

Per Nørgård

Libra

Adam Riis
Stefan Östersjö
Danish National Vocal Ensemble
Fredrik Malmberg



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Adam Riis, tenor
Stefan Östersjö, guitar
Danish National Vocal Ensemble
Fredrik Malmberg, conductor

LIBRA (1973).....	32:10
for solo tenor, guitar, two mixed choirs and two vibraphones	
[1] I. Allegretto, poco rubato (guitar solo).....	1:47
[2] II. "Når jeg ráber" (chorale choir).....	0:32
[3] III. "Die Welten erhalten Welten" (a cappella choir).....	0:22
[4] IV. "Die Welten erhalten Welten" (tenor solo)	3:49
[5] V. "Synger for Herren en ny sang" (chorale choir)	0:34
[6] VI. "Die Welten erhalten Welten" / "Når jeg ráber" (tenor, guitar, chorale choir)	4:22
[7] VII. "Die Welten erhalten Welten" / "Lover Herren" (a cappella choir, chorale choir, vibraphones).....	6:17
[8] VIII. Presto (guitar solo)	3:30
[9] IX. "Die Welten erhalten Welten" / "Når jeg ráber" (tutti)	9:52
[10] X. "Lover ham, himlenes himle" (tutti)	1:06
Gert Sørensen and Tom Nybye, vibraphones	

[11] RÊVES EN PLEINE LUMIÈRE (1989/2002)..... 9:27

Cantata for mixed choir

Soloists:

Malene Nordtorp, soprano I; Astrid Kastensson Navarro-Alonso, soprano II;
Rikke Lender, alto I; Kirsten Grove, alto II; Emil Lykke, tenor; Daniel Åberg, bass.
Gert Sørensen and Tom Nybye, crotales

KREDSLØB (CYCLE) (1977)..... 17:24

for 12-part choir

[12] I. Ringe og spiraler (Rings/Circles and spirals) 4:23

[13] II. Kim og krystal (Germ and crystal) 3:53

[14] III. Forårs-duet (Spring duet) * 1:13

[15] IV. Forårs-stafet (Spring chanson) 4:00

[16] V. Ringe og refleksjer (Circles and reflections) 3:56

* Soloist: Ulla Munch, alto

Total 59:01

PER NØRGÅRD (born 1932) is Denmark's great, original composer in the period after World War II. With his vital, emotionally rich imagination and his ingenious structures he has shifted boundaries, opened up new musical vistas and made discoveries that challenge the musicality of the musicians and the listeners.

Per Nørgård plays with language, both when he speaks and when he composes. He works with stresses, motion, vocal sonorities and subtleties. This feature of his personality has been interwoven in interesting ways with the principles surrounding his so-called infinity series and with his rhythms, which are often formed from the proportions of the Golden Section. As a choral composer Per Nørgård has written a long succession of works. Some are hymn-like in character, some are virtuosic a cappella works, other pieces have accompaniment. One of the earliest vocal works, *You must plant a new tree* (1967 with text by Piet Hein), exists as both a song and a choral piece. This intuitively written song bears the marks on the one hand of the youth culture's flower-power cult of the natural and the collectivity, and on the other hand of something deeply rooted in the almost modally harmonized song. At the other end of the expressive spectrum one finds the highly expressive, virtuosic, free choral works, including *Wie ein Kind* (1980), which was inspired by the schizophrenic Swiss artist Adolf Wölfli.

Per Nørgård has spent most of his life in Copenhagen, where he was born. But he has also travelled widely in the East and in the West, and he has spent many days and nights in his holiday home on the island of Langeland. In his student years at the Academy of Music Per Nørgård was a pupil of Vagn Holmboe, and at the same time was a great admirer of the music of the Finn Jean Sibelius. Later, like other composers of his generation, he explored the serialist music of Central Europe. This was the background for Per Nørgård's invention in 1959 of his unique 'infinity series' on the basis of the fractal theories of the mathematician Benoît Mandelbrot.

Per Nørgård's tone-rows and patterns grew out of a vision of 24 columns of harmonic and subharmonic series. At the horizontal level the melodic structures of the infinity series and the rhythmic dynamics of the Golden Section could move on a number of

simultaneous but staggered planes and thus generate melodies and chords; a hierarchical system whose principles could to a great extent be found in nature and in the so-called Fibonacci numbers. In some strange way Per Nørgård came back towards diatonicism by this route, at a time when major-minor tonality had fallen into great discredit among the avant-garde. Against this background Per Nørgård composed a large number of works, among which the opera *Gilgamesh* (1972) and the Third Symphony became monumental high points of the method of composition derived from the system and from his thoughts on the cosmic interrelationships of everything. Other similar and minor works from the 1970s that can be mentioned are *Libra*, the piano work *Turn*, the trio *Spell* and the choral work *Singe die Gärten*, which is incorporated in the ending of the Third Symphony.

Around 1980 Per Nørgård began to extend his compositional palette, looking for means of expressing himself more deeply and finding his way into the darker sides of the human mind. To this end he created a number of Wölfli-inspired works, including a series of choral works and the Fourth Symphony, which alternates between idyll and disaster, order and chaos.

Libra (1973). In some periods Per Nørgård has taken an interest in astrology as a phenomenon. This is reflected in his Third Symphony, whose first movement runs through all twelve signs of the Zodiac musically, and in *Libra*. *Libra* is a cantata-like work in ten movements, which despite its very varied parts is thoroughly structured.

