

rune glerup
dust encapsulated



rune glerup (b. 1981)

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Neel Bramsnæs Teilmann, *piano*; Mathias Friis-Hansen, *percussion*;
Gáman; Athelas Sinfonietta Copenhagen; Pierre-André Valade, *conductor*

Gáman

Bolette Roed, recorder
Rune Tonsgaard Sørensen, violin
Andreas Borregaard, accordion

Athelas Sinfonietta Copenhagen

Anne Cartel, flute
Kenny Larsen, flute*
Andreas Fosdal, oboe
Klaus Tönshoff, clarinet
Anna Klett, clarinet*
Thomas Ekman, horn
Mathias Reumert, percussion
Mathias Friis-Hansen, percussion
Jonas Olsson, piano*
Jakob Lund Nielsen, violin
Darragh Morgan, violin*
Claus Myrup, viola
Toke Møldrup, cello*
Axel Ruge, double bass

1	OBJETS/DÉCALAGES (2008)	6:20
	Gáman	
2	DUST ENCAPSULATED #1 (COUNTING IS OK) (2008-09)	8:16
	Mathias Friis-Hansen, percussion; Rune Glerup, live electronics	
3	DUST ENCAPSULATED #2 (2009) *	11:06
	Athelas Sinfonietta Copenhagen; Pierre-André Valade, conductor	
	SONATA IN SEVEN MOVEMENTS (2011)	12:58
4	I. Allegretto semplice e ritmico	4:10
5	II.	1:22
6	III.	1:14
7	IV	1:52
8	V	0:57
9	VI	0:59
10	VII. Allegretto semplice e ritmico	2:24
	Neel Bramsnæs Teilmann, piano	
11	DIVERTIMENTO (2010-11).	10:06
	Athelas Sinfonietta Copenhagen; Pierre-André Valade, conductor	
	<i>Live recording</i>	

Total 48:46

"I've composed music since I was a child, so I had no doubt I would be a composer. It was very natural. Of course there was a time when I was a teenager, when it became a decision, but I've composed almost as long as I can remember."

RUNE GLERUP (b. 1981) comes from a musical home, and there is no doubt that the decision to be a composer came early. Or perhaps one should simply reformulate it: Rune Glerup has always been a composer. Even if one's consciousness of this is fully formed, that does not mean that one has to take the beaten track at the Academy of Music.

"I had no desire to go to the Royal Danish Academy, so I went to Berlin, and went to the Academy there. Down there I heard a lot of music, and then later I went to Paris. When I came home to Copenhagen, I applied for the soloist class and went there for two years. One of the reasons I turned abroad at a very early stage was that I thought the Royal Danish Academy and the milieu around it were very, very Danish. Boulez was almost a dirty word. Many interesting things happened in Denmark, but I really missed getting some input from abroad. On the whole only Danish new music was played in this country. That was one of the reasons I went to Berlin. It sounds strange when you say it today, but then, just before the turn of the new millennium, there wasn't nearly as much music on the Net. It was harder to find your bearings."

In Denmark Rune Glerup, who made his concert debut at the Royal Danish Academy of Music in Copenhagen in 2010, has taken lessons from among others Niels Rosing-Schow and Bent Sørensen, but abroad he has also studied at the electronic music studio IRCAM in Paris and has attended master classes with among others Adriana Hölszky and Philippe Leroux.

"Even though I've always composed, my list of works didn't begin when I was eight years old. The worklist begins with a string quartet that was never performed, and on which I worked for a very long time, also when I was in Berlin. On the whole it's fine that it's never been performed, for it quite clearly has many problems. But it was still a very important work for me, as I



Rune Glerup – runeglerup.dk

developed truly many ideas, a kind of theory for that work, which I still use today. That's why the string quartet stands there as opus 1."

Rune Glerup's music has been played at a number of international festivals and by among others the French Ensemble Intercontemporain and the London Sinfonietta, and Danish ensembles have of course also commissioned works from Rune Glerup – for example two of the ensembles on this CD: Gáman and Athelas Sinfonietta Copenhagen.

As with many other composers, collaboration with musicians is very important to Rune Glerup. Knowing who will play the music is woven into the composing process. But for Rune Glerup there is another thing that is just as important:

"Knowing where it is to be played: the locality it is to be performed in for the first time. And then of course you can say that afterwards it will be played in all sorts of places. But it just means a lot to the way I think about the sound. Again, it's a matter of hearing it. Thinking the sound. How will this come to sound? And in that case I prefer to place the musicians in a space – preferably one I know. If I don't know the space, it's also much harder for me to imagine how it sounds. A few times I haven't known the space so well, and in those cases I've had to place the musicians in a fictive space or a space I already knew, although I was aware that it wasn't where the work was to be played."

The physical space means a lot, but the specific cultural space he has grown up in – Denmark – hardly as much. At any rate not as a musical direction-finder. Glerup is not the only Danish composer who has gone abroad, but he belongs to a generation to whom the national cultural boundaries make less and less sense.

