

SENGRENG

Per Nørgård (b. 1932)

Singing Secrets

Signe Asmussen, soprano

Irena Kavčič, flute

Helge Slaatto, violin

Anette Slaatto, viola

John Ehde, cello

Erik Kaltoft, piano

Kvintet, Op. 1 – Hommage á Marc Chagall (1952-53)*	27:47
<i>for flute, violin, viola, cello and piano</i>	
1 I. Tempo giusto	15:01
2 II. Adagio	4:46
3 III. Poco lento – Allegro molto e con fuoco	8:00
4 Vintersalme: Som året går, part 1 (1976)*	4:22
<i>for solo voice</i>	

From <i>Libro per Nobuko</i> : I. Sonata – The Secret Melody (1992)	14:11
<i>for solo viola</i>	
5 I. The Secret (Prologue)	1:35
6 II. Roaming	3:07
7 III. Singing	3:01
8 IV. Playing	4:44
9 V. The Melody (Epilogue)	1:44
10 Vintersalme: Som året går, part 2*	3:13
<i>for solo voice</i>	
11 Fragment V (1961)	1:57
<i>for solo violin</i>	
12 Zwei Saiten, eine Stimme (2004)*	2:36
<i>for mezzo-soprano and violin</i>	
Cantica (1977, rev. 2004)*	13:44
<i>for cello and piano</i>	
13 Lento e molto armonioso – Allegretto	8:28
14 Lento e ben articolato (poco rubato)	5:16

Total 67:51

* World premiere recording



Danish Arts
Foundation

Secret melodies

By Søren Schauser

A professor for many years, Per Nørgård has been loudly praised and awarded great prizes around the world. His music, though, can be relatively quiet in its exterior and searching by nature. Per Nørgård holds his senses open to signals from the planet and the cosmic miracle. This Danish Nestor works not so much for deafening fanfares or death by double bar lines – so, ‘when do you begin to get things finished?’, as his mother once sighed!

For this reason his pieces may require a little extra attention. A work by Nørgård comes to life when its listeners attend to it with just the right amount of openness. Our receptiveness is rewarded tenfold as

pleasure in responding to the works, and in the longer term by a generally enhanced attentiveness.

The Quintet, Op. 1, was written in the early 1950s, just after Nørgård’s school days. He began his studies at the Royal Danish Academy of Music in Copenhagen with Vagn Holmboe, and used his teacher’s style as a model. The students worked with ‘motivic metamorphosis’, where a motif emerging early in a piece might change itself into another. The teacher compared this romantic principle with ‘the larva’s way of transforming from maggot to fully unfolded insect’, and suggested a Nordic sound as the ideal. Interestingly enough, the result is evident in a couple of later works by the student, in his symphonies and other works: the first movement with the long opening and a solo high flute and the second movement with the abysmal harmonies are

combined at the end into something completely new – far from both!

But there was a snake in paradise: although the modernist mode of Holmboe’s time had already been overhauled by the avant-garde in other countries, Per Nørgård continued along his teacher’s path for decades, discovering a broader sky beyond the northern lights.

The breakup began in 1959 with his participation in a music festival in Italy. His *Konstellationer* (Constellations, 1958) for strings was performed, and he met a number of the leading figures of the international avant-garde. From the new perspective he developed at this time, he saw Vagn Holmboe’s insistence on metamorphosis and the Northern viewpoint as forever backward-looking. The young composer later wrote, in *Politiken*, that Danish music’s isolation ‘can lead to inbreeding that the rest of the world cannot be interested in,

and which in the end fails to nourish us, too’. ‘We could use fresh air, that can blow us out of this laziness and caution we have treated as a virtue’. His new position led to an artistic clash with Holmboe, and five years later, to Holmboe leaving the Conservatory. From this point, Denmark became a leader of the European avant-garde, to a substantial degree through Nørgård’s contribution.

One strand from the universe of the northern mind still lingers. Per Nørgård continues to open his music with a motivic germ and let the rest grow from its genes. He had refined the motivic metamorphosis from his predecessors’ vague sensations to growth in a more systematic way: the pieces form quite literally like a hushed Big Bang, taking off from something singular and then continually broadening on all fronts.

