, *Ad Lib Awards* for "Best New Foreign Artist 2006" og "Best New International Pop/Rock Album 2009". Hendes sjette soloalbum er produceret i Los Angeles af guitaristen Lee Ritenour, som hun

også har været på verdensturné med som gæstesangerinde. Annekei har i dag base i Aarhus.

Orkiestra Muzyki Nowej er en polsk ny musik-sinfonietta. Ensemblet består af 16 musikere, der stræber efter at omforme den måde som musik skabes og opleves på. Orkiestra Muzyki Nowej blev grundlagt i 1996 af Aleksander Lasoń og har siden 2006 været ledet af dirigenten Szymon Bywalec. Ensemblet har gradvist ændret sig fra at bestå af en kerne af glødende studerende til at være en professionelt sinfonietta, der kan klare selv de mest komplicerede partiturer. Det vidner ensembles næsten 200 førsteopførelser om.

Orkiestra Muzyki Nowej optræder regelmæssigt på ny musik-festivaler, herunder Warszawa Efterår, Musica Polonica Nova, Premiere Festival i Katowice, Beijing Modern, Melos Ethos, Klang Festival, Velvet Curtain i Lviv, Spor Festival og på

koncertsteder i Paris, Wien, Oslo, Mons, Freiburg og Tallinn.

Orkiestra Muzyki Nowej har flere internationalt roste indspilninger på samvittigheden, der har vundet priser som P2 Prisen, Pizzicato Supersonic Award (Luxembourg) og blevet nomineret til den polske Fryderyk Awards og International Classical Music Awards (ICMA).

Ensemblet udvider også sinfoniettaens repertoire og anvendelsesmuligheder gennem samarbejder med dansere og brug af multimedia- og computerteknologier og opførelser uden for de traditionelle koncertsteder. Siden 2014 har Orkiestra Muzyki Nowej haft sin egen koncertserie i Det Polske Radiosymfoniorkesters koncertsal i Katowice.

Szymon Bywalec studerede direktion hos Jan Wincenty Hawel ved konservatoriet i Katowice, hvorfra han tog sin afsluttende eksamen

med udmærkelse. Han har arbejdet med førende dirigenter som Krzysztof Penderecki, Paul McCreech og François-Xavier Roth og deltaget i mesterklasser med Kurt Masur og Pierre Boulez.

Szymon Bywalec vandt førsteprisen ved den 2. Lutosławski-konkurrence for unge dirigenter i Białystok samt to særpriser ved den 6. Grzegorz Fitelberg-dirigentskonkurrence. Siden 2006 har han været kunstnerisk leder af Orkiestra Muzyki Nowej. Han står bag flere end 120 verdenspremiereopførelser og polske førsteopførelser og har dirigeret orkestre i Europa og Asien og indspillet for flere internationale pladeselskaber.

Im Unbehagen zuhause

Von Leonie Reineke

Der einsame Cowboy am Lagerfeuer in der Prarie. Den Blick gesenkt, halt er seine Gitarre in der Hand. Die Grillen zirpen, die Landschaft ist in Abendrot getaucht. Seine Gesichtszuge wirken nachdenklich, gezeichnet von den Spuren des Lebens. Auf den Lippen hat er eine melancholische Ballade. Eine melancholische Ballade. Eine melancholische Ballade. Eine melancholische Ballade. Eine melancholische Ballade. Eine melancholische Ballade. Ballade. Ballade. Ade. Ade. Ade. Ad. Ad.

Was ist hier passiert? Moglicherweise etwas ahnliches wie in Niels Ronsholdts Komposition „Country“ (2019/2020) fur Violoncello und

Kammerorchester. Den Ausgangspunkt des Stuckes bildet ein musikstilistisches Szenario, das klischeehafter kaum sein konnte: die US-amerikanische Country-Musik mitsamt all ihren gedanklichen und klanglichen Stereotypen. Doch schon nach kurzer Zeit wird dieses von vertrauten Eindeutigkeiten beherrschte Setting aufgebrochen und entgleitet in die Mehrdeutigkeit: Was im ersten Moment noch ein sattelfester Countrysong war, ist im nachsten zu einer monumentalen symphonischen Klangmasse geworden. Was gerade noch eine simple Melodie war, verwandelt sich zur endlosen Dauerschleife eines sinnentleerten textlichen Versatzstuckes. Und aus einem intimen gesanglichen Vortrag wird ein rauschendes harmonisches Durcheinander unterschiedlicher Instrumentalstimmen.

