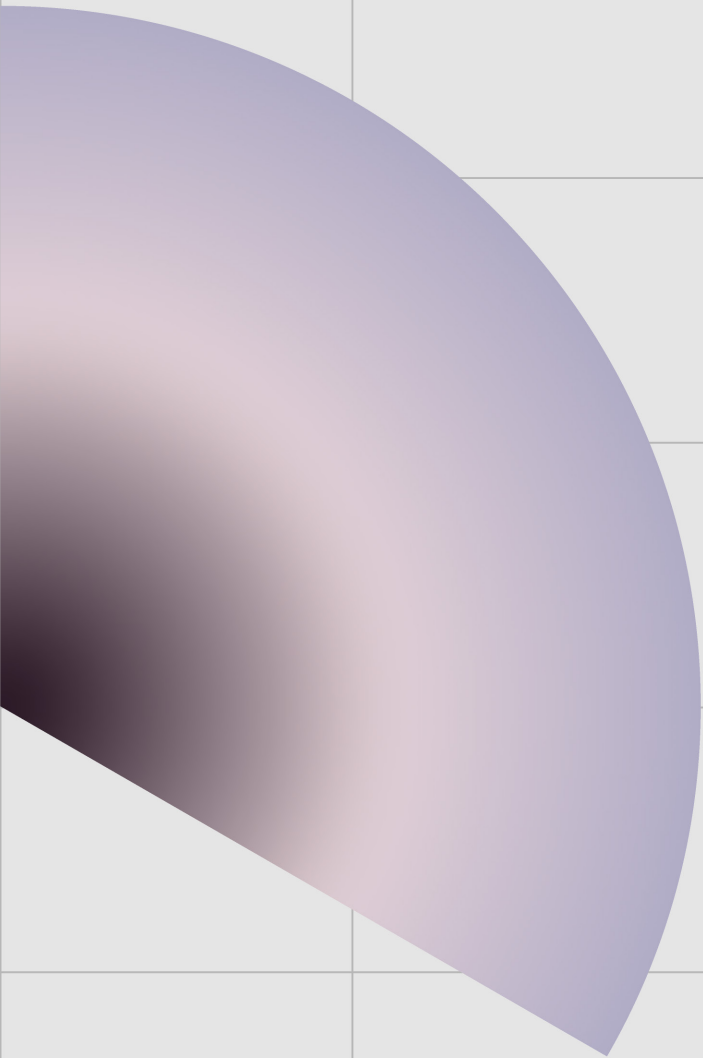


Herman D. Koppel Edition  
Vol. 4

Biblical Songs



Frederikke Kampmann  
Signe Asmussen  
Andrea Pellegrini  
David Danholt  
Christian Westergaard

Herman D. Koppel (1908–98)

