



# Romance

Christina Åstrand, violin

Turku Philharmonic Orchestra

Conducted by Jukka Lisakkila

Composed by

Otto Malling (1848-1915)

P.E. Lange-Müller (1850-1926)

Ludolf Nielsen (1876-1939)

August Enna (1859-1939)

Carl Nielsen (1865-1931)

Louis Glass (1864-1936)

Niels W. Gade (1817-1890)

Johan Svendsen (1840-1911)

1	Otto Malling: <i>Koncertfantasi</i> , Op. 20 (1885)	15:55
2	P.E. Lange-Müller: <i>Romance</i> , Op. 63 (1899)	8:44
3	Ludolf Nielsen: <i>Romance</i> , Op. 20 (1908)	7:37
4	Ludolf Nielsen: <i>Berceuse</i> , Op. 9 (1905)	4:53
5	August Enna: <i>Romance</i> (1898)*	6:31
6	August Enna: <i>Barcarole</i> (1898)*	3:00
7	Carl Nielsen: <i>Fantasistykker</i> , Op. 2: I. <i>Romance</i> (1889)* <i>Arranged for violin and orchestra by Hans Sitt</i>	3:54
8	Louis Glass: Violin Sonata No. 2: II. <i>Romance</i> , Op. 29 (1904)* <i>Arranged for violin and orchestra by Louis Glass</i>	11:37
9	Niels W. Gade: <i>Capriccio</i> (1878) <i>Arranged for violin and orchestra by Carl Reinecke</i>	10:12
10	Johan Svendsen: <i>Romance</i> , Op. 26 (1881)	8:14

Total 80:38

\* World premiere recordings

## With heart and soul

By Jens Cornelius

*Violin!  
Thou eternal, quivering, singing  
soul,  
tuned in harmony with mine!  
Thine is a world of gently flowing  
tears  
And radiant smiles!  
Of thoughts that crowd,  
Of hearts that long,  
Of memories full of pain!*

In 1900, the Danish author Jenny Blicher-Clausen used these lyrical words to describe the nature of the violin. In her verse drama *Violin*, she used the instrument as a symbol of the heart, for the period around the turn of the century saw the violin fully emerge with all its heart and soul. It was the era that in French is called the *belle époque*, where an

ornate beauty and a warm fullness of emotion were at the core of art. And here the violin had an unforgettable moment as the singing instrument par excellence. Countless composers wrote the most beautiful melodies for the violin to play, and the violin also took on musical genres that had previously been the domain of the human voice. The romance, initially used in connection with poetry and lieder that emulated folk songs, now also became a violin genre. The violin could similarly sing a berceuse (lullaby) and a barcarole (a Venetian boat song).

In Denmark, several composers created a marvellous repertoire of short, melodic pieces for the violin. The Danish violin works contributed their own accent, often a little introverted and sometimes with influences from Nordic folk music, all the more poignant when the violin touches us simply and sincerely with its ‘eternal, quivering, singing soul’.

The album begins and ends with two slightly longer pieces. **Otto Malling** wrote his *Koncertfantasi* (Concerto Fantasy) in 1885. With its lengthy format, it is a perfect cross between a concerto and a romance. Typical of Malling, a technically brilliant composer, the design is crystal clear and elegant, so the music presents itself in a lovely way. The work falls into three parts, which develop from an introverted, Nordic folk tune into an extroverted, Mediterranean *tarantella*. The theme of the middle section is in the ‘Norwegian style’, a feature that was very popular in Danish music at the time, and which Malling used in several of his works.

Otto Malling’s oeuvre falls into clear periods, and in the 1880s he wrote his orchestral works, including a symphony and a piano concerto. The *Koncertfantasi* was given its first performance in Copenhagen in 1884 by the prominent violinist Anton Svendsen

with Malling as the conductor. Otto Malling was so popular that he received a storm of applause when he walked onto the stage, and the piece’s mixture of Nordic tones, classical clarity and attractive, sensual colours was an instant success with the audience.

**Peter Erasmus Lange-Müller** had a special status in Danish musical life. Loved and admired for his songs and piano pieces, he reached all Danish musical homes, whereas his ambitions to succeed with his larger works caused him to suffer much agony. His *Romance* for violin, however, beautifully unites the two sides with its irresistible melodiousness in the warm embrace of the orchestra. The first performance of the romance was given in Copenhagen in 1899 by Axel Gade (son of the composer Niels W. Gade) and was conducted by Victor Bendix. The audience applauded so

enthusiastically that the piece was immediately repeated as an encore.

