

Sunleif Rasmussen
Songs of Solitude

Michala Petri
Theatre of Voices
Concerto Copenhagen
Paul Hillier

Sunleif Rasmussen (b. 1961)

Songs of Solitude

Michala Petri, recorders
Theatre of Voices

Concerto Copenhagen
Conducted by Paul Hillier

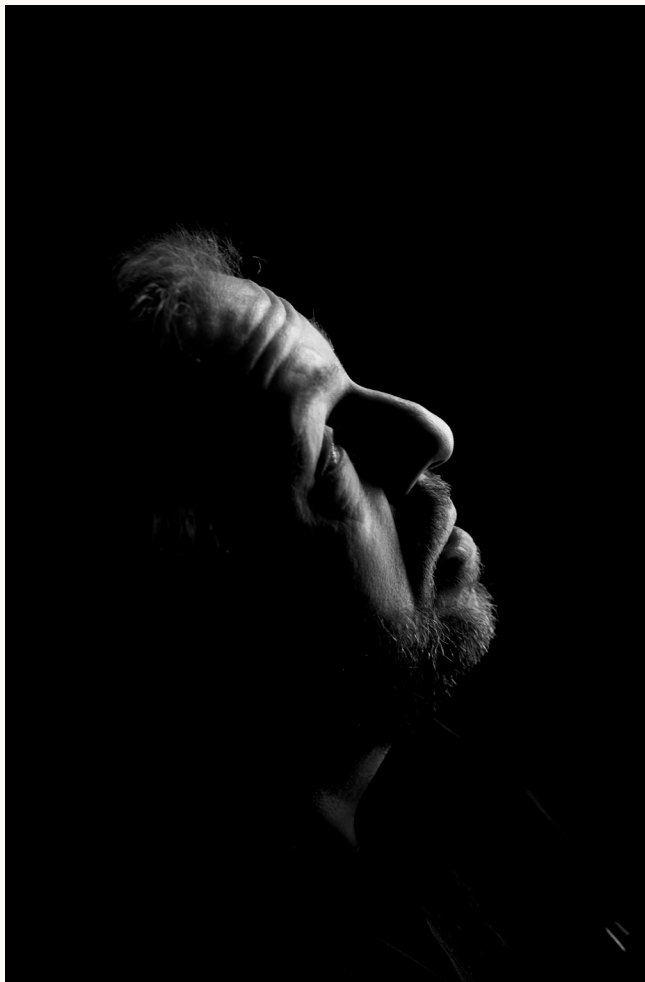
	Songs of Solitude and Night (2019)	28:39
	<i>For recorder and chorus</i>	
1	No. 1, Prelude	9:25
2	No. 2, Hogboy	19:13
	 Klar op vort mod, lys for vor fod (2016)	 25:45
	<i>Cantata for chorus and Baroque ensemble. Text by Helle S. Søtrup</i>	
3	No. 1, Du er, opstanden sejrshelt	3:12
4	No. 2, Bøn 1	3:29
5	No. 3, Hjælp mig ²	3:31
6	No. 4, Tak for dig ^{1,2}	3:33
7	No. 5, Bøn 2	3:26
8	No. 6, Syng ¹	3:25
9	No. 7, Du har eksisteret	5:06
	 World premiere recording	 Total 54:24

Theatre of Voices

Else Torp, soprano (solo¹)
Signe Asmussen, mezzo-soprano
Adam Riis, tenor
Jakob Bloch Jespersen, bass (solo²)
Paul Hillier, narrator
Additions to the cantata:
Ann-Christine Wesser Ingels, soprano
Laura Lamph, alto
Nils Greenhow, tenor
Ben Mckee, bass

Concerto Copenhagen

Fredrik From, violin I
Jesenska Balic Zunic, violin II
Antina Hugosson, viola
Nienke van der Meulen, oboe I
Jon Olaberrio, oboe II
Kate Hearne, cello
Megan Adie, double bass
David Bendix Nielsen, organ



Sunleif Rasmussen

Sing Me Back to Life

By Andrew Mellor

By virtue of his homeland as much as his abilities, Sunleif Rasmussen is a unique figure on the Nordic music scene. He was born in 1961 on the Faroese island of Sandoy, into a nation with an intrinsic and pervasive musical tradition but little in the way of formal musical infrastructure. Rasmussen learned notation from an organ book owned by his grandmother and absorbed the tunes of the Faroese folk tradition and hymnody by osmosis. As a teenager, he was sent to learn the basics of music theory in Norway, and in 1988 he made the journey to sovereign Denmark, where he studied composition with Ib Nørholm at the Royal Danish Academy of Music in Copenhagen.

