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On
Rosenhill

Jakob Buchanan

Jakob Buchanan (b. 1968)

On Rosenhill

Jakob Buchanan, flugelhorn

Indra Rios-Moore, vocal and reading

Chris Speed, tenor saxophone and clarinet

Simon Toldam, piano, keyboards and percussion

Frederik Sakham, bass

Helge Andreas Norbakken, drums and percussion

Aarhus Jazz Orchestra

Conducted by Carsten Seyer-Hansen

On Rosenhill (2017)

1	Part I	15:47
2	Part II	6:36
3	Part III	8:15
4	Part IV	5:51
5	Part V	8:36
6	Part VI	8:04
7	Part VII	6:30

Total 59:40

World premiere recording

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Jakob Buchanan

Music of the clouds

by Christian Munch-Hansen

In a way, it is very simple: a soaring trumpet, some open soundscapes and a pulse from below. Something utterly Nordic mixed with a blue melancholy. A particular gentle caution resides in the intonations of the trumpeter and composer Jakob Buchanan as if it is ultimately not he who is coming up with things but the music that is elicited by an imaginary landscape. As a musician, Buchanan knows the jazz tradition intimately, although he has found his own path to an open, Scandinavian sound. The grand universe of classical music, also, forms a sounding board, which over the years has become increasingly evident in his music.

The music of Jakob Buchanan (b. 1968) revolves around roots

and narratives. This recording too has its own history, which initially dates back to 2017. On a January evening, a spectacular event took place in Aarhus at the opening ceremony of Aarhus 2017 – European Capital of Culture of the year: a torchlit procession in which people walked through the city holding small lanterns shaped like ships. Ships being a symbol of Aarhus as a historic port serving routes to many places around the world since the Viking Age. The whole scene was accompanied by Jakob Buchanan's large-scale, evocative work *The Voices from Rosenhill*, which had been written for the occasion. The solemn procession moved down to the waterfront watched by tens of thousands of onlookers who experienced the colourful Viking ships moving like a wave through the sea of people as part of the parade, their lit-up sails displaying the faces of young people from the

residential neighbourhood 'Rosenhøj' (Rosenhill). Over the loudspeakers one could hear them reciting the famous phrase 'I dreamt a dream last night' first in Danish, then in their original mother tongues. A beautiful and straightforward way of including the diversity of the citizens of Aarhus. ('I dreamt a dream last night' is a line from the oldest known secular song in the Nordic countries, originally written in runes on two simple staves in an early form of musical notation.)

Buchanan explains: 'I was born in Rosenhøj. This neighbourhood is where I come from and where I spent the first 7-8 years of my life growing up. The area has changed a lot and has become very multi-ethnic. One hears about the problems only, but it is a fascinating cultural melting pot. Rosenhøj is an Eldorado of languages, colours and opportunities. And when one does not understand everything that

people say, the languages themselves also become a kind of music.'

And thus the voices of 12-14 nationalities merged with the sound of Aarhus Jazz Orchestra's warm brass and woodwinds, their rhythm section and a vast choir of adults and children as a collective rite in Aarhus's winter darkness.

It is this musical material that Jakob Buchanan has adapted and further developed into a completely new work entitled *On Rosenhill*. The original two movements, including a reminiscence of the old folk melody, now form the conclusion of a more extended suite in seven movements. The ensemble is centred around Aarhus Jazz Orchestra and the soloists Indra Rios-Moore (vocals), Chris Speed (clarinet and tenor saxophone), Simon Toldam (keyboards) and Helge Andreas Norbakken (percussion).

It has become a personal work whose core is still a musical

meditation on his childhood neighbourhood, the highly profiled soloists adding unexpected gifts to the work as a whole. As Buchanan explains: 'They all have a special ability to blend into the music and become a part of it. For me, the music is a state, some special moods inspired by Rosenhøj, and the soloists have been invited into these moods. Part of the beauty of improvised music is that the soloists' voices also tell stories within the story.'

One can imagine the composer sitting on a balcony in a rented flat in Rosenhøj, playing around with scales and melodic ideas and recalling the significance of the place. That was actually what happened in the summer of 2016. In this work, Buchanan scales up his Nordic chamber jazz and gives it an orchestral form that does not really resemble anything else. There are reminiscences of Kenny Wheeler's orchestral music and a

feeling of spiritual kinship with some of Buchanan's favourite works and composers, such as Gustav Mahler's *Kindertotenlieder*, Hildegard of Bingen's archaic melodies and Gil Evans' timbres.

