

The background of the entire page is an abstract artwork. The top portion is a dark, almost black, heavily textured surface that looks like a rough, possibly metallic or stone-like material. Below this, there is a large, irregular shape that resembles a splash or a stain. This shape is filled with a mix of colors: a vibrant blue on the left, a bright yellow in the center, and a deep red on the right. These colors are layered and blended together, creating a complex, organic pattern. The overall texture of the artwork is rough and tactile, with visible brushstrokes or natural grain.

Alliages

Niels Rosing-Schow

Helene Gjerris · Jeanette Balland · Mathias Reumert · Jesper Sivebæk
Andreas Borregaard · Hélène Navasse · Svend Melbye · Inviolata

Alliages

Niels Rosing-Schow

Helene Gjerris, mezzo-soprano · Jeanette Balland, saxophone · Mathias Reumert, percussion
Jesper Sivebæk, guitar · Andreas Borregaard, accordion · Hélène Navasse, flute*
Svend Melbye, flute** · Inviolata: Asbjørn Nørgaard, viola & Andreas Borregaard

1	Nanu (2007)	4:34
	<i>for voice, saxophone and stones</i>	
	Lines (2013)	10:44
	<i>for guitar solo</i>	
2	Outline	4:12
3	Verse	3:41
4	Between the Lines	2:51
5	Alliage I (2010)	11:45
	<i>for tenor saxophone and accordion</i>	
6	... aus atmen ... (2014)	8:45
	<i>for flute solo *</i>	
7	Alliage II (2008)	9:21
	<i>for viola and accordion</i>	
	Three Simple Songs (2013)	4:13
	<i>for voice and guitar</i>	
8	At være (To Be)	1:11
9	Dråben (The Drop)	1:38
10	Stille (Still)	1:24
11	Ritus I (1991)	11:35
	<i>for flute ** and percussion</i>	

TOTAL: 60:56

"When I was seven or eight years old I went to 'musical appreciation' with the piano teacher Else Prins. It was a kind of introduction to classical music for children. I was completely blown away by it!"

This fascination with the world of classical music intensified; it resulted in compositions even in his early teens, and at about the same time **Niels Rosing-Schow** (b. 1954) became friends with Hans Abrahamsen, who became a colleague in music and in musical analysis, composition and ideas.

Niels Rosing-Schow's path took him via the department of musicology at the University of Copenhagen to the Royal Danish Academy of Music in Copenhagen with Ib Nørholm and others as his teachers in composition. Besides his studies at the Academy, Niels Rosing-Schow came into contact with the Group for Alternative Music and with the Danish brand of New Simplicity. Although these movements, so crucial to recent Danish musical history, did not necessarily leave strong traces in Rosing-Schow's works, in the composer's own words they opened up a musical space and attuned his ears to structural clarity and the power of the individual musical event.

A subsequent study period at the Ateliers UPIC of Iannis Xenakis in France in the 1980s meant that Niels Rosing-Schow, more than many of his contemporaries, formed ties with the French contemporary music milieu and French colleagues.

The fusion of the French focus on sonorities with the Nordic fondness for the multi-layered and for structural thinking gives Niels Rosing-Schow's works a special position in Danish and international music. His music mixes Nordic light, golden phrasing, a keen sense of sonority and musical layers that illuminate one another – all seasoned with a feeling for giving the music content and weight.

Besides his work as a composer, Niels Rosing-Schow has for many years made his mark on Danish musical life in a wide range of administrative areas: as chairman of the Danish Composers' Society in 2008-14, and as a teacher since back in the eighties, culminating in his appointment as a professor of composition at the Royal Danish Academy of Music in Copenhagen in 2013. Of this extensive work on several fronts for the vitality of new music in society, the composer says: "For me

these are three sides of one and the same thing: music and what it can do for us as people – the thing that already fired my enthusiasm as a seven-year-old! Writing music is my own way of giving expression to what is important to me. And it's so important that I would also like to teach others to develop whatever they may have within them. The third way is to fight politically to ensure that new music has its place in society. In that way the three things are meaningfully interconnected for me."

