

Else Marie Pade
Complete Electronic Works
1955–2012 © 2025

ISBN 978-87-976333-0-4

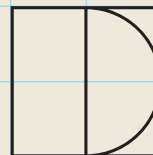
This book contains the complete *EMP Series*, a collection of digital albums released by Dacapo Records featuring Else Marie Pade's electronic works. The series provides a fresh digital perspective on her extraordinary music as it features both newly digitized versions of known works and works that have previously been unavailable or overlooked. The collection is virtually complete, though some additional electronic material may yet emerge.

All albums in the *EMP Series* are available on streaming platforms and as downloads. At the beginning of each chapter, you'll find a QR code linking directly to the corresponding album, allowing you to listen as you read. At the back of the book, you'll also find a CD with five selected works.

Printed by Narayana Press,
Denmark, 2025
Design by Studio Tobias Røder

Dacapo Records
www.dacapo-records.dk

Else Marie Pade Complete Electronic Works 1955–2012



Dacapo Records

Preface

By Hans Peter Stubbe Teglbjærg

When we go to assess the significance of a composer's life's work, whether for their contemporaries or for posterity, what should we base our judgement on? The number of works they have written, on performances, commissions and prizes, or their place in a music-historical context? Certainly the works themselves must be central, but often the composer's personality or life story influences the recognition they receive during their lifetime. It is therefore not so unusual for the qualities of their works to become more clearly appreciated later in the composer's life or even posthumously.

In the case of Else Marie Pade, her life became intertwined with her body of work, so there isn't a steady relationship between the significance her works had in her own lifetime and that which they have had since her passing – a process often described as a 'rediscovery'. In respect of Else Marie Pade's works, we have to work through many layers of oblivion before we can form an overall view of her work's 'significance'. It is a 'work-in-progress'!

Uncovering and making Else Marie Pade's collected works available was therefore a necessary first step. The process has been multi-layered: since the rediscovery of her works in the electronic music milieu around the year 2000, the next great step forward came after her death in 2016, when her son, Morten Pade, donated many cardboard boxes of music, letters and tape recordings to the

music publishing house Edition-S. Without knowing the full contents or the depth of this treasure trove, Edition-S asked the undersigned to digitize approximately 80 reel-to-reel tapes, while also scanning sheet music and letters and revising scores. From 2017 until 2019, we fought to grasp the overall scale of the rich materials. A new picture emerged, of an extremely versatile composer, enriching the one-sided picture of Pade as a purely electronic composer which had dominated hitherto. As well as the previously known electronic and concrete works, there were instrumental, orchestral, religious works, radio plays, fairy tales and narratives, tv ballets and films, music for children and even an opera for children.

This publication by Dacapo Records makes it possible to draw a more nuanced portrait of Else Marie Pade and her artistic development through the years. Even though she has been well covered within the milieu of music research, the material published here will facilitate deeper study. Else Marie Pade emerged in a conservative period, dominated by neo-classicism, and became a nationally known composer in the era of television and radio. Later in life and out of the public view, she developed a personally and religiously founded view of life and art. We can follow this development through Jonas Olesen's well researched and illuminating commentaries on the works while also getting to know a significant group of works that were nearly lost – had it not been for a quick-witted technician

from the Danish Broadcasting Corporation who called Pade and asked if she wanted to preserve her tapes!

It is in the nature of these discoveries that we can now also begin to grasp Else Marie Pade's instrumental works which have now fortunately been made available to be performed. Hopefully the enthusiasm for Pade's youthful and optimistic expression which followed her rediscovery will continue to branch out into all corners of musical life through the present publication. Thanks to Jonas Olesen's and Edition-S's invaluable dedication, there is now a solid basis for the broader interpretation of Pade's life's work which she deserves.