Lange-Müller was a heart-and-soul romantic, and in the early 1900s, he chose to stop composing rather than fighting the changes that were about to bring the romantic era to an end. For him, music was 'a world where all dissonances are resolved in harmony, where all strife and unrest end in peace and rest, where the scattered is gathered, where hardness is melted, where the dead come to life, where heaviness takes flight.'

Several of the leading Danish composers around the turn of the century came from the countryside before moving to Copenhagen and having their lives transformed in the only Danish city with symphony orchestras and an opera house. **Ludolf Nielsen** grew up on a farm in the south of Zealand, and by the age of 8 he

was already a fiddler at local festive occasions. At the age of 16, he travelled to Copenhagen, and in about 1900 he made a name for himself as a viola player, conductor and composer. His earliest works are characterised by national romanticism, which he renewed originally, for example in the moving *Romance* for violin (1908), a piece that meant very much to him. The *Romance* has a modal main theme, which, in historicising style, is inspired by medieval folk songs. The *Berceuse* written in 1905 was dedicated to Denmark's most famous musician of the time, the violinist Fini Henriques, and is probably inspired by Henriques' own luscious compositions. In the middle section, Ludolf Nielsen inserts a section in naivistic folk style – not only as an effect, but as a reminiscence of his own past: the little boy who once played at harvest celebrations in the barn now found himself at the

centre of a completely different kind of musical culture.

Ludolf Nielsen was a very private man, and after a deep crisis during World War I, he preferred a quiet life outside the big city, where he could compose in peace, tend his rose garden and linger by the sea view.

**August Enna** was the son of a shoemaker on the island of Lolland. The father's workshop went bankrupt, and the family joined the stream of people from the provinces who moved to the capital to look for work. As a teenager, August was almost obsessed with music. He became a violinist in a touring theatre and began to compose. In 1892, he had a sensational breakthrough with the opera *The Witch*, which was performed throughout Europe, and for the rest of his life, opera was his main occupation. But the violin remained his speaking voice. In 1896

he wrote a violin concerto and in 1898 his *Romance* and *Barcarole*.

The *Romance* is a clear expression of Enna's great melodic talent and ability to construct a lyrical form. Here the masterful opera composer gives the violin a great aria to sing. The delicate and coquettish *Barcarole* in rowing 6/8 time was Enna's bid at another type of character piece, which had been employed by Mendelssohn and Chopin, among others. In Enna's case, the Italian barcarole had a particular reference to his own roots, his paternal grandfather having immigrated from Italy to Denmark. The Danish audience regarded August Enna as an exotic part of Danish musical life and believed that his special expressive abilities were due to his Italian ancestry.

**Carl Nielsen**, who became a national hero during his lifetime and has

been Denmark's best-known composer ever since, was another village boy who came to Copenhagen. He secured a post as a violinist in the Royal Danish Orchestra and for several years had a parallel career as an orchestral musician and as a composer. He composed a violin concerto and two violin sonatas but was never active as a soloist. On the other hand, he liked playing chamber music, and he performed his *Fantasiykker* (Fantasy Pieces), Op. 2 on the violin with his friend and mentor Victor Bendix on the piano at a social gathering in 1890. The pieces were actually written for oboe and piano. Still, the potential as violin music was evident, and in c. 1891 the Czech-German violinist Hans Sitt, professor at the Conservatoire in Leipzig, made an arrangement for violin and orchestra of the first of the pieces, the *Romance*. Sitt was a very talented orchestrator, who also made the

well-known orchestral version of Grieg's *Norwegian Dances*, Op. 35.

Although Carl Nielsen's *Romance* is an early piece, it already showed his melodic distinctiveness, which fluctuates mysteriously between major and minor. The 1890s saw 'the breakthrough of the soul' in Danish art, and the romance is somewhat *bluesy* in an introverted style, but Carl Nielsen's distinctive dissonances have an utterly personal vitality.