THE WORKS

Nanu (2007) – a small dramatic scene – is music where the listener is allowed to look into another world; a world of simplicity and gravity. Niels Rosing-Schow himself writes this about the work:

"Nanu means 'bear' in Greenlandic. The basis of the work is a Greenlandic melody that also appears in my work *Piseq*. The melody is mentioned in among other places the ethnomusicologist Michael Hauser's book *Traditional Greenlandic Music*, where it says that the song is part of the legend *Anoritôk*:

"The legend tells the story of the woman Anoritôk, whose son had been killed by the other hunters because he teased them. Instead they gave her a bear cub that she took care of and brought up. The bear played with the children of the settlement and later the hunters took it hunting with them. It was very good at securing food for its foster-mother, but when the hunting declined it began to steal from the meat racks of the other hunters. In the end they killed it. Anoritôk searched for it in vain and went up behind the houses and sang:

*She who thinks she has a bear as her child
is marked by so much searching:
a bear, a bear, a bear.*

She went on singing for a long time and in the end she turned into stone. People used to bring her sacrificial gifts and smear her mouth with whale blubber."

Lines (2013)

Lines for guitar solo was given its first performance by Jesper Sivebæk in the same year, and in that connection the composer wrote:

"*Lines* consists of three small, unpretentious movements. I imagine that they are musical counterparts to written texts: a synopsis, a poem and an interpretation of the hidden meaning."

Although all three movements are in the composer's words unpretentious, they are not without a certain mystery. They are different, each coloured by its own mood. There is thus not much musical similarity between the energetic restlessness of the first piece, *Outline*, the mystique of the second piece, *Verse*, where the guitar ends up transformed into a percussion ensemble, and the subdued folk-like tone of the last piece, *Between the Lines*. Together, the three pieces make up a kind of colour-changing gobstopper where instrumental sound and format are maintained but everything else changes the further you move through the pieces.

Alliage I (2010)

An alloy – *alliage* – is a mixture of two metals; in this case a mixture of two instruments, and not only a mixture, but a fusion of two sound-worlds. The connections between the notes and the rhythms they play are sometimes quite obvious – they move at the same time, create a common music – at other times perhaps rather less obvious, simply because the sounds are not identical despite the fact that the two instruments play together and play the same thing. But in the end, when they have run out of notes, the accordion and saxophone end up merging together in the breathing of a common musical organism.

Along the way the music gives the listener the opportunity to focus on both the differences between and the sameness of the instruments. Both make sense in the course of listening – from the solitary melody of a shawm at the beginning through rich harmonies and rampant note cascades to the quiet breath of the ending.

... aus atmen ... (2014)

... *aus atmen* ... expire, breathe out ... getting the air out of your lungs, blowing, whistling, sighing. But also what 'comes out of the breath' – that is, the sounds of the flute. In the work you therefore find all the sonorities of the flute expressed, all the way from the slightest airy sounds to the clearest notes, and everything in between.

... *aus atmen* ... was composed as a competition piece for the entrants who reached the semi-finals of the Carl Nielsen International Flute Competition in 2014. Niels Rosing-Schow says that the work was written so it would not solely be technically demanding (which it is!), but would also make great demands on the soloist's musical interpretation. It requires a broad approach, a sense of form and expression, to bring out all the nuances among the technical subtleties. In writing the work the composer worked closely with Hélène Navasse, who plays the work on this CD.

Alliage II (2008)

As in *Alliage I* the instruments in *Alliage II* are fused in a quite unique alloy. The full tone of the viola is made fluid and light by the flowing note cascades of the accordion, and in return the accordion gains edge and aggression from the viola. Again the two worlds merge together into one that opens up for the listener, who can now at the same time go exploring in the world of each of the two instruments and in the fused, newly-created world of sound they make.

Three Simple Songs (2013)

A voice and a guitar – such a simple and inexhaustible combination. In the three simple songs with texts by three different Danish poets (Piet Hein, Grethe Risbjerg Thomsen and Pia Tafdrup) there is a light that in its own way can be called Nordic, and a simplicity with connections back to the Danish New Simplicity that Rosing-Schow encountered in his youth – and to his teacher, Ib Nørholm, to whom the songs are dedicated. Each of the three simple songs is in its own way about the precious moments when the world reveals its endlessness to us.

Ritus I (1991)

Niels Rosing-Schow has composed several works with the title *Ritus*. According to the composer it refers in an abstract way to music from the rituals of other cultures. Perhaps *Ritus I* is an abstract portrait of a raga, which can be heard as a ritual exploration of a mood. In the introduction the music attempts to find its scale, which is revealed a few minutes into the work in a clear form as an ascending melody line which pushes the music forward – questioning, but with its own quiet drive – after the atmosphere-evoking introduction. Gradually, as the work progresses,

the flute and percussion give and receive musical motifs and figures in a constantly accelerating and increasingly intricate pattern.