Rasmussen has been responsible for the Faroe Islands' first opera and its first Nordic Council Music Prize, awarded in 2002 for his Symphony No. 1, *Oceanic Days*. Much of the composer's music speaks unequivocally of his nation, reflecting the utilitarian nature of music on the Faroe Islands without patronizing its people – all while breathing something of the country's harsh, wet and blustery air. From simple ingredients, he explores varied perspectives on familiar themes and objects.

A second symphony, *The Earth Anew* (2015), reclaims the Nordic creation myth from Richard Wagner in a manner reminiscent of the *Edda* settings by the Icelandic composer Jón Leifs. It is a huge score for orchestra and singers that writhes and wriggles, cackles and cascades, sounding as if it has been hauled up from beneath the surface of the earth. It gives the impression of a musical language being formed

and refined even as it is being spoken, every rhythmic impulse felt in the bones yet sufficiently crafted to bring perspective in the moment.

Many of Rasmussen's works make use of deconstructed or refashioned elements of Faroese folk and psalm tones as the base ingredients for large, pointillist canvasses that chart gradual transmutation and transformation. While the distinctively Faroese elements of the music were once concealed, they have increasingly come to the fore in Rasmussen's works. 'I used to hide them – I didn't want to be another Bartók,' the composer once said. 'Since the Symphony No. 1, I have been happier to let them have more prominence.'

By 'prominence,' he doesn't necessarily mean obviousness – real-time statement or development. Often, themes are plotted over a large expanse or traced over busy isorhythmic activity. They tend to be found in the long line, emerging only with perspective. Rasmussen likens the process to the frequent sailing trips he takes around the islands of Sandoy, Skúvoy and Stóra Dímun. 'When you are on the water, things change slowly,' he explains. 'You may know how a particular island looks, but when you sail around it, you experience entirely different perspectives on the same place and you hardly notice it happening. That's what I try to express in my music.'

Songs of Solitude and Night (2019)

As Rasmussen's first two symphonies suggest, it is easy to feel confronted by the biggest questions of existence when amidst the overwhelming geological landscapes of the Faroe Islands. In 2019, Rasmussen turned once more to the subject of creation for the first part of his work *Songs of Solitude and Night*, dedicated to the singer and conductor

Paul Hillier and written for his ensemble Theatre of Voices to perform, with recorder soloist Michala Petri. It was first performed by those musicians on 16 May of that year.

The work's first part, 'Prelude', uses a text from 'Völuspá', the prophecy of the seeress that opens *The Elder Edda*, one of two medieval Icelandic literary texts whose material reaches back to the Viking Age. The passage set here in English translation concerns the creation of the earth, the stars, the sun, the moon and the first people on earth: Ask and Embla.

The opening music depicts a void, eliciting a pitch-less rumbling from the bass drum by rubbing on its skin. Added to this is the mysterious sound of a bass recorder being blown while its player also sings in contrary motion and wordless, glissando singing from the soprano, mezzo-soprano and tenor (the latter two also playing percussion instruments). The bass singer begins to dredge up the story from a low G. As the 'Prelude' proceeds, the tutti singers tend respond in consequence to the antecedent calls of the bass, the drum beating steadily underneath as the aura of differently-pitched recorders on top suggests a virile poetic will. The music searches and searches until the two beings which 'had not heat nor motion' gain 'soul, sense ... and goodly hue.'

The second movement sets an English translation by Gunnar Hoydal of William Heinesen's poem *Hogboy*. Heinesen (1900–1991) was a dominant creative force on the Faroe Islands during his lifetime and wrote the nation's touchstone literary work, *The Lost Musicians* (1950). As well as a writer, he was a painter and a musician.

Hogboy, which has also formed the basis of a double bass concerto by the Danish-Faroese composer Kristian Blak,

tells of a mysterious spirit inhabiting the Orcadian stone-age tomb of Maeshowe on the Orkney mainland. As in the previous movement, 'Hogboy' is a story from a distant time, one also conjured-up by the sounds of rubbing on the skin of the bass drum, but seasoned here with the very specific sounds of the guiro and vibraslap and the exacting recitation of the narrative elements of Heinesen's text by the conductor, Paul Hillier.

Women's voices embody the quivering Orkney girls who dance in the moonlight around the tomb, incessantly asking the phantom what it is he sings of. Men's voices give the Hogboy's increasingly dark replies as if from the domain of his watery underworld, moving from dark reminiscence ('if only I still had my feet to dance with') to ominous threats ('I would have thrown you on the foaming beds of the seaweed'). Bright soprano recorders take on the mantle of the Orkney girls but lower pitched ones provide reflection, frenzied incantations and a moaning postscript to suggest the Hogboy's timeless existence in his lair.