Per Nørgård writes: 'In accordance with the meaning of the title the elements of the music are treated on the basis of the harmonically balanced. The fundamental material is the same, but it is split into forms which at once contrast with and balance one another'.

The tonal material is a fragment of Per Nørgård's 'infinity series', in which motifs appear, disappear, return and are reflected in overarching tempos. The texts consist partly of Rudolf Steiner's strophe 'Die Welten erhalten Welten' about love, harmony and balance, partly of extracts from the psalms of David. The composer calls it love music for tenor solo, guitar, 2 choirs, an a cappella choir and a chorale choir, as well as 2 vibraphones and winds *ad libitum*. The ten movements alternate such that against the lively guitar introduction one hears a calm chorale, against the solo singing a choral piece at a tempo

four times slower, etc. In the eighth movement the singers accompany the guitar by singing exclusively on vocalized phonetic syllables, which produces a sensation of singing in harmonics. The work culminates in the ninth movement, with all singers and musicians performing a music that offers a synthesis of all material brought into play so far. The poem by Rudolf Steiner is presented at a slow tempo; the delivery is calm, sonorous, controlled. The tenth movement is a fast, festive choral apotheosis where the two choirs sing different texts with an ornamented accompaniment from guitar and vibraphones.

Libra was composed for the guitarist and singer Ingolf Olsen and exists in several versions. The so-called ‘integral’ version which can be heard on this CD was originally performed in Lysekil Church (Sweden) on 8th November 1973 by Ingolf Olsen, the Gothenburg Chamber Choir and Collegium Musicum conducted by Gunnar Eriksson.

Rêves en pleine lumière (1989/2002) was originally one chorus of a large work for double choir with the title *La peur – As it were to* (concurrently sung) texts by Paul Éluard and John Cage. This large work was later withdrawn, but the Paul Éluard part had its own life and later became the independent work *Rêves en pleine lumière* (Dreams in broad daylight). In this work Per Nørgård has gathered a selection of the French poet Paul Éluard’s (1896-1952) texts. The first poem “La peur” (Fear) can be compared in terms of content to Picasso’s great painting *Guernica*. The stanza that has given its name to the choral work, *Ses rêves en pleine lumière*, is about the desire to live rather than die. For these sensual, surrealistic French texts Per Nørgård has composed a series of closely connected movements in a very free, sensually expressionistic vocal texture. Minor and major thirds clash with one another, almost as an image of the concern of the texts with life and death. The struggle for life seems to be reflected in the parts, which range over very large vocal leaps and registers. The melodies seem thrown up and down between the octaves. The sopranos aspire upward, the middle-range voices cling to the text, while the basses lay down an extremely low foundation. There is whistling and playing on finger cymbals and claves.

The melodies in *Rêves en pleine lumière* may be highly complex and virtuosic, but the structures are relatively simple. In the other two works on the CD, *Libra* and *Cycle*, the

situation is almost reversed. Here it is the melodies that are relatively simple and the structures that are highly complex.

Cycle (1977) is a work that develops and changes along the way – also in terms of the part-structure, where there is an alternation between unison and 12-part. Per Nørgård writes of this and other related choral works to texts by the Danish poet Ole Sarvig (1921-81): ‘When I had finished my Third Symphony (1972-75) I wrote a number of simple melodies to texts by Ole Sarvig (especially the poems “The Year” and “Choral Hymn”). The melodies had originated in the same fundamental material as the second part of the symphony, and they could be harmonized together and expressed in several different tempo layers at once – today one would say fractally – which inspired me to write several choral and instrumental works over the next decade, including *Frost Hymn*, *Winter Cantata*, *Cantica*, *Now snow covers the whole earth* and others. Each work thus has its own distinctiveness – like a prism or a crystal, in which light can create an endlessly variable play of shapes and colours.’ One of the melodies, ‘As the year passes’, is in the standard Danish hymnal *Den Danske Salmebog* (no. 720)

In *Cycle* three melodies are combined and unfolded: the chorale-like hymn (“It is so quiet on our earth”), a descending, more dancing song stanza (“A heaven-germ on winged foot”) and a longer, winding theme (“We walk in circles in great forests”). The melodies were created by extracting selected notes from the infinity series. Per Nørgård has also formed the structure of the movements differently: ‘spiralling’ in “Circles and spirals” (1st movement) through constant tempo increases and glissandi. From the centre out in the movement “Germ and crystal”, as well as dynamically from the quite silent to the very loud. In the last movement, “Circles and reflections”, the music and text fragments from the beginning of the piece are taken up again in changed and reflected forms. *Cycle* was originally composed in six movements, but the second movement has been omitted at the wish of the composer, since it consists exclusively of a silent sequence where the songs change places.

Eva Hvidt, cand. mag., is a music journalist and external member of the project staff of the Danish Centre for Music Publication (DCM) at the Royal Danish Library.