The flautist Svend Melbye, who plays the work on this CD, commissioned the work *Ritus I* in 1990 for his debut concert on graduation from the Royal Danish Academy of Music in Copenhagen.

The genesis of this CD has extended over a number of years. Niels Rosing-Schow has been determined to record precisely this repertoire with these soloists: "The CD not only bears the title *Alliages* as a reference to the works *Alliage I & II*, but also as a tribute to the musicians who perform the music, to the alliance between me as composer and the musicians. It is true of all the music on this CD that the works are played by the musicians for whom I have written them, and who have been my close partners in the realization of the works."

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THE PERFORMERS

Helene Gjerris (mezzo-soprano) trained at the Royal Danish Academy of Music in Copenhagen and at École Philippe Gaulier in London. Since the beginning of the 1990s she has pursued a versatile career as an opera singer, oratorio soloist and chamber musician in a repertoire that ranges from early baroque over significant classical roles to contemporary music. With the ensemble *Figura*, of which she was a co-founder just 24 years old, Helene Gjerris has performed a variety of new Danish works and has been experimenting with new ways of giving concerts as well as helping develop new forms of music theatre. Since 2010 Helene Gjerris has been Professor of Singing at the Academy of Music and Dramatic Arts, Southern Denmark, and since 2014 Associate Professor at the Royal Danish Academy of Music in Copenhagen. Helene Gjerris has received the Prize of the Danish Music Critics, Tagea Brandt's travelling scholarship, Gladsaxe Music Prize, Reumert's Talent Prize, the Axel Schiøtz Prize and Danish Composers' Society's Musician's Prize.

Hélène Navasse (flute) started her professional career as solo flute in the French new music ensemble *Polychromie*. Later she was associate principal flute at Aarhus Sympony Orchestra in Denmark from 1999 to 2005. Hélène holds master degrees from the Royal Danish Academy of Music, Amsterdam Conservatorium and a bachelor degree from CRR Boulogne in France. She is prize-winner of several international competitions and an active international soloist and chamber musician with worldwide performances from USA to Japan and Iceland to Lebanon. Hélène Navasse has worked with notable European contemporary ensembles such as MusikFabrik, Schönberg Ensemble, Asko Ensemble, Klang Forum and Athelas Sinfonietta Copenhagen. Since 2007, Hélène is a permanent member of Scenatet (acclaimed Danish experimental ensemble for art and music) and, since 2010, ensemble Contemporânea (Copenhagen-based electro-acoustic ensemble).

Jeanette Balland (saxophone) is an active chamber player, soloist and orchestral musician. She is the first choice saxophonist of the Royal Danish Orchestra and the Danish National Symphony Orchestra. Especially active within contemporary music she has first performed concertos dedicated to her by Sunleif Rasmussen and Niels Rosing-Schow and also recorded by her with the Danish

National Symphony Orchestra. She has equally played with many other orchestras in concertos including classical as well as contemporary repertoire. She is a member of Copenhagen Saxophone Quartet and DuoDenum (saxophone and percussion), with whom she has commissioned and premiered numerous works. She has received several awards and prizes including the Danish Composers' Society's Musician's Prize and The Prize of the Danish Music Critics. Jeanette Balland holds master degrees from the Royal Danish Academy of Music and Conservatoire de Lausanne.

Andreas Borregaard (accordion) studied under Geir Draugsvoll and James Crabb at The Royal Danish Academy of Music in Copenhagen from where he made his debut from the Soloist Class in 2010 (advanced performance degree). In 2007/2008 Andreas Borregaard was the first ever accordionist to be admitted to the prestigious and highly acclaimed Guildhall School of Music and Drama in London. Andreas Borregaard already made his international solo debut in 2007 with the BBC National Orchestra of Wales performing the UK-premiere of Giya Kancheli's "Kapote" for accordion and orchestra. In 2015 he will premiere a new concerto by the Norwegian composer Maja S. K. Ratkje with the Red Note Ensemble (UK). Borregaard has appeared in solo and chamber settings at recitals and festivals in Australia, South America, the US and most parts of Europe. He has formed a number of chamber ensembles such as the viola-accordion duo Inviolata, the contemporary/folk music trio Gáman and the electric guitar + accordion mash-up duo Stormglas.

