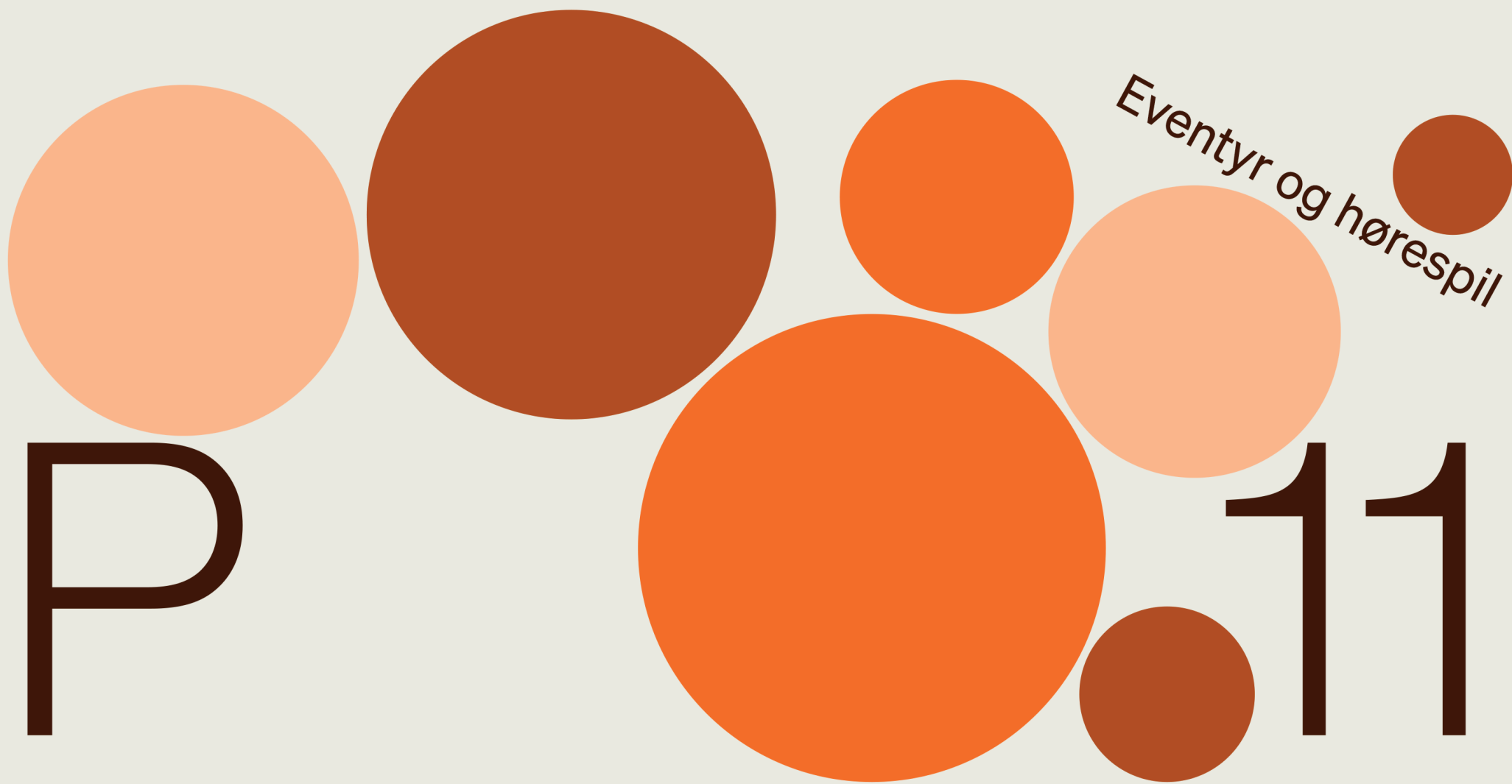


E

M



Else Marie Pade (1924–2016)

