



Anna Katrin Øssursdóttir Egilströð (b. 1981)
Allan Gravgaard Madsen (b. 1984)

BEINTA

Anna Katrin Øssursdóttir Egilströð, voice

Aarhus Symphony Orchestra
Conducted by Andreas Delfs

BEINTA (2015-2016)
A symphonic song cycle

1	A Vibrant Landscape – Intermezzo #1	5:45
2	A Drop of Time, a Pinch of Salt – Intermezzo #2	6:20
3	Tempted – Intermezzo #3 – Intermezzo #4	6:05
4	Moon	4:18
5	Óró – Intermezzo #5	5:57
6	Reflection	2:50
7	Departure	7:29

Total 38:46

World premiere recording



Ocean gives, ocean takes

By Andrew Mellor

Attend the tale of Beinta Broberg. So dark an aura gathered around this unfortunate seventeenth-century soul that she became known on her native Faroe Islands as 'Wicked Beinta'. She is said to have married three priests successively, living with the last two in a remote rectory on a North Atlantic cliff. Whatever the truth of Beinta's existence, it has long been obscured by the subsequent folklore: that the first clergyman died under circumstances not altogether clear, the second went the same way and the third lost his mind.

Mythology denounced Beinta as a witch. Literature – in the form of the Faroe Islands' blockbuster 1939 novel *Barbara* by Jørgen-Frantz Jacobsen – painted her as a flawed but free-spirited being incapable of escaping

her own erotic urges despite giving it a good try. Whoever Beinta was, in her life or in the stories it spawned, her persona becomes more captivating the more you peer into it. Allan Gravgaard Madsen and Anna Katrin Øssursdóttir Egilstrøð felt the allure, but were determined to see past the accumulated hearsay.

After years touring the world as a vocalist in the folk-electronica band Valravn, the Faroese singer and composer Egilstrøð decided to take some time-out back home. A childhood friend, now a priest, invited her to stay at the rectory at Viðareiði in the northernmost settlement of the Faroe Islands – the house where Beinta supposedly wreaked her havoc. 'I got to stay in the room that is said to be Beinta's,' says Egilstrøð. 'It is an old house full of naturally mysterious sounds; sometimes the house got more mysterious than the weather. Perhaps I became haunted by her.' Beinta left the property for the last

time in 1718, though many claim her spirit stayed behind.

'Of course, I knew the stories surrounding Beinta,' says Egilstrøð, 'but there is no single "true" story of what happened. She was a strong-willed woman with a mind of her own who would not be consigned to the gender stereotypes of the conservative religious society in which she lived. I think that society reacted to her rebellious spirit by trying to stain her reputation, by casting her out and portraying her as a kind of fallen woman.'

During a five-month stay at the rectory, Egilstrøð experienced a pronounced sense of isolation. She reflected on the idea of a body and mind in transit, edging towards new and unsettling circumstances in which the uncompromising forces of nature could affect the innermost being. 'Through the window I saw endless sea, cliffs and mountains,' she recalls; 'even though I'm from the

Faroe Islands, I felt like I was at the end of the world.'

A new piece was already forming in Egilstrøð's mind, catalyzed in part by Beinta-themed conversations with Madsen, her friend and colleague from the Royal Academy of Music in Aarhus. The two composers had wanted to collaborate for some time, and in Beinta they found their subject. 'We were drawn in by the darkness, the gloom,' says Madsen; 'the myths of Beinta and their atmosphere were a starting point from which we could plunge into the dark side of the human mind'. The work that followed may take Beinta's name, but imagines a more multi-layered figure ranging freely across time and space.

