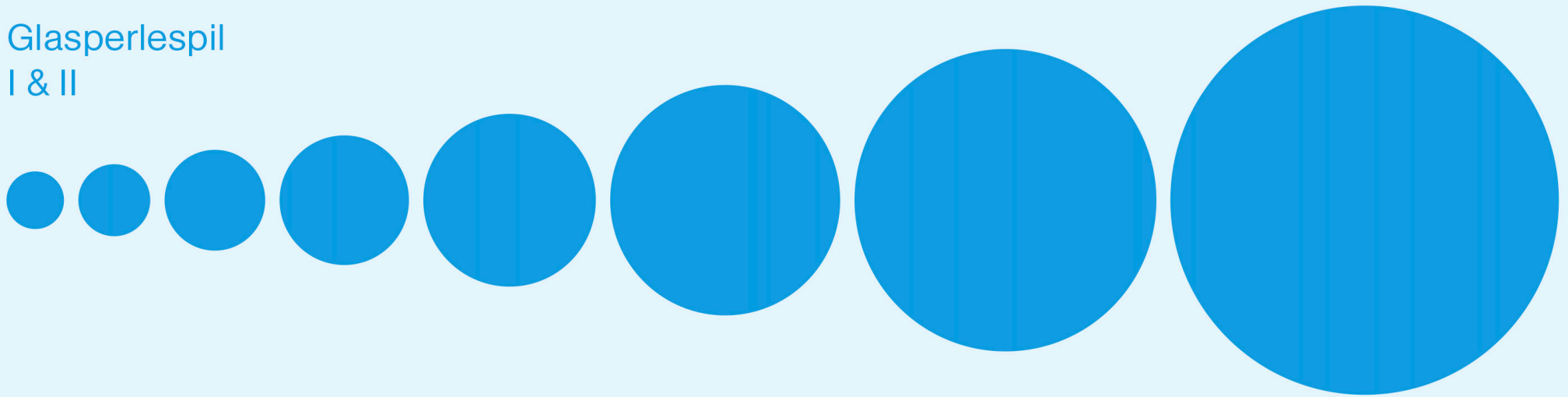


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M

Glasperlespil
I & II



P

2

Else Marie Pade (1924–2016)

EMP 2

Else Marie Pade, electronics

Glasperlespil I & II (1960)

1	Glasperlespil I (Glass Bead Game I)	7:44
2	Glasperlespil II (Glass Bead Game II)	8:00

Total 15:44



Else Marie Pade

Transformations

By Jonas Olesen

In 1960, Else Marie Pade composed two purely electronic works entitled *Glasperlespil I and II* (*Glass Bead Game I and II*). The inspiration for the works came partly from a novel by Hermann Hesse, *The Glass Bead Game* (1943), and partly from a specific glass bead game in the form of a toy, which Pade had played with when she was a child. The toy, which Pade kept as an adult, had the form of a frame with 12 by 12 compartments in which variously coloured glass beads could be placed. These could be combined and made to form infinitely varied and complex patterns.

In both works, Pade applies the game's principle from the toy to her musical composition: she sets up twelve 12-tone rows, each with 12 tones, and varies them in different combinations throughout the work. Pade has talked about having been inspired by the game in a book by Andrea Bak, *Else Marie Pade – A Biography* (2009). Here, she explains that, 'when I began making electronic music, I thought of it [the game] again because some of the sounds we made were very glass-like. I wanted to try to make a pattern with the music, just as I had made patterns with my glass bead game.'

In *Glass Bead Game I*, I put solid-coloured beads in the form of notes in every tone-row so that listeners could understand their meaning. Each colour was simply represented by its own note, and so it ran boom, boom, boom ... then another colour came, black, red, yellow, blue, green, white, and so on.'

»

Each colour was simply represented by its own note, and so it ran boom, boom, boom ...