EMP 11

Else Marie Pade, electronics

Aase Ziegler, narration¹⁻⁴

Bent Friis Alsinger, narration⁵

Various narrators⁶

Jacques Mali, narration⁸

- | | | |
|---|--|-------|
| 1 | Den lille Idas blomster (Little Ida's Flowers) (1956)
Text by Hans Christian Andersen (1805-1875) | 20:14 |
| 2 | Trylleringen (The Magic Ring) (1956)
Text from a Hungarian folk tale | 27:23 |
| 3 | Gedehyrden Martin (Martin the Goatherd (Fragment) (1955)
Text by Louise Zeller née Pichler (1823-1889) | 2:29 |
| 4 | Julegavetoget (The Christmas Gift Train) (1955)
Text based on an American folk tale | 21:25 |
| 5 | Klumpedumpeland (Land of the Klumpedumps) (c. 1955)
Text by Bent Friis Alsinger | 8:11 |
| 6 | Borley-mysteriet (The Borley Mystery) (1960)
Text by Jytte Weiss | 35:43 |

7	Jonas og hvalen (Jonah and the Whale) (year unknown) Based on the biblical story	23:57
8	Historien om den forsvundne skat (The Story of the Lost Treasure) (Fragment) (year unknown) Text by Ingrid Friis Hansen	32:20
		Total 171:42

World premiere recordings

The *EMP Series*, a collaboration between Dacapo Records and publisher Edition·S, offers a fresh digital perspective on Else Marie Pade's music, featuring previously unavailable works, including reel-to-reel tapes and compositions from her tenure at the Danish Broadcasting Corporation. The series will continue with regular releases into early 2025, commemorating the centennial of Else Marie Pade's birth and her extraordinary sonic universe.

Reverberationslyde
Nr. 3 på båndet

(Slanger)

hvid støj, $\frac{1}{2}$ octave
modulation 2-3 hertz
a.m. dir. klang
Plade, Nr. 2. på
båndet.

hvid støj 16" ufilter
rettet a. i 1760 Svng.
Nr. 1 på båndet.

(Dragon)

The Fairy Tale Adaptations

By Jonas Olesen

In 1955, Else Marie Pade began collaborating with the singer Aase Ziegler (1906–1975), who worked on the so-called ‘school radio’ at the Danish Broadcasting Corporation (Danmarks Radio). The two had previously worked together four years earlier, when Pade had composed songs for a programme created by her then-husband, Henning Pade, and Ziegler. This time, however, it was Pade’s concrete and electronic music that Ziegler found intriguing. Ziegler imagined that it would be well suited to illustrate the fairy tales for children and radio dramas produced by the school radio.

At Danmarks Radio, sound effects for radio dramas had previously been made using traditional ‘foley’ techniques created with mechanical means. For instance, the studio possessed a wind machine and coconut shells used to simulate galloping horses. At the time, creating sound effects through electronic means was a progressive and forward-looking idea. It was not until 1958 that the BBC established its Radiophonic Workshop, a dedicated department solely focused on creating electronic music and sound effects for BBC productions. In this context, Ziegler and Pade were early pioneers in the field in Denmark.

Pade initially worked as a freelancer, but was formally employed at Danmarks Radio in 1956. She worked as a copywriter and secretary, which meant that she was in the building on a daily basis. This led to her becoming

involved during this period in radio dramas for adults and more literary oriented broadcasts.

The selection of fairy tales and dramas included in this release were produced between 1955 and 1960, and the extent of Pade’s contributions varies significantly. Some broadcasts include only a few sound effects and brief musical interludes, while others involve much more radical and extensive experimentation with the studio’s possibilities.

Over the years, a growing technical professionalism becomes audible as Pade and the sound engineers gained more experience. It is likely that this experience directly informed her own actual compositions, which she worked on concurrently.

Den lille Idas blomster (Little Ida’s Flowers) (1956) is based on the 1835 fairy tale by Hans Christian Andersen (1805–1875). In short, the story follows a little girl, Ida, who one day notices that her flowers have wilted. A student explains to her that it is because the flowers have been to a ball at a castle and danced all night. Each flower tells its own story, and in the end, Ida buries them so they can bloom again the following year.

The tale takes place in a purely magical universe, which Pade illustrates with relatively understated sound design. The flowers’ voices are treated with artificial reverberation, and their nocturnal dances are accompanied by piano recordings that have been pitch-shifted upwards and filtered to sound miniature – befitting the flowers’ size. Short snippets from unidentified classical music records are processed similarly, and there are a few

passages that appear to feature sounds from an electronic organ.

Trylleringen (The Magic Ring) (1956) is based on a Hungarian folk tale and tells the story of children by the sea who catch various animals. The sound effects are mostly naturalistic, featuring the sound of waves, a barking dog and a hissing snake.

