



PAUL VON KLENAU *Symphony No. 9*

Cornelia Pfassek, Susanne Resmark,
Michael Weinius, Steffen Bruun

Danish National Symphony Orchestra & Choir
Michael Schönwandt, conductor

PAUL VON KLENAU (1883-1946) **Symphony No. 9**

Cornelia Ptasek, soprano
Susanne Resmark, alto
Michael Weinius, tenor
Steffen Bruun, bass

Danish National Concert Choir
Danish National Symphony Orchestra
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CD 1

Symphony No. 9 (1945)

- | | | |
|---|---|-------|
| 1 | I. Allegro. | 9:26 |
| 2 | II. Requiem. Andante.
<i>Soprano, alto, chorus</i> | 12:40 |
| 3 | III. Allegro molto vivace. | 9:25 |
| 4 | IV. Andante. "Estne haec vitae discrepantia sempiterna"
<i>Soprano, alto, tenor, bass, chorus</i> | 16:47 |

CD 2

- | | | |
|---|--|-------|
| 1 | V. Allegro (Tempo di marcia, vivace). | 10:23 |
| 2 | VI. Adagio. | 10:04 |
| 3 | VII. Misericordia. Sehr leidenschaftlich bewegt.
<i>Chorus</i> | 1:27 |
| 4 | VIII. Ruhige Viertel. "Stella lucet per coelum".
<i>Soprano, alto, tenor, bass, chorus</i> | 18:37 |

Total: 88:49

World premiere recording

Introduction

In all essentials, Paul von Klenau's Ninth Symphony was composed in 1945 in Copenhagen as his last major work, and concluded six months before his death in the summer of 1946. Klenau's autograph manuscript then lay unknown outside his close family circle for more than fifty years until it appeared in 2001 in connection with the discovery of a large collection of Klenau manuscripts at the home of his grandchild in Vienna.¹ Subsequently the collection was bought by the Royal Library in Copenhagen and after music-philological editing and publication of the symphony by the Danish Centre for Music Editing at the Royal Library, it was given its first performance at a DR Thursday Concert in March 2014 under the baton of Michael Schönwandt. With its eight movements for symphony orchestra, choir and four soloists and a duration of 90 minutes it is presumably the biggest symphony written by a Danish composer. It takes the form of an unusual fusion of a requiem in four movements to a Latin text (taken, with a few exceptions from the liturgy of the Catholic Requiem Mass) and a traditional four-movement symphony. Throughout its tonal language, with its German roots and its mixture of tonal and atonal (sometimes twelve-tone) passages, the work is very far from the style that predominated in Danish music in the 1940s which was marked, on the one hand, by the music of Carl Nielsen and on the other hand by features from folk music and Neoclassicism.

In 1944-45, when Klenau was composing his major work, it is unlikely that he anticipated having it performed in the immediate future. For one thing the political circumstances in the country did not favour a performance that required such extensive resources; for another – and perhaps primarily – Klenau was at this time an outsider because of his tonal language and his many years in Germany. As a very young man he had left Denmark for Germany as a kind of protest against the Danish musical establishment, which he considered provincial and anaemic. In Germany he got his musical training and established himself in time as a well known name in German musical life both as a composer and as a conductor. He was a familiar figure in the

¹ Besides the Ninth Symphony the collection comprised many other hitherto unknown works, including two symphonies (no. 4 and no. 8), a violin concerto, a piano concerto, songs and many other works.

influential circles of musicians, poets and philosophers, and had his operas and symphonies performed in many places in Germany. Apart from a few years in Denmark in connection with the establishment of the *Danish Philharmonic Society* in the 1920s it was in Germany and Austria that Klenau left his musical mark, and it was not until 1939 that he left Germany for private and political reasons to return with his Austrian wife to Copenhagen, where he stayed until his death in 1946. With him on his journey to Denmark he brought a somewhat chequered reputation as someone who had tried to navigate the currents of Nazi cultural policy a little too long, and who had literally turned his back on his native country.

Both in Klenau's final years in Denmark and afterwards, people had difficulty reconciling themselves with his relationship with Nazism in the thirties and during the war. His connection with Nazi cultural life up to the war and his continued contacts with German and Austrian friends during and after the war contributed greatly to the tainted reputation that Klenau acquired – and still has to a not insignificant extent. Around the first performance of the Ninth Symphony on 20 March 2014 in Copenhagen discussions flared up anew about his political stance. After the emergence in connection with the above-mentioned discovery in Vienna in 2001 of the extensive new source material covering Klenau's life and work, it can probably be claimed with considerable certainty that Klenau was at no time a Nazi, although like many other cultural personalities in Denmark he entertained a certain admiration for the clarity and order that prevailed behind the Nazi ideology. He had a passion for the great bourgeois German cultural tradition and thus came to adopt a number of ideals and visions that were later taken over by Nazi cultural policy. This is particularly evident from a 100-page manuscript that he left after his death under the title *A Musician's Experience of European Culture 1900-1939*, in which he describes his more than thirty years in Germany and speaks of his many relations with German cultural figures in the first three decades of the twentieth century. These memoirs, supplemented by the many, partly newly-discovered letters, lectures and articles by Klenau, give us a far more nuanced picture of his personality and views than has been the norm in the Danish tradition so far.²

² The memoirs, which were written in Danish, are being published in an annotated edition by Eva Hvidt.

Klenau's symphonies

Klenau wrote a total of nine symphonies (to which we can add an unfinished 'first' symphony in D minor written three years before the 'first' symphony acknowledged by Klenau himself from 1907), and he is thus one of the most productive Danish symphonists of the first half of the twentieth century, exceeded only by Rued Langgaard. It should be stressed, however, that the second, third and fourth symphonies are not available in complete versions, and in particular the transmission of the Fourth Symphony, which is perhaps identical to the so-called *Dante Symphony*, is unclear. The last five symphonies were all written in the period 1940-1946 after his return to Denmark, and only the Fifth (*Triptych*) and the Seventh Symphony (*Storm Symphony*) were printed in Klenau's lifetime. The Fifth, Sixth (*Nordic Symphony*) and Seventh Symphony were performed in Denmark during the war in DR Thursday Concerts to somewhat mixed receptions in the press, while the Eighth and Ninth Symphonies were unknown until the Klenau collection appeared in 2001; these two works in particular demonstrate the range of Klenau's production: the Eighth Symphony, with its score of just 39 pages for traditional symphony orchestra with the by-name *Im alten Stil*, and the Ninth Symphony in eight movements, with more than 225 score pages for orchestra, choir and four soloists. It is interesting to note that while for the first three of the five symphonies from the last period in Denmark we have a number of statements from Klenau's pen on the content and technique of the works, no such information is preserved on the genesis of the Eighth and Ninth symphonies – not in letters, in lectures or in other notes. The works – in Klenau's autograph ink fair copy – were apparently hidden away "for better times", and after Klenau's death in 1946 were taken to Vienna by his wife, Margarethe Klimt, where as mentioned they remained in private ownership until 2001.