The system described by Pade in *Glass Bead Game I* is evident in the music, characterised by short Morse Code-like sine tone beeps which come and go in slow rhythmic patterns. They vary through the work in terms of timbre, pitch, and rhythm, and thus obtain their character of a kind of signals which undergoes a series of transformations but is still recognisable as part of an overall plan. The sound material used consists nearly exclusively of combinations and manipulations of sine tones which appear in separated sound groupings.

The rhythmic feeling is further embedded, so to say, 'inside' the individual notes when Pade makes extended use of 'support notes', used when two notes with nearly the same frequency are present

simultaneously. This is heard as a rhythmic modulation, which Pade refers to as 'swaying', and which is found in many other of her electronic works.

Glass Bead Game I runs as a series of tonal soundscapes, some of which emerge as deep, rumbling oscillations which function as a secure foundation for the remaining more ethereal and swaying sound groups. The electronic processing of the sound material appears to be quite basic, with changes in speed, filtering, and the addition of artificial reverb.

In *Glass Bead Game II*, the same basic sound material is used, but in a more abstract design with a less rhythmic but more contemplative expression for the listener to follow. The notes are longer and glide in and out of each other in waves of movement, and they appear with a greater degree of distortion than in *Glass Bead Game I*. In addition to the tonal material, we hear moments of faint simulated percussion, and in the work's second half, we hear a filtered noise-like sound which repeats rhythmically as though it were a kind of breathing.

Both works have a minimalist and cool musical expression, in which the tonal elements are predominantly 'harmonic', yet used so sparingly that only hints of something distinctly melodic arise. It is these minimalist and cool touches which give the works a modern sound, especially in *Glass Bead*

Game II, which reminds us of other contemporary electronic music, such as that of the Finnish techno and experimental composer Mika Vainio (1963–2017), who was known for a characteristic minimalist style centred around the use of sine tones.

Glass Bead Game II had a particular importance for Else Marie Pade in the long run, as she played the work for Karlheinz Stockhausen when he visited Denmark in 1961. He asked for a tape copy of the work, and subsequently used it in his teaching, giving Pade collegial approval of her music from one of the most important electronic music composers of her time.

Glass Bead Game I and *Glass Bead Game II* were first performed on 31 May 1960 in the programme *Vor tids musik* (*Music of Our Time*) on Danmarks Radio P2.

Glass Bead Game I was first released on a double LP, *Electronic Works 1958–1995* (Important Records, 2014). *Glass Bead Game II* was first released on CD, *Et glasperlespil* (Dacapo Records, 2001). This CD can be found inside the book: Bruland, Inge (ed.): *Else Marie Pade og Symphonie magnétophonique* (Museum Tusculanum, 2006).

♩ = 40 (♩ = 20) $\text{♩} = \text{half}$ (styr) ① Else Marie Pader: *Glasperlespil I.*
 Elektr. samlet. 1/2 op: 28/5-61
 Var. 7'00 B.R.
 Realisering DR 1960

sværn. a 256 Hz.
 pp - 45 dB p - 30 dB mf = 15 dB

sværn. a 256 Hz.
 5 ÷ 5 dB pp p

dråbe
 ♩ = 20
 b 406 Hz.
 p mf f

sværn. a 256 Hz.
 mf f pp

dråbe
 ♩ = 20
 b 406 Hz.
 mf p mf

ekko
 ♩ = 13.3
 c 384 Hz.
 mf f pp

sværn. a 256 Hz.
 p mf f

dråbe
 ♩ = 20
 b 406 Hz.
 f pp p

ekko
 ♩ = 13.3
 c 384 Hz.
 p mf f

glas. 4
 d 1448 Hz.
 f pp p

First page of
Glasperlespil I.
 For more info:
www.edition-s.dk

Else Marie Pade

Else Marie Pade (1924–2016) grew up in Aarhus, where she received piano lessons as a child and teenager, and sang and played in a jazz orchestra. Through her piano teacher Karen Brieg (1894–1962), she became an active member of the Danish wartime resistance until 1944, when she was detained by occupying German troops and imprisoned in Frøslev prison camp, where she composed several songs.