## Herman D. Koppel Edition, Vol. 4: Biblical Songs

Frederikke Kampmann, soprano<sup>7–10</sup>

Signe Asmussen, soprano<sup>15–17</sup>

Andrea Pellegrini, mezzo-soprano<sup>11–14</sup>

David Danholt, tenor<sup>1–6</sup>

Christian Westergaard, piano

|    |                                                                                             |              |
|----|---------------------------------------------------------------------------------------------|--------------|
|    | <b>Fem bibelske sange</b> (Five Biblical Songs), Op. 46 (1949)                              | 14:05        |
| 1  | Intonation                                                                                  | 1:19         |
| 2  | I Fryd (Joy)                                                                                | 1:42         |
| 3  | II Kærlighed (Love)                                                                         | 2:21         |
| 4  | III Ekstase (Ecstasy)                                                                       | 2:32         |
| 5  | IV Klagesang (Lament)                                                                       | 4:15         |
| 6  | V Hymne (Hymn)                                                                              | 1:57         |
|    | <b>Fire kærlighedssange</b> (Four Love Songs), Op. 47 (1949)                                | 7:48         |
| 7  | I Kys mig, giv mig kys (Kiss Me, Give Me Kisses)                                            | 2:11         |
| 8  | II På mit leje om natten søgte jeg ham (On My Bed at Night I Sought Him)                    | 2:14         |
| 9  | III Hvor er din ven gået hen? (Where Has Your Beloved Gone?)                                | 1:55         |
| 10 | IV Hør! Der er min ven! (Listen! There Is My Beloved!)                                      | 1:29         |
|    | <b>Fire gammeltestamentlige sange</b> (Four Old Testament Songs), Op. 49 (1949)             | 9:16         |
| 11 | I Råb højt til Herren (Cry Aloud to the Lord)                                               | 3:00         |
| 12 | II Jeg er Sarons rose (I Am the Rose of Sharon)                                             | 2:27         |
| 13 | III Herre, lyt til min bøn (Lord, Hear My Prayer)                                           | 2:10         |
| 14 | IV Halleluja! Lovsyng Herren (Hallelujah! Praise the Lord)                                  | 1:39         |
|    | <b>To salmer af David</b> (Two Psalms of David), Op. 55a (1951)                             |              |
| 15 | I Salme 121: Jeg løfter mine øjne til bjergene (Psalm 121: I Lift My Eyes to the Mountains) | 6:13<br>3:06 |
| 16 | II Salme 6: Herre, revs mig ej i din vrede (Lord, Do Not Rebuke Me in Your Anger)           | 3:08         |
|    | <b>Davids 42. salme</b> (David's 42nd Psalm), Op. 68 (1960)                                 |              |
| 17 | Som hjorten skriger efter rindende vand (As the Deer Pants for Flowing Water)               | 8:21         |

Total 45:45

# The Song Composer Herman David

By Christian Westergaard and Esben Tange

Herman D. Koppel was over 40 years old before he truly emerged as a song composer, and it was the tenor Aksel Schiøtz who acted as the catalyst. Both before and after the war, Koppel and Aksel Schiøtz had an intense collaboration, and after a concert in Esbjerg in March 1949, Schiøtz asked once again: 'Why don't you ever write any songs for me?'. And when he didn't get much of an answer to that question, he reached for the Bible in the bedside drawer and opened it to the Song of Songs.

This is how Koppel described, many years later, the situation that led to a long series of vocal works in the following years. In 1949 alone, Koppel wrote four substantial works based on biblical texts, and up until his final compositions around 1990, vocal music played a central role in his work.

However, this is not the whole truth about Koppel as a song composer, for as early as the 1930s, Koppel composed a few songs which, in retrospect, proved to be significant. They are indeed simple, at times naive songs. But with texts by some of the most important poets of the time – from the cultural radical dreamer Otto Gelsted, to the expressionist Tom Kristensen, to the central modernist Johannes V. Jensen - they express a poetic longing to become part of the greater nature at a time when the classical lied was facing headwinds.

Throughout the nearly 60 songs Herman D. Koppel com-

posed during his lifetime, two threads emerge that are central to understanding Koppel as a person, symbolically expressed through his two forenames: Danish-German Herman and Jewish David. Despite Koppel distancing himself from the Jewish immigrant environment he grew up in during his youth, and despite Koppel leaving Mosaisk Troessamfund (The Jewish Community in Denmark) after World War II, it was precisely by studying the Old Testament that he became aware of the possibilities hidden in setting words to music.

Koppel's expressive music for biblical texts bears witness to contact with hitherto hidden emotions, and Koppel could now also express the painful experience that came with the revelation of the Holocaust, which only became widely known in the years after the war. At the same time, the Old Testament poetry also proved to contain depths of love and a notion of the strength of faith that spoke strongly and directly to him. In addition to the religious songs, which extend all the way up to *Three Songs on Psalm 142*, the *Songs of Songs and Psalm 100* in 1976, this also led to a number of larger choral and orchestral works, such as the oratorio *Moses and Requiem*.

The immersion in the biblical universe and the recognition of his Jewish roots further led to an interest in the poetry of the time and resulted in a resumption of work on secular songs. From 1950 and for the next 40 years, a series of collections of songs followed, set to texts by mainly Danish, but also Swedish, German and English poets. Here, Koppel expresses strong existential feelings and an intimate sensing of the universe, expressed through Danish nature.

Paul la Cour, whom Koppel met in 1950, plays a major role with neo-romantic texts for a total of 11 songs, the last of which are included in *Three Songs to Poems by Tom Kristensen and Paul la Cour* from 1989. And in *The Seasons* from 1957, Koppel returns to some of the poets he cultivated in his youth, as well as the symbolists Johannes Jørgensen and Viggo Stuckenberg.

