



Niels Rosing-Schow (b. 1954)

A Talk of Our Time

Jeanette Balland, baritone and alto saxophone

Manuel Esperilla, piano

Hélène Navasse, bass flute

Athelas Sinfonietta

Conducted by Jean Thorel

Anne Søre, violin¹⁻⁸

Idinna Lützhøft, violin²⁻⁸

Mina Fred, viola¹⁻⁸

Jakob la Cour, cello¹⁻⁸

Astor Cortabarría Adde, double bass²⁻⁸

Hélène Navasse, flute¹⁻⁷

Anna Melander, flute^{2-6,8}

Elizabeth Gibbs, oboe and English horn²⁻⁸

Anna Klett, clarinet¹⁻⁸

Viktor Vennesz, clarinet²⁻⁴

Britta Cortabarría, bassoon^{2-6,8}

Thorbjørn Gram, French horn^{2-6,8}

Páll Sólstein, French horn²⁻⁴

Laszlo Molnar, trumpet¹⁻⁸

Andras Olsen, trombone²⁻⁸

Jesper Sivebæk, guitar¹

Adam Ørvad, accordion⁵⁻⁶

Kristoffer Hyldig, piano^{2-4,7-8}

Mathias Reumert, percussion²⁻⁸

Thomas Teisner, percussion^{2-6,8}

1 Distant Calls (Songs & Moves) (2018) 10:48
For flute, clarinet, trumpet, guitar, violin, viola and cello

Episodes From a Concerto (2003/2020) 18:26
For baritone and alto saxophone solo and sinfonietta

2 I Pace 7:06

3 II Flux 4:50

4 III Interlock – Coda 6:30

All Right !? A Talk of Our Time (2019) 15:49
For piano (right hand) and sinfonietta

5 I 12:38

6 II 3:11

7 FlashNight (2015-2016) 16:16
For bass flute solo with electronics and ensemble

8 Unspoken – unheard (2020) 10:01
For sinfonietta

Total 71:20

World premiere recordings



Niels Rosing-Schow

In our time

By Andrew Mellor

When Niels Rosing-Schow was growing up, Danish music was adapting to the New Simplicity of Henning Christiansen, Ole Buck and Pelle Gudmundsen-Holmgreen. European ears were growing familiar with the slow, crystalline musical metamorphoses of György Ligeti. From the Paris of Gérard Grisey, Tristan Murail and Iannis Xenakis came the suggestion that sound and harmony might just be the same thing.

As a composer, Rosing-Schow was formed by all of the above, even if France handed him his most significant philosophical and aesthetic revelation. On a scholarship in Paris following studies at home in Copenhagen, he worked at Xenakis's Ateliers UPIC and became interested in musical spectralism propagated by

Grisey and Murail. After talking with Xenakis, Rosing-Schow woke to the expressive potential of his own inbuilt reluctance to separate harmony and sonority. He concluded that those things are, in fact, one and the same.

Thus Rosing-Schow started to develop a spectral style in which instrumental timbre and colour would carry as much structural import as theme and harmony. As those ideas infiltrated his music, that music began to take on its characteristic form and develop the hallmarks with which, for all its divergence and contrast, it can be identified today.

Resulting from his strict, exploitative view of his own material, many of Rosing-Schow's scores appear to trace a process of unfolding, like blossoming flowers – a process that can expand into full-blown metamorphosis. Many of them combine a calligraphic, aerated clarity with a sense of functionalism that sees no note, timbre or colour wasted. His early interest in improvisation gives

his ensemble works in particular a specific sense of interdependent, conversational reactivity.

We can add to this a certain fascination with time, perhaps inherited from Grisey. What was first heard in the 1981 work *E Rigidis* – which contrasts the mechanical with the fluid – has echoed through countless works from Rosing-Schow since, including those heard here. Time and memory, as much as sound and sensuality, are the composer's building blocks.