The collaboration was nothing if not unorthodox: a single score produced by two composers with different artistic backgrounds. 'Our musical brains are wired differently,' says Madsen; 'we each have access

to tools the other doesn't. Egilstrøð's extraordinarily expressive voice would provide the starting point for a cycle of seven linked songs scored for orchestra and amplified voice, which she herself would sing. If the vocal line betrays Egilstrøð's fingerprints and the lucid orchestration reveals Madsen's, neither element is exclusively the work of one composer. Nor is the persona we encounter clearly defined. The voice sings 'I', explains Madsen, but really means 'we'.

The two composers started by dividing their thoughts into scenes that would come to form each song – 'rooms that you can go into'. Musically, they sought to create a common language. They held workshops and took advice on instrumental technique courtesy of individual sessions with members of the Aarhus Symphony Orchestra. Specific instructions to musicians prove vital in conjuring up the topography of Faroe Islands themselves, which

provide the dramatic context of the piece. 'I had forgotten how afraid I was of nature before I arrived on the Faroe Islands in August 2015', says Madsen; 'the intensity and timelessness of nature there is overwhelming'.

The finished score was first performed on 30 April 2016 by Egilstrøð, the Aarhus Symphony Orchestra and conductor Jesper Nordin, on which occasion it was accompanied by bespoke films shot on location in the Faroe Islands, in black-and-white, by the Faroese duo Rammatik. The cycle's introspective, veiled songs are couched within a mostly passive-aggressive orchestral landscape, not a roaring and surging ensemble but a brittle, desolate and minutely changeable one. Icy winds blow at the music from the start but are sometimes inaudible, nudging instruments off course, into microtones or glissandi. Despite its wide panoramas, the terrain is more realistic than cinematic, transforming in a moment, like the Faroese weather, from light

to dark or benevolent to threatening. The songs are woven simply through terrain, their folk-like melodies imbued with restrained fortitude and hypnotic power. Slowly but surely, we are drawn out of the landscape of the earth and into that of the mind.

Brushes, plastic bags and stringed instruments played with the wood of the bow conjure up the 'vibrant landscape' of the first song, which tells of 'black rocks', 'eyes full of ocean' and of 'fighting a beast within'. The warmth of diatonic harmony appears fleetingly in the Intermezzo that leads to 'a drop of time, a pinch of salt'. 'Ocean gives, ocean takes', the song tells us, and the orchestra ebbs and heaves underneath, sliding up and down through microtones like the undulating surface of the sea and glistening under various states of light in the Intermezzo that follows.

'Tempted' is fearlessly erotic. The words tell of illicit sexual acts and the

ecstasy of coital union as the orchestra delivers hard climaxes in thick chords. The tessitura of the song rises up and up before sinking down again in exhaustion. After a throbbing Intermezzo, 'Moon' resembles a lunar aria with the gait of a pop ballad. The moon's presence keeps the storyteller's mind on course but its disappearance, the reference to an eclipse, has an unsettling effect.

'Óró' speaks of trepidation, the music immobile despite being driven by a hammering piano. When that momentarily drops away, the voice is left dangling as if by the ribbon of the violin solo. 'She is fighting a body that doesn't love her and a will that cannot save her', says Egilstrøð; 'it's a struggle: the shadow in her, the fear'. The music's ferocity returns, only to shatter into glistening splinters that become the crystalline fifth Intermezzo and lead directly into the delicate mirror game of 'Reflection'. Images ripple through the orchestra

in this song; 'I'm your reflection as you are mine', sings the voice, but only fragments stare back.

The cold air of 'Departure' is summoned by strings played with the wood of the bow. A brass chorale sounds as the voice sings of feeling 'the cold of wet black rocks'. We start to feel something seismic building in the orchestra. Just before Egilstrøð resolves to 'decode', the entire canvas shifts courtesy of a collective modulation upwards. The cold of the opening song embraces the voice once more, perhaps for a final time, as the singer identifies herself with love – what Egilstrøð describes as Beinta's 'entire navigation point'. The ocean may have taken her back; she may have glimpsed the solar light of hope. Or both.