THE PERFORMERS

ADAM RIIS (tenor) took his diploma from the Royal Danish Academy of Music in 2005 and is a *Crear Scholar* 2012 with Malcolm Martineau. With soloist activities in Scandinavia, Germany, Holland and Belgium, Adam Riis has made his mark in Renaissance, Baroque and contemporary music with ensembles such as Arte dei Suonatori, Concerto Copenhagen, the Baroque Soloists, the São Paolo Symphony Orchestra, Kaleidoskop Berlin, the Danish National Symphony Orchestra, the Malmö Symphony Orchestra, Flensburger Bach-Orchester, the Copenhagen Philharmonic, the Aarhus Symphony Orchestra, the South Jutland Symphony Orchestra and Athelas Sinfonietta Copenhagen. He has worked with conductors like Paul Hillier, Stefan Solyom, Vassily Sinaisky, Andrew Lawrence-King, Lars Ulrik Mortensen, Olof Boman, Fredrik Malmberg and Thomas Dausgaard. Adam Riis is also a dedicated Lied singer, and with the pianist Christian Westergaard was selected in 2009 for the prestigious competition at the Wigmore Hall and Thomas Quasthof's *Das Lied* in Berlin, where they reached the semifinals.

Guitarist STEFAN ÖSTERSJÖ, born in 1967, is one of the most prominent figures within new music in Sweden. He is continuously working with composers both in Sweden and abroad on the task of extending the repertory of solo works and chamber music with guitar. Stefan Östersjö has toured Europe, USA and Asia and as a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago, Andrew Manze, Franck Ollu and Tuomas Ollila. Since his debut CD which won a Swedish Grammy in 1997, Stefan Östersjö has recorded extensively among others the complete guitar works by Per Nørgård, released on Caprice Records in 2008. Stefan Östersjö also holds a PhD on the performance of new music and is frequently giving lectures and master classes at universities, festivals and academic conferences around the world.

Since their debut in 2007 the DANISH NATIONAL VOCAL ENSEMBLE's 18 full-time professional singers have grappled with everything from early music and the Baroque to Romantic works and demanding contemporary music. Works that require strong

individual performances stand high in the repertoire of the DNVE. The 18 singers are all experienced soloists who bring expression and life to the music. Their work is all about personal commitment and razor-sharp precision, whether they are singing works like Messiaen's *Cinq Rechants* for 12 solo voices or Orlando di Lasso's polyphonic masterpieces from the 16th century. The DNVE has close ties to Danish and other Nordic music – for example the Danish Per Nørgård and the Swedish Sven-David Sandström have written music specifically for the DNVE. The DNVE is a flexible choir which performs fully manned or in smaller groupings. The choir can be expanded with the 56 singers of the Danish National Choir, and the DNVE also cooperates often with other choirs. The ensemble has sung with among others Concerto Copenhagen, the Malmö Symphony Orchestra, the Bergen Philharmonic and NDR in Hamburg, as well as concerts with the Danish National Symphony Orchestra and the Danish National Chamber Orchestra. In 2011 the Swede Olof Boman joined the Danish National Vocal Ensemble as chief conductor; the ensemble also collaborates with several guest conductors such as Fredrik Malmberg, Peter Dijkstra, Paul Van Nevel and Marcus Creed.

The Swedish conductor FREDRIK MALMBERG is one of the most prominent choral conductors of his generation. He is a regular conductor of the Swedish Radio Choir and the Danish National Vocal Ensemble, and as of July 2012 chief conductor of the famous Eric Ericson Chamber Choir. Fredrik Malmberg navigates with ease among many periods and styles, but has a special fondness for the contemporary music that he has cultivated with great success in among other ensembles his own Harmony of Voices. Fredrik Malmberg has conducted in several countries in Europe, in the Middle East and in Japan, and as an orchestral conductor he has worked with Concerto Copenhagen, the Swedish Radio Symphony Orchestra, the Helsingborg Symphony Orchestra, the Tallin Chamber Orchestra and the Orchestra of the Mariinsky Theatre. In the autumn of 2011 Fredrik Malmberg was appointed Professor of Choral Conducting at the Royal Academy of Music in Stockholm.

PER NØRGÅRD af Eva Hvidt

PER NØRGÅRD (født 1932) er Danmarks store og originale komponist i tiden efter Anden Verdenskrig. Med sin livlige og følelsesfulde fantasi og sine sindrige strukturer har han flyttet grænser og åbnet op for nye musikalske landskaber og erkendelser, der udfordrer musikernes og lytternes musicalitet.

Per Nørgård leger med sproget, både når han taler og komponerer. Han arbejder med betoninger, bevægelser, vokalklange og finurligheder. Denne egenskab i hans personlighed har på en interessant måde viklet sig ind i principperne omkring hans såkaldte uendelighedsrække og i hans rytmer, der ofte er formet over det gyldne snits proportioner. Som korkomponist har Per Nørgård skrevet en lang række værker. Nogle har salmeagtig karakter, nogle er virtuose a cappella værker, andre satser er med tilhørende akkompagnement. En af de tidligste vokalværker, *Du skal plante et træ* (1967 med tekst af Piet Hein), findes både som sang og korsats. Denne intuitivt nedskrevne sang bærer på den ene side et præg af ungdomskulturens blomstrende dyrkelse af naturlighed og fællesskab, på den anden side et præg af noget dybt rodfæstet i den næsten kirketonalt harmoniserede sang. I den anden ende af udtryksskalaen finder man de stærkt ekspressive, virtuose og frie korværker, bl.a. *Wie ein Kind* (1980), der er inspirerede af den skizofrene schweiziske kunstner, Adolf Wölfli.