Distant Calls (Songs & Moves)

Tristan Murail, a central figure in the Parisian spectralist movement, finished his own piece *L'esprit des dunes* in 1994. The score, for 11 instruments and electronics, was inspired in part by the expanse of the Gobi Desert and was the first work in which the composer referenced music from another culture (here, in the form of an allusion to traditional music from Tibet).

Rosing-Schow's work for seven-strong ensemble, *Distant Calls (Songs*

& Moves), salutes *L'esprit des dunes*. It borrows Murail's opening gesture, whose distinctive shape and modality 'becomes the set off for an imagery of scales and calls from non-existing, remote places,' in the Danish composer's words. This material is then 'dragged through passages of heterophony and fields of various rhythmic ostinati.'

Texture and colour are woven tight in the piece, which twists from one form of coalescence to another in high definition. The guitar is possessed of a singular ability to call the conversation to order, which duly slips into a groove after the first of the guitar's throw-downs. The music eventually moves from the ethereal to the more guttural and raw, before being carried into the distance of silence.

The instrumental lineup of *Distant Calls* was inspired by Paul Simon's *Can't Run But*, which bears 'the imprint of Simon's fascinating mixture of traditions from various parts of the globe,' according to Rosing-Schow.

The composer pays indirect tribute to Simon 'by stealing this particular sonority and quoting a few notes of a bridge passage.'

Episodes From a Concerto

In 2004, Jeanette Balland gave the first performance of Rosing-Schow's Saxophone Concerto with the Danish National Symphony Orchestra. In 2020, the year in which many of us had the dimensions of our lives altered entirely, the composer completed a 're-composition' of the concerto for the more intimate forces of saxophones and small orchestra.

The new piece uses episodes from the full concerto that are particularly suited to the more lithe ensemble, while the new scoring inevitably heightens the sense of agency invested in the solo instrument(s). The slimmed down version also throws sharper focus onto the score's various interlocking patterns, particularly its contrasting of metered time with free fluidity.

The first movement, 'Pace', establishes ideals of energy and steady progress as the soloist traverses the wide register of a baritone saxophone. Progress is not always a given, and the kinetic sparring of soloist and ensemble eventually leads to rupture, the music dissolving into percussive glistening and latent throbbing. In the composer's words, 'everything is turned off.'

The energies of the second movement, 'Flux', drift untethered. The ensemble projects constellations of sound and colour like shifting, darkening clouds. Against this the soloist blows bluesy, microtonal glissandi, lyrical exhortations and rigid patterns – now on an alto saxophone.

The third movement, 'Interlock', is described by the composer as a rhythmic double rondo in which 'two machine-like repetitive rhythmic patterns intertwine like gears'. Around half way in, the strict rhythms slacken into slow motion and a period of soft lyricism. When the strict rhythms

return, it's with a vengeance that eventually fizzles out into an aerated and fully unlocked coda, the soloist back on baritone saxophone.

All Right !? A Talk of Our Time

Both the French composer Maurice Ravel and Rosing-Schow's friend Hans Abrahamsen have written piano concertos for pianists using only their left hand. *All Right !?* provides a counterpoint to those works, in the form of a concerto for pianists using only their right hand.

Again, a broader theme is time – the regimented ticking-tocking of 'ordered' time against the organic, imperfect rhythms of speech and idiosyncratic expression. The score includes excerpts from a speech given by the activist Greta Thunberg in Copenhagen in 2019, and parts of the music are based on a rhythmic transcription of her words (the words appear in the score at relevant moments, but are not performed). Rosing-Schow writes

of the work's 'reflection on speech and time, time as "our time", and our (personal) time' – all as expressed in Thunberg's words.

A wood block keeps steady time from the work's opening, against an array of plangent wind chords, the adventurous wandering of the pianist's right hand and commentary from strings and additional percussion. Typically of the composer, one timbre dictates another and leads the music to twists into new states of being through directional exploration. Time seems controlling and inevitable one moment, elusive and debatable the next. After the first movement seems to free itself from time and angst altogether, the second instigates a gradual process of slipping back into time – brought down by the ensemble's weight until the wood block's steady ticking returns.