Niels Ronsholdts Stucke leben von einer bizarr wabernden Vieldeutig-

keit, von einem Wechsel aus Idylle und Chaos, aus Behaglichkeit und Unbehagen. Aber was genau passiert in seiner Musik?

Seinen Arbeitsansatz bezeichnet Niels Ronsholdt als „Method Composing“ – angelehnt an das Prinzip des „Method Acting“, bei dem es darum geht, Glaubwurdigkeit im Schauspiel durch die Arbeit mit Erinnerungen an eigene Erlebnisse zu erreichen. So operiert er in vielen Stucken bewusst mit musikalischem Material, das *nicht* mit seinem personlichen Geschmack, seiner Zeit oder seiner kompositorischen Expertise korreliert. Stattdessen sucht er sich einen ihm eher fremden Gegenstand – ein franzosisches Chanson etwa, ein Barockrezitativ, ein traditionelles Volkslied oder auch das romantische Klavierrepertoire. An dieses Material tastet er sich Schritt fur Schritt heran, lernt es kennen und macht es sich zu eigen. Und in dem neu erschlos-

senen musikalischen Feld kreiert er schlielich eine eigene Komposition.

„Das ist vergleichbar“, sagt Ronsholdt, „mit der Art, wie wir zum Beispiel einen anderen Menschen verstehen: Wir imitieren, identifizieren uns, wir stellen Verbindungen her. Und wir erinnern uns, wir speichern Erlebtes ab. Wenn ich komponiere, schlufe ich in das jeweilige musikalische Material hinein wie in eine Rolle. Und dann gebe ich mein eigenes Bild von diesem Material wieder. Interessanterweise hat man mir schon oft gesagt, dass es fast immer zu erkennen ist, wenn ein Stuck von *mir* ist. Und das ist sonderbar, denn meine Arbeit besteht ja gerade darin, dass ich mit musikalischem Material hantiere, das *nicht* von mir, sondern von anderen stammt. So gibt es in meinem Cellokonzert ‚Country‘ eine bestimmte rhythmische Sprache, spezifische gitarrenhafte Figuren und typische

Moll-Akkorde, die alle nicht von mir erfunden wurden. Sie stammen aus der Welt der Country-Musik. Aber wie ich mich diesem Material angenähert habe, das scheint als meine persönliche Handschrift erkennbar zu sein. Und die Musik steckt dann nicht nur im Klang, sondern sie entsteht irgendwo zwischen den Interpreten, den akustischen Ereignissen auf der Bühne und den Zuhörern. Es gibt sozusagen einen unsichtbaren dritten Dialogpartner: all jene kulturellen Phänomene nämlich, die sich zwischen dem Stück und seinem Publikum abspielen.“

Ein solches drittes Element zwischen Stück und Hörerschaft offenbart sich in „Country“ vergleichsweise deutlich: Die Rolle des Solisten wird ad absurdum geführt, indem ihm die Anweisung gegeben wird, sein Cello quer auf den Knien zu spielen, wie eine Gitarre. Außerdem muss er – obwohl er kein ausge-

bildeter Sänger ist – selbst singen: songhafte Stücke mit Titeln wie „Man Of Honour“, „My Guitar“ oder „This Road Belongs To You“, die klar an die US-amerikanische Country-Musik angelehnt sind. Dazu gesellt sich als virtuelle Duett-Partnerin eine rätselhafte zweite Stimme, die über einen Sampler wiedergegeben wird. Die Musik oszilliert zwischen pop- und volksmusikalischen Anklängen, romantischer Symphonieorchestertradition und Filmsoundtrack-artigen Gesten. Mal erfolgen diese Übergänge als schroffe, collagenartige Charakterwechsel, mal als fast unmerkliche Verläufe von einem Stilzitat zum anderen. Und hat man als Hörer gerade begonnen, sich in einem bestimmten musikalischen Idiom aufgehoben und „zu Hause“ zu fühlen, so wird einem im nächsten Moment dieser Halt wieder entzogen. Dennoch kehrt die Musik immer zu ihrem vermeintlichen Zentrum, der Country-Musik, zurück.