"I've never thought that my music is particularly Danish; all the same I can see well enough that although there's a lot of inspiration, especially from Germany and France, in my music, it's still different from what they do there. Maybe some of the clichés people always mention – the Nordic clarity, and that there's an interest in a very rigorous structure – maybe that's present after all in my music. Although the actual sections in these works can be very complex

and energetic, my music is minimalist in a different way, because there are some short, highly delimited processes that stop very abruptly."

Rune Glerup's reference to the minimalistic makes a Danish contemporary music listener think of composers like Pelle Gudmundsen-Holmgreen and other representatives of the New Simplicity in Denmark whereas, as Rune Glerup himself points out, in French music there is more interest in large-scale, more organic expression today as in the past. But the composer adds: *"I've never been too keen on seeking out nationalities in music."*

Rune Glerup has consciously sought inspiration outside the Danish musical world, but what has perhaps had the greatest influence on the composer and his musical thinking, alongside the music he encountered in Germany and France in the years when he was studying, is visual art.

"The visual and visual art have maybe been the biggest source of inspiration for me over the years. Besides the inspiration that can come from a specific work, I'm simply envious of visual artists, because they really work with the physical material – quite directly, just like that. After all, you don't quite do that as a composer."

For several years Glerup has been working with the musical material as if it was three-dimensional objects among which you can walk around. The idea that music, instead of telling stories in a narrative flow, could perhaps be more spatial in its structure, was something Rune Glerup got from among others the French philosopher Alain Badiou.

"He has worked a lot with the definition of a situation that is precisely not a temporal thing but rather consists of a number of elements, and even though you swap the elements around, it's the same situation. And it's really the same with a mobile, if you look at the famous mobiles of Alexander Calder. You can swap the parts around if you like, but it's still the same mobile. What I've worked a lot with is this: when you don't want the narrative element, you're left with the friction between the objects. That is, simply thinking of the pieces as a situation that must have a special tension. So instead of a development, in reality it's ... frictional energy."

The parts that make up the music, the musical objects with which Rune Glerup works, can be heard in the music, especially in works like *objets/décalages* on this CD. Making short, characteristic musical objects that are clearly demarcated from one another brings out this frictional energy, as opposite poles that repel one another or fixed blocks of sound which, unaffected by one another, hold their own. Only at the points of contact do the individual objects yield new energy – create new frictional energy.

“I’ve worked a lot to give each section, each object, its own expression, so it takes on its own character. It’s a question of being able to hear it. Does it work as an object? Sometimes I try to move on the borderline: does one hear it as an object? Or does it fall apart into several parts or objects? Working with objects as the basic idea still has great potential for me. But these days I think more about the macro form, about how it works over a longer period. Of course that’s what has also interested me right from the start, but the overall nature of the structure has come more into focus.”

Rune Glerup’s work with musical objects is well documented on this CD, and his interest in this spatially oriented musical structuring is still part of his working process and of the spatial effect of the works that he creates.

DUST ENCAPSULATED #1 AND #2

“Like many other composers, I’ve had a few problems with titles. When you think in purely musical terms it’s difficult to find some words – that is, two or three words or just a single word – that you can attach to ten minutes of music. So at one point I had the idea of inventing a title that could be general. Instead of calling work Untitled no. 1, 2, etc., I would make up a title that I could use for several works. Three works came out of this – there are two with the title dust encapsulated #1 is for percussion and electronics and #2 is for a quintet, and then there’s the Divertimento. The Divertimento has existed in several forms, and the first version was in fact called dust encapsulated #3. But then I thought that sounded too boring. dust encapsulated was just something I made up, but there’s a little personal reference to the photographer Man Ray. He took a picture of one of Marcel Duchamp’s works called The Large Glass, which Duchamp had left in his studio for a year and which had just gathered dust there. Then Man Ray came and took

a picture of the dusty artwork very close up. Close up it looks like a landscape. It didn’t look like dust. It isn’t something that means anything for the music, it’s just a sort of little personal greeting to the two visual artists – I was very interested in Marcel Duchamp in particular at one point.”

dust encapsulated #1 for percussion and electronics is a work where the two sound-worlds lie close to each other. Cautiously they try to find communication points or points of agreement, and they keep almost managing that, especially in the most delicate passages, where both elegantly express fine nuances. But the communication between the two changes all the time when a small, conspicuous ‘beep’ ensures a change of scene for the two actors. In both the electronics and the percussion the delicate, crackling sounds are at the centre, only to be interrupted again and again along the way by contrasting beats, rhythms and noise.

dust encapsulated #2 was composed in 2009 shortly after *objets/décalages*. In this work for flute, clarinet, violin, cello and piano, the individual musical objects can almost be touched too, but the energy in this work is more hectic, almost frantic. The individual objects are also more complex and together they give the impression of a work ‘on the edge’. On the edge of the possible, of the rational, of the tenable. It is all held together by an energetic drive.

OBJETS/DÉCALAGES

Objects/displacements – that is the meaning of the French title of the trio that Rune Glerup composed for the Danish trio Gáman in 2008. The work is an example of the focus the composer has had on musical objects, where a musical statement is distinct and demarcated from other objects, and then, in the course of the work, they are put together in various ways. This means that the individual musical object is seen in different lights, and at the same time it sheds new light on the preceding and succeeding object. At the same time each of the three instruments – violin, recorder and accordion – gives its timbre to the objects as an integrated part of their character and thus as a part of a sounding landscape of discrete elements.