The renowned ‘infinity series’ was the most concrete result of this de-

velopment. Per Nørgård discovered the series in 1959, and since then has been inspired by its potential over six decades. A motivic cell, typically of two or three notes, is played over and over, staying close to the original form and releasing an endless number of linked new cells which take greater space. A melody of this kind can develop in many ways, and depends entirely on the cell's size and the chosen scales, just as one can sing the 'same' children's song in both major and minor. The composer has used the series in widely different ways in hundreds of works, and works with some particular characteristics at one time in his life, quite different characteristics in another.

The series of six works with the shared title, *Fragment*, were written around 1960, just after Nørgård found that he had the blessing of the avant-garde for his ideas. The

first four works are for piano alone, and technically a comprehensive exploratorium with vastly different approaches in play. The sixth work is for a large orchestra divided into six groups, which caused a fuss in the mid-60s because of the music's extremely modernistic mode of expression.

The short *Fragment V* (1961) for violin, with or without piano, remains the most frequently performed piece from the set, and was probably Nørgård's first encounter with the infinity series. The work's romantic motto is the lyricist Rainer Maria Rilke's lovely, 'Wie soll ich meine Seele halten, dass sie nicht an deine rührt?', and a greeting to love's miracle: one can 'compare two lovers with two strings on a violin', Nørgård wrote in his programme note. 'Together they have the capacity to produce one note...! The short piece knits itself to Rilke's metaphor through a music in which the two

musical voices are woven from the same thread, the same melody'.

Per Nørgård may have created his romance to Rilke's words just before he wrote *Fragment V*, and it was many years later that he brought the song and violin together in 'Zwei Saiten, eine Stimme'. In his music from the early 1960s, he seems to have been mostly taken up with the series' horizontal or melodic characteristics. Maybe he pays relatively little attention to the differences between one work and another, yet the individual pieces with his new material can only be snapshots within an infinite continuum, and remind us a little of 'open' works, so his mother was, in a way, right again!

Everything then changed in the wild 60s. Composers like Henning Christiansen and Pelle Gudmundsen-Holmgreen threw themselves into a project with great consequences: the

young composers wanted to combine the avant-garde's love of numbers with something more tolerable and purely musical, and created the Danish 'new simplicity' movement. The combination of the modern and the very simple was seriously realised in the landmark works written in 1964, and has been something of a Danish speciality ever since.

Ole Buck's *Sommertrio* (Summer Trio), written four years later, turned 'new simplicity' into decidedly *beautiful* music. This happened indirectly with Per Nørgård's intervention: Buck was, for a time, denied access by the Royal Danish Academy of Music in Copenhagen because of the poor quality of his work, the official reason given. So we can, from this distance, see Nørgård being furious with the Copenhageners' 'conservatory-conservatism'; he moved his teaching to Aarhus, where he became Ole Buck's sympathetic alternate teacher.

The Romantic revival did the rest. The world around 1970 became a time with new warmth for strong emotions. People shifted themselves from orange sofa groups and waved red and yellow banners in the streets. The Danes discovered late Romantic outsiders like Gustav Mahler and the generally disliked Rued Langgaard, and bought tickets to pluralistic rock musicals instead.

Once again, Per Nørgård played a part in this surprising development. He taught and composed full time from around 1970, and created some of the epoch's most emblematic music: minimalist masterpieces like *Rejse ind i den gyldne skærm* (Voyage into the Golden Screen, 1968) and his Second Symphony (1970) sum up this psychedelic period really well. His Third Symphony has a 'cosmic' opening of 365¼ bars, and since its world premiere in 1976, the great force of the symphony's ending has

been seen as one of Danish music's strongest utterances.

The infinity series changed its character along the way: the simple base material in the Second Symphony is elevated to a theme, and in the Third Symphony to carrier waves for the world's creation. *Cantica* (1977) for cello and piano and the little songs to Ole Sarvig's lyrics sprang directly from the work on the conclusion of the Third Symphony. Nørgård's primary fascination with the infinity series was now manifest in its hierarchic nature, so that its Russian Doll's melodies are folded around themselves in an infinite number of tempi. The composer has, according to his own statement, kept his sound strongly related to 'harmonic and tradition-based' patterns, as a consequence making listening a little easier than usual. This gave listeners a better chance of hearing the music's many layers; one hears 'first

one, soon the other melody' being woven into the cello piece's tapestry, so that they can, for example, notice the lengths of the notes and their relative proportions as belonging to the golden ratio and Fibonacci's famous sequence.

