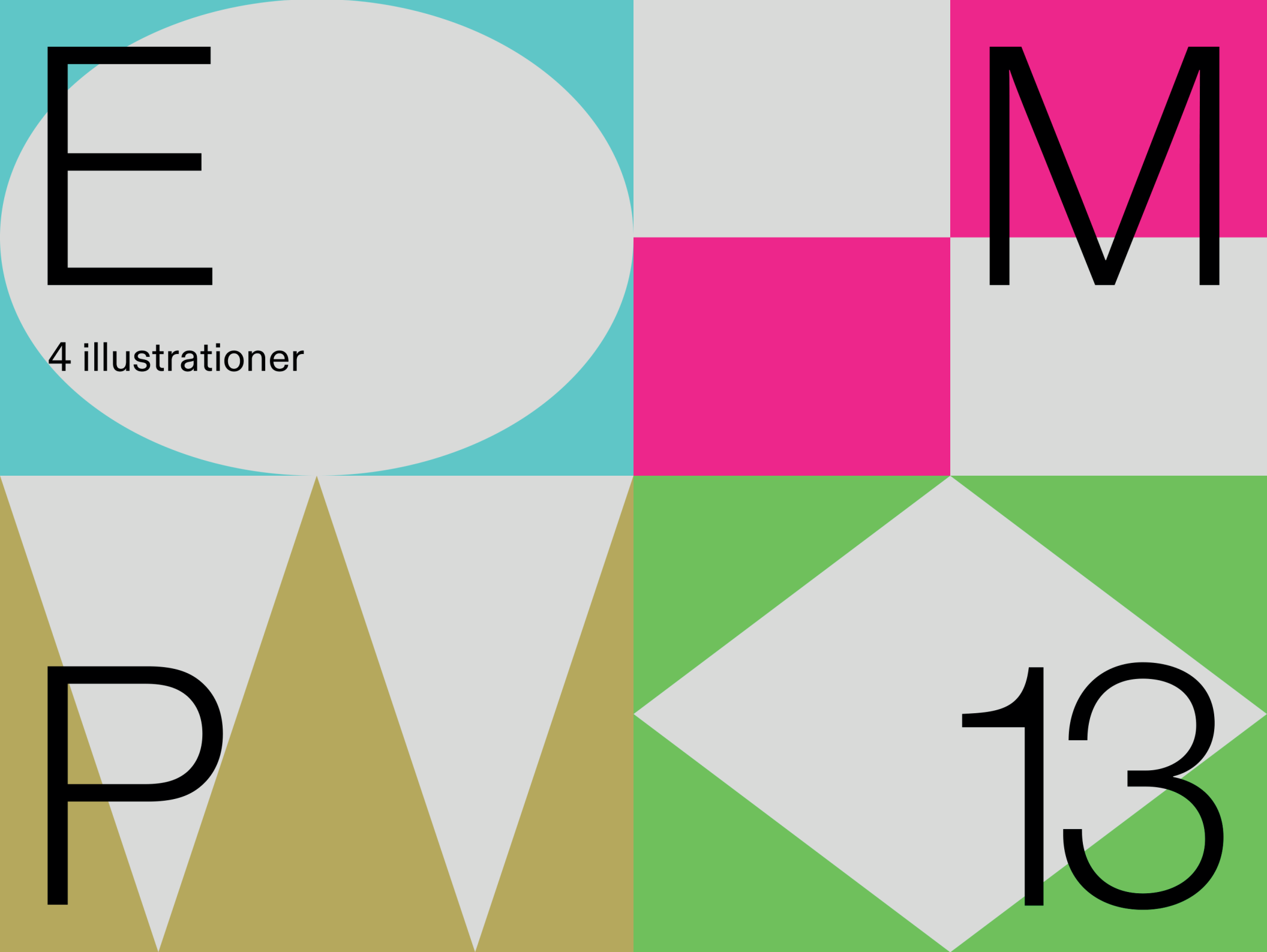




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4 illustrationer

M

P

13

Else Marie Pade (1924–2016)

EMP 13

Else Marie Pade, electronics

4 Illustrationer (4 Illustrations) (1995)

1	I. Himmelrummet (The Firmament)	6:51
2	II. Havkongens slot (The Palace of the Sea King)	7:08
3	III. Eventyrland (Fairyländ)	5:56
4	IV. Kong Vinter (King Winter)	6:03

Total 25:58

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.