Mathias Reumert is a Danish percussionist, conductor and arranger. He studied percussion at the Royal Danish Academy of Music and at the University of California, San Diego. As a soloist he has performed extensively in Europe and in many parts of the Americas, premiering several new works. Early in his career Reumert received 1st Prizes at three major international music competitions, including the International Gaudeamus Interpreters' Competition in Amsterdam. In 2010, the duo Reumert/Hildebrandt created and premiered the theatre show *Ein Trommelspiel* at Anemone Teatret in Copenhagen. The show has since been staged at the Borusan Music House in Istanbul and at the Meyerhold Theatre in Moscow, among other venues. In 2013 Reumert founded the ensemble EKKOZONE which will release a CD for Dacapo with new works by Danish composer Karsten Fundal. Other Dacapo CDs featuring Reumert include Poul Ruders' percussion concerto, *Monodrama*.

Jesper Sivebæk (guitar) completed his studies under Jørgen Bjørsløv (Academy of Music and Dramatic Arts, Southern Denmark), Professor Per Olof Johnson (Malmö Academy of Music, Sweden) and Professor Alvaro Pierri (UQAM in Montreal, Canada). Since 2007 he has been associated professor and head of the classical guitar department at the Royal Danish Academy of Music in Copenhagen. Jesper Sivebæk is prize-winner at international guitar competitions in Spain, France and Italy. He is co-founder of Scandinavian Guitar Duo and has been a soloist with Malmö Symphony Orchestra, Symphony Orchestra Kielce (Poland), Zapolski Quartet, Aarhus Sinfonietta, Randers Chamber Orchestra, Ensemble Funen and Danish National Symphony Orchestra. For Dacapo Jesper Sivebæk has recorded two CDs with guitar works by Poul Ruders and Vagn Holmboe.

Inviolata is a viola-accordion duo formed in 2007 by classical accordionist Andreas Borregaard and violist Asbjørn Nørgaard. The duo has studied with associate professor James Crabb at the Royal Danish Academy of Music in Copenhagen and with Professor Lars Anders Tomter at the Norwegian Academy of Music in Oslo. Inviolata plays music by composers such as Machaut, Bach, Stravinsky and composers of today. In March 2009 Inviolata won the 4th prize and the Danish Composers' Society's Special Prize in the prestigious 'Danish National Radio Chamber Music Competition' and today the duo is recognized as one of the most exciting young ensembles in Danish classical music life.

Svend Melbye (flute) took his diploma and graduated from the soloist class at the Royal Danish Academy of Music under Jens Boje Hansen and Toke Lund Christiansen. In addition he received soloist training at the Royal Academy of Music in London under Professor Sebastian Bell and Professor Lisa Beznosiuk (transverse flute). Since 1991 he has been solo flute with the Danish Chamber Players. Parallel to this position Svend Melbye has been very active within the Danish Baroque environment. He is co-founder and a long-time member of Athelas Sinfonietta Copenhagen, and he has involved himself in music both professionally and on an organisational level. Moreover numerous concerts with the harp player Mette Franck and occasional soloist performances in among other Carl Nielsen's flute concerto with Norddeutsche Philharmonie Rostock. At his debut concert in 1990 Svend Melbye premiered Niels Rosing-Schow's *Ritus 1*, commissioned by Melbye and now recorded for this CD.

"Da jeg var syv-otte år gik jeg til musikforståelse hos klaverpædagogen Else Prins. Det var en form for introduktion for børn til klassisk musik. Jeg blev fuldstændig opslugt af det!"

Fascinationen af den klassiske musiks verden intensiveredes, det blev til kompositioner allerede i de tidlige teenageår, og nogenlunde samtidig blev **Niels Rosing-Schow** (f. 1954) venner med Hans Abrahamsen, som blev en medrejsende i musikken og i musikalske analyser, kompositioner og ideer.

Niels Rosing-Schow kom via Musikvidenskabeligt Institut til Det Kongelige Danske Musik-konservatorium med bl.a. Ib Nørholm som kompositions lærer. Ud over studierne ved DKDM kom Niels Rosing-Schow i sine studieår også i forbindelse med Gruppen for Alternativ Musik og med den danske form for Ny Enkelhed. Selvom disse i nyere dansk musikhistorie så afgørende bevægelser ikke nødvendigvis har sat sig kraftige spor i Rosing-Schows værker, så åbnede de med komponistens egne ord det musikalske rum og skærpede hans øren for strukturel klarhed og den enkelte musikalske hændelses kraft.

Et efterfølgende studieophold i Frankrig ved Iannis Xenakis' Les Ateliers Upic i Frankrig i 1980'erne gjorde, at Niels Rosing-Schow i højere grad end mange af sine jævnaldrende knyttede bånd til det franske ny musik-miljø og til franske kolleger.