Ninth Symphony

Disregarding a large number of handwritten sketch sheets, Klenau's autograph score in the Royal Library is the only source for the Ninth Symphony (see illustration). The composer must have originally been uncertain about which number he should give the work, inasmuch as both some of the sketches and the third movement bear the inscription *Symphonie VIII*, irrespective of the fact that at this time there already was an Eighth Symphony – that is, the previously mentioned symphony, *Im alten Stil*. A handwritten note in the manuscript by Klenau's widow suggests that Klenau, "in veneration of Beethoven", was loth to use the figure "9" of his new work! The



Fair copy of Klenau's autograph of the score of the Ninth symphony
(Klenau Collection, The Royal Library, Copenhagen).

dating of the individual movements, and the notes in the sketches, show that the composer long remained in doubt about the order of the eight movements, and that the work at one point had the working title *Tragische Ouverture*. The datings show among other things that the two purely instrumental movements (the fifth and the sixth) were composed *after* the large-scale eighth movement, as is evident from the following overview, which shows Klenau's datings:

First movement: December 1944, January 1945

Second movement: 8 February 1945

Third movement: 20 February 1945

Fourth movement: no date (but dated "11/2/45" in Klenau's textual appendix)

Fifth movement: 20 November 1945

Sixth movement: 5 November 1945

Seventh movement: no date (continues *attacca* in eighth movement)

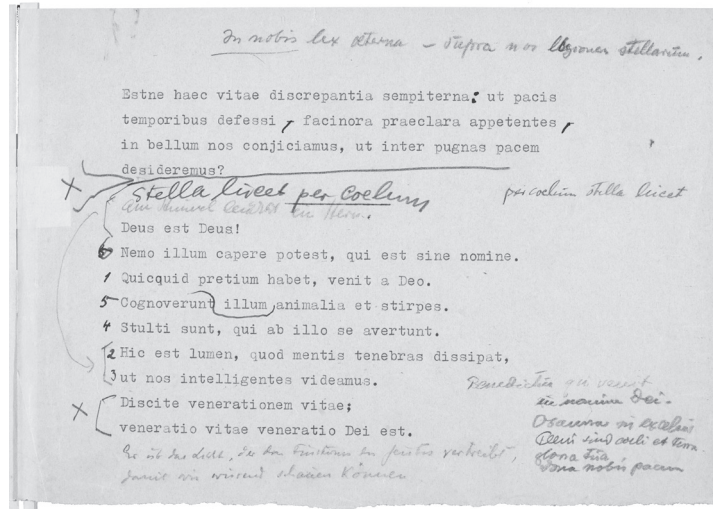
Eighth movement ("Last section"): 22 April 1945.

Precisely the chronological position of the eighth movement may provide a hint to the proper understanding of the symphony: it is evident ("last section"), that it was on the one hand intended as the large-scale final movement of the symphony (one thinks of Beethoven's 'breakthrough gesture'), while at the same time it was composed in the very last years of the war *before* a couple of the other movements. The text is a composite of extracts from the Requiem Mass's *Sanctus* and *Agnus Dei*, but supplemented with the sentence "In nobis lex aeterna; supra nos legiones stellarum" ("Within us is the eternal law, above us the hosts of stars"), which recalls Immanuel Kant's often-quoted final words in his *Kritik der praktischen Vernunft*: "Two things fill the mind with ever greater admiration and awe, the more often and more enduringly one thinks of them: the starry sky above me and the moral law within me".

The bulk of the text for the vocal movements is taken, as indicated, from the liturgy of the Catholic Requiem Mass with certain changes to the authorized Catholic liturgy. The text for the fourth movement, on the other hand, differs radically by virtue of its unknown origin, but was probably written by Klenau himself. Its juxtaposition of war and heroism on the one hand and the

longing for peace on the other of course first and foremost brings to mind the political situation then prevailing in Denmark and Germany, but at the same time evokes associations with the Old Testament text from Ecclesiastes, saying that "to everything there is a season and a time ... a time to kill and a time to heal, a time to break down and a time to build up".

Klenau's detailed work with these texts for the four vocal movements is clear from a number of handwritten and typed textual appendices to the score in Danish, German and Latin:



Klenau's draft of the text, dated 1945. Typewritten text with corrections and additions in pencil and ink including ideas and text fragments for a number of the vocal movements (Klenau Collection, The Royal Library, Copenhagen).

At the first performance of the symphony in March 2014 the reviewers noted the highly eclectic character of the work with its combination of dodecaphonic passages and traditional major/minor tonal passages side by side. This is especially clear from the third, fourth and fifth movements, where extended passages in the first two are based on 12-tone rows in various permutations, while the fifth movement with its recurring march-like theme almost seems like a kind of parody in the grand symphonic and quasi-liturgical context. Not least Klenau's attitude to dodecaphony has given rise to discussions of his musical and especially his political stance. In the 1920s Klenau was associated with the circle around Schoenberg and his pupils, and was thus preoccupied with dodecaphony, which he thought was the logical consequence of the development of the musical material since Wagner, and thus not a rupture with tonality resulting in pure anarchy. In a number of his operas from the time in Germany, but also in two of the major symphonies that he wrote after coming back to Denmark in 1939 (the Seventh Symphony from 1941 and the present Ninth Symphony from 1944-45) he worked with the twelve-tone techniques, and in a number of printed and unprinted writings he defended his attitude to dodecaphony, not least in the face of the accusation of being *entartet* (degenerate) that was directed at a number of the composers of the 'Schoenberg School'. He tried to keep to the straight and narrow path by marketing an – apparently self-contradictory – concept that he called "key-determined twelve-tone music" and on the other hand by claiming that he was indebted, not to the Jewish Schoenberg, but to Matthias Hauer and later Alban Berg and Webern, "who were all Aryans", as he put it. It is among other things this rather opportunistic defence of his own music as 'house-trained', also in the thirties, that has made posterity question his disposition in relation to the Nazi ideology.