Performers

The Faroese artist **Anna Katrin Øssursdóttir Egilstrøð** studied electronic composition at the Royal Academy of Music, Aarhus. She has composed works for ensembles, such as Århus Sinfonietta, Vocal Group Concert Clemens, Njyd and CRAS. She works cross-genre and has written music for the awarded performance ensemble Mute Comp. As a singer, she has toured 25 countries with, among others, the acclaimed folktronica group Valravn. In the field of modern classical music she has performed Schönberg's *Pierrot Lunaire* and Niels Rønsholdt's song cycle *Me Quitte* with the ensemble SCENATET.

Aarhus Symphony Orchestra was founded in 1935 and is based in the Symphonic Hall at Musikhuset Aarhus. The orchestra's 66 permanent musicians are led by the French chief conductor Marc Soustrot,

with Leif Segerstam associated as honorary conductor. The orchestra attracts a large and diverse audience through weekly subscription concerts, family concerts, chamber concerts and large-scale collaborative concerts with festivals and in concert halls throughout Denmark. In addition, the orchestra maintains a permanent cooperation with the Danish National Opera and has recorded a substantial amount of both Danish contemporary works and standard classical repertoire. Deeply invested in the community surrounding it, the orchestra performs social outreach concerts and arranges free school concerts, playing for more than 10,000 children annually. From 2021-2025 the orchestra expands its activities with a series of new concert formats putting the audiences' needs in front and centre, either offering direct contact and interaction with the orchestra by providing a space for relaxation and contemplation, or by facilitating after hours social settings with music.

The German conductor **Andreas Delfs** has held chief artistic posts with orchestras in North America and Europe. As music director from 1996-2009 and conductor laureate from 2009-2015 of the Milwaukee Symphony Orchestra, Delfs was instrumental in the orchestra's rise to national prominence. He has also led the Saint Paul Chamber Orchestra as music director from 2001-2004 and as artistic advisor from 2004-2006. In Denmark, engagements have included appearances with the Danish National, Copenhagen Phil, Aarhus, Odense and South Jutland symphony orchestras. He also served as general music director of Staatstheater Hannover from 1995-2000. Before this, Delfs was music director of the Orchestre Suisse de Jeunes, principal conductor of the Bern Opera and resident conductor of the Pittsburgh Symphony Orchestra under Lorin Maazel. Andreas Delfs currently holds the position of music director for Rochester Philharmonic Orchestra.

Havet giver, havet tager

Af Andrew Mellor

Lyt til fortællingen om Beinta Broberg. Så dystert et rygte fik denne arme sjæl fra det syttende århundrede, at hun hjemme på Færøerne blev kendt som 'Onde Beinta'. Hun skal efter sigende havde giftet sig med tre præster i træk og sammen med de to sidste have boet på en afsides præstegård på et nordatlantisk klippeskær. Hvad der end er sandheden om Beintas tilværelse, er den for længst blev sløret af den senere folklore, nemlig at den første præst døde under uklare omstændigheder, den næste gik samme vej og den tredje gik fra forstanden.

Overleveringen fordømte Beinta som heks. Litteraturen – i skikkelse af Jørgen-Frantz Jacobsens færøske bestsellerroman *Barbara* fra 1939 – fremstillede hende som et fejlbar-

ligt, men frisindet væsen, der trods velmente forsøg på det modsatte var ude af stand til at tøjle sine erotiske drifter. Hvem Beinta end var, såvel i det virkelige liv som i de senere fortællinger om hende, bliver hendes personlighed kun mere fængslende, desto mere man fordyber sig i den. Allan Gravgaard Madsen og Anna Katrin Øssursdóttir Egilstrøð lod sig lokke af emnet, men var også fast besluttet på at komme om bag de ophobede skrøner.

