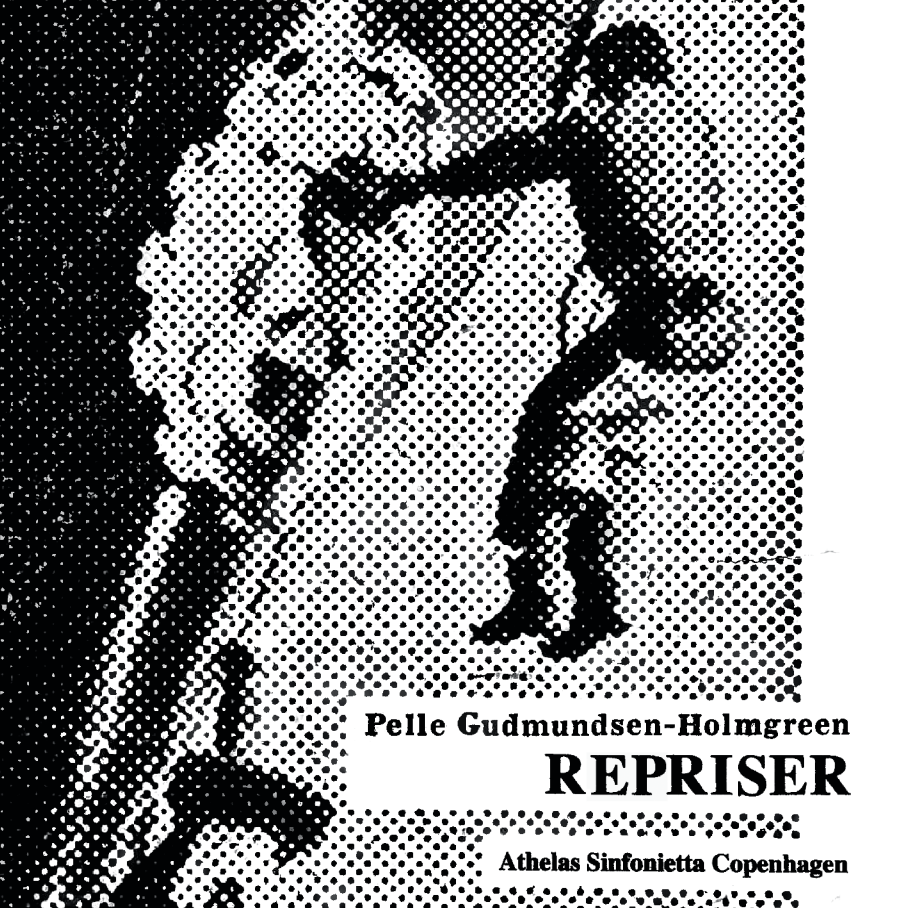




Pelle Gudmundsen-Holmgreen

REPRISER

Athelas Sinfonietta Copenhagen

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REPRISER

Works for sinfonietta and small ensemble

Athelas Sinfonietta Copenhagen

conducted by **Jesper Nordin *** and **Pierre-André Valade ****

[1] **Traffic** (1994) 12:33
for eighteen musicians

Repriser (1965) * 21:16
for large ensemble

[2] I. 1:41
[3] II. 0:30
[4] III. 5:33
[5] IV. 1:04
[6] V. 0:08
[7] VI. 5:37
[8] VII. 2:58
[9] VIII. 1:58
[10] IX. 1:47

[11] **Rerepriser** (1967) * 11:19
for large ensemble

3 Songs to Texts by Politiken (1966) 8:53
for solo voice and small ensemble

[12] I. Prelude 2:07

[13] II. “Ingen bevægelse i Roskilde” 0:35

[14] III. Interlude 1:20

[15] IV. “Efter at Niels Westerby” 0:44

[16] V. Interlude 1:50

[17] VI. “DFDS fylder hundred’ år i morgen” 2:17
with Anette Bod, mezzo-soprano

[18] **Og** (2012) ** 11:00
for seventeen players

World premiere recordings

Total 65:01

Dacapo and Athelas Sinfonietta Copenhagen are supported by the **DANISH ARTS FOUNDATION**

'If you go to the concert hall, you are not supposed to laugh. You have to have some manners. You agree to behave. You don't go in nude, for instance.' With the word 'nude', Pelle Gudmundsen-Holmgreen is speaking figuratively, of course. What he means is that you wouldn't ask an alto to stand on a concert stage and sing banal business reports from the back of an old newspaper. You wouldn't write an intense, multi-movement duet scored for cello and car horn. You wouldn't dream-up an ensemble piece focusing on the dismembered door of a red Skoda. Of course you wouldn't. No chance. Those things just aren't done.