As indicated, one can discuss how one should view Klenau's Ninth Symphony in terms of genre, not least in the interpretation of the vocal movements. One can hardly speak of a sacred *Requiem* in the traditional sense in line with works by Mozart, Verdi, Fauré and many others. Without further comparisons the work can recall Benjamin Britten's *War Requiem* – that is, as an evocation of the horror of war. None of these approaches is entirely appropriate, but one may achieve a hint of understanding by placing the work in the grand – and sometimes confusing and by the criteria of the time 'un-Danish' – system of thought revealed by the whole production of music, letters and writings left to us by Klenau.

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THE PERFORMERS

The German soprano **Cornelia Ptassek** has since 2005 been a soloist at Nationaltheater Mannheim, chosen as Opera House of the Year in 2014/15 by the music magazine *Opernwelt*. In Mannheim she has sung the great soprano parts in operas by Wagner and Richard Strauss, among others the Marschallin in *Der Rosenkavalier* and Elsa in *Lohengrin*. Mozart's operas are also well represented in her repertoire, and she has taken on the lead as Agathe in Weber's opera *Der Freischütz*. Cornelia Ptassek is often cast in leading roles in early works such as J.Ch. Bach's *Temistocle* but also in modern pieces like Bernhard Lang's *Montezuma*. She performs regularly as a concert singer in, among others, Beethoven's 9th Symphony and Carl Orff's *Carmina burana* with its immensely high soprano part.

Susanne Resmark is one of Scandinavia's leading mezzo-sopranos, performing at many of the world's major theatres and festivals including Teatro alla Scala, Salzburger Festspiele, The Metropolitan Opera, Bayerische Staatsoper and the Glyndebourne Festival. At the Royal Danish Opera she has sung the major parts of Verdi, Wagner and Strauss, and elsewhere Susanne Resmark has appeared at opera houses in Oslo, Stockholm, Hamburg, San Francisco, Berlin and Tokyo. Susanne Resmark features on several recordings including The Met's *Le comte Ory* (Virgin Classics), Bayerische Staatsoper's *Dialogues des Carmélites* (BelAir), and three collaborations with Kasper Holten at the Royal Danish Opera under the baton of Michael Schönwandt: *Maskarade* (Dacapo), *Tannhäuser* and *The Copenhagen Ring* (both Decca). In 2015 she featured on the DVD recording of Carl Nielsen's opera *Saul and David*, released on Dacapo.

The Swedish court singer, tenor **Michael Weinius**, originally began his career as a baritone, but in 2004 re-pitched his voice as a tenor with instant success. Michael Weinius has among other things won the Seattle Opera's international Wagner competition and has received the Birgit Nilsson Prize and the Gösta Winbergh Prize. His international engagements include guest performances in, among other places, Berlin, Düsseldorf, Helsinki, Paris and Munich, mainly in Wagner roles such as Siegmund, Parsifal, Lohengrin and Tristan. In 2018 Weinius will feature as Siegfried in *Siegfried og Götterdämmerung* in Deutsche Oper am Rhein's new Ring cycle. On CD, Michael Weinius features on the recording of Poul Schierbeck's opera *Fête galante*, released on Dacapo in 2103.

The bass **Steffen Bruun** graduated from the Royal Danish Academy of Music and the Opera Academy in Sydney in 2005. That same year he made his debut as the Emperor in Stravinsky's *The Nightingale* on The Funen Opera and, later on, he has taken on, among others, *Sarastro* in Mozart's *The Magic Flute*, the bass parts of Monteverdi's operas, *Leone* in Handel's *Tamerlano*, *Don Inigo* in Ravel's *L'Heure Espagnole* and as *Comte de Grieux* in Massenet's *Manon* at the Copenhagen Opera Festival onstage with Patricia Petibon. He is moreover involved with the performance concept Home Opera as both singer and host. Steffen Bruun is, too, an esteemed concert singer in great oratorios by Bach, Schütz, Haydn, Handel and Mozart. Last year, Steffen featured as the Watchman on a the new Dacapo recording of Carl Nielsen's *Maskarade* with the Danish National Symphony Orchestra and Michael Schønwandt.

The Danish National Concert Choir is a professional Danish choir of 74 singers, founded in 1932. It has since won great international recognition in more or less all classical genres and epochs. Alongside the Classical-Romantic repertoire for choir and orchestra, contemporary music has always been conspicuously profiled by the choir. Among other works, Per Nørgård's 3rd Symphony was written for the choir as were works by Henze, Stockhausen, Sandström, Ligeti, Berio, Penderecki and MacMillan. The Danish National Concert Choir has sung with most of the Danish orchestras and, throughout all the years, as a regular partner with the Danish National Symphony Orchestra at the DR Thursday Concerts. The choir also collaborates with the Tivoli Symphony Orchestra (Copenhagen Phil), Concerto Copenhagen and others. On CD the choir features in works such as Mahler's 8th Symphony, Brahms' *Ein deutsches Requiem*, Per Nørgård's 3rd Symphony, *Maskarade* by Carl Nielsen and Rued Langgaard's *Music of the Spheres*.

The Danish National Symphony Orchestra was founded in 1925 under the motto: "The best, and only the best". Today it is one of the leading symphony orchestras in Europe visited by the world's leading conductors and soloists. The strong and straightforward personality of the Symphony Orchestra is rooted in its close relationship with Danish and Nordic music and it is acknowledged to be one of the world's leading Carl Nielsen orchestras. From 2012 until his death in June 2014, the orchestra's chief conductor was the Spanish maestro Rafael Frühbeck de Burgos. Already a few months later, the Symphony Orchestra announced its new principal conductor,

Italian Fabio Luisi. The Symphony Orchestra's honorary conductors are Thomas Dausgaard, who resigned as principal conductor of the Orchestra in 2011, and Herbert Blomstedt, principal conductor from 1967 to 1977. The Symphony Orchestra's latest first guest conductors have been Yuri Temirkanov, Michael Schønwandt and Dmitri Kitajenko. The home of the Symphony Orchestra is DR Koncerthuset, built in 2009, designed by the famous French architect Jean Nouvel. In 2012, DR Koncerthuset entered the big league when the renowned British music magazine Gramophone rated the concert hall among the ten best in the world.