As in *Little Ida's Flowers*, short excerpts from traditional classical music are used. A dragon's voice is created by raising the pitch of voices, adding tape echo, and playing the recording backwards. The most radical effect in this tale accompanies a fight between a child and their father, illustrated solely with synthetic sounds created by "scratching" abstract noises on a reel-to-reel tape recorder.

Only a brief fragment remains of the broadcast *Gedehyrden Martin (Martin the Goatherd)* from 1955, based on a text by Louise Zeller née Pichler (1823–1889), but those few minutes burst with creative studio work: distorted 'Mickey Mouse' voices, cymbals and other percussion instruments treated with tape echo, and a sound resembling cackling hens, pitch-shifted upwards. Particularly noteworthy is a mermaid's song produced using sine tones, heavy vibrato, and echo – possibly an early experiment in addressing the challenge of finding an appropriate sound for the mermaid, which Pade later described in connection with her work on *The Little Mermaid* (1955–1959).

Julegavetoget (The Christmas Gift Train) (1955) is aimed at young children and is based on an American folk

tale about a little train that delivers Christmas gifts to children, including dolls, teddy bears and music boxes. The characters' voices are filtered to remove low frequencies, making them sound small. The train breaks down en route, but is repaired – and, as one might expect, the story ends happily with children's bursts of joy by the Christmas tree. Overall, Pade's sound design here is more traditional and consists exclusively of realistic sound effects.

The Christmas Gift Train, *Martin the Goatherd*, and *The Magic Ring* are all based on texts that originally appeared in the magazine *Illustreret Tidende*, published from 1859 to 1924 and featuring news, literature, and entertainment from around the world.

Klumpedumpeland (Land of the Klumpedumps) (c. 1955) is a so-called 'nonsense tale' for children with text and narration by Bent Friis Alsinger. The story is about 'klumpedump creatures' who live 'deep in the woods, where they can make noise and have fun'. It is a zany and humorous tale, allowing Pade to fully unleash her sonic inventiveness: Almost every moment of the broadcast is accompanied by sound, including extensive use of ring-modulated tones, reversed field recordings, and sine tones with artificial reverberation. Occasionally, short melodies are heard that sound like a xylophone or a ring-modulated piano, and the narrator rhythmically synchronises his delivery with the music in these passages.

The character King Snoretree's voice is represented by slowed-down field recordings on tape, effectively mimicking deep snoring. He is introduced with these rhyming lines:

'At Klumpedumpe Castle stands,
With crown atop his hair so grand,
King Snoretree with his nose so keen.
He weighs fifteen thousand pounds,
And has a flat-nosed poodle hound,
Who's awfully picky, it's seen.'

It is nonsensical rhymes like these that define the tale more than any traditional plot. The soundscape is highly detailed and complex, successfully bringing to life the whimsical world in which the story takes place.

Borley-mysteriet (The Borley Mystery) (1960), with a script by Jytte Weiss, is inspired by tales of the haunted Borley Rectory in Essex, England. The voices of the ghosts in the radio play are shrouded in artificial reverberation and filtered so that only high frequencies remain – giving them an unearthly, bodiless quality.

The other sound effects (such as birdsong) are primarily naturalistic, but the sounds of wind and horse hooves suggest that Pade also made use of the department's old foley props or archival recordings thereof. Music is used only in the form of short excerpts of classical music and atmospheric textures.

Jonas og hvalen (Jonah and the Whale) (year unknown), based on the biblical story, is simply structured: a male narrator is telling the story, interrupted by short segments of sound effects illustrating the action. The same wind machine effect used in *The Borley Mystery* appears here as well.

All effects are naturalistic but filtered so heavily that it is ambiguous whether this was intentional. Pade's role here appears to be more that of a technician than an actual composer.

Historien om den forsvundne skat (The Story of the Lost Treasure) (year unknown), like *Martin the Goatherd*, exists only as a fragment and was likely not produced for Danmarks Radio. The manuscript credits Ingrid Friis Hansen (text and illustrations) and Nina Russ (images), which indicates that it may have been used for an audio-book or similar format. The tale is aimed at young children, featuring characters with names like Black Peter and Forest Lad. A male narrator tells the story, and short musical motifs played on flute or harmonica separate the sections. We hear a babbling baby, knocking on doors, bird song, and other sound effects – all presented entirely in a naturalistic style.

Alle: Ja, det var en god ide.

Replikindslag slut. Alm. tekst begynder.

