

Daníel Bjarnason

From Earth to Ether

Jakob Kullberg  
Karin Torbjörnsdóttir  
Aarhus Symphony Orchestra  
Conducted by Daníel Bjarnason

Daníel Bjarnason (b. 1979)

## From Earth to Ether

Jakob Kullberg, cello

Karin Torbjörnsdóttir, mezzo-soprano

Aarhus Symphony Orchestra

Conducted by Daníel Bjarnason

**Bow to String** (2011, rev. 2022)

version for cello and orchestra

- |                               |      |
|-------------------------------|------|
| 1 I Sorrow Conquers Happiness | 6:20 |
| 2 II Blood to Bones           | 5:45 |
| 3 III Air to Breath           | 4:33 |

**Over Light Earth** (2012, rev. 2016, 2022)

for chamber orchestra

- |                      |      |
|----------------------|------|
| 4 I Over Light Earth | 6:14 |
| 5 II Number 1, 1949  | 8:59 |

**Larkin Songs** (2008/2010, rev. 2022)

version for voice and orchestra

- |                                  |      |
|----------------------------------|------|
| 6 I Talking in Bed               | 4:44 |
| 7 II Is It for Now or for Always | 2:10 |
| 8 III Night-Music                | 7:14 |

Total 46:01

World premiere recording



Danish Arts  
Foundation



Daníel Bjarnason

## From Earth to Ether

By Tim Rutherford-Johnson

There is an evaporating quality to the music of Icelandic composer and conductor Daníel Bjarnason. It may begin quietly or loudly, calmly or violently; but eventually its sounds are brought to the edge of breaking up, of transforming into something less concrete, closer to air. In *Over Light Earth* they tremble before being dispersed to the far edges of the orchestra; over the three movements of *Bow to String* an insistently pounding passacaglia transforms into an exhale of frozen breath; and the three *Larkin Songs* dwell on the companionship and love that becomes a mirage even as we hold it in our arms.

It is tempting to attribute this vaporous nature to the landscapes of Bjarnason's homeland: steam rising from volcanic fissures; the icy fogs of

the North Atlantic; the Aurora borealis. But there is more to it than empty cliché. *Over Light Earth* provides a first clue. The work's two movements are inspired by two masterpieces of American abstract expressionist painting: Mark Rothko's *No. 9 (Dark Over Light Earth)* of 1954, and Jackson Pollock's *Number 1, 1949*. It is a curious quality of abstract expressionism – and a key to its enduring appeal – that images that so foreground the practical actions of the artist on his canvas (Pollock's drips and swirls, Rothko's thick, uneven brushstrokes) should achieve such a powerfully spiritual quality, a shimmering mysticism.

It is often said that the rectangles of Rothko's colour field paintings – like *No. 9* – are both concrete and not. They clearly are rectangles, painted in bold, single colours, lined up and arranged one over the other; the abstraction of Kandinsky or Mondrian reduced to its most prosaic elements. But then again, they are not rectangles: their edges are blurred

and imprecise; and they are unevenly brushed, so that shades and colours from behind show through. Perhaps they *were* rectangles, but now they are dematerialising.

*Over Light Earth* – commissioned by the Los Angeles Philharmonic Association and composed in 2012 – begins at one of Rothko's fuzzy edges. Bjarnason's orchestra is augmented with two pianos, which are positioned at opposite sides of the ensemble, as far apart as possible. They begin the piece with similar material – strings of high, repeating notes that descend and decelerate, dissipating energy like bouncing molecules and drawing it out into the widest field. As if we are zooming in, this passage returns several times, each time a little slower, and each time with more of its internal details coming to the fore. Gradually, something more concrete emerges from the centre of the orchestra – a plane of bold colour, we might imagine – but after a climactic crash

from the pianos this too fades into the edges, leaving only an enigmatic oboe melody in its wake. A similar motion inward and back out shapes the second movement, named after one of Pollock's iconic drip paintings: a dense web of black, yellow, grey and cream with traces of blood red, dark green, lurid pink and more. This time, Bjarnason begins with the frantic totality of the painting – its bebop rhythms, its barely controlled polyphony – before centring in on the heart of the mesh. The paradox here is that now the zoom-in reveals not more detail but more space: the tiny, still voids within Pollock's network of drips and streaks magnified to vast galaxies before we zoom back out again to the painting as a whole.