Koppel's songs hold a special status among the genres in which he composed. Stylistically, they span widely. From the aphoristic to a soul-shaking expressivity, which is largely tied to the great dramatic talent possessed by his daughter – soprano Lone Koppel – for whom many of the songs were composed. And it is through the songs that we come closest to Koppel as a person. Here, both Herman and David speak.

## The Mystery of Faith

By Christian Westergaard and Esben Tange

*Five Biblical Songs*, Op. 46 from 1949 mark both a breakthrough for Herman D. Koppel as a composer towards a more expressive musical language, and the beginning of a new era for Danish vocal music, liberated from Carl Nielsen's Danish songs that emphasised popular communal singing. The songs possess a musical radiance and are closely tied to the Jewish cantor tradition, which Koppel knew from his childhood, where a precentor guides the congregation through a series of fundamental human states in the synagogue.

In the first song, 'Intonation', we are introduced to the biblical universe in the form of an awakening, with notes like flashes of light from the harp-inspired piano playing, and with a majestic declamation of the text from the Psalms of David, heralding the coming of dawn. Later, we encounter love through the core text 'How fair you are, my beloved' from the Song of Songs, in a more cautious musical language where the notes are lifted with moving humility.

*Five Biblical Songs* seeks the extremes both textually and musically. We experience the extremities in the meeting between the heartfelt lament with the words 'outside the sword bereaved, and inside death' and the final 'Hymn', which has the character of praise and resurrection. 'Hallelujah! Sing to the Lord' rings out to the piano's tones, struck with great percussive force.

In *Four Love Songs*, Op. 47, composed shortly after *Five Biblical Songs*, the music is entirely different in its intimacy. With a floating melody, where the notes entwine as if caressing, we are in the first song 'Kiss Me, Give Me Kisses' in an intimate poetic universe. But beneath the sensual surface lies tension.

In 'On My Bed at Night I Sought Him' and 'Where Has Your Beloved Gone?', we follow the woman seeking her lover. At times with hectic, impatient music, but primarily magical and wonderful with singing dolce tones, before the resolution in the last song 'Listen! There Is My Beloved!', where the notes glow at the sight of the loved one.

With *Four Old Testament Songs*, Op. 49, Koppel ventures into a darker register. The four songs are composed for mezzo-soprano and piano, and in the first song 'Cry Aloud to the Lord' from Lamentations, we witness an invocation. With tones carved out as if an irresistible force of nature, we meet a person whose only recourse is prayer and faith in the Lord.

And with a quiet, painful wandering created by a lamenting repetitive music, the gravity increases in 'Lord, Hear My Prayer'. The contrast is all the greater to the last song 'Hallelujah! Praise the Lord', where with bell-clear piano tones in both high and low registers and a song text that is flung into space, we approach the mystery of faith. A religious primal force set to music.

In *Two Psalms of David*, Op. 55a and *David's 42nd Psalm*, Op. 68 from 1951 and 1960, the format and contrasts are larger, and *Two Psalms of David* also exists in a version for soprano and orchestra. One moment it's

the art of suggestion. This is the case at the beginning of 'David's 121st Psalm', where the music comes creeping, and where the melody to the text 'I lift up my eyes to the mountains' is shaped like a tone ladder. The next moment there is a vehement invocation of the Lord. In the subsequent 'David's 6th Psalm', it culminates with a heart-rending cry to be saved from death. With large chords, carved out with great authority, an orchestral power is sensed. Liberating.

*David's 42nd Psalm* has the character of a solo cantata and is dedicated to the young Lone Koppel and premiered at her debut from the Royal Danish Academy of Music. From the very beginning, the contrast is as great as possible between an explosive force in the piano part, where the tones



Christian Westergaard

**Frederikke Kampmann** studied with Margrete Enevold at the Royal Danish Academy of Music in Copenhagen and with Sylvia Greenberg at the Music and Art Private University in Vienna, where she also participated in the lied and oratorio class with Carolyn Hague, Angelika Kirchschrager and Birgid Steinberger. Kampmann is establishing herself as one of Denmark's most talented young sopranos, with engagements in Denmark, Vienna and venues abroad. In 2015, she made her debut at the Wiener Kammeroper as Mariannina in the Theater an der Wien Junges Ensemble's critically acclaimed production of Florian Leopold Gassmann's *Gli Uccellatori*, as well as singing Florestine in Milhaud's *La mère coupable* on the Theater an der Wien's main stage. She has performed as a soloist with several Danish orchestras, was named 'Young Opera Talent of the Year' at the Copenhagen Opera Festival in 2013.