„Ich habe für mein Stück das Country-Genre gewählt, da mich die Idee von ‚Authentizität‘ interessiert hat“, so Niels Rønsholdt. „Es geht mir hier nicht nur um Musik, sondern generell um die Art, wie wir unsere Leben leben, wo wir aufwachsen, wo wir uns selbst positionieren. Und dabei kommt natürlich auch die Frage auf, ob es so etwas wie Authentizität überhaupt gibt. Ich habe keine Antwort auf diese Frage, aber ihr Dreh- und Angelpunkt liegt in diesem Stück: Die Musikrichtung ‚Country‘ hat das Image, eng verbunden zu sein mit den Verhältnissen des Ortes, an dem sie entstanden ist. Man spricht ihr gerne eine gewisse Authentizität zu. Aber was bedeutet das eigentlich?“

Country ist eine amerikanische Musiktradition, die verschiedene kulturelle Hintergründe vereint. Sie ging aus traditionellen Elementen unter anderem der Volksmusik euro-

päischer Zuwanderervölker, etwa aus Irland oder England, hervor. Wenn sich nun ein skandinavischer Komponist wie Niels Rønsholdt mit Country-Musik beschäftigt, nähert er sich ihr aus einer wieder anderen Richtung. Und gerade darin liegt das Experiment: Rønsholdt macht sich eine Musik zu eigen, die einst vom alten Europa in die neue Welt gereist ist, und verpflanzt sie wieder zurück ins heutige Europa, in ein klassisches Kammerorchester. Er entreißt die Musik dem Band-Kontext, dem Instrument Gitarre, und übergibt sie einem Violoncello. Ein solches Vexierspiel mit musikalischen Materialien, die verschiedene kulturelle Referenzen mitbringen, kann als Abbild der nicht unproblematischen Frage nach Authentizität, nach Echtheit und Natürlichkeit verstanden werden; und auch der Unmöglichkeit ihrer Beantwortung.

Das gesamte Setting von „Country“ hat eine theatrale Anmu-

tung. Ob es der singende Solist ist, das falsch gehaltene Instrument oder eine pseudo-authentische Textzeile: Jedem Element kommt eine Art als-ob-Rolle zu – ein Moment des Artifizialen, des Nachgeahmten, des buchstäblich „Vorgespielten“.

„Ich sehe theatrale Implikationen“, so Rønsholdt, „nicht unbedingt als etwas, das nur mit visuellen Aktionen zu tun haben muss. Sondern allein schon der Akt des Musikmachens, ein Solist auf der Bühne oder das Aneignen einer bestimmten Musikrichtung haben für mich etwas Theatrales. All die kulturellen Phänomene, mit denen wir aufwachsen und die wir in unserem Bewusstsein tragen, können zu einer Theaterrolle werden. Die Figuren müssen also nicht immer Menschen sein, sondern sie selbst können Musik sein. Und in diesem Fall steht die Country-Musik für

den Stereotyp eines popkulturellen Phänomens. Sie selbst spielt eine theatrale Rolle in der Konzeption des Stückes.“ Auch der Cellist *ist* nicht bloß ein Instrumentalist, sondern er *spielt* die Rolle eines Instrumentalisten – indem er das Cello wie eine Gitarre hält und einen Singer-Songwriter verkörpert. Dass sein Instrument allerdings nicht dafür gedacht ist, „alla chitarra“ gespielt zu werden, ist sofort erkennbar. Insofern ist die Rolle des Solisten hier per se „inauthentisch“, zumal er inmitten eines klassischen europäischen Orchesters sitzt; ein Szenario also, in dem der Country-Sänger deplazierter nicht wirken könnte. Und dass der Cellist kein professioneller Country-Sänger ist, sondern eher amateurhaft singt, zieht eine zusätzliche Ebene der Distanz zwischen dem musikalischen Material und der Performancesituation ein.

„Genau in dieser kleinen Lücke“, sagt Rønsholdt, „lebt die Idee des gesamten Stücks. Man kann das Szenario auch auf mich als Komponisten übertragen: Ich bin kein Country-Spezialist, ganz im Gegenteil. Ich sehe diese Musikkultur eher kritisch, da oftmals eine konservative Weltsicht aus ihr spricht. Insofern spiele auch *ich* gewissermaßen eine ‚Rolle‘. Ich habe mich beim Komponieren in eine mir fremde Musik hinein bewegt – ganz ähnlich wie der Solist, der sein Cello falsch spielt. Allerdings wäre diese Lücke zwischen dem ursprünglichen Material und seiner Umsetzung im Stück nicht interessant, wenn sie zu offensichtlich wäre. Würde ich das Ganze etwa mit einem stark ironischen Tonfall versehen, würde es nicht funktionieren. Es muss schon alles ‚echt‘ genug sein, so dass die Musik uns tatsächlich verführt. Wir müssen den konzeptuellen Hintergrund zeitweise vergessen und uns

in die Musik hineinfühlen können. Erst dann wird es spannend. Denn dann werden wir vielleicht überrascht von den Momenten, in denen das Geschehen plötzlich gebrochen wird, in denen sich eine vermeintliche Kraft von außen einschaltet und das Klangbild stört.“