Efter i flere år at have turneret verden rundt med folk-electronica som forsanger i bandet Valravn, besluttede den færøske sanger og komponist Anna Katrin Øssursdóttir Egilstrøð sig på et tidspunkt for at tage en pause i sit hjemland. En barndomsven, som nu er præst, inviterede hende til at bo på præstegården i Viðareiði i den nordligste bebyggelse på Færøerne – det samme hus, hvor Beinta angivelig hærgede. "Jeg kom til at bo på det værelse, der siges at

have været Beintas," siger Egilstrøð. "Det er et gammelt hus med en masse naturlige, mystiske lyde, og nogle gange bliver huset endda endnu mere mystisk på grund af vejret. Måske blev jeg hjemsøgt af hende." Beinta forlod ejendommen for sidste gang i 1718, men ifølge manges opfattelse blev hendes genfærd ved med at bo der.

"Jeg kendte selvfølgelig historierne om Beinta," siger Egilstrøð, "men der er ingen samlet entydig og 'sand' beretning om begivenhederne. Hun var en viljestærk kvinde med sine meningers mod og ville ikke lade sig begrænse af kønsstereotyperne i det religiøst konservative samfund, hun boede i. Jeg tror, samfundet reagerede på hendes oprørske ånd ved at prøve at give hende et blakket ry, udstøde hende og afbilde hende som en slags falden kvinde.

Under sit fem måneder lange ophold på præstegården følte Egilstrøð sig i udtalt grad isoleret. Hun begynd-

te at overveje forestillingen om en krop og sjæl i en overgangsfase på vej mod nye og foruroligende omstændigheder, hvor naturens kompromisløse kræfter kunne påvirke selv sjælens inderste. "Gennem vinduet kunne jeg se hav, klipper og bjerge i en uendelighed," husker hun, "og uanset at jeg selv er fra Færøerne, følte det som at være ved verdens ende."

Et nyt værk var allerede begyndt at tage form i Egilstrøðs tanker med afsæt i samtaler om Beinta med Madsen, hendes ven og kollega fra Det Jyske Musikkonservatorium i Aarhus. De to komponister havde igennem nogen tid været interesseret i at prøve at samarbejde og fandt det helt rigtige emne i Beinta. "Vi blev draget af mørket, af dystreheden," siger Madsen, "myterne om Benta og stemningen i dem var udgangspunktet for at give os i kast med den mørke side af menneskesindet." Det deraf følgende værk har muligvis navn efter Beinta, men forestiller sig

også en mere flertydig figur bevæge sig frit i tid og rum.

Samarbejdet var mildt sagt uortodokst i kraft af at være enkelt partitur skabt af to komponister med hver sin kunstneriske baggrund. "Vores musikalske hjerner er forskelligt indrettet," siger Madsen, "og vi har begge to adgang til værktøjer, som den anden ikke har." Egilstrøds ekstraordinært udtryksfulde stemme kom til at danne udgangspunkt for en cyklus på syv sammenhængende sange for orkester og forstærket stemme, som hun selv stod for. Hvis vokalstemmen bærer Egilstrøds fingeraftryk og den lysende orkestersats Madsens, er omvendt ingen af elementerne udelukkende den ene eller den anden komponists domæne. Ligeledes er heller ikke den personlighed, vi møder, klart defineret. "Stemmen synger 'jeg,'" forklarer Madsen, men mener i virkeligheden "vi".

De to komponister begyndte med at dele deres overvejelser op i de

scener, der skulle forme den enkelte sang – "værelser til at gå ind i." Musikalsk forsøgte de at nå frem til et fælles sprog. De afholdt workshops og fik råd om instrumentalteknik gennem individuelle prøveforløb med medlemmer af Aarhus Symfoniorkester. Konkrete anvisninger til musikerne viste sig afgørende for at kunne fremmane Færøernes topografi som værkets dramatiske ryggrad. "Jeg havde glemt, hvor bange jeg var for naturen, før jeg i august 2015 kom til Færøerne," siger Madsen, "for intensiteten og tidløsheden i naturen deroppe er overvældende."

