



Paul von Klenau

Concertos
Symphony No. 8

Singapore
Symphony Orchestra

Ziyu He
Søren Rastogi
Hans Graf

Paul von Klenau (1883–1946)

Concertos · Symphony No. 8

Ziyu He, violin

Søren Rastogi, piano

Singapore Symphony Orchestra

Conducted by Hans Graf

Violin Concerto (1941)

1 I Ruhig fließend	15:28
2 II Sehr ruhig	7:49
3 III Tempo scherzando (Mit guter Laune)	7:05

Piano Concerto (1944)

4 I Allegro	12:52
5 II Andante	12:59
6 III Lebhaft, und mit Humor	8:46

Symphony No. 8 (1942)

In olden style

7 I Allegro vivace	3:57
8 II Andante grazioso	4:03
9 III Menuet	2:04
10 IV Rondo. Allegro molto vivace	3:39

Total 78:43

World premiere recording



Danish Arts
Foundation



Paul von Klenau

Lights in the Twilight

By Steen Chr. Steensen

Paul von Klenau was born in Copenhagen in 1883 and received private tuition from the composer Otto Malling. In 1900 he began his studies in composition and violin at the Royal Danish Music Conservatory. At the age of 19 he travelled to Germany, where he extended his education as a composer with, amongst others, Max Bruch. He settled there, establishing a family and a successful career as a conductor and composer. Klenau became well regarded in Germany and Austria, having success with performances of the operas *Michael Kohlhaas* (1933), *Rembrandt van Rijn* (1933–37) and *Elisabeth von England* (1938–41). During these years he was able to navigate his way through a Nazi Germany where the boundaries between being inside or outside

in relation to the prevailing ideology and artistic taste were blurred. Both in writing and in speech, Klenau gave expression to views that aligned with those of the Nazis, though he never actually joined the party.

Artists working under the Third Reich lived in constant danger of being labelled 'entartet', degenerate. Many fled, while those that remained had to conform to the Nazi party's views until times changed. So for example, twelve-tone music was not acceptable, though at that point the government was in some doubt about what actually constituted the style and although Klenau worked in this direction through his friendship with, amongst others, Alban Berg, he developed his own 'key-determined twelve-tone system', as he expressed it, throughout the 1930s.

When the Second World War broke out, Klenau returned to Denmark, settling in Copenhagen, but as he said in a radio interview, 'I hope, steadily, to be able to continue my

activity in Germany from here.' The Danish musical scene reacted with reserve to Klenau on his return, partly because he had chosen to serve German musical life and partly because he wrote in a foreign musical language, far from Carl Nielsen's and from what one associated with Danish music, but there was no outright rejection. In his memoirs, Klenau pointed out that, 'on the whole, the Danish Broadcasting Corporation treated my compositions in a respectful way, and performed a number of my older works.'

None of the three works on this release were performed during Klenau's lifetime. They are characterized by a tonal language which seeks to engage the public without troubling them with the compositional principles Klenau had worked on for so long. The three works were all found amongst his surviving papers, which were brought to the Royal Danish Library in 2005. Two sets of notebooks written by Klenau and reviewed

by his second wife, Margarethe Klimt, were important sources included in this recovery, as well as no fewer than three manuscripts of articles or lectures.

Klenau began to write his memoirs in January 1944. He lay in his bed to get relief from a heart condition that had troubled him for several years. Though he was weakened, his level of activity remained high, as witnessed by these words from his memoirs: 'At the same time as I write down these memories and reflections, I have made drafts for and completed a number of musical works, amongst which there are a piano concerto, a cello sonata, a set of Nietzsche songs and the opera, *Fårekyllingen ved arnen* (The Cricket on the Hearth).'

Klenau continued his high work rate despite his weak health, without knowing whether the works he produced would be performed or not. Amongst the works he composed while he dictated his memoirs was the piano concerto.

Violin Concerto (1941)

Klenau divided his compositions into two groups: those which were twelve-tone and those which weren't. The violin concerto belongs to the first group. Information about the work is very sparse. In the notebooks, the only mention is brief: 'Written...Spring 1941', and the concerto's manuscript is dated 29 July that year.

The work is Classical in its formal structure, with three movements, and in its orchestration, with strings, woodwind, horns, drums, and cymbals. Even though the concerto is, according to Klenau's own classification, a twelve-tone work, its musical expression is more late Romantic in style, comparable to works by Richard Strauss and Erich Wolfgang Korngold, built on a tonal foundation. Sketches for the concerto show which rows and inversions are in play in the twelve-tone system, so the combination results in a symbiosis of tonal, bitonal and distinctive atonal strategies.