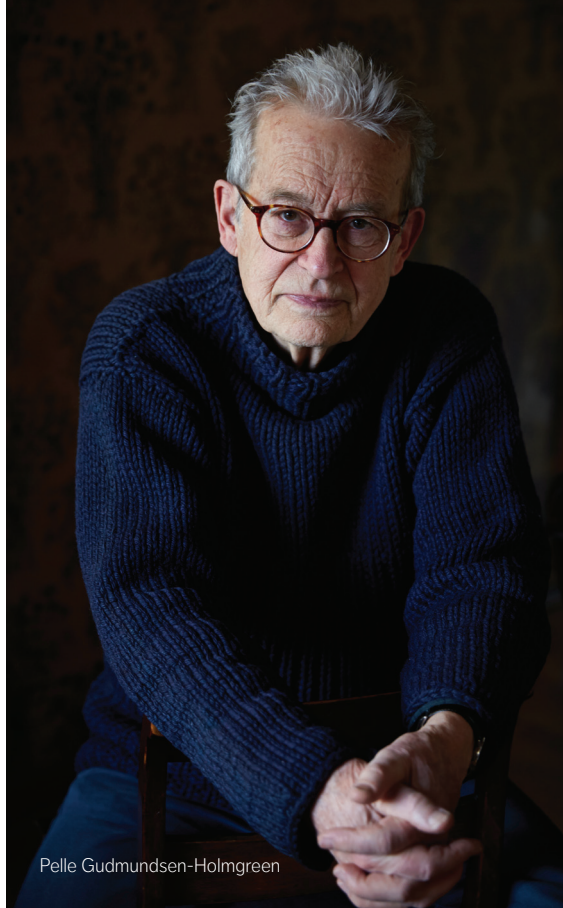
Except they are. PGH has done all three. He has stridden nude into the concert hall more times than Cage or even Ives. But for all its tearaway invention, his music tends to enchant more than it shocks. Its constant breath sounds much louder than its occasional shriek. Its physical qualities feel close and animalistic; its judders and ticks as natural and inevitable as those of our own bodies. Often his music is at its most intensely affecting when it's at its most absurd: when stuck in a cadential cul-de-sac or when faced with elements that it considers, itself, to be laughably banal or incompatible.

As a composer, PGH has not abandoned tonality or form; he is more likely to tease or embrace those old rubrics than rail against them. As such, his music can feel devoid of human calculation. It has developed 'a precise ambivalence which allows it to snarl at itself, to tell itself to shut up', says the musicologist Ursula Andkjær Olsen. Like small, shuffling animals set on sniffing discovery, the works on this recording hunker-down and begin their journeys, attempting to make some sense of world around them – one miniscule corner at a time.

Traffic (1994)

At the end of an Athelas Sinfonietta concert marking PGH's sixtieth birthday in 1992, the orchestra's players unveiled their present to the composer: the door from a red Skoda hatchback. In the speech that went with the presentation, the musicians made it clear that they expected a new work from PGH in which the door would be used as an instrument.

The musicians knew that their gift – not a Mercedes door but a Skoda one; not a complete object but a part of one – would set those childlike cogs in PGH's mind turning. At the very least,



Pelle Gudmundsen-Holmgreen

it would activate his fascination for the sonic potential of scrap, junk and *objets trouvés*. But the door proved too much – or too little. PGH declared that it contained 'not a single worthwhile sound', and resolved to write a piece that would include 'other corny sounds instead.'

Still, the resulting work owed its soul to that torn-off door. *Traffic* was first performed by Athelas Sinfonietta in 1994, a work 'indebted to Satie, Varèse and Spike Jones' according to the composer's own inscription in the score. 'Surviving contemporary metropolitan traffic is a question of your position – standing, walking, running or sitting', he continues, 'surviving is a question of... keeping your ears and eyes open for the hidden rules and regulations, systems and structures.'

Regulation, system, structure – *really*? Yes, not so much in thematic or developmental terms as in the physical organisation of what sounds when; what, from the almost endless possibilities presented by a sonic cityscape, might form a legitimate or even fruitful counterpoint. *Traffic* is scored for brass and winds, amplified string quartet, piano, harp, electric guitar and bass guitar and two percussionists playing oil barrel, cow bells, rattle, car horns, nuts and police whistle (among more traditional instruments). That, potentially, is a lot of noise.