**Louis Glass** came from a family of musicians in Copenhagen. He was at the time considered Carl Nielsen's opposite and at times his rival. Glass was an extremely knowledgeable, technically skilled and tasteful composer, who was inspired in his early years by late foreign romanticism, which was otherwise not well known in Denmark. The wonder is that his impressive oeuvre, his six symphonies in particular, sunk into

oblivion after his death and have begun to be rediscovered only in recent decades.

Glass's beautiful *Romance* for violin and orchestra is an arrangement he made of the second movement of his Violin Sonata No. 2, Op. 29 (1904). It has a high-flown, religious attitude, combined with a Nordic folk tune, the theme's first three tones being a phrase from Norwegian folk music, which also serves as the main motif in Grieg's Piano Concerto. The orchestration in Glass's *Romance* is, typically for him, very exquisitely handled, for example, in the delicate use of the bass clarinet.

The most important person in 19th-century Danish music, **Niels W. Gade**, began as a violinist in the Royal Danish Orchestra. Like Carl Nielsen, he never had a solo career but preferred to spend all his time composing and conduct-

ing. His breakthrough came after the success of his overture *Echoes from Ossian* and Mendelssohn's first performance of Gade's Symphony No. 1 in 1843. Gade settled in Leipzig and became Music Director there before returning to Copenhagen in 1848.

Gade's own violin works include a violin concerto, three violin sonatas and the brilliant and very energetic *Capriccio* – a commissioned piece, written for the Saxon king's silver wedding in Dresden in 1878. 'I have written it as violinistically as possible,' Gade wrote. 'It falls into three sections, a humorous section in A minor, a singable, expressive section in F major, then back to the first A minor, and then a coda in A major, gentle and sensitive at the beginning and capricious and brilliant at the end.'

Gade was given such short notice to compose the piece that he could not manage to orchestrate it

himself. His own version is therefore for violin and piano, while his good friend, the North German composer Carl Reinecke, who lived in Denmark for a while, made the orchestral version. The *Capriccio* was later played by Joseph Joachim, who had been Gade's violin pupil at the Conservatoire in Leipzig.

The Danish romances for violin have slumbered for many years, primarily because romantic music as such experienced a violent decline in Denmark during long periods of the 20th century. But a single piece from the same culture has survived without problems throughout the years – and it was written by a Norwegian. **Johan Svendsen** from Norway lived and worked in Copenhagen for the last 27 years of his life and, as the principal conductor of the Royal Danish Orchestra, was the leading conductor in Denmark. As a composer, he, unfortunately,

stopped writing quite early on. The *Romance* for violin of 1881 was one of his last pieces. He composed it in just two days, and his publisher, who smelled gold, immediately paid a lump sum for the rights to the work. This proved to be a poor deal for Svendsen because the *Romance* became by far his most frequently performed composition, and even today it is the most famous violin romance from the Nordic countries. But, as this album shows, it was far from the only one from a time when the violin sang like never before or since.

## Performers

**Christina Åstrand** is in all respects a highly remarkable and versatile violinist, whether as a soloist, a chamber musician or as leader of the Danish National Symphony Orchestra – a position she has held since winning it in 1993 at the age of 22. Her repertoire in both solo concerts and chamber works ranges from classical masterpieces to brand-new contemporary music, and she is known for her always exciting and personal interpretation of the works, whether they are classical or modern.

She has given the first performances of several violin concertos, and recorded a number of them, and she is one of the few violinists in the world to master György Ligeti's violin concerto. Her CD recording featuring Ligeti's and Nørgård's violin concertos in col-

laboration with the Danish National Symphony Orchestra and conductor Thomas Dausgaard was awarded the distinguished French *Diapason d'Or* in 2001.

She is a frequent guest soloist with symphony orchestras, especially in the Nordic countries, playing the major classical violin concertos. Her CD recording of violin concertos by Niels W. Gade, P.E. Lange-Müller and Rued Langgaard, in particular, has enjoyed tremendous international success.

Contemporary music has always been close to her heart. To quote Christina Åstrand herself: 'The collaboration with composers of today has always interested me because it makes the music vibrant and meaningful, and you can describe it in concrete terms. It means I can work with new timbres and playing techniques with the composers, and the inspiration goes both ways. And, surprisingly, for me, this line of work



Christina Åstrand

has cast a completely different light on the ‘old music’ as well. At the beginning of my career, this was associated with too many dogmas and rules. I used to feel bound by the tight reigns of tradition. Today I feel free, no matter what music I play.’