Per Nørgård's ideas changed considerably a few summers later, when he became fascinated by the early 20th century Swiss visual artist, poet and composer Adolf Wölffli. Nørgård worked intensively over a long period with the schizophrenic artist's universe, but Wölffli's swarming mind could not be easily integrated with the sensuous structures the composer had developed in previous decades, so most of the works of this period are an exception to everything else in Nørgård's output.

The experiences led to a golden age in the mid-1980s, with an exciting 'individualising' of his works and musical technique: the increasingly

well known composer fulfilled commissions from famous soloists and dived into new material, with *note-pools* as their working title. Melodies which look superficially like ordinary twelve-tone rows in Schoenberg are at the same time an inexhaustible creative resource employing fantastic fluctuations between major and minor.

Libro per Nobuko (1992) for the violist Nobuko Imai was one of the epoch's most characteristic and easily recognisable works. The first part of the piece, the sonata, 'The Secret Melody', begins with *glissandi* like a quiet humming, continuing for the rest of the movements with some unusually beautiful motives on three notes. These motives often have a pentatonic flavour, like east Asian music, and may be a greeting to both the Vietnamese astrophysicist Trinh Xuan Thuan, and to the international star Imai, who is of Japanese heritage.

A sentence by the scientist is taken as the work's subtitle: 'Nature sends us the notes of a music formed by a melody that will remain secret forever'. So the secret melody should probably not be understood as an 'enigma' like that in Edward Elgar's variations, but rather should be heard as the composer zooms out through the movements, gradually revealing the piece's structure, until the structure unveils itself as part of a larger context ...

The secret melody! Nature's eternally hidden music! We feel the decay of the body and the coming of death every single day. So the spirit emerges, with increasing strength, as the greatest secret and only reality of the universe.

Søren Schauser, writer and associate professor of music history at the Royal Danish Academy of Music, Copenhagen

The performers

Soprano **Signe Asmussen** has established herself as one of the most sought-after, charismatic and versatile Danish singers of her generation. She has long been lauded as one of Denmark's finest lied singers, and in 2009 she was awarded the Aksel Schiøtz Prize for her exceptional efforts. She performs regularly as a soloist with the major Danish orchestras. Committed to the contemporary repertoire, she has recorded numerous CDs in continuous, close collaboration with Danish ensembles and composers. Her work was recognised in 2014 when she was awarded the Danish Composers' Society's Award for Musicians.

Irena Kavčič holds the position of solo flautist with the RTV Slovenia Symphony Orchestra. She



John Ehde, Anette Slaatto, Irena Kavčič, Helge Slaatto, Erik Kaltoff

has appeared as a soloist and as a principal orchestral musician in several countries, collaborating with the Mantua Chamber Orchestra, Orchestra Leonore, Spira Mirabilis, Orchestra of the Maggio Musicale Fiorentino, Aarhus Symphony Orchestra, Aalborg Symphony

Orchestra, Haydn Philharmonie and the Slovenian Philharmonic Orchestra. She has appeared at festivals such as Santander, Lockenhaus and Mantua, and venues including La Scala, Konzerthaus, Musikverein, Auditorio Nacional and Palau de la Música.

Helge Slaatto is a former professor of violin at the Münster University of Music for 25 years and held the position as concertmaster with the Odense Symphony Orchestra, Athelas Sinfonietta Copenhagen and the Danish Sinfonietta. He is a renowned interpreter of contemporary music, and has premiered more than 50 works since 1987, with double bass player Frank Reinecke. In 2009 the duo was awarded the *Preis der Deutschen Schallplattenkritik*. Helge Slaatto is in great demand as a teacher, giving courses all over the world.

Violist **Anette Slaatto** is a distinctive musician, renowned for her close cooperation with numerous contemporary composers who have dedicated works to her. For several years she collaborated with Axel Borup-Jørgensen whose works she has championed on countless occasions. She plays the

viola d'amore, for which she has commissioned many new works. Anette Slaatto is a former member of the Danish National Symphony Orchestra and since 2014 she has organized *Late Summer Festival Hvide Sande* and the *Lindegaard* concerts in Lyngby together with Helge Slaatto.

