

Erik Højsgaard

Please accept a Sunset

Frederikke Kampmann
Athelas Sinfonietta
Robert Houssart

Danish Chamber Players
Jean Thorel



Erik Højsgaard (b. 1954)

Please accept a Sunset

Frederikke Kampmann, soprano

Athelas Sinfonietta

Conducted by Robert Houssart

*Danish Chamber Players (Ensemble Storstrøm)

Conducted by Jean Thorel

Athelas Sinfonietta

Hélène Navasse, flute

Ekaterina Bergstedt, oboe

Viktor Wennesz, clarinet

Sebastian Stevensson, bassoon

Thorbjørn Gram, horn

Oscar Fransson, trumpet

Andras Olsen, trombone

Mathias Reumert, percussion

Łukasz Szyszko, percussion

Angelika Wagner, harp

Manuel Esperilla, piano

Anne Ngoc Søe, violin

Idinna Lützhøft, violin

Mina Luka Fred, viola

Andrew Power, cello

Jesper Egelund Pedersen, double bass

Danish Chamber Players

Svend Melbye, flute

Viktor Wennesz, clarinet

Gunnar Eckhoff, bassoon

Mette Franck, harp

Jakob Westh, piano

Stéphane Tran Ngoc, violin

Piotr Zelazny, viola

Miranda Harding, cello

Essays (2016–22)

for soprano and sinfonietta

1 I Vand ('Water')

2 II Støv ('Dust')

3 III Tid ('Time')

4 IV Spejl ('Mirror')

5 V Venezia

6 Udstillingsbillede ('Picture at an Exhibition') (2008)*

for chamber ensemble

7 Please accept a Sunset (2023–24)

for soprano and sinfonietta

World premiere recording

22:55

3:51

4:59

5:22

5:09

3:31

6:37

21:50

Total 51:22



Erik Højsgaard

The Dreaming Reality

By Søren Schauser

Erik Højsgaard was born in Aarhus in 1954 and was Professor of Aural Training at the Royal Danish Academy of Music in Copenhagen for many years. Thousands of students have attended his classes and been coached in rhythm, intervals and harmonies. During this time he has been the 'first among equals' among us teachers across the conservatoire's many disciplines. His poetic, melancholic personality in a world with high standards of craftsmanship has lent the institution a soul. Erik Højsgaard is the quiet authority. He always expresses himself lyrically and with careful consideration. When he speaks, people listen – regardless of the subject.

The same applies to his works. When he sets pen to paper, people

listen. Erik Højsgaard has always been the lyrical expressionist in Danish music.

His works are lyrical in the sense of being pleasantly free from frills and 'grand' moments. In this respect, his style might be said to bear traces of New Simplicity, thus feeling very Danish: he never employs louder sounds or broader gestures than absolutely necessary.

But at the same time his expressionistic side draws the music in a nearly opposite direction: where the New Simplicity is popularly thought to say as little as possible, he has things he wants to say. Even his wordless works can be inspired by titles, phrases or sometimes by whole collections of poetry.

Erik Højsgaard operates, in fact, in a world of meanings: sounds can glide unnoticed from the foreground to the background or vice versa. Harmonies can arrive and then glide out of focus, perhaps to return later. Motives might hint at a familiar effect

from the vast library of music history – only to point elsewhere in the next moment or reveal themselves as something entirely different.

The style has, overall, a dreamlike quality. Everything moves itself to a place between reality and our memories of these things. Observers have aptly, particularly in relation to the opera *Don Juan Comes Back from the War* (1989–92), compared his tonal language to the orchestral artistry of the Austrian composer, Alban Berg.

A wholly distinctive aspect of Erik Højsgaard's music revolves around 'a decisive moment'. His pieces do not meander endlessly. At some point, the listener senses that something significant may have occurred. The change isn't necessarily noticeable at the moment itself. One mentally looks back over one's shoulder, left with a question: if the music has clearly moved from A to C, when exactly did B happen?

The Germans often speak of the 'Fruchtbarer Augenblick' or

'prägnantes Moment' – the 'fruitful moment' or 'pregnant moment' – in the multi-genius Johann Wolfgang von Goethe's works: at some point, one can see a transformation has taken place. Yet, looking back, it often turns out in many of his writings that every moment could be interpreted as the decisive one!

Essays (2016–22) is one of Højsgaard's loveliest pieces. Its source of inspiration cannot be mistaken: the work has its basis in the wonderful waters of Venice.