Per Nørgård har tilbragt det meste af sit liv i København, hvor han er født. Men han har også rejst vidt omkring i Østen og i Vesten, og han har tilbragt mange dage og nætter i sit sommerhus på Langeland. I studietiden var Per Nørgård elev af Vagn Holmboe; samtidig nærede han stor beundring for finnen Jean Sibelius' musik. Senere udforskede han ligesom andre komponister i sin generation den centraleuropæiske serielle musik. Dette var baggrunden for, at Per Nørgård i 1959 opfandt sin særlige 'uendelighedsrække' på basis af matematikeren Benoît Mandelbrots fraktalteorier.

Per Nørgårds tonerække og mønstre udgik fra en vision af 24 søjler af overtonerækker og undertonerækker. På det vandrette plan kunne uendelighedsrekvens melodiske strukturer og det gyldne snits rytmiske dynamik bevæge sig på en række samtidige og indbyrdes forskudte planer og derved fremkalde melodier og akkorder. Et hierarkisk system,

hvis principper i vid udstrækning kunne genfindes i naturen og i den såkaldte Fibonacci-talrække. Herved nærmede Per Nørgård sig på forunderligvis det diatoniske igen, i en tid hvor dur-mol tonaliteten i høj grad var i miskredit blandt samtidens avantgarde. På denne baggrund komponerede Per Nørgård en stor mængde værker, hvorfaf operaen *Gilgamesh* (1972) og 3. symfoni blev monumentale højdepunkter inden for den heraf afledte kompositionsmåde og de tanker han gjorde sig om altings kosmiske sammenhæng. Af andre lignende og mindre værker fra 1970'erne kan nævnes *Libra*, klaver værket *Turn*, trioen *Spell* samt korværket *Singe die Gärten*, der indgår i afslutningen på 3. symfoni.

Omkring 1980 begyndte Per Nørgård at udvide sin kompositoriske palet, idet han ønskede at finde midler til at udtrykke sig dybere og finde ind til de mørkere sider af menneskesindet. Til dette formål lavede han en række Wölfli-inspirerede værker, heriblandt en række korværker og den 4. symfoni, der veksler mellem idyl og katastrofe, orden og kaos.

Libra (1973). Per Nørgård har i perioder interesseret sig for astrologi som fænomen. Det afspejler sig i hans 3. symfoni, hvis første sats i musikalsk forstand gennemløber alle 12 stjernetegn, og i 'Libra', der er den latinske betegnelse for vægtens tegn. Værket *Libra* er et kantateagtigt værk i ti satser, der trods sine mange vidt forskellige dele er helt gennemstruktureret.

Per Nørgård skriver: 'I lighed med titlens betydning er musikkens element behandlet ud fra forestillingen om det harmonisk afbalancerede. Grundmaterialet er det samme, men det udspaltes i former, der på én gang kontrasterer og afbalancerer hinanden'.

Tonematerialet er et fragment af Per Nørgård's 'uendelighedsrække', hvori motiver optræder, forsvinder, vender tilbage, spejler sig i overordnede tempi. Teksterne består dels af Rudolf Steiners strofe 'Die Welten erhalten Welten' om kærlighed, harmoni og balance, dels af uddrag fra psalmisten David. Komponisten kalder det kærlighedsmusik for tenor solo, guitar, 2 kor, der er opdelt i et a cappella kor og et koralkor, samt 2 vibrافoner og blæsere ad libitum. De ti satser veksler således, at man overfor den bevægelige guitarindledning hører en rolig koral, over for solosangen en korsats i 4 gange så lang-somt tempo etc. I 8. sats ledsager sangere guitaren ved udelukkende at synge på vokale,

fonetiske stavelser, hvilket giver fornemmelsen af overtonesang. Værket kulminerer i 9. sats, hvor alle de medvirkende deltager, og musikken er en slags syntese af det hidtidige materiale. Rudolf Steiners digt fremføres i et langsomt tempo, roligt, klangfuldt og behersket. 10. sats er en hurtig og festlig koral-apoteose, hvor de to kor synger forskellige tekster, mens de ledsages af et forsiret akkompagnement fra guitar og vibrafoner.

Libra er komponeret til guitaristen og sangeren Ingolf Olsen og findes i flere versioner. Den såkaldt 'integrale' version, som kan høres på denne CD, blev oprindelig uropført i Lysekil Kyrka (Sverige) den 8. nov. 1973 af Ingolf Olsen, Göteborg Kammarkör og Collegium Musicum under ledelse af Gunnar Eriksson.

Rêves en pleine lumière (1989/2002) var oprindelig det ene kor af et stort værk for dobbeltkor med titlen *La peur – As it were* til (samtidigt sungne) tekster af Paul Éluard og John Cage. Dette store værk blev senere trukket tilbage, men Paul Eluard-delen havde sit eget liv og blev siden det selvstændige værk, *Rêves en pleine lumière* (Drømme ved højlys dag). Per Nørgård har i dette værk sammensat et udpluk af den franske digter Paul Éluards (1896-1952) tekster. Det første digt, "La peur" (Angsten for og modet til at leve og at dø/ Døden er så vanskelig og så let) kan indholdsmæssigt sammenlignes med Picassos store maleri, *Guernica*. Den strofe, der har lagt navn til korværket, *Ses rêves en pleine lumière*, handler om lysten til at leve frem for at dø. Til disse sanselige, surrealistiske, franske tekster har Per Nørgård komponeret en række tæt sammenføjede satser i en ret fri, sensuelt-ekspressionistisk vokal tekstur. Små og store tertsvallener står i spænding mod hinanden, nærmest som et billede på teksternes kredsen om liv og død. Livskampe synes afspejlet i stemmerne, der spænder over meget store vokale tonespring og registre. Melodierne kastes nærmest op og ned mellem oktaverne. Soprannerne stræber opad, mellemstemmerne klynger sig til teksten, mens basserne lægger en ekstrem dyb bund. Der fløjtes og spilles på fingerbækkenere og claves.