Cellist **John Ehde** studied with professor Asger Lund Christiansen in Aarhus, taking his diploma in 1984. From 1989-99 he held the position of solo cellist with the Helsingborg Symphony Orchestra. He is a former member of LINensemble, which attracted international attention for its focus on contemporary music. John Ehde works closely with many leading composers and has premiered some 50 first performances as a chamber musician and soloist. He has toured in large parts of Europe as well as in Canada, Vietnam, China and Hong Kong. He

has recorded many CDs, including for Dacapo Records.

Pianist **Erik Kaltoft** studied at the Royal Academy of Music, Aarhus, and in France with Yvonne Lefébure. A very keen musician, he has appeared as a soloist, chamber musician and accompanist. He has toured the world as a member of ensembles like Elsinore Players and LINensemble. Erik Kaltoft has been particularly active in the musical life of Aarhus through many years of collaboration with the Royal Academy of Music, Aarhus Symphony Orchestra, Danish National Opera and Aarhus Summer Opera. He has held the position as artistic director of Århus Sinfonietta. His great interest in contemporary music is reflected in his participation in the premières of more than 200 mainly Danish works. Erik Kaltoft has been a professor at the Danish National Academy of Music in Odense.

Hemmelige melodier

Af Søren Schauser

Han er mangeårig professor og modtager af store priser over hele verden. Musikken kan til gengæld være relativt stilfærdig i sit ydre og søgende af natur. Per Nørgård holder sine sanser åbne for signalerne fra kloden og det kosmiske mirakel. Den danske nestor virker ikke meget for øredøvende fanfarer og død ved dobbeltstreg – så "hvornår begynder du at gøre ting færdige?", sukkede hans mor engang!

Stykkerne kan af samme grund kræve lidt ekstra opmærksomhed. Et værk af Nørgård får først liv med tilpas megen åbenhed fra tilhørerens side. Man får sin indsats tifoldigt belønnet i form af glæde ved værkerne og på længere sigt af større opmærksomhed generelt.

Kvintet, op. 1 kommer i de tidlige 1950'ere lige efter hans gymnasietid. Han er begyndt hos Vagn Holmboe på konservatoriet i København og har lærerens stil som forbillede. De studerende arbejder med motivisk metamorfose og lader altså en idé tidligt i stykket forandre sig til en anden idé. Læreren selv sammenligner det romantiske princip med "larvens vej over puppe til fuldt udfoldet insekt" og fremhæver en nordisk klang som idealet. Eleven bag den tidlige kvintet forvalter princippet på sin helt egen måde. Resultatet indvarsler interessant nok et par af hans senere symfonier og endda endnu senere ting: Første sats med den lange åbning for en høj fløjte alene og anden sats med de afgrundsdybe harmonier kombineres i slutningen til noget helt tredje – langt fra begge dele!

Men selv paradiset har som bekendt slanger. Fremgangsmåden i Holmboes timer er allerede over-

halet af avantgarden uden for landets grænser. Per Nørgård fortsætter kun langs lærerens stier årtiet ud og opdager så en meget større himmel bag nordlysene.

Bruddet begynder i 1959 med hans optræden ved en musikfestival på italiensk jord. Han får opført *Konstellationer* (1958) for strygere og møder nogle af den internationale avantgardes hovednavne. Og han oplever nu Vagn Holmboes pukken på metamorfosen og det nordiske sind som endeløst tilbageskuende: Dansk musiks isolation "kan føre til en indavl, den øvrige verden ikke kan interessere sig for, og som sluttelig heller ikke kan nære os selv", skriver den unge komponist i Politiken bagefter. "Vi trænger til frisk luft, der kan blæse os ud af den magelighed og forsigtighed, vi har gjort til en dyd." Holdningen fører til et kunstnerisk opgør med Holmboe og fem år senere til lærerens afsked med konservatoriet. Danmark skal

fra nu af være spydspids inden for europæisk avantgarde og bliver det langt hen ad vejen gennem Nørgårds egen indsats.

Ét træk fra det nordlige sinds univers bliver alligevel hængende. Per Nørgård åbner fortsat sin musik med et kim og lader resten gro ud fra dets gener. Han har raffineret den motiviske metamorfose fra forgængernes vage fornemmelser til vækst i mere systematisk forstand: Stykkerne former sig helt bogstaveligt som et tyst Big Bang med afsæt i noget singulært og efterfølgende udvidelser til alle sider.