Klar op vort mod, lys for vor fod (2016)

In contrast to *Songs of Solitude and Night*, Rasmussen's cantata *Klar op vort mod, lys for vor fod* ('Stoke our courage, light our feet') searches for the light, imagining a community in faith and prayer. It was written for the choir and soloists of Trinitatis Church in the heart of Copenhagen's shopping district, its baroque ensemble and their director of music, Søren Christian Vestergaard. Those musicians first performed the work liturgically, on home ground, on Sunday 8 May 2016.

In seven movements, the score uses a text collated by Peter Skov-Jakobsen, Bishop of Copenhagen, from poetry by Helle S. Sørup that throws a contemporary light on the scope of prayer and the idea of grief. Some musical material is

drawn from Severus Gastorius's 1681 melody for the hymn *Opstandne Herre, du vil gå* ('Risen Lord, You Will Walk With Us'), whose third stanza includes the line 'Klar op vort mod, lys for vor fod'. The tune is combined with old Gregorian modes.

The structure of a Bach cantata looms large over Rasmussen's own. The score is written for soprano and baritone soloists, a tutti choir and a baroque ensemble the likes of which Bach would have recognized (particularly in its duetting oboes and violins). The parallel is most apparent in the first movement, 'Du er opstandne seiershelt' ('You are risen, victorious hero'), which is underpinned by a continuous baroque-style tread, opens with a characteristic instrumental preamble and goes on to refract the harmonies of the chorale tune while retaining stepwise harmonic movement. The alto line weaves a 'cantus firmus' through the surrounding polyphony on the words 'jeg er hos dig' ('I am with you').

'Bøn 1' ('Prayer 1') presents an initial lamentation for a lost love, the idea of partnership set up immediately by pairs of oboes and violins bound tightly in imitative dialogue and the idea of separated male and female voice groups. The text of 'Hjælp mig' ('Help me') echoes that of the old hymn in its plea to 'forstærk mit mod' ('strengthen my courage'). In the spirit of that plea, the baritone solo steels himself against the eddies and disturbances of life even as he asks his creator to 'led mig ud af mit reaktive selv' ('let me out of my reactive self').

In 'Tak for dig' ('Thanks for you'), soprano and baritone soloists are coiled in dialogue above pulsating strings in disarming and devastating expressions of thanks, ending with 'tak fordi du har kysset mig med din levende mund' ('thank you for kissing me with your living mouth'). Men's and women's

voices are set in an antiphonal exchange for 'Bøn 2' ('Prayer 2'), which uses chant-like text rhythms in laying out its litany of individuals and groups who deserve prayer – from 'benchwarmers' and 'those who have endured much' to 'those who believed they knew what they wanted.'

'Syng' ('Sing') is a rhapsodic exhortation to sing delivered by the soprano soloist with a florid violin for company. 'Sing me true, sing me open,' sings the woman, '... sing me back to life.' The final movement, 'Du har eksisteret' ('You have existed') closes the circle musically and philosophically. Once again it opens with the oboe couple, a symbol of the idea of union expressed in a text that asserts 'da jeg mistede dig, var du endnu her' ('when I lost you, were you yet here'). After a slow fugue for the four voice parts, the original chorale begins to reveal itself.

Andrew Mellor is the author of The Northern Silence – Journeys in Nordic Music and Culture (Yale University Press)

Michala Petri is an internationally renowned, world-famous recorder virtuoso. She was a child prodigy, making her debut at the age of 11 and embarking on a full-time international career at the age of 17. She has since performed over 5,000 concerts in major venues worldwide and released more than 80 critically acclaimed recordings. Her repertoire spans from the Baroque to the Romantic period, as well as contemporary and improvised works. Over 150 pieces have been composed specifically for her. Petri's honours include the Wilhelm Hansen Music Prize (1998), the Léonie Sonning Music Prize (2000), and multiple ECHO Klassik Awards. She has also been nominated for the Nordic Council Music Prize (1996, 2015) and the Grammy Awards (2008, 2011, 2012). Since 2012, she has been an Honorary Professor at the Royal Danish Academy of Music and has served as Vice President of the Society of Recorder Players (UK) since 2015.