Melodierne i *Rêves en pleine lumière* er altså meget komplekse og virtuose, mens strukturen er forholdsvis enkel. I CD'en to øvrige værker, *Libra* og *Kredsløb*, forholder det sig nærmest omvendt. Her er melodierne forholdsvis enkle og strukturerne meget komplekse.

Kredsløb (1977) er et værk, der udvikler sig og ændres undervejs, også rent stemmemæsigt, hvor der veksles mellem det enstemmige og det 12-stemmige. Per Nørgård skriver om dette og andre, beslægtede korværker til tekster af den danske digter, Ole Sarvig (1921-81): 'Da jeg havde afsluttet min 3. symfoni (1972-75) skrev jeg en række enkle melodier til tekster af Ole Sarvig (især digtene "Året" og "Korsalme"). Melodierne var udsprunget af samme grundlag som symfoniens anden del, og de kunne indbyrdes harmoniseres og udfoldes i flere forskellige, samtidige tempolag – i dag ville man sige fraktalt – hvilket inspirerede mig til adskillige kor- og instrumentalværker igennem det følgende tiår, bl.a. *Frostsalm*, *Vinterkantate*, *Cantica*, *Nu dækker sne den hele jord* m.fl. Hvert værk får således sit særpræg – som et prisme eller et krystal, hvori lyset jo kan skabe et uendeligt variabelt form- og farvespil.' En af melodierne, 'Som året går', indgår nu i Den Danske Salmebog (nr. 720)

I *Kredsløb* kombineres og udfoldes især tre melodier: den korallagtige hymne ("Der er så stille på vor jord"), en nedadgående, mere dansant sangstrofe ("En himmelkim på fuglefod") og et længere bugtende tema ("Vi går i ringe, i store skove"). Melodierne er skabt ved at uddrage udvalgte toner fra uendelighedsrækken. Per Nørgård har desuden formet satsernes struktur forskelligt: 'spiraliserende' i "Ringe og spiraler" (1. sats) gennem bestandige tempoforøgelser og glissandi. Fra centrum og ud i satserne "Kim og krystal", også dynamisk fra det helt stille til det meget kraftige. I sidste sats, "Ringe og refleksioner" genoptages musik- og tekstdstykker fra stykkets begyndelse i ændrede og spejlede former. *Kredsløb* er oprindelig komponeret i seks satser, men anden sats er efter komponistens ønske udeladt, da den udelukkende er en stum sekvens, hvor sangerne skifter plads.

Eva Hvidt, cand. mag. og musikjournalist. Ekstern projektmedarbejder på Dansk Center for Musikudgivelse (DCM) på Det kgl. Bibliotek.

DE MEDVIRKENDE

ADAM RIIS (tenor) tog diplomeksamen fra Det Kgl. Danske Musikkonservatorium i 2005 og er *Crear Scholar* 2012 hos Malcolm Martineau. Med solistvirksomhed i Skandinavien, Tyskland, Holland og Belgien har Adam Riis markeret sig i renæssance-, barok- og nykomponeret musik med orkestre som Arte dei Suonatori, Concerto Copenhagen, Barokksolistene, Sao Paolo Symphony Orchestra, Kaleidoskop Berlin, DR Symfoniorkestret, Malmö Symfoniorkester, Flensburger Bach-Orchester, Sjællands Symfoniorkester, Aarhus Symfoniorkester, Sønderjyllands Symfoniorkester og Athelas Sinfonietta Copenhagen. Han har arbejdet med dirigenter som Paul Hillier, Stefan Solyom, Vassily Sinaisky, Andrew Lawrence-King, Lars Ulrik Mortensen, Olof Boman, Fredrik Malmberg og Thomas Dausgaard. Adam Riis er desuden en dedikeret lied-sanger, og blev med pianist Christian Westergaard i 2009 udvalgt til de prestigefyldte konkurrencer i Wigmore Hall og Thomas Quasthofs *Das Lied* i Berlin, hvor de nåede semifinalen. På CD har Adam Riis bl.a. medvirket i Dacapos anmelderroste indspilninger af Heinrich Schütz' passioner og narrative værker.

Guitaristen STEFAN ÖSTERSJÖ, født 1967, er en af de mest fremtrædende skikkelser inden for den ny musik i Sverige. Han arbejder vedvarende med komponister i både Sverige og udlandet i bestræbelsen på at udvide repertoiret for solo- og kammermusik med guitar. Stefan Östersjö har turneret i Europa, USA og Asien, og som solist har han samarbejdet med dirigenter som Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago, Andrew Manze, Franck Ollu og Tuomas Ollila. Siden sin debut-CD, som vandt en svensk Grammy i 1997, har Stefan Östersjö indspillet i stort omfang, bl.a. Per Nørgård's samlede guitarværker for Caprice Records i 2008. Stefan Östersjö har også en PhD i den ny musiks opførelsespraksis og holder foredrag samt master classes på universiteter, festivaler og konferencer verden over.