Sammensmeltningen af det franske fokus på klang og den nordiske forkærlighed for flerlaget-hed og strukturel tænkning giver Niels Rosing-Schows værker en særstilling i dansk og international musik. Musikken blander nordisk lys, gyldne fraser, knivskarp klangførmelse og musikalske lag, der belyser hinanden – og alt sammen tilsat en sans for at give musikken indhold og tyngde.

Niels Rosing-Schow har ud over sin gerning som komponist i mange år præget dansk musik-liv på mange administrative områder: som formand for Dansk Komponist Forening fra 2008-14 og som underviser helt tilbage fra 1980'erne og videre frem efter udnævnelsen som professor i komposition ved Det Kgl. Danske Musikkonservatorium i 2013. Om dette omfattende arbejde på flere fronter for den ny musiks liv i samfundet siger komponisten: "For mig er det tre sider af en og samme sag, nemlig musikken og det, den kan for os som mennesker – det, der tændte mig

allerede som syvårig! Det at skrive musik er min egen måde at give udtryk for det, som er vigtigt for mig. Og det er så vigtigt, at jeg også gerne vil undervise andre i at udvikle det, de måtte have i sig. Den tredje måde er at kæmpe politisk for, at den ny musik fylder noget i samfundet. På den måde hænger de tre ting meningsfuldt sammen for mig."

OM VÆRKERNE

Nanu (2007) – en lille dramatisk scene – er musik, hvor man som lytter får lov at se ind i en anden verden. En verden af enkelhed og tyngde. Niels Rosing-Schow skriver selv følgende om værket:

"Nanu betyder bjørn på grønlandsk. Til grund for værket ligger en grønlandsk melodi, som også optræder i mit værk *Piseq*. Melodien findes blandt andet omtalt i musiketnologen Michael Hausers bog "Traditional Greenlandic Music". Her fortælles, at sangen er en del af sagnet "Anoritôk":

"Sagnet fortæller om kvinden Anoritôk, hvis søn var blevet dræbt af de andre jægere, fordi han drillede dem. I stedet gav de hende en bjørneunge, som hun tog sig af og opfostrede. Bjørnen legede med bopladsens børn, og senere tog jægerne den med ud på jagt. Den var meget god til at sørge for mad til sin fostermoder, men da jagen svigtede, begyndte den at stjæle fra de andre jægers kødstativer. Til sidst dræbte de den. Anoritôk ledte forgæves og gik op bag husene og sang:

*Hun, der tror at have en bjørn som barn,
er mærket af så megen søgen,
en bjørn, en bjørn, en bjørn.*

*Hun blev ved at synge i lang tid og til sidst blev hun til sten. Folk plejede at bringe hende
offergaver og oversmøre hendes mund med hvalspæk."*

Lines (2013)

Lines for guitar solo blev uropført af Jesper Sivebæk samme år og i den anledning skrev komponisten:

“*Lines* består af tre små, uprætentiøse satser. Jeg forestiller mig, at de er musikalske sidestykker til skrevne tekster: en synopsis, et digt og en udlægning af den skjulte betydning.”

Selvom alle tre satser med komponistens ord er uprætentiøse, er de ikke uden en vis gådefuldhed. De er forskellige og hver præget af sin egen stemning. Der er således ikke megen musikalsk lighed mellem den energiske uro i første stykke, *Outline*, mystikken i det andet stykke, *Verse*, hvor guitareren ender med at omskaves til et slagtojsorkester, og den afmålte folketone i det sidste stykke, *Between the Lines*. De tre stykker er tilsammen en slags forvandlingskugle, hvor instrumentklang og format bibeholdes, mens alt andet ændres, jo længere man bevæger sig gennem satserne.

Alliage I (2010)

En legering – alliage – er en blanding af to metaller. I dette tilfælde en blanding af to instrumenter, og ikke blot en blanding, men en sammensmeltning af to klangverdener. Sammenhængen mellem de toner og rytmer, de spiller, er til tider helt åbenlys – de bevæger sig samtidig, skaber en fælles musik – til andre tider måske knap så entydig, simpelthen fordi klangene ikke er ens, på trods af, at de spiller sammen og spiller det samme. Men til sidst, når tonerne er sluppet op, ender akkordeon og saxofon med at smelte sammen i åndedraget fra en fælles musikalsk organisme.