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.

**Andrea Pellegrini** is one of Denmark's leading mezzo-sopranos and one of the country's most sought-after singers, both in opera and concert settings. She trained

at the Royal Danish Academy of Music and the Opera Academy. In 2008, she received the Music Critics' Association's Artist Award and has since been honoured with numerous accolades, most recently the Wilhelm Hansen Foundation's Honorary Award in 2020. In 2015, she was nominated for a Reumert Award as 'Danish Singer of the Year'. Pellegrini made her debut at the Royal Danish Theatre as Rosina in *The Barber of Seville* in 2006. Since then, she has performed many prominent roles both there and on other stages across the country, including the title role in *Carmen* and Amneris in *Aida* at Opera Hedeland in 2019 and 2022. Additionally, she has appeared as Eboli in Verdi's *Don Carlos* in Stockholm. Throughout her career, Pellegrini has shown a particular interest in presenting the classical music tradition in new contexts. This has led to innovative collaborations, including with multi-artist Martin Hall, interpretations of Beatles songs on television, and concerts with Steffen Brandt and Jacob Binzer. In 2012, she founded The Piazzolla Orchestra, with whom she has twice performed as a guest at the Bergen International Festival and toured throughout Denmark.

Tenor **David Danholt** is a graduate of the Opera Academy and the Royal Danish Academy of Music. He has established an extensive concert career both in Denmark and abroad. In 2014, he won the International Wagner Competition in Seattle, and his accolades include the Léonie Sonning Music Fund Scholarship, the Reumert Talent Prize, the Music Critics' Association's Artist Award, and the Aksel Schiøtz Prize. Danholt has also recorded several CDs, including late Romantic Danish music for tenor and organ in collaboration with Jørgen Ellegård Frederiksen.

**Christian Westergaard** is a Danish pianist and accompanist who trained at the Royal Danish Academy of Music under Amalie Malling, Niklas Sivelöv, and Tove Lønskov. Westergaard regularly collaborates with renowned international vocalists such as soprano Elsa Dreisig, baritone Bo Skovhus, and soprano Mari Eriksmoen, as well as numerous leading Nordic singers. He has performed concerts at prestigious venues including London's Wigmore Hall, Hamburg's Musikhalle, and throughout France, Italy, Sweden, Norway, and Denmark. In 2021, Westergaard garnered international acclaim for his monumental CD box set release, *Peter Heise: The Song Edition*, on Dacapo Records, comprising 11 CDs and standing as one of the largest Danish classical new releases to date. His Dacapo Records album, *Tangos, Waltzes and Cinema Music* (2010), featuring piano works by Jacob Gade, also received international recognition.

# Biblical texts

Abbreviations:

Ps. = Psalms

SS. = Song of Songs

L. = Lamentations

## Five Biblical Songs, Op. 46

Ps. 57: 8–9

Ps. 146

SS. 4: 1, 10, 12

Ps. 8

L. 1: 18, 20

Ps. 149

## Four Love Songs on the Song of Songs, Op. 47

SS. 1 \* 3 \* 6 \* 2: 8–10

## Four Old Testament Songs, Op. 49

L. 2: 18–19

SS. 2: 8, 16–17

Ps. 102

Ps. 117

## Two Psalms of David, Op. 55a

Ps. 121 \* 6

## David's 42nd Psalm, Op. 68

Ps. 42

# Sangkomponisten Herman David

Af Christian Westergaard og Esben Tange

Herman D. Koppel var over 40 år, inden han for alvor sprang ud som sangkomponist, og det var tenoren Aksel Schiøtz, der agerede tændsats. Både før og efter krigen havde Koppel og Aksel Schiøtz et intenst samarbejde, og efter en koncert i Esbjerg i marts 1949 spurgte Schiøtz endnu engang: "Hvorfor skriver du aldrig nogen sange til mig?". Og da han ikke fik noget synderligt ud af det spørgsmål, rakte han hånden ud efter Bibelen i natbords-skuffen og slog op på Højsangen.