*Bow to String* was originally composed in 2010 for multi-tracked cellos and first performed by Bjarnason's friend Sæunn Thorsteinsdóttir. It is recorded here for the first time in a new version for cello and orchestra

created in 2022. The first movement takes its title, 'Sorrow Conquers Happiness', from an eight-bar song that features in the performance work *GOD* (2007) by the Icelandic artist Ragnar Kjartansson. In *GOD*, Kjartansson – dressed like a Frank Sinatra-style crooner – sings in front of an 11-piece jazz band, in a room draped from ceiling to floor in pink satin curtains. Over the course of the performance's 30 minutes, he repeats his song dozens of times, with small variations by his band. Bjarnason borrows the melody and chords of Kjartansson's song and essentially remixes them: retaining the song's original shape and repetitions but stretching then over a dramatically terraced emotional landscape instead of Kjartansson's slowly turning melancholy.

In this context, Kjartansson's song functions something like one of Rothko's rectangles: a more or less solid thing, which over the next two movements slowly fades out of existence. Although the song itself

does not return, the second movement deconstructs its big band ballad style with a pizzicato walking bass (some of the orchestral cellos play with paperclips attached to their strings to give them eerie, gong-like sound) and occasional white noise splashes that recall the hiss of a drummer's sizzle cymbal. When the soloist breaks out into melody, it is set in bluesy slides and harmonies. The final movement, 'Air to Breath', reduces things down even further, retaining only the idea of repetition: it is like a deconstruction of a deconstruction, stretching the gongs and muted strings of the second movement from pulse into smooth harmonic bed, while the cello plays four variations of a melody that rises higher and higher, before fading entirely into a field of string harmonics.

The version of *Larkin Songs* recorded here has had a protracted genesis. The first song, 'Talking in Bed', was written in London in the summer of 2008 and subsequently arranged for soprano

and piano quintet in 2010 when the other two, 'Is It for Now or for Always' and 'Night-Music', were composed for a performance of all three at the Kammertónleikar Kirkjubæjarklaustur in Iceland in 2010; later that year a double bass part was added to the quintet; and in 2022 the three songs were orchestrated (and the vocal part slightly revised) for this recording.

Bjarnason was introduced to Philip Larkin's poetry by a friend and immediately felt a connection with its bleakly honesty perspective. These three were chosen as much for the musical possibilities they suggested as anything else (and the marginally more upbeat 'Is It for Now or for Always' in order to lighten the mood slightly). But all three poems also feature a juxtaposition of mundane and heavenly that must have resonated with the composer as well. 'Talking in Bed' describes the loneliness that can be felt even in the most intimate moments in the arms of a lover, while 'Outside, the wind's incomplete unrest / Builds and disperses

clouds about the sky,' 'Is It for Now or for Always' describes the uncertainty of concrete things, which can all appear as 'tricks', 'mirages' or 'shams'; only a lover and only the present – 'my sudden angel' – can be taken for granted. Finally, 'Night-Music' considers the loneliness of the night sky and the sleepers' dreams.

Understandably, Bjarnason's music is more dramatic here than in the two orchestral scores, but still the sense remains of earthly things transforming into ethereal ones. The overall arc is similar to that of *Bow to String*: the flowing opening movement is followed by a spikier second, in which snapping pizzicato and dry, perforated sounds dominate; and then a vapourised third, coloured here by flautando strings, trembling percussion and air-tone winds. Larkin's poems all refer to the emptiness that looms beyond home, bed and body, which Bjarnason renders in musical phrases that – while they occasionally stretch out broadly – are never far from fading away.