“Instead of focusing on the classic narrative in music, where you are guided through a story, I’ve been interested in exploring the spatiality of my works. You can go from A to B, but you don’t have

to continue to C and D. You can easily go back to A. It's almost a physical experience of walking around among a lot of different musical objects without having any direction.

SONATA IN SEVEN MOVEMENTS

There is an insistent quality to Rune Glerup's *Sonata in Seven Movements* for piano. In each movement a specific form of expression insists on having its say, and throughout the work there is a slightly uneasy energy that is forced out through all the cracks. This work stands out from the others on the CD in that the listener does not, as in *objets/décalages*, for example, step into a landscape, but rather opens door after door into the same room, so that you see the objects, the seven movements in there from different angles. Or maybe it isn't at all the same object you see each time the door is opened.

"Originally the Sonata was conceived in the same way as the 'object' works, but then I took a closer look at the material and made seven movements instead. In a way there are some of the same ideas – and each movement is then a larger object. But they are not repeated. Inside each movement, on the other hand, there is a very clear division into smaller parts."

DIVERTIMENTO

This work was commissioned by Athelas Sinfonietta Copenhagen for a first performance at the Festival Printemps des Arts in Monte Carlo in 2011.

"The title Divertimento is a direct reference to Mozart. That doesn't mean that you should think of Mozart when you hear the music. It's more a personal greeting from me, especially to Mozart's late Divertimento for String Trio (K 563). That work has something paradoxical about it; it's called a Divertimento, and that's something you associate with lightness, something entertaining for a small ensemble. All the same it's a huge work that takes around 45 minutes and it isn't a light work, in fact it's very deep. I like that paradox. It's some of that atmosphere I've brought into my work: there's something light, something playful in it, but at the same time something heavier. In my Divertimento, after all, there are ten instruments, so it's a bit larger – on the other hand it's shorter than Mozart's."

The sounds and the energy are what strike the listener in *Divertimento*. On the face of it the entertaining aspect could be compared to playful puppies romping, rolling around, sniffing and tumbling. But this diverting aspect is far from the whole experience of the work, for words about frustration, delicacy, insistence and raw power are quickly mixed in when you have to formulate the experience of the music. The clear divisions along the way give transparency to the music, but the mood you are left in after listening is not necessarily clear or transparent – rather a little hazy, as if the composer is stepping boldly into grey zones and making statements between the lines.

Trine Boje Mortensen is a freelance music journalist and works with among other things radio, concert introductions and concert programme notes. She also writes the blog www.nutidsmusik.dk

MATHIAS FRIIS-HANSEN (b. 1977) is a percussionist and trained at the Royal Danish Academy of Music in Copenhagen and the Royal College of Music in London. Mathias is a versatile musician who works extensively as a chamber musician, soloist and composer. As an orchestral musician he has had his base as a member of the Royal Danish Orchestra since 2007. In addition, in 2003 the conductor Claudio Abbado invited him to join his elite Lucerne Festival Orchestra, with which Mathias has toured all over the world. As a chamber musician Mathias has for many years been a member of Athelas Sinfonietta Copenhagen, and was a co-founder of the award-winning PACE Percussion Trio along with Mathias Reumert and David Hildebrandt. Since 2008 Mathias has collaborated closely with the choreographer Tim Rushton and has composed music for three of Rushton's productions: *Labyrinth* (2008), *Enigma* (2009) and *The End of Loneliness* (2012).

NEEL BRAMSNÆS TEILMANN (b. 1984) had her debut concert from the soloist class at The Royal Danish Academy of Music in February 2012 and since then has been very active giving concerts both as a soloist, chamber musician and lied pianist. At RDAM she studied under the guidance of first Amalie Malling and later Jens Elvekjær, and she also spent two years at the Sibelius Academy in Helsinki, studying with Prof. Eero Heinonen. She is a member of the Copenhagen Piano Quartet with whom she has won prizes in several inter-

national chamber music competitions, among others the Johannes Brahms Competition in 2012 and Val Tidone International Chamber Music Competition in 2013. Neel was the winner of the Danish Steinway Competition in 2004 and has received grants from the Van Hauen Foundation and the Sonning Foundation, amongst others. She has performed with several Danish orchestras, among others Copenhagen Phil in 2010 and 2013.

GÁMAN. In 2007 three of Denmark's most celebrated young musicians joined forces to explore their common passion for contemporary art music and folk music. Today Bolette Roed (recorders), Rune Tonsgaard Sørensen (violin) and Andreas Borregaard (accordion) form the trio Gáman – a remarkable ensemble, providing a new and highly acclaimed approach to both contemporary art music and folk tunes. Gáman started out by examining the relationship between ancient and new music from the Nordic countries. New commissions from Denmark, Sweden, Norway, Iceland, Greenland and the Faroe Islands were juxtaposed with traditional folk music from the same countries to reveal similarities, contrasts and influences between the different pieces and traditions, and the resulting concert programmes were presented in large concert halls and small village churches alike in all the countries included. In recent years Gáman has moved past the boundaries of the Nordic region. The trio has performed at famous festivals in Poland, focusing on the relationship between Polish and Danish folk and Baroque music, and in 2013 Gáman had their US debut at Other Minds, San Francisco, and their UK debut at the Huddersfield Contemporary Music Festival. The trio name Gáman refers to the old Norse word for “joy”.