(lyd af raslen og knæk)

Lidt efter kom der et rustent, snavsset og tilslædt lokomotiv langsomt pustende henad jernbanesporet. Det var omtrent paa størrelse med det stakkels lille togs lokomotiv, (Toglyd, der ligger ind under den følgende tekst). Det rustne, snavsede, tilslæde lokomotiv sukkede og stønnede og pustede. Det raslede og skramlede og pustede. Men det lille tog og alle vognene raabte:

(Reverberation): Aah, gode, rare lokomotiv, hjælp os over bjerget.

Vore lokomotiv er gaaet i stykker, og vi er læssede med julegaver til børnene, som bor paa den anden side. Kan du ikke hjælpe os, hjælpe os?

Reverberation slut. Toglyde, der ligger under det følgende):

Det rustne, snavsede, tilslæde lokomotiv gav sig til at brumle og stønne og mumle. (Toglyden forstærkes og staar lidt selv, ligger under lokomotivets repliker, der siges i rytme dertil):

- Nej, jeg kan skam ikke trække jer! Jeg kan ikke. Jeg er ikke stærk nok. Nej, nej, det gaar ikke, gaar slet ikke. (Toglyden staar igen lidt selv og fades langsomt ud under den følgende tekst). 4/2

Og saa vältede lokomotivet sig over paa vigesporet, kørte forbi det stakkels lille tog, som stod der helt forladt, og var snart langt borte. Det lille tog var forfærdelig ked af det, men det havde stadig ikke opgivet haabet om, at nogen ville komme og hjælpe det.

Replikindslag 4:

Købmanden:

Pas paa, lille Esmeralda, der staar jo udtrykkeligt "Læn Dem ikke ud", og De bliver ogsaa bare forklædt af at hænge der i vinduet.

Dukken:

Jeg ved det godt, men jeg er bare saa skrækkelig ked af det, og aben ~~kommer slet ikke og fortæller~~ *løb ud for at finde ud af om den ikke var, og den er ikke kommet tilbage*

Eventyrfortolkningerne

Af Jonas Olesen

I 1955 indledte Else Marie Pade et samarbejde med sangeren Aase Ziegler (1906–1975), der arbejdede for den såkaldte skoleradio i Danmarks Radio. De to havde tidligere samarbejdet fire år forinden, hvor Pade skrev sange til et program produceret af hendes daværende mand, Henning Pade, og Ziegler. Denne gang var det imidlertid Pades konkrete og elektroniske musik, der vakte Zieglers interesse. Hun forestillede sig, at den ville egne sig godt til at illustrere de eventyr og hørespil, som skoleradioen producerede.

I Danmarks Radio havde lydeffekter til hørespil hidtil primært været fremstillet som såkaldt *foley* – mekanisk skabte lydeffekter. Man rådede eksempelvis over en vindmaskine, kokosnødsaller til at illudere hestetrav og lignende remedier. At skabe lydeffekter ad elektronisk vej var på dette tidspunkt en meget fremsynet tanke.

Først i 1958 etablerede BBC deres Radiophonic Workshop, en hel afdeling dedikeret udelukkende til at skabe elektronisk musik og effekter til BBC's produktioner. Ziegler og Pade var således tidlige pionerer på området i en dansk sammenhæng.

I begyndelsen arbejdede Pade på freelancebasis, men arbejdet blev nemmere, da hun i 1956 fik fastansættelse i Danmarks Radio. Her fungerede hun blandt andet som tekstforfatter og sekretær og havde dermed sin daglige gang på radioen. Det førte til, at hun i denne periode

også blev involveret i hørespil for voksne og mere litterært orienterede udsendelser.

De eventyr og hørespil, der præsenteres på denne udgivelse, stammer fra perioden 1955-1960, og graden af Pades bidrag varierer betydeligt. Nogle udsendelser indeholder blot få lydeffekter og korte musikalske indslag, mens der i andre eksperimenteres radikalt og omfattende med studiets muligheder.

Samtidig kan man spore en stigende teknisk professionalisme, i takt med at Pade og teknikerne opbyggede erfaring. Det er nærliggende at forestille sig, at disse erfaringer også har haft indflydelse på Pades egne kompositioner, som hun arbejdede med parallelt.