Perhaps *Traffic*'s 'development' is in the distillation of those component parts, the emergence of something radiant from something apparently ugly; in the music's ability to pick-up on its own clues to a possible exit. From the chaos of the work's opening – you might imagine it as a roundabout on the outskirts of Rome rather than a conscientious crossroads in Copenhagen – suddenly none of the usual 'rules' apply; it's each vehicle and/or creature for itself. But in making unlikely friends, believing beyond belief in something, our little creature makes it out of the city alive.

Repriser (1965) / Rerepriser (1967)

Repriser and *Rerepriser* speak of PGH's tendency in the 1960s to distance himself from the idea of music solving a problem, journeying to triumph or resignation. *Repriser* (Recapitulations), instead, takes its lead from Samuel Beckett – PGH's 'eternal challenger, confirmer and contributor' – in its focus on meaninglessness. 'I have nothing to say and I'm saying it', said John Cage. But didn't he mean, in that statement, that musical fascination *can* stop at the point of pure sound while still proving complex and beautiful?

Beckett's text throbs with life at its most meaningless because of its linguistic richness – its sound. As in *Tricolore*, in *Repriser* different sound groups are introduced to one another, each

rendering the other somehow different. But unlike *Traffic*, these elements don't interact in our normal musical understanding of the word. The piece's five sound groups consist of flute, oboe, clarinet and contrabassoon (group 1); trumpet and trombone (group 2); percussion – including marimba, cowbells, gongs, tubular bells and petrol tanks of different size, among other items (group 3); prepared piano and guitar (group 4); and one of each string instrument (group 5).

Building materials have a uniform surface, but that surface can take on different characteristics when an architect places it against another, different surface. The same is true of *Repriser*. The individual groups don't significantly alter their expression but their utterances are shaded differently depending which other group(s) is/are active at the same time. The conversation can be reticent. But in that sense, it's the balletic, who-speaks-when qualities that prove most interesting. 'The musical material is bad', PGH has said of the piece, 'but it gets treated like a prince.'

That principle is taken a step further in the work's sequel, *Rerepriser* (Rerecapitulations), written two years later. Here there are four groups, and the instrumental texture is heavier: violin, flute/piccolo, oboe, bassoon (group 1); amplified prepared piano, harpsichord and double bass (group 2); three trombones (group 3); and percussion – cowbells, oil drum, bells – and electric and bass guitar (group 4).

Thus the sound in *Rerepriser* is immediately more abrasive, more *Traffic*-like, than in its predecessor. The composer has referred to the work as 'a pretty ugly piece' built on 'dirty, poor sounds' whose roots might have something to do with the punk movement. But still, the textures shift as different groups sound at different times. There's an archetype PGH meeting of unlikely bedfellows as carnivorous trombones and dirty electric guitars square up to the delicately treading, insect-like harpsichord. At one point a smiling, Latin-tinged dance tune begins to take root, courtesy of group 1. Not much connects PGH with his compatriot Per Nørgård, but both composers tend to prove helpless when a dance emerges in their own music as if by some joyous accident.

Three Songs to Texts from Politiken (1966)

If *Repriser* and *Rerepriser* take a step back from the idea of 'a piece of music' and focus instead on the sound on which that music depends, one of PGH's most famous works from the 1960s has a similar attitude to text. 'In the 1960s I hated this approach to setting texts – this idea of

taking words, giving them new colour and meaning, emphasizing deeper content. I found that the meaning of a very fine poem was completely clear already, together with its sound', says the composer. 'Setting poems seemed to me a bad idea.'

The solution for his 1966 cycle of three songs (preceded by a Prelude and interspersed with two Interludes) was to choose plain texts from the Danish broadsheet *Politiken*. In some of the composer's most overtly Beckettian music, an alto sings of the second rejection of a motion by Roskilde City Council, of the Danish government's debating of a new finance bill, and of the centenary of shipping line DFDS.

3 *Songs with Texts from Politiken* shares some purely sonic qualities with the *Repriser/Rerepriser* works that chronologically surround it. But immediately recognizable in this piece is the PGH 'creature' lurking within, making its presence known with ticks, judders and fidgets. The first two songs use the same childlike, four-adjacent-note melody and two-chord guitar accompaniment; each ends abruptly, mid-sentence, on a passing note. Those two are separated by an Interlude that adds the sound of exotic percussion to the Prelude, and are followed by a second Interlude that has a more primordial intent. In the third song the alto sings in unison with the guitar and now the melody has the shape of a celestial plainchant. The text relating to DFDS – together with the 'bum note' that ends it and the white noise that interjects at that point – brings the whole back down to earth.