FlashNight

FlashNight for bass flute with electronics and ensemble is a fruit of Rosing-

Schow's longstanding collaboration with the flautist Hélène Navasse, and is dedicated to her. Once again, the composer's elevation of colour and timbre to the point of musical autonomy leads him to ask for extended playing techniques. Several of this score's instructions to the soloist are based on techniques developed by soloist and composer in collaboration.

However, it was the fundamental sound of the bass flute that drew the composer to write a concertante work for the instrument. It has, he says, 'a sombre, nocturnal sound quality by nature' but adds that 'the high register throws a specific piercing-bleak light into the music.' In *FlashNight*, the instrument sometimes keeps its cards close to its chest. At others, it makes its presence felt as a rhythmic instrument more than a vessel for Arcadian pastoral. Elsewhere, it really does call the tune.

After some minutes of consolidating ensemble activity and static electronic energy, the solo instrument

establishes itself as the work's musical pivot. It subsequently leads the way through an apparently nocturnal landscape of varying densities, colour-states and rhythmic interdependencies, each subject to their own process of metamorphosis. After the solo flute picks out a melody, hauling colleagues behind it in parallel harmonies, something like a new dawn arrives in a rush of burnished electronic sound.

Unspoken – unheard

The experience of 2020, a world locked down by a pandemic while rising up in protest against societal injustice, affected Rosing-Schow deeply. Time and memory told him he was reliving events from the past, as history appeared to repeat itself. But the composer also felt the sense of solidarity that comes with shared witness. His instantaneous creative reaction was *Unspoken – unheard* for sinfonietta, written during the spring and summer months of 2020

and 'dedicated to the Black Lives Matter movement.'

In the piece, we hear a world in flux, disrupted by interruption and argument, eventually shocked into a new state by a single shot (the explosion of a paper bag). What emerges is a reflection on general unease and slow revelation whose sounds include broken glass, a water gong and plenteous manipulated/extended instruments. Excerpts from speeches by Martin Luther King, Malcolm X, Jamie Fox and Mehreen Faruqi are present but muffled to the point that they are almost entirely unheard – our failure to heed the lessons of history. All that's left is a throbbing pain. Or, perhaps, the echo of time.

The saxophonist **Jeanette Balland** is an active chamber player, soloist and orchestral musician. She is the first choice saxophonist of the Royal Danish Orchestra and the Danish National Symphony Orchestra. Especially active within contemporary music she has first performed concertos dedicated to her by Sunleif Rasmussen and Niels Rosing-Schow and also recorded by her with the Danish National Symphony Orchestra. She has equally played with many other orchestras in concertos including classical as well as contemporary repertoire. She is a member of Copenhagen Saxophone Quartet and DuoDenum (saxophone and percussion), with whom she has commissioned and premiered numerous works. She has received several awards and prizes including the Danish Composers' Society's Musician's Prize and The Prize of the Danish Music Critics. Jeanette Balland holds master degrees from the Royal Danish Academy of Music and Conservatoire de Lausanne.

Educated in Madrid and Copenhagen, **Manuel Esperilla** is one of the most active pianists within classical and contemporary music in Denmark and the Øresund region. As a pianist in Athelas Sinfonietta, he has performed, among others, the Danish premiere of Pierre Boulez' *Dérive 2*.

Manuel Espirilla is a member of Rudersdal Chamber Players, an instrumentally flexible quartet dedicated to classical and contemporary music who collaborate with composers such as Elena Firsova, Dmitri Smirnov, Lera Auerbach, Jexper Holmen and Poul Ruders. He has collaborated with orchestras and ensembles such as the Danish National Symphony Orchestra, Malmö Symphony Orchestra, Arctic Philharmonic, SCENATET, Dygong, Ekkozona, Superflex and Percurama. Among the conductors he has worked with are Thomas Søndergård, Pierre-André Valade, Jean Thorel and Michael Schønwandt. He has performed at KLANG Festival, Tage

für Neue Musik, Festival Musica and Sound Ways International New Music Festival. Since 2009 he has been an accompanist at the Royal Danish Academy of Music.