ATHELAS SINFONIETTA COPENHAGEN is one of the leading Danish ensembles in new composition music. The ensemble performs in concerts and opera productions, at festivals and on international tours. Since its foundation in 1990 Athelas has performed about 600 different works, many of which have been first performances. Athelas has collaborated with prominent soloists, conductors and composers, including Steve Reich, Per Nørgård, Heiner Goebbels, Poul Ruders, Arvo Pärt, David Lang, Christian Lindberg, Reinbert de Leeuw, Thomas Adès, Ilan Volkov, Paul Hillier, George Benjamin, Philippe Leroux and Pierre-André Valade. International cooperation is essential to Athelas, with appearances in recent years in among other countries England, Monaco, the USA and



Pierre-André Valade
pierreandrealade.com

France. The ensemble is also a co-founder of EEN – the European Ensemble Network – and the EU-supported projects Integra and RE:NEW MUSIC. In the period 2013-14 Athelas is participating in the project “New:Aud” with a focus on audience development – also with support from the EU. The ensemble has CD-recorded music by among others Per Nørgård and Poul Ruders. Each year Athelas is ensemble-in-residence at KLANG – the Copenhagen Avant-garde Music Festival.

PIERRE-ANDRÉ VALADE was born in central France in 1959. In 1991 he co-founded the Paris-based Ensemble Court-Circuit of which he was Music Director for sixteen years until January 2008, before he was appointed Chief Conductor with Athelas Sinfonietta Copenhagen in September 2009. In addition to this position he was also appointed, in March 2013, as Principal Guest Conductor with the Ensemble Orchestral Contemporain in Lyons. Pierre-André Valade is especially well-known and admired for his performances of repertoire from the 20th and 21st centuries, and receives regular invitations from major festivals and orchestras in Europe, the USA, Canada, Australia, New Zealand and Japan. Of his many recordings, Grisey's *Les Espaces acoustiques* has been singled out for particular praise and has won both the Diapason d'or de l'année 1999 and the Grand Prix de l'Académie Charles Cros. Valade is a regular guest conductor with the Tonhalle Orchester Zürich. Other orchestras he has worked with include the BBC symphony orchestras, the Philharmonia in London, the Luxemburg Philharmonic, the Gothenburg Symphony Orchestra, the Oslo Philharmonic, Orchestre Philharmonique de Radio France in Paris, Orchestre de Paris, Saarbrücken Radio Symphony, RTÉ National Symphony of Ireland in Dublin, the Montreal Symphony Orchestra, Accademia Nazionale di Santa Cecilia, Teatro Carlo Felice, Ensemble Intercontemporain, London Sinfonietta, Birmingham Contemporary Music Group, Ensemble Modern, Ensemble Musikfabrik, and Ensemble Laboratorium. In January 2001 Pierre-André Valade was honoured as a Chevalier dans l'Ordre des Arts et des Lettres by the French Minister of Culture.

RUM OG OBJEKTER af Trine Boje Mortensen

“Jeg har skrevet musik siden jeg var barn, så jeg var ikke i tvivl om, at jeg skulle være komponist. Det var meget naturligt. Selvfølgelig var der et tidspunkt da jeg var teenager, hvor det blev en beslutning, men jeg har komponeret næsten lige så længe som jeg kan huske.”

RUNE GLERUP kommer fra et musikerhjem, og der er ingen tvivl om, at beslutningen om at blive komponist er vokset tidligt frem. Eller måske skal man bare omformulere det: Rune Glerup har altid været komponist. Selvom bevidstheden om dette er fuldt formet, er det ikke ensbetydende med at man behøver at gå den slagne vej på konservatoriet.

“Jeg havde ikke lyst til at gå på konservatoriet i Danmark, så jeg tog til Berlin, hvor jeg så gik på konservatoriet. Dernede hørte jeg en masse musik, og så tog jeg til Paris senere hen. Da jeg så kom tilbage til København, søgte jeg ind på solistklassen og gik der i to år. En af grundene til at jeg meget tidligt orienterede mig udadtil var, at jeg syntes at konservatoriet og miljøet omkring det var meget, meget dansk. Boulez var nærmest et frækt ord. Der skete mange interessante ting i Danmark, men jeg savnede virkelig at få nogle input udefra. Der blev stort set kun spillet ny dansk musik herhjemme. Det var en af grundene til at jeg tog til Berlin. Det virker mærkeligt når man siger det i dag, men dengang lige før årtusindeskiftet lå der jo ikke nær så meget musik på nettet. Det var sværere at orientere sig.”

I Danmark har Rune Glerup, der afholdt debutkoncert fra Det Kongelige Danske Musik-konservatorium i 2010, fået undervisning af bl.a. Niels Rosing-Schow og Bent Sørensen, mens han i udlandet også har studeret på bl.a. elektronmusikstudiet IRCAM i Paris og deltaget i masterclasses hos bl.a. Adriana Hölszky og Philippe Leroux.