The first movement follows the Classical sonata form, but it functions as a template as the movement's expression is more melodically imaginative, built on two fundamental thematic ideas. The first is presented by the solo violin in its introduction, with a characteristic rising tone row spun out of a twelve-tone scale. The storytelling atmosphere continues in the slow second movement, in which the solo violin seems to have its own life and floats above the waters. It unfolds in a twelve-tone universe with which the orchestra discreetly resonate.

Where the second movement is passively reflective, the third is full of unexpected energy. 'In a good mood' (Mit guter Laune), Klenau wrote at the beginning of the movement. This good humour unfolds itself in a dance-like and virtuosic manner, both the solo violin and the orchestra. The movement has the character of a Baroque *concerto grosso*, with the contrast between solo and orchestra clearly defined.

Piano Concerto (1944)

Klenau was inspired to compose his piano concerto after hearing the young pianist, Boris Linderud, and collaborating with him on performances of Klenau's Piano Sonata in F minor and Six Preludes and Fugues for a radio broadcast. In a letter to his wife, he wrote: 'Yesterday a young, highly gifted pianist by the name of Linderud played my new piano sonata for me. I was satisfied with the work. Only I feel that this serious art is homeless.' The concerto is end-dated 28 May 1944. It has three movements, and is built upon Klenau's 'key-determined twelve-tone system'. There is a sketch for the work in which we can see that he has used a twelve-tone row with various possibilities as a basis for development.

Although the concerto is based on twelve-tone technique, it comes across, on the whole, as Classical, both in its use of its material and its orchestration. Tonally speaking, Klenau makes use of leading notes,

cadences and sequences that are familiar in tonally based music. The piano concerto is a personal work that, like the memoirs, plays out the composer's situation during the Second World War.

The first movement presents a series of thematic ideas without there being an actual development in the Classical sense. Instead Klenau juxtaposes development and stasis. The enormous energy of the first movement remains pent-up, a memory of the situation in which Klenau had found himself 'at home' in Denmark. The second movement is searching in character, developing towards a bombastic climax which fails to materialize. Instead there is a contemplative calm, a search for beauty in simplicity bordering on the banal. The final movement has the marking, 'Lively, and with humour', a playful movement tonally characterized by sequences and melodically by scales running up and down.

Symphony No. 8 (1942)

Klenau composed the opera *Die Låsterschüle* during the winter of 1924–25. This was a cheerful opera inspired by the Rococo, and when it was performed by Statsradiofonien (today the Danish National Symphony Orchestra) in the summer of 1942, Klenau had the idea of composing a new symphony 'in olden style', because, as recorded in his notebooks, he had an 'impulse to do it'. It is the Rococo spirit from *Die Låsterschüle* that has been brought into a symphonic form: light, cheerful, playful. It is a symphony carried away by its 'impulse', a kind of exercise in the style of the old Baroque and Viennese Classical masters which Klenau had, at other times, written about and given lectures on. Perhaps it is so much an exercise that the symphony was just for his own pleasure, as he didn't try to have it performed or published.

In his notebooks, Klenau wrote: 'in Classical style, like a little Mozart

symphony', and elsewhere it says 'Not 12-tone!'. In contrast to most of Klenau's production, there is a key signature, stressing that the work is based on the major and minor modes. In its overall form, the work can put us in mind of a pastiche of an early Mozart symphony, with four short movements, but if we listen to the detail, there is much more in the music than just a stylistic exercise.

The first movement's main theme is a good example of the way in which Klenau, within the framework of a conventional sonata form, plays with tonal relationships. The symphony appears to begin in D major, but already in the course of the first theme's presentation, the piece moves away from this key. Klenau gives his style-exercise a new direction. The second movement's *Andante grazioso* is built up of thematic elements that follow each other naturally, in an arch form that is characterized by a perpetuum mobile with repetitions and a continuous pizzi-

cato in the strings. The movement is graceful in its simplicity. In the third movement, Klenau comes nearest to his Rococo model with a minuet in the French court style, with a distinctive use of the timpani. The fourth movement is a rondo with a characteristic playful main theme. In this movement, Klenau allows himself some freedom in relation to a conventional rondo, blending small abrupt shifts in the metric structure and displacements in the sonic balance.

On the whole, the eighth symphony stands in contrast to the preceding seventh and the following ninth symphony, which both bear the imprint of the twelve-tone system. Klenau's eighth had been hidden so well that it had been forgotten: he gave the number 8 to its successor, number 9, a mistake that was only corrected when his wife, Margarethe Klimt, revised the list of her husband's compositions, and gave number eight its correct number.