In recent years, Erik Højsgaard has visited the city in the month of January. 'In this month there is a stillness in the city, a calm', he writes, 'it is a bit chilly, some days full of sunshine, others foggy and hazy – and the city reveals a different side of itself to the one we normally see.'

The first four movements each reflect an aspect of the city: 'Water', 'Dust', 'Time' and 'Mirror' send those of us with a love for the place wan-

dering through memory. The music glimmers, then rasps slightly, before finally venturing into a labyrinthine portrayal of times and places.

The fifth movement is entitled 'Venezia', pure and simple. According to the composer, the soprano soloist in this movement came into the picture very late. The explanation for his inclusion of song lies in a literary influence: some years earlier he came across Joseph Brodsky's magnificent, *Watermark* (1992). Brodsky called Venice a paradise. The Russian writer is himself now laid to rest on the city's idyllic cemetery island. His book, with up to fifty 'snapshots', ranks among the finest texts about the city ever written and has both inspired Erik Højsgaard in creating the individual titles and found its way into the final movement in the form of quotations.

Udstillingsbillede ('Picture at an Exhibition') (2008) also stems from something visual: the title plays on the Russian composer Modest Mus-

sorgsky's *Pictures at an Exhibition* for piano (1874). Erik Højsgaard's inspiration was L.A. Ring's half-expressionistic work, *Folk som går fra kirke* ('People Leaving Church') (1889).

The painting is a major attraction at Fuglsang Art Museum and a masterpiece of Danish art from around the turn of the twentieth century. It depicts a small group of people heading home after Sunday service, each in desolate procession. The composer has described the figures as full of 'resignation and melancholy', yet he gives them more active music towards the end – perhaps as an expression of inner turmoil and the prospect of challenges awaiting them at home?

Please accept a Sunset for soprano and sinfonietta from 2023–24, finally, is rooted in the art of words: the work is inspired by – and in its own way a commentary on – the poets involved, with the American Emily Dickinson (1830–1886) at the forefront.

In her time, Dickinson was seen as something of a recluse: she was 'the woman in white' in her small community, without family or much contact with the outside world. Yet she possessed an inner life of grand proportions, leaving behind nearly 1,800 poems on everything from eroticism to a delightful day in the garden, and even the joyful messages of the Gospels.

For many years, her verses remained relatively unknown in Denmark. That this is not the case today can be attributed in part to Erik Højsgaard's efforts: he first worked on her texts in *Six songs of autumn* (1976), and continued with her beautiful *A Sloop of Amber slips away* in two songs for mixed choir (1985).

Emily Dickinson had – he discovered later – revised that very poem, resulting in an entirely new version. Naturally, he couldn't let that pass unaddressed! *Please accept a Sunset* builds on the poem's final version. The title is a note in Dickinson's hand

to the poem's recipient – a local botany professor. Listeners will also hear phrases from other poets, the recently deceased Patrizia Cavalli the most significant among them.

Dreams. Misty memories. Echoes, reminiscences, hints. Images weave in and out of one another in Erik Højsgaard's matchless universe.

Søren Schauser is an author, philosopher and music historian. He lectures in theoretical subjects and music history at the Royal Danish Academy of Music in Copenhagen.

Frederikke Kampmann trained under Margrete Enevold at the Royal Danish Academy of Music in Copenhagen and later with Sylvia Greenberg at the Music and Art Private University in Vienna, where she also joined the Lied and oratorio class led by Carolyn Hague, Angelika Kirchschrager, and Birgid Steinberger. She is emerging as one of Denmark's most promising young sopranos, performing in Denmark, Vienna, and international venues. In 2015, she debuted at the Wiener Kammeroper as Mariannina in the Theater an der Wien Junges Ensemble's acclaimed production of Florian Leopold Gassmann's *Gli uccellatori*, and sang Florestine in Milhaud's *La Mère coupable* on the Theater an der Wien's main stage. She has appeared as a soloist with various Danish orchestras and was honoured as 'Young Opera Talent of the Year' at the Copenhagen Opera Festival in 2013. She debuted at the Royal Danish Theatre as Berta in *The Barber of Seville* in 2025.