“Selvom jeg har komponeret altid, så begyndte min værkliste jo ikke da jeg var otte år. Værk-listen begynder med en strygekvartet som aldrig er blevet opført, og som jeg arbejdede på i meget lang tid, også da jeg var i Berlin. Det er sådan set udmærket, at den ikke har været opført, for den har helt klart mange problemer. Men det var alligevel et meget vigtigt værk for

mig, for jeg udviklede virkelig mange ideer, en form for teori til det værk, som jeg stadig bruger i dag. Det er derfor, den strygekvartet står der som værk nummer 1.”

Rune Glerups musik er blevet spillet på en række internationale festivaler og af bl.a. det franske Ensemble Intercontemporain og af London Sinfonietta, og danske ensembler har selvfølgelig også bestilt værker hos Rune Glerup, det gælder fx to af ensemblerne på CD'en her: Gáman og Athelas Sinfonietta Copenhagen.

Som hos mange andre komponister betyder samarbejdet med musikere meget for Rune Glerup. Det at vide hvem der skal spille musikken bliver vævet ind i den kompositoriske proces. Men for Rune Glerup er der en anden ting, der er lige så vigtig:

“Det er at vide, hvor det skal spilles: Hvilket lokale det skal uropføres i. Og så kan man selvfølgelig sige, at det bagefter bliver spillet alle mulige andre steder. Men det betyder bare meget for den måde, jeg tænker klangen på. Det er igen et spørgsmål om at høre det. Tænke klangen. Hvordan kommer det her til at lyde? Og der skal jeg helst placere musikerne i et rum – helst et jeg kender. Hvis ikke jeg kender rummet, er det også meget sværere for mig at forestille mig, hvordan det lyder. Nogle få gange har jeg ikke kendt rummet så godt og der har jeg faktisk været nødt til at placere musikerne i et fiktivt rum eller et rum som jeg kendte i forvejen, selvom jeg godt vidste, at det ikke var der, værket skulle spilles.”

Det fysiske rum betyder meget, men det konkrete kulturelle rum, han er vokset op i – Danmark – knap så meget. I hvert fald ikke som musikalsk pejlemærke. Rune Glerup er ikke den eneste danske komponist, der er søgt udenlands, men han tilhører en generation, hvor de nationale, kulturelle skel giver mindre og mindre mening.

“Jeg har aldrig syntes, at min musik har været specielt dansk, men jeg kan alligevel godt se, at selvom der er meget inspiration fra især Tyskland og Frankrig i min musik, så er den alligevel anderledes end det de laver der. Måske er nogle af de klicheer, som man altid nævner – den nordiske klarhed, og at der er en interesse for en meget stram struktur – måske er det alligevel til stede i min musik. Selvom selve sektionerne i de her værker kan være meget komplekse

og energiske, så er min musik på en anden måde minimalistisk, fordi der er nogle korte ret afgrænsede forløb som stopper meget brat.”

Rune Glerups henvisning til det minimalistiske får en dansk ny musik-lytter til at tænke på komponister som Pelle Gudmundsen-Holmgreen og andre repræsentanter for den Ny Enkelhed i Danmark, hvorimod der, som Rune Glerup selv påpeger, i den franske musik kan konstateres en mere udpræget interesse for et stort, mere organisk udtryk også i dag. Men komponisten tilføjer: *“Jeg har aldrig været så begejstret for at lede efter nationaliteter i musik.”*

Rune Glerup har bevidst søgt inspiration uden for den danske klangverden, men det der sideløbende med musikken, han mødte i Tyskland og Frankrig i årene, hvor han blev uddannet, måske har haft den største indflydelse på komponisten og hans musikalske tankegang, er billedkunsten.

“Det visuelle og den visuelle kunst har måske været den største inspirationskilde for mig gennem årene. Ud over den inspiration, der kan komme fra et konkret værk, så er jeg simpelthen misundelig på billedkunstnere, fordi de arbejder virkelig med det fysiske materiale. Sådan helt direkte. Det gør man alligevel ikke helt som komponist.”

Glerup har i flere år arbejdet med det musikalske materiale som det var tre-dimensionelle objekter, som man kan gå rundt imellem. Ideen om at musikken i stedet for at fortælle historier i en narrativ strøm måske kunne være mere rumlig i sin struktur fik Rune Glerup bl.a. fra den franske filosof Alain Badiou.

“Han har beskæftiget sig meget med definitionen af en situation, som netop ikke kun er en tidslig ting, men som nærmere er udgjort af et antal elementer, og selvom man bytter om på elementerne, så er det den samme situation. Og det er egentlig det samme med en mobile, hvis man ser de berømte mobiler af Alexander Calder. Man kan sagtens bytte rundt på delene, men det er alligevel den samme mobile. Det, jeg har arbejdet meget med, er, at når man nu ikke vil have det narrative, så har man friktionen mellem objekterne tilbage. Altså simpelthen tænke

på stykkerne som en situation, der skal have en speciel spænding. Så i stedet for en udvikling, så er det i virkeligheden ... friktionsenergi.”