DR VOKALENSEMBLETS 18 professionelle fultidssangere har siden debuten i 2007 taget livtag med alt fra tidlig musik og barok til romantiske værker og kærevende ny musik. Værker, der kræver stærke individuelle præstationer, står højt på listen hos

DR VokalEnsemplet. De 18 sangere er erfarne solister, som bringer udtryk og liv ind i musikken. Det handler om personligt engagement og knivskarp præcision, hvad enten det er moderne værker som Messiaens *Cinq Rechants* for 12 solostemmer eller Orlando de Lassus' polyfone mesterværker fra 1500-tallet. DR VokalEnsemplet har et tæt forhold til den danske og nordiske musik, fx Per Nørgård, ligesom den svenske komponist Sven-David Sandström har skrevet musik specielt til DR VokalEnsemplet. DR VokalEnsemplet er et fleksibelt kor, der optræder med fuldt mandskab eller i mindre grupperinger. Koret kan udvides med de 56 sangere fra DR KoncertKoret, og VokalEnsemplet går også gerne i samarbejde med andre kor. DR VokalEnsemplet har sunget med bl.a. Concerto Copenhagen, Malmö Symfoniorkester, Bergen Filharmonikerne og NDR i Hamburg, foruden koncerter med DR Symfoniorkestret og DR UnderholdningsOrkestret. I 2011 tiltrådte svensken Olof Boman som DR VokalEnsemblets chefdirigent. Ensemblet samarbejder også med flere gæstedi rigenter som bl.a. Fredrik Malmberg, Peter Dijkstra, Paul Van Nevel og Marcus Creed.

Den svenske dirigent FREDRIK MALMBERG er en af sin generations mest fremtrædende kordirigenter. Han er jævnligt gæstedi rigent for Det Svenske Radiokor og DR VokalEnsemplet, og fra juli 2012 er han chefdirigent for det berømte Eric Ericsons Kammerkor. Fredrik Malmberg veksler ubesvaret mellem mange perioder og stilarter, men har en særlig forkærlighed for den ny musik, som han bl.a. har dyrket med stor succes i sit eget ensemble Vokalharmonin (Harmony of Voices). Fredrik Malmberg har dirigeret rundt om i Europa, Mellemøsten og Japan, og som orkesterdirigent har han arbejdet sammen med Concerto Copenhagen, Sveriges Radios Symfoniorkester, Helsingborgs Symfoniorkester, Tallins Kammarorkester og Mariinskij Teatrets orkester. I efteråret 2011 blev Fredrik Malmberg professor i kordirektion ved Kungliga Musikhögskolan i Stockholm.

Libra

[2] II. Når jeg råber, da bønhør mig,
min retfærdigheds Gud!
I trængsel skaffede Du mig rum.
Vær mig nådig og hør min bøn!
(*Sl. 4,2*)

[3] III. Die Welten erhalten Welten –

[4] IV. Die Welten erhalten Welten.
In Wesen erlebt sich Wesen.
Im Sein umschliesst sich Sein.
Und Wesen erwirket Wesen
zu werdendem Tatergiessen,
im ruhenden Weltgeniessen.
O Welten, traget Welten!

[5] V. Synger for Herren en ny sang,
synger for Herren al jord!
Synger for Herren, lover hans navn,
bebuder Hans frelse fra dag til dag.
(*Sl.96,1-2*)

[6] VI. Die Welten erhalten Welten ...
Når jeg råber, da bønhør mig ...

[7] VII. Die Welten erhalten Welten ...

Lover Herren, I Hans Engle!
I, de vældige af kraft.

Libra

II. Hear me when I call,
O God of my righteousness:
thou hast enlarged me when I was in distress;
have mercy upon me, and hear my prayer.
(*Psalms 4:2*)

III. Worlds sustain worlds –

IV. Worlds sustain worlds.
Essence senses itself in essence.
Being encloses itself in being.
And essence brings about essence
for the later pouring-forth of actions
in the calm enjoyment of worlds.
O worlds, sustain worlds!

V. O sing unto the Lord a new song;
sing unto the Lord, all the earth.
Sing unto the Lord, bless his name;
shew forth his salvation from day to day.
(*Psalms 96:1-2*)

VI. Worlds sustain worlds ...
Hear me when I call ...

VII. Worlds sustain worlds ...

Bless the Lord,
ye his angels, that excel in strength,

I lyder på Hans mindste bud,
Straks Hans ord er sendt i verden ud.
(*Sl. 103,20*)

[9] IX. Die Welten erhalten Welten ...
Når jeg råber, da bønhør mig ...

[10] X. Lover ham, himlenes himle
og vandene over dem!
De skulle love Herrens navn!
Thi Han bød, og de blev skabte.
(*Sl. 148,4-5*)

(“Die Welten erhalten Welten” fra Rudolf Steiners “Wahrspruchworte, Zwölf Stimmungen”, oversættelse: Leif Thomsen)

Rêves en pleine lumière
(*Paul Éluard*)

[11] La peur et le courage de vivre et de mourir
La mort si difficile et si facile
(fra Cours naturel 1938)

Elle est debout sur mes paupières,
Et ses cheveux sont dans les miens,
Elle a la forme de mes mains,
Elle a la couleur de mes yeux,
Elle s’engloutit dans mon ombre
Comme une pierre sur le ciel.