This release only contains a small part of Klenau's massive production during the Second World War. He produced works, nearly manically, until his death on 31 August 1946, but then he and his music disappeared from view in a kind of collective amnesia. It was only in the last decade of the last century that there was any attempt to rectify the omission, with concerts, an opera performance and recordings, making it possible to assess Klenau's significance in Danish music history of the 20th century.

Violin virtuoso **Ziyu He** made his debut at the Musikverein with the Vienna Philharmonic under Adam Fischer in 2017 at the young age of 18. In 2016, he won both the International Mozart Competition in Salzburg and the Yehudi Menuhin Competition, and in 2014, he was named the Eurovision Young Musician of the Year. He has performed with numerous orchestras, including the Wiener Philharmoniker, Mariinsky Orchestra St Petersburg, Macau Orchestra, Vienna Chamber Orchestra, Rai National Orchestra, Ulster Orchestra, Bochumer Symphoniker, China Philharmonic, Shanghai Philharmonic, Singapore Symphony Orchestra, and the Mozarteum Orchestra Salzburg. He has collaborated with conductors such as Adam Fischer, Christopher Warren-Green, Choo Hoey, Tung-Chieh Chuang, David Brophy, Diego Matheuz, Guoyong Zhang, Howard Griffiths, Ilyich Rivas, Joji Hattori, Valery Gergiev, and regularly with Hans Graf.

In the 2021/22 season, Ziyu made his debut with the Wiener Symphoniker and Lio Kuokman, and was invited once again to the Singapore Symphony Orchestra with Hans Graf for concerts and recordings. He also performed with the Camerata Schweiz in Lucerne and the Belgrade Philharmonic Orchestra with Howard Griffiths. Other recent highlights include the BBC Belfast Proms in the Park, his debut at the George Enescu Festival, return visits to the Mozarteum Orchestra Salzburg, as well as recitals at the Konzerthaus Vienna in their 'Great Talents' series.

Ziyu started playing the violin with Xiangrong Zhang in his native China at the age of five. When he was just ten years old, he was invited by Paul Roczek to study at the Mozarteum University Salzburg, where he completed his Masters studies in the summer of 2021. He plays an Andrea Guarneri violin made in 1688, generously on loan by a private sponsor.



Søren Rastogi and Hans Graf at the recording of Klenau's Piano Concerto

Søren Rastogi is one of Denmark's most versatile and renowned concert pianists, and his impressive career as a soloist has seen him perform with most of Denmark's symphony orchestras, under the baton of some of the most prominent conductors in the field, including Christian Mandeál, Douglas Bostock, Christian Kluxen, Benjamin Shwartz, Matthias Aeschbacher, Ed Spanjaard, Jayce Ogren, Peter Feranec, Ilan Volkov and Thomas Søndergård. He has played piano concertos by Mozart, Schumann, Stravinsky, Bartók, and Gershwin, to name but a few.

As a chamber musician, Rastogi has given recitals with international musicians such as Vilde Frang, Andreas Brantelid, Benjamin Schmid, Narek Hakhnazaryan, and Sergei Dogadin. He is a frequent guest at many chamber music festivals, including the Bergen International Festival, Tivoli Summer Festival, and Hardanger Music Festival. Together with his wife, cellist Janne Fredens,

he is the artistic director of the Odsherreds Chamber Music Festival, which presents a range of international names in collaboration with young Danish talents.

Søren Rastogi is not only known for his solo work but also for his close collaboration with leading Scandinavian singers, including baritone Johannes Weisser. Their CD *Visiting Grieg* was critically acclaimed and named 'CD of the Month' by Classic FM.

Rastogi also has a close collaboration with the Danish National Vocal Ensemble, where he serves as both pianist and musical director. Together, they have developed new concert formats that have been presented on radio and TV broadcasts in recent years.

In 2006, Søren Rastogi's illustrious career soared to new heights when he was appointed as the 'Tower Musician' by the Danish Broadcasting Corporation and Rundetårn (the Round Tower in Copenhagen). This

prestigious honour involved a series of five concerts broadcast on radio, where he performed both as a soloist and chamber musician. In addition to this, Rastogi has also recorded numerous radio broadcasts for the European Broadcasting Union (EBU), cementing his reputation as one of Denmark's leading musical ambassadors.

Apart from his work as a performer, Søren Rastogi also lectures at the Royal Academy of Music in Aarhus and the Royal Danish Academy of Music in Copenhagen. He has conducted masterclasses in the United States, Norway, Sweden and Finland, inspiring and mentoring the next generation of pianists. Rastogi is also the chairman of the jury at the Aarhus International Piano Competition, a testament to his immense knowledge and expertise in the field. Throughout his career, Søren Rastogi has been the recipient of numerous grants and accolades.