Den navnkundige uendelighedsrække bliver væksttankens mest konkrete resultat. Per Nørgård opdager rækken i 1959 og har efterhånden ladet sig inspirere af dens egenskaber gennem seks årtier: En kimcelle på typisk to eller tre toner spejles igen og igen i kimens eget billede og føder endeløse lænker

af nye celler med stadig større rum som resultat. Melodien som sådan kan tage sig ud på mange måder og afhænger helt af cellens størrelse og den valgte skala – fuldstændig ligesom man kan synge den ‘samme’ børnesang i både dur og mol. Komponisten har også brugt rækken på vidt forskellige måder gennem sine hundreder af værker og herunder arbejdet med nogle egenskaber ét sted i sit liv og helt andre egenskaber et andet sted i sit liv.

Serien på seks værker med fællestitlen *Fragment* kommer omkring 1960, lige efter Nørgårds opdagelse af avantgardens velsignelser. De fire første værker er for klaver alene og rent teknisk et omfattende eksperimentarium med vidt forskellige fremgangsmåder i spil. Det sjette værk er for stort orkester delt ud på hele seks grupper og årsag til dramatiske optrin midt i 1960'erne på grund af musikens meget modernistiske udtryk.

Og det korte *Fragment V* fra 1961 for violin med eller uden klaver står så som seriens mest spillede stykke til dato og sandsynligvis som Nørgårds første livtag med uendelighedsrækken overhovedet. Værkets romantiske motto er lyrikeren Rainer Maria Rilkes smukke “Wie soll ich meine Seele halten, dass sie nicht an deine rührt?” og en hyldest til kærlighedens mirakel: Man kan “sammenligne to elskende med to strenge på en violin”, skriver Nørgård henført i sin værknote. “Sammen har de mulighed for at producere én tone ...! Det korte stykke knytter sig til Rilkes metafor ved en musik, hvor de to musikeres stemmer er vævet af samme tråd, samme melodi.”

Per Nørgård har muligvis skabt en romance til Rilkes ord lige før sit violinstykke og fører under alle omstændigheder sang og violin sammen i “Zwei Saiten, eine Stimme” mange år senere. Han virker i sin

musik fra 1960'ernes begyndelse mest opslugt af rækkens ‘vandrette’ eller melodiske egenskaber og tager måske ikke forskellen på det ene og det andet værk så tungt endnu. De enkelte stykker med hans nye grundstof vil alligevel kun være øjebliksbilleder af et uendeligt stort kontinuum og minde lidt om ‘åbne’ værker – hvorfor hans mor på en vis måde fik ret igen!

Alt forandres så i de vilde 60'ere. Typer som Henning Christiansen og Pelle Gudmundsen-Holmgreen kaster sig over et projekt med store konsekvenser: De unge komponister vil kombinere avantgardens kærlighed til tal med noget mere tåleligt rent musikalsk og får bevægelsen ved navn ‘Ny Enkelhed’ i gang. Kombinationen af det moderne og det helt enkle bliver for alvor realiseret i nogle skelsættende værker fra 1964 og har været lidt af en dansk specialitet lige siden.

Den fire år senere *Sommertrio* af Ole Buck gør endda ‘Ny Enkelhed’ til decideret smuk musik. Også dét sker indirekte med Per Nørgårds mellemkomst: Buck er i mellemtiden blevet nægtet optagelse på Det Kongelige Danske Musikkonservatorium med for lavt standpunkt som officiel begrundelse. Så man kan inden længe se Nørgård fare i flint over københavnernes “konservatorie-konservatisme” og flytte sin undervisning til Aarhus som Ole Bucks anderledes forstående lærer.

Romantikens genkomst gør resten. Verden omkring 1970 bliver en tid med ny varme for de store følelser. Folk rejser sig fra orange sofagrupper og vifter med røde og gule faner i gaderne. Danskerne opdager senromantiske outsiders som Gustav Mahler og den uglese Rued Langgaard og løser billet til stilpluralistiske rockmusicals.

Per Nørgård har igen sin egen aktie i den overraskende udvikling.

Han underviser og komponerer på fuld tid fra omkring 1970 og får skabt noget af epokens mest emblematiske musik: Minimalistiske mesterværker som *Rejse ind i den gyldne skærm* fra 1968 og symfoni nummer to fra 1970 rammer den psykodeliske periode helt rent. Og hans tredje symfoni med den kosmiske åbning på 365¼ takter og den mere viljestærke afrunding bliver allerede ved verdenspremieren i 1976 set som en af dansk musiks stærkeste nogensinde.