Den lille Idas blomster (1956) illustrerer H.C. Andersens (1805–1875) eventyr af samme navn fra 1835. Fortælling handler om den lille pige Ida, der opdager at hendes blomster er visnet. En student forklarer hende, at det skyldes, at blomsterne har været til bal på et slot og danset hele natten. Hver blomst fortæller sin egen historie, og til sidst begraver Ida dem, så de igen kan blomstre året efter.

Eventyret udspiller sig i et rent magisk univers, som Pade illustrerer relativt underspillet. Blomsternes stemmer er behandlet med kunstig efterklang, og deres natlige danse ledsages af klaveroptagelser, der er hævet i tonehøjde og filtreret, så de fremstår miniatureagtige – passende til blomsternes størrelse. Korte klip fra ukendte klassiske musikoptagelser er bearbejdet på lignende vis, og der indgår enkelte toner fra, hvad der lyder som et elektronisk orgel.

Trylleringen (1956), baseret på et ungarsk folkeeventyr, handler om børn ved havet, der fanger forskellige dyr. Lydeffekterne er primært naturalistiske: bølgeskvulp, en gøende hund, en hvislende slange. Som i *Den lille Idas blomster* indgår fragmenter af traditionel klassisk musik. En drages stemme er skabt ved at hæve stemmer i tonehøjde, tilføje båndekko og afspille optagelsen baglæns. Mest radikalt er et slagsmål mellem et barn og dets far, der udelukkende er illustreret med syntetiske lyde skabt ved at "scratche" abstrakte lyde på spolebåndoptageren.

Af *Gedehyrden Martin* (1955), med tekst af Louise Zeller f. Pichler (1823–1889), er kun et kort fragment bevaret. Her høres kreativ brug af studieteknik: forvrængede "Mickey Mouse"-stemmer, percussion med båndekko og lyde, der minder om kaglende høns hævet i tonehøjde. Særligt bemærkelsesværdigt er en "havfruesang" frembragt med sinustoner, kraftigt vibrato og ekko – muligvis et tidligt eksperiment med at løse den udfordring med at finde en passende lyd til havfruen, som Pade senere beskrev i forbindelse med arbejdet på *Den lille havfrue* (1955-1959).

Julegavetoget (1955) henvender sig til yngre børn og bygger på et amerikansk folkeeventyr om et lille damplokomotiv, der bringer julegaver – dukker, bamser og spilledåser – til børn. Figurerne har filtrerede stemmer, hvor bassen er fjernet, så de lyder små. Toget går i stykker, men bliver repareret, og eventyret ender lykkeligt med børns glædesudbrud omkring juletræet. Pades lydarbejde her er traditionelt og udgøres udelukkende af realistiske lydeffekter.

Julegavetoget, *Gedehyrden Martin* og *Trylleringen* bygger alle på tekster, der oprindeligt blev trykt i *Illustreret Tidende* (1859-1924), et ugeblad med nyheder, litteratur og underholdning fra hele verden.

Klumpedumpeland (cirka 1955) er et såkaldt "tosset eventyr" med tekst og oplæsning af Bent Friis Alsinger. Her møder vi blandt andet "klumpedumpedyr", som lever "dybt inde i en skov, hvor de kan lave larm og sjov". Historien er præget af humor og absurditet, og Pades lydlige opfindsomhed får frit spil: der er stort set konstant lydlig underlægning med ringmodulerede klange, baglæns afspilninger af reallyde og sinustoner med rumklang. Små melodier, formentlig spillet på xylofon og ringmoduleret klaver, flettes ind, og oplæserens rytme følger musikken i disse passager.

Lyden af karakteren Kong Snorketræ er frembragt med ekstremt langsom båndafspilning af reallyde, så det lyder som dyb snorken. Kongen introduceres med følgende vers:

"På Klumpedumpleslottet står,
med krone på sit lange hår,
Kong Snorketræ med næsen.
Han vejer femten tusind pund og har
en fladtrykt puddelhund,
der er utroligt kræsen."

Det er netop denne form for meningsløse rim, der karakteriserer teksten, snarere end egentlig handling. Lydbilledet er gennearbejdet og komplekst og indfanger på fin vis eventyrets absurde univers.

Borley-mysteriet (1960), med tekst af Jytte Weiss, er inspireret af historierne om den hjemsøgte Borley Præstegård i Essex, England. Spøgelserne i hørespillet taler med stemmer, der er indhyllet i kunstig rumklang og filtreret, så kun de høje frekvenser er bevaret og de fremstår kropsløse og fjerne. Stemmerne ledsages af ildevarslen- de sinustoner med ekko.