A powerhouse of contemporary music, **Athelas Sinfonietta** stands as one of Denmark's leading contemporary ensembles, performing at concerts, opera productions, festivals, and on international tours. Since its founding in 1990, it has premiered over 700 works – many as world premieres – collaborating with luminaries such as Steve Reich, Per Nørgård, Heiner Goebbels, Poul Ruders, Arvo Pärt, David Lang, Christian Lindberg, Britta Byström, Thomas Adès, Barbara Hannigan, Paul Hillier, George Benjamin, Philippe Leroux, and Pierre-André Valade. Driven by a passion for global collaboration, the ensemble has recently graced stages in England, Monaco, the United States, and France. Its extensive discography with Dacapo Records features composers such as Britta Byström, Niels Rosing-Schow, Karl Aage Rasmussen, Pelle Gudmundsen-Holmgreen, Ole Buck, Rune Glerup, Per Nørgård, Vagn Holmboe, and Karsten Fundal.

Trained as both a musician and improviser, **Robert Houssart** infuses opera and new music with a distinctive, dynamic flair. As Resident Conductor at the Royal Danish Opera in Copenhagen since 2014, he has conducted over 200 performances, including the acclaimed world premiere of Hans Abrahamsen's *The Snow Queen*. He enjoys a close partnership with the Athelas Sinfonietta, championing contemporary works. His career took a notable leap with his debut at the Adelaide Festival, leading the Australian premiere of Ligeti's *Le Grand Macabre*. At the Royal Danish Opera, he has also directed new operas such as Thomas Adès's *The Exterminating Angel* and David Bruce's *Nothing*.

Nestled in the KUMUS art and music house at Fuglsang Manor on Lolland, the **Danish Chamber Players** (Ensemble Storstrøm) ranks among Denmark's five core ensembles, revitalising the Storstrøm Cultural Region with exceptional concerts and

projects. Formed in 1991, this octet – three string players, three wind players, a pianist, and a harpist – delivers a rich repertoire spanning classical gems to bold new works. With around 100 concerts yearly, they champion accessibility through varied formats and unconventional venues. Their dedication to music education shines in collaborations with children and cultural partners. Having commissioned over 120 works and recorded over 30 CDs, the ensemble thrives with support from the Danish Arts Foundation, the Storstrøm Cultural Region, and the municipalities of Næstved, Faxe, Lolland, and Guldborgsund.

A passionate pioneer of new and rare music, **Jean Thorel** has led over 750 world premieres. From 2008 to 2016, he served as chief conductor of the City Chamber Orchestra of Hong Kong, and his guest appearances include ensembles like the Danish Chamber Players, Odense Symphony

Orchestra, Royal Philharmonic and Philharmonia Orchestras in London, National Symphony Orchestra of Ireland in Dublin, The Royal Danish Ballet, Aarhus Symphony Orchestra, and Singapore Symphony Orchestra. His acclaimed discography, spanning over 35 DVDs and CDs, features a 2002 Orphée d'Or-winning recording of Louis Saguer's works with the Moscow Contemporary Music Ensemble.

Den drømmende virkelighed

Af Søren Schauser

Erik Højsgaard blev født i Aarhus i 1954 og har gennem mange år været professor i hørelære på Det Kongelige Danske Musikkonservatorium i København. Tusinder af studerende har siddet til hans timer og ladet sig coache i rytmer, intervaller og harmonier. Og han har lige så længe været en *primus inter pares* for alle os undervisere i konservatoriets mange fag. Hans poetisk-melankolske personlighed i en verden med høje standarder for håndværket har givet huset sjæl. Erik Højsgaard er den diskrete autoritet. Han udtrykker sig altid lyrisk og altid velovervejet. Når han åbner munden, så lytter man – uanset emnet.

Det samme gælder for hans værker. Når han sætter pennen til

papiret, så lytter man. Erik Højsgaard har altid været den lyriske ekspressionist i dansk musik.

Værkerne er lyriske forstået som behageligt fri for falbelader og 'store' steder. Stilen kan på det punkt have noget Ny Enkelhed over sig og dermed virke meget dansk: Han bruger aldrig større lyde og større bevægelser generelt end allerhøjst nødvendigt.

Men hans ekspressionistiske side trækker samtidig musikken i en noget nær modsat retning. For hvor den Ny Enkelhed populært sagt vil udtrykke så lidt som muligt, så har han selv ting på hjerte. Selv hans værker uden ord kan være inspireret af titler, af sætninger, sommetider endda af hele digtsamlinger.