Uendelighedsrækken har også skiftet karakter undervejs: Det simple grundstof bliver i anden symfoni ophøjet til tema og i tredje symfoni til bærebølge for verdens skabelse. *Cantica* fra 1977 for cello og klaver og de små sange til Ole Sarvigs tekster springer direkte ud af arbejdet med tredje symfonis slutsats. Nørgårds primære fascination af uendelighedsrækken handler nu

mere om dens 'hierarkiske' natur og dermed dens kinesiske æske af melodier foldet rundt om sig selv i uendelig mange tempi. Komponisten har efter eget udsagn holdt sit klangbillede meget "harmonisk og traditionsbundet" og dermed gjort lytningen lidt nemmere end ellers – simpelthen fordi man får mere overskud til at have et øre på musikkens mange lag: Man hører "snart den ene, snart den anden melodi" blive vævet ind i cellostykkets tæppe og kan for eksempel lægge mærke til tonernes længder og deres indbyrdes proportioner som det gyldne snit og Fibonaccis berømte talrække.

Meget i Per Nørgårds sind forandres et par somre senere. Han bliver fascineret af den schweiziske billedkunstner, digter og komponist Adolf Wölfli fra århundredets begyndelse og arbejder i lange tider intenst med den skizofrene kunstners univers.

Schweizerens myldrende sind kan ikke så nemt integreres med hans sanselige strukturer i årtierne før og gør de fleste af periodens værker til en undtagelse fra alt.

Erfaringerne samler sig så alligevel til en guldalder midt i 1980'erne med den spændende 'individualisering' af hans virke og musikalske teknik: Den efterhånden verdenskendte komponist skriver til berømte solister på bestilling og dykker ned i et nyt materiale med *tonesøerne* som arbejdstitel. Melodierne er på overfladen nogle ret ordinære tolvtonerækker som hos Schönberg og samtidig en udtømmelig kilde til botaniseringer med fantastiske fluktuationer mellem dur og mol på bunden.

Libro per Nobuko fra 1992 til bratschisten Nobuko Imai bliver et af epokens mest karakteristiske og lettest genkendelige værker: Første del af værket, sonaten "Den

hemmelige melodi", begynder med *glissandi* som en stille nynnens og forfølger i resten af satserne nogle ualmindelig smukke motiver på tre toner ad gangen. Motiverne har meget ofte en pentatonisk virkning som i østasiatisk musik og kunne dermed være en hilsen til både videnskabsmanden Trinh Xuan Thuan fra Vietnam og til verdensstjernen Imai med den japanske herkomst.

En sætning af den vietnamesiske astrofysiker leverer værkets undertitel: "Naturen sender os sin musik i form af en melodi, som altid vil forblive hemmelig for os." Så den hemmelige melodi skal nok ikke forstås som en "enigma" i stil med Edward Elgars variationer. Man vil snarere høre komponisten zoome længere ud for hver sats og efterhånden blotlægge stykkets struktur – altså lige indtil strukturen selv afslører sig som detaljer i en større sammenhæng ...

Den hemmelige melodi! Naturens for evigt skjulte musik! Vi mærker kroppens forfald og dødens komme hver eneste dag. Og indholdet af ånd fremstår desto stærkere som universets største hemmelighed og eneste virkelighed.

Søren Schauser er forfatter og lektor i musikhistorie ved Det Kongelige Danske Musikkonservatorium

De medvirkende

Sopranen **Signe Asmussen** har for længst slået sit navn fast som en af sin generations mest efterspurgte, karismatiske og vidtfavnende danske sangerinder. Hun er en af Danmarks fineste liedsangere, og i 2009 blev hun tildelt Aksel Schiøtz Prisen for sin store indsats for liedsens udbredelse. Signe Asmussen optræder jævnligt som solist med de danske orkestre, og i kraft af sit store engagement i kammermusikscenen og den ny kompositionsmusik har hun indspillet talrige CD'er i kontinuerlige, tætte samarbejder med fremtrædende danske kammerensembler og komponister – en indsats, som hun i 2014 blev belønnet for med tildelingen af Dansk Komponistforenings Musikerpris.