Jakob Kullberg

**Jakob Kullberg**, the esteemed cellist, is renowned for his unparalleled talent and fearless interpretations, pushing the boundaries of the classical cellist's traditional role in today's international music scene. Born in Denmark in 1976, Kullberg has garnered acclaim for his mesmerizing performances of contemporary cello concertos and captivating solo performances. The 2021 Nordic Council Music Prize nominee, Jakob Kullberg has made his mark through collaborations with orchestras such as the Royal Philharmonic Orchestra, BBC Philharmonic, Bergen Philharmonic Orchestra, Sinfonia Varsovia, Wrocław Philharmonic, Tallinn Chamber Orchestra, and the major symphony orchestras in Denmark, Sweden, Norway, and Finland. His artistry has graced renowned festivals including the Aldeburgh Festival, Bergen International Festival, Huddersfield Festival and Warsaw Autumn Festival.

Kullberg's illustrious career includes winning numerous prizes at

international solo and chamber music competitions, and boasting an impressive discography, including two P2 Prisen awards as well as a shortlisting for a *Gramophone* Award. Notably, he has forged a close collaboration with esteemed composer Per Nørgård, whose entire cello-output of the last 20 years has been composed specifically for Kullberg. His interpretations and collaborations with composers such as Kaija Saariaho, Bent Sørensen and Niels Rønsholdt have also earned him recognition.

Kullberg is a sought-after pedagogue and has been a Professor of Cello at the Royal College of Music in London since 2016. Additionally, he is an Associate of the Royal Academy of Music, London, and has been the artistic director of the Open Strings Cello Masterclass since its establishment in 2004. Sharing his expertise and passion for music education, he conducts masterclasses at renowned institutions across Europe, US and China.

**Karin Torbjörnsdóttir**, a mezzo-soprano of Icelandic and Swedish origin, has given numerous recitals featuring compositions by Mozart and Haydn, French mélodies, German Lieder, as well as Swedish and Icelandic songs. Her achievements include world premieres of operas and chamber music, as well as performances at festivals such as the Lucerne Festival, Anima Mundi Festival in Pisa, the 27th International Music Festival Macau, as well as Salzburg's 'Nacht der Komponisten' and 'Barocknacht'. Torbjörnsdóttir was awarded 'Singer of the Year 2020' by Gríman, the Icelandic Performing Arts Awards, for her portrayal of Cherubino in Mozart's *Le nozze di Figaro*, performed at the Icelandic Opera the previous year. Torbjörnsdóttir has developed a diverse repertoire of Baroque, Classical and Romantic works, starred in leading mezzo roles by Mozart, delved into the repertoire of Puccini, Rossini and Verdi, and has performed contemporary works by composers

such as Ligeti, Nono, Rihm and Ullmann, to name a few. After completing her Master of Opera at the Mozarteum University in Salzburg, she began her career at the opera studio of the Staatsoper Stuttgart, and later became a member of the Luzerner Theater, all while maintaining a busy schedule as a guest soloist. In 2021, she made her debut with the Gothenburg Symphony Orchestra. Torbjörnsdóttir has performed in Austria, Germany, Iceland, Macau, Slovenia, Sweden, Switzerland, and the US, both in opera and as a concert soloist, under the baton of conductors including Daníel Bjarnason, Bjarni Frímann Bjarnason, Olof Boman, Sylvain Cambreling, Giuliano Carella, Johannes Gustavsson, Franck Ollu, David Parry and Gabriel Venzago.