Erik Højsgaard arbejder faktisk i en verden af betydninger: Toner kan glide umærkeligt fra forgrund til baggrund eller omvendt. Harmonier kan sætte ind og derefter glide ud af fokus og måske vende tilbage. Motiver kan pege i retning af en

velkendt virkning fra musikhistoriens store bibliotek. Lige indtil de i næste sekund peger et andet sted hen eller viser sig som noget helt tredje.

Stilen har alt i alt noget drømmende over sig. Alting bevæger sig et sted mellem virkeligheden og vores erindring om den. lagttagere har ramme – i forbindelse med operaen *Don Juan vender hjem fra krigen* fra 1989-1992 – sammenlignet hans tonesprog med østrigeren Alban Bergs orkesterkunst.

En helt uforvekslelig side af Erik Højsgaards musik handler endelig om *det afgørende øjeblik*. For hans stykker fluktuere ikke i det uendelige. Lytteren aner på et tidspunkt, at noget afgørende kan være sket. Man lægger ikke nødvendigvis mærke til forandringen i selve øjeblikket. Man ser sig tilbage over skulderen rent mentalt med et spørgsmål til følge: Hvis musikken helt åbenlyst har bevæget sig fra A til C, hvornår præcis kom B så?

Tyskerne taler gerne om det "Fruchtbarer Augenblick" eller "präg-

nantes Moment" i multigeniet Johann Wolfgang von Goethes værker: Man kan på ét eller andet tidspunkt se en forandring være indtruffet i helten – men når man ser tilbage, så viser det sig i mange af hans skrifter, at *alle* øjeblikke kan tolkes som det afgørende!

Essays fra årene 2016-2022 er nogle af hans skønneste stykker. Inspirationskilden fejler så heller ikke noget: Værket har afsæt i Venedigs vidunderlige vandverden.

Erik Højsgaard har gennem de senere år besøgt byen i januar måned. "I den måned er der en stilhed i byen, en ro," skriver han; "det er lidt køligt, nogle dage fulde af sol, andre dage tågede og disede – og byen viser sig fra en helt anden side end den, vi normalt kender."

De fire første satser handler om hver deres side af byen: "Vand", "Støv", "Tid" og "Spejl" sender alle os med kærlighed til det sted på vandring i erindringen. Musikken glimter,

rasper så en smule og begiver sig til sidst ud i en labyrintisk portrættering af tider og steder.

Femte sats hedder “Venezia”, slet og ret. Satsens sopransolist kom ifølge komponisten til meget sent. Forklaringen på hans inddragelse af sang findes i en litterær påvirkning: Han faldt for nogle år siden over Joseph Brodskys fantastiske *Venedigs vandmærke* fra 1992. Brodsky kaldte Venedig for et paradys. Den russiske forfatter er i dag selv stedt til hvile på byens idylliske gravø. Hans bog med op mod et halvt hundrede “snapshots” hører til de fineste tekster om byen overhovedet og har både inspireret Erik Højsgaard til de enkelte titler og fundet vej til sidste sats i form af citater.

Udstillingsbillede fra 2008 har også baggrund i noget visuelt. Titlen spiller på russeren Modest Musorgskijs berømte *Udstillingsbilleder* for klaver fra 1874. Erik Højsgaards inspiration har været L.A. Rings halvt ekspressio-

nistiske maleri *Folk som går fra kirke* fra 1889.

Billedet er en stor attraktion på Fuglsang Kunstmuseum og et hovedværk i dansk kunst omkring århundredskiftet. Man ser en lille gruppe mennesker begive sig hjem efter søndagens gudstjeneste hver for sig i trøstesløs procession. Komponisten har kaldt figurerne fulde af “resignation og vemod” og alligevel givet dem en mere aktiv musik hen mod slutningen – måske som udtryk for tanke-mylder og udsigterne til udfordringer på hjemmefronten?

Please accept a Sunset for sopran og sinfonietta fra årene 2023-2024 har endelig baggrund i ordkunst: Værket er inspireret af – og på sin egen måde en kommentar til – de involverede lyrikere med amerikaneren Emily Dickinson (1830-1886) i spidsen.

Dickinson blev i samtiden set som lidt af en enspænder: Hun var “the woman in white” i det lille samfund, uden familie og uden særlig kontakt

med omgivelserne. Hun har til gengæld haft et indre liv i den helt store stil og efterladt sig op mod 1.800 digte om alt fra erotik til en dejlig dag i haven og endda evangeliernes glade budskaber.