Irena Kavčič er solofløjtenist i det slovenske radiosymfoniorkester, Simfonični orkester RTV Slovenija. Som solist og solofløjtenist har hun givet koncerter i adskillige lande, blandt andre sammen med Mantova Kammerorkester, Orchestra Leonore, Spira Mirabilis, Orchestra of the Maggio Musicale Fiorentino, Aarhus Symfoniorkester og Aalborg Symfoniorkester, Haydn Philharmonie og Slovenien Filharmonikerne. Hun har optrådt på store festivaler som Santander, Lockenhaus og Mantova og spillet i La Scala, Konzerthaus Berlin, Musikverein, Auditorio Nacional og Palau de la Música.

Helge Slaatto var gennem 25 år violinprofessor på musikkonservatoriet i Münster og har desuden været koncertmester i Odense Symfoniorkester, Athelas Sinfonietta Copenhagen og Randers Kammerorkester. Han er anerkendt som

fortolker af ny musik og har siden 1987 uropført flere end 50 værker sammen med kontrabassisten Frank Reinecke. Duoen modtog i 2009 *Preis der Deutschen Schallplattenkritik*. Helge Slaatto er efterspurgt som lærer og har undervist over hele verden.

Bratschisten **Anette Slaatto** er en markant musiker, kendt for sine tætte samarbejder med adskillige komponister, som har dedikeret værker til hende. I mange år havde hun et samarbejde med Axel Borup-Jørgensen, hvis musik hun har advokeret for ved talrige lejligheder. Anette Slaatto spiller også viola d'amore, for hvilket hun har bestilt mange nye værker. Hun er tidligere medlem af DR Symfoniorkestret, og siden 2014 har hun sammen med Helge Slaatto stået bag Late Summer Festival Hvide Sande og Lindegaardskoncerterne i Lyngby.

Cellisten **John Ehde** studerede hos professor Asger Lund Christiansen i Aarhus og fik sin diplomeksamen i 1984. Han var fra 1989-99 solo-cellist i Helsingborgs Symfoni-orkester og har blandt andet været medlem af LINensemble, der høstede international opmærksomhed for deres fortolkninger af samtidsmusikken. Han samarbejder med mange af vor tids førende komponister og står bag cirka 50 uropførelser som kammermusiker og solist. John Ehde har turneret som solist og kammermusiker i store dele af Europa samt i Canada, Vietnam, Kina og Hongkong. Han har indspillet en lang række CD'er, blandt andet for Dacapo Records.

Pianisten **Erik Kaltoft** er uddannet på Det Jyske Musikkonservatorium, Aarhus, med senere studier i Frankrig hos Yvonne Lefébure. Erik Kaltoft har en omfattende virksomhed som solist, kammermusiker og

akkompagnatør, og som medlem af ensembler som Elsinore Players og LINensemble har han turneret over hele verden. Gennem sine mangeårige samarbejder med Det Jyske Musikkonservatorium, Aarhus Symfoniorkester, Den Jyske Opera og Aarhus Sommeropera har han spillet en stor rolle i det aarhusianske musikliv. Erik Kaltoft har desuden været kunstnerisk leder af Århus Sinfonietta. Hans store interesse for den ny musik afspejles i hans medvirken ved uropførelser af flere end 200, primært danske, værker. Erik Kaltoft har desuden været professor ved Syddansk Musikkonservatorium i Odense.

Som året går

Ole Sarvig: "Året"

(fra *Udvalgte digte*, 1952)

- 1.
- 4 Som året går, skal vore sind nu vandre gennem vinter ind. Som træet nu står tomt og bart, skal vi dets tanke skue klart:
2. Hvordan det stod på bitte fod, men dybt i jorden fæsted rod og voksed til en kæmpe-eg, ud i hvis grene livet steg.
3. Det træ er dødt. Nu dækker sne de marker, som før sang af le og klang af råb og motorlarm, til jorden var i frostens arm.
4. I sjæle, som i verden bor, nu dækker sne den ganske jord,

As the year goes by

Ole Sarvig: "Året"

(from *Udvalgte digte*, 1952)

1. As the year goes by, shall our mind wander through the winter. As the tree now stands, leafless and bare, shall we its thoughts see clearly:
2. How it stood on tiny feet while its roots were held fast in the earth and grew to a giant oak from whose branches life spread.
3. The tree is dead. Now snow covers the fields which earlier sang of laughter and rang with shouting and engine noise until the earth lay in the arms of frost.
4. You souls who live on the earth, which is now entirely covered in snow,

og livets sommer sover dybt
i glemsels og i vinters krypt.