De øvrige lydeffekter er primært naturalistiske, såsom fuglesang, men lydene af vind og hestehove tyder på, at Pade også har benyttet afdelingens gamle foley-rekvisitter eller arkivoptagelser heraf. Musik anvendes kun i form af korte uddrag af klassisk musik og stemningsskabende klange.

Jonas og hvalen (årstal ukendt), baseret på den bibelske fortælling, er enkelt struktureret: En mandlig oplæser fortæller historien, som afbrydes af korte sekvenser med lydeffekter, blandt andet vindmaskinen fra *Borley-mysteriet* som genbruges her. Alle effekter er naturalistiske, men så kraftigt filtrerede, at det fremstår tvetydigt, om det er tilsigtet. Pades rolle synes her mere at være som tekniker end som egentlig komponist.

Historien om den forsvundne skat (årstal ukendt) er, ligesom *Gedehyrden Martin*, kun bevaret i fragmentarisk form og synes ikke at være produceret til Danmarks Radio. Manuskriptet krediterer Ingrid Friis Hansen (tekst og tegning) og Nina Russ (billede), hvilket antyder, at det kunne være del af en lydbog eller lignende. Historien henvender sig til små børn og præsenterer karakterer som Sorteper og Skovsvend. En mandlig oplæser fører fortællingen, og små melodier spillet på fløjte eller mundharmonika adskiller historiens afsnit. Alle lydeffekter – dørbanken, fuglesang, babypludren – er holdt i en udelukkende naturalistisk stil.

Digitisation: Hans Peter Stubbe Teglbjærg.

Digital restoration: Jonas Olesen.

Editing: Jonas Olesen.

Thanks to composer Hans Sydow for assistance on locating a recording of *Klumpedumpeland*.

Den lille Idas blomster, first broadcast, Danmarks Radio, on 7 March 1956. Originally recorded on lacquer disc and then to reel-to-reel tape which has affected the sound quality. The beginning is possibly missing as the story begins rather abruptly.

Trylleringen, first broadcast, Danmarks Radio, on 25 January 1956. Originally recorded on lacquer disc and then to reel-to-reel tape which has affected the sound quality.

Gedehyrden Martin, first broadcast, Danmarks Radio, on 4 November 1955. The work was until now presumed lost.

Julegavetoget, first broadcast, Danmarks Radio P2, on 16 December 1955.

Klumpedumpeland: According to Pade's own work catalogue of reel-to-reel tapes, which she deposited with the association Kvinder i Musik (Women in Music), the work is dated 1954 (see *KIM-NYT* nos. 9-10, 1986). However, the catalogue bears the title 'The First Experiments with Concrete and Electronic Music, Danmarks Radio 1955-1959', suggesting that the 1954 date may be a typographical error. No broadcast date or year has been found in DR's programme archives. The duration listed in the catalogue is approximately 13 minutes, whereas this version runs 8:11 minutes. Narratively, however, the present version appears complete: the narrator both introduces and concludes the story, and there are no audible breaks in the narrative itself.

Borley-mysteriet, first broadcast, Danmarks Radio, on 13 April 1960. Instruction by Else Kornerup. Performed by Jørgen Bidstrup, Emil Hass Christensen, Ingolf David, Rigmor Hvidtfeldt, Hanne Lindorff, Tove Maés, Keld Markuslund, Victor Montell, Annegrethe Nissen, Ernst Bruun Olsen, Irene Ottesen, Mogens Pedersen, Poul Thomsen and Lillian Tillegren.

Jonas og hvalen: Unknown narrator. The broadcast could not be found in DR's programme listings.

Historien om den forsvundne skat: Text and illustrations by Ingrid Friis Hansen. Images by Nina Russ. The duration listed in the script in the Edition-S archive is 33 minutes. The broadcast could not be found in DR's programme listings.

Den lille Idas blomster, *Gedehyrden Martin*, *Klumpedumpeland*, *Trylleringen* and *Julegavetoget* appear in several of Pade's catalogue of works under the collective title *6 eventyr* (*6 Fairy Tales*) (1955-1956). The sixth fairy tale is *Lille Trylle Trolle*. A recording of *Lille Trylle Trolle* (broadcast on 25 May 1956 on Danmarks Radio) has not been found.

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