4 Illustrations

By Jonas Olesen

4 Illustrations (also known by the alternative title *Illustrations*) was composed by Else Marie Pade in 1995 during a brief rekindling of her interest in electronic music. Pade had produced very little since *Echoes for Percussion I, II and III* (1984), and in 1995 she had just undergone surgery for cancer. The work's origins can be traced back to 1989, when the Dutch Gaudeamus Foundation invited her to present some of her early electronic compositions at the International Gaudeamus Music Week 1990, alongside other pioneering works from the 1950s.

One of the central pieces was *Syv cirkler (Circles of Sevenths)* (1958), which at the time existed only on reel-to-reel tape. With the help of her former workplace, the Danish Broadcasting Corporation (DR), the tape was digitised and cleaned of hiss in preparation for the performance in the Netherlands. The process was overseen by Henrik Stibolt, who held the title of 'digital technical coordinator' – itself a sign that digital technology was still a relatively new phenomenon in 1989.

Pade evidently saw creative potential in this new technology, and in the years that followed she and Stibolt began working on a new electronic composition, which eventually became *4 Illustrations*. The piece uses only 'old' sounds from previously digitised tapes – including *Syv cirkler* and several unidentified compositions – but arranges them into a new, abstract narrative comprising

four 'fairytale scenes'. The work consists of four sections: *Himmelrummet (The Firmament)*, *Havkongens slot (The Palace of the Sea King)*, *Eventyrland (Fairyland)* and *Kong Vinter (King Winter)*. No voice or text is included, and the scenes are not based on any known fairytales, but arise solely from Pade's own imagination.

Upon the work's CD release in 2009, musicologist Inge Bruland described the four movements in the liner notes as 'coherent and organic serial and minimalist works', and reflected that 'the sounds appear otherworldly, while also paving the way for emotions that perhaps dwell most readily in the unconscious – ominous or enchanted'.

Himmelrummet is dominated by rushing wind-like noises created using filtered white noise, and short electronic tones enriched with reverberation – a sonic atmosphere reminiscent of, or perhaps directly sourced from, Pade's earlier work *The Vikings* (1961). Additionally, recordings of prepared piano appear, pitched radically upward and layered with short echo effects. The section lacks a clear compositional development, instead unfolding as a kind of 'state music' with no defined beginning or end.

In *Havkongens slot*, the sine tones from *Syv cirkler* are clearly audible, seemingly unaltered but now mixed together and heavily processed with artificial reverberation. *Eventyrland* continues with similar material, though here the tones are filtered to retain only the mid-range frequencies, resulting in a more glass-like sound quality.

In the final section, *Kong Vinter*, the prepared piano returns, this time in a more extensive and noise-oriented manner. The movement appears to reuse and transform

material from earlier in the piece, but distinguishes itself by hinting at an actual melodic line.

The overall mood of *4 Illustrations* is dramatic and dark. The heavy filtering – possibly employed to mask tape noise – and the pronounced use of reverb result in a homogenous and somewhat ‘dead’ sonic character. The digital technology itself is not used in an overtly audible way, and paradoxically, much of the work sounds as if it could just as easily have been produced using Pade’s earlier analogue equipment.

4 Illustrationer

Af Jonas Olesen

4 Illustrationer (også kendt under den alternative titel *Illustrationer*) blev skabt af Else Marie Pade i 1995 i forbindelse med en kortvarig genopblusset interesse for elektronisk komposition. Pade havde ikke komponeret nævneværdigt siden *Efterklange for slagtøj I, II og III* (1984), og i 1995 var hun netop blevet opereret for kræft. Værkets tilblivelse kan spores tilbage til 1989, hvor den hollandske Gaudeamus-organisation henvendte sig til hende med ønsket om at præsentere nogle af hendes tidlige elektroniske værker på festivalen *The International Gaudeamus Music Week 1990*, sammen med andre elektroniske pionerværker fra 1950'erne.