Both as soloist and chamber musician Christina Åstrand has collaborated with several Danish composers. She has performed and premiered works by established artists like Hans Abrahamsen, Per Nørgård and Pelle Gudmundsen-Holmgreen as well as pieces from the new young generation of composers. Recently she premiered the young Danish composer Allan Gravgaard Madsen’s double concerto *Nachtmusik* with pianist Per Salo and the Danish National Symphony Orchestra. The concerto has been released together with Gudmundsen-Holmgreen’s *For Violin and Orchestra* on Dacapo Records.

Chamber music represents a vital part of Christina Åstrand’s repertoire. Since 1996, she has played in Duo Åstrand/Salo with pianist Per Salo; in addition to giving countless concerts, they have recorded several highly praised and award-winning CDs. Christina Åstrand has received several prizes and honours. In 2019, she was a nominee for The Nordic Council Music Prize. Christina Åstrand plays a 1705 Stradivarius.

The Turku Musical Society, which later formed the **Turku Philharmonic Orchestra**, was founded in 1790. As the oldest orchestra in Finland, the ensemble continues to develop and flourish under the baton of renowned conductors. From 2012 to 2019, the orchestra’s 74 musicians have been under the artistic leadership of Leif Segerstam. The orchestra’s principal guest conductor is Julian Rachlin, and its

resident composer is Mikko Heiniö. Several of the Turku Philharmonic's recordings have been awarded platinum discs and other prizes. In 2019 the orchestra won the International Classical Music Award for Best Collection with their recording of Jean Sibelius's Incidental Music. In 2009 the orchestra was awarded the EMMA Classical Album of the Year for the recording *Transient Moods*.

The orchestra gives weekly concerts, often streamed live throughout the world, while its chamber music ensembles perform in the historic venues of Turku. The orchestra also organises family concerts and performs in opera productions. The Turku Philharmonic is a pioneer in audience accessibility, providing access to concerts online in hospitals, residential care homes and schools.

The Finnish conductor **Jukka Lisakkila**'s versatility and broad repertoire have taken him to symphony

orchestras, chamber orchestras, contemporary ensembles, rock arenas and innovative music clubs as well as opera houses throughout Europe. A regular guest with many of the leading Scandinavian orchestras, conductor Jukka Lisakkila was the Chief Conductor and Artistic Director of the Pori Sinfonietta from 2004 to 2012.

Jukka Lisakkila regularly works with the Turku Philharmonic, Oulu Symphony and Tapiola Sinfonietta in Finland and these fruitful guest conducting collaborations are ongoing. From 2010 he regularly worked as a guest conductor of the Danish National Chamber Orchestra and with the Nagoya Philharmonic in Japan. Lisakkila conducts the Metropole Orchestra in Holland for contemporary and cross-over projects, and their collaboration has been highly acclaimed. He also holds the position of Professor of Conducting at Stavanger University in Norway.

## Med hele sin sjæl

Af Jens Cornelius

*Violin!*

*Du evige, dirrende, syngende Sjæl,  
stemt sammen med min!*

*Du Verden af sagtelig rindende  
Taarer*

*og straalende Smil!  
af Tanker, som trænges,  
af Hjærter, som længes,  
af Minder, som saarer!*

Så lyriske ord blev der i år 1900 sat på violinens væsen af den danske forfatter Jenny Blicher-Clausen. I sit versdrama *Violin* brugte hun instrumentet som hjertesymbol, for perioden omkring århundredeskiftet lod virkelig violinen træde frem med hele sin sjæl. Det var den æra, der på fransk kaldes *La belle époque*, "den skønne tid", hvor en udsmykket skønhed og en varm følelsesfuld-

hed var hovedsagen i kunsten. Og her havde violinen en stjernestund som det syngende instrument par excellence. Utallige komponister gav violinen de skønneste melodier at spille, og violinen overtog også musikalske genrer, der før havde tilhørt den menneskelige stemme. Romancen, oprindelig brugt om poesi og lieder, der efterlignede folkesange, blev nu også en violin-genre. En berceuse (vuggevise) og barcarole (gondolsang) kunne på samme måde synges af violinen.