The **Aarhus Symphony Orchestra** was founded in 1935 and resides in the award-winning Symphonic Hall at Musikhuset Aarhus. The orchestra employs 66 full-time musicians, with

the legendary Leif Segerstam serving as an honorary conductor. The orchestra attracts a diverse and large audience through a wide range of concerts, including weekly subscription concerts, family concerts, chamber concerts, and collaborative concerts with festivals and venues throughout Denmark. Additionally, the orchestra has a longstanding partnership with the Danish National Opera (Den Jyske Opera) and has recorded a significant amount of Danish contemporary works and classical repertoire. The orchestra is deeply committed to the community and performs special concerts for vulnerable populations and arranges free school concerts, reaching over 10,000 children annually. In 2018, the orchestra launched *Musikkens børn* (The Children of Music), an ambitious family project that targets pre-school children and their parents. In 2021, the orchestra introduced a range of new concert formats, including *KONTAKT* (Contact), *VelLyd* (Wellbeing through sound)

and *Fyraftenskonserter* (After-work concerts), each of which expands the concert experience and places the audience at the center by offering direct interaction with the orchestra, a space for relaxation and contemplation, and concerts that prioritise socialising and cozying up.

**Daniel Bjarnason** is one of Iceland's most prominent musicians. He has conducted and composed for orchestras worldwide, including the Helsinki Philharmonic, Gothenburg, Toronto, Frankfurt Radio, Tokyo, Cincinnati, Detroit and London symphony orchestras. He maintains a strong relationship with the Iceland Symphony Orchestra and has received commissions from the LA Phil for several of his works.

Bjarnason frequently collaborates with artists from outside the classical field, such as Brian Eno, Ben Frost and Sigur Rós. He has also collaborated with Martin Grubinger, Pekka Kuusisto and Víkingur Ólafsson, who

have all premiered concertos written specifically for them by Bjarnason. Writing music for film also remains a constant part of his output.

His albums include *Processions* (2010), *Sólaris* (2011), *Over Light Earth* (2013), *Recurrence* (2017), *Concurrence* (2019) and *Occurrence* (2021).



## Fra jord til æter

Af Tim Rutherford-Johnson

Den islandske komponist og dirigent Daníel Bjarnasons musik har noget flygtigt over sig. Uanset om den begynder stille eller højlydt, roligt eller voldsomt, bliver lydene til sidst ført ud over kanten og brudt op, forvandlet til noget mindre konkret og mere luftigt. I *Over Light Earth* dirrer de, før de spredes ud i orkestrets fjerneste områder. I løbet af de tre satser i *Bow to String* forvandles en insisterende og dunkende passacaglia til en frossen udånding, og de tre *Larkin Songs* beskæftiger sig med det fællesskab og den kærlighed, der kan føles som en illusion, selv når vi holder det i vores arme.

Det er fristende at føre dette flygtige aspekt tilbage til landskaberne i Bjarnasons hjemland: dampende vulkanske sprækker, de iskolde tåger over Nordatlanten, nordlyset. Men

der er mere i det end tomme klichéer. *Over Light Earth* rummer den første antydning heraf. Værkets to satser er inspireret af to mesterværker indenfor amerikansk ekspressionisme: Mark Rothkos *No. 9 (Dark Over Light Earth)* fra 1954 og Jackson Pollocks *Number 1, 1949*. Et af de særlige karakteristika ved abstrakt ekspressionisme – og en af grundene til dens vedvarende popularitet – er, at billederne på den ene side afspejler kunstnerens konkrete handlinger på lærredet (Pollocks dryp og hvirvler, Rothkos tykke, ujævne penselstrøg) og på den anden side opnår en så kraftfuld åndelig kvalitet, en flimrende mystik.

Det siges ofte, at rektanglerne i Rothkos malerier af farvede felter – som i *No. 9* – både er konkrete og det modsatte. Det er tydeligvis rektangler, som er malet i klare enkeltfarver, sat op ved siden af og lagt ind over hinanden; abstraktionen hos Kandinsky eller Mondrian reduceret til dens mest prosaiske form. Men så igen er det ikke kun rektangler – kanterne er

slørede og upræcise, og de er ujævnt påført, så skyggerne og farverne inde bagved skinner igennem. Måske var de engang rektangler, men nu er de ved at forsvinde.