Det færdige partitur blev uropført den 30. april 2016 af Egilstrød, Aarhus Symfoniorkester og dirigenten Jesper Nordin og blev ved den lejlighed ledsaget af en til lejligheden produceret film optaget on location på Færøerne i sort/hvid af den færøske duo Rammatik. De indadvendte og dunkle sange i cyklussen er dækket af et primært passivt-aggressivt orkesterlandskab, ikke et brølende og

svulmende ensemble, men et stridbart, forladt og letforanderligt. Lige fra begyndelsen blæser der iskolde vinde i musikken, men den formår også nogle gange uhørligt at skubbe instrumenterne ud af kurs i retning af mikrotoner eller glissandi. Trods de store vidder er terrænet mere realistisk end filmisk og kan ligesom det færøske vejr på et øjeblik slå om fra lyst til mørkt eller fra indbydende til truende. Sangene bevæger sig helt enkelt gennem et terræn, mens deres folkemusiklignende melodier tilføres diskret dristighed og hypnotisk kraft. Langsomt, men sikkert bliver vi trukket ud af et jordisk landskab og ind i et sjæleligt.

Whiskere, plasticposer og strengeinstrumenter spillet med træet på buen fremmaner sitrende landskaber i den første sang, der fortæller om "sorte klipper;" "øjne fuld af hav" og om at "kæmpe med sig selv." Den diatoniske harmoniks varme dukker også op i forbifarten i form af et intermezzo, som fører videre til "a drop of

time a pinch of salt". "Havet giver, havet tager," får vi at vide i forbifarten, mens de orkestrale stigninger og fald nedenunder bevæger sig op og glider op og ned i mikrotonerne ligesom den rullende overflade på havet og glimter under diverse lyskilder i lyset i det efterfølgende Intermezzo.

"Tempted" er skamløst erotisk. Teksten fortæller om ulovlige seksuelle handlinger og om ekstasen under samlejet, alt imens orkestret præsterer hårdklimakser i tykke akkorder. Sangstemmen stiger og stiger, før den atter synker udmattet ned. Efter et pulserende intermezzo kan "Moon" minde om en månearie med samme bevægelsesmønster som en popballade. Månens tilstedeværelse holder historiefortælleren på ret kurs, men når den forsvinder som hentydning til en solformørkelse, har det foruroligende virkning.

"Óró" handler om angst, sådan som musikken på trods af at blive drevet

fremad af et hamrende klaver forbliver ubevægelig. Da den kortvarigt forsvinder, bliver stemmen hængende i luften som båndet efter violinsoloen. “Hun kæmper mod en krop, der ikke elsker hende, og en vilje som ikke vil kunne redde hende,” siger Egilstrøð, “det er en kamp, det er skyggen inden i hende, frygten.” Musikken vender rasende tilbage, blot for at gå i stykker i de glimtende skår, som udgør det krystallinske femte intermezzo og fører direkte ind i det elegante spejlspil i “Reflection”. I denne sang bølger billederne gennem orkestret: “Jeg er dit spejlbillede, ligesom du er mit,” synger stemmen, mens kun skårene kigger tilbage.

Den kolde luft i “Departure” bliver fremmanet ved at lade strygerne spille med bagsiden af buen. Netop som stemmen synger om at kunne mærke “kulden fra våde, sorte sten,” sætter en messingkoral ind. Vi begynder at kunne mærke noget nærmest seismisk være ved at blive bygget

op i orkestret. Umiddelbart inden beslutter Egilstrøð sig for at “afkode,” og gennem en kollektiv, opadgående modulation ændrer hele klangbilledet sig. Kulden fra den indledende sang omfavner endnu engang stemmen, måske for sidste gang, mens sangeren identificerer sig med kærligheden – hvad Egilstrøð kalder Beintas “overordnede navigationspunkt”. Måske har havet taget hende tilbage, men hun kan også have set et solstref af håb. Eller begge dele.