De dele, der udgør musikken, de musikalske objekter som Rune Glerup arbejder med, kan let høres i musikken, særligt i værker som *objets/décalages* på denne cd. Ved at lave korte, karakteristiske musikalske objekter, der er klart afgrænsede fra hinanden kommer netop denne friktionsenergi frem. Som modpoler, der støder hinanden væk eller faste blokke af lyd, der upåvirket af hinanden står fast hver på sit. Kun i berøringsfladen eller berøringsøjeblikket kaster de enkelte objekter ny energi af sig og skaber ny friktionsenergi.

“Jeg har arbejdet meget med at hver sektion, hvert objekt får sit eget udtryk, så det får sin egen karakter. Det er et spørgsmål om at kunne høre det. Fungerer det som objekt? Nogle gange prøver jeg at bevæge mig på grænsen: Hører man det som et objekt? Eller falder det fra hinanden i flere dele eller objekter? At arbejde med objekter som grundidé har stadig et stort potentiale for mig. Men i dag tænker jeg mere over makroformen, over hvordan det fungerer over længere tid. Det har selvfølgelig været det, der også interesserede mig fra starten, men det overordnede i strukturen er kommet mere i fokus.”

Rune Glerups arbejde med musikalske objekter er veldokumenteret på nærværende cd, og interessen for denne rumligt prægede musikalske strukturering er stadig en del af hans arbejdsproces og af hans værkers rumlige prægning.

DUST ENCAPSULATED #1 OG #2

“Som mange andre komponister har jeg haft det lidt problematisk med titler. Når man tænker sådan rent musikalsk, er det vanskeligt at finde nogle ord – altså to-tre ord, eller bare et enkelt ord, som man skal hæfte på ti minutters musik. Så jeg havde på et tidspunkt en idé om at opfinde en titel, som kunne være generel. I stedet for at kalde det Værk uden titel nr. 1, 2, osv. så ville jeg finde på en titel som jeg kunne bruge på flere værker. Der kom tre værker ud af det – der er to med titlen dust encapsulated – etteren er for slagtoøj og elektronik og toeren er for kvintet, og så er der Divertimento. Divertimento har eksisteret i flere former og første version hed faktisk dust encapsulated #3. Men så synes jeg, at det blev for kedeligt. dust encapsulated [indkapslet støv]

var bare noget jeg fandt på, men der er en lille personlig reference til fotografen Man Ray. Han har taget et billede af et af Marcel Duchamps værker, der hedder Det Store Glas, som Duchamp havde efterladt i sit studie i et år, hvor det bare havde samlet støv. Så kom Man Ray og tog et billede af det tilstøvede kunstværk helt tæt på. Tæt på ligner det et landskab. Det ligner ikke støv. Det er ikke noget, der betyder noget for musikken, det er bare sådan en lille personlig hilsen til de to billedkunstnere, for jeg var meget optaget af især Marcel Duchamp på et tidspunkt.”

dust encapsulated #1 for slagtoøj og elektronik er et værk, hvor de to klangverdener ligger tæt op ad hinanden. Forsigtigt prøver de at finde kommunikationspunkter eller overensstemmelser, og de er hele tiden snublende nærved især i de sarteste passager, hvor begge med elegance finder fine nuancer frem. Men hele tiden bliver kommunikationen mellem de to ændret når et lille markant ‘beep’ sørger for sceneskift for de to aktører. Hos både elektronik og slagtoøj er de delikate, knasende lyde i centrum, for undervejs at blive afbrudt igen og igen af kontrasterende slag, rytmer og støj.

dust encapsulated #2 blev komponeret i 2009 kort tid efter *objets/décalages*. Også i dette værk for fløjte, klarinet, violin, cello og klaver kan de enkelte musikalske objekter næsten berøres, men energien i dette værk er mere hektisk, næsten afsindige. De enkelte objekter er også mere komplekse, og tilsammen giver det et indtryk af et værk ‘på kanten’. På kanten af det mulige, af det fornuftige, af det holdbare. Det hele bliver holdt sammen af energisk fremdrift.

OBJETS/DÉCALAGES

Objekter/forskydninger – det betyder den franske titel på trioen, som Rune Glerup komponerede til den danske trio Gáman i 2008. Værket er et eksempel på det fokus komponisten har haft på musikalske objekter, hvor et musikalsk udsagn står klart og afgrænset fra andre objekter, og i løbet af værket sættes de så sammen på forskellig vis. På den måde ses det enkelte musikalske objekt i forskellige belysninger, og det kaster samtidig nyt lys på det forudgående og efterfølgende objekt. Samtidig giver de tre instrumenter – violinen, blokfløjten og akkordeonet – hver deres klangfarve til objekterne som en indarbejdet del af de objekternes karakter og dermed som en del af et klingende landskab af enkeltdele.

“I stedet for at fokusere på det klassisk narrative i musik, hvor man bliver ledt gennem en fortælling, har jeg været mere interesseret i at undersøge rumlighed i mine værker. Man kan gå fra A til B, men man behøver ikke at fortsætte til C og D. Man kan sagtens gå tilbage til A. Det er næsten en fysisk oplevelse af at gå rundt mellem en masse forskellige musikalske objekter, uden at der er nogen retning.”