Sådan beskriver Koppel mange år efter den situation, der førte til en lang række vokalværker i de næste mange år. Blot i løbet af 1949 skrev Koppel fire substantielle værker over bibelske tekster, og helt frem til de sidste kompositioner omkring 1990 spiller vokalmusikken en central rolle i hans virke.

Det er dog ikke hele sandheden om Koppel som sangkomponist, for allerede i 1930'erne komponerer Koppel nogle få sange, som retrospektivt set viser sig at have betydning. Det er ganske vist enkle, til tider naive sange. Men med tekster af nogle af tidens vigtigste digtere - fra den kulturradikale drømmer Otto Gelsted, over ekspres-sionisten Tom Kristensen til den centrale modernist Johannes V. Jensen - udtrykker de en poetisk længsel efter at blive en del af den store natur på et tidspunkt, hvor den klassiske lied er i modvind.

Igennem de henved 60 sange, Herman D. Koppel kompo-

nerede i løbet af sit liv, viser der sig to spor, der er centrale for en forståelse af Koppel som menneske, og som symbolsk er udtrykt igennem hans to fornavne: dansk-tyske Herman og jødiske David. Til trods for at Herman D. Koppel i løbet af sin ungdom lagde afstand til det jødiske indvandremiljø, han var vokset op i, og til trods for at Koppel efter 2. Verdenskrig meldte sig ud af Mosaik Trossamfund, så var det netop ved at studere Det Gamle Testamente, at han blev opmærksom på hvilke muligheder, der skjulte sig i at sætte ord i musik.

Koppels ekspressive musik til bibelske tekster vidner om kontakt til hidtil skjulte følelser, og Koppel kunne nu også give udtryk for den smertefulde erfaring, der fulgte med afsløringen af holocaust, som først blev alment kendt i årene efter krigen. Samtidig viste den gammeltestamentlige poesi sig også at rumme kærlighedsdybder og en forestilling om troens styrke, der talte stærkt og direkte til ham. Foruden de religiøse sange, der strækker sig helt op til *Three Songs on Psalm 142, Songs of Songs and Psalm 100* i 1976, førte det også til en række større kor- og orkesterværker, som oratoriet *Moses* og *Requiem*.

Fordybelsen i det bibelske univers og erkendelsen af de jødiske rødder førte endvidere til en interesse i tidens poesi og resulterede i en genoptagelse af arbejdet med verdslige sange. Fra 1950 og de næste 40 år fulgte nu en række samlinger af sange til tekster af især danske, men også svenske, tyske og engelske digtere. Her giver Koppel udtryk for stærke eksistentielle følelser og en inderlig sansning af universet, udtrykt igennem den danske natur.

Paul la Cour, som Koppel lærte at kende i 1950, spiller

en hovedrolle med nyromantiske tekster til i alt 11 sange, hvoraf de sidste indgår i *Tre sange til tekster af Tom Kristensen og Paul la Cour* fra 1989. Og i *Årstiderne* fra 1957 vender Koppel tilbage til nogle af de digtere han dyrkede i sin ungdom samt symbolisterne Johannes Jørgensen og Viggo Stuckenberg.

Koppels sange har en særstatus blandt de genrer, hvori han komponerede. Rent stilistisk spænder de vidt. Fra det aforistiske til en sjælsrystende ekspressivitet, der i høj grad knytter sig til det store dramatiske talent, som hans datter – sopranen Lone Koppel – besidder, og til hvem mange af sangene er komponeret. Og så er det igennem sangene, at vi kommer tættest på Herman D. Koppel som menneske. Her kommer både Herman og David til orde.