Versene forblev i mange år ret ukendte på dansk jord. At det forholder sig anderledes i dag, skyldes ikke mindst Erik Højsgaards indsats: Han arbejdede med teksterne allerede i *Six songs of autumn* fra 1976. Og han trak på hendes skønne *A Sloop of Amber slips away* i to sange for blandet kor fra 1985.

Emily Dickinson havde så – opdagede han senere – revideret præcis dét digt med en helt ny version til følge. Dét kunne han selvfølgelig ikke have siddende på sig! *Please accept a Sunset* bygger på digtets færdige version. Titlen er en note fra Dickinsons hånd til digtets modtager – en lokal professor i botanik. Man vil også høre fraser af andre lyrikere med nyligt afdøde Patrizia Cavalli som den vigtigste.

Drømme. Tågede erindringer. Ekkoer, mindelser, antydninger. Sindbilleder væver sig ind og ud af hinanden i Erik Højsgaards mageløse univers.

Søren Schauser er forfatter, filosof og musikhistoriker. Han underviser i teoretiske fag og musikhistorie på Det Kongelige Danske Musikkonservatorium i København.

Sopranen **Frederikke Kampmann** er uddannet fra Det Kongelige Danske Musikkonservatorium i København hos Margrete Enevold og fra Musik und Kunst Privatuniversität i Wien hos Sylvia Greenberg, hvor hun også deltog i lied- og oratorieklassen hos Carolyn Hague, Angelika Kirchschlager og Birgid Steinberger. Frederikke Kampmann har markeret sig som en af Danmarks mest lovende 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 uccelatori*, ligesom hun sang Florestine i Milhauds *La mère coupable* på Theater an der Wien. Hun har været solist med flere danske orkestre, blev udpeget som 'Årets unge operatalent' ved Copenhagen Opera Festival i 2013 og debuterede i 2025 på Det Kongelige Teater som Berta i *Barberen i Sevilla*.

Athelas Sinfonietta regnes blandt de førende danske ensembler inden for ny kompositionsmusik. Ensemblet optræder til koncerter, ved operaforestillinger, på festivaler og internationale turnéer. Siden grundlæggelsen i 1990 har Athelas Sinfonietta opført omkring 700 værker, en stor del deraf som uropførelser, og har samarbejdet med fremtrædende solister, dirigenter og komponister, blandt andre Steve Reich, Per Nørgård, Heiner Goebbels, Poul Ruders, Arvo Pärt, David Lang, Christian Lindberg, Britta Byström, Thomas Adès, Barbara Hannigan, Paul Hillier, George Benjamin, Philippe Leroux og Pierre-André Valade. Athelas Sinfonietta lægger vægt på internationalt samarbejde og har i de senere år optrådt i England, Monaco, USA og Frankrig. Ensemblet har indspillet en lang række album for Dacapo Records med musik af komponister som Britta Byström, Niels Rosing-Schow, Karl Aage Rasmussen, Pelle Gudmundsen-Holmgreen, Ole Buck,

Rune Glerup, Per Nørgård, Vagn Holmboe og Karsten Fundal.

Med en baggrund i improvisation bringer **Robert Houssart** en særlig dynamik til opera og ny musik. Som assisterende dirigent ved Det Kongelige Teater i København siden 2014 har han dirigeret over 200 forestillinger, herunder den roste verdenspremiere på Hans Abrahamsens *Snedronningen*. Han samarbejder tæt med Athelas Sinfonietta for at fremme samtidsværker. Houssarts karriere havde et højdepunkt med debuten ved Adelaide-festivalen, hvor han dirigerede den australske premiere på Ligetis *Le Grand Macabre*. Han har også ledet danske førsteopførelser af operaer som Thomas Adès' *The Exterminating Angel* og David Bruces *Nothing*.

Ensemble Storstrøm har hjemme i det moderne Kunst og Musikhus KUMUS på Fuglsang Herregaard og er et af Danmarks fem nationale basisensem-