*Over Light Earth* – bestilt af Los Angeles Philharmonic Association og komponeret i 2012 – åbner med en af Rothkos flossede kanter. Bjarnason har udvidet sit orkester med to klaverer anbragt på hver side af ensemblet og så langt fra hinanden som muligt. De indleder værket med det samme materiale – kæder af høje, gentagne toner, der falder og bliver langsommere, mens de frigiver energi som hoppende molekyler og strækker materialet videst muligt ud. Det er næsten, som om vi zoomer ind og passagen vender tilbage flere gange, hver gang en smule langsommere og med flere af sine indre detaljer synlige. Gradvist træder der noget mere konkret frem inde fra midten af orkestret – en flade i kraftige farver forestiller vi os måske – men efter et dramatisk brag fra klavererne

flyder også det ud mod kanterne og efterlader kun en gådefuld obomelodi i sit kølvand. En lignende bevægelse indad og tilbage ud præger andensatsen, opkaldt efter et af Pollocks ikoniske drypbilleder – et tæt spind af sort, gult, gråt og flødefarvet med stænk af blodrødt, mørkegrønt, skrigende pink og mere. Denne gang begynder Bjarnason med det maniske i maleriets helhed – beboprytmerne, den næsten ukontrollerbare polyfoni – før han fokuserer på vævets hjerte. Paradokset her er, at der ved at blive zoomet ind ikke afsløres flere detaljer, men mere rum: De bittesmå, uforanderlige tomrum i Pollocks netværk af dryp og striber bliver forstørret op til enorme galakser, før vi zoomer ud igen til maleriet som helhed.

*Bow to String* blev oprindeligt komponeret i 2010 som et multi-track-celloværk og uropført af Bjarnasons ven Sæunn Thorsteinsdóttir. Indspilningen her er den første af en ny version for cello og orkester, skabt i 2022. Første sats har titlen “Sorrow Conquers Happiness” og



er inspireret af en otte takter lang sang fra performanceværket *GOD* (2007) af den islandske kunstner Ragnar Kjartansson. I *GOD* synger Kjartansson – klædt som en crooner i Frank Sinatra-stil – foran et 11-mands jazzband i et lokale med lyserøde satingardiner fra gulv til loft. I løbet af den halvtime lange performance gentager han sangen snesevis af gange med små variationer fra bandets side. Bjarnason overtager melodien og akkorderne fra Kjartanssons sang og remixer dem mere eller mindre – bevarer sangens oprindelige form og gentagelser, men breder dem ud over et dramatisk, lagdelt følelseslandskab i stedet for Kjartanssons langsomt roterende melankoli.

I denne sammenhæng kan Kjartanssons sang siges at fungere lidt ligesom et af Rothkos rektangler – en mere eller mindre fast form, der langsomt forsvinder og ophører med at eksistere i løbet af de næste to satser. Selvom sangen ikke som sådan vender tilbage, dekonstruerer anden sats bigband-baladestilen med en knipset walking bass

(nogle af cellisterne i orkestret spiller med papirkliips på strengene for at give dem en uhyggelig, gong-lignende lyd) og lejlighedsvis klatter af hvid støj med mindelser om en trommeslagers hvislende nitte-bækken. Når solisten bryder ud i melodien, bliver den ledsaget af blueslignende glissandoer og akkorder. I sidste sats, “Air to Breath”, bliver tingene reduceret endnu mere, og kun forestillingen om gentagelse er tilbage – det er som en dekonstruktion af en dekonstruktion, hvor lyden af gonger og sordinerede strenge fra anden sats bredes ud – fra en tydelig pulsfølelse til en glat akkordflade – mens celloerne spiller fire variationer af den stadig lysere melodi, der til sidst fordufter i et felt af strygerflageoletter.

Den foreliggende version af *Larkin Songs* har en lang skabelseshistorie bag sig. Den første sang, “Talking in Bed”, blev skrevet i London i sommeren 2008 og senere i 2010 omarrangeret for sopran og klaverkvintet, da de to andre sange, “Is It for Now

or for Always” og “Night-Music”, blev komponeret til en samlet opførelse af alle tre ved Kammertónleikar Kirkjubæjarklaustur i Island det år. Senere samme år blev en kontrabasstemme føjet til kvintetten, og i 2022 blev de tre sange orkestreret (og vokalpartiet revideret) til denne indspilning.