Michael Schønwandt was Music Director at the Royal Danish Theatre from 2000 until May 2011. He has conducted regularly there since his debut in 1979. Alongside this, he was Chief Conductor of Collegium Musicum since the foundation of the orchestra in 1981. From 2010-2013 Michael Schønwandt was Chief Conductor and Artistic Director of the Netherlands Radio Chamber Philharmonic in Amsterdam, and as of September 2015 he is Chief Conductor of Opéra Orchestre National Montpellier. In 1987 and 1988 he was the first Scandinavian conductor ever to conduct at the festival in Bayreuth, and in 1992-1998 he was Chief Conductor of the Berlin Symphony Orchestra. From 1989-2000 he was Principal Guest Conductor of the Danish National Symphony Orchestra. Michael Schønwandt, who is a much appreciated and sought-after conductor at many international concert and opera houses, appears on numerous CD and DVD recordings, among others with music by Carl Nielsen: The complete symphonies on both CD and DVD, new recordings of the operas *Maskarade* on CD and *Saul and David* on DVD as well as a selection of choral songs with the Danish National Choirs; in addition, the DVD recording of Wagner's *Ring of the Nibelung* with the Royal Danish Opera. In 2011 Michael Schønwandt was appointed Commander of the Order of the Dannebrog.

Indledning

Paul von Klenaus niende symfoni blev i alt væsentligt komponeret i 1945 i København som hans sidste store værk, afsluttet seks måneder før hans død i sommeren 1946. Klenaus egenhændige manuskript henlå herefter ukendt uden for den snævre familiekreds i mere end halvtreds år, indtil det i 2001 dukkede op i forbindelse med fundet af en stor samling Klenau-manuskripter hos hans barnebarn i Wien.¹ Efterfølgende blev samlingen købt af Det Kongelige Bibliotek, og efter en musikfilologisk bearbejdning og udgivelse af symfonien, forestået af Dansk Center for Musikudgivelse ved Det Kongelige Bibliotek, fik denne sin førsteopførelse ved en torsdagskoncert i marts 2014 under ledelse af Michael Schönwandt. Værket er med sine otte satser for symfoniorkester, kor og fire solister og en spilletid på 90 minutter formentlig den største symfoni, der er skrevet af en dansk komponist. Den fremstår som en usædvanlig sammensmeltning af et requiem i fire satser til en latinsk tekst (med enkelte undtagelser taget fra liturgien til den katolske dødsmesse) og en traditionel fire-satset symfoni. I hele sit tonesprog, med dets tyske rødder og dets blanding af tonale og atonale (til tider dodekafone) passager, ligger værket meget langt fra den stil, som var dominerende i dansk musik i 1940'erne med dens præg af på den ene side Carl Nielsens musik og på den anden folkemusikalske og neoklassicistiske træk.

Da Klenau i 1944-45 arbejdede på sit store værk, havde han næppe nogen forhåbninger om at få det opført lige med det første. Dels var de politiske omstændigheder i landet ikke gunstige for en opførelse, som krævede så omfattende ressourcer, dels – og måske navnlig – var Klenau på dette tidspunkt en outsider i kraft af sit tonesprog og på grund af sit mangeårige ophold i Tyskland. Han havde som helt ung forladt Danmark til fordel for Tyskland i en slags protest mod det danske musikliv, som han fandt provinsielt og fattigt. I Tyskland fik han sin musikuddannelse og etablerede sig efterhånden som et kendt navn i tysk musikliv både som komponist og som kapelmester. Han færdedes scenevant i de indflydelsesrige kredse blandt musikere, digtere og filosoffer og fik sine operaer og symfonier opført mange steder i Tyskland. Bortset fra nogle år

i Danmark i forbindelse med etableringen af *Dansk filharmonisk Selskab* i 1920'erne var det i Tyskland og Østrig, at Klenaus efterlod sig musikalske spor, og først i 1939 forlod han af private og politiske grunde Tyskland for sammen med sin østrigske hustru at vende tilbage til København, hvor han opholdt sig til sin død i 1946. Med sig i bagagen til Danmark havde han et blakket ry som én, der havde forsøgt at navigere inden for den nazistiske kulturpolitik lidt for længe, og som i bogstavelig forstand havde vendt sit fædreland ryggen.

Både i Klenaus sidste år i Danmark og i eftertiden havde man svært ved at forlige sig med hans forhold til nazismen i trediveerne og under krigen. Hans forbindelse med det nazistiske kulturliv op til krigen og hans fortsatte kontakter til tyske og østrigske venner under og efter krigen bidrog stærkt til det blakkede ry, som Klenau fik – og i et ikke ubetydeligt omfang stadig har. Også omkring førsteopførelsen af den niende symfoni 20. marts 2014 i København blussede diskussionen om hans politiske ståsted på ny op. Efter at det omfattende nye kildemateriale vedrørende Klenaus liv og værk er dukket op i forbindelse med det nævnte fund i Wien i 2001 kan det nok med betydelig sikkerhed fastslås, at han ikke på noget tidspunkt var nazist, selvom han ligesom mange andre kulturpersonligheder i Danmark nærrede en vis beundring for den klarhed og orden, der herskede bag den nazistiske ideologi. Han sværmede for den store, borgerlige tyske kultur og kom derved til at tage en række idealer og visioner til sig, som siden blev overtaget af den nazistiske kulturpolitik. Dette viser sig ikke mindst meget tydeligt i et 100-sides manuskript, som han ved sin død efterlod sig under titlen *En Musiker oplever den europæiske kultur 1900-1939*, hvor han beskriver sine mere end 30 år i Tyskland og omtaler sine mange relationer til tyske kulturpersonligheder i de tre første årtier af det 20. århundrede. Disse erindringer, suppleret med de mange, til dels nyopdagede, breve, foredrag og artikler af Klenau giver et langt mere nuanceret billede af hans personlighed og holdninger end det, som har været det gængse i den danske overlevering hidtil.²

Klenaus symfonier

Klenau skrev i alt ni symfonier (hvortil kommer en ufuldendt "første" symfoni i d mol skrevet tre år før den af ham selv anerkendte "første" symfoni fra 1907), og han er således en af de mest

¹ Udover den niende symfoni indeholdt samlingen en lang række andre hidtil ukendte værker, herunder 2 symfonier (nr. 4 og nr. 8), en violinkoncert, en klaverkoncert, sange o.m.a.