bler. Ensemblet spiller en central rolle i at skabe et levende og mangfoldigt musikmiljø med koncerter og projekter af højeste kvalitet i sine bidragskommuner og i hele Kulturregion Storstrøm. Siden grundlæggelsen i 1991 har ensemblet bestået af otte fremtrædende kammermusikere med en unik sammensætning af instrumenter: tre strygere, tre blæsere, klaver og harpe. Denne besætning danner grundlag for et bredt og varieret repertoire, som spænder fra klassiske mesterværker til nye musikoplevelser. Med godt 100 årlige koncerter har Ensemble Storstrøm et særligt fokus på at bringe musikken tæt på sit publikum. Det sker gennem alt fra traditionelle koncerter til innovative formater i alternative koncertrum. Ensemblet prioriterer også en omfattende musikpædagogisk indsats, der involverer samskabelse med børn, kreative samarbejder med andre kulturaktører og interaktive projekter, der gør musikken relevant for mennesker i alle aldre. Ensemblet har bestilt

over 120 værker, udgivet flere end 30 cd'er og modtager støtte fra Statens Kunstfond, Kulturregion Storstrøm samt kommunerne Næstved, Faxe, Lolland og Guldborgsund.

Dirigenten **Jean Thorel** er en dedikeret fortaler for ny og utraditionel musik og har stået bag flere end 750 uropførelser. Han var chefdirigent for City Chamber Orchestra of Hong Kong fra 2008-16 og har gæstedirigeret ensembler som Ensemble Storstrøm, Odense Symfoniorkester, Royal Philharmonic og Philharmonia Orchestra i London, National Symphony Orchestra i Dublin, Den Kongelige Ballet i København, Aarhus Symfoniorkester og Singapore Symfoniorkester. Hans diskografi med over 35 dvd'er og cd'er inkluderer blandt andet en prisvindende indspilning af Louis Saguers værker med Moscow Contemporary Music Ensemble, som vandt Orphée d'Or-prisen i 2002 fra Académie du Disque Lyrique.

Essay III · Time
3 nacht das Meer, ¹

Essay V · Venezia
5 Schwärtzliche, ¹
Rosen, ²
tu l'attendras, ³
sur la plage déserte tu l'attendras, ³
reglos, ¹
reglos nacht das Meer, ¹
à cette, ³
Stern und schwärtzliche, ¹
aber die Zeit flieht, ⁴
à cette, ³
almost a, ⁵
m
solitude, ³
dust, ⁶
winter light, ⁶
dust, ⁶
wie ein Stern ⁷ und schwärtzliche Fahrt, ¹
because water, ⁶
les cloches attardées, ⁸
m
des flottantes églises, ⁸
ein Rosenduft, ⁹
aus den Gärten hängt der Sommer, ¹⁰
reglos nacht das Meer, ¹
in a wilderness of mirrors, ¹¹
on winter evening, ⁶
because water is the image of time, ⁶
liquid mirror, ⁶
en vain, ³
liquid mirror, ⁶
entschwand, ¹

sur la plage, ³
glenet,
m montaient, ¹²
from bordeaux to dark porphyry, ⁶
zaubrisches Rosengewölk, ¹
because water is the image, ⁶
les cloches, ⁸
en vain, ³
dust, ⁶
Rosen, ²
the image, ⁶
the image of time, ⁶
quand tu l'auras perdue, ³
le temps perdu, ¹²
on winter evening, ⁶
light, ⁶
wie ein Stern, ⁷
les églises montaient de l'eau, ¹²
tu l'attendras, ³
in a wilderness of mirrors, ¹¹
Rosengewölk, ¹
liquid mirror, ⁶
[mirror] ⁶
sur la plage déserte, ³
liquid mirror, ⁶
und die Nacht, ⁷
time, ⁶
aber die Zeit flieht, ⁴
Stille! ¹

¹ Georg Trakl: *In Venedig*

² Friedrich Rückert: *Ferne Lieder*

³ Alfred de Musset: *À George Sand IV*

⁴ J.P. Jacobsen: *Gurresange*

⁵ Emily Dickinson: *I hide myself within my flower*

⁶ Joseph Brodsky: *Watermark*
⁷ Otto Julius Bierbaum: *Licht in der Nacht*
⁸ Claude Debussy: *De grève*
⁹ Otto Erich Hartleben: *Liebesode*
¹⁰ Rainer Maria Rilke: *Spätherbst in Venedig*
¹¹ T.S. Eliot: *Gerontion*
¹² Marcel Proust: *Séjour à Venice*