Ella a toujours les yeux ouverts,
Elle ne me laisse pas dormir.

that do his commandments,
hearkening unto the voice of his word.
(*Psalms 103:20*)

IX. Worlds sustain worlds ...
Hear me when I call ...

X. Praise him, ye heavens of heavens,
and ye waters that be above the heavens.
Let them praise the name of the Lord:
for he commanded, and they were created.
(*Psalms 148:4-5*)

(“World sustain worlds” is from Rudolf Steiner’s “Truth-Wrought-Words, Twelve Moods”, translation: James Manley)

Dreams in broad daylight
(*Paul Éluard, translation: James Manley*)

The fear and courage to live and to die
Death, so difficult and so easy
(From Cours naturel, 1938)

She is standing on my eyelids,
And her hair is in my hair,
She has the shape of my hands,
She has the colour of my eyes,
She is swallowed by my shadow
Like a stone in the sky.

Her eyes are always open,
She will not let me sleep.

Ses rêves en pleine lumière
Font s'évaporer les soleils
Me font rire, pleurer et rire
Parler sans avoir rien à dire.
(*fra "Mourir de ne pas mourir"* 1924)

Les oiseaux parfument les bois,
Les rochers leurs grands lacs nocturnes.
(*fra "À toute épreuve"* 1930)

D'une seule caresse
Je te fais briller de tout ton éclat,

... et je la perds et je subis
Ma douleur, comme un peu de soleil dans
l'eau froide.
(*fra "L'amour la poésie"* 1929)

Toute la fleur des fruits éclaire mon jardin:
Les arbres de beauté et les arbres fruitiers,
Et je travaille et je suis seul en mon jardin,
Et le soleil brûle en feu sombre sur mes mains.
(*fra "Poèmes pour la paix"* 1918)

Kredsløb
(*Fragmenter af Ole Sarvigs digte "Året" og "I haven"*)

I. Ringe og spiraler
12 Vi går i ringe i store skove, vi møder egne spor,
og tanker løber mod horisonter,

Her dreams in broad daylight
Make suns evaporate,
Make me laugh, weep and laugh,
Speak with nothing to say.
(*From "Mourir de ne pas mourir", 1924*)

The birds perfume the woods,
The rocks their great nocturnal lakes.
(*From "À toute épreuve", 1930*)

With a single caress
I make you shine in all your glory

... and I lose it and I submit to
My sorrow, like a little sunshine in the
cold water.
(*From "L'amour la poésie", 1929*)

All the flowering of the fruits lights up my garden:
The trees of beauty and the trees of fruit,
And I work, and I am alone in my garden,
And the sun burns with dark fire on my hands.
(*From "Poèmes pour la paix", 1918*)

Cycle
(*Fragments of Ole Sarvig's poems "The Year" and "In the Garden", translation: Helen and Ole Sarvig*)

I. Circles and spirals
We walk in circles in great forests, we meet
our own tracks,
our thoughts run towards horizons,

og vi strejfer rundt på vor runde klode,
vi vandrer sammen ved søers bredder,
dage, nætter, vender tilbage.

Vi vandrer sammen ved søers bredder,
og tanker løber mod horisonter
i dage, nætter.
Vi vender atter tilbage.

II. Kim og krystal

13 Der er så stille på vor jord, se sneen!
I sjæle, som i verden bor:
Nu dækker sne den hele jord,
og livets sommer sover dybt
i glemsels og i vinters krypt.

En himmelkim på fuglefod
greb dybt i jorden med sin rod.
Og voksed til en kæmpe-eg
ud i hvis grene livet steg.

Vi møder egne spor,
og tanker løber mod horisonter
og strejfer rundt om den runde klode
ved søers bredder i dage, nætter.

Så vid da, frygtens ramte sind,
en nådens kim er draget ind,
kan ikke ses af hver og én,
men du kan se, hvis du er ren.

and we roam around our round planet,
we wander together on shores of lakes,
for days, nights, then we return again.

We wander together on shores of lakes,
and our thoughts run towards horizons
for days, nights.
And then we return again.

II. Germ and crystal

Now silence reigns on earth, and snow!
You souls who live in Tellus' round,
see: It is white, frost-bitten, -bound.
and life's sweet summer sleeps below
in deep oblivion under snow.

A heaven-germ on winged foot
thrust deep into the earth its root
and grew unto a tree of might
like dark streams longing towards light.

We meet our own tracks,
our thoughts run towards horizons,
and we roam around our round planet,
on shores of lakes for days, nights.

So, know, o mind so struck with fear:
Thus has a germ of grace come near,
cannot be seen by everyone,
but you can see if you are pure

III. Forårs-duet

[14] En himmelkim på fuglefod
greb dybt i jorden med sin rod
og voksed til en kæmpe-eg
ud i hvis grene livet steg.

Fordi du faldt som frøet faldt
i jordens glemsels mørke alt.
Hvis du er helt alene nu,
da er din frelsel dig dit Du!