Hélène Navasse started her professional career as solo flute in the French new music ensemble Polychromie. Later she was associate principal flute at Aarhus Symphony Orchestra in Denmark from 1999 to 2005. Hélène Navasse holds master degrees from the Royal Danish Academy of Music, Amsterdam Conservatorium and a bachelor degree from CRR Boulogne in France. She is prize-winner of several international competitions and an active international soloist and chamber musician with worldwide performances from USA to Japan and Iceland to Lebanon. Hélène Navasse has worked with notable European contemporary ensembles such as MusikFabrik, Schönberg Ensemble, Asko Ensemble, Klang Forum. She has performed as soloist

with ensemble Aarhus Symphony Orchestra and contemporary music ensembles such as Caput, Reykjavik Chamber Orchestra, Århus Sinfonietta and Athelas Sinfonietta. Since 2016, Hélène Navasse is permanent member of Athelas Sinfonietta.

Athelas Sinfonietta is one of the leading Danish new music ensembles. The ensemble performs in concerts and opera productions, at festivals and on international tours. Since its foundation in 1990 Athelas Sinfonietta has performed around 700 works, many of which in first performances. Athelas Sinfonietta has collaborated with prominent soloists, conductors and composers, including Steve Reich, Per Nørgård, Heiner Goebbels, Poul Ruders, Arvo Pärt, David Lang, Christian Lindberg, Reinbert de Leeuw, Thomas Adès, Ilan Volkov, Paul Hillier, George Benjamin, Philippe Leroux and Pierre-André Valade.

Athelas Sinfonietta is also known for its popular and challenging con-

cert series *Brand New Tuesdays*, featuring music by young Danish and international composers, performed in unconventional settings and in close dialogue with the audience. International cooperation is essential to Athelas Sinfonietta, with appearances in recent years in among other countries England, Monaco, the US and France. On CD, Athelas Sinfonietta has released music by, among others, Per Nørgård, Poul Ruders, and Rune Glerup. Each year Athelas Sinfonietta is ensemble-in-residence at KLANG – the Copenhagen Avantgarde Music Festival.

Jean Thorel is an impassioned promoter of new works and rare music and has given 700 world premieres. From 2008 to 2016 he held the post as chief conductor of the City Chamber Orchestra of Hong Kong. He has appeared as a guest conductor with the Danish Chamber Players, Odense Symphony Orchestra, Musica Vitae Chamber Orchestra in

Sweden, Ensemble Quartz, Musiques Nouvelles, the Royal Chamber Orchestra of Wallonia in Belgium, Percurama Percussion Ensemble in Copenhagen, Sō Percussion in Washington, Royal Philharmonic and Philharmonia Orchestra in London, RTÉ National Symphony Orchestra in Dublin, Copenhagen Royal Ballet, Aarhus Symphony Orchestra, Marseille Philharmonic Orchestra, Nice Philharmonic Orchestra, Singapore Symphony Orchestra, EOS Repertoire Orchestra Beijing, China's National Orchestra Academy and the National Music Light Orchestra of Shanghai. Jean Thorel's extensive discography of more than 30 DVDs and CDs includes a recording of works by Louis Saguer with the Moscow Contemporary Music Ensemble which was the winner of the 2002 Académie du Disque Lyrique *Orphée d'Or* prize. He is also the first French conductor to record with the Russian National Orchestra and the internationally acclaimed Hilliard Ensemble.

I vores tid

Af Andrew Mellor

Under Niels Rosing-Schows opvækst var dansk musik i færd med at vænne sig til 'den ny enkelthed', som Henning Christiansen, Ole Buck og Pelle Gudmundsen-Holmgreen var eksponenter for. Europæerne var ved at blive fortrolige med György Ligetis langsomme, krystalklare musikalske metamorfoser, og i Paris var komponisterne Gérard Grisey, Tristan Murail og Iannis Xenakis ved at nå frem til en erkendelse af, at lyd og harmoni var to sider af samme sag.