Please accept a Sunset

⁷ Le ciel, le ciel, ¹
 Naar der er stille, ²
 Regn,
 Stille Regn falder,
 det,
 det regner –
 falder,
 paa Klipperne ved Havet –
 falder,
 regner –
 paa Klipperne, ³
 il mare, ⁴
 jeg,
 jeg gaar, ³
 davvero il mare, ⁴
 il est tard, ⁵
 ved havet, a – ³
 A Sloop,
 A Sloop of Amber slips away,
 slips away,
 Upon an Ether Sea, ⁶
 au loin, ⁷
 And wrecks in Peace a Purple Tar,
 A Woe of Ecstasy – ⁶
 again, ⁸
 E[ther] ⁶

again! ⁸
 con tristezza, ⁹
 Ether Sea,
 A Woe, Woe, ⁶
 la plainte, ⁷
 le ciel, ¹
 j'aime les nuages...
 les nuages qui passent... là-bas... ¹⁰
 again, ⁸
 là-bas... ¹⁰
 da lontano, ¹¹
 Image of Light,
 Depart – ¹²
 les nuages qui passent...
 les nuages, ¹⁰
 Indietro, in piedi, da lontano, ¹¹
 I shall know why – ¹³
 And so, ¹⁴
 in piedi,
 di passaggio, tassametro in attesa
 la guardavo, ¹¹
 il est tard, ⁵
 la guardavo, i capelli guardavo,
 e che vedevo? ¹¹
 I shall know why – when Time is over – ¹³
 die Zeit, ¹⁵
 und die Blätter fallen, ¹⁶
 I shall know, ¹³
 Mio teatro, ¹¹
 The Show, ¹⁷
 Mio teatro ostinato,
 sempre aperto teatro, ¹¹
 the Show, the Show, ¹⁷
 rifiuto del sipario, ¹¹
 the Show, ¹⁷

la plainte, ⁷
 The Show is not the Show, ¹⁷
 la guardavo, i capelli guardavo, ¹¹
 The Show is not the Show
 But they that go –
 Menagerie to me
 My Neighbor be –
 Fair Play –
 Both went to see – ¹⁷
 Indietro, in piedi
 di passaggio,
 la guardavo, i capelli guardavo,
 meglio andarsene a spettacolo iniziato. ¹¹
 Image of Light, Adieu –
 adieu – ¹²
 I dream of miles of houses and farewells, ¹⁸
 I desidero sono già ricordi, ¹⁹
 Le ciel est triste et beau
 comme un grand reposoir, ¹
 Aus der weißen Villa, ²⁰
 The old piano plays an air, ²¹
 Eine Frau, die spielt und singt
 Lieder andrer Tage. ²⁰
 I shall know why – when Time is over – ¹³
 And so,
 And so when all the Time,
 Time, Time
 has leaked,
 Without external sound ¹⁴
 Lieder andrer Tage. ²⁰
 With just,
 with ²²
 with a pale green glow,
 The twilight turns to darker blue
 With lights of amethyst, ²¹

with ²²
 det,
 det regner – ³
 with just the Door ajar,
 We must,
 just,
 So We must keep apart ²²
 au loin, au loin, ⁷
 det,
 det ³
 Regnen, dråbe for dråbe,
 danner huller i min sang. ²³
 We, ²²
 On marche et les feuilles... ²⁴
 again again again
 fallo di nuovo ⁸
 Image of Light, ¹²
 Die Abendfarben, ²⁵
 On marche, ²⁴
 Die Blätter fallen, fallen, ¹⁶
 again again again ⁸
 les nuages qui passent... ¹⁰
 da lontano, ¹¹
 Die Blätter fallen, fallen wie von weit,
 fallen
 Wir alle fallen, ¹⁶
 Image of Light, Adieu – ¹²
 That long Shadow – ²⁶
 On marche et les feuilles tombent, ²⁴
 c'est le soleil qui se couche sur la mer;
 il est tard, ⁵
 I hide myself within my flower,
 That fading from your Vase,
 You, unsuspecting, feel for me –
 Almost a loneliness. ²⁷

Shadow,
That long Shadow – on the Lawn – ²⁶
L'ombre s'allonge de la forêt, ²⁸
le ciel, ¹
again, ⁸
That long Shadow – ²⁶
L'ombre s'allonge de la forêt, ²⁸
that long Shadow – ²⁶
Tomorrow, ²⁹
sådan er det, ³⁰
Tomorrow, night will come again, ²⁹
Che tu ci sia o non ci sia
ormai è la stessa cosa, ³¹
Und die Nacht wird, ³²
comunque sia io ho la nostalgia. ³¹
Nat sænker sig over lande. ³⁰