After the war, from 1946 to 1950, she studied piano at the Royal Academy of Music in Copenhagen and then began private composition studies with composers Vagn Holmboe and Jan Maegaard, among others.

In 1956, she joined Statsradiofonien, now DR (Danish Broadcasting Corporation), which became her foundation, as here she could use her studies to create her works and at the same time have them broadcast.

It was also through the radio that she heard *musique concrète* (a recorded montage of natural sounds often electronically modified and presented as a musical composition) by Pierre Schaeffer and Pierre Henry in 1952. The music made such

an impression on her that she arranged a visit to Schaeffer in Paris – a meeting that was to have a decisive impact on the rest of her career.

In 1955, Pade premiered her first *concrète* composition *En dag på Dyrehavsbakken (A Day at the Fair)*, which she made for a TV documentary: an artistic, concrete-musical portrait of the fair that became the starting point for a long series of productions in which Pade, together with alternating studio technicians at DR, experimented with electronic equipment as a kind of basic sonic research. The exploration of possibilities resulted in everything from individual sound effects as background in children's fairy tales to purely electronic, concrete works created from carefully prepared scores.

Looking at Else Marie Pade's output as a whole, the picture that emerges is one of a rare combination of genres. Already during the Second World War, Pade composed more popular songs and shows, and later both relatively traditional and modernist classical works, which towards the end of her career, took on an increasingly explicit religious character.

When these works are viewed through the same lens as her electronic and concrete works, it can be difficult to see an overall connection, even though Pade seems to have found it natural to

alternate between these very different musical forms and expressions. This broad practice testifies that her compositional talent was exceptionally multifaceted and complex, ranging from early sea songs to minimalist electronic works.

However, the great public interest in Pade's electronic music has meant that her other classical and popular output is little known, partly because much of it has never been recorded or published. Many works have also been in Pade's home as sheet music and are thus completely unknown.



About *EMP Series*

Born in 1924, Else Marie Pade was a pioneer of electronic and concrete music in Denmark after World War II. *EMP Series*, a collaborative effort between Dacapo Records and publisher Edition S, offers a fresh, exclusively digital perspective on Pade's extraordinary music, featuring numerous works that were previously unavailable or unmentioned in Pade's literature. These include 80 reel-to-reel tapes and a wealth of compositions and recordings from her tenure as an employee at DR (Danish Broadcasting Corporation), which were discovered following her passing in 2016.

By assembling landmark, rare, and previously unheard recordings, *EMP Series* provides a renewed interpretation of Pade's works and places them in a musical context. Regular releases will continue until 2024, marking the centenary of Else Marie Pade's birth and celebrating her remarkable sonic world in an immersive fashion.



Forvandlinger

Af Jonas Olesen

I 1960 komponerede Else Marie Pade to rent elektroniske værker med titlerne *Glasperlespil I* og *Glasperlespil II*. Inspirationen til værkerne kom dels forfatteren Hermann Hesses roman *Glasperlespillet* (1943), dels fra et helt konkret glasperlespil i form af et stykke legetøj, som Pade legede med som barn. Legetøjet, som Pade beholdt som voksen, har form som en ramme med 12 x 12 felter, hvor der i hvert af disse felter kan placeres forskelligt farvede perler. Disse perler kan så kombineres og bringes til at danne uendeligt varierede og komplekse mønstre.

I begge værker overfører Pade princippet fra legetøjet meget direkte ved at opstille 12 tonerækker med hver 12 toner og varierer dem så i forskellige kombinationer værket igennem. Pade har selv fortalt om inspirationen fra glasperlespillet i bogen Andrea Baks *Else Marie Pade – En biografi* (2009). Her fortæller hun, at "da jeg begyndte at lave elektronisk musik, kom jeg i tanker om det igen, fordi nogle af de lyde, vi lavede, var meget glasagtige. Jeg ville prøve at lave et mønster med musikken, ligesom jeg havde lavet mønstre med mit glasperlespil. I *Glasperlespil I* lagde jeg ensfarvede perler

i form af toner i hver række, så folk kunne forstå, hvad meningen var. Hver farve fik simpelthen sin egen tone, og så kørte den bum, bum, bum ... Så kom den næste med en anden klangfarve, sort, rød, gul, blå, grøn, hvid og så videre."