Jakob Buchanan's approach to composition is intuitive rather than conceptual. The writing is linked to his experiences as a musician: 'I write largely as a trumpeter. I am fascinated by scales and drones above which melodies and voices can be developed. In *On Rosenhill* I have written long passages with broken triads, among other things. Certain melodic lines are used in several places. Besides, there are 'songs' embedded in the work, that is, poems by Iain S. Thomas set to music.'

With this, Buchanan is referring to the collaboration he has built up with the South African poet, Iain S. Thomas (b. 1980), the author of

several collections of poems and short stories, and one who has a growing readership worldwide. Buchanan discovered Thomas via the latter's internet blog. 'His poems read like proverbs; they are not culturally determined, but rather very existential. This lends them universal validity,' says Buchanan of the selected texts, which widen the perspective, being lyrical maxims about human life. Singer Indra Rios-Moore interprets the lyrics with a voice that combines the sublimely beautiful with the unaffected and natural, in the same way, that she interpreted Christian and Buddhist sentences in *Requiem* (2015), Buchanan's award-winning work for big band, choir and soloists. A large-scale work which combined elements from the Latin mass for the dead with European choral tradition, Nordic orchestral music and improvisation.

In 2001, Jakob Buchanan became the first jazz musician at the Royal Academy of Music, Aarhus to take part in the soloist programme, previously reserved for classical students. Today he teaches composition in the rhythmic department: 'In Aarhus, you are part of a diverse environment, where jazz is close to classical music, because the Academy has merged the courses. I have always loved the great works and, when I was a student, I could find a way of sneaking in and attending conductors' rehearsals with strings and orchestras. I studied Russian for a couple of years at the university, and there I discovered Russian avant-garde art from the beginning of the 20th century, including the painter Malevich, who worked with points, lines and surfaces. When I listen to Bach, Tchaikovsky, Mahler or James Macmillan today, I can find myself listening for the points, the lines and the surfaces of the music.'

It can be a new way to experience how works are composed.'

Since *Requiem*, which also saw the beginning of a fruitful collaboration with choral and orchestral conductor Carsten Seyer-Hansen, several orchestral projects have seen the light of day. In 2017, as mentioned, it was *The Voices from Rosenhill* written to celebrate Aarhus 2017 – European Capital of Culture. In 2019, *Songs To The Green Land* for big band, choir and soloists was performed in Aarhus and Copenhagen. Buchanan has also written and recorded with guitarist Jakob Bro a work for choir and instrumental soloists that have not yet been published. And a new commission awaits – a piece for Aarhus Jazz Orchestra and the Copenhagen Royal Chapel Choir under the direction of Carsten Seyer-Hansen. Jakob Buchanan has quietly become a new and exciting voice in Danish orchestral music.

More than once, the meditative atmosphere of *On Rosenhill* touches our hearts and reminds us of the inexplicable, the beauty of life, fragility and the fleeting realisations that come and go like clouds – as expressed in a poem by Pia Tafdrup:

*Clouds drift away, the sound
of clouds is the sound
That most I want to hear*

Listen to *On Rosenhill* for its coolly coloured wind sequences, for Chris Speed's intense clarinet melodies, for Simon Toldam's discreetly present keyboard playing and space sounds, Helge Andreas Norbakken's rippling rhythms, the soaring of Jakob Buchanan's flügelhorn and Indra Rios-Moore's voice and captivating interpretations of Iain S Thomas' poetry. And listen to how everything contributes to the evocative architecture of the work as a whole.

Christian Munch-Hansen is a music writer, author and teacher

Performers

Jakob Buchanan was born in Viby, Jutland. He was raised in Rosenhøj by his Danish mother and British father. He was the first jazz student ever to be accepted at soloist class of the Royal Academy of Music Aarhus, Denmark. A position from which he has been able to work closely with familiar artists while also creating unexpected constellations. His early works were composed for a jazz sextet and released on his first two albums 'Dreamfactory' and 'i'. Since 2008, Jakob Buchanan has been playing and touring with his quartet for longer periods. Percussionist Marilyn Mazur and guitarist Jakob Bro have been members of the Jakob Buchanan Quartet from the beginning. Bassist Jonas Westergaard replaces pianist Simon Toldam on the latest quartet album 'Some