² Erindringerne, der er skrevet på dansk, er under udgivelse i en anoteret udgave ved Eva Hvidt.

produktive danske symfonikere i første halvdel af det 20. århundrede, kun overgået af Rued Langgaard. Det skal dog understreges, at både anden, tredje og fjerde symfoni ikke foreligger komplet, og specielt omkring fjerde symfoni, som måske er identisk med den såkaldte *Dante-Symfoni*, er overleveringen uklar. De sidste fem symfonier er alle skrevet i perioden 1940-1946 efter hjemkomsten til Danmark, og kun femte (*Triptykon*) og syvende symfoni (*Sturmsymphonie*) blev trykt i Klenaus levetid. Både femte, sjette (*Nordische Symfoni*) og syvende symfoni blev opført i Danmark under krigen ved torsdagskoncerter med noget blandede modtagelser i pressen, mens ottende og niende symfoni var ukendte, indtil Klenau-samlingen dukkede op i 2001; netop disse to værker viser spændvidden i Klenaus produktion: ottende symfoni med sine kun 39 partitursider for traditionelt symfoniorkester med undertitlen "*Im alten Stil*" og niende symfoni med mere end 225 partitursider for orkester, kor og fire solister i otte satser. Det er interessant at konstatere, at mens der vedrørende de tre første af de fem symfonier fra den sidste tid i Danmark foreligger en række udtalelser fra Klenaus pen både om indhold og teknik i værkerne, er der ikke overleveret nogen oplysninger om tilblivelsen af ottende og niende symfoni – hverken i breve, foredrag eller andre optegnelser. Værkerne – i Klenaus egenhændige blækrenskrift – blev tilsyneladende hengemt "til bedre tider", og de blev efter Klenaus død i 1946 bragt til Wien af hans hustru, Margarethe Klimt, hvor de som nævnt herefter forblev i privat eje indtil 2001.

Niende symfoni

Når der ses bort fra en lang række håndskrevne skitseark, er Klenaus autografe partitur i Det Kongelige Bibliotek den eneste kilde til niende symfoni (se illustration). Komponisten har oprindeligt været usikker på, hvilket nummer han skulle give værket, idet både en del af skitserne og tredje sats bærer påskriften *Symphonie VIII*, uagtet det forhold, at der på dette tidspunkt allerede forelå en ottende symfoni, nemlig den nævnte symfoni, *Im alten Stil*. En håndskreven notits på manuskriptet af Klenaus enke antyder, at Klenau, "af ærefrygt for Beethoven", kviede sig ved at anvende tallet "9" om sit nye værk! Dateringen af de enkelte satser samt notater i skitserne viser, at komponisten længe var i tvivl om rækkefølgen af de otte satser samt at værket på et tidspunkt har haft arbejdstitlen *Tragische Ouverture*. Dateringerne viser bl.a., at de to rent instrumentale sats (femte og sjette sats) er komponeret *efter* den stort anlagte ottende sats, således som det fremgår af efterfølgende oversigt, der viser Klenaus egne dateringer:



Klenaus blækrenskrift af partituret til niende symfoni (Klenau-samlingen, Det Kongelige Bibliotek).

Første sats: december 1944. januar 1945

Anden sats: 8. februar 1945

Tredje sats: 20. februar 1945

Fjerde sats: uden datering (i Klenaus vedlagte tekstbilag dog dateret "11/2/45")

Femte sats: 20. november 1945

Sjette sats: 5. november 1945

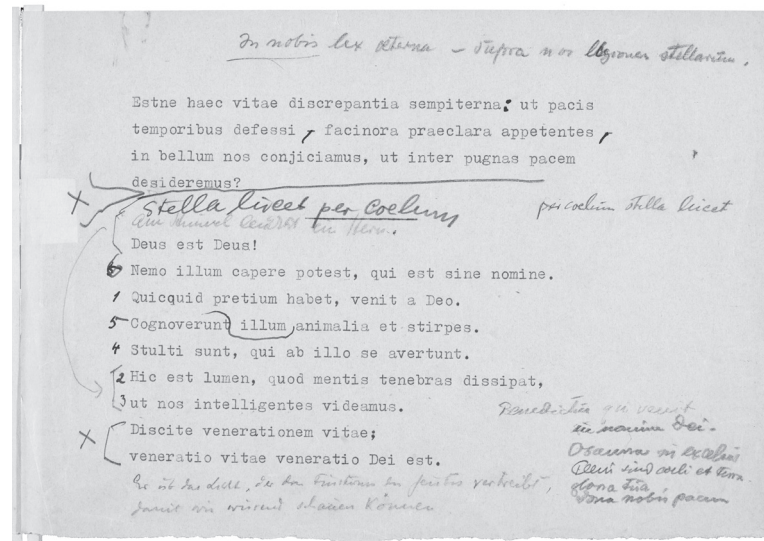
Syvende sats: uden datering (videreføres *attacca* i 8. sats)

Ottende sats ("Sidste Del"): 22. april 1945.

Netop den kronologiske placering af ottende sats giver måske et fingerpeg om den rette forståelse af symfonien: som der fremgår ("sidste del"), er den på den ene side tænkt som symfoniens stort anlagte afslutningssats (man kommer til at tænke på det Beethoveniske "gennembruddets gestus"), samtidig med at den er komponeret i krigens allersidste uger før et par af de øvrige satser. Teksten er en sammenstilling af uddrag af dødsMESSENS *Sanctus* og *Agnus Dei*, men suppleret med sætningen "In nobis lex aeterna; supra nos legiones stellarum" ("I os er den evige lov, over os er stjerneskarerne"), der leder tanken hen på Immanuel Kants ofte citerede afslutningsord i hans *Kritik der praktischen Vernunft*: "To ting fylder sindet med stadig mere beundring og ærefrygt, jo oftere og mere vedholdende man tænker over dem: Stjernehimlen over mig og moralloven i mig".

Den overvejende del af teksten til de vokale satser er, som antydnet, hentet fra liturgien til den katolske dødsmesse med visse ændringer i forhold til den autoriserede katolske liturgi. Teksten til fjerde sats skiller sig derimod drastisk ud i kraft af sin tekst af ukendt herkomst, formentlig forfattet af Klenau selv. Dens modstilling af krig og heltedåd på den ene side og længslen efter freden på den anden har naturligvis først og fremmest mindelser om den politiske situation i Danmark og Tyskland på det pågældende tidspunkt, men giver samtidig associationer til den gammeltestamentlige tekst fra Prædikerens Bog om at "Alting har en tid... En tid til at slå ihjel, en tid til at helbrede. En tid til at rive ned, en tid til, at bygge op".

Klenaus indgående arbejde med disse tekster til de fire vokale satser fremgår af en række håndskrevne og maskinskrivne tekstbilag til partituret på dansk, tysk og latin (se illustration s. 19).