SONATA IN SEVEN MOVEMENTS

Der er en insisterende kvalitet over Rune Glerups Sonate i syv satser for klaver. I hver sats insisterer et specifikt udtryk på at komme til orde, og gennem hele værket er der en lidt utilpasset energi, der presses ud gennem alle sprækker. Dette værk skiller sig ud fra de andre på cd'en, fordi man som lytter ikke som i fx *objets/décalages* træder ind i et landskab, men nærmere åbner dør på dør ind til det samme rum, så man ser objekterne, satserne derinde fra forskellige vinkler. Eller også er det slet ikke det samme objekt man ser, hver gang døren åbnes.

“Oprindelig var Sonaten tænkt på samme måde som “objekt”-værkerne, men så kiggede jeg lidt på materialet og lavede syv satser i stedet for. På sin vis er der nogle af de samme ideer – og hver sats er så et større objekt. Men de bliver ikke gentaget. Inde i hver sats er der til gengæld en ret tydelig opdeling i mindre dele.”

DIVERTIMENTO

Værket er bestilt af Athelas Sinfonietta Copenhagen til uropførelse ved Festival Printemps des Arts i Monte Carlo 2011.

“Titlen Divertimento er en direkte reference til Mozart. Det betyder ikke, at man skal tænke på Mozart, når man hører musikken. Det er mere en personlig hilsen fra mig især til Mozarts sene Divertimento for strygetrio (K 563). Det værk har noget paradoksalt over sig: Det hedder Divertimento, og det er noget man forbinder med noget let, noget underholdende for en lille besætning. Men så er det alligevel et kæmpe værk, der tager omkring 45 minutter og det er ikke et let værk, det er faktisk meget dybt. Jeg kan godt lide det paradoks. Det er noget af den stemning, jeg har taget ind i mit værk: der er noget let, noget spøgefult i det, men samtidig også

noget tungere. I mit Divertimento er der jo ti instrumenter, så det er lidt større – til gengæld er det meget kortere end Mozarts.”

Klangene og energien slår lytteren i møde i *Divertimento*. Det underholdende lag kunne overfladisk betragtet sammenlignes med legende hundehvalpe, der tumler, ruller, snuser og vælter omkring. Men dette diverterende aspekt er så langt fra hele oplevelsen af værket, for ord om frustration, nænsomhed, insisteren og rå kraft blander sig hurtigt, når man skal formulere oplevelsen af musikken. De klare opdelinger undervejs giver en genemsigtighed i musikken, men stemningen man sidder tilbage med efter endt lytning er ikke nødvendigvis klar eller gennemsigtig, snarere en smule tåget, som om komponisten solidt træder ud i gråzoner og udsagn mellem linjerne.

Trine Boje Mortensen er freelance musikjournalist og laver bl.a. radio, koncertintroduktioner og koncertprogramnoter. Derudover skriver hun bloggen www.nutidsmusik.dk



Mathias Friis-Hansen – mathiasfriis.dk

MATHIAS FRIIS-HANSEN (f. 1977) er slagtøjsspiller og uddannet på Det Kgl Danske Musikonservatorium og Royal College of Music i London. Mathias er en alsidig musiker med et omfattende virke som kammermusiker, solist og komponist. Som orkestermusiker har han base som fastansat i Det Kongelige Kapel siden 2007. Desuden inviterede dirigenten Claudio Abbado ham i 2003 til at blive en del af sit eliteorkester Lucerne Festival Orchestra, med hvem Mathias har turneret over hele verden. Som kammermusiker er Mathias mangeårigt medlem af Athelas Sinfonietta Copenhagen, samt medstifter af den prisbelønnede slagtøjstrio PACE Percussion Trio sammen med Mathias Reumert og David Hildebrandt. Siden 2008 har Mathias haft et nært samarbejde med koreografen Tim Rushton og har komponeret musik til tre af Rushtons forestillinger, *Labyrinth* (2008), *Enigma* (2009) og *The End of Loneliness* (2012).

NEEL BRAMSNÆS TEILMANN (f. 1984) debuterede i februar 2012 fra solistklassen på Det Kgl. Danske Musikkonservatorium og har siden da haft en aktiv koncertkalender både som solist, kammermusiker og liedpianist. På DKDM er hun uddannet hos først Amalie Malling og siden Jens Elvekjær. Derudover har hun studeret 2 år ved Sibelius Akademiet i Helsinki hos Eero Heinonen. Hun er medlem af klaverkvartetten Copenhagen Piano Quartet og har med den vundet priser i adskillige internationale kammermusikkonkurrencer, bl.a. Johannes Brahms Competition 2012 og Val Tidone International Chamber Music Competition 2013. Som solist med orkester har Neel optrådt adskillige gange, senest med Sjællands Symfoniorkester i 2010 og 2013. Af priser og legater kan nævnes The Steinway Student VIP Prize i 2004, Van Hauens legat i 2007 og et stipendie fra Sonning Fonden i 2009.