5.
Sig da til hvert et frygtsomt sind:
et nådens barn er draget ind,
kan ikke ses af hver og én.
Du ser ham kun, hvis du er ren,

6.
og hvis du faldt som frøet ned
i jordens mørke evighed.
Hvis du er helt alene, du,
så skal du se din frelser nu.

7.
10 Han er som liv i frugt og frø,
der måtte falde dybt og dø
og færge livets nye år
igennem vintrens larm og sår.

8.
Han gror af jeg'ets hjerterod.
Han er dit liv. Du er hans blod.
Der er så stille på vor jord.
Se, sneen dækker nådens ord:

and life's summer sleeps deeply
in forgetfulness, in winter's crypt.

5.
Say then to each a fearful mind:
a child of grace is pulled in,
cannot be seen by each and every one.
You alone can see him if you're pure,

6.
and if you fall down like a seed
into the earth's eternity.
If you are quite alone, you,
so shall you see your salvation now.

7.
He is like life in fruit and seed,
that must fall to the depths and die
and ferry life's new year
through winter's noise and wounds.

8.
He grows from the root of his own self's heart.
He is your life. You are his blood.
It is so still on our earth.
Look, the snow covers the word of grace:

9.
De, der har mistet alt, som I,
dem vil jeg tage bolig i,
usynlig for alverdens sind,
og bie dér på sommervind.

10.
Og ingen sjæl skal se det ske,
der ikke våger under sne
på denne kolde vinterdag
i livets skjulte spirelag.

9.
You, who have lost everything, like you,
you will I take residence in,
invisible to the world's mind,
and be there on the summer wind.

10.
And no soul will see that happen,
who doesn't watch from the snow
on this cold winter day
of life's hidden rebirth.

Zwei Saiten, eine Stimme

Rainer Maria Rilke: "Liebes-Lied"
(fra *Neue Gedichte*, 1907)

- 12 Wie soll ich meine Seele halten, daß
sie nicht an deine rührt? Wie soll ich
sie hinheben
über dich zu andern Dingen?
Ach gerne möcht ich sie bei
irgendwas
Verlorenem im Dunkel
unterbringen an einer fremden
stillen Stelle,
die nicht weiterschwingt, wenn
deine Tiefen schwingen.
- Doch alles, was uns anrührt, dich
und mich,
nimmt uns zusammen wie ein
Bogenstrich,
der aus zwei Saiten eine Stimme
zieht.
Auf welches Instrument sind wir
gespannt?
Und welcher Geiger hat uns in der
Hand?
O süßes Lied.

Two strings, one voice

Rainer Maria Rilke: 'Liebes-Lied'
(from *Neue Gedichte*, 1907)

How shall I hold my soul, that
It does not touch on yours? How
shall I lift it
Beyond you to other things?
Ah, gladly would I shelter it with
something
Lost in the dark.
At a strange quiet place which
Does not co-vibrate when your
depths resonate.

But everything that touches us, you
and me,
Takes us together like one draw of
a bow
Which pulls one voice from two
strings.

On which instrument are we strung?
And what player has us in his hand?
O sweet song.

DDD

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at Symfonisk Sal, Aarhus, on 22 January 2020 (Cantica) and at Rudolf Steiner
Børnehaveseminariet, Charlottenlund, on 28-29 March 2020 (The Secret Melody,
Fragment V, Zwei Saiten, eine Stimme and Vintersalme).

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Mette Due (The Secret Melody, Fragment V, Zwei Saiten, eine Stimme and Vintersalme)
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Mix and mastering: Preben Iwan

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DANMARKS NATIONALE
MUSIKANTOLOGI

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.

1-3	Kvintet, Op. 1 – Hommage à Marc Chagall (1952-53) *	27:47
4	Vintersalme: Som året går, part 1 (1976) *	4:22
5-9	Sonata – The Secret Melody (1992)	14:11
10	Vintersalme: Som året går, part 2 *	3:13
11	Fragment V (1961)	1:57
12	Zwei Saiten, eine Stimme (2004) *	2:36
13-14	Cantica (1977, rev. 2004) *	13:44

Signe Asmussen, soprano

Irena Kavčič, flute

Helge Slaatto, violin

Anette Slaatto, viola

John Ehde, cello

Erik Kaltoft, piano

Composed by Per Nørgård (b. 1932)

* World premiere recording