I Danmark skabte adskillige komponister et vidunderligt repertoire af korte, melodiøse stykker for violin. De danske violinværker bidrog med en egen accent, ofte lidt indadvendt og nogle gange med påvirkning fra den nordiske folkemusik. Desto mere gribende, når violinen enkelt og oprigtigt rører os med sin "evige, dirrende, syngende sjæl".

Albummet begynder og slutter med to lidt længere stykker. **Otto Malling** skrev sin *Koncertfantasi* i 1885. I sit halvlange format er det en fuldendt mellemting af solokoncert og romance. Typisk for den teknisk suveræne komponist Malling er udformningen glasklar og elegant, så musikken præsenterer sig meget attraktivt. Værket falder i tre dele, der udvikler sig fra nordisk, indadvendt folketone til en udadvendt, sydlandsk *tarantella*. Mellemafsnittets tema er i "norsk stil", et træk, der var meget populært i dansk musik dengang, og som Malling brugte i flere af sine værker.

Otto Mallings livsværk falder i klare perioder, og i 1880'erne skrev han sine orkesterværker, blandt andre en symfoni og en klaverkoncert. Koncertfantasien blev uropført i København i 1884 af den førende violinist Anton Svendsen og med Malling som dirigent. Otto Malling var så populær, at han blev

modtaget med stormende bifald, da han gik på scenen, og stykkets blanding af nordiske toner, klassisk klarhed og charmerende, sensuelle farvninger gik rent hjem hos publikum.

**Peter Erasmus Lange-Müller** havde en særlig status i dansk musikliv. Elsket og beundret for sine sange og klaverstykker nåede han ud til alle danske musikalske hjem, hvori-mod hans ambitioner om at lykkes med værker i større format gav ham store kvaler. Hans *Violinromance* forener ellers så smukt de to sider med dens uimodståelige melodiøsitet i varm omfavnsel af orkestret. Romancen blev uropført i København i 1899 af Axel Gade (søn af komponisten Niels W. Gade) og dirigert af Victor Bendix. Publikum klappede så ivrigt, at stykket straks blev givet *dacapo*.

Lange-Müller var romantiker af hjerte og sind, og i begyndelsen af

1900-tallet valgte han at stoppe med at komponere for i stedet at kæmpe imod de forandringer, der var ved at afslutte den romantiske epoke. For ham var musikken "en Verden, hvor alle Dissonanser opløses i Harmoni, hvor al Strid og Uro ender i Fred og Hvile, hvor det Spredte samles, det Haarde smeltes, hvor det Døde faar Liv, hvor Tyngden faar Vinger."

Flere af de førende danske komponister omkring århundredeskiftet kom fra landet, inden de flyttede til København og fik forvandlet deres tilværelse i den eneste danske by med symfoniorkestre og opera-hus. **Ludolf Nielsen** voksede op på en gård på Sydsjælland og var allerede som 8-årig spillemand ved bondefester på egenen. 16 år gammel rejste han til København og blev omkring år 1900 et kendt navn som bratschist, dirigent og komponist. De tidligste af hans værker

er præget af nationalromantikken, som han fornyede på original vis, for eksempel i den betagende *Romance* for violin (1908), et stykke, der lå ham meget nært. Romancen har et modalt hovedtema, som i historiserende stil er inspireret af middelalderens folkeviser. Berceusen fra 1905 blev tilegnet tidens kendteste musiker i Danmark, violinisten Fini Henriques, og er nok også inspireret af Henriques' egne sødmefulde kompositioner. I midterdelen indsætter Ludolf Nielsen et afsnit i naivistisk spillemandsstil – ikke kun som en effekt, men som et blik på sin egen fortid: Den lille dreng, der engang spillede til høstfester i laden, men nu befandt sig i centrum af en helt anden slags musikkultur.

Ludolf Nielsen var et meget privat menneske, og efter en dyb krise under Første Verdenskrig foretrak han et stille liv udenfor storbyen, hvor han i fred kunne komponere,

passe sin rosenhave og dvæle ved havudsigten.