Og (2012)

In 2012, PGH started work on a piece to mark 200 years since the birth of the Danish writer and philosopher Søren Kierkegaard, an anniversary celebrated the following year. The title *Og* – the Danish word for 'and' – refers to Kierkegaard's first published work, *Enten Eller* ('Either Or'), a piece of philosophical writing in which opposing life views are proposed by two very different characters.

'That is very much my own way of making music', says PGH, 'having different paths or voices, different opinions, different things to say, and in saying those different things there might arrive a third thing that's worth discussing.' In *Og*, differing elements include brass concerned only with imposing D major slabs of music from Mozart's *Don Giovanni* (a Kierkegaard favourite), and a bassoon spluttering all alone, like a lonely being trying find its voice. Strings, wind and percussion

shimmy away in the meantime; a piano fires off octave rounds now and then while a harp pirouettes to the side. Mid-way through the piece this motley crew seems to be drawn hesitantly in the same direction thanks to the magnetic pull of 'Là ci darem la mano' from *Don Giovanni*. But the work's differing characters soon relax not into Mozart but into themselves, accepting their own beauty, equilibrium, and ability to speak to each other. From the shock of the multiphonics, we see what's real and true; music and beauty from the little things that remain.

Andrew Mellor is a journalist and critic with a particular interest in the culture and music of Denmark and the Nordic countries.

THE PERFORMERS

Athelas Sinfonietta Copenhagen is one of the leading Danish new music ensembles. The ensemble performs in concerts and opera productions, at festivals and on international tours. Since its foundation in 1990 Athelas has performed around 700 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. In the fall of 2013 Athelas launched "Brand New Tuesdays" – a series of 12 concerts featuring music by Danish and international composers, performed in unconventional settings and in close dialogue with the audience. International cooperation is essential to Athelas, with appearances in recent years in among other countries England, Monaco, the USA and France. On CD, Athelas has released music by, among others, Per Nørgård, Poul Ruders and Rune Glerup. Each year Athelas is ensemble-in-residence at KLANG – the Copenhagen Avant-garde Music Festival.

Jesper Nordin is a Danish conductor widely experienced with opera and new music in particular. Since his debut from the Royal Danish Academy of Music in 2006 he has conducted all of the professional orchestras, choirs and ensembles in Denmark, as well as orchestras in Finland, Sweden, France, Ukraine and Great Britain. From 2008 to 2010 he was Studienleiter at The Royal Danish Opera, where he also conducted both opera and ballet, featuring in more

than 25 productions. In 2012 Nordin won a national conductor competition arranged by The Danish Conductors Association. He has also premiered more than 100 new works and is closely connected to his own generation of Danish composers. As a composer and arranger Nordin has been performed by Odense Symphony Orchestra, Danish National Vocal Ensemble and at the Royal Danish Theatre.

Pierre-André Valade was born in Corrèze, France, in 1959. In 1991 he co-founded the Paris based Ensemble Court-Circuit of which he was Music Director for 16 years until 2008. He was Principal Conductor of Athelas Sinfonietta Copenhagen from 2009 to 2014, appointed Principal Guest Conductor of Lyon based Ensemble Orchestral Contemporain in 2013 and has held the position of Conductor in Residence at the Meitar Ensemble in Tel-Aviv since 2014. He currently has an active career as a guest conductor whilst continuing his relationship with Athelas Sinfonietta Copenhagen as a regular guest conductor. He is especially admired for his performances of repertoire from the 20th and 21st centuries, and receives regular invitations from major festivals and orchestras throughout the world. Of his many recordings, Grisey's *Les Espaces Acoustiques* has been singled out for particular praise and won both the Diapason d'Or de l'année 1999 and the Grand Prix de l'Académie Charles Cros, which Valade won again in 2008 for three other recordings. In 2001 he was awarded Chevalier dans l'Ordre des Arts et des Lettres by the French Minister of Culture.

DE SMÅ TINGS MUSIK af Andrew Mellor

"I koncertsalen er det ikke meningen at man skal more sig. Man skal have pæne manerer og opføre sig ordentligt. Man ankommer for eksempel ikke upåklædt". Ordet "upåklædt" bruger Pelle Gudmundsen-Holmgreen selvfølgelig billedligt. Det han mener er, at man ikke vil bede en alt-sangerinde om at stå på scenen og synge banale forretningsrapporter fra bagsiden af en gammel avis. Man vil ikke skrive en intens duet i mange satser for cello og bilhorn. Man vil ikke drømme om en ensemble-komposition med fokus på en skrottet dør fra en gammel rød Skoda. Selvfølgelig vil man ikke det. Ikke på vilkår. Sådan gør man bare ikke.