Undervejs giver musikken lytteren mulighed for at fokusere på såvel forskellighederne som på ensartetheden instrumenterne imellem. Begge dele giver mening undervejs i lytningen – fra en skalmejes ensomme melodi i begyndelsen over mættede harmonier og vildtvoksende tonekaskader til slutningens stille åndepust.

... aus atmen ... (2014)

... aus atmen ... ud ånde ... ånde ud ... at få luften ud af lungerne, puste, fløjte, sukke. Men også det, der 'kommer af åndedraget', det, som er skabt af åndedraget nemlig fløjtens lyde. I værket finder man derfor alle fløjtens klanglige muligheder udfoldet, lige fra de mindste små luftlyde til de klareste toner og alt derimellem.

... aus atmen ... er komponeret som konkurrencestykket til de deltagere, der nåede frem til semifinalen ved Carl Nielsen Internationale Fløjtekonkurrence 2014. Niels Rosing-Schow fortæller, at værket er skrevet, så det ikke udelukkende er et teknisk krævende (det er det!), men også

stiller store krav til solistens musikalske fortolkning. Det kræver overblik, fornemmelse for form og udtryk at få alle nuancer frem mellem de tekniske finesser. I værkets tilblivelse har komponisten arbejdet tæt sammen med Hélène Navasse, der spiller værket på denne cd.

Alliage II (2008)

Som i *Alliage I* smelter instrumenterne i *Alliage II* sammen til en ganske unik legering. Bratschens fylde bliver gjort flydende og let af akkordeonets strømmende tonekaskader, og til gengæld får akkordeonet kant og aggressivitet fra bratschen. Igen flyder de to verdener sammen til en, der åbner sig for lytteren, der nu på samme tid kan gå på opdagelse i hvert af de to instrumenters verden og i den sammensmeltede, nyopståede klangverden.

Three Simple Songs (2013)

En stemme og en guitar – så enkel og uopslidelig en kombination. I de tre enkle sange med tekster af tre forskellige danske digtere (Piet Hein, Grethe Risbjerg Thomsen og Pia Tafdrup) er der et lys, der på sin vis kan kaldes nordisk, og en enkelhed, der trækker tråde tilbage til den danske Ny Enkelhed, som Rosing-Schow mødte i sin ungdom – og til hans lærer Ib Nørholm, hvem sangene er tilegnet. De tre enkle sange handler hver på sin måde om de dyrebare momenter, hvor verden åbner sin uendelighed for os.

Ritus I (1991)

Niels Rosing-Schow har komponeret flere værker med titlen Ritus. Titlen henviser ifølge komponisten på en abstrakt måde til musik fra andre kulturers ritualer. Måske er *Ritus I* et abstrakt portræt af en raga, der kan høres som en rituel udforskning af en sindsstemning. Musikken søger i indledningen at finde sin skala, der et par minutter inde i værket afsløres i klar form som en opadgående melodilinje, der – spørgende, men med sin egen stille fremdrift – skubber musikken fremad efter den stemningsskabende indledning. Efterhånden som værket skrider frem, giver og modtager fløjten og slagtojet musikalske motiver og figurer i et stadigt accelererende og tiltagende intrikat mønster.

Fløjtenisten Svend Melbye, der spiller værket på denne cd, bestilte værket *Ritus I* i 1990 til sin debutkoncert fra Det Kongelige Danske Musikkonservatorium.

Tilblivelsen af denne cd har strakt sig over en længere årrække. Det har ligget Niels Rosing-Schow stærkt på sinde at indspille netop dette repertoire med disse solister: "Cd'en bærer ikke kun titlen Alliages som henvisning til værkerne Alliage I & II, men også som en hyldest til de musikere, som fremfører musikken, til alliancen mellem mig som komponist og musikerne. For al musikken på denne cd gælder, at værkerne spilles af de musikere, som jeg har skrevet dem til, og som har været mine tætte samarbejdspartnere i værkernes realisering."

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DE MEDVIRKENDE

Helene Gjerris (mezzosopran) er uddannet på Det Kongelige Danske Musikkonservatorium i København og på École Philippe Gaulier i London. Hun har siden begyndelsen af 1990'erne haft en alsidigt favnende karriere som operasanger, oratoiresolist og kammermusiker med et repertoire, der spænder fra tidlig barok over store klassiske partier til helt nyskreven musik. Med ensemblet Figura, som hun var med til at stifte som 24-årig, har Helene Gjerris opført en lang række nye danske værker og eksperimenteret med nye måder at afholde koncerter på og med udviklingen af nye musikdramatiske former. Siden 2010 har Helene Gjerris været ansat som professor i sang på Syddansk Musikkonservatorium, og fra 2014 er hun også ansat som lektor på Det Kongelige Danske Musikkonservatorium. Helene Gjerris har modtaget Musikanmelderens Kunstnerpris, Tagea Brandts Rejselegat, Gladsaxe Musikpris, Reumerts Talentpris, Axel Schiøtzprisen og Dansk Komponist Forenings Musikerpris.