Bjarnason blev introduceret til Philip Larkins digte af en ven og følte sig med det samme forbundet med deres dystert ærlige perspektiv. De tre digte her blev valgt lige så meget for de musikalske muligheder, de antydede, som af andre grunde (og den marginalt mere opmuntrende “Is It for Now or for Always” for at lette stemningen en anelse). Men alle tre digte indeholder også kontrasten mellem det jordiske og det himmelske, hvilket må have vakt genklang hos komponisten. “Talking in Bed” beskriver den ensomhed, der kan føles selv i de mest intime øjeblikke i en elsket persons arme, mens “Outside, the wind’s incomplete unrest / Builds and disperses clouds about the sky”, “Is It

for Now or for Always” beskriver usikkerheden i det konkrete, der kan forekomme at være “tricks”, “blændværk” eller “falskhed”, og kun den elskede og nuet – “my sudden angel” – kan man tage for givet. Endelig funderer “Night-Music” over ensomheden på nattehimmelen og i drømmene hos dem, der sover.

Naturligt nok er Bjarnasons musik her mere dramatisk anlagt end i de to orkesterpartiturer, men der er stadig en fornemmelse af, at noget jordisk forvandler sig til noget æterisk. Det overordnede forløb minder om Bow to String: den flydende åbnings-sats følges af en mere knortet andensats, hvor skarpe pizzicatoer og tørre, perforerede lyde dominerer, og så til sidst en forstøvet tredjesats, farvet af flautando-strygere, sitrende slagtiløje og luftige træblæsertoner. Alle Larkins digte henviser til den truende tomhed, der lurker uden for hjemmet, sengen og kroppen, og som Bjarnason her afbilder i musikalske fraser, der, selvom de til tider strækkes bredt ud, aldrig er langt fra at forsvinde.

**Jakob Kullberg** er en ekstraordinær dansk musiker, der med nysgerrighed og mod konstant både udforsker og udfordrer grænserne for sit instrument, sig selv og rollen som komponist/performer. Han er født i 1976 og blev i 2021 nomineret til Nordisk Råds Musikpris. Som musiker har han høstet særlig ros for sine opførelser af moderne cellokoncerter og sine solooptrædener samt for hans samarbejder med en række prominente orkestre som Royal Philharmonic Orchestra i London, BBC Philharmonic, Bergen Filharmonikerne, Sinfonia Varsovia i Warszawa, Wrocław Filharmonikerne, Tallinn Kammerorkester samt de store symfoniorkestre i Danmark, Sverige, Norge og Finland. Jakob Kullberg er også en hyppig gæst på festivaler som Aldeburgh Festival, Festspillene i Bergen, Huddersfield Festival og Warszawa Efterår.

Gennem sin karriere har Jakob Kullberg modtaget flere priser ved internationale solo- og kammermusik-konkurrencer, og hans indspilninger

har vundet P2 Prisen to gange og været nomineret til en Gramophone Award. Han har et unikt og tæt samarbejde med komponisten Per Nørgård, hvis celloværker fra de seneste 20 år er komponeret til ham. Jakob Kullberg har også tætte samarbejder med komponisterne Kaija Saariaho, Bent Sørensen og Niels Rønsholdt.

Jakob Kullberg er en eftertragtet pædagog og har siden 2016 været professor i cello ved Royal College of Music i London. Han er *Associate* ved Royal Academy of Music i London og har været kunstnerisk leder af Open Strings Cello Masterclass siden grundlæggelsen i 2004. Han har desuden givet adskillige masterclasses ved anerkendte institutioner i Europa, USA og Kina.