And to all the curious: this new register of Else Marie Pade's electronic works is entirely her own fairytale garden to explore. It contains many amazing works devised by a splendidly inspired artist. As if this was not enough, in 2024 Morten Pade delivered another three boxes of tape reels from Pade's time as a radio producer. Though there is no sign of a wholly unknown electronic masterpiece (something which Pade would have probably hinted at), it is clear that fully understanding Else Marie Pade is a work in progress.

Enjoy!

A Legacy in Sound and on Paper: Publishing Else Marie Pade

On behalf of Edition-S, Eva Havshøj Ohrt

Only a few of Else Marie Pade's (1924–2016) songs were published during her lifetime: she had to handle the promotion and distribution of the majority of her music herself. It was only after her death that her complete body of work was curated by the music publisher Edition-S, which now oversees the rights to her compositions.

The connection between Edition-S and Else Marie Pade and her heirs was established while she was still alive. In particular, one of her sons, Morten Pade, has played a major role in bringing her works to the publisher. In 2017, he handed over the first boxes from Else Marie Pade's private archive to the publisher at their office in the old Radio House on Rosenørns Allé in Copenhagen – the very building in which she conducted her earliest experiments with electronic music in the 1950s. This marked the beginning of an exciting, extensive, and still ongoing editorial process.

Morten Pade has said in an interview that his mother kept everything. Her archive contained a lifetime's work in both tape and paper form, including reel-to-reel tapes, musical scores, lecture notes, sketch manuscripts, letters, written narratives, personal notes and newspaper clippings. As Morten Pade has gradually reviewed her materials, he has handed them over to the publisher, providing invaluable context and insights into the creation of many pieces.

When the project began, there was no complete catalogue of Pade's work. The submitted materials revealed unknown pieces that had been forgotten, while familiar works gained new depth. The scope of Else Marie Pade's artistic output turned out to be much broader than previously thought, and today her artistic versatility shines through more clearly than ever.

In collaboration with Edition-S, teacher and composer Hans Peter Stubbe Teglbjærg has listened to, restored, and digitised Else Marie Pade's reel-to-reel tapes, as well as reviewed her score material, letters and notes. Almost all the notation was handwritten, and everything has now been scanned and digitized. Some works have been published in their original form, while others required deciphering and transcription by professional music copyists before they could be published.

Although Else Marie Pade's electronic output is relatively well examined, her archive has nonetheless revealed surprising new material, including a wealth of graphic scores. These were known to some extent, but the fact that she consistently created meticulously detailed graphic scores for each of her electronic works was not widely known. Today, all the material has been digitised, and the physical originals have been transferred to the Royal Danish

Library, where they will be preserved for posterity.

As both familiar and newly discovered works have surfaced, interest in Else Marie Pade's music has seen a renewed resurgence, reflecting an ongoing and deepening engagement with her legacy.

The extensive material, which is now accessible through Edition-S, has given researchers, ensemble directors and musicians an opportunity to delve deeper into her work. This has spurred continued exploration of her life and music, reflected in recent years by new biographies, musicological articles, podcasts, lectures, concerts, recordings and album releases, as well as reinterpretations of her works and cross-genre artistic projects.

Bringing Else Marie Pade's works together, preserving them, and making them available for the future supports sustained engagement with her profound artistic legacy – and it is with great joy that we, as publishers, contribute to spreading awareness of her work so that her music can live on.

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CD Selected Electronic Works



EMP1

EMP1

En digter og en komponist (1970)

A Poet and a Composer

Sang om amerikanerne i Vietnam *

Song about the Americans in Vietnam 6:13

På Nørrevold *

At Nørrevold 5:28

Klimpresang *

Strumming Song 6:53

Se det i øjnene

Face It (original version) 8:00

* World premiere recording

Peter Steen, *reciter*
Mikkel Pade, *guitar* (Klimpresang)
Else Marie Pade, *electronics*
Text by Orla Bundgård Povlsen

Scan the QR code
and listen to EMP1



Poems with an Edge

By Jonas Olesen

In 1970, Else Marie Pade was commissioned by Danmarks Radio (Danish Broadcasting Corporation) to set four poems by Orla Bundgård Povlsen (1918–1982) to music for the programme series *En digter og en komponist (A Poet and a Composer)*. Of the four poems, two are political, dealing with the war in Vietnam, while the two placed between them have no explicit theme.