People & Some Places'. The album was nominated in two categories at the Danish Music Awards Jazz 2014: 'Jazz Album of the Year', and 'Jazz Composer of the Year'. For his album 'Requiem', Jakob Buchanan won the Danish Music Awards Jazz 2016 'Release of the Year' and 'Composer of the Year', and in 2015 the Jazznyt Award. Jakob Buchanan teaches trumpet and composition at the Royal Academy of Music in Aarhus, Denmark and has toured in Scandinavia, Germany, France, Luxemburg, America, Canada, and Russia.

'A voice like milk and honey' the JazzTimes raved about New York-born singer **Indra Rios-Moore**, who made people sit up and take notice with her album 'Heartland' in 2015. She owns a rare warm jazz voice, and her interpretations are intelligent as they are soulful.

Chris Speed is a tenor saxophonist, clarinettist and composer, whose work ranges widely, from a jazz base out through various forms of folk, classical and rock music. Affiliated with a bewildering variety of ensembles, he has been a prominent and influential voice in jazz and improvised music for almost three decades.

Pianist **Simon Toldam** is one of Scandinavia's most exciting and prominent musicians. He has received a Danish Music Award Jazz five times and is a member of the Danish jazz and contemporary music label ILK Music. In 2015, he received the prestigious 3-year scholarship from the Danish Arts Foundation.

Bass player **Frederik Sakham** has always played in a great variety of styles and genres. He has studied both jazz, classical music, composition and improvisation in Aarhus

and Paris. He is working in a broad array of styles, genres and formats always pursuing artistic ingenuity and presence.

Helge Andreas Norbakken is a percussionist and composer. He belongs to the absolute elite of the Scandinavian jazz scene with several releases on the German label ECM, including releases with Jon Balke, Norma Winston, Mathias Eick and many more.

Conductor **Carsten Seyer-Hansen** is from 2020 cantor at Copenhagen Cathedral and conductor of the Copenhagen Royal Chapel Choir. He is also a diligent concert conductor with the Vocal Group Concert Clemens, Copenhagen Boys' Choir and as a guest for a large number of vocal and instrumental ensembles such as the Danish National Vocal Ensemble, Aarhus Bach Orchestra, Aarhus

Jazz Orchestra, Ensemble MidtVest and Aarhus Sinfonietta.

Aarhus Jazz Orchestra is one of the leading big bands in Europe. With a sublime sense of music as well as a highly professional approach to practising big band music, Aarhus Jazz Orchestra continues to attract, impress and overwhelm audiences as well as music critics with great musical experiences. Aarhus Jazz Orchestra was founded in 1977 by Jens Klüver and originally went by the name 'Bred Ymer' which was later changed to 'Klüvers Big Band' – a name that resonates with most Danish jazz connoisseurs. With Jens Klüver as frontman, the orchestra evolved from being a hobby big band to being one of the most important big bands on the Scandinavian jazz scene. In 2012, the orchestra changed its name to Aarhus Jazz Orchestra and continued to expand its scope

and activity. The orchestra is an open and collaborative cultural institution, which, through concert activities, and talent development across genres and actors, provides a catalyst for an active and vibrant musical life – locally, regionally, and internationally.

On Rosenhill features:

Jesper Riis, Lars Søberg, Nicholai Andersen, *trumpets*
Nikolai Bøgelund, Ebbe Ringblom,
Niels Jakob Nørgaard, Henrik Resen, *trombones*
Julie Kjær, Cesar Joaniqet, Johan Toftegaard, Michael Olsen, *woodwinds*
Mads Bærentzen, *Nord Lead and percussion*

Skyernes musik

af Christian Munch-Hansen

På en måde er det meget enkelt. En svævende trompet, nogle åbne klangflader og en puls nedefra. Noget ærkenordisk iblandet en blå melankoli. Der bor en særlig varsomhed i trumpetisten og komponisten Jakob Buchanans intoneringer, som om det i sidste ende ikke er ham selv, der skaber den, men musikken, der lokkes frem i et imaginært landskab. Som musiker kender Buchanan jazztraditionen indgående, selvom han har fundet sin egen vej til et åben, skandinavisk udtryk. Men også den klassiske musiks store univers ligger som en klangbund, der med årene er blevet stadig tydeligere hos ham.