Den islandsk-svenske mezzosopran **Karin Torbjörnsdóttir** har givet talrige recitals med musik, hvor hun har fremført kompositioner af Mozart og Haydn, franske *mélodies*, tyske lieder samt svenske og islandske sange.



Karin Torbjörnsdóttir

Hendes meritter tæller verdenspremierer på operaer og kammermusik samt optrædener på festivaler som Lucerne Festival, Anima Mundi Festival i Pisa, Macaus internationale musikfestival samt Salzburgs *Nacht der Komponisten* og *Barocknacht*.

I 2020 blev Karin Torbjörnsdóttir udnævnt som 'Årets sanger' af Gríman, den islandske scenekunstpris, for hendes portræt af Cherubino i *Figaros bryllup*, der blev opført i Island året før.

Hendes repertoire spænder vidt og omfatter musik fra barokken til ny musik: hun har optrådt i ledende mezzoroller i Mozarts operaer, dykket ned i repertoire af Puccini, Rossini og Verdi og derudover opført samtidsværker af komponister som Ligeti, Nono, Rihm og Ullmann, for at nævne nogle få. Efter at have afsluttet sin uddannelse ved Universitæt Mozarteum i Salzburg indledte Karin Torbjörnsdóttir sin karriere ved Staatsoper Stuttgart og blev senere medlem af Luzerner Theater, alt imens hun var en

aktiv gæstesolist. I 2021 debuterede hun med Göteborg Symfonikerne.

Karin Torbjörnsdóttir har optrådt i Østrig, Tyskland, Island, Macau, Slovenien, Sverige, Schweiz og USA, både i operapartier og som koncertsolist, under ledelse af blandt andre Daniel Bjarnason, Bjarni Frímann Bjarnason, Olof Boman, Sylvain Cambreling, Giuliano Carella, Johannes Gustavsson, Franck Ollu, David Parry og Gabriel Venzago.

**Aarhus Symfoniorkester** blev grundlagt i 1935 og har til huse i Musikhuset Aarhus, hvor det råder over sit helt eget koncertsted; den prisbelønnede Symfonisk Sal. Orkestret består af 66 fastansatte musikere med den legendariske Leif Segerstam i rollen som æresdirigent. Orkestret tiltrækker et stort og mangfoldigt publikum gennem en bred vifte af koncerter, herunder ugentlige abonnementskoncerter, familiekoncerter, kammerkoncerter og samarbejdskoncerter med festivaler og spillesteder som Musikhuset Aarhus,

Smukfest, Spot Festival og Aarhus Festuge. Aarhus Symfoniorkester spiller også en vigtig rolle som fast partner ved Den Jyske Operas årlige produktioner i den østjyske region og har en betydelig indspilningsvirksomhed af både danske, nykomponerede værker og et mere klassisk repertoire. Aarhus Symfoniorkester arrangerer derudover også særlige koncerter for udsatte borgere og gratis skolekoncerter, der når ud til mere end 10.000 børn hvert år. I 2018 lancerede orkestret *Musikkens børn* – et ambitiøst familieprojekt, der henvender sig til før-skolebørn og deres forældre. I 2021 tog orkestret hul på en række nye koncertformater, herunder *KonTAKT*, *Vellyd* og *Fyraftenskoncerter*, der hver især udvider koncertoplevelsen og sætter publikum i centrum ved henholdsvis at tilbyde direkte interaktion med orkestret og musikken, et musikalsk rum med plads til ro og fordybelse, og endelig koncerter, der prioriterer socialt samvær og hygge.

**Daniel Bjarnason** er en af Islands mest fremtrædende musikere. Han har dirigeret og komponeret for orkestre over hele verden, herunder Helsinki Filharmonikerne samt symfoniorkestrene i Göteborg, Toronto, Frankfurt, Tokyo, Cincinnati, Detroit og London. Han har desuden et tæt samarbejde med Islands Symfoniorkester og har modtaget adskillige værkbestillinger fra LA Phil.