So gibt es immer wieder Momente, in denen die Musik – wie technisch – ausgeblendet wird oder in denen sich eine kurze Passage als Schleife wiederholt, wie bei einer defekten Schallplatte. Diese Meta-Irritationen führt dazu, dass wir immer wieder aus der Musik herausgeworfen werden, um womöglich kurz darauf wieder in sie hineingezogen und von ihr eingelullt zu werden.

„Mir gefallen die Übergänge von einer Situation zur anderen“, erklärt der Komponist. „Ich bin allerdings nicht daran interessiert, mein Publikum vollständig zu verunsichern.“

Sondern ich suche eher nach jenen Momenten, in denen es eine kurze, temporäre Verwirrung gibt – Augenblicke, in denen schlagartig eine neue Rezeptionshaltung von den Zuhörern gefordert wird. Denn in diesen Übergangsphasen entsteht eine enorme Spannung, bis sich das Publikum an die neue Situation gewöhnt hat und sich wieder wohl fühlt.“

Derlei Momente des Übergangs können eine stärkere innere Beteiligung beim Hörer auslösen. Sie haben Züge des auf Bertolt Brecht zurückgehenden Verfremdungsprinzips. Ob plötzlich ein Textinhalt in einem anderen Licht erscheint, ob aus einem instrumentalen Vortrag eine Theatergeste wird oder ob sich ein musikalisches Material als gebrochenes oder überzeichnetes Abbild seiner selbst entlarvt – Momente, in denen das ursprüngliche Setting gesprengt und zu etwas anderem

wird, ermöglichen eine intensive, vielleicht bewusstere Wahrnehmung. Denn wenn unser kulturelles Referenzsystem ins Wanken gerät, entstehen Verunsicherung oder Verlegenheit. Wir sind gezwungen, uns neue Fragen zu stellen. Und letztlich sind es genau diese emotionalen Impulse und ihre kognitiven Folgen, die Niels Rønsholdt als produktive Energien versteht, um ein musikalisches Ereignis umso lebendiger werden zu lassen.

Country

Texts by Niels Rønsholdt, partly based on American archive material

Part One

1 We Will Dissolve

I will dissolve
Into dirt one day
You will dissolve
Into dirt one day
We will unite with the land on
which we stand
Then we'll hold hands
As two grains of sand

2 Trees (I)

Just like the trees
You reach for heaven
Just like their roots
I reach for hell
We only meet in between
Where dirt meets the sky
Land of love
*Above me are the heavens of
the Lord*
*Below me are the kettles of
Devil's hell*
Land of lies

Just like the butterfly
I stand on the sand in between
Your eyes shine with color
Just like the moth
I'm as pale as the night
We only meet in between
Where moon meets the sun
Times that will come
Times that are gone

3 Island

Some places the sun never rises
I'd rather be on some dark island
where the sun would never shine
as for you to be another man's darling
and to say you'll never be mine

Some places the sun never sets
I am longing out!
I am longing home!
As for you to be another man's darling
And to say you'll never be mine

4 We Don't Ride the Same Horse

Don't we ride the same horse?
We don't ride the same horse!
Don't we drink from the same well?
We don't drink from the same well
no more

So get out of here, ride away in
the dark!
Get out of here!

Don't we breathe the same air?
We don't breathe the same air!
Don't we eat the same corn?
We don't eat the same corn no more
So get out of here, ride away in
the dark!
Get out of here!

Don't we feel the same rain?
We don't feel the same rain!
Don't we walk the same soil?
My torments to the river!

We don't walk the same soil no more
So get out of here, walk away in
the dark!
*My pains to the wind, my aches to
the fire!*
*My sufferings to the kettles of hell
Above me is heaven!*

Get out of here, ride away in the dark!
Get out of here!