The first poem, *Sang om amerikanerne i Vietnam (Song about the Americans in Vietnam)*, features a naturalistic narration in which Pade's aural input takes the form of an illustrated soundscape rather than conventional music. The sounds include explosions, fire, and the indistinct murmuring of crowds, all processed with heavy use of tape delay (with substantial feedback). These are not just 'sound effects', because the handling of the tape delay and mixing gives the overall sonic picture a highly abstract quality, even though the actual sounds remain recognisable.

The second poem, *På Nørrevold (At Nørrevold)* – Nørrevold being an urban district in Copenhagen – presents a more contemplative sound world, dominated by cooing doves and re-using material from Pade's earlier composition *Syv cirkler (Seven Circles)*, 1958). These earlier materials are mixed here at a low volume in relation to the narrator's voice.

In the third poem, *Klimpresang (Strumming Song)*, the soundscape, aside from the spoken text, consists

almost exclusively of layered guitar strumming, simply treated with artificial reverberation. Toward the end, the guitar is overlaid by ominous sine tones.

The final poem, *Se det i øjnene (Face It)*, begins with the sentence: 'We must face it: Hitler is not dead'. This sentence is repeated by the actor Peter Steen throughout the piece, juxtaposed with an insistent marching drum and ring-modulated extracts from Hitler's speeches. The phrase 'Hitler is not dead' is repeated partly as a tape loop, partly as a gradually more stressed reading as the work progresses. In the final moments, only the word 'Hitler' is heard, repeated over and over. The three elements – the voice, the drum, and the speech extracts – are metrically cut, giving the music a surprisingly modern, techno-like feel. The marching drum, edited into a four-four beat, maintains a danceable pulse throughout the poem.

But what is meant by repeating 'Hitler is not dead'? It functions almost like a hypnotic mantra, leaving the listener mystified. When this poem was released on CD by Dacapo Records in 2002 (*Face It*, 8.224233), separately from its three companion pieces, the final iteration of the sentence was removed. Originally, the work closed with: 'Hitler is not dead ... He lives in Nixon!'

With this alteration, the entire meaning of the piece shifted. Else Marie Pade explained to the author Henrik Marstal, when discussing the digitisation of

the work before its CD release, that in her view the last line connected the piece too strongly to its own time. She claimed to have had Hitler more in mind than Nixon when composing the work. Therefore, the line referencing Nixon was cut from the digital version.

When we hear the original version, many things fall into place. Most obviously, the work's thematic focus on Nazism – perhaps in relation to Pade's own wartime experiences – is no longer denied. It becomes clear that Bundgård Povlsen's poem uses Nazism as a semantic motif rather than making a direct critique of the American president or the Vietnam War, despite the historical moment in 1970. Until the final words about Richard Nixon, the piece functions as a prolonged meditation on the horrors of Nazism, actualised by the mesmerising voice that proclaims: 'Hitler is not dead'. It is, in other words, a long build-up to the final sentence, which identifies what Bundgård Povlsen presents as the contemporary embodiment of evil.

At first, the extracts from Hitler's speeches are brief, but gradually they lengthen, allowing the listener to understand the content more clearly. On a superficial hearing, the strong ring modulation may seem to simply theatricalise Hitler's voice, making it more powerful and frightening than it was in reality. However, when we listen to the unedited version, the function of the ring modulation becomes more complex: it simultaneously renders Hitler's voice both more recognisable and more alienated. By using this

device, the voice is cast more decisively as 'the voice of evil'.