Som komponist blev Rosing-Schow præget af disse tanker og idéer, selvom han dog fik sin vigtigste filosofiske og æstetiske åbenbaring i Paris. Efter studier i København tog han til Paris og arbejdede på Xenakis' Ateliers UPIC, hvor han blev interesseret i spektralmusikken, som

Grisey og Murail havde udbredt. Efter samtaler med Xenakis nåede Rosing-Schow frem til, at der var et ekspresivt potentiale i hans egen modstand mod at adskille harmoni og klang, og han udledte, at de i virkeligheden var en og samme.

Rosing-Schow begyndte efterfølgende at udvikle en spektral stil, hvor instrumentklang og farve havde lige så stor strukturel betydning som tema og harmoni. Da disse idéer infiltrerede hans musik, begyndte den at tage sin karakteristiske form og udviklede kendetegn, som den – trods alle sine forskelligheder og kontraster – identificeres med i dag.

I mange af Rosing-Schows partiturer, som er resultatet af hans rigorøse udnyttelse af eget materiale, kan man finde en udfoldelsesproces – som blomster, der springer ud – en proces, der kan udvikle sig til en fuldkommen metamorfose. Mange af kompositionerne kombinerer en kalligrafisk, luftig klarhed med en funktionalisme, hvor ingen tone

eller klangfarve går til spille. Hans tidlige interesse for improvisation giver især hans ensembleværker en særlig form for indbyrdes afhængighed og en konvergerende gensidig udveksling.

Hertil kommer en fascination af tid, som måske stammer fra Grisey. Det, som første gang kunne høres i værket *E Rigidis* fra 1981 – hvor det mekaniske sættes i kontrast til det flydende – har siden givet genlyd i utallige af Rosing-Schows værker, inklusive dem, man finder på denne udgivelse. Tid og erindring er i lige så høj grad komponistens byggesten som lyd og sanselighed.

Distant Calls (Songs & Moves)

Tristan Murail, der er en central skikkelse i den parisiske spektralskole, færdiggjorde sit værk *L'esprit des dunes* i 1994. Partituret, der er skrevet for 11 instrumenter og elektronik, var delvis inspireret af Gobi-ørkenens vidder og var det første værk, hvor komponisten refererede til musik fra

en anden kultur (her med reference til traditionel tibetansk musik).

Rosing-Schows *Distant Calls (Songs & Moves)* for syv instrumenter sender en hilsen til *L'esprit des dunes*. Det låner Murails indledende gestus, hvis karakteristiske form og modalitet "er startskuddet på en imaginær rejse fyldt med skalaer og lyde fra ikke-eksisterende, fjerne steder", som den danske komponist selv formulerer det. Materialet bliver derefter "trukket gennem passager af heterofoni og forskellige rytmiske ostinater".

Klang og farve er tæt vævet sammen i stykket, som bevæger sig fra én detaljemættet sammensmeltning til den næste. Guitaren er i besiddelse af en særlig evne til at kalde til orden, inden samtalen behørigt glider ind i et groove efter guitarens første indgreb. Musikken bevæger sig til sidst fra det æteriske til det mere gutturale og rå, inden den til slut bevæger sig ud i stilhedens fjerne rum.

Sammensætningen af instrumenter på *Distant Calls* er inspireret af

Paul Simons *Can't Run But*, som ifølge Rosing-Schow "bærer præg af Simons fascinerende blanding af traditioner fra forskellige dele af kloden". Komponisten hylder indirekte Simon "ved at stjæle denne særlige 'sound' og citere nogle noder fra en overgangspassage".

Episodes From a Concerto

I 2004 uropførte Jeanette Balland Rosing-Schows saxofonkoncert med DR Symfoniorkestret. I 2020, hvor mange af os fuldstændigt fik ændret hverdagen på grund af pandemien, færdiggjorde komponisten en omarbejdelse af koncerten i et mere intimt format for saxofoner og kammerensemble.