5 Train to Glory
I wish to the Lord, that train
would come
To take me back to where I belong

I wish to the Lord, that train
would come
To take you back to where you belong

I wish to the Lord, that train would
come
This train is bound for glory
This train is bound for home
To take me back to where I belong

6 Someday
Someday we'll meet again
I like the way you smell of pine
I like how your sand caress my toes
In the ballroom of love
I like the way you burn my neck
*I like to feel your wind against my
skin*
I like it, I like it, I like it
And we'll dance until the mornin'
*I like your dust and your rain in my
eyes*
I like your thorns in my flesh

Someday we'll meet again
On the steamboat of hope
And we'll sail into the future
I like it, I like it, I like it

7 Man of Honor
*I am build from your water and
bacteria*
*I am build from your oxygen and
nitrogen*
*I am build from your calcium and
phosphorus*

I am a man of honor
From Virginia I did come
I courted a pretty fair maiden
Miss Polly was her name

I won her affection
Her love did plainly show
Her self-conceited brother
Did cause
*I am build from your hydrogen and
carbon*
I am build from your sulphur!
Her self-conceited brother
Did cause our overthrow

8 My Guitar
*My guitar is made out of wood from
the forest*
*My guitar is made out of guts from the
cattle*
*My guitar is made out of hair from the
horse*
*My guitar is made out of steel from the
mountain*
*My guitar is made out of air from the
sky*

*My guitar is made from the rain and
the sun*
*My guitar is made from the night and
the day*
*My guitar is grown from the soil of my
home*
Only I can play it, you can't play it
*You don't understand, you ain't from
here*
My guitar is made by God
Only I can play it, you can't play it
*You don't understand, you ain't from
here*

9 Your Land, Your Love

Your lakes are blue like my eyes are
Your dirt

If anybody asks you

Dirt is brown like my skin is

Your curly treetops are like my

Who was it, who wrote this song?

It was a light-skinned cowboy

Searching for a home

I am your land, I am your love

You smell me wherever you go

Don't you know I care for you?

Don't you know you'll never leave?

Don't you know you're mine?

I won't let go before the end of time

You are mine to keep!

Part Two**10 Death, Where Is Your Sting?**

O death, where is your sting?

O grave, where is your victory?

No, I will conquer it all!

I will rule the sky and soil!

O time, where is your poison?

If I had wings like the raven

If I had legs like the panther

O sin, where is your consequence?

No, I

If I could hide underground like

the oil

If I was fast like the spider

If my soul was dark as the coal

No, I will withstand you all!

I will preside!

I would escape at sunrise like the
night

Preside over heaven and hell!

I will rule the sun and moon!

11 Trees (Ila)

Just like the trees

You reach for heaven

Just like their roots

I reach for hell

We only meet in between

Where earth meets the sky

Land of love

Land of lies

12 Gone Like a Turkey Through the Corn

I'm gone, I am long gone

I would tell you all my secrets

I would tell you all my worries

I'm gone like a turkey through
the corn

I ain't coming back!

The sun is sinkin'

The road is clear

The wind is singin'

Songs I wanna hear!

What makes you hold your head
so high?

That's just how you're gonna die

You're gone, you are long gone

You're gone like a turkey through

the corn

Ain't coming back!

The sun is sinkin'

Your road is clear

The wind is singin'

Songs you wanna hear!

What makes me hold my head
so high?

I would tell you all my sorrows

I would tell you all my desires

That's just how I'm gonna die

And you would tell it to no one

How I'm gonna die

What makes me hold my head
so high?

That's just how I'm gonna die

13 Frozen Rose

Try to harvest bug-eaten crop

Try to sow in the hell-like heat

Try to fish from rivers of ice

Try to hunt where no life's in sight

I'll freeze the rose, I'll break the tree

Watch me destroy everything
you know

Try to walk in ten feet of snow

Try to stand still in the tornado

I'll freeze the rose, I'll break the tree

Watch me destroy everything
you grow

No more shall I bow to fear and
hunger

No more shall I obey the thirst

You'll freeze the rose, you'll break
the tree
I watch you destroy everything I grow

No more shall I rely on sun and rain

14 This Road Belongs to You

This road belongs to you
*The sand is in my ears and in my
eyes
The dust is on my skin and under
my nails*

It leads to east, it leads to west
It leads me back home
*A land with no daylight
A land with no horizon*

That's why you closed it off
That's why you covered it with
fallen trees
That died in the drought
You covered it so no one can pass it
So I'll ne ...
*A land of only storm
A land with no ground
A land with no heaven*
I'll never pass it
So no one takes me away
Go ahead and love another