Musik af Jakob Buchanan (f. 1968) kredser om rødder og fortællinger.

Også denne udgivelse har sin egen historie, som i første omgang går tilbage til 2017. Her udspillede sig en spektakulær begivenhed en januarafden i Aarhus under åbningsceremonien af Aarhus som europæisk kulturhovedstad: et fakkeloptog, hvor folk gik i procession gennem byen med små, lysende lamper i hænderne, formet som skibe, symbolet på Aarhus som historisk havneby med ruter ud i verden helt tilbage fra vikingetiden. Hele sceneriet var akkompagneret af Jakob Buchanans stort opsatte og stemningsfulde værk *Stemmer fra Rosenhøj*, der var skrevet til anledningen. Det højtidelige optog ledte ned til havnefronten under overværelse af titusinder, som oplevede de farvestrålende vikingeskibe, der bølgede ned igennem menneskehavet som en del af paraden, og hvis oplyste sejl viste ansigter af unge mennesker fra boligkvarteret Rosenhøj. Over højtalerne

kunne man høre dem fremsige den berømte linje "Drømte mig en drøm i nat" (fra den ældste kendte sanglinje i Norden, oprindelig noteret med runer omkring år 1300), først på dansk, dernæst på deres oprindelige modersmål. En enkel og smuk måde at inkludere borgernes mangfoldighed i Aarhus.

Buchanan forklarer: "Jeg er født i Rosenhøj. Det er der, jeg kommer fra, og hvor jeg voksede op i de første 7-8 år af mit liv. Området har forandret sig meget og er blevet stærkt multietnisk. Man hører kun om problemerne, men det er en fascinerende kulturel smeltedigel. Rosenhøj er et slaraffenland af sprog, farver og muligheder. Og når man ikke forstår alt, hvad der bliver talt, bliver også det sproglige en slags musik". Og således smelte stemmerne af 12-14 nationaliteter sammen med lyden af Aarhus Jazz Orchestras varme messing- og træblæsere, rytmegruppe og et

enormt kor af voksne og børn som en kollektiv rite i det århusianske vintermørke.

Det er dette musikalske stof, Jakob Buchanan har bearbejdet og videreudviklet til et helt nyt værk med titlen: *On Rosenhill*. De oprindelige to satser inklusive en reminiscens af den gamle folke-melodi udgør nu afslutningen i en længere suite på syv satser, og besætningen er koncentreret om Aarhus Jazz Orchestra og solisterne Indra Rios-Moore (vokal), Chris Speed (klarinet og tenorsaxofon), Simon Toldam (tangenter) og Helge Andreas Norbakken (perkussion).

Det er blevet et personligt værk, hvis kerne fortsat er en musikalisk meditation over barndomskvarteret, men hvor også de højt profilerede solister tilfører uventede gaver til det samlede værk. Som Buchanan forklarer: "De har alle en særlig evne til at smelte ind i musikken og blive en del af den. For mig er

musikken en tilstand, nogle særlige stemninger, inspireret af Rosenhøj, og solisterne er blevet inviteret ind i de stemninger. Det er noget af det smukke ved improviseret musik, at solisternes stemmer også fortæller historier i historien".

Man ser komponisten for sig, siddende på en altan i en lejet lejlighed i Rosenhøj og fifle med skalaer og melodiske indfald og genkalde sig stedets betydning. Det var faktisk, hvad der skete i sommeren 2016. Med værket bringer Buchanan sin nordiske kammer-jazz op i skala og giver den en orkestral form, som ikke ligner ret meget andet. Der er reminiscenser af Kenny Wheelers orkestermusik, og der fornemmes et åndeligt slægtskab med nogle af Buchanans favoritværker og -komponister eksempelvis Gustav Mahlers *Kindertotenlieder*, Hildegard af Bingens arkaiske melodiføringer og Gil Evans' klangkulører.

Jakob Buchanans tilgang til komposition er intuitiv snarere end konceptuel. Skrivningen er knyttet til hans erfaringer som musiker: "Jeg skriver i høj grad med udgangspunkt i, at jeg er trumpetist. Jeg er fascineret af skalaer og droner, som man kan udvikle melodier og stemmer ovenpå. I *On Rosenhill* arbejder jeg med lange passager blandt andet med treklangs'brydninger. Visse melodiske linjer bliver brugt flere steder. Desuden er der indlagte 'sange' i værket, altså tonesætninger af lain S. Thomas' digte".