Klenau's kladde til teksten, dateret 1945. Maskinskrevne tekst med rettelser tilføjet med blæk og blyant, omfattende ideer og tekstbrudstykker til de vokale satser (Klenau-samlingen, Det Kongelige Bibliotek).

Ved førsteopførelsen af symfonien i marts 2014 hæftede anmelderne sig ved værkets stærkt eklektiske karakter med dets sammenstilling af dodekafone passager og traditionelle dur/mol tonale passager side om side. Særligt tydeligt kommer dette frem i tredje, fjerde og femte sats, hvor de to første i længere passager er bygget på 12-tonerækker i forskellige permutationer, mens femte sats med sit tilbagevendende marchagtige tema næsten virker som en form for

parodi i den store symfoniske og quasi-liturgiske sammenhæng. Ikke mindst Klenaus forhold til dodekafonien har givet anledning til diskussioner om hans musikalske, men navnlig også hans politiske ståsted. Klenau var i 1920'erne knyttet til kredsen omkring Schönberg og hans elever og derved optaget af dodekafonien, som han mente var den logiske følge af udviklingen af det musikalske materiale siden Wagner, og altså ikke et brud med tonaliteten resulterende i rent anarki. I en række af sine operaer fra tiden i Tyskland men også i to af de store symfonier, som han skrev efter at være kommet tilbage til Danmark i 1939 (syvende symfoni fra 1941 og nærværende niende symfoni fra 1944-45), arbejdede han med dodekafone teknikker, og i en række trykte og utrykte skrifter forsvarede han sin holdning til dodekafonien, ikke mindst over for beskyldningen om at være *entartet*, som blev rettet mod en række af "Schönberg-skolens" komponister. Han forsøgte at holde sin sti ren ved på den ene side at markedsføre et – tilsyneladende selvmodsigende – begreb, som han kaldte "Den toneartsbestemte Tolvtonemusik" og på den anden side at hævde, at han stod i gæld, ikke til den jødiske Schönberg, men til Matthias Hauer og senere Alban Berg og Webern, "der alle var ariere", som han udtrykte det. Det er bl.a. dette noget opportunistiske forsvar for sin egen musik som værende "stueren" også i trediveerne, der har fået eftertiden til at sætte spørgsmålstegn ved hans sindelag i forhold til den nazistiske ideologi.

Man kan som nævnt diskutere, hvorledes man rent genre-mæssigt skal opfatte Klenaus niende symfoni, herunder ikke mindst tolkningen af de vokale sats. Der er næppe tale om et kirkeligt requiem i traditionel forstand på linje med værker af Mozart, Verdi, Fauré og mange andre. Uden sammenligning i øvrigt kan værket lede tanken hen på Benjamin Britten's *War Requiem*, altså en skildring af krigens gru. Ingen af disse opfattelser er dog helt dækkende. Men en flig af en forståelse kan man få ved at sætte det ind i den store – og undertiden forvirrende og efter tidens målestok "udanske" – tankebygning, som hele Klenaus efterladte produktion af musik, breve og skrifter afslører.

© Niels Krabbe, forskningsprofessor emeritus

DE MEDVIRKENDE

Sopranen **Cornelia Ptassek** er fra München. Hun har siden 2005 været solist ved Nationalteatret i Mannheim, kåret til Årets Operahus i 2014/15 af magasinet *Opernwelt*. I Mannheim har hun sunget de store sopranpartier i operaer af Wagner og Richard Strauss, f.eks. Marskalinden i *Rosenkavaleren* og Elsa i *Lohengrin*. Mozarts operaer fylder også godt på hendes repertoire, og hun har sunget hovedrollen som Agathe i Webers opera *Jægerbruden*. Ofte bliver Cornelia Ptassek valgt til hovedroller i tidlige værker som *Temistocle* af J.Ch. Bach men også i moderne som f.eks. Bernhard Lang's *Montezuma*. Hun optræder jævnligt i koncertværker som f.eks. Beethovens 9. Symfoni og i Carl Orff's *Carmina burana* med det utroligt høje sopranparti.

Susanne Resmark er en af Skandinavien's førende mezzo-sopraner og optræder på flere af verdens større teatre og festivaler, bl.a. La Scala, Salzburger Festspiele, Metropolitan Operaen, Bayerische Staatsoper og Glyndebourne Festivalen. På Den Kgl. Opera har hun sunget store partier af Verdi, Wagner og Strauss, og andre steder har Susanne Resmark optrådt i operahusene i Oslo, Stockholm, Hamburg, San Francisco, Berlin og Tokyo. Susanne Resmark medvirker på adskillige indspilninger, bl.a. Metropolitan Operaens *Le comte Ory* (Virgin Classics), Bayerische Staatsopers *Dialogues des Carmélites* (BelAir) og på tre produktioner ved Kasper Holten på Den Kgl. Opera under Michael Schönwandt: *Maskarade* (Dacapo), *Tannhäuser* og *The Copenhagen Ring* (begge Decca). I 2015 medvirkede hun på DVD-udgivelsen af Carl Nielsens opera *Saul og David*, udgivet på Dacapo.

Den svenske hofsanger, tenoren **Michael Weinius**, begyndte oprindeligt karrieren som baryton men lagde i 2004 stemmen om til tenor med øjeblikkelig succes. Michael Weinius har bl.a. vundet Seattle Operaens internationale Wagner-konkurrence samt modtaget Birgit Nilsson prisen og Gösta Winbergh prisen. Hans internationale engagementer omfatter gæsteoptrædener i bl.a. Berlin, Düsseldorf, Helsinki, Paris og München, hovedsageligt i Wagner-partier som Siegmund, Parsifal, Lohengrin og Tristan. I 2018 medvirker Weinius som Siegfried i *Siegfried* og *Götterdämmerung* i Deutsche Oper am Rheins nye Ring-cyklus. Michael Weinius medvirker på CD-indspilningen af Poul Schierbeck's opera *Fête galante*, udgivet på Dacapo i 2013.