Men det gør man så alligevel. PGH har gjort alt det nævnte. Han har optrådt "upåklædt" i koncertsalen flere gange end Cage eller endda Ives. Men uanset alle hans musiks mærkværdigheder har den mere tendens til at fortrylle end til at chokere. Dens regelmæssige åndedræt klinger stærkere end dens lejlighedsvis skrig. Dens fysiske kvaliteter føles tæt på og næsten dyriske; dens rystelser og tics lige så naturlige og uundgåelige som dem vores egne kroppe producerer. Ofte påvirker hans musik os allermost intenst, når den er allermost absurd: når den sidder fast i en kadences blindgyde, eller når den opererer med elementer, som den selv anser for at være latterligt banale eller uforenelige.

Som komponist har PGH ikke opgivet tonalitet eller form; han er mere tilbøjelig til at drille eller omfavne de gamle begreber end til at løbe stormløb mod dem. Hans musik kan forekomme at være blottet for menneskelig beregning og tilrettelæggelse. Den har udviklet "en præcis ambivalens, som gør det muligt for den at snerre ad sig selv, at bede sig selv om at holde kæft", siger musikforskeren og digteren Ursula Andkjær Olsen. Ligesom små, trippende dyr på sniffende opdagelsesfærd holder værkerne på denne cd snuden i jorden fra starten af deres rejse, i et forsøg på at finde en form for mening i verden omkring dem – i et lille hjørne ad gangen.

Trafik (1994)

Ved afslutningen af en Athelas Sinfonietta koncert, som markerede PGHs 60 års fødselsdag i 1992, afslørede musikerne deres gave til komponisten: en dør fra en gammel rød Skoda. I den

ledsagende tale gjorde musikerne det klart, at de forventede et nyt værk fra PGH, hvor den røde dør ville blive brugt som instrument.

Musikerne vidste, at deres gave – en dør ikke fra en Mercedes, men netop fra en Skoda; ikke et komplet objekt, men et delobjekt – ville sætte de barnlige tandhjul i PGHs skaberhjerne i bevægelse. I det mindste ville det aktivere hans fascination af det soniske potentiale i skrot, skrammel og *objets trouvés*. Men døren var for meget – eller for lidt. PGH erklærede, at den ikke indeholdt "en eneste lyd af værdi", og han besluttede sig for at skrive et stykke, der ville indeholde "andre corny lyde i stedet."

Men det nye værk har helt klart sin sjæl fra den afrevne dør. *Traffic* blev uropført af Athelas Sinfonietta i 1994, og det er et værk som "står i gæld til Satie, Varèse og Spike Jones" – ifølge komponistens egen note i partituret. "At overleve nutidig storbytrafik er et spørgsmål om stilling – stående, gående, løbende eller siddende", fortsætter han, "overlevelse er et spørgsmål om ... at holde ører og øjne åbne for de skjulte regler og forskrifter, systemer og strukturer."

Forskrifter, systemer, strukturer – *virkelig*? Ja, måske ikke så meget i tematisk-musikalsk forstand som i forhold til den fysiske organisering af *hvad* der klinger *hvornår*; hvad: fra de næsten uendelige muligheder i et sonisk bybillede, der kan fungere som et legitimt eller endda frugtbart kontrapunkt. *Traffic* er orkestreret for messing og træblæsere, forstærket strygekvartet, klaver, harpe, elektrisk guitar og basguitar og to slagtojspillere, som håndterer olietønde, koklokker, rasle, bilhorn, nødder og politifløjte (foruden mere traditionelle instrumenter). Det kan potentielt resultere i rigtig meget støj.

Måske er 'udviklingen' i *Traffic* lig med destilleringen af disse forskellige komponenter, fremkomsten af noget strålende med udgangspunkt i noget tilsyneladende grimt; i musikkens evne til at samle op på sine egne spor hen imod en mulig exit. Fra kaos i værkets åbning – man kan forestille sig den som en rundkørsel i udkanten af Rom snarere end som et velreguleret gadekryds i København – er det som om ingen af de sædvanlige 'regler' kan anvendes; hvert køretøj og/eller skabning er overladt til sig selv. Men ved at knytte usandsynlige venskaber, ved at tro uden at tro på noget bestemt, kommer vores lille væsen ud af byen i live.

Repriser (1965) / Rerepriser (1967)

Repriser og *Rerepriser* vidner om PGHs tendens til i 1960'erne at distancere sig fra tanken om at musikken skal løse et problem, at den skal være en rejse mod sejr eller resignation. *Repriser*

følger i stedet i Samuel Becketts spor – for PGH er Beckett en "evig udfordrer, bekræfter og medarbejder" – med sit fokus på det meningsløse. "Jeg har intet at sige, og jeg siger det", sagde John Cage. Men mente han dermed ikke også, at musikalsk fascination *kan* stoppe ved den rene lyd, som samtidig kan være kompleks og smuk?