## Troens mysterium

Af Christian Westergaard og Esben Tange

*Fem bibelske sange*, op. 46 fra 1949 er både et genembrud for Herman D. Koppel som komponist til et mere ekspressivt tonesprog, og så er det begyndelsen på en ny tid for dansk vokalmusik frigjort fra Carl Nielsens danske sange, hvor der var vægt på den folkelige fællesang. Sangene besidder en musikalsk strålekraft og er nært knyttet til den jødiske kantor-tradition, som Koppel kendte fra sin barndom, hvor en forsanger leder menigheden igennem en række menneskelige grundtilstande i synagogen.

I den første sang "Intonation" introduceres vi til det bibelske univers i form af en vækkelse, med toner som lysglimt fra det harpeinspirerede klaverspil, og med en majestætisk deklamation af teksten fra Davids salmer, der forkynnder morgenrødens komme. Siden møder vi kærligheden gennem kerneteksten "Hvor er du fager, min veninde" fra Højsangen og i et mere varsomt musikalsk sprog, hvor tonerne løftes frem med gribende ydmyghed.

*Fem bibelske sange* søger mod ekstremerne både tekstmæssigt og musikalsk. Yderpunkterne oplever vi i mødet mellem den inderlige klagesang med ordene "ude mejede sværdet, og inde døden" og den afsluttende "Hymne", der har karakter af en lovprisning og genopstandelse. "Halleluja! Syng Herren en ny sang" lyder det til klaverets toner, der slås an med stor perkussiv kraft.

I *Fire kærlighedssange*, op. 47, der er komponeret kort tid efter *Fem bibelske sange*, er musikken helt anderledes inderlig. Med en svævende melodik, hvor tonerne smyger sig om hinanden, som var det kærtegn, er vi i den første sang "Kys mig, giv mig kys" i et intimt poetisk univers. Men under den sanselige overflade ligger der en spænding.

I "På mit leje om natten søgte jeg ham" og "Hvor er din ven gået hen?" følger vi kvinden, der søger sin elsker. Til tider med en hektisk utålmodig musik, men først og fremmest magisk og underfuld med syngende dolce toner, inden forløsningen i den sidste sang "Hør! Der er min ven!", hvor tonerne gløder ved synet af den elskede.

Med *Fire gammeltestamentlige sange*, op. 49 begiver Herman D. Koppel sig ned i et mørkere register. De fire sange er komponeret for mezzosopran og klaver, og i den første sang "Råb højt til Herren" fra Klagesangene er vi vidne til en anråbelse. Med toner der mejsles ud, som var det en uimodståelig naturkraft, møder vi et menneske, hvis eneste udvej er bøn og tro på Herren.

Og med en tyst smertefuld vandring skabt af en klagende repetitiv musik tager alvoren til i "Herre, lyt til min bøn". Desto større er kontrasten til den sidste sang "Halleluja! Lovsyng Herren", hvor vi med klokkeklare klavertoner i både højden og dybden og en sangtekst, der slynges ud i rummet, nærmer os troens mysterium. En religiøs urkraft sat i toner.

I *To Salmer af David*, op. 55a og  *Davids 42. salme*, op. 68 fra 1951 og 1960 er formatet og kontrasterne større, og *To Salmer af David* findes da også i en version for sopran og orkester. Det ene øjeblik er det antydningens kunst.

Det er tilfældet i begyndelsen af "Davids 121. salme", hvor musikken kommer krybende, og hvor melodien til teksten "Jeg løfter mine øjne til bjergene" er formet som en tonestige. Det næste øjeblik er der tale om en heftig besværgelse af Herren. I den efterfølgende "Davids 6. salme" kulminerer med et hjerteskræende råb om at blive frelst fra døden. Med store akkorder, der mejsles ud med stor autoritet, fornemmes der en orkestral kraft. Forløsende.

*Davids 42. salme* har karakter af en solokantate, og er tilegnet den unge Lone Koppel og uropført ved hendes debut fra Det Kongelige Danske Musikkonservatorium. Lige fra begyndelsen er kontrasten den største mulige mellem en eksplosiv kraft i klaverstemmen, hvor tonerne hamres ud, og så det mest inderlige foredrag af teksten "Som hjorten skriger efter rindende vand".

Siden følger lyriske passager, der har karakter af en andagt, når den længselsfulde troende nærmer sig guddommen. Tvivl og håb står stejlt overfor hinanden, inden Guds eksistens åbenbares i en stor dramatisk musik foldet ud i en fortællende form, hvor klaver og vokalsolist indgår i en bølgende dialog.

Sopranen **Frederikke Kampmann** er uddannet fra Det Kongelige Danske Musikkonservatorium i København hos Margrete Enevold og på Musik und Kunst Privatuniversität i Wien hos Sylvia Greenberg, hvor hun også deltog i lied- og oratorieklassen hos Carolyn Hague, Angelika Kirchschrager og Birgid Steinberger. Frederikke Kampmann har markeret sig som en af Danmarks dygtigste unge sopraner, ikke kun med engagementer i Danmark, men også i Wien og andre koncertsteder i udlandet. I 2015 debuterede hun på Wiener Kammeroper som Mariannina i Theater an der Wien Junges Ensembles anmelderroste opsætning af Florian Leopold Gassmanns *Gli Uccellatori*, ligesom hun sang Florestine i Milhauds *La mère coupable* på Theater an der Wiens hovedscene. Hun har været solist med flere danske orkestre, blev udpeget som 'Årets unge operatalent' ved Copenhagen Opera Festival i 2013.

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 liedens 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.

**Andrea Pellegrini** er en af Danmarks førende mezzosopraner og en af landets mest efterspurgte sangere, både

inden for opera og koncertvirksomhed. Hun er uddannet ved Det Kongelige Danske Musikkonservatorium og Operaakademiet. I 2008 modtog hun Musikanmelderingens Kunstnerpris og har siden modtaget en række prestigefyldte priser, senest Wilhelm Hansen Fondens Hæderspris i 2020. I 2015 blev hun Reumert-nomineret som 'Årets danske sanger'. Hun debuterede på Det Kongelige Teater som Rosina i *Barberen i Sevilla* i 2006. Siden har hun både der og på landets øvrige scener sunget mange fremtrædende roller, herunder titelrollen i *Carmen* samt Amneris i *Aida* på Opera Hedeland i 2019 og 2022. Derudover har hun optrådt som Eboli i Verdis *Don Carlos* i Stockholm. Gennem hele sin karriere har Andrea Pellegrini udvist en særlig interesse for at præsentere den klassiske musiktradition i nye sammenhænge. Dette har ført til innovative samarbejder, blandt andre med multikunstneren Martin Hall, fortolkninger af Beatles' sange på TV samt koncerter med Steffen Brandt og Jacob Binzer. I 2012 grundlagde hun The Piazzolla Orchestra, med hvem hun to gange har gæsteoptrådt ved Bergen Festspil og turneret i hele Danmark.

Tenoren **David Danholt** er uddannet fra Operaakademiet og Det Kongelige Danske Musikkonservatorium. Han har en omfattende koncertvirksomhed både i ind- og udland. I 2014 vandt han International Wagner Competition i Seattle, og han har blandt andet modtaget Léonie Sonning Musikfonds Stipendium, Reumerts Talentpris, Musikanmelderingens Kunstnerpris og Aksel Schiøtz Prisen. David Danholt har desuden indspillet adskillige CD'er, blandt andet dansk senromantisk musik for tenor og orgel sammen med Jørgen Ellegård Frederiksen.

**Christian Westergaard** er en dansk pianist og akkompagnatør uddannet fra Det Kongelige Danske Musikkonservatorium hos Amalie Malling, Niklas Sivelöv og Tove Lønskov. Han samarbejder regelmæssigt med internationalt anerkendte sangere som sopranen Elsa Dreisig, barytonen Bo Skovhus og sopranen Mari Eriksmoen samt ledende sangere fra Norden. Han har optrådt i koncertsale som Wigmore Hall i London, Hamburgs Musikhalle og i Frankrig, Italien, Sverige, Norge og Danmark. I 2021 modtog Westergaard international anerkendelse for sin monumentale CD-bokssæt-udgivelse, *Peter Heise: The Song Edition*, på Dacapo Records, bestående af 11 CD'er og en af de største danske klassiske nyudgivelser til dato. Albummet *Valse, tangoer og kinomusik* (2010) med klaverværker af Jacob Gade, også udgivet af Dacapo Records, modtog også international anerkendelse.

# Bibelske tekster

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