- ¹ Charles Baudelaire: *Harmonie du soir (Les Fleurs du Mal)*
- ² Ole Sarvig: *Havet (Jeghuset)*
- ³ Gustaf Munch-Petersen: *Efteraar (Det nøgne menneske)* and *Nat (Nitten digte)*
- ⁴ Patrizia Cavalli: *Ora ho capito, tu sei davvero il mare (Sempre aperto teatro)*
- ⁵ Maurice Maeterlinck: *Pelléas et Mélisande*
- ⁶ Emily Dickinson: *A Sloop of Amber slips away*
- ⁷ Paul Dukas: *La plainte, au loin, du faune... (Tombeau de Claude Debussy)*
- ⁸ Patrizia Cavalli: *again again again (Le mie poesie non cambieranno il mondo)*
- ⁹ Patrizia Cavalli: *Ma per favore con leggerezza (Le mie poesie non cambieranno il mondo)*

- ¹⁰ Charles Baudelaire: *L'Étranger (Petits poèmes en prose)*
- ¹¹ Patrizia Cavalli: *Indietro, in piedi, da lontano (Sempre aperto teatro)*
- ¹² Emily Dickinson: *Image of Light, Adieu –*
- ¹³ Emily Dickinson: *I shall know why –*
- ¹⁴ Emily Dickinson: *There came a Day at Summer's full*
- ¹⁵ J.P. Jacobsen: *Gurresange*
- ¹⁶ Rainer Maria Rilke: *Herbst (Das Buch der Bilder)*
- ¹⁷ Emily Dickinson: *The Show is not the Show*
- ¹⁸ Luciano Berio and Cathy Berberian: *Recital I for Cathy*
- ¹⁹ Italo Calvino: *Le città e la memoria 2 (Le città invisibili)*
- ²⁰ Friedrich Rückert: *Ferne Lieder*
- ²¹ James Joyce: *The twilight turns from amethyst (Chamber Music)*
- ²² Emily Dickinson: *I cannot live with You –*
- ²³ Pierre Louÿs: *La pluie au matin*
- ²⁴ Francis Vielé-Griffin: *La partenza II*
- ²⁵ Marie Pappenheim: *Erwartung*
- ²⁶ Emily Dickinson: *Presentiment – is that long Shadow – on the Lawn –*
- ²⁷ Emily Dickinson: *I hide myself within my flower*
- ²⁸ Henri de Régnier: *Septembre*
- ²⁹ Emily Dickinson: *Heart, not so heavy as mine*
- ³⁰ Poul Borum: *Erik Højsgaard. Nocturne. 94 (Digte til musik)*
- ³¹ Patrizia Cavalli: *Che tu ci sia o non ci sia (Il cielo)*
- ³² Otto Julius Bierbaum: *Licht in der Nacht*

DDD

Recorded at Koncertkirken, Copenhagen, 6–7 October 2024
Recording producer: Torsten Jessen
Engineering, mixing and mastering: Torsten Jessen

Udstillingsbillede was recorded at Højskolen Marielyst, 1 November 2011
Recording producer: Preben Iwan
Engineering and mixing: Preben Iwan

© & © 2025 Dacapo Records, Copenhagen

The Dreaming Reality, by Søren Schauser, translated from the Danish by Colin Roth
Proofreaders: Hayden Jones, Jens Fink-Jensen
Photo p. 3 © Julia Severinsen
Cover artwork: *Venice: Sunset on Harbour* by James McNeill Whistler (1834–1903) (CC0 1.0)

Patrizia Cavalli: *Sempre aperto teatro* © 1999 Giulio Einaudi editore s.p.a., Torino
Patrizia Cavalli: *Poesie (1974–1992)* © 1992 Giulio Einaudi editore s.p.a., Torino

With support from Aage og Johanne Louis-Hansens Fond, Dansk Kapelmesterforening, Det Obelske Familiefond, Hoffmann og Husmans Fond, Knud Højgaards Fond and Koda Kultur

Essays and Please accept a Sunset was commissioned by Athelas Sinfonietta.
Udstillingsbillede was commissioned by the Danish Chamber Players.

Athelas Sinfonietta, www.athelas.dk
Danish Chamber Players, www.ensemble.dk



AAGE OG JOHANNE
LOUIS-HANSENS FOND



HOFFMANN & HUSMANS FOND KNUD HØJGAARDS FOND



8.224764 www.dacapo-records.dk

Dacapo Records is supported by the Danish Arts Foundation

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.



World premiere recording