Hélène Navasse (fløjte) begyndte sin professionelle karriere som solofløjtenist i det franske ny musik-ensemble Polychromie. Senere var hun assisterende solofløjtenist i Aarhus Symfoniorkester fra 1999-2005. Hélène har kandidatgrader fra Det Kongelige Danske Musikkonservatorium og Amsterdam Conservatorium samt en bachelorgrad fra CRR Boulogne i Frankrig. Hun er prisvinder i flere internationale konkurrencer samt en aktiv solist og kammermusiker med mange optrædener verden over fra USA til Japan og Island til Libanon. Hélène Navasse har arbejdet sammen med ansete europæiske samtidsensembler som MusikFabrik, Schönberg Ensemble, Askø Ensemble, Klang Forum og Athelas Sinfonietta Copenhagen. Hélène har siden 2007 være fast medlem af Scenatet (et anerkendt eksperimenterende ensemble for kunst og musik) og ensemble Contemporânea siden 2010.

Jeanette Balland (saxofon) er aktiv som solist, kammermusiker og orkestermusiker. Hun er Det Kgl. Kapels og DR SymfoniOrkestrets førstevalg som saxofonist. Som særlig aktiv inden for den ny musik har Sunleif Rasmussen og Niels Rosing-Schow skrevet og tilegnet koncerter til Jeannette Balland, som hun også har indspillet med DR SymfoniOrkestret. Hun har ligeledes været solist med adskillige orkestre i såvel klassiske som helt nye koncerter. Hun er medlem

af Copenhagen Saxophone Quartet og DuoDenum (saxofon og percussion), med hvilke hun har bestilt og uropført adskillige værker. Hun har modtaget mange priser, deriblandt Dansk Komponist Forenings Musikerpris og Musik anmelderens Kunstnerpris. Jeanette Balland har kandidatgrader fra Det Kongelige Danske Musikkonservatorium og Conservatoire de Lausanne.

Andreas Borregaard (accordeon) studerede hos Geir Draugsvoll og James Crabb ved Det Kongelige Danske Musikkonservatorium, hvorfra han fik sin debut på solistklassen i 2010. I 2007-2008 var Andreas Borregaard den første accordeonist nogensinde til at blive optaget på den prestigefulde Guildhall School of Music and Drama i London. Andreas Borregaard fik allerede sin internationale solodebut i 2007 med BBC National Orchestra of Wales i en britisk førsteførelse af Giya Kanchelis *Kapote* for accordeon og orkester. I 2015 uropfører han en ny koncert af den norske komponist Maja S. K. Ratkje sammen med det engelske Red Note Ensemble. Borregaard har optrådt solo og i kammerbesætninger ved recitals og på festivaler i Australien, Sydamerika, USA og det meste af Europa. Han har stiftet flere kammerensembler, bl.a. bratsch-accordeon duoen Inviolata, ny musik/folkemusik trioén Gáman samt elektrisk guitar og accordeon mash-up duoen Stormglas.

Mathias Reumert er slagtøjsspiller, dirigent og arrangør. Han studerede ved Det Kongelige Danske Musikkonservatorium og ved University of California, San Diego. Som solist har han optrådt i store dele af Europa, USA og Sydamerika og står bag adskillige uopførelser. Reumert har modtaget førstepriser ved tre betydelige internationale konkurrencer, bl.a. Gaudeamus Interpreters' Competition i Amsterdam. I 2010 skabte og uropførte slagtøjsduoen Reumert/Hildebrandt forestillingen *Ein Trommelspiel* (Et Trommespil) på Anemone Teatret i København. Forestillingen har siden været sat op på bl.a. Den Fynske Opera og Teatret Masken samt på Meyerhold Theatre i Moskva og Borusan Music House i Istanbul. Reumert oprettede i 2013 ensemblet EKKO-ZONE, der på en kommende udgivelse for Dacapo spiller nye værker af Karsten Fundal. Mathias Reumert har for Dacapo også indspillet Poul Ruders' slagtøjskoncert, *Monodrama*.