Bassen **Steffen Bruun** er uddannet på Det Kongelige Danske Musikkonservatorium samt ved Operaakademiet i Sydney i 2005. Samme år debuterede han som *Kejseren* i Stravinskij's *Nattergalen* på Den Fynske Opera, og har senere varetaget bl.a. *Sarastro* i Mozarts *Tryllefløjten*, baspartierne i Monteverdis operaer, *Leone* i Händels *Tamerlano*, *Don Inigo* i Ravels *L'Heure Espagnole* og *Comte de Grioux* i Massenets *Manon* på CPH Opera Festival, hvor han flankerede Patricia Petibon. Han er desuden en del af konceptet Home Opera, hvor han er en yndet sanger og konferencier. Derudover er Steffen Bruun en skattet oratoriesolist og kan jævnligt høres i de store oratorier af Bach, Schütz, Haydn, Händel og Mozart. Steffen indspillede sidste år *Vægteren* i Nielsens *Maskarade*, ligeledes med DR Symfoniorkestret.

DR KoncertKoret er et professionelt dansk kor med i alt 74 sangere grundlagt i 1932. Det har siden vundet stor international anerkendelse inden for stor set alle klassiske genrer og epoker. Foruden det klassisk-romantiske koncertrepertoire for kor og orkester har den ny musik altid stået markant for DR KoncertKoret. Bl.a. er Per Nørgårds symfoni nr. 3 skrevet til koret, lige som det er tilfældet med værker af Henze, Stockhausen, Sandström, Ligeti, Berio, Penderecki og MacMillan. DR KoncertKoret har sunget med de fleste danske orkestre foruden den faste partner DR SymfoniOrkestret ved DR's Torsdagskoncerter. Ud over DRs egne ensembler samarbejder koret også med Tivolis SymfoniOrkester (Copenhagen Phil), Concerto Copenhagen m.fl. På cd medvirker DR KoncertKoret i bl.a. Mahlers 8. Symfoni, Brahms' *Ein deutsches Requiem*, Per Nørgårds 3. Symfoni, korværker af Carl Nielsen samt Rued Langgaards *Sfærernes musik*.

DR SymfoniOrkestret blev grundlagt i 1925 under mottoet "det bedste, kun det bedste" og er i dag et af Europas førende symfoniorkestre med besøg af verdens bedste solister og dirigenter. DR SymfoniOrkestrets stærke og ligefremme musikalske personlighed har rod i det tætte forhold til dansk og nordisk musik, og ensemblet er et af de førende Carl Nielsen-orkestre i verden. Fra 2012 var DR SymfoniOrkestrets chefdirigent den spanske maestro Rafael Frühbeck de Burgos, men med hans død i juni 2014 gik jagten på en ny i gang, og allerede i september 2014 kunne orkestret meddele, at den næste chefdirigent vil blive italienske Fabio Luisi. DR SymfoniOrkestrets æresdirigenter er Thomas Dausgaard, der fratrådte som chefdirigent for orkestret i 2011, og Herbert Blomstedt, der var chefdirigent fra 1967 til 1977. DR SymfoniOrkestrets

seneste 1. gæstedirigenter har været Yuri Temirkanov, Michael Schönwandt og Dmitri Kitajenko. Hjemmebanen er DR Koncerthuset, fra 2009, der er tegnet af den berømte franske arkitekt Jean Nouvel. I 2012 spillede DR Koncerthuset sig for alvor op i superligaen, da det anerkendte britiske musikmagasin Gramophone kårede Koncertsalen til at være en af de 10 bedste i verden.

Michael Schönwandt var fra 2000 og frem til maj 2011 musikchef ved Det Kongelige Teater, hvor han har dirigeret fast siden sin debut i 1979. Sideløbende har han været chefdirigent for Collegium Musicum siden orkestrets grundlæggelse i 1981. Fra 2010-13 var Michael Schönwandt chefdirigent for og kunstnerisk leder af Den Hollandske Radios Kammerfilharmon i Amsterdam, og fra 2015 er han tiltrådt som chefdirigent for Operaen og Nationalorkestret i Montpellier. I 1987 og 1988 dirigerede han som den første skandinaviske dirigent nogensinde ved festspillene i Bayreuth, og i 1992-1998 var han chefdirigent for Berliner Sinfonie-Orchester. Fra 1989 til 2000 var han DR Symfoniorkestrets 1. gæstedirigent. Michael Schönwandt, der er en anerkendt og efterspurgt dirigent i talrige internationale koncert- og operahuse, medvirker på et stort antal cd- og dvd-indspilninger, bl.a. med musik af Carl Nielsen for Dacapo: Alle symfonierne på både cd og dvd, nye indspilninger af operaerne *Maskarade* på cd og *Saul og David* på dvd samt et større udvalg korsange med DRs kor; derudover bl.a. også Decca's dvd-udgivelse af Wagners *Nibelungens ring* med Det Kongelige Kapel. Michael Schönwandt blev i 2011 udnævnt til Kommandør af Dannebrog.

CD 1*ALTO, SOPRANO, CHORUS*

2 Requiem aeternam dona eis Domine: et lux
perpetua luceat eis. Te decet hymnus Deus. Exaudi
orationem meam.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

CHORUS

Dies irae, dies illa,
Solvat saeculum in favilla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

Deus irae, Deus ille,
Solvat saeculum in favilla.

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

CD 1*ALTO, SOPRANO, CHORUS*

Grant them eternal rest, Lord, and let perpetu-
al light shine upon them. You are praised, God.
Hear my prayer.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

CHORUS

That day of wrath, that dreadful day,
shall heaven and earth in ashes lay.

What horror must invade the mind
when the approaching Judge shall find
and sift the deeds of all mankind!

The God of wrath, that God
shall heaven and earth in ashes lay

The mighty trumpet's wondrous tone
shall rend each tomb's sepulchral stone
and summon all before the Throne

Now death and nature with surprise
behold the trembling sinners rise
to meet the Judge's searching eyes

Then shall with universal dread
the Book of Consciences be read
to judge the lives of all the dead

Judex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.

ALTO

Quid sum miser, tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.

CHORUS

Dies irae, dies illa,
Solvat saeculum in favilla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

CHORUS, ALTO, SOPRANO

Requiem aeternam dona eis Domine: et lux
perpetua luceat eis. Te decet hymnus Deus. Exaudi
orationem meam.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

TENOR

4 Estne haec vitae discrepantia sempiterna: ut pacis
temporibus defessi, facinora praeclara appetentes,
in bellum nos conjiciamus, ut inter pugnas pacem
desideremus?

CHORUS

Estne haec vitae discrepantia sempiterna: ut pacis
temporibus defessi, pacis defessi, in bellum nos
conjiciamus, ut inter pugnas pacem desideremus?

For now before the Judge severe
all hidden things must plain appear;
no crime can pass unpunished here.