Else Marie Pade was certainly entitled to revise her own work, but the editorial cut raises concerns. One valid objection is that it may have been irrelevant whether she originally had 'Hitler in mind rather than Nixon', since the words were those of Bundgård Povlsen, not her own.

The commission from Danmarks Radio was for a work illustrating the poems – not a freestanding composition by Pade. While the removal of just a few seconds of material might seem minor, the change fundamentally alters the meaning of the piece. The musical qualities of the work remain intact in both versions, but its original message is significantly transformed in the edited version.

A Poet and a Composer (1970)

Text by Orla Bundgård Povlsen (1918–1982)

1 Song about the Americans in Vietnam

Always the same
The master race against communism

Yes, there it's quiet and really lovely
Harmonious, so to say,
At the Nørreport Café

It doesn't say many words without
saluting her
Sweet girl
Dearest treasure

Always the same picture
A North Vietnamese mother
Escaping from US bombs
With a child in her arms
And a child by hand

Always the same picture

2 On Nørrevold

On Nørrevold
There's heavy traffic
Driving and walking people rushing off

There we end with talk about girls
But never about maths

Mother of the children
Broad hipped
Adorable
With a great bum under her dress
There, down the street

Always the same picture
A North Vietnamese mother
Bent over her child
Whose skin on arm, breast and leg
Is half eaten by Esso's napalm
But still with eyes, that ask
'Why, why, why?'

On Nørrevold
Despite the traffic
Girls that smile and pigeons that crap

But it is for sure like maths
It's that after closing time
Johannes Wulff takes his bicycle
And rides towards Hareskov town

Strum, strum
I walk behind your back with my guitar
as I
play
Strum, strum, strum

Always the same picture
A North Vietnamese mother
Crying in front of her hut
Which stands in flames
Wiped out, levelled to the ground,
Which consists of scorched fields,
Poisoned crops

On Nørrevold
It's nearly like when I was young
When I stumbled without falling
Right under a tram car
As a rule it was line 5, 16 and 7
I avoided getting run over

3 Strumming Song

Strum, strum
My guitar

Strum, strum, strum
I know a girl
She's lovely

4 Face It

We must face it
Hitler is not dead!

Always the same picture
A North Vietnamese mother
In front of a burning forest
Which the master race had lit
Then pulling out
For beer in cans and grilled pigeons
And whiskys by the dozen

It was because
I went to the park
Where Ørsted stands
And where all the traffic drives in a jam
Except the pram traffic

Strum, strum, strum
She's sweet
She can make meals and kiss me on
the mouth, and on the whole

He lives in Nixon!

Always the same picture
Burning towns, burning forests
Burning fields, burning children
Hitler is their teacher – the US
generals

But it's also because
One can flee to the Nørreport Biocafé
And avoid getting run down

Strum, strum, strum, strum, strum
She is the loveliest of all the girls I play
guitar for

Strum, strum, strum, strum, strum
She shows me the door when she
won't see me
any more
She is hard to leave
But I gladly do so to come again

Always the same picture
Massacre, massacre, massacre
Of children, of women, of old men

There one can meet Johannes Wulff
He sits and writes poems while he
smokes his pipe
And drinks tea

Then she gets surprised and sets a
smile in the middle of her mouth
and passes her smile on to me
As she shoves my mouth with her
mouth
It is hers more than it is mine

Then comes Josefsen and gets his
vegetarian meal
He cannot bear that
We kill animals

Notes and credits

En digter og en komponist, first broadcast, Danmarks Radio P2, on 14 August 1971.

Digitisation: Hans Peter Stubbe
Teglbjærg (2020).

The four pieces appear in a number of lists of works under the collective title *Fire radiodigte*.

Se det i øjnene was first released as an edited version on 8.224233: *Face It* (Dacapo Records, 2002). Else Marie Pade's conversation with Henrik Marstal is cited from his biography, *Else Marie Pade*, Multivers (2019).