GÁMAN. I 2007 gik tre af Danmarks mest anerkendte unge musikere sammen om at udforske deres fælles passion for moderne kompositionsmusik og folkemusik. I dag udgør Bolette Roed (blokfløjte), Rune Tonsgaard Sørensen (violin) og Andreas Borregaard (accordeon) trioén Gáman – et bemærkelsesværdigt ensemble, som leverer/præsenterer en ny og meget rost tilgang til både nutidig partiturmusik og folkemelodier. Gámans udgangspunkt var at udforske forholdet mellem den gamle og nye musik fra de nordiske lande. Nye bestillingsværker fra Danmark, Sverige, Norge, Island, Grønland og Færø-



Neel Bramsnæs Teilmann – neelteilmann.dk

erne blev stillet overfor traditionel folkemusik fra de samme lande for herigennem at afsløre ligheder, kontraster og mulige påvirkninger mellem de forskellige traditioner. De resulterende koncertprogrammer blev præsenteret såvel i store koncertsale som i små landsbykirker i alle de inkluderede lande. I de senere år har Gáman har bevæget sig forbi Nordens landegrænser. Trioen har blandt andet optrådt ved anerkendte festivaler i Polen, med fokus på forholdet mellem polsk og dansk folke- og barokmusik, og 2013 havde Gáman deres amerikanske debut på Other Minds festivalen i San Francisco og deres britiske debut på Huddersfield Contemporary Music Festival. Trioens navn Gáman refererer til det oldnordiske ord for “glæde”.

ATHELAS SINFONIETTA COPENHAGEN er blandt de førende danske ensembler inden for ny kompositionsmusik. Ensemblet optræder på koncerter, ved operaforestillinger, på festivaler og internationale turneer. Siden grundlæggelsen i 1990 har Athelas opført ca. 600 forskellige værker, hvoraf en stor del har været uropførelser. Athelas har samarbejdet med fremtrædende solister, dirigenter og komponister, bl.a. Steve Reich, Per Nørgård, Heiner Goebbels, Poul Ruders, Arvo Pärt, David Lang, Christian Lindberg, Reinbert de Leeuw, Thomas Adès, Ilan Volkov, Paul Hillier, George Benjamin, Philippe Leroux og Pierre-André Valade. Det internationale samarbejde er essentielt for Athelas, som de seneste år har optrådt i bl.a. England, Monaco, USA og Frankrig. Tilmed er ensemblet medstifter af EEN – European Ensemble Network – og de EU-støttede projekter Integra og RE:NEW MUSIC. I perioden 2013-14 deltager Athelas i projektet “New:Aud” med fokus på publikumsudvikling – også med støtte fra EU. Ensemblet har CD-indspillet musik af bl.a. Per Nørgård og Poul Ruders. Hvert år er Athelas ensemble-in-residence på KLANG – Copenhagen Avantgarde Music Festival.

PIERRE-ANDRÉ VALADE er født i Frankrig i 1959. I 1991 var han medstifter af Ensemble Court-Circuit i Paris, som han ledede i 16 år indtil 2008, hvorefter han blev chefdirigent for Athelas Sinfonietta Copenhagen. Desuden blev han i 2013 udpeget som første gæst-dirigent for Ensemble Orchestral Contemporain i Lyon. Pierre-André Valade er særligt anerkendt for sine opførelser af repertoire fra det 20. og 21. århundrede og inviteres regelmæssigt af større festivaler og orkestre i Europa, USA, Canada, Australia, New Zea-

land og Japan. Blandt hans mange CD-indspilninger er Grisey's *Les Espaces acoustiques* blevet særligt fremhævet, og vandt både "Årets Diapason d'or" (1999) og Grand Prix de l'Académie Charles Cros. Valade er regelmæssigt gæstedirigent for Tonhalle Orchester Zürich. Andre orkestre han har dirigeret omfatter BBCs symfoniorkestre, Philharmonia (UK), Luxembourg Philharmonic, Göteborgs Symfoniker, Oslo Philharmonic, Orchestre Philharmonique de Radio France, Orchestre de Paris, Saarbrücken Radio Symphony, RTÉ National Symphony of Ireland in Dublin, Montreal Symphony, Accademia Nazionale di Santa Cecilia, Teatro Carlo Felice, Ensemble Intercontemporain, London Sinfonietta, Birmingham Contemporary Music Group, Ensemble Modern, Ensemble Musikfabrik, og Ensemble Laboratorium. I januar 2001 modtog Pierre-André Valade det franske kulturministeriums Ridderorden (Chevalier dans l'Ordre des Arts et des Lettres).

DDD

Recording sessions:

objets/décalages Garnisons Kirke, Copenhagen, in December 2012

dust encapsulated #1 and *Sonata* Royal Danish Academy of Music, Copenhagen, on 19 March 2013

dust encapsulated #2 The orchestral rehearsal room at the Copenhagen Opera House on 25 May 2013

Recording producer and sound engineer: Mikkel Nymand

Divertimento Festival Printemps des Arts de Monte Carlo Salle Empire on 3 April 2013 (live recording)

Recording producer and sound engineer: Silvain Denis

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