Jesper Sivebæk (guitar) afsluttede sine studier hos Jørgen Bjørnslev (Syddansk Musikkonservatorium), professor Per Olof Johnson (Musikhögskolan i Malmø) og professor Alvaro Pierri (UQAM

i Montreal). Han har siden 2007 været lektor og leder den klassiske guitarlinje på Det Kongelige Danske Musikkonservatorium. Jesper Sivebæk er prisvinder ved internationale guitarconcurrencer i Spanien, Frankrig og Italien. Han er medstifter af Scandinavian Guitar Duo og har været solist med Malmø Symfoniorkester, Kielce Symfoniorkester (Polen), Zapolski Quartet, Århus Sinfonietta, Randers Kammerorkester, Ensemble Fyn og DR Symfoniorkestret. For Dacapo har Jesper Sivebæk indspillet to CD'er med guitarværker af Poul Ruders og Vagn Holmboe.

Inviolata er en duo for bratsch og accordeon stiftet i 2007 af den klassiske accordeonist Andreas Borregaard og bratschisten Asbjørn Nørgaard. Duoen studerede under James Crabb på Det Kongelige Danske Musikkonservatorium og hos professor Lars Anders Tomter ved Norges Musikkhøgskole i Oslo. Inviolata spiller musik af komponister som Machaut, Bach, Stravinsky og nutidige komponister. I marts 2009 vandt Inviolata 4. præmien og Dansk Komponist Forenings specialpris ved P2s Kammermusikkonkurrence, og i dag anses duoen som en af de mest spændende, unge ensembler på den hjemlige, klassiske musikscene.

Svend Melbye (flute) tog diplomeksamen og solistklasse fra Det Kongelige Danske Musikkonservatorium med Jens Boje Hansen og Toke Lund Christiansen som lærere. Desuden solistuddannelse på Royal Academy of Music i London hos professor Sebastian Bell og på traversfløjte hos professor Lisa Beznosiuk. Han har siden 1991 været ansat som solofløjtenist i Storstrøms Kammerensemble. Sideløbende med ansættelsen har Svend Melbye været aktiv i det danske barokmusikmiljø. Han er medstifter og i de første mange år medlem af Athelas Sinfonietta og har engageret sig i musikfagligt og organisatorisk arbejde. Endvidere talrige koncerter med harpenisten Mette Franck og lejlighedsvis solistopgaver i eksempelvis Carl Nielsens fløjtekoncert med Norddeutsche Philharmonie Rostock. Ved sin debutkoncert i 1990 uropførte Svend Melbye Niels Rosing-Schows *Ritus 1*, komponeret på bestilling fra debutanten og nu indspillet på denne cd.

At være

(Piet Hein)

- [5] Hvor er det dejligt at være
uden for tid og sted
og bare ha luften og lyset
og vejret og vejen med
og bare være som sten og træer
og skyer og græs og jord
en tid som ingen véd grænser for
et sted som ingen véd hvor.

Dråben

(Grethe Risbjerg Thomsen)

- [6] Et øjeblik, så sluttet som en dråbe,
har standset tidens løb. – Nu lever du.
Der findes hverken fortid eller fremtid,
alt er forklaret, alt er her og nu.

Når dråben brister, iler tiden atter,
du tvinges med af strømmen – men du ved,
at du kan aldrig blive helt den samme,
som før dit blå sekund af evighed.

To Be

(Piet Hein)

How pleasant it is just to be
beyond place and time of day,
just to have light and air,
and the weather and the way,
just to be like stone and tree,
when cloud and grass and earth are there
a time whose limits no one knows
a place that no one knows is where.

The Drop

(Grethe Risbjerg Thomsen)

A moment closed in like a drop
has stopped the course of time. – Now
you're alive.

There is no future and no past,
all is clear, all is here and now.

When the drop bursts, then time hurries on,
you're forced along with the current – but
you know
that you can never be quite the same
as before your blue second of eternity.

Stille

(Pia Tafdrup)

- [7] Saltet og brødet
lyset der skaber
sin egen stilhed
Jorden der blander sig
med hver celle i blodet
Dagen sletter sig selv
dit ansigt, farvel
og fjerne byer
i støvfin regn
Døden
er helt min egen
Og kun en stjerne væk

Still

(Pia Tafdrup)

The salt and the bread
the light that creates
its own stillness
The Earth that blends
with every cell in the blood
The day erases itself
your face, goodbye
and faraway cities
in a spray of rain
Death
is all my own
And only a star away



Niels Rosing-Schow

DDD

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