Blandt værkerne var det centrale *Syv cirkler* (1958). På det tidspunkt eksisterede *Syv cirkler* kun på spolebånd, og med hjælp hendes tidligere arbejdsplads, Danmarks Radio, blev båndet digitaliseret og rensat for båndsus med henblik på opførelse i Holland. Processen blev forestået af Henrik Stibolt, der var såkaldt "digitalteknisk koordinator" i Danmarks Radio – en stillingsbetegnelse, der i sig selv giver et vink om, at den digitale teknologi i 1989 endnu var et relativt nyt fænomen.

Pade må have set mulighederne i den nye teknologi, for i årene efter arbejde hun og Stibolt videre med en ny elektronisk komposition, der blev til *4 Illustrationer*. De arbejdede udelukkende med "gamle" lyde hentet fra bånd, som de sammen havde digitaliseret, og værket anvender således lyde fra *Syv cirkler* og ikke nærmere identi-

cerede kompositioner. Indholdet er derimod helt nyt og danner abstrakte illustrationer af fire "eventyrscener". Værket består af fire afsnit med titlerne *Himmelrummet*, *Havkongens slot*, *Eventyrland* og *Kong Vinter*. Der indgår ingen tekst eller stemmer, og scenerne er ikke baseret på eksisterende eventyr, men udspringer udelukkende af Pades egen fantasi.

Da værket blev udgivet på CD i 2009, omtalte musikforskeren Inge Bruland i bookletteksten de fire afsnit som "helstøbte og organiske, serielle og minimalistiske værker" og bemærkede om sin oplevelse: "Lydene virker overnaturlige, samtidig med at de baner vej for følelser, der måske i det daglige trives mest i det ubevidste, ildevarslende eller fortroldede."

Himmelrummet domineres af susende vindlyde skabt med filteret hvid støj og korte elektroniske klange tilført rumklang – et lydbillede, der minder om, eller muligvis er taget direkte fra, Pades værk *Vikingerne* (1961). Herudover anvendes optagelser af præpareret klaver, der er forsynet med en kort ekkoeffekt og kraftigt hævet i tonehøjde. Der er intet egentligt kompositorisk forløb i afsnittet, som i stedet opleves som en form for "tilstandsmusik" uden klart defineret begyndelse eller slutning.

I *Havkongens slot* optræder sinustoner fra *Syv cirkler* tydeligt, tilsyneladende uforarbejdede, men nu sammenmixet og tilført en kraftig, kunstig rumklang. *Eventyrland* anvender samme klangmateriale, men her er tonerne filtreret, så kun mellemtoneområdet er tilbage, og resultatet er en mere glasagtig karakter.

I det sidste afsnit, *Kong Vinter*, anvendes samme optagelser af præpareret klaver igen, men mere ekstensivt og støjende. Afsnittet lader til at anvende bearbejdede udgaver af materialer fra de tidligere afsnit, men adskiller sig fra de øvrige ved at antyde et egentligt melodisk forløb.

Den samlede atmosfære i *4 Illustrationer* fremstår dramatisk og mørk. Den kraftige filtrering (der muligvis er anvendt for at skjule båndstøj) og den kraftige rumklang giver værket et ensartet og noget "dødt" klangbillede. Den digitale teknologi er ikke anvendt af Pade og Stibolt på nogen eksplicit hørbar måde, og paradoksalt nok kan store dele af værket lyde som noget, Pade lige så vel kunne have realiseret ved hjælp af det "gamle" analoge udstyr.

4 Illustrationer was previously released on the album *Aquarellen
über das Meer; Illustrations*, Dacapo Records CD 8.226544, 2009.

4 Illustrationer was recorded in 1995.

Recording producer: Else Marie Pade

Sound engineer: Henrik Stibolt

Mastering: Gert Sørensen

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