Theatre of Voices, founded in 1990 by the British conductor, singer, and writer Paul Hillier, is considered one of the world's leading vocal ensembles. With nearly 50 releases to their name and prestigious awards such as a Grammy Award and the Danish Radio's P2 Prize, the ensemble has long been recognised for its exceptional performances. Theatre of Voices' repertoire covers a wide spectrum of genres, from early music to modern sound-art installations and opera. Along with a uniquely clear and distinct sound, the ensemble's versatility has led to close collaborations with composers such as Arvo Pärt, Steve Reich, Karlheinz Stockhausen, John Adams, Kaija Saariaho, David Lang, Jóhann Jóhannsson, Hildur Guðnadóttir, and many others. The ensemble has also contributed to the world of film with soundtracks for works such as the Oscar-winning *La Grande Bellezza* (Paolo Sorrentino) and *Arrival* (Denis Villeneuve). Since 2003, Theatre of Voices has been based in Copen-

hagen. The group has been nominated twice for the Nordic Council Music Prize and has performed at several esteemed festivals, concert halls, and opera houses around the world. Some of these notable venues include Teatro Real, Palais Garnier, Lincoln Center, Carnegie Hall, Barbican Centre, and the Sydney Opera House.

Concerto Copenhagen has embarked on a journey of exploration for over 30 years, delving into the music of the Baroque, Viennese Classical, and Early Romantic periods with historical awareness and unwavering dedication. Today, the ensemble holds a prominent position in its field, both nationally and internationally. Under the musical guidance of Lars Ulrik Mortensen, Concerto Copenhagen combines a meticulous approach to historical material with artistic originality, continuously evolving in performance style and presentation. This ensures that the music comes to life through vibrant rejuvenation, remaining relevant to contemporary audiences. Since its inaugural concerts in 1991, Concerto Copenhagen has released numerous internationally acclaimed albums and participated in hundreds of concerts, opera productions, and soundtrack and video projects worldwide. With a repertoire that combines well-known European compositions with lesser-known works of Scandinavian origin and contemporary music, the orchestra celebrated its 30th anniversary in 2021. In recognition of its exceptional artistry, Lars Ulrik Mortensen and Concerto Copenhagen were awarded the prestigious 'Artist of the Year' title by Danish Radio P2 in 2022.

Paul Hillier's career has embraced singing, conducting, composition and writing about music. He was the founding director of the Hilliard Ensemble and, subsequently, Theatre of Voices. He has taught at American universities, and from 1996 to 2003, he served as Director of the Early Music

Institute at Indiana University. He has been the chief conductor of the EPCC, Ars Nova Copenhagen, Coro Casa da Música, and Chamber Choir Ireland. His nearly 200 recordings have earned worldwide acclaim and won numerous awards, including the Diapason d'Or and Grammy Awards. His books about Arvo Pärt and Steve Reich, along with editions of choral music, are published by Oxford University Press (OUP), while his own compositions are available through Edition S. He has been appointed an O.B.E. for his services to choral music, received the Order of the White Star of Estonia in 2007, and was knighted with the Order of Dannebrog in 2013. In 2023, he was the recipient of the Carl Nielsen and Anne Marie Carl-Nielsen Honorary Prize.

Syng mig levende igen

Af Andrew Mellor

Både Sunleif Rasmussens hjemland og evner gør ham til en ener i nordisk musikliv. Han er født i 1961 på Sandøy i Færøerne, der er et land med en fast forankret og vidt udbredt musiktradition, men kun begrænset musikalsk infrastruktur i formel betydning. Rasmussen lærte noder fra sin bedstemors orgelbog og tilegnede sig traditionelle færøske folkemelodier og salmer ved at lytte til dem. Som teenager blev han sendt til Norge for at lære elementær musikteori og fortsatte i 1988 til Danmark for at studere komposition hos Ib Nørholm på Det Kongelige Danske Musikkonservatorium i København.

Rasmussen har æren af såvel Færøernes første opera som landets første Nordisk Råds Musikpris, som han modtog i 2002 for sin symfoni nr. 1, *Oceanic Days*. Meget af komponistens musik er åbenlyst inspireret af hans hjemland og afspejler musikkens praktiske tradition på Færøerne uden at tage befolkningen som gidsel – samtidig med at den trækker vejret i landets barske, fugtige og blæsende luft. Med udgangspunkt i enkle elementer udforsker han skiftende perspektiver på velkendte temaer og mål.

En efterfølgende symfoni, *The Earth Anew* (2015), tilbageerobrer den nordiske skabelsesmyte fra Richard Wagner på en måde, der kan minde om den islandske komponist Jón Leifs *Edda*-tonesætninger. Det er et kolossalt værk for orkester og sangere, der vrider og vender sig, som knitrer og plasker og lyder til at kunne være trukket op fra jordens indre. Det giver indtryk af et musikalsk sprog, der bliver dannet og forfinet, men samtidig også talt, hvor hver eneste

rytmisk impuls kan mærkes i knoglerne og alligevel også er tilstrækkelig velformuleret til at sætte øjeblikket i perspektiv.