Since its founding in 1979, the **Singapore Symphony Orchestra** has been Singapore's flagship orchestra, touching lives through classical music and providing the heartbeat of the cultural scene with its 44-week calendar of events. The Singapore Symphony Orchestra is led by Music Director Hans Graf, the third in the orchestra's history after Lan Shui (1997–2019) and Choo Hoey (1979–96).

In addition to its subscription series concerts, the orchestra is well-loved for its outdoor and community appearances, and its significant role educating the young people of Singapore. The Singapore Symphony Orchestra has also earned an international reputation for its orchestral virtuosity, having garnered sterling reviews for its overseas tours and over 50 recordings, culminating in its third place win in the prestigious *Gramophone* Orchestra of the Year Award 2021. In 2022, *BBC Music Magazine* named the Singapore Sym-

phony Orchestra as one of the 21 best orchestras in the world.

The Singapore Symphony Orchestra performs over 60 concerts a year at such venues as the Esplanade Concert Hall and Victoria Concert Hall in Singapore. Bridging the musical traditions of East and West, Singaporean and Asian musicians and composers are regularly showcased in its concert seasons. Its versatile repertoire spans all-time favourites and orchestral masterpieces to exciting cutting-edge premieres. The Singapore Symphony Orchestra launched its digital concert hall, SSOLOUNGE, in 2021.

The Singapore Symphony Orchestra is part of the Singapore Symphony Group, which also manages the Singapore Symphony Choruses, the Singapore National Youth Orchestra, and the *VCHpresents* chamber music series, the Singapore International Piano Festival and the biennial National Piano & Violin Competition.

Hans Graf, the renowned Austrian conductor, has brought an innovative and inspired approach to music-making as the Chief Conductor of the Singapore Symphony Orchestra since the 2020/21 season, and subsequently as Music Director from the 2022/23 season. Graf has previously held positions as Music Director with several orchestras, including the Houston Symphony, Calgary Philharmonic, Orchestre National Bordeaux Aquitaine, Basque National Orchestra, and the Mozarteum Orchestra Salzburg. He is frequently invited to conduct major orchestras worldwide, including the orchestras of Boston, Cleveland, Los Angeles, New York and Philadelphia, as well as in Vienna, Dresden, Oslo, London, Melbourne, Sydney, Seoul and Hong Kong, and with orchestras including the Gewandhausorchester Leipzig, Deutsches Symphonie-Orchester Berlin, Royal Concertgebouw, Hallé Orchestra, Royal Philharmonic, the Bavarian, Danish and Netherlands Radio Sym-

phony orchestras, Budapest Festival, St Petersburg Philharmonic, Russian National and the Malaysian Philharmonic. Graf has also conducted operas in several prominent opera houses, such as the Vienna State Opera and in Munich, Berlin, Paris, Strasbourg, Rome and Zurich.

Graf's extensive discography features all the symphonies of Mozart and Schubert, the complete orchestral works of Dutilleux, and the world premiere recording of Zemlinsky's *Es war einmal*. He won both the GRAMMY and ECHO Klassik awards for best opera recording for his recording of Berg's *Wozzeck* with the Houston Symphony. In 2014, he received the Österreichischer Musiktheaterpreis for Strauss's *Die Feuersnot* at the Vienna Volksoper, where he later returned in 2021 to lead *Der Rosenkavalier*.

Born near Linz in 1949, Graf is currently Professor Emeritus for Orchestral Conducting at the Mozarteum University Salzburg. In

recognition of his contributions to music, he was awarded the Chevalier de l'Ordre de la Légion d'Honneur by the French government and the Grand Decoration of Honour of the Republic of Austria.

Lys i tasmørket

Af Steen Chr. Steensen

Paul von Klenau blev født i København i 1883 og modtog privatundervisning af komponisten Otto Malling. Han påbegyndte sine studier i komposition og violin på Det Kongelige Danske Musikkonservatorium i 1900 og rejste 19 år gammel til Tyskland, hvor han modtog undervisning i komposition hos blandt andre Max Bruch. Her bosatte han sig, stiftede familie og skabte sig en vellykket karriere som dirigent og komponist. Klenau blev anerkendt i Tyskland og Østrig, blandt andet for opførelserne af operaerne *Michael Kohlhaas* (1933), *Rembrandt van Rijn* (1933-37) og *Elisabeth von England* (1938-41). I disse år lykkedes det ham at navigere i et Nazityskland, hvor grænserne mellem at være indenfor eller udenfor i forhold til den herskende

ideologi og kunstmag var udviskede. Klenau gav på skrift og i tale udtryk for holdninger, der flugtede med nazisternes, men han meldte sig aldrig ind i partiet.