Becketts tekst pulserer af liv i dettes mest meningsløse form på grund af sin sproglige rigdom – sin lyd. Ligesom i *Tricolore* introduceres forskellige lyd-grupper til hinanden i *Repriser*, og hver gruppe gør de andre anderledes på en eller anden måde. Men i modsætning til i *Traffic* interagerer disse elementer ikke i *Repriser*, i hvert fald ikke i vores normale musikalske forståelse af begrebet interaktion. Stykkets fem klanggrupper består af fløjte, obo, klarinet og kontra-fagot (gruppe 1); trompet og trombone (gruppe 2); slagtojs – herunder bl.a. marimba, koklokker, gonger, rørlokker og benzindunke i forskellige størrelser (gruppe 3); præpareret klaver og guitar (gruppe 4); og en solospiller fra hver strygergruppe (gruppe 5).

Byggematerialer kan have en ensartet overflade, men en sådan overflade kan antage forskellige karaktertræk, når en arkitekt sætter den op mod en anden, forskellig overflade. Det samme gør sig gældende i *Repriser*. De enkelte grupper ændrer ikke deres udtryk væsentligt, men deres ytringer nuanceres forskelligt – afhængigt af hvilke andre grupper der er aktive på samme tid. Samtalen kan være ordknap, så det er den balletagtige 'hvem-taler-hvornår'-kvalitet, som er det mest interessante. "Det musikalske materiale er dårligt", har PGH sagt om stykket, "men det bliver behandlet fyrsteligt."

Dette princip føres et skridt videre i værkets efterfølger, *Rerepriser*, skrevet to år senere. Her er der fire grupper, og den instrumentale tekstur er tættere: violin, fløjte/piccolo, obo, fagot (gruppe 1); forstærket præpareret klaver, cembalo og kontrabas (gruppe 2); tre tromboner (gruppe 3); og percussion – koklokker, olietønde, rørlokker – samt el- og basguitar (gruppe 4).

Således er lyden i *Rerepriser* umiddelbart mere grov, mere *Traffic*-agtig, end forgængerens. Komponisten har omtalt værket som "et temmelig grimt stykke" bygget op af "beskidte, dårlige lyde", hvis rødder måske kan findes i punk-bevægelsen. Men også her ændres teksturerne, når forskellige grupper klinger på forskellige tidspunkter. Der opstår et arketypisk PGH-møde af umage sengekammerater, når kødædende tromboner og beskidte elektriske guitarer byder det fint trædende, insektagtige cembalo op til dans. På et tidspunkt begynder en smilende, latinfarvet dansemelodi at slå rod, stillet til rådighed af gruppe 1. Der er ikke meget, som forbinder

PGH med landsmanden Per Nørgård, men begge komponister har svært ved at stille noget op, når en dans pludselig dukker op i deres musik, som ved et muntret tilfælde.

Tre sange til tekster fra Politiken (1966)

Hvis *Repriser* og *Rerepriser* lægger afstand til ideen om "et stykke musik" og i stedet fokuserer på selve lyden, som musikken er baseret på, så har et af PGHs mest berømte værker fra 1960'erne en lignende holdning til tekst. "I 1960'erne hadede jeg denne tilgang til at sætte musik til tekster – denne idé om at tage nogle ord, give dem ny farve og betydning, for at understrege en dybere mening. Jeg syntes, at et meget fint digts betydning allerede var helt klar, inklusive dets lyd", siger komponisten. "At sætte digte i musik forekom mig at være en dårlig idé."

Løsningen i PGHs cyklus af tre sange fra 1966 (som indledes med et Præludium og desuden byder på to Mellemspill) var at vælge helt almindelige tekster fra den danske avis *Politiken*. I noget af komponistens mest åbenlyst Beckett-inspirerede musik synger en alt-sangerinde om den anden afvisning af et forslag i Roskilde Byråd, om nyt fra den danske finanslovsdebat, og om rederiet DFDS' 100 års jubilæum.