Det nye stykke anvender dele fra den oprindelige koncert, som er særligt velegnede til det smidigere ensemble, og den nye besætning forstærker uundgåeligt den fremdrift, som man finder i soloinstrumentet/ instrumenterne. Den slankere udgave sætter også et skarpere fokus på

partiturets skiftende, men indbyrdes forbundne mønstre, især kontrasten mellem metrisk tid og det frit flydende.

Den første sats, 'Pace', etablerer idealer om energi og støt fremdrift, mens solisten bevæger sig gennem barytonsaxofonens store register. Fremdrift er ikke en selvfølge, og den kinetiske sparring mellem solist og ensemble fører til sidst til et brud, hvor musikken opløses i perkussiv glitren og latent dunken. Med komponistens egne ord "lukkes alt ned".

Energien i anden sats, 'Flux', driver uhindret af sted. Ensemblet projicerer konstellationer af lyd og farver som drivende, mørke skyer. Henover fremfører solisten bluesagtige, mikrotonale glissandi, lyriske formaninger og fastlåste figurer – nu på altsaxofon.

Tredje sats, 'Interlock', beskrives af komponisten som en rytmisk dobbeltrondo, hvor "to maskinelle, gentagne rytmiske mønstre flettes ind i hinanden som tandhjul". Cirka

halvvejs i satsen løsnes de stramme rytmer til en tilstand af slowmotion og en passage med blide, lyriske rytmer. Da de første rytmer vender tilbage, er det med en voldsomhed, som efterhånden ebber ud i en luftig og åben coda, hvor solisten er tilbage på barytonsaxofon.

All Right !? A Talk of Our Time

Både den franske komponist Maurice Ravel og Rosing-Schows ven Hans Abrahamsen har skrevet klaverkoncerter for pianister, der kun bruger venstre hånd. *All Right !?* udgør et kontrapunkt til disse værker, da det er en klaverkoncert skrevet for højre hånd.

Også i dette værk er tiden et større tema – det styrede tik-tak af 'ordnet' tid over for den organiske, uperfekte rytme af tale og idiosynkratiske udtryk. Partituret indeholder uddrag af en tale, som aktivisten Greta Thunberg holdt i København i 2019, og dele af musikken er baseret på en rytmisk transskription af hen-

des ord (udvalgte steder optræder ordene i partituret, men de skal ikke fremføres). Rosing-Schow skriver, at stykket "reflekterer over tale og tid, tid som 'vores tid' og ens egen (personlige) tid" – som det også udtrykkes gennem Thunbergs ord.

En træblok holder den faste puls fra værkets start, hvor blæserne spiller sørgmodige klange, pianistens højre hånd tager på en fantasifuld vandring, mens det hele kommenteres af strygerne og af slagtojet. Det er typisk for komponisten, at den ene klang bestemmer den efterfølgende og at nye musikalske tilstande udforskes på en snoet vej. Det ene øjeblik opleves tiden kontrollerende og uundgåelig for det næste øjeblik at virke flygtig og usikker. Efter første sats synes at have frigjort sig fra tid og frygt, begynder anden sats en gradvis proces, hvor man langsomt glider ind i tiden igen – hentet ned af ensembles vægt, indtil træblokkens vedholdende tikken vender tilbage.

FlashNight

FlashNight for basfløjte, elektronik og ensemble er frugten af Rosing-Schows mangeårige samarbejde med fløjtenisten Hélène Navasse, og stykket er tilegnet hende. Igen får komponistens forfremmelse af klang og farve til essensen af musikalsk autonomi ham til at kræve udvidede spilleteknikker. Flere af partiturets anvisninger til solisten er baseret på teknikker, som solist og komponist har udviklet sammen.