**August Enna** var søn af en skomager på Lolland. Faderens værksted gik fallit, og familien kom med i den strøm af provinsfolk, der flyttede til hovedstaden for at søge arbejde. Som teenager blev August nærmest besat af musik. Han blev violinist i et turnerende teater og begyndte selv at komponere. I 1892 fik han et sensationelt gennembrud med operaen *Heksen*, som blev opført i hele Europa, og resten af livet var opera hans hovedbeskæftigelse. Men violinen var fortsat en stemme, han talte igennem. I 1896 skrev han en violinkoncert, og i 1898 sin *Romance* og *Barcarole*.

*Romancen* er et tydeligt udtryk for Ennas store melodiske talent og evne til at opbygge en lyrisk form. Det er en mesterlig operakomponist, der her lader violinen synge en stor arie. Den delikate og kokette

*Barcarole* i vuggende 6/8-takt var Ennas bud på en anden type karakterstykke, som var blevet introduceret af blandt andre Mendelssohn og Chopin. I Ennas tilfælde havde den italienske barcarole en særlig reference til hans egne rødder, fordi hans farfar var indvandret fra Italien til Danmark. Det danske publikum betragtede August Enna som en eksotisk del af dansk musikliv og mente, at hans særlige evner for ekspressivitet skyldtes hans italienske afstamning.

**Carl Nielsen**, der blev en nationalhelt i levende live og lige siden har været Danmarks kendteste komponist, var endnu en landsbydreng, der kom til København. Han fik plads som violinist i Det Kongelige Kapel og havde i en årrække en parallel karriere som orkestermusiker og komponist. Han komponerede en violinkoncert og to violinsonater, men var aldrig aktiv som solist. Kammermusik spillede



August Enna

han derimod gerne, og under private former uropførte han i 1890 sine *Fantasiestykker*, op. 2 på violin sammen med sin ven og mentor Victor Bendix på klaver. Stykkerne er egentlig for obo og klaver, men potentielt som violinmusik var klart, og omkring 1891 lavede den tjekkisk-tyske violinist Hans Sitt, der var professor ved konservatoriet i Leipzig, et arrangement for violin og orkester af det første af stykkerne, *Romancen*. Sitt var en meget dygtig arrangør, der også lavede den kendte orkesterudgave af Griegs *Norske Danse*, op. 35.

Selv om Carl Nielsens *Romance* er et tidligt stykke, har det allerede hans melodiske særpræg, der svinger mystisk mellem dur og mol. 1890'erne var "Det sjælelige gennembrud" i dansk kunst, og *Romancen* er temmelig *bluesy* i indadskuende stil, men Carl Nielsens særprægede dissonanser har en helt personlig vitalitet.

**Louis Glass** kom fra en musiker-familie i København og blev i sin samtid betragtet som Carl Nielsens modsætning og til dels som hans rival. Glass var en uhyre kyndig, teknisk dygtig og smagfuld komponist, der tidligt var inspireret af udenlandsk senromantik, som ellers ikke var velkendt i Danmark. Hans imponerende livsværk med vægt på seks symfonier gik efter hans død mærkeligt nok i glemmebogen og er først de senere årtier kommet under genopdagelse.

Glass' smukke *Romance* for violin og orkester er et arrangement, han selv lavede af andensatsen fra sin Violinsonate nr. 2, op. 29 (1904). Den har en højstemt, religiøs holdning, kombineret med en nordisk folketone – temaets tre første toner er en vending fra norsk folkemusik, der også fungerer som hovedmotivet i Griegs klaverkoncert. Orkestretningen i Glass' *Romance* er, typisk for ham, meget udsøgt håndteret,



Louis Glass

for eksempel i den delikate brug af basklarinet.

1800-tallets største navn i dansk musik, **Niels W. Gade**, begyndte som violinist i Det Kongelige Kapel. Ligesom Carl Nielsen fik han aldrig en solistkarriere, men foretrak at bruge al sin tid på at komponere og dirigere. Gennembruddet kom efter succesen med ouverturen *Efter-klange af Ossian* og Mendelssohns uropførelse af Gades 1. symfoni i 1843. Gade bosatte sig i Leipzig og blev musikdirektør der, inden han vendte tilbage til København i 1848.

Blandt Gades egne violinværker er en violinkoncert, tre violinsonater og den brillante og meget veloplagte *Capriccio* – et bestillingsværk, skrevet til den saksiske konges sølvbryllup i Dresden i 1878. "Jeg har gjort det så violinmæssigt, som det var mig muligt", skrev Gade. "Det falder i tre afsnit, et humoristisk-karakteristisk i a-mol –

et sangbart-ekspressivt i F-dur, så tilbage til den første a-mol, og så koda i A-dur, blid og følelsesfuld i begyndelsen og til sidst kapricios og brilliant."