Kunstnere i Det Tredje Rige levede under konstant fare for at blive betegnet som 'entartet' (udartet, degenereret). Mange flygtede, mens de, der blev tilbage, måtte indrette sig efter nazistpartiets til tider tilfældige forskrifter. Tolvtonemusik var for eksempel ikke accepteret, selvom styret også på det punkt var i tvivl med sig selv om en definition. Gennem sit venskab med blandt andre Alban Berg, der arbejdede i netop denne retning, udviklede Klenau op gennem 1930'erne sit eget 'toneartsbestemte tolvtonesystem', som han udtrykte det.

Da Anden Verdenskrig brød ud, vendte Klenau tilbage og bosatte sig i København, men som han sagde i et radiointerview: "Jeg håber stadigvæk herfra at kunne opretholde min virksomhed i Tyskland." Det danske

musikliv reagerede med tilbageholdenhed over for den hjemvendte Klenau, der dels havde valgt at tjene det tyske musikliv og dels komponerede i et fremmed tonesprog langt fra Carl Nielsen, og hvad man forbandt med dansk musik. Der var imidlertid ikke tale om ren afvisning. Klenau har i sine erindringer blandt andet påpeget: "I det hele taget tog Radiofonien sig på en meget anerkendelsesværdig måde af mine kompositioner og opførte en del af mine tidligere værker."

Ingen af de tre værker på denne udgivelse blev imidlertid opført, mens Klenau levede. De er karakteriseret ved et tonesprog, der søger at komme sit publikum i møde uden at give køb på de kompositoriske principper, Klenau havde arbejdet sig frem til. De tre værker blev alle fundet i 2005 blandt Klenaus efterladte papirer, som det lykkedes Det Kongelige Bibliotek at få bragt hjem til Danmark. I den forbindelse er to sæt notesbøger vigtige kilder, da de er skrevet af Klenau selv og siden gennemgået

af hans kone af andet ægteskab, Margarethe Klimt. Hertil kom mindst tre manuskripter til artikler eller foredrag.

Klenau begyndte at skrive sine erindringer i januar 1944. Han lå i sengen for at få bugt med en hjertelidelse, der havde svækket ham gennem flere år. Men skønt han var svækket, var aktivitetsniveauet højt. Det vidner forordet til erindringerne om: "Samtidig med at jeg nedskrev disse erindringer og betragtninger, har jeg fuldført og gjort udkast til flere musikalske arbejder, blandt andet en klaverkoncert, en cellosonate, Nietzsche-sangene og operaen *Fårekyllingen ved arnen*."

Klenau fortsatte således sit høje produktionstempo til trods for svagt helbred og uden at vide, om værkerne ville blive opført eller ej. Blandt de værker, han komponerede, mens han dikterede sine erindringer, var klaverkoncerten.

Violinkoncert (1941)

Klenau delte sine kompositioner op i to grupper: de, der var tolvtonede, og de, der ikke var det. Til den første hører violinkoncerten. Oplysningerne om værket er meget sparsomme. I notesbøgerne står der blot: "geschrieben ... Frühjahr 1941". Koncerten er i et manuskript dateret 28. juli samme år.

Værket er klassisk både i sin opbygning med tre satser og i orkestersammensætningen med strygere, træblæsere, horn, pauker og bækkene. Selvom violinkoncerten ifølge Klenau hører til blandt tolvtoneværkerne, er det musikalske udtryk mere senromantisk, baseret på et tonalt grundlag i stil med Richard Strauss og Erich Wolfgang Korngold. Skitser til koncerten viser dog også, hvilke rækker og omvendinger i tolvtonesystemet, der er i spil, så det samlede resultat synes at være en symbiose mellem tonale, bitonale og egentlige atonale midler.

1. sats følger den klassiske sonateform, men det er mere som

en skabelon, for satsens udtryk er mere melodiestof fabulerende bygget op over to grundlæggende tematiske idéer. Den ene præsenterer soloviolen i sin introduktion med en karakteristisk opadgående tonerække spundet over en tolvtoneskala. Den fabulerende stemning fortsætter i den langsomme andensats. Her er det, som om soloviolinstemmen har sit eget liv og svæver over vandene. Den udfolder sig i et tolvtoneunivers, mens orkestret diskret tilføjer satsen en klangbund. Hvor andensatsen er passivt reflekterende, er tredjesatsen båret af udadvendt energi. "Mit guter Laune", har Klenau skrevet i begyndelsen af satsen. Dette gode humør udfolder sig dansant og virtuost både i solo og orkester. Satsen har præg af barokkens *concerto grosso* med modstillingen mellem solo og orkester i klare inddelinger.