Mange af Rasmussens værker anvender dekonstrueret eller omdigtet materiale fra færøske folkemelodier og salmer som grundlag for store, pointillistiske lærreder med skildringer af gradvis forandring og forvandling. Hvor musikkens karakteristisk færøske elementer førhen var underforstået i Rasmussens musik, er de efterhånden begyndt at træde stadig tydeligere frem. "Tidligere skjulte jeg dem – jeg ville ikke være en ny Bartók," har komponisten udtrykt det. "Siden 1. symfoni har jeg fået det bedre med at lade dem blive mere markante."

Med "markante" mener han ikke nødvendigvis åbenlyse – som konstateringer eller udvikling i realtid. Ofte er temaer fordelt over lange perioder eller forløber hen over travl isorytmisk aktivitet. De findes typisk i lange linjer og træder kun frem set i perspektiv. Rasmussen sammenligner processen med sine hyppige sejlture rundt om øerne Sandøy, Skúvoy og Stóra Dímun. "Når man er ude på vandet, ændrer tingene sig langsomt," forklarer han. "Man ved måske godt, hvordan en bestemt ø ser ud, men når man sejler rundt om den, bemærker man fuldstændig andre perspektiver ved det samme sted og ænser dårligt nok, at det sker. Det er det, jeg prøver at udtrykke i min musik."

Songs of Solitude and Night (2019)

Som Rasmussens to første symfonier antyder, er det ikke svært at føle sig konfronteret med tilværelsens største spørgsmål, når man befinder sig midt mellem Færøernes overvældende landskaber. I 2019 tog Rasmussen igen spørgsmålet om skabelse op i første del af værket *Songs of Solitude and Night*, som er tilegnet sangeren og dirigenten Paul Hillier og skrevet til hans ensemble Theatre of Voices

med Michala Petri som blokfløjtesolist. Det blev uropført af dem 16. maj samme år.

Værkets første del, "Prelude", har tekst fra *Vølvens spådom*, der indleder middelaldertekstsamlingen *Den poetiske edda* med materiale helt tilbage fra vikingetiden. Den pågældende passage, der her er tonesat i engelsk oversættelse, beskriver skabelsen af jordkloden, stjernerne, solen, månen og de første mennesker i verden: Ask og Embla.

Åbningsmusikken beskriver et oprindeligt tomrum ved hjælp af en udefineret rumlen, der frembringes ved at gnide på stortrommeskindet. Hertil føjer sig den mystiske lyd fra en basblokfløjte, hvor musikeren på samme tid spiller og synger i modbevægelse, samt ordløs glissandosang fra sopranen, mezzosopranen og tenoren (de to sidstnævnte spiller også slagtøjsinstrumenter). Fra et dybt G begynder bassangeren at fremmane historien. Efterhånden som "Prelude" udvikler sig, reagerer tuttiangerne på bassens forudgående kald, mens trommeslagene ligger støt nedenunder og blokfløjter i forskellige stemninger ovenover antyder en viril poetisk vilje. Musikken søger og søger, indtil de to skabninger, om hvem det førhen hed, at "ånde havde de ikke, ånd heller ikke", nu får "blod, stemme og guders lød."

Anden sats benytter Gunnar Hoydals engelske oversættelse af William Heinesens digt *Hogboy*. Heinesen (1900-1991) var en af Færøernes mest markante kulturpersonligheder og blandt andet forfatter til nationalromanen *De fortabte spillemænd* (1950). Ud over at være forfatter var han også maler og musiker. *Hogboy*, som tillige har dannet afsæt for en kontrabaskoncert af den dansk-færøske komponist Kristian Blak, fortæller om en mystisk ånd, der har til huse i stenaldergraven Mae's Hove på Orkneyøernes hovedø Pomona. Ligesom i den foregående sats er også "Hogboy"

en historie fra fortiden, der også fremmanes ved gnidelyde fra stortrommen, men her krydret med meget konkrete lyde fra guiro og vibraslap og den præcis recitation af de fortællende elementer i Heinsens tekst fra dirigenten, Paul Hillier.

Kvindestemmer inkarnerer de kåde piger på Orkney, der i måneskin danser rundt om graven og uafladeligt spørger genfærdet, hvad det synger om. Mandsstemmer kommer med Hogboys stadig mørkere svar, som kom de nede fra hans våde underverden, og bevæger sig fra mørke minder ("og havde jeg endnu fødder at danse med") til ildevars-lende trusler ("jeg skulle have knuget jer nyfigne piger på tangens frådende senge"). Lyse sopranblokfløjter indhyller Orkney-pigerne, mens dybere stemte fløjter giver mulighed for eftertænksomhed, maniske besværgelser og en klagen-de epilog som antydning af Hogboys tidløse liv i sin hule.