Gade fik så kort varsel til at komponere stykket, at han ikke kunne nå at orkestre det selv. Hans egen version er derfor for violin og klaver, mens hans gode ven, den nordtyske komponist Carl Reinecke, der en tid boede i Danmark, lavede orkesterversionen. Capriccione blev senere spillet af Joseph Joachim, der havde været Gades violinelev ved konservatoriet i Leipzig.

De danske romancer for violin har sovet tornerosesøvn i mange år, især fordi romantisk musik som sådan oplevede en voldsom nedtur i Danmark i store dele af 1900-tallet. Men et enkelt stykke fra samme kultur har overlevet uden problemer gennem alle årene – og det blev

skrevet af en nordmand. **Johan Svendsen** fra Norge arbejdede og boede i København de sidste 27 år af sit liv og var som kongelig kapelmester den førende dirigent i Danmark. Som komponist stoppede han desværre ret tidligt med at skrive. Violinromancen fra 1881 blev et af hans sidste stykker. Han komponerede den på bare to dage, og hans forlægger, der lugtede guld, udbetalte straks et engangsbetøb for rettighederne til stykket. Det var en dårlig handel for Svendsen, for Romancen blev hans klart mest spillede komposition, og den er også i dag den mest kendte violinromance fra Norden. Men, som dette album viser, langt fra den eneste fra en tid, hvor violinen sang som aldrig før eller siden.

## Medvirkende

**Christina Åstrand** er på alle planer en uhyre bemærkelsesværdig og vidtfavnende violinist, hvad enten det er som solist, kammermusiker eller i DR Symfoniorkestret, hvor hun har fungeret som koncertmester, siden hun i 1993 som bare 22-årig vandt konkurrencen om den eftertragtede plads. Hennes repertoire inden for både solokoncerter og kammercerverker spænder fra de klassiske mesterværker til helt nutidig musik, og hun er kendt for sin altid spændende og personlige fortolkning.

Hun har uropført og indspillet adskillige violinkoncerter og er blandt de få violinister i verden, der mestrer György Ligetis violinkoncert. Hennes cd-indspilning med Ligeti og Nørgårds violinkoncerter med DR Symfoniorkestret og Thomas Dausgaard blev i 2001

tildelt den fornemme franske pris *Diapason d'Or*.

Åstrand har gæstet mange symfoniorkestre, særligt i Norden, med store klassiske violinkoncerter, og især cd-indspilningen med violinkoncerter af Niels W. Gade, Lange-Müller og Rued Langgaard har vundet stor international succes.

Ny musik har altid stået Åstrands hjerte nær: "Samarbejdet med nulevende komponister har altid interesseret mig, fordi det gør musikken levende og meningsfuld, når der pludselig bliver sat helt konkrete ord på. Jeg kan arbejde med nye klangfarver og spilleteknikker sammen med komponisterne, og inspirationen går begge veje. Dette arbejde har også kastet et helt andet lys over 'den gamle musik' for mig. En musik, der i starten af min karriere var forbundet med alt for mange dogmer og regler, hvilket gav mig en følelse af at være spærret inde i traditionen. I dag føler

jeg mig fri, uanset hvilken musik jeg spiller."

Christina Åstrand har, både som kammermusiker og som solist, samarbejdet med og uropført adskillige værker af danske komponister. Både etablerede navne som Hans Abrahamsen, Per Nørgård og Pelle Gudmundsen-Holmgreen samt komponister fra den helt unge generation. Senest har hun uropført dobbeltkoncerten *Nachtmusik* af Allan Gravgaard Madsen sammen med pianisten Per Salo og DR Symfoniorkestret. Værket er udgivet sammen med Gudmundsen-Holmgreens *For violin og orkester* på Dacapo Records.

Kammermusikken udgør en vigtig del af Christina Åstrands repertoire. Siden 1996 har hun spillet i Duo Åstrand/Salo med pianisten Per Salo; uddover talrige koncerter har de også indspillet flere meget roste og prisbelønnede cd-udgivelser. Christina Åstrand er

Ridder af Dannebrog og har derudover modtaget adskillige priser og hædersbevisninger. Hun blev i 2019 nomineret til Nordisk Råds Musikpris. Christina Åstrand spiller på en Stradivarius fra 1705.