Det var dog basfløjtes grundlæggende klang, som fik komponisten til at skrive et koncertant stykke for instrumentet. Det har, siger han, “af natur en mørk, natlig klang”, men tilføjer, at “det høje register tilfører et særligt gennemborende, blegt lys til musikken”. I *FlashNight* holder instrumentet sig til tider i baggrunden. På andre tidspunkter gør det sig gældende som et rytmisk instrument frem for bærer af arkadiske pastorer, mens det andre steder rent faktisk griber melodien.

Efter nogle minutter med konsoliderende ensemblespil og statisk elektronisk energi etablerer solo-instrumentet sig som værkets musikalske omdrejningspunkt. Herefter viser det vejen gennem et tilsyneladende natligt landskab af varierende tæthed, farvestadier og rytmiske vekselspil, der hver især er underlagt sin egen metamorfose. Efter at solofløjten har fundet en melodi og trukket kollegerne med sig i parallelførte harmonier, dukker noget, der minder om et nyt dagry, op i bruset fra en skinnende, elektronisk lyd.

Unspoken – unheard

Oplevelsen af 2020, hvor verden blev lukket ned af en pandemi, mens den rejste sig i protest mod social uretfærdighed, berørte Rosing-Schow dybt. Tid og erindring fortalte ham, at han genoplevede begivenheder fra fortiden, og at historien syntes at gentage sig. Men komponisten oplevede også en følelse af solidaritet, som følger af fælles bevidnelse.

Hans umiddelbare, skabende reaktion var *Unspoken – unheard* for sinfonietta, skrevet i foråret og sommeren 2020 og “tilegnet Black Lives Matter-bevægelsen”.

I stykket hører vi en verden i bevægelse, splittet af uenigheder og afbrydelser, som via et enkelt chok (braget af en papirspose) bringes i en ny tilstand. Det, der dukker op, er en afspejling af generel utryghed og en langsom åbenbaring, hvis lyde omfatter glasskår, en vandgong og en overflod af manipulerede instrumenter. Der er uddrag fra taler af Martin Luther King, Malcolm X, Jamie Fox og Mehreen Faruqi, men de er dæmpet til et punkt, hvor de næsten ikke er hørbare – vores svigt i forhold til at tage ved lære af historien. Det eneste, der er tilbage, er en dunkende smerte. Eller måske et ekko af tiden.

Saxofonisten **Jeanette Balland** er aktiv som solist, kammermusiker og orkestermusiker. Hun er Det Kongelige Kapels og DR Symfoniorkestrets førstevalg som saxofonist. Som særlig aktiv inden for den ny musik har Sunleif Rasmussen og Niels Rosing-Schow skrevet og tilegnet koncerter til hende, som hun også har indspillet med DR Symfoniorkestret. Hun har ligeledes været solist med adskillige orkestre i såvel klassiske som helt nye koncerter. Jeanette Balland er medlem af Copenhagen Saxophone Quartet og DuoDenum (saxofon og percussion), med hvilke hun har bestilt og uropført adskillige værker. Hun har modtaget mange priser, deriblandt Dansk Komponistforenings Musikerpris og Musikantmelderingens Kunstnerpris. Hun har kandidatgrader fra Det Kongelige Danske Musikonservatorium og Conservatoire de Lausanne.

Manuel Esperilla er uddannet i Madrid og København og er en af de mest

aktive pianister inden for klassisk og ny musik i Danmark og Øresundsregionen. Som fast pianist i Athelas Sinfonietta har han blandt andet medvirket til den danske uropførelse af Pierre Boulez' *Dérive 2*.

Manuel Esperilla er medlem af Rudersdal Kammerolister, en fleksibel kvartet dedikeret til klassisk og ny musik, som samarbejder med komponister som Elena Firsova, Dmitri Smirnov, Lera Auerbach, Jexper Holmen og Poul Ruders. Han har samarbejdet med orkestre og ensembler som DR Symfoniorkestret, Malmö Symfoniorkester, Arktisk Filharmoni, SCENATET, Dygong, Ekkozone, Superflex og Percurama. Af dirigenter har han blandt andre spillet med Thomas Søndergård, Pierre-André Valade, Jean Thorel og Michael Schönwandt. Han har optrådt på KLANG Festival, Tage für Neue Musik, Festival Musica og Sound Ways International New Music Festival. Siden 2009 har han været ansat som akkompagnatør på Det Kongelige Danske Musikonservatorium.