3 sange med tekster fra *Politiken* deler nogle rent lydmæssige kvaliteter med *Repriser* / *Rerepriser*, som kronologisk omkranser værket. Men umiddelbart identificerbart i dette stykke er PGHs 'væsen', som lusker rundt og gøre sin tilstedeværelse hørbar med ticks, rystelser og fumlerier. De to første sange bruger den samme barnlige melodi med fire nærtliggende toner og guitarakkompagnement med to akkorder; hver sang ender brat, midt i en sætning, på en tilfældig tone. De to sange er adskilt af et mellemspil, der tilføjer lyden af eksotisk slagtil til præludiet, og de efterfølges af endnu et mellemspil, der har en vis karakter af noget oprindeligt. I den tredje sang synger alten unisont med guitaren, og nu har melodien karakter af himmelsk salmesang. Teksten om DFDS bringer – sammen med den "hvide støj" med indlagte gong-slag, der afløser sangen – det hele ned på jorden.

Og (2012)

I 2012 begyndte PGH at arbejde på et stykke til markeringen af 200 året for den danske forfatter og filosof Søren Kierkegaards fødsel, et jubilæum som blev fejret det følgende år. Titlen *Og* refererer til Kierkegaards første offentliggjorte arbejde, *Enten Eller*, et filosofisk skrift, hvor modsatte synspunkter om livet fremføres af to meget forskellige karakterer.

"Det er meget i overensstemmelse med min egen måde at lave musik på", siger PGH, "med forskellige veje eller stemmer, forskellige meninger, forskellige udsagn, og ved at sige disse forskellige ting opstår der måske noget tredje, der er værd at diskutere." I *Og* omfatter de forskellige elementer bl.a. blæsere som udelukkende maser blokke af D-dur musik ind, hentet fra Mozarts *Don Giovanni* (en Kierkegaard-favorit), og en fagot der sprutter helt for sig selv, som et ensomt væsen der forsøger at finde sin stemme. Strygere, træblæsere og slagtil danser shimmy i mellemtiden; et klaver fyrer oktavrunder af nu og da, mens en harpe laver pirouetter ude i siden. Halvvejs gennem stykket synes denne brogede besætning at blive trukket tøvende i samme retning takket være den magnetiske tiltrækningskraft fra duetten *Là ci darem la mano* fra *Don Giovanni*. Men værkets forskellige karakterer slapper snart af igen, og bliver da netop ikke Mozart, men sig selv; de accepterer deres egen skønhed, balance, og evnen til at tale med hinanden. Efter det chokerende møde med virvaret af lyde ser vi, hvad der er ægte og sandt; musik og skønhed, vokset frem fra de små ting, der er tilbage.

Andrew Mellor er journalist og kritiker med særlig interesse i kultur og musik fra Danmark og de nordiske lande.

DE MEDVIRKENDE

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. 700 værker, en stor del deraf som 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. I efteråret 2013 lancerede Athelas "Brand New Tuesdays" – en serie på i alt 12 koncerter, hvor unge danske og internationale komponisters musik opføres i utraditionelle rammer og i tæt dialog med publikum. Det internationale samarbejde er essentielt for Athelas, som de seneste år har optrådt i bl.a. England, Monaco, USA og Frankrig. Ensemblet har CD-indspillet musik af bl.a. Per Nørgård, Poul Ruders og Rune Glerup. Hvert år er Athelas ensemble-in-residence på KLANG – Copenhagen Avantgarde Music Festival.

Jesper Nordin er en dansk dirigent med omfattende erfaring inden for især opera og ny kompositionsmusik. Siden sin debut fra Det Kongelige Danske Musikkonservatorium i 2006 har han dirigeret alle landets professionelle orkestre, kor og ensembler, såvel som orkestre i Finland, Sverige, Frankrig, Ukraine og England. Fra 2008 til 2010 var han Indstuderingsleder på Det Kgl. Teater, hvor han også har dirigeret både opera, ballet og medvirket som dirigent i over 25 forestillinger. I 2012 vandt han en national dirigentkonkurrence arrangeret af Dansk Kapelmesterforening. Han har uropført over 100 nyskrevne værker og har en tæt kontakt med sin egen generations danske komponister. Som komponist og arrangør er han opført af bl.a. Odense Symfoniorkester, DR Vokalensemblet og Det Kgl. Teater.

Pierre-André Valade er født i Corrèze, Frankrig, i 1959. I 1991 var han medstifter af Ensemble Court-Circuit i Paris, som han ledede i 16 år indtil 2008. Han var fra 2009-2014 chefdirigent for Athelas Sinfonietta Copenhagen, som han i dag bevarer kontakten til som gæstedirigent. Desuden blev han i 2013 udpeget som første gæstedirigent for Ensemble Orchestral Contemporain i Lyon og har siden 2014 været 'Conductor in Residence' hos Meitar Ensemble i Tel-Aviv. Pierre-André Valade er særligt anerkendt for sine opførelser af musik fra det 20. og 21. århundrede og inviteres regelmæssigt af større festivaler og orkestre verden over. 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', som han vandt igen i 2008 for tre andre indspilninger. I 2001 modtog Pierre-André Valade det franske kulturministeriums Ridderorden (Chevalier dans l'Ordre des Arts et des Lettres).