Hermed henviser Buchanan til det samarbejde, han har fået med den sydafrikanske poet, lain S. Thomas (f. 1980), forfatter til flere digtsamlinger og noveller, og med en voksende læzerskare verden over. Buchanan opdagede Thomas via dennes blog på nettet. "Hans digte er ordsprogsagtige, de er ikke kulturbestemte, men i stedet meget eksistentielle. Det giver dem en

almengyldighed", siger Buchanan om de udvalgte tekster, som udvider perspektivet med deres lyriske tankesprog om menneskelivet.

Teksterne fortolkes af sangerinden Indra Rios-Moore med en stemme, der kombinerer det ophøjet smukke med det ukunstløde og naturlige, ganske som hun gjorde det med kristne og buddhistiske sentenser på *Requiem* (2015), Buchanans prisbelønnede værk for bigband, kor og solister, der kombinerede elementer fra den latinske dødsmesse med europæisk korttradition, nordisk orkestermusik og improvisation.

Jakob Buchanan blev i 2001 den første jazzmusiker på Det Jyske Musikkonservatorium i Aarhus, der blev uddannet i solistklassen, som tidligere var forbeholdt klassiske studerende. I dag underviser han selv i komposition på den rytmiske afdeling: "I Aarhus er man en del af et mangfoldigt miljø, hvor

jazzzen er tæt på det klassiske, fordi konservatoriet har samlet uddannelserne. Jeg har altid elsket de store værker, og da jeg studerede, kunne jeg finde på at snige mig ind og overvære dirigenters prøver med strygere og orkestre. Jeg læste russisk i et par år på universitetet, og her bed jeg mærke i den russiske avantgardekunst fra begyndelsen af 1900-tallet blandt andre maleren Malevitj, som arbejdede med punkter, linjer og flader. Når jeg i dag lytter til Bach, Tjajkovskij, Mahler eller James Macmillan, kan jeg finde på at lytte efter punkterne, linjerne og fladerne i musikken. Det kan være en ny måde at opleve det kompositoriske på".

Siden *Requiem*, der også indledte et frugtbart samarbejde med kor- og orkesterdirigenten Carsten Seyer-Hansen, har flere orkestrale projekter set dagens lys. I 2017 var det, som nævnt, *Stemmer fra*

Rosenhøj til Aarhus Kulturhovedstad. I 2019 blev værket *Songs To The Green Land* for bigband, kor og solister opført i Aarhus og København. Buchanan har desuden med guitaristen Jakob Bro skrevet og indspillet et værk for kor og instrumentale solister, som endnu ikke er udgivet. Og en ny opgave venter, et værk for Aarhus Jazz Orchestra og Københavns Drengekor under ledelse af Carsten Seyer-Hansen. Jakob Buchanan er stille og roligt blevet en ny og spændende stemme i dansk orkestermusik.

Den eftertænksomme atmosfære på *On Rosenhill* kan mere end én gang give et stik i hjertet og minde os om det uforklarlige, om livets skønhed, skrøbelighed og de flygtige erkendelser, der kommer og går som skyer – som udtrykt i et digt af Pia Tafdrup:

*skyer driver afsted, lyden af skyer er dén lyd,
jeg helst vil høre*

Lyt til *On Rosenhill* for de svalt kolorerede blæsersekvensers skyld, for Chris Speeds intense klarinetmelodier, for Simon Toldams diskret nærværende tangenter og space sounds, Helge Andreas Norbakvens rislende rytmer, svævet i Jakob Buchanans flygelhorn og Indra Rios-Moores stemme og besnærende udlegninger af Iain S. Thomas' poesi. Og hør, hvordan altting bidrager til det samlede værks stemningsfulde arkitektur.