Klaverkoncert (1944)

Klenau blev inspireret til at komponere klaverkoncerten efter at have

hørt den unge pianist Boris Linderud og samarbejdet med ham om en opførelse af Klenaus klaversonate i f-mol og *Sechs Präludien und Fugen* til en radiotransmission. I et brev til sin hustru skrev han: "I går spillede en ung – højt begavet pianist – ved navn Linderud min nye klaversonate for mig. Jeg var tilfreds med værket. Kun synes den alvorlige kunst hjemløs." Koncerten er slutdateret 28. maj 1944, den har tre satser og bygger på Klenaus toneartsbestemte tolvtonesystem, og han har i en skitse til værket angivet en tolvtonerække med forskellige muligheder for bearbejdning.

Skønt koncerten er baseret på tolvtoneteknik, fremstår den i sin helhed klassisk både i orkestrering og materialebrug. Tonalt gør Klenau således både brug af ledetoner, kaden- cer og sekvenser, som er kendt fra tonalt baseret musik. Klaverkoncerten er et personligt værk, der ligesom erindringerne afspejler komponistens situation under Anden Verdenskrig.

1. sats præsenterer en række tematiske idéer, uden at der er tale om egentlig udvikling i klassisk forstand, og Klenau skaber hermed på én gang udvikling og stilstand. Den enorme energi i 1. sats forbliver uforløst, hvilket minder om den situation, Klenau befandt sig i 'hjemme' i Danmark. Andensatsen er søgende i sin karakter, den udvikler sig frem mod et bombastisk, men uforløst klimaks, der afløses af en kontemplativ ro og søgen efter skønhed i en enkelhed grænsende til det banale. Sidste sats har betegnelsen "Lebhaft, und mit Humor" – en legende sats tonalt præget af sekvenser og melodisk af opad- og nedadgående skalaløb.

Symfoni nr. 8 (1942)

I vinteren 1924-25 komponerede Klenau operaen *Die Lästerschule*, en munter, rokokoinspireret opera. Da den blev opført i Statsradiofonien i sommeren 1942, fik Klenau idéen til at komponere en ny symfoni "i gammel stil", fordi han havde "lyst til det",

som der står i notesbøgerne. Det er rokoko-ånden fra *Die Lästerschule*, der er ført ind i en symfonisk form: let, munter, legende. Det er en symfoni båret af "lyst", en slags stiløvelse over de gamle barokke og wienerklassiske mestre, som Klenau i øvrigt også skrev og holdt foredrag om. Måske så meget øvelse, at symfonien var forbeholdt ham selv, for han prøvede ikke at få den opført, og han udgav den aldrig.

I notesbøgerne har Klenau desuden skrevet: "I klassisk stil som en lille Mozart-symfoni", og et andet sted står der "Ikke 12ton!" I modsætning til det meste af Klenaus produktion er der indsat faste fortegn og dermed en understregning af, at dette værk er dur-mol-baseret, og i sin overordnede form kan værket minde om en pastiche over en tidlig Mozart-symfoni med fire korte satser, men lytter man efter i detaljerne, er der tale om mere end blot en stiløvelse.

Førstesatsens hovedtema er et godt eksempel på, hvordan Klenau inden for rammerne af en konventio-

nel sonateform leger med tonartsrelationerne. Hele symfonien står angiveligt i D-dur, men allerede i købet af præsentationen af hovedtemaet bevæger satsen sig væk fra denne toneart. Klenau giver sin stiløvelse nye retninger. Andensatsens *Andante grazioso* er bygget op af tematiske ansatser, der naturligt følger hinanden i en bueform, der får præget at et perpetuum mobile med gentagelser og et kontinuerligt pizzicato i strygerne. Satsen er i al sin enkelhed graciøs. I tredjesatsen kommer Klenau nærmest sit rokokoforbillede med en menuet a la fransk hofstil med en markant brug af paukerne. 4. sats er en rondo med et karakteristisk, legende hovedtema. I denne sats tillader Klenau sig flere friheder i forhold til en konventionel rondo, blandt andet ved små abrupte skift i den metriske struktur og forskydninger i den klanglige balance.

Som helhed står 8. symfoni i et modsætningsforhold til den foregående 7. og den efterfølgende 9. sym-

fonni, der begge har tolvtonepræg. Sin 8. symfoni gemte han i øvrigt så langt væk, at han også gav efterfølgeren nummeret 8, et forhold, hans hustru, Margarethe Klimt, fik rettet op på i sin revision af Klenaus kompositioner. Her fik 9. symfoni retteligt sit nummer.