Klar op vort mod, lys for vor fod (2016)

I kontrast til *Songs of Solitude of Night* søger Rasmussens kantate *Klar op vort mod, lys for vor fod* mod lyset og forestiller sig et fællesskab forenet i tro og bøn. Den er skrevet til kor og solister fra Trinitatis kirke i København, kirkens barokensemble og dets musikalske leder, Søren Christian Vestergård. Værket blev uropført i liturgisk sammenhæng søndag den 8. maj 2016.

Værket i syv satser benytter tekster af Helle S. Søtrup, som er sammenstillet af Københavns biskop, Peter Skov-Jakobsen og kaster et nutidigt lys over bønnens rækkevidde og sorgen som begreb. Noget af det musikalske materiale er hentet i Severus Gastorius' melodi fra 1681 til salmen *Opstandne Herre, du vil gå*, hvis tredje vers rummer linjen "Klar op vort mod, lys for vor fod". Melodien kombineres her med gamle gregorianske skalaer.

Rasmussens kantate kan minde ganske meget om opbygningen i en kantate af Bach. Besætningen er sopran- og barytonsolisten, tuttikor og et barokensemble, som Bach næppe ville have haft svært ved at genkende (i særdeleshed ikke duetterne med oboer og violiner). Parallellen er mest oplagt i første sats, "Du er, opstanden sejrshelt", som med en fortløbende, barokagtig bevægelse som fundament åbner med et karakteristisk instrumentalforspil og fortsætter med at bryde akkorderne fra koralmelodien, men samtidig opretholder den trinvis akkordfølge. Altstemmen fletter en "cantus firmus" gennem den omgivende flerstemmighed over ordene "Jeg er hos dig".

"Bøn 1" fremstår som en indledende klagesang for en mistet kærlighed, hvor tanken om samhørighed straks etableres af parvise oboer og violiner knyttet tæt sammen i imiterende dialog og tanken om adskilte mandlige og kvindelige sangergrupper. Satsen "Hjælp mig" genlyder af den gamle salmes bøn "forstærk mit mod". I bønnens ånd bereder barytonsolisten sig på tilværelsens malstrømme og forstyrrelser, samtidig med at han beder sin skaber: "led mig ud af mit reaktive selv".

I "Tak for dig" er sopran- og barytonsolisterne sammenslynget i dialog oven over pulserende strygere i afvæbnende og overvældende taksigelser, der slutter med "Tak fordi du har kysset mig med din levende mund." Til "Bøn 2" er mands- og kvindestemmer placeret i antifone ordvekslinger gennem brugen af tekstrytmer med mindelser om gregoriansk sang, sådan som litanierne fra enkeltpersoner og grupper med behov for bøn udvikler sig – fra "bænkevarmerne" og "dem, der har tålt meget" til "dem, der troede, at de vidste, hvad de ville".

"Syng" er en rapsodisk tilskyndelse til at synge, som fremføres af sopransolisten i selskab med en veltalende violin. "Syng mig sand, syng mig åben", synger kvinden, " ... syng mig levende igen." Sidste sats, "Du har eksisteret", slutter kredsen både musikalsk og filosofisk. Også den begynder med de to oboer som symbol på den tanke om samhørighed, der kommer til udtryk tekstens konstatering af, at "Da jeg mistede dig, var du her endnu". Efter en langsom fuga for de fire vokalstemmer træder den oprindelige koral gradvis frem.

Andrew Mellor er forfatter til The Northern Silence – Journeys in Nordic Music and Culture (Yale University Press)

Michala Petri er en internationalt anerkendt blokfløjtevirtuos. Hun var et såkaldt vidunderbarn, debuterede som 11-årig og indledte allerede som 17-årig en international fuldtidskarriere. Siden da har hun optrådt til over 5.000 koncerter på store scener verden over og udgivet flere end 80 anmelderroste indspilninger. Hendes repertoire spænder fra barok til romantisk musik samt moderne og improviserede værker. Over 150 værker er blevet komponeret specifikt til hende. Blandt Michala Petris mange udmærkelser finder man Wilhelm Hansen Musikpris (1998), Léonie Sonnings Musikpris (2000) og adskillige ECHO Klassik-priser. Hun har desuden været nomineret til Nordisk Råds Musikpris (1996, 2015) samt de amerikanske Grammy Awards (2008, 2011, 2012). Siden 2012 har Michala Petri været adjungeret professor ved Det Kongelige Danske Musikkonservatorium og siden 2015 næstformand for Society of Recorder Players (UK).