»
Hver farve fik simpelthen sin egen tone, og så kørte den bum, bum, bum ...

Den systematik, som Pade her beskriver i *Glasperlespil I*, fremstår tydeligt i musikken, som præges af korte morsekodelignende sinustone-bip, der kommer og går i langsomme rytmiske mønstre. Disse varieres værket igennem i klang, tonehøjde og rytme og får derved karakter af en art signaler, der undergår en række forvandlinger, men stadig er genkendelige på et overordnet plan. Lydmaterialet, der anvendes, lader til næsten udelukkende at bestå af kombinerede og behandlede sinustoner, der optræder i adskilte klanggrupperinger.

Den rytmiske fornemmelse er yderligere til stede så at sige 'inden i' de enkelte toner, da Pade gør udstrakt brug af stødtoner, der opstår når to toner med næsten ens frekvens er til stede samtidigt. Dette høres som en rytmisk modulation, som Pade

refererer til som 'svævninger', og som går igen i mange andre af hendes elektroniske værker.

Glasperlespil I forløber som en serie af bølgende tonale klange, hvoraf nogle fremtræder som dybe rumlende toner, der fungerer som et fast fundament under de resterende mere æteriske og svævende klanggrupper. Den elektroniske behandling af lydmaterialiet synes meget basal i form af hastighedsændringer, filtrering og tilføjelse af kunstig efterklang.

I *Glasperlespil II* anvendes det samme lydlig grundmateriale, men i et mere abstrakt formmæssigt forløb, med et mindre rytmisk og mere kontemplativt udtryk. Tonerne er længere og glider ind og ud under hinanden i bølgende bevægelser, og de optræder med en større grad af forvrængning end i *Glasperlespil I*. Udover det tonale materiale høres også momenter af svag illuderet percussion, og i værkets anden halvdel høres en filtreret støjlignende klang, der gentages rytmisk som en form for vejrtrækning.

Begge værker har et minimalistisk og køligt musikalsk udtryk, hvor de tonale elementer overvejende fremstår harmoniske, men alligevel er anvendt så sparsomt, at der kun opstår ansatser til noget decideret melodisk. Netop de minimalistiske og kølige islæt er med til at give værkerne et moderne

udtryk, og især *Glasperlespil I* minder om nutidig elektronisk musik. Her tænkes især på musik af den finske techno- og eksperimentalkomponist Mika Vainio (1963–2017), der særligt kendes for en udpræget minimalistisk stil centreret omkring brug af sinustoner.

Glasperlespil II fik en særlig betydning for Else Marie Pade på sigt, idet hun spillede værket for Karlheinz Stockhausen, da han besøgte Danmark i 1961. Han bad derefter om en båndkopi, som han efterfølgende løbende anvendte i pædagogiske sammenhænge. Dermed havde Pade fået en kollegial blåstempling af sin musik fra en af de vigtigste komponister inden for den elektroniske musik på daværende tidspunkt.

Glasperlespil I og *Glasperlespil II* blev uropført den 31. maj 1960 i programmet *Vor tids musik* på Danmarks Radio P2.

Glasperlespil I er tidligere udgivet på en dobbelt-LP'en *Electronic Works 1958-1995* (Important Records, 2014). *Glasperlespil II* er tidligere udgivet på cd'en *Et glasperlespil* (Dacapo Records, 2001). Denne cd findes også inkluderet i bogudgivelsen: Bruland, Inge (red.): *Else Marie Pade og Symphonie magnétophonique* (Museum Tusulanum, 2006).