Denne udgivelse rummer kun en lille del af Klenaus massive produktion under Anden Verdenskrig. Han producerede værker, næsten manisk, frem til sin død den 31. august 1946, hvorefter både hans person og musik forsvandt i kollektiv glemsel. Først i de seneste årtier har der været gjort forsøg på at rette op på dette med koncerter, en operaopførelse og lydudgivelser, så vi nu har mulighed for at vurdere Klenaus betydning i det 20. århundredes danske musikhistorie.

Trods sin unge alder har violinvirtuoseren **Ziyu He** allerede en imponerende karriere. I 2017 debuterede han med Wiener Filharmonikerne og Adam Fischer i Musikverein, kun 18 år gammel. Ziyu He har vundet adskillige af de mest prestigefyldte musikkonkurrencer i verden, inklusive Mozart-konkurrencen i Salzburg og Menuhin-konkurrencen for unge violinister i 2016. I 2014 blev han kåret som Eurovision Young Musician of the Year.

Ziyu He har optrådt med et væld af verdens førende orkestre, såsom Mariinskij Orkestret i Skt. Petersborg, Macau Orkestret, Wiens Kammerorkestre, Det Italienske Radiosymfoniorkestre, Ulster Orkestret, Bochum Symfonikerne, Kina Filharmonikerne, Shanghai Filharmonikerne, Singapore Symfoniorkestre og Mozarteum Orkestret i Salzburg. Han har desuden samarbejdet med anerkendte dirigenter som Christopher Warren-Green, Choo Hoey, Tung-Chieh Chuang, David Brophy, Diego Matheuz, Guoyong Zhang,

Howard Griffiths, Ilyich Rivas, Joji Hattori, Valery Gergiev og Hans Graf regelmæssigt.

I sæsonen 2021/22 debuterede Ziyu He med Wiener Symfonikerne og Lio Kuokman og blev inviteret til koncerter og indspilninger af Singapore Symfoniorkester under ledelse af Hans Graf. Han optrådte også med Camerata Schweiz i Lucerne og Beograd Filharmonikerne med Howard Griffiths. Andre nylige højdepunkter inkluderer debuten på George Enescu Festivalen og tilbagevendende besøg hos Mozarteum Orkestret, hvor han optrådte ved en hyldestkoncert og indspillede værker af Hans Werner Henze, dirigeret af Maestra Lin Liao. Ziyu He har desuden givet solokoncerter i Wiens Konzerthaus i deres *Great Talents*-serie.

Ziyu He begyndte at spille violin hos Xiangrong Zhang i sit hjemland, Kina, da han var fem år gammel. 10 år senere blev han af Paul Roczek inviteret til at studere ved Mozarteum Konservatoriet i Salzburg, hvor han

afsluttede sin kandidatuddannelse i sommeren 2021. Ziyu He spiller på en privat udlånt Andrea Guarneri-violin fra 1688.

Søren Rastogi er en af Danmarks mest alsidige og anerkendte koncertpianister. Med en imponerende karriere som solist har han optrådt med langt de fleste af Danmarks symfoniorkestre under ledelse af nogle af de mest fremtrædende dirigenter, herunder Christian Mandeál, Douglas Bostock, Christian Kluxen, Benjamin Schwartz, Matthias Aeschbacher, Ed Spanjaard, Jayce Ogren, Peter Feranec, Ilan Volkov og Thomas Søndergård. Han har blandt andet spillet klaverkoncerter af Mozart, Schumann, Stravinsky, Bernstein, Bartók og Gershwin.

Som sonatepartner har han spillet recitals med internationale musikere som Vilde Frang, Andreas Brantelid, Benjamin Schmid, Narek Hakhnazyan og Sergei Dogadin. Rastogi er en hyppig gæst ved mange kammer-

musikfestivaler, herunder Festspillene i Bergen, Tivoli Summer Festival og Hardanger Kammermusikfest. Og sammen med sin hustru, cellisten Janne Fredens, er han kunstnerisk leder af Odsherreds Kammermusikfestival, som præsenterer en række internationale navne i samspil med unge danske talenter.

Søren Rastogi er ikke kun kendt for sit solistiske arbejde, men også for sit tætte samarbejde med førende skandinaviske sangere, herunder barytonen Johannes Weisser. Deres cd *Visiting Grieg* høstede kritikerros og blev kåret som 'CD of the Month' af Classic FM.

Rastogi har også et tæt samarbejde med DR VokalEnsemblet, hvor han både fungerer som pianist og musikalsk leder. Sammen har de udviklet nye koncertformater, som er blevet præsenteret ved radio- og tv-transmissioner i de seneste år.