Christian Munch-Hansen er musikskribent, forfatter og underviser

Medvirkende

Jakob Buchanan blev født i 1968 i Viby J. Han er opvokset i Rosenhøj med dansk mor og britisk far, og var den første jazzstuderende, der nogensinde blev optaget i solistklassen på Det Jyske Musikkonservatorium i Aarhus. En position, hvorfra han har været i stand til at arbejde tæt sammen med kendte kunstnere og samtidig skabe uventede konstellationer. Hans tidlige værker blev komponeret til en jazz sextet og udgivet på de to album *Dreamfactory* og *i.* Siden 2008 har Jakob Buchanan spillet og turneret med sin kvartet i længere perioder. Perkussionisten Marilyn Mazur og guitaristen Jakob Bro har været medlemmer af Jakob Buchanan Quartet fra begyndelsen, hvorimod bassisten Jonas Westergaard erstattede pianist Simon Toldam på det seneste kvartetalbum *Some People & Some Places*.

Albummet blev nomineret i to kategorier ved Danish Music Awards Jazz 2014: 'Årets jazzalbum' og 'Årets jazzkomponist'. For albummet 'Requiem' vandt Jakob Buchanan i 2016 både en Danish Music Award Jazz for 'Årets jazzalbum' og 'Årets jazzkomponist' og Jazznyt Prisen i 2015. Jakob Buchanan underviser i trumpet og komposition på Det Jyske Musikkonservatorium og har turneret i Skandinavien, Tyskland, Frankrig, Luxemburg, Amerika, Canada og Rusland.

"En stemme af mælk og honning" skrev JazzTimes i 2015 begejstret om albummet *Heartland* fra den New York-fødte sangerinde **Indra Rios-Moore**. Hun besidder en sjælden varm jazzstemme, og Rios-Moores fortolkninger er lige så intelligente, som de er sjælfulde.

Chris Speed er en vidtfavnende amerikansk tenorsaxofonist, klari-

nettist og komponist, der med base i jazzen også bevæger sig i folke-musik, klassisk musik og rockmusik. Han er tilknyttet et overvældende alsidigt udvalg af ensembler, og har været en fremtrædende og indflydelsesrig stemme inden for jazzen og den improviserede musik i næsten tre årtier.

Pianisten **Simon Toldam** er en af Skandinaviens mest spændende og fremtrædende musikere. Han har fem gange modtaget en Danish Music Award Jazz og er medlem af det danske jazz og samtidsmusik pladeselskab ILK Music. I 2015 modtog han det prestigefyldte 3-årige stipendium fra Statens Kunstmuseum.

Bassisten **Frederik Sakham** har altid bevæget sig i en lang række forskellige stilarter og genrer. Han har studeret både jazz, klassisk musik, komposition og improvisation

i Aarhus og Paris og arbejder i en bred vifte af stilarter, genrer og formater, altid på jagt efter kunstnerisk opfindsomhed og tilstedeværelse.

Helge Andreas Norbakken er en norsk slagtøjsspiller og komponist. Han tilhører den absolute elite på den skandinaviske jazzscene med flere udgivelser på ECM, blandt andre med Jon Balke, Norma Winston, Mathias Eick og mange flere.

Dirigenten **Carsten Seyer-Hansen** er fra 2020 kantor ved Københavns Domkirke og Kapelmester for Københavns Drengekor. Han er en tillige flittig koncertdirigent med Vokalgruppen Concert Clemens, Københavns Drengekor og som gæst for en lang række vokale og instrumentale ensembler som DR Vokalensemplet, Aarhus Bach-Orkester, Aarhus Jazz Orchestra, Ensemble MidtVest og Aarhus Sinfonietta.

Aarhus Jazz Orchestra er et af de førende bigbands i Europa. Med en sublim kunstnerisk sans såvel som en professionel tilgang til bigband-genren er orkestret garant for at tiltrække, imponere og overvælde publikum og musikkritikere med store musikalske oplevelser. Orkestret blev grundlagt i 1977 af Jens Klüver, først under navnet Bred Ymer og senere som Klüvers Big Band – et navn, der vækker genklang hos de fleste danske jazzkendere. Med Jens Klüver i spidsen udviklede orkestret sig fra at være et hobby-bigband, til at være et af de vigtigste bigbands på den skandinaviske jazzscene. I 2012 skiftede orkestret navn til Aarhus Jazz Orchestra og har fortsat udvidet sit virkeområde og aktivitetsniveau. Orkestret er nu en åben og samarbejdende kulturinstitution, der, med koncertvirksomhed, formidling og talentudvikling på tværs af genrer og aktører, udgør en dynamo for et

aktivt og levende musikliv – lokalt, regionalt og internationalt.