IV. Forårs-stafet

[15] En himmelkim på fuglefod
greb dybt i jorden med sin rod
og voksed til en kæmpe-eg
ud i hvis grene livet steg.

Og ingen sjæl skal se det ske,
som ikke våger under sne
på denne kolde vinterdag
i livets skjulte spirelag.

Men du kan se, hvis du er ren,
under sne.

Fordi du faldt som frøet faldt
i jordens glemsels mørke alt
Hvis du er helt alene nu,
da er din frelsel dig dit Du!

III. Spring duet

A heaven-germ on winged foot
thrust deep into the earth its root
and grew unto a tree of might
like dark streams longing towards light.

Because you fell as the seed fell
into earth's dark oblivion,
If you are purely you, alone,
You shall meet you and atone!

IV. Spring duet

A heaven-germ on winged foot
thrust deep into the earth its root
and grew unto a tree of might
like dark streams longing towards light.

And not one soul shall see it thus
who does not snow-clad watch with us
under these frosty winter days
where life its budding secret lays.

But you can see, if you are pure,
under snow.

Because you fell as the seed fell
into earth's dark oblivion,
If you are purely you, alone,
You shall meet you and atone!

V. Ringe og reflekser

[16] Vi går i ringe i store skove, vi møder
egne spor,
og tanker løber mod horisonter
og strejfer rundt om den runde klode.
Vi vandrer sammen ved søers bredder
i dage, nætter, vi vender atter tilbage.

Der er så stille på vor jord,
se sneen dækker nådens ord.
En himmelkim på fuglefod
greb dybt i jorden med sin rod
i ringe, i ringe.

V. Circles and reflections

We walk in circles in great forests, we meet
our own tracks,
our thoughts run towards horizons,
and we roam around our round planet,
we wander together on shores of lakes,
for days, nights, then we return again.

Now silence reigns on earth, and snow,
covering the words of grace.
A heaven-germ on winged foot
thrust deep into the earth its root
in circles, in circles.



DANISH NATIONAL VOCAL ENSEMBLE

Soprano I

Astrid Kastensson Navarro-Alonso
Malene Nordtorp
Lise Bech Bendix

Soprano II

Hjørdis Jakobsen
Klaudia Kidon

Alto I

Rikke Lender
Ulla Munch

Alto II

Kirsten Grove
Lone Selchau
Helle Grarup

Tenor I

Poul Emborg
Emil Lykke
Adam Riis

Tenor II

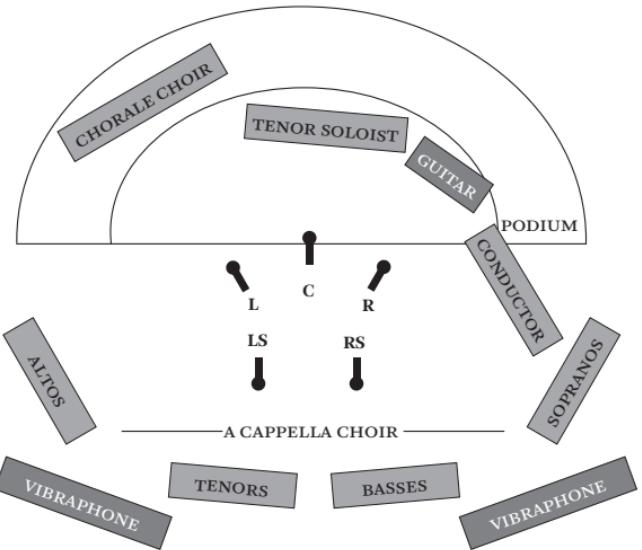
Lars Pedersen
Palle Skovlund Jensen

Bass I

Torsten Nielsen
Hans-Henrik Raaholt
Daniel Åberg

Bass II

Steffen Bruun
Johan Karlström
Rasmus Kure Thomsen



About the recording

The present recording of *Libra* (tracks 1-10) was set up in accordance with Per Nørgård's wish to create a soundscape that would offer a perfect impression of the roles taken by solo voice, guitar and chorale choir during the progression of the music, at all times keeping the a cappella choir and the vibraphones in their more 'ethereal' roles.

To achieve this, the whole ensemble was arranged in a large circle, allowing singers and musicians and conductor to clearly see and hear one another. The main microphones (Left, Centre, Right) were placed near the two soloists and the chorale choir, with the surround microphones (Left Surround, Right Surround) placed near the 'ethereal' group of a cappella choir and vibraphones.

In stereo playback the 'ethereal' group will indeed sound ethereal, whereas a surround playback will allow the listener to feel himself to be present in a *Libra* soundscape with soloists and chorale choir present in the front speakers and a more 'ethereal' group in the rear speakers.

– Preben Iwan, producer

DDD

Recorded at Koncerthuset Studio 2 on 14-17 March 2012

Recording producer: Preben Iwan

Co-producer: Ivar Munk

Sound engineering and editing: Preben Iwan and Mikkel Nymand

Recorded in the DXD audio format (Digital eXtreme Definition), 352.8 kHz / 24bit.

Microphones: Main array: 3x DPA 4006TL – surround array 2x DPA 4006TL – 1x U89 Neumann – 2x KM184 Neumann

Converters/ Preamps: DAD AX24

DAW system: Pyramix with Smart AV Tango controller

Monitoring: B&W 802 Diamond speakers

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MUSIKANTOLOGI**

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