Siden Paul Hillier grundlagde **Theatre of Voices** i 1990, har ensemblet medvirket på næsten 50 udgivelser. De har vundet flere prestigefyldte priser, herunder en GRAMMY og DR P2 Prisen, og anses som et af verdens førende vokalsembler. Theatre of Voices' repertoire dækker et bredt udsnit af genrer, fra tidlig musik til moderne lydkunstinstallationer og opera. Sammen med ensembles klare og distinkte lyd har dets alsidighed ført til tætte samarbejder med komponister som Arvo Pärt, Steve Reich, Karlheinz Stockhausen, John Adams, Kaija Saariaho, David Lang, Jóhann Jóhannsson, Hildur Guðnadóttir og mange andre. Ensemblet gør sig også i filmverdenen og har leveret lydspor til film som den Oscar-vindende *La Grande Bellezza* (Paolo Sorrentino) og *Arrival* (Denis Villeneuve). Siden 2003 har Theatre of Voices haft base i København. Gruppen har været nomineret til Nordisk Råds Musikpris to gange, og gruppen optræder på prominente festivaler samt i koncertsale og operahuse som

Teatro Real, Palais Garnier, Lincoln Center og Carnegie Hall, Barbican Centre og Sydney Opera House.

I mere end 30 år har **Concerto Copenhagen** udforsket og opført musik fra barokken, wienerklassicismen og den tidlige romantik med en historisk bevidsthed og en kompromisløs tilgang. I dag er Concerto Copenhagen anerkendt som et internationalt fyrtårn inden for sit felt, og under Lars Ulrik Mortensens ledelse forener orkestret en metodisk tilgang til det historiske materiale med kunstnerisk originalitet og en konstant fornyelse i opførelse og formidling. Dette sikrer, at musikken får nyt liv og forbliver relevant og engagerende for det moderne publikum. Siden de første koncerter i 1991 har Concerto Copenhagen udgivet adskillige internationalt anerkendte album og medvirket i hundredvis af koncerter, dusinvis af operaproduktioner samt indspillet filmmusik og videoer. Orkestret har turneret i koncertsale, operahuse og festivaler over hele verden. Med et repertoire, der kombinerer velkendte europæiske kompositioner med mindre kendte værker af skandinavisk oprindelse og nutidig musik, fejrede orkestret sit 30-års-jubilæum i 2021. Som anerkendelse af deres enestående kunstneriske bidrag blev Lars Ulrik Mortensen og Concerto Copenhagen tildelt titlen som årets DR P2 Kunstner i 2022.

Paul Hillier har markeret sig på internationalt plan som både sanger, dirigent, komponist og forfatter til bøger om musik. Han er grundlægger af The Hilliard Ensemble og efterfølgende Theatre of Voices. Han har undervist på amerikanske universiteter og fra 1996-2003 var han leder for Early Music Institute ved Indiana University. Han har været chefdirigent for EPCC, Ars Nova Copenhagen, Coro Casa da Música og Chamber Choir Ireland. Hans tæt på 200 indspilninger, har opnået verdensomspændende anerkendelse og vundet adskillige priser - Diapason d'Or og Grammy Awards. Hans

bøger om Arvo Pärt og Steve Reich er sammen med udgaver af kormusik udgivet af OUP, mens hans egne kompositioner findes på Edition S. Han har modtaget en O.B.E. (Order of the British Empire) for sit virke indenfor kormusik, Estiske Hvide Stjernes Orden og udnævnt til Ridder af Dannebrog i 2013. Modtager 2023 af Carl Nielsen og Anne Marie Carl-Nielsens Hæderslegat.

Songs of Solitude and Night (2019)

No. 1, Prelude (Völuspá)

- 1 Of old was the age | when Ymir lived;
Sea nor cool waves, | nor sand there were.
Earth had not been, | nor heaven above,
But a yawning gap, | and grass nowhere.

The sun, the sister | of the moon, from the south
Her right hand cast | over heaven's rim;
No knowledge she had | where her home should be,
The moon knew not | what might was his,
The stars knew not | where their stations were.

Then sought the gods | their assembly-seats,
The holy ones, | and council held.
Names then gave they | to noon and twilight,
Morning they named, | and the waning moon,
Night and evening, | the years to number.

Then from the throng | did three come forth,
From the home of the gods, | the mighty and gracious;
Two without fate | on the land they found,
Ask and Embla, | empty of might.

Soul they had not, | sense they had not,
Heat nor motion, | nor goodly hue;
Soul gave Othin, | sense gave Hönir,
Heat gave Lothur | and goodly hue.

No. 2, Hogboy

Text © William Heinesen. Translation © Gunnar Hoydal

- 2 *Hogboy, the phantom with the cheerful name,
lives in the mound Maeís Hove in the Orkney Islands.*

*You can hear him singing mysterious songs in the dark.
Two Orkney girls playing and dancing in the moonlight
around the ancient grave, whisper with shaking voices:*

'Hogboy! Hogboy! What else do you sing about?'
'About Spring, girls, the light in Spring!
That is what I sing about in solitude and night!
About the wind out of the sea.
That kisses the new-grown grass!
About the fresh mouths of the waves
kissing the sprouts of the seaweed!
And if only I still had my mouth to kiss with
I would have kissed you all and all again,
So that my black darkness would glow inside!
But now it must wait until you have died.
And now it must wait till the Day of Doom.'