3 sange til tekster af Politiken

- II.
 [13] Ingen bevægelse i Roskilde. Byrådet siger for anden gang nej til ...
 Med ti stemmer mod ni har Roskilde Byråd afvist ...
- IV.
 [15] Efter at Niels Westerby under Folketingets kombinerede åbnings- og finanslovsdebat havde stillet et dagsordensforslag, gik den socialdemokratiske partigruppeseekretær, Helge Nielsen, på visit hos de øvrige ...
- VI.
 [17] DFDS fylder hundred' år i morgen. Selskabet markerer selv jubilæet ved tre dages fester, som starter i dag, og Politiken benytter lejligheden til at opridse den danske passager- og fragtsejls ...
 Det sker ud fra den betragtning, at Det Forenede ikke er et hvilket som helst rederi, men gennem et sekel har været en betydende faktor i danskens rejseliv i hverdag og fest, indland og udland.

3 Songs to Texts by Politiken

- II.
 No movement in Roskilde. For the second time the city council says no to ...
 With ten votes against nine Roskilde City Council has rejected ...
- IV.
 During the Parliament's opening and finance debate Niels Westerby submitted a proposal of agenda, and subsequently the party secretary of the Social Democrats, Helge Nielsen, paid a visit to the others ...
- VI.
 Tomorrow The United Steamship Company turns a 100 years. The company marks the anniversary with three days of festivities, beginning today, and Politiken takes this opportunity to outline the Danish passenger and freight company's ...
 This is based on the consideration that The United is not just any shipping company but has, for a century, played an important role in the travelling life of Danes, at home and abroad.

ATHELAS SINFONIETTA COPENHAGEN

Traffic

Karen Skriver Zarganis, flute – Elisabeth Gibbs Fox, oboe – Anna Klett, clarinet – Signe Haugland, bassoon – David M.A.P. Palmquist, horn – Niels Aamund Pedersen, horn – Peter Vallebo, trumpet – Lars Hastrup, trombone – Mathias Reumert, percussion – Matias Seibæk, percussion – Manuel Esperilla, piano – Jesper Lützhøft, electric guitar – Morten Olsen, electric bass – Mette Franck, harp – Anne Søe, violin – Idinna Lützhøft, violin – Mina Fred, viola – Adam Stadnicki, cello – Jesper Nordin, conductor

Repriser

Karen Skriver Zarganis, flute – Elisabeth Gibbs Fox, oboe – Anna Klett, clarinet – Signe Haugland, bassoon – Peter Vallebo, trumpet – Lars Hastrup, trombone – Mathias Reumert, percussion – Matias Seibæk, percussion – David Hildebrandt, percussion – Manuel Esperilla, piano – Jesper Lützhøft, guitar – Anne Søe, violin – Jenny Lüning, violin – Adam Stadnicki, cello – Olle Davidsson, double bass – Jesper Nordin, conductor

Rerepriser

Karen Skriver Zarganis, flute – Elisabeth Gibbs Fox, oboe – Anna Klett, clarinet – Signe Haugland, bassoon – Lars Hastrup, trombone – Christian Tscherning Larsen, trombone – Alexander Libot, trombone – Matias Seibæk, percussion – Manuel Esperilla, piano – Gunhild Tønder, harpsichord – Jesper Lützhøft, electric guitar – Morten Olsen, electric bass – Olle Davidsson, double bass – Jesper Nordin, conductor

3 Songs to Texts by Politiken

Anette Bod, mezzo-soprano – Anne Søe, violin – Andreas Westerdahl, viola – Adam Stadnicki, cello – Jesper Lützhøft, guitar – Mathias Friis-Hansen, percussion

Og

Karen Skriver Zarganis, flute – Elisabeth Gibbs Fox, oboe – Anna Klett, clarinet – Signe Haugland, bassoon – Claudio Flückiger, horn – Johannes Unditz, horn – Jonas Wiik, trumpet – Andras Olson, trombone – Mathias Reumert, percussion – Ying-Hsueh Chen, percussion – Maria B. Sørensen, harp – Kristoffer Hyldig, piano – Anne Søe, violin – Idinna Lützhøft, violin – Mina Fred, viola – Frederik Waage, cello – Meherban Gillett, double bass – Pierre-André Valade, conductor

DDD

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MUSIKANTOLOGI**

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