Medvirkende

Færøske **Anna Katrin Øssursdóttir Egilstrøð** har studeret elektronisk komposition ved Det Jyske Musik-konservatorium. Hun har komponeret værker til ensembler som Århus Sinfonietta, Vokalgruppen Concert Clemens, Njyd og CRAS. Hun arbejder på tværs af kunstarter og har blandt andet komponeret musik for det prisvindende performanceensemble Mute Comp. I 2021 modtog hun det treårige arbejdslegat fra den færøske kunstfond, Mentanargrunnur Landsins. Som sanger har Anna Katrin Øssursdóttir Egilstrøð turneret i 25 lande, blandt andet som forsanger i den anmelderroste folktronica gruppe Valravn. Inden for moderne kompositionsmusik har hun opført Schönbergs *Pierrot Lunaire* og Niels Rønsholdts sangcyklus *Me Quitte* med ensemblet SCENATET.

Aarhus Symfoniorkester blev grundlagt i 1935 og har til huse i Musikhuset Aarhus, hvor det råder over sit helt eget koncertsted, Symfonisk Sal. Orkestret består af 66 fastansatte musikere med chefdirigent Marc Soustrot i spidsen og Leif Segerstam som æresdirigent. Orkestret tiltrækker sit store og forskelligartede publikum gennem ugentlige abonnementskoncerter, familiekoncerter, kammerkoncerter, og samarbejdskoncerter med festivaler og spillesteder, blandt andet Musikhuset, Smukfest, Spot Festival og Aarhus Festuge. Aarhus Symfoniorkester er desuden fast medspiller ved Den Jyske Operas årlige produktioner i den østjyske landsdel og har desuden en betragtelig indspilningsvirksomhed af både danske, nykomponerede værker og det mere klassiske repertoire. Orkestret varetager en social og kulturel funktion for byen, med særlige koncerter for udsatte borgere samt mere end 100 skolekoncerter om året. I 2018 lancerede orkestret *Musikkens*

Børn – et ambitiøst familieprojekt, der henvender sig til før-skolebørn og deres forældre.

I perioden 2021-25 lanceres en række nye koncertformer, herunder *KONTAKT*, *Vellyd* og *Fyraftens-koncerter*, som hver især udvider koncertoplevelsen og sætter publikum i centrum ved henholdsvis at tilbyde direkte interaktion med orkestret og musikken, et musikalsk rum med plads til ro og fordybelse, og endelig koncerter, der prioriterer socialt samvær og fredagshygge.

Den tyske dirigent **Andreas Delfs** har været engageret af orkestre i Nordamerika og Europa. Hos Milwaukee Symfoniorkester var han musikchef fra 1996-2009 og æresdirigent fra 2009-2015, og han var således centralt medvirkende til orkestrets løft i USA. Han stod også i spidsen for Saint Paul Chamber Orchestra, først som musikchef fra 2001-04 og siden som kunstnerisk rådgiver fra 2004-06. I Danmark har Andreas

Delfs optrådt med DR Symfoniorkestret, Copenhagen Phil, Aarhus Symfoniorkester, Odense Symfoniorkester og Sønderjyllands Symfoniorkester. Han var chef for Staatstheater Hannover fra 1995-2000 og var forinden musikchef for Orchestre Suisse de Jeunes, chefdirigent ved operaen i Bern og fast tilknyttet Pittsburgh Symfoniorkester under Lorin Maazel. Andreas Delfs er i øjeblikket musikchef for Rochester Philharmonic Orchestra.