The girls laugh and question him further:

'Hogboy! Hogboy! What else do you sing about?'
'About Summer, girls, the light in Summer!
That is what I sing about in solitude and night!
The wind that embraces the flowering grass! About the fiery
boys of the waves.
That toss and swing in frantic play
All the naughty girls of the seaweed!
And if only I still had my feet to dance with
I would have swung you all and all again
Until you saw stars and suns glow inside!
But now it must wait until you have died,
And now it must wait till the Day of Doom.'

The girls yell impatiently:

'Hogboy! Hogboy! What else do you sing about?'

'About Autumn, girls, the light in Autumn!
 That is what I sing about in solitude and night!
 About the storm that plays with drifting hay!
 About the wild lads of the breakers.
 Slapping the arms and thighs of the seaweed!
 Alas, if I still had my royal spire!
 I would have crushed you down in the hay,
 I would have thrown you, inquisitive girls,
 on the foaming beds of the seaweed.
 And come unto you with all my might!
 But now it must wait until you have died.
 And now it must wait till the Day of Doom.'

The girls scream:

'Hogboy! Hogboy! What else do you sing about?'
 'About nothing, girls, about nothing!
 That is what I sing about in solitude and night.
 Nothing with my greedy mouth.
 Nothing with my nimble foot.
 Nothing with a fiery spire.
 Nothing when you have all died.
 Nothing on the Day of Doom.'

The girls wail and beg:

'Hogboy! Hogboy! What else do you sing about?'
 'Nothing is the answer from far away.'

Then the phantom keeps silent in his grave, and the girls go home, sighing heavily.

Klar op vort mod, lys for vor fod (2016)

The libretto is crafted by Peter Skov-Jakobsen, Bishop of Copenhagen, based on texts by Helle S. Søtrup (©).

- 3 Vær ikke bange, lille hjerte –
 jeg er hos dig.
 Mørket er aldrig ugrebet af lys,
 kun i ly af natten
 kan man uset rulle stenen fra graven.

- 4 Vi havde gjort os visse forestillinger
 om tiden efter dig.
 Du ville være borte,
 og vi alene her tilbage.
 Men her bor næsten ingen i dette hus mere,
 for med dig forsvandt
 den bedste del af det, der er.

- 5 Hjælp mig med at bære mit liv,
 forstærk mit mod,
 så jeg kan stå usikker
 i kærlighedens afmagt.
 Lad mig kun bære de byrder, der er mine,
 men overlad mig ikke
 til mine egne systemer.
 Styrk min samhørighed indefra,
 led mig ud af mit reaktive selv.

 Giv mig at være min tro og min tvivl,
 tilgiv alle vildfarelser.
 Led mig bestandig mod forsoning.

- 6 Tak for dig,
 tak for dage, jeg måtte dele med dig,
 og fordi jeg har været elsket af dig.

Tak, fordi jeg måtte være vidne til dit liv,
fordi du havde tillid til mig.
Tak, fordi jeg måtte være vigtig for dig,
fordi jeg kender varmen fra din omfavnelse.
Tak, fordi jeg har minder om dig,
fordi jeg fik identitet og ansigt af dig,
og fordi jeg mærkede livets grøde gennem dig.
Tak, fordi du har kysset mig
med din levende mund.

- 7 Vi beder for dem, der lever under evne,
for bænkevarmerne og håndlangerne,
for dem, der har tålt meget.
Vi beder for idealisterne,
for sværmerne,
og for dem, der evig og altid skal sige sandheden.
Vi beder for dem, der venter ved telefonen,
for dem, der har meget at miste,
og for dem, der ingenting kan undvære.
Vi beder for dem,
der troede, de vidste, hvad de ville.

- 8 Syng for mig, min engel,
syng porten op.
Syng kulden ud af knoglerne,
syng mig sand,
syng mig åben.
Syng mig sårbar, syng mig salig,
syng mig levende igen.

- 9 Du har eksisteret alle mine dage.
Da jeg mødte dig, havde jeg kendt dig altid.
Da jeg mistede dig, var du her endnu.

Recorded at Garnisonskirken, Copenhagen, May 2021

Recording producer: Preben Iwan

Engineering, mixing and mastering: Preben Iwan

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Sing me Back to Life, by Andrew Mellor, translated from the

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MUSIKANTOLOGI**

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