Musikforeningen i Turku, som senere dannede **Turku Filharmonikerne**, blev grundlagt i 1790. Som Finlands ældste orkester fortsætter Turku Filharmonikerne med at udvikle sig og blomstre under berømte dirigenter. Fra 2012 til 2019 har orkestrets 74 musikere været under Leif Segerstams kunstneriske ledelse. Julian Rachlin er orkestrets 1. gæstedi-  
rigent, og deres huskomponist er Mikko Heiniö. Flere af Turku Filharmonikernes prisvindende indspilninger har solgt platin. I 2019 vandt orkestret en International Classical Music Award for indspilningen af Jean Sibelius' skuespilmusik. I 2009 blev orkesteret tildelt årets EMMA-pris for årets klassiske album for

udgivelsen *Transient Moods*. Orkestret afholder ugentlige koncerter, ofte streamet live til hele verden, mens dets mindre kammermusikensemblér jævnligt optræder på historiske steder i Turku. Orkestret arrangerer også familiekoncerter og medvirker i operaproduktioner. Turku Filharmonikerne er en pionér inden for arbejdet med publikumstilgængelighed og giver også adgang til sine koncerter online på hospitaler, plejehjem og skoler.

Alsidigheden og det brede repertoaire har ført den finske dirigent **Jukka Iisakkila** til symfoniorkestre, kammerorkestre, ny musik-ensemblér, rockarenaer, nytænkende musikkubber og operahuse i hele Europa. Han er en regelmæssig gæst hos mange af de førende skandinaviske orkestre og var chefdirigent og kunstnerisk leder for Pori Sinfonietta fra 2004-12. Jukka Iisakkila arbejder regelmæssigt med Turku

Filharmonikerne, Oulu Symfoniorkestret og Tapiola Sinfonietta i Finland. Siden 2010 har han desuden jævnligt gæstet Danmarks Underholdningsorkester og Nagoya Filharmonikerne i Japan. Iisakkila dirigerer også Metropole Orkestret i Holland i ny musik og cross-over-projekter, og deres samarbejde er meget rost. Han er desuden professor i direktion ved Stavanger Universitet i Norge.

DDD

Recorded at the Turku Concert Hall, on 14-16 October 2019

Recording producer: Sean Lewis

Engineering: Sean Lewis

Editing and mix: Sean Lewis

SACD mastering: Ragnheiður Jónsdóttir

© & © 2020 Dacapo Records, Copenhagen

Liner notes: Jens Cornelius

Proofreaders: Jens Fink-Jensen, Colin Roth

Photo p. 12: © Bjarne Stæhr

Photos pp. 19, 21: The Royal Danish Library

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

Turku Philharmonic Orchestra, [www.tfo.fi/en](http://www.tfo.fi/en)

This release was generously supported by Dansk Solistforbund, Solistforeningen af 1921, Gustaf Packalens Mindefond, and William Demant Fonden



**William Demant** Fonden

DACAPO

6.220652

DANMARKS NATIONALE  
MUSIKANTOLOGI

Dacapo Records, Denmark's national record label, was founded in 1989 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

---

1	Otto Malling: <i>Koncertfantasi</i>	15 : 55
2	P.E. Lange-Müller: <i>Romance</i>	8 : 44
3	Ludolf Nielsen: <i>Romance</i>	7 : 37
4	Ludolf Nielsen: <i>Berceuse</i>	4 : 53
5	August Enna: <i>Romance</i> *	6 : 31
6	August Enna: <i>Barcarole</i> *	3 : 00
7	Carl Nielsen: <i>Romance</i> *	3 : 54
8	Louis Glass: <i>Romance</i> *	11 : 37
9	Niels W. Gade: <i>Capriccio</i>	10 : 12
10	Johan Svendsen: <i>Romance</i>	8 : 14

---

Total 80 : 38

Christina Åstrand, violin  
Turku Philharmonic Orchestra  
Jukka Iisakkila, conductor

\* World premiere recordings

Dacapo Records is supported by the Danish Arts Foundation