Else Marie Pade

Else Marie Pade (1924–2016) voksede op i Aarhus, hvor hun som barn og ung modtog klaverundervisning og som teenager sang og spillede i et jazzorkester. Gennem sin klaverlærerinde Karen Brieg (1894–1962) kom hun under besættelsen ind i modstandsarbejde, men blev anholdt af Gestapo i 1944 og senere indsat som fange i Frøslevlejren, hvor hun blandt andet komponerede en række sange.

Efter krigen studerede hun først klaver på Det Kongelige Danske Musikkonservatorium (1946–50) og påbegyndte derefter private kompositionsstudier hos blandt andre komponisterne Vagn Holmboe og Jan Maegaard.

I 1956 blev hun ansat på Statsradiofonien – det nuværende DR. Danmarks Radio blev hendes fundament, da hun her kunne anvende studierne til at skabe sine værker og samtidig få dem udsendt.

Det er ligeledes gennem radioen, at hun i 1952 hører *musique concrète* (konkret musik) af Pierre Schaeffer og Pierre Henry. Musikken gør så stort indtryk på hende, at hun får foranstaltet et besøg hos Schaeffer i Paris – et møde, der bliver udslagsgivende for resten af hendes karriere.

I første omgang anvender hun konkret musik i tv-projektet *En dag på Dyrehavsbakken* (1955): et kunstnerisk, konkretmusikalsk portræt af Bakken, der bliver startskuddet til en lang række produktioner, hvor Pade sammen med vekslende studieteknikere i Danmarks Radio eksperimenterede med det elektroniske udstyr som en slags lydlig grundforskning. Afsøgningen af mulighederne resulterede i alt fra enkelte lydeffekter til brug som underlægning i eventyr for børn til rent elektroniske, konkrete værker skabt med forlæg i omhyggeligt udarbejdede partiturer.

Når man betragter Else Marie Pades samlede produktion, tegner der sig et billede af en sjælden kombination af genrer. Allerede under Anden Verdenskrig komponerede Pade mere populært orienterede sange og viser, og senere både relativt traditionelle og modernistiske klassiske værker, der mod slutningen af hendes karriere fik et mere og mere eksplicit religiøst præg.

Når disse værker anskues med samme optik som hendes elektroniske og konkrete værker, kan det umiddelbart være svært at se en overordnet sammenhæng, selvom Pade selv tilsyneladende har fundet det naturligt at veksle mellem disse meget forskellige musikformer og udtryk. Denne brede praksis vidner om, at hendes kompositoriske talent var særdeles mangefacetteret og sammensat,

vekslende fra tidlige sømandsviser til minimalistiske elektronværker.

Den store offentlige interesse for Pades elektroniske musik har imidlertid bevirket, at hendes øvrige klassiske og populære produktion er meget lidt kendt, hvilket også skyldes, at en stor del af denne ikke har været indspillet eller udgivet. Mange af værkerne har også befundet sig som noder i Pades hjem og således været fuldstændig ukendte.



Om *EMP Series*

Else Marie Pade blev født i 1924 og betragtes i dag som en pionér inden for elektronisk og konkret musik i Danmark efter Anden Verdenskrig. Med *EMP Series* præsenterer Dacapo Records og musikforlaget Edition·S Pades unikke musik i nye, udelukkende digitale udgaver, der omfatter adskillige værker, der hidtil har været utilgængelige eller ikke nævnt i Pade-litteraturen – blandt andet de 80 spolebånd og et væld af værker og optagelser fra hendes tid som ansat ved Danmarks Radio, der dukkede op efter hendes død i 2016.

EMP Series samler skelsættende indspilninger, sjældne og aldrig før hørte optagelser for at genfortælle, fortolke og sætte Pades værker i musikalsk relief. Udgivelserne udkommer regelmæssigt frem til 2024, hvor Else Marie Pade ville være fyldt 100 år – for at fejre hendes vidunderlige lydverden på en måde, der indbyder til fordybelse.



Glasperlespil I & II, first aired on Danmarks Radio P2, on 31 May 1960

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Transformations, by Jonas Olesen, translated from the Danish by Colin Roth

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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.