Hélène Navasse begyndte sin professionelle karriere som solofløjtenist i det franske ny musik-ensemble Polychromie. Senere var hun assisterende solofløjtenist i Aarhus Symfoniorkester fra 1999-2005. Hélène Navasse har kandidatgrader fra Det Kongelige Danske Musikonservatorium og Amsterdam Conservatorium samt en bachelorgrad fra CRR Boulogne i Frankrig. Hun er prisvinder i flere internationale konkurrencer samt en aktiv solist og kammermusiker med mange optrædere verden over fra USA til Japan og Island til Libanon. Hélène Navasse har arbejdet sammen med ansete europæiske samtidsensembler som MusikFabrik, Schönberg Ensemble, Asko Ensemble, Klang Forum. Hun har desuden optrådt som solist med Aarhus Symfoniorkester og ny musikensembler som Caput, Reykjavik Kammerorkester, Århus Sinfonietta og Athelas Sinfonietta. Siden 2016 har Hélène Navasse været fast medlem af Athelas Sinfonietta.

Athelas Sinfonietta er blandt de førende danske ensembler inden for ny kompositionsmusik. Ensemblet optræder til koncerter, ved operaforestillinger, på festivaler og internationale turneer. Siden grundlæggelsen i 1990 har Athelas Sinfonietta opført omkring 700 værker, en stor del deraf som uropførelser, og har samarbejdet med fremtrædende solister, dirigenter og komponister, blandt andre Steve Reich, Per Nørgård, Heiner Goebbels, Poul Ruders, Arvo Pärt, David Lang, Christian Lindberg, Reinbert de Leeuw, Thomas Adès, Ilan Volkov, Paul Hillier, George Benjamin, Philippe Leroux og Pierre-André Valade.

Athelas Sinfonietta er også kendt for deres populære og udfordrende koncertserie "Brand New Tuesdays", hvor unge danske og internationale komponisters musik opføres i utraditionelle rammer og i tæt dialog med publikum. Det internationale samarbejde er essentielt for Athelas Sinfonietta, som de seneste år har optrådt

i blandt andet England, Monaco, USA og Frankrig. Ensemblet har indspillet musik af blandt andre Per Nørgård, Poul Ruders og Rune Glerup. Hvert år er Athelas Sinfonietta ensemble-in-residence på KLANG – Copenhagen Avantgarde Music Festival.

Dirigenten **Jean Thorel** er en passioneret foregangsmand for ny og utraditionel musik og har til dato stået bag 700 uropførelser. Fra 2008 til 2016 var han chefdirigent for City Chamber Orchestra of Hong Kong. Som gæstedirigent har han optrådt med Ensemble Storstrøm, Odense Symfoniorkester, Percurama, Den Kongelige Ballet i København, Aarhus Symfoniorkester, det svenske kammerorkester Musica Vitae, Ensemble Quartz, Musiques Nouvelles, det belgiske Royal Chamber Orchestra of Wallonia, Sō Percussion fra Washington, Royal Philharmonic og Philharmonia Orchestra i London, Irlands Nationale Symfoniorkester, de filharmoniske orkestre i Marseille

og Nice, Singapore Symfoniorkester, EOS Repertoire Orchestra Beijing, Kinas National Orchestra Academy og National Music Light Orchestra of Shanghai. Jean Thorels omfattende diskografi tæller flere end 30 DVD'er og CD'er. I 2002 blev hans indspilning af værker af Louis Saguer med Moscow Contemporary Music Ensemble tildelt *Orphée d'Or*-prisen af Académie du Disque Lyrique. Jean Thorel er desuden den første franske dirigent, der har indspillet med Det Russiske Nationalorkester og det internationalt berømmede Hilliard Ensemble.

DDD

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