BEINTA

Text by

Anna Katrin Øssursdóttir Egilstrøð

1 A Vibrant Landscape

I drink my eyes full
Drink my eyes full of ocean
Black rocks
A vibrant landscape

I'm fighting a beast within me

In behind my eyes
Underneath my skin
Enveloped in gravity

I'm fighting a beast within me

2 A Drop of Time, a Pinch of Salt

I hide beneath the ocean sounds
Withdrawn in the deep where there's
Silence within the noise

A timeless space of grief
A place of solace
Ashes scattered
Out of my hands

Ocean gives ocean takes

On the surface ashes float
Reminds me of skin, a blanket

A blanket made up of threads
Leading beyond time
A blanket sewn of sorrow
Threads running through time

Ocean gives ocean takes

A drop of time a pinch of salt
Constantly uncertain
Thread my time

I might as well
Trust
Relentless waves
Trust

Emotional waves
Trust
Relentless waves
Trust

Emotional waves
Trust
An inner
Place of solace

3 Tempted

Tormented
 By the deprivation of
 Your bodily warmth
 The resonance of your clever mind
 Our excited breath's
 As we breathe
 As one

Tantalised
 By the scent of your skin
 The perspiration down your spine
 Wet fingers
 Erection
 Two bodies
 One

Run through my veins
 Set me on fire

Titillate
 My finest muscles
 Let me be all yours
 Electrify the air between us
 Dare to stay in the moment
 As we become
 One

Bite my neck
 Touch my breasts lick my throat
 Run your hands down my curves
 Wet fingers
 Erection
 Two bodies
 One

Run through my veins
 Set me on fire

Distance leaves
 An erosive seclusion
 Tempting illicit events
 So you better come to me now
 You better come to me now

4 Moon

Moon I'll tell you everything
 So please
 Keep my secrets hidden
 My thoughts are overgrown
 I keep breaking the rules of love
 I'm like the light that disappears
 Moon light up my nights
 Stay with me here

And as the night inverts us
 Bíði eg eftir svari, afturljóð (I wait for
 a reflection an echo)
 Don't let me escape this one
 Halt, halt mæð fast (Insist insist on
 me now)

I'm like the light that disappears
 Máni lýs á mína nátt
 Stay with me here

Eg eri sum ljósið ið hvørvur
 Máni lýs á mína nátt
 Verð her hjá mæð

Remind me how all was light
 And how it was swallowed by
 darkness

And how it grows light again
 Hvussu tað lýsnar
 Your most violent action is when you
 cover the light

That's how you teach me
 Soleiðis læri eg
 Eg eri sum ljósið
 I'm like the light
 Eg eri sum ljósið

5 Óró

Glaskent speglar náttin
 Óró

Brodera mítt andlit
 Eg eri myrkri í tær
 Sorgin í tnum eygum
 Orð fløkt í tær
 Óró

Óttin í húðini
 Kroppurin ið ei elskar teg
 Nálin í hondini
 Viljin ið kann ei bjarga tær
 Óró

(How like glass the night reflects
 Trepidation

Embroider my face
 I'm the shadow within you
 The sorrow in your eyes
 Words entwined
 Trepidation

Fear in the skin
 A body that doesn't love you
 The needle in your hand
 A will that cannot save you
 Trepidation)

6 Reflection

Í húðarleysari tíð (In a vulnerable time)

Within a season of sorrow

Where truths are naked

Fylgi eg tær (I follow you)

Til ljósið hvörvur (Until the light
disappears)

I'm your reflection

As you are mine

7 Departure

I am departure

The equations won't reveal

I have to break the patterns

And listen carefully

I balance on the edge of collapse

Surrender to complete exhaustion

Feel the cold of wet black rocks

And I let go

I let go

I'm in between the skin and the air

Intersection

Intertwined

I am departure

The equations won't reveal

I have to break the patterns

I listen carefully

I see an endless row of broken dreams

Brokenhearted

Letting go into this unmapped quest

That seems to dominate me

And I let go

I let go

Imperfect descent of perfect

symmetry

I'm caught in a web weaving through

me

It perforates my skin

My thoughts

My heart

My

Decode

Recode

From order disorder

I am love

DDD

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To Ella

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