Daniel Bjarnason samarbejder ofte med kunstnere uden for den klassiske sfære, eksempelvis Brian Eno, Ben Frost og Sigur Rós. Han har også samarbejdet med Martin Grubinger, Pekka Kuusisto og Víkingur Ólafsson, der alle har opført koncerter, Bjarnason har skrevet til dem. Filmmusik er desuden en konstant del af hans produktion.

Daniel Bjarnasons diskografi omfatter udgivelser som *Processions* (2010), *Sólaris* (2011), *Over Light Earth* (2013), *Recurrence* (2017), *Concurrence* (2019) og *Occurrence* (2021).

## AARHUS SYMPHONY ORCHESTRA

### Violin 1

Ian van Rensburg  
Johanna Tolvanen  
Tue Lautrup  
Hanne Holt Nielsen  
Thea Clemson Andersen  
Todd Cadieux  
Katrin Djordjevic Sønnichsen  
Matthias von Niessen  
Matthias Gahl  
Hayato Ishibashi  
Signe Madsen  
Peter Clemson

### Violin 2

Sarah Lucy Foldager  
Birgitte Bærentzen Pihl  
Marta Wisniowska-Mruk  
Erik Søndergaard Jensen  
Vibeke Lund Nielsen  
Charlotte Hald Lauridsen  
Pernille Jönsson Nüchel  
Sonja Lind  
Violina Petrova  
Romane Queyras

### Viola

Luminita Marin  
Nikolaj Lind Pedersen  
Lars Kvist  
Lise Pehrson  
Eva Paulin  
Zane Kalnina  
Zane Sturme  
Sara Wallin

### Cello

Eugene Hye-Knudsen  
Brian Friisholm  
Jens Lund Madsen  
Ananna Lützhøft  
Chiao-Hui Hwang  
Fang-Yu Liang  
Anne Hall

### Double Bass

David McIlfrack  
Christian Jørgensen  
Frank Christensen  
Poul Erik Jørgensen  
Marika Grüttner  
Dominik Suess

### Flute

Lena Kildahl Larsen  
Toril Vik Kjøller  
Judith Wehrle

### Oboe

Malene Bjerg Poulsen  
Lisa Anna Gross

### Clarinet

Mathias Vik Kjøller  
Vibeke Kærsgaard Lembcke  
Kristian Flagstad

### Bassoon

Eric Beselin  
Alexandru Chirica

### Horn

Flemming Aksnes  
Lisa Maria Cooper  
Jari Kamsula  
Klaus Gottlieb  
Ignacio Montero Requena

### Trumpet

Kim Hansen  
Anders Kildahl Larsen  
Sarah Owens

### Trombone

Fabrice Godin  
Christian Tscherning Larsen

### Bass Trombone

Jens Vind

### Tuba

Jonathan Borksand Hanke

### Timpani

Nikolai Petersen

### Percussion

Anders Lynghøj  
Rasmus Clemens  
Daniel Rahbek Jones

### Harp

Rosanna Rolton

### Piano

David Strong

### Celesta

Jakob Bahr

## DDD

Recorded at Symfonisk Sal, Musikhuset Aarhus, on 30 May – 3 June 2022

Recording producer: Daniel Davidsen

Engineering, editing, mixing, and mastering: Daniel Davidsen

© & © 2023 Dacapo Records, Copenhagen

*From Earth to Ether*, by Tim Rutherford-Johnson, translated from the English by Jakob Levensen

Proofreaders: Jens Fink-Jensen, Hayden Jones

Photos p. 4 © Saga Sig, p. 9 © Camilla Winther, p. 19 © Anisha Lanewala

Design: Studio Tobias Røder, [www.tobiasroeder.com](http://www.tobiasroeder.com)

Published by Peters Edition Limited, part of the Edition Peters Group



Leipzig · London · New York

With support from William Demant Fonden and Koda Kultur

William  
Demant | Fonden



8.224746 [www.dacapo-records.dk](http://www.dacapo-records.dk)

Dacapo Records is supported by the Danish Arts Foundation

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.



Dacapo Records