Karrieren tog fart i 2006, da han blev udnævnt til "tårnmusiker" af DR og Rundetårn. Dette indebar

en radiotransmitteret koncertserie med fem koncerter som solist og kammermusiker. Han har også lavet talrige radiotransmissioner for EBU (sammenslutningen af nationale radio- og tv-stationer i Europa).

Søren Rastogi er desuden en engageret underviser og arbejder som lektor ved Det Jyske Musikkonservatorium og ved Det Kongelige Danske Musikkonservatorium i København. Han har givet masterclasses i USA, Norge, Sverige og Finland og er formand for juryen ved Aarhus International Piano Competition. Han er modtager af en lang række legater og hædersbevisninger.

Singapore Symfoniorkester har været regnet for Singapores førende orkester siden grundlæggelsen i 1979. Orkestret ledes af musikchef Hans Graf, der er den tredje i orkestrets historie efter Lan Shui (1997-2019) og Choo Hoey (1979-1996).

Orkestret er kendt for andet end sine abonnementskoncerter: Optræ-

dener udendørs og i lokalsamfundet er en vigtig del af orkestrets virke. Og orkestret spiller også en betydelig rolle i uddannelsen af unge mennesker i Singapore.

Som orkester har Singapore Symfoniorkester opnået international anerkendelse og modtaget strålende anmeldelser for sine turnéer og flere end 50 indspilninger. Det kulminerede med en 3.-plads i Gramophones prestigefyldte 'Orchestra of the Year Award' i 2021, og i 2022 blev orkestret udnævnt af BBC Music Magazine som et af de 21 bedste orkestre i verden.

Hvert år optræder Singapore Symfoniorkester flere end 60 gange på steder som Esplanade Concert Hall og Victoria Concert Hall i Singapore.

Orkestret gør meget for at bygge bro mellem musiktraditioner fra øst og vest og præsenterer regelmæssigt singaporeanske og asiatiske musikere og komponister. Repertoiret er alsidigt og spænder fra all-time-favoritter og orkestermesterværker til

nyskabende førsteopførelser. I 2021 lancerede orkestret sin egen digitale koncertsal, SSOLOUNGE.

Singapore Symfoniorkester er en del af Singapore Symphony Group, der også administrerer Singapore Symphony Choruses, Singapore National Youth Orchestra og kammermusikserien *VCHpresents*, Singapore International Piano Festival samt National Piano & Violin Competition hvert andet år.

Den anerkendte østrigske dirigent **Hans Graf** har bragt en innovativ og inspireret tilgang til musikskabelse som chefdirigent for Singapore Symfoniorkester siden sæsonen 2020/21 og senere som musikchef fra sæsonen 2022/23. Graf har tidligere haft stillinger som musikchef for flere orkestre, herunder Houston Symfonikerne, Calgary Filharmonikerne, Orchestre National Bordeaux Aquitaine, Basque National Orchestra og Mozarteum Orkestret. Han bliver ofte inviteret til at dirigere verdens

førende orkestre, herunder symfoniorkestrene i Boston, Cleveland, Los Angeles, New York og Philadelphia, samt i Wien, Dresden, Leipzig Gewandhaus, Det Tyske Symfoniorkester i Berlin, Royal Concertgebouw, Oslo, Hallé, London, Royal Philharmonic, de bayerske, danske og hollandske radiosymfoniorkestre, Budapest Festival Orkester, Skt. Petersborg Filharmonikerne, Det Russiske Nationalorkester og symfoniorkestrene i Melbourne, Sydney, Seoul, Hong Kong samt Malaysian Philharmonic. Som operadirigent har Graf gæstet flere fremtrædende operahuse, herunder Wiener Staatsoper, München, Berlin, Paris, Strasbourg, Rom og Zürich.

Grafs omfattende diskografi tæller samlede indspilninger af symfonierne af Mozart og Schubert, Dutilleuxs orkesterværker og verdenspremiereindspilningen af Zemlinskys *Es war einmal*. Han har både vundet en GRAMMY og ECHO Klassik-pris for bedste operaindspilning af Bergs *Wozzeck* med Houston Symfonikerne.

I 2014 modtog han Österreichischer Musiktheaterpreis for Strauss' *Die Feuersnot* på Wiener Volksoper, hvor han i 2021 vendte tilbage for at dirigere *Rosenkavalieren*.

Hans Graf er født nær Linz i 1949 og er professor emeritus i orkesterdirektion på Mozarteum Konservatorium i Salzburg. Som anerkendelse af hans bidrag til musikken er han blevet tildelt Chevalier de l'Ordre de la Légion d'Honneur af den franske regering samt den østrigske fortjenstmedalje.

DDD

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