På *On Rosenhill* medvirker:

Jesper Riis, Lars Søberg, Nicholai Andersen, *trompeter*
Nikolai Bøgelund, Ebbe Ringblom,
Niels Jakob Nørgaard, Henrik Resen, *tromboner*
Julie Kjær, Cesar Joaniquet, Johan Toftegaard, Michael Olsen, *træblæsere*
Mads Bærentzen, *Nord Lead* og *percussion*

Lyrics

Poems by Iain S. Thomas

1 First, you need to relax. I know it's not as warm as it once was, but you get used to the cold and warmth can be found in the people around you. Secondly, do not get used to crying to get things. Some people never grow out of it. Avoid them. Spend time around people who smile in the face of despair. Learn from them all you can. Everyone is a lesson. A story. A unique and wondrous perspective on the chaos that is human existence.

The more people you talk to, the more you understand it. But never speak if you have the opportunity to listen. Especially if you want someone to like you. There's nothing you can say that'll endear someone to you as much as really and truly listening to them. You are

on day one of a sometimes remarkable, sometimes terrible, sometimes beautiful, strange and always completely unknown journey. Be OK with this. Worrying about what happens next will ruin the surprise. You will meet strange people along the way, some good, some bad. This is a pattern that will more than likely repeat constantly as you grow up. Some things will be good; some things will be bad. Neither will ever last forever. Nothing will stay the same. Appreciate every moment of happiness and remember it when you despair. Hold them close. And when you are happy, remember the moments of despair and think to yourself, 'I told you so.' Never let someone else define you. You are your own creation, and only you decide how you feel, who you are and what you want. This can be scary at first, but it is liberating to truly and utterly embrace your own identity. People who hate you for not being

like them are not worth hating back. Please, let go of hate whenever you can. Accept love whenever it is given and give it out freely. It is the most powerful force on earth. Enjoy your stay.

There is a map beneath your skin and all your veins are rivers, there is directions and instructions written in secret in your bones, there is a star you cannot see that shines in a North you'll never know. And a secret current, beneath the waves, that carries you to the end of you.

2 Sorry. I forgot to ask you. Please, tell me again. The story of all the things I cannot do, so I can tell you the story of how I will do them. Tell me again. The story of all the things I cannot do, so I can tell you the story of how I will do them.

You spend your whole life learning what you should not care about.

Until one day you find out that you did not care enough.

The human heart is made from the only substance in the universe that can become stronger, after it has been broken.

The world whispers songs so softly. At the end of everything, they'll pull you up and whisper in your ear, Could you hear the music? Could you hear the music? Could you hear the music? And so many of us, will have no idea what they mean. Could you hear the music? Could you hear the music? Could you hear the music? Could you hear the music?

3 You know I'm not really here, alright?' Is it alright? Can I talk to you anyway? Hello, I'm talking to you now. I'm talking to you anyway. Hello, are you OK?

Hello, I'm not really here. Not anywhere. I'm not really here. Can you talk to me, please?

5 When you let go, it was not a rock falling to the ground.

It was a balloon, rising from a child's hand.

I know what you feel, when you've got nothing left to feel. And if you want to know the feeling I am talking about, run your own fingers slowly through your hair, and pretend it is someone else's. Run your own fingers through your hair, again and again.

7 Nothing can be just beautiful. Not all the spaces inside you need to be filled.

Who you still have the chance to be, lives in the spaces you give yourself.

Rain, rain is the sound of the night rolling over in its sleep.

Rain is a record of broken promises and each one is sent back to earth to clean it.

Rain is life by a thousand cuts. Rain is the world secretly crying for you, when no one else will. A dream.

*I dreamt me a dream last night.
Jeg drømte mig en drøm i nat.*

Rosenhøj (Rosenhill) from above, 1998. Build between 1968–1971. Originally 27 identical housing blocks in concrete with 840 flats and situated in a neighbourhood outside Aarhus, Jutland.



DDD

Recorded at Lille Sal at Musikhuset Aarhus, on 4 September 2017

Recording producers: Jesper Riis and Jakob Buchanan

Sound engineers: Jacob Worm, Finland Studio and Henrik Kjærgaard, Lydvæsnet

Mix: Jan Erik Kongshaug, Rainbow Studio, Oslo

Mastering: Jacob Worm, Finland Studio

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Poems by Iain S. Thomas, www.iainsthoromas.com. Printed with permission

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

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