I would never care
You covered it so no one gets over
You can walk away with pride
But you'll never get far
I'm sure the road will turn and lead
you back
You covered ...
*Is this the garden of Eden?
Is this the desert of hell?*
You covered it so no one can pass it
'Cause the road is in your head
You covered it so no one can pass it
Yeah, the road is in your heart
*Is there a difference, we can't even
tell*

Go ahead and love another
I would never care
I can walk away with pride
But I'll never get far
I'm sure the road will turn and lead me
back
'Cause the road is in my mind
Yeah, this road is in my heart

15 Kneel in the Grass!

Separated like berries on the bush
Every mornin' the sun is up
The fire is on
I close my eyes and hopeful pray

Come to me!
Kneel in the grass!
Lick on the swollen soil!

Every noon when I
Burn in the sun
I look to the sky
And scream for help but there's
no one who'll hear

Come to me!
Kneel in the grass!
Lick on the swollen soil!

Every night when
*Gone like bubbles in the stream
Lonely like boats at sea*
The sun goes in
The fire is out
*Distant like stars in the sky
Missing like flowers in winter*
I hang down my head and I mournful
cry

Come to me!
Kneel in the grass!
Lick on the swollen soil!

Cold like a heart without blood

16 Heavy Is the Heart

One day my guitar will sound
So beautiful in the sky
In the heaven of the Lord

One day my voice will sing
Thousands of new songs
In the heaven of the Lord

Now I'm on the ground
Now I'm on the sand
Now I am bound to this barren land

Heavy is the steel
Heavy is the stone
Heavy is the heart of a lonely one

One day your guitar will burn
So beautiful in hell
In the fires of the Lord

*Sunk my fiddle when I sailed
Threw my songs overboard when I
sailed*

One day your voice will scream
Thousands of pleadings
To the devil underground
*Drowned my heart when I sailed
Overturned my soul when I sailed*

Now I'm on the ground
Now I'm on the sand
Now I am bound to this barren land

Light is the dust
Light is the rain
Light is my heart if we meet again

17 Trees (Iib)

Just like the butterfly
Your eyes shine with color
Just like the moth
You're as pale as the night
We only meet in between
Where earth meets the sky
Land of love
Land of lies

18 Alphabet Song

*A is for Alone
B is for Bride, B is for Burn
A is for Alphabet
E is for Everyone, E is for Exodus
D is for Demon, D is for Devil*

*M is for Moon, M is for Mourn
C is for Cowboy
S is for Sin, S is for Sun
H is for Heaven, H is for Hell*

*T is for Threat, T is for Temptation
F is for Flower, F is for Fire
E is for Early, E is for End
L is for Laughter, L is for Lament*

*O is for Ornament, O is for Omen
V is for Vanity, V is for Violin*

*H is for Home, H is for Hope
G is for Guitar, G is for Genocide
V is for Value, V is for Violence
I is for Insect
R is for Reptile, R is for Rose*

*B is for Bite, B is for Bird, B is for
Book
F is for Flesh, F is for Famine*

*P is for Punishment, P is for Prayer
J is for Justice, J is for Judas*

*K is for King
Q is for Queen
S is for Slave
C is for Capture
C is for Cowboy
Y is for Youth, Y is for Years gone by
F is for Freedom
I is for Ice, I is for Intolerance
You'll be free again some day
F is for Fire, F is for Freedom
See this roving cowboy come home
H is for Home, H is for Hostage
S is for Suppression, S is for Sunshine
You'll be free again some day
See this roving cowboy return!
F is for freedom*

DDD

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DANMARKS NATIONALE
MUSIKANTOLOGI

Dacapo Records, Denmark's national record label, was founded in 1989 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.

Country

Part One

1	We Will Dissolve	3:01
2	Trees (I)	3:55
3	Island	3:49
4	We Don't Ride the Same Horse	3:18
5	Train to Glory	1:52
6	Someday	3:05
7	Man of Honor	3:02
8	My Guitar	3:12
9	Your Land, Your Love	3:32

Part Two

10	Death, Where Is Your Sting?	4:26
11	Trees (IIa)	2:07
12	Gone Like a Turkey Through the Corn	4:19
13	Frozen Rose	4:16
14	This Road Belongs to You	4:47
15	Kneel in the Grass!	4:23
16	Heavy Is the Heart	4:38
17	Trees (IIb)	1:34
18	Alphabet Song	4:25

Total 63:41