ALTO

O what shall I, so guilty plead?
and who for me will intercede?
when even Saints shall comfort need?

CHORUS

That day of wrath, that dreadful day,
shall heaven and earth in ashes lay.

What horror must invade the mind
when the approaching Judge shall find
and sift the deeds of all mankind!

CHORUS, ALTO, SOPRANO

Grant them eternal rest, Lord, and let perpetual
light shine upon them. You are praised, God. Hear
my prayer.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

TENOR

Is it life's eternal contradiction that during a time of
peace we become bored and, dreaming of heroic
deeds, rush to take up arms, only, while fighting, to
long for peace?

CHORUS

Is it life's eternal contradiction that during a time of
peace we become bored, bored with peace, and rush
to take up arms, only, while fighting, to long for peace?

CHORUS

Haec est vitae discrepantia sempiterna.

SOLOISTS, CHORUS

Facinora praeclara appetentes ut inter pugnas pacem desideremus.

Discite venerationem vitae.

SOPRANO, ALTO

Discite venerationem vitae; veneratio vitae est veneratio Dei.

CHORUS

Haec est vitae discrepantia sempiterna, in bellum nos conijciamus, ut inter pugnas pacem desideremus.

CHORUS, SOLOISTS

Facinora praeclara appetentes ut inter pugnas pacem desideremus.

Discite venerationem vitae; veneratio vitae est veneratio Dei.

CD 2

CHORUS

[3] Misericordia! Miserere nobis!

TENOR

[4] Stella lucet per coelum!

CHORUS

Deus est Deus!

CHORUS

This is life's eternal contradiction:

SOLOISTS, CHORUS

dreaming of heroic deeds, only, while fighting, to long for peace.

Learn reverence for life.

SOPRANO, ALTO

Learn reverence for life. Reverence for life is reverence for God.

CHORUS

dreaming of heroic deeds we rush to take up arms, only, while fighting, to long for peace. Learn reverence for life. Reverence for life is reverence for God.

CHORUS, SOLOISTS

dreaming of heroic deeds, only, while fighting, to long for peace.

Learn reverence for life. Reverence for life is reverence for God.

CD 2

CHORUS

Mercy! Have mercy on us!

TENOR

A star is shining in the heavens!

TENOR

God is God!

Hic est lumen, quod mentis tenebras dissipat, ut nos intelligentes videamus.

SOLOISTS, CHORUS

Deus est Deus!
Quidquid pretium habet, venit a Deo.
Hic est lumen, quod mentis tenebras dissipat, ut nos intelligentes videamus.

Stulti sunt, qui ab illo se avertunt. Illum cognoverunt animalia et stirpes. Nemo illum capere potest, qui est sine nomine.

CHORUS

Deus est Deus! Quidquid pretium habet, venit a Deo. Hic est lumen, quod mentis tenebras dissipat, ut nos intelligentes videamus.

Stulti sunt, qui ab illo se avertunt.

SOPRANO, ALTO

Benedictus qui venit in nomine Dei.

SOLOISTS, CHORUS

Osanna in excelsis.

SOPRANO, ALTO, TENOR, BASS

Benedictus qui venit in nomine Dei.

CHORUS

Benedictus

SOLOISTS, CHORUS

Osanna in excelsis.

This is the light that disperses the shadows of the mind so that we may perceive with understanding.

SOLOISTS, CHORUS

God is God!
Everything that has value comes from God.
This is the light that disperses the shadows of the mind so that we may perceive with understanding.

Only fools turn away from God. Animals and plants know that He exists. No one is able to conceive the one who has no name.

CHORUS

God is God! Everything that has value comes from God. This is the light that disperses the shadows of the mind so that we may perceive with understanding.

Only fools turn away from God.

SOPRANO, ALTO

Blessed be he who comes in the name of the Lord.

SOLOISTS, CHORUS

Hosianna in the highest.

SOPRANO, ALTO, TENOR, BASS

Blessed be he who comes in the name of the Lord.

CHORUS

Blessed be

SOLOISTS, CHORUS

Hosianna in the highest

CHORUS

Luceat lux. Pleni sunt coeli et terra gloria tua.
Osanna in excelsis. Gloria.

BASS, TENOR, ALTO

Dona nobis pacem.

CHORUS

Pleni sunt coeli et terra gloria tua. Osanna in
excelsis. Gloria.

Lumen, quod mentis tenebras dissipat, ut nos intel-
ligentes videamus.

Pleni sunt coeli et terra gloria tua. Hic est lumen,
quod mentis tenebras dissipat, ut nos intelligentes
videamus.

Stulti sunt, qui ab illo se avertunt. Illum cognoverunt
animalia et stirpes. Nemo illum capere potest, qui
est sine nomine. Stulti sunt, qui ab illo se avertunt.

Pleni sunt coeli et terra gloria tua.

SOLOISTS, CHORUS

In nobis lex aeterna. Supra nos legiones stellarum.

Dona nobis pacem.

SOPRANO

Pacem.

CHORUS

Gloria in excelsis.

CHORUS

Let the Light shine. Heaven and earth are full of
your glory. Hosianna in the highest. Glory.

BASS, TENOR, ALTO

Grant us peace.

CHORUS

Heaven and earth are full of your glory. Hosianna in
the highest. Glory.

The light that disperses the shadows of the mind so
that we may perceive with understanding.

Heaven and earth are full of your glory. This is the
light that disperses the shadows of the mind so that
we may perceive with understanding.

Only fools turn away from God. Animals and plants
know that He exists. No one is able to conceive the
one who has no name. Only fools turn away from God.

Heaven and earth are full of your glory.

SOLOISTS, CHORUS

Within us is the eternal law. Above us is the
heavenly host.

Grant us peace.

SOPRANO

Peace.

CHORUS

Glory in the highest.

Deus est Deus! Quidquid pretium habet, venit a
Deo. Hic est lumen, quod mentis tenebras dissipat,
ut nos intelligentes videamus.

Stulti sunt, qui ab illo se avertunt. Illum cognoverunt
animalia et stirpes. Nemo illum capere potest, qui
est sine nomine.

Gloria in excelsis. Gloria.

Stella lucet. Stella.

God is God! Everything that has value comes from
God. This is the light that disperses the shadows of
the mind so that we may perceive with understanding.

Only fools turn away from God. Animals and plants
know that He exists. No one is able to conceive the
one who has no name.

Glory in the highest. Glory.

A star is shining. A star.



Paul von Klenau

DDD

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