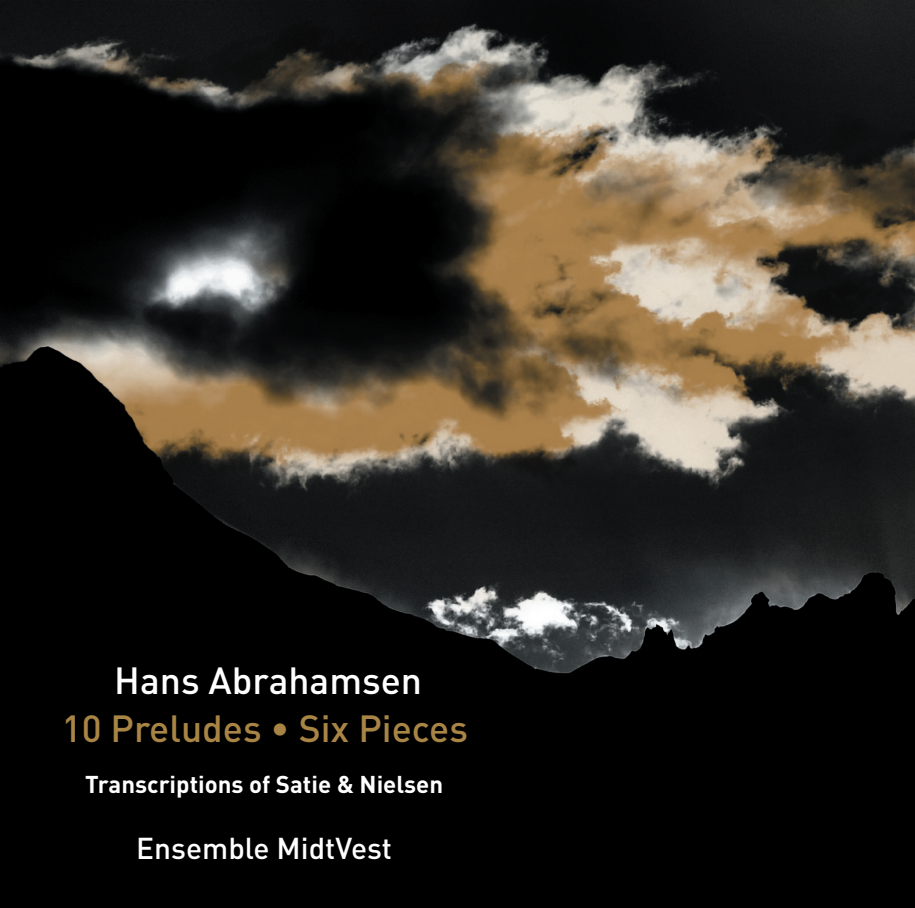




Hans Abrahamsen
10 Preludes • Six Pieces

Transcriptions of Satie & Nielsen

Ensemble MidtVest

Hans Abrahamsen

10 Preludes • Six Pieces

Transcriptions of Satie & Nielsen

Ensemble MidtVest

Ana Feitosa, violin (*Satie, Nielsen*)

Karolina Weltrowska, violin (*Satie, 10 Preludes, Six Pieces*)

Matthew Jones, violin (*10 Preludes*) | Sanna Ripatti, viola (*Nielsen, Satie*)

David Samuel, viola (*10 Preludes*) | Jonathan Slaatto, cello | Peter Kirstein, oboe

Neil Page, horn | Martin Qvist Hansen, piano

Six Pieces (1984)

for violin, horn and piano 14:22

- | | |
|---|---|
| <div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> | <p>1. Serenade. <i>Adagio sostenuto</i> 3:12</p> <p>2. Arabesque. <i>Dolce ma poco nervoso</i> 1:54</p> <p>3. Blues. <i>Andante malinconico</i> 1:44</p> <p>4. Marcia funebre. <i>Adagio assai</i> 3:40</p> <p>5. Scherzo misterioso. <i>Presto – Estatico (sempre presto)</i> 2:20</p> <p>6. For the Children 1:32</p> |
|---|---|

Erik Satie: Trois Gymnopédies (1888)

Arranged for oboe and string quartet (1988) 9:13

- | | |
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| <div>7</div> <div>8</div> <div>9</div> | <p>No. 1, Lent et douloureux 3:50</p> <p>No. 2, Lent et triste 2:53</p> <p>No. 3, Lent et grave 2:30</p> |
|--|--|

Carl Nielsen: Fantasy Pieces, Op. 2 (1889-90)

Arranged for oboe and string trio (1988) 6:05

- | | |
|-----------------------------|---|
| <div>10</div> <div>11</div> | <p>I. Romanze. <i>Andante con duolo</i> 3:27</p> <p>II. Humoresque. <i>Allegretto scherzando</i> 2:38</p> |
|-----------------------------|---|

10 Preludes (1973)

String Quartet No. 1 19:25

- | | |
|---|--|
| <div>12</div> <div>13</div> <div>14</div> <div>15</div> <div>16</div> <div>17</div> <div>18</div> <div>19</div> <div>20</div> <div>21</div> | <p>I. 2:36</p> <p>II. 1:15</p> <p>III. 2:12</p> <p>IV. 1:28</p> <p>V. 2:16</p> <p>VI. 2:48</p> <p>VII. 1:27</p> <p>VIII. 2:33</p> <p>IX. 1:35</p> <p>X. 1:15</p> |
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Total: 49:05



The music on this CD extends, with the two original compositions, over ten years in Hans Abrahamsen's career, during which there is striking musical development and a refinement of the musical expression. The two arrangements were written some years afterwards, when there were longer and longer intervals between the works, preceding the onset of an almost ten-year break in Abrahamsen's activities as a composer.

In those years in the course of the 1990s when Abrahamsen himself did not complete works, he wrote a number of arrangements of other composers' works which – like the two arrangements on this CD – are unmistakably Abrahamsenesque in the transparency of the sound, but which to an equal degree deepen, explore and evoke the original work in a new way. Once the music began to flow again from Hans Abrahamsen after some years, he persisted his fascination with the simple in the course of the early 2000s, and to the magical he added a more generous musical pleasure in storytelling which was manifested for example in the sombre *Four Pieces* for orchestra from 2004, the sparkling ensemble work *Schnee* from 2008 and the subtle, strong solo work for accordion, *Air*, from 2006; polar opposites in the size of the ensemble, but musically these extremes are all examples of the assurance and originality of Abrahamsen's voice as a composer.

Hans Abrahamsen's music exhibits a pure, strong naïveté that opens up into a genuine magical world of both the bright and the sombre kind. The music never becomes either/or or black-and-white, but moves between stages, focuses on flashes of light, and rests in the darkness. This mood is not far from the magical music of his mentor György Ligeti. But Abrahamsen is also a child of the Danish New Simplicity and, inspired by among others Pelle Gudmundsen-Holmgreen and Ole Buck, he concentrated his musical expression and developed the precise, clear tone that is evident, for example, in his first string quartet *10 Preludes*.

These two sides, the magical and the simple, are fruitful opposite poles in many of the composer's works all the way up to the song cycle *let me tell you* from 2013, which has seen quite unprecedented success in the course of 2015 and 2016, when the work itself and the recording by the soprano Barbara Hannigan have won a succession of prizes including the prestigious



HANS ABRAHAMSEN

Grawemeyer Award, the Nordic Council's Music Prize and a *Gramophone* Award. Up to 2019 Hans Abrahamsen will be working on his first opera.

Six Pieces for horn, violin and piano (1984)

Just before Hans Abrahamsen composed *Six Pieces* for horn, violin and piano in 1984, he wrote his seven *Studies* for piano. The composer himself says: "My horn trio is based on the musical material in my *Studies* for piano. While I was writing these I tried to conjure up the instrumental parts from inside the piano piece, and when I was commissioned to write a horn trio, I turned to six of the studies and elucidated them by illuminating them, so that these voices and moods emerged more clearly."

The sequence of the six pieces was also changed between the piano studies and the horn trio. The horn trio begins with the quiet *Serenade*, which is like a faraway echo of Romantic tones. But it is as if the whole work is drawn down like light deflected by the force of gravity. It is the fourth movement's black hole of stasis, darkness and weight that strips the light out of the first three movements, so that the second movement, *Arabesque*, despite quivering restlessness and agitation, is dark in its expression, and the lopsidedly dancing *Blues*, the third movement, slowly comes to a halt. Then comes the fourth movement, the undisputed atmospheric centre of gravity. 'Funeral march', *Marcia funebre*, is the title; the mourners at this funeral can hardly move. In the midst of the darkness and silence come powerful, stark eruptions that bring no light, only put the darkness in relief. *Marcia funebre* is also the longest movement of the work.

There is a liberating journey through the mysterious scherzo of the fifth movement – *Scherzo misterioso* – to *For the Children*, which with a pure, innocent openness concludes the work, comforting and possibly recognizing that the darkness may well be contained within the innocence. This form, with the black centre of gravity in the middle of the work and the innocent and perhaps even expressionless ending, can also be found in the older work *10 Preludes* for string quartet, and one can perhaps even draw parallels to a much later work like *let me tell you* from 2013.

Six Pieces was commissioned for a concert on Danish radio in 1984, in which Ligeti's and Brahms' horn trios were also to be performed by the hornist Poul Erik Vilsbæk, the violinist Anton Kontra and the pianist Bohumila Jedličková.

Erik Satie: Trois Gymnopédies, arr. for oboe and string quartet (1988)

In 1988 a small group of musicians from the Aarhus Symphony Orchestra were on a concert trip to Karen Blixen's house in Kenya. The oboist Sven Kruse travelled with some of his string-player colleagues, and they were to perform among other works Mozart's oboe quartet. They also wanted to play Danish music on this occasion, and the choice fell on music by Hans Abrahamsen and his first string quartet *10 Preludes*.

In addition they asked Abrahamsen to arrange Carl Nielsen's *Fantasy Pieces* op. 2, which was originally for oboe and piano, and the concert programme for Karen Blixen's house in Kenya was also to include an arrangement for oboe and string quartet of Erik Satie's well-known *Trois Gymnopédies*. In Abrahamsen's version these three well-loved piano pieces retain their alluring mixture of amenable gentleness and distant mystique. They are given some depth, and perhaps the mystique becomes slightly more lush and melancholy?

Hans Abrahamsen says that when he wrote these arrangements, he did not look only at Satie's piano music, but also at the orchestral arrangements that Satie's contemporary colleague Claude Debussy made of two of the three pieces. And indeed Abrahamsen's score says: "Erik Satie: *Trois Gymnopédies*, arranged by Hans Abrahamsen (slightly after Debussy)."

Carl Nielsen: Fantasy Pieces, Op. 2, arr. for oboe and string trio (1988)

In a programme note on this work Hans Abrahamsen quotes his older colleague Carl Nielsen's description of Mozart's music: "When he smiles it is often with tears in his eyes, and his joy is often of a very distinctive kind. He is actually never wholly cheerful ... The fact of the matter is that for him beauty was the prime consideration. His music is always beautiful, but beauty prompts reflection, and then smiles and laughter cease." The quote is from Carl Nielsen's book 'Levende musik' (Living music). Hans Abrahamsen continues: "Carl Nielsen must have known this mixture of the serious and the cheerful from his own music, and what he says about Mozart is just as applicable to his own music."

Mozart wrote an oboe quartet with the ensemble oboe, violin, viola and cello, and this is the ensemble Hans Abrahamsen uses in his arrangement of Carl Nielsen's *Fantasy Pieces*. Originally Nielsen composed the music for oboe and piano in 1889, and it is melodic, sparkling music. The first fantasy piece has the title *Romance* and the instruction *Andante con duolo*, 'with pain'. The

fantasy pieces are works of the composer's youth, and the effervescent *Humoresque, Allegretto scherzando* – 'joking' – sounds very youthful. The piece has a humour and impertinence that Nielsen allowed to shine through in various forms throughout his composing career.

Hans Abrahamsen's arrangement, as always, is not simply a reproduction of the original music for other instruments; it is an exploration, an unfolding and perhaps also a comment, although the comment is always given with humility towards the original work and the composer. Abrahamsen's own ear for instruments and their sounds leaves its mark, so each of these arrangements functions as a greeting from the future.

10 Preludes – String Quartet no. 1 (1973)

"These 10 'novellas' for string quartet contain in all their brevity almost everything one could desire of musical expression within the relatively short interval of 20 minutes; wildness and joy, simplicity and necessity, contrasts and form." So wrote Hans Abrahamsen's colleague Poul Ruders of this early work, the first string quartet from Abrahamsen. Ruders continues later in his note on the work: "Each of the small 'stories' points forward to the next and backward to the preceding one, and the result is consequently a rounded overall form. That the last prelude is a regular Baroque pastiche can be interpreted as an almost Holbergian moral where things are put in their place and the loose ends are gathered up. One can say, as in the tale: '... There, that was a real story.'"

As in the later *Six Pieces* for horn trio (1984), for example, there is a centre of gravity, a zero point as the composer himself calls it, in the middle of the string quartet, in this case the fifth prelude, which ticks slowly along and in the midst of its measuring of time makes time come to a halt. And as in the later trio too, the work closes with a moment of innocence, in *10 Preludes* not a look back at the innocence of childhood, but perhaps at that of the past.

Yet in their expression the preludes, despite formal similarities, are a quite different work from the horn trio. At the beginning of the 1970s Abrahamsen was one of the young exponents of the New Simplicity, a striving to express what was to be expressed with the fewest possible musical components; a tightening of materials and tools so that what remains is simple, clear and open. Gone were the (emotionally) charged musical figures and the urge to complexity of earlier times. *10 Preludes* is at many points the epitome of New Simplicity, but it is also a youthfully sparkling

variation on that current and, as the composer himself has also noted, this work contains material to which he has returned later with great profit. So it is for example with the eighth prelude's idea with three notes that are repeated and moved around. The idea is a building block for the much later work *Schnee* from 2008. The first string quartet was also recomposed in 2010 for orchestra by Abrahamsen himself, in yet another example of his going back to earlier works and shedding new light on them.

The ten compact movements in the string quartet are full of ideas, moods and musical material trimmed right down to the essentials.

Trine Boje Mortensen is the Promotion Manager at Edition Wilhelm Hansen and a music journalist specializing in contemporary music.

Founded in 2002, **Ensemble MidtVest** consists of a string quartet, a wind quintet, and a pianist. Ensemble MidtVest is based in Herning, Denmark, at HEART – Herning Museum of Contemporary Art. Ensemble MidtVest performs more than 80 concerts every year in Denmark and abroad. In 2012, 2014 and 2016, Ensemble MidtVest performed at Carnegie Hall in New York. In Europe, Ensemble MidtVest has, among other venues and festivals, appeared at Kings Place in London, Musikfestspiele Mecklenburg-Vorpommern (Germany), ULTIMA (Norway) and the Vale of Glamorgan Festival (Wales). In 2015 the ensemble made its debut at the IVth Rio International Chamber Music Week in Brazil, and in 2016 it played in Toronto as well as at Elmau Castle in Germany. Among Ensemble MidtVest's extensive further discography, its 2006 recording of Piano Quartets by Mozart and Brahms was awarded the prize for the best chamber music CD of the year by the listeners of the Danish Broadcasting Corporation. Since then, the ensemble has published another ten discs of music by Carl Nielsen and Francis Poulenc (cpo), Vagn Holmboe, Jørgen Jersild, Peter Bruun and Hans Abrahamsen (Dacapo). In 2015, 2016 and 2017, the first three of five CDs comprising the complete chamber music by Niels W. Gade was released by cpo. Ensemble MidtVest has performed with such renowned musicians as Pekka Kuusisto (violin), Martin Fröst, Charles Neidich and Johannes Peitz (clarinet), Torleif Thedéen and Christoph Richter (cello), Alexander Lonquich (piano), Christina Landshamer (soprano), The Danish String Quartet and the Alcan String Quartet. Since 2014, the highly-acclaimed bassoon player Sergio Azzolini has been associated as an Artistic Advisor to the Ensemble MidtVest, focusing particularly on early classical music. In addition to classical chamber music, Ensemble MidtVest frequently works with improvisation, breaking down barriers between musical styles and genres and expanding the performers' musical intuition and individuality. Assisting in this process, world-renowned Danish jazz pianist Carsten Dahl was appointed the ensemble's first Artistic Advisor in 2007. Ensemble MidtVest is supported financially by the Danish Arts Foundation and by the four Municipalities of Herning, Holstebro, Ikast-Brandø, and Struer.

www.emv.dk



Musikken på cd'en her strækker sig med de to originalkompositioner over ti år i Hans Abrahamsens virke, hvor der sker en markant musikalsk udvikling og en forfining af det musikalske udtryk. De to arrangementer blev til nogle år efter, hvor der blev længere og længere mellem værkerne, indtil der indtrådte en næsten ti år lang pause i Abrahamsens virke som komponist.

I disse år i løbet af 1990'erne, hvor Abrahamsen ikke selv færdiggjorde værker, skrev han en række arrangementer af andre komponisters værker, der – som de to arrangementer på denne cd – er umiskendeligt abrahamsenske i de gennemsigtige klange, men som i lige så høj grad uddyber, undersøger og fremkalder det originale værk på en ny måde. Da musikken igen efter nogle år begyndte at flyde fra Hans Abrahamsens hånd, fastholdt han fascinationen af det enkle, og det eventyrlige fik i løbet af 2000'erne tilføjet en mere generøs musikalsk fortælle-glæde, der har givet sig udslag i f.eks. de dunkle *Fire stykker* for orkester fra 2004, det knitrende ensembleværk *Schnee* fra 2008 og det finurlige og stærke soloværk for akkordeon *Air* fra 2006. Yderpunkter i størrelse af ensemble, men musikalsk er disse yderpunkter alle eksempler på sikkerheden og originaliteten i Abrahamsens kompositoriske stemme.

Hans Abrahamsens musik bærer en stærk og ren naivitet i sig, der åbner sig for en ægte eventyrverden både af den lyse og den dunkle slags. Musikken bliver aldrig enten/eller eller sort/hvid, men bevæger sig mellem stadier, fokuserer på lysglimt og hviler i mørket. Denne eventyrstemning ligger ikke langt fra hans lærer György Ligetis eventyrlige musik. Men han er også et barn af den danske Ny Enkelhed, og inspireret af bl.a. Pelle Gudmundsen-Holmgreen og Ole Buck koncentrerede Abrahamsen sit musikalske udtryk og udviklede den præcise og klare tone, der f.eks. er tydelig i hans første strygekvartet *10 præludier*.

Disse to sider, det eventyrlige og det enkle, er frugtbare modpoler i mange af komponistens værker helt frem til f.eks. sangcyklussen *let me tell you* fra 2013, der har oplevet en helt uhørt succes i løbet af 2015 og 2016, hvor værket selv og indspilningen med sopranen Barbara Hannigan har modtaget en lang række priser, bl.a. den prestigøse Grawemeyer Award, Nordisk Råds Musikpris og en Gramophone Award. Frem til 2019 arbejder Hans Abrahamsen på sin første opera.



Six Pieces for horn, violin og klaver (1984)

Lige før Hans Abrahamsen komponerede *Seks stykker* for horn, violin og klaver i 1984, skrev han sine syv *Studier* for klaver. Komponisten fortæller selv: "Min horntrio er baseret på det musikalske materiale i mine *Studier* for klaver. Mens jeg skrev disse, forsøgte jeg at mane instrumentale stemmer frem inde i klaversatsen, og da jeg fik bestillingen på en horntrio, vendte jeg mig mod 6 af disse studier og uddybede dem ved at gennemlyse dem, så at disse stemmer og stemninger kom tydeligere frem."

Rækkefølgen af de seks satser blev også ændret fra klaverstudierne til horntrioen. Horntrioen begynder med den stille *Serenade*, der er som et fjernt ekko af romantiske klange. Men det er, som om hele værket bliver trukket nedad, som lys der bøjer for tyngdekraften.

Det er fjerdesatsens sorte hul af stilstand, mørke og tyngde, der får lyset ud af de første tre satser, så 2. sats *Arabesque* trods sitrende uro og bevægelighed er mørk i sit udtryk, og den skævt dansende *Blues*, 3. satsen, langsomt går i stå. Så kommer 4. satsen, det ubestridt stemningsmæssige tyngdepunkt. Begravelsesmarch, *Marcia funebre*, er titlen; de sørgende ved denne begravelse kan knapt bevæge sig. Midt i mørket og stilheden kommer karske, stærke udbrud, der ikke bringer lys, men blot sætter mørket i kontrast. *Marcia funebre* er også værkets længste sats.

Befriende er rejsen over 5. satsens mystiske scherzo – *Scherzo misterioso* – til *For the Children*, der helt rent og uskyldsåbent afslutter værket, trøstende og muligvis med erkendelse af, at mørket godt kan rummes i uskylden. Denne form, med det sorte tyngdefelt i midten af værket og den uskyldsrene og måske endda udtryksfrie slutning kan også findes i det ældre værk *10 præludier* for strygekvartet, og der kan endda drages visse paralleller frem til et meget senere værk som *let me tell you* fra 2013.

Seks stykker blev bestilt til en koncert i DR i 1984, hvor også Ligetis og Brahms' horntrioer skulle opføres af hornisten Poul Erik Vilsbæk, violinisten Anton Kontra og pianisten Bohumila Jedličková.

Erik Satie: Trois Gymnopédies, arr. for obo og strygekvartet (1988)

I 1988 skulle en lille gruppe musikere fra Aarhus Symfoniorkester på koncertrejse til Karen Blixens hus i Kenya. Oboisten Sven Kruse rejste med en del af sine strygerkolleger, og de skulle bl.a. opføre Mozarts obokvartet. De ville også gerne spille dansk musik ved denne lejlighed, og valget faldt på musik af Hans Abrahamsen og hans første strygekvartet *10 præludier*.

Derudover bad de Abrahamsen arrangere Carl Nielsens *Fantasistykker* op. 2, der oprindeligt er for obo og klaver, og med på koncertprogrammet i Karen Blixens hus i Kenya kom også et arrangement for obo og strygekvartet af Erik Saties velkendte *Trois Gymnopédies*. Disse tre elskede klaverstykker beholder i Abrahamsens version hele deres forjættende blanding af imødekommande mildhed og distant mystik. De får tilført noget dybde, og måske bliver mystikken en anelse mere sødmefuld og melankolsk?

Hans Abrahamsen fortæller, at han, da han skrev disse arrangementer, ikke udelukkende kiggede i Saties klavernoder, men også i de orkesterarrangementer som Saties samtidige kollega

Claude Debussy lavede af to af de tre satser. Derfor står der også på Abrahamsens partitur: "Erik Satie: Trois Gymnopédies, arrangeret af Hans Abrahamsen (lidt efter Debussy)."

Carl Nielsen: Fantasistykker, op. 2, arr. for obo og strygetrio (1988)

I en programnote om dette værk citerer Hans Abrahamsen sin ældre kollega Carl Nielsens beskrivelse af Mozarts musik: "Når han smiler, er det ofte med tårer i øjnene, og hans glæde er af en ganske egen art. Han er egentlig aldrig helt lystig ... Sagen er, at skønheden var for ham det første. Hans musik er altid skøn, men skønhed vækker eftertanke, og så hører smil og latter op." Citatet er fra Carl Nielsens bog 'Levende musik'. Hans Abrahamsen fortsætter med at skrive "Denne blanding af det alvorlige og lystige må Nielsen have kendt fra sin egen musik, og hvad han siger om Mozart, er lige så gældende for hans egen musik."

Mozart skrev en obokvartet med besætningen obo, violin, bratsch og cello, og det er denne besætning, Hans Abrahamsen benytter i sit arrangement af Carl Nielsens *Fantasistykker*. Oprindeligt komponerede Nielsen musikken for obo og klaver i 1889, og det er melodisk og sprudlende musik. Første fantasistykke har titlen *Romance* og med instruktionen *Andante con duolo*, med smerte. Fantasistykkerne er ungdomsværker, og den sprudlende *Humoresque*, *Allegretto scherzando* – spøgende – lyder i høj grad ungdommelig. Stykket har en humor og flabethed, som Nielsen lod skinne igennem i forskellige former i hele sit kompositoriske virke.

Hans Abrahamsens arrangement er, som altid, ikke blot en gengivelse af den oprindelige musik for andre instrumenter, men en udforskning, en udfoldning og måske også en kommentar, om end kommentaren altid er givet med ydmyghed overfor det oprindelige værk og komponisten. Abrahamsens eget øre for instrumenter og deres klange sætter sit præg, og derfor fungerer ethvert af disse arrangementer som en hilsen fra fremtiden.

10 præludier – Strygekvartet nr. 1 (1973)

"Disse 10 'noveller' for strygekvartet indeholder i al deres kortfattede næsten alt, hvad man kan ønske sig af musikalske udtryk inden for det relativt korte tidsrum af 20 minutter. Vildskab som glæde, enkelhed som nødvendighed, kontraster som form." Sådan skriver Hans Abrahamsens kollega Poul Ruders om dette tidlige værk, den første strygekvartet fra Abrahamsens hånd. Ruders fortsætter senere i sin note om værket: "Hver af de små 'fortællinger' peger frem mod den næste

og bagud mod forgængerer, og resultatet er følgelig en sluttet stor-form. At det sidste præludium er en regulær barok-pastiche, kan tolkes som en næsten holbergsk morale, hvor tingene sættes på plads og de løse ender samles. Man kan sige som i eventyrene: "... 'Se, det var en rigtig historie.'"

Som i f.eks. de senere *Seks stykker* for horntrio (1984) er der et tyngdepunkt, et nulpunkt, kalder komponisten det selv, i midten af strykekvartetten, i dette tilfælde det femte præludium, der tikker langsomt afsted og midt i sin tidsudmålen får tiden til at gå i stå. Også i lighed med den senere trio, afsluttes værket med et uskyldsrent øjeblik, i *10 præludier* ikke et tilbageblik på barndommens uskyld, men måske på fortidens.

Præludierne er dog, på trods af formmæssige ligheder, udtryksmæssigt et ganske andet værk end horntrioen. I begyndelsen af 1970'erne var Abrahamsen en af de unge repræsentanter for den Ny Enkelhed. En stræben mod at udtrykke det, der skulle udtrykkes, med færrest mulige musikalske komponenter. En stramning af materialer og værktøjer, så det, der står tilbage, er enkelt, klart og åbent. Væk var tidligere tiders (følelses)ladede musikalske figurer og trangen til kompleksitet. *10 præludier* er mange steder indbegrebet af Ny Enkelhed, men det er også en ungdommeligt sprudlende variation af denne strømning, og, som komponisten også selv har bemærket, så indeholder dette værk materiale, som han med stort udbytte er vendt tilbage til senere. Det gælder bl.a. det 8. præludiums idé med tre toner, der gentages, flyttes og bevæges. Ideen er byggestenen for det meget senere værk *Schnee* fra 2008. Den første strykekvartet blev også i 2010 komponeret om for orkester af Abrahamsen selv, i endnu et eksempel på, at han vender tilbage til ældre værker og kaster nyt lys på dem.

De ti kompakte satser i denne strykekvartet er fulde af ideer, stemninger og musikalsk materiale skåret helt ind til benet.

Trine Boje Mortensen er Promotion Manager hos Edition Wilhelm Hansen og musikskribent, som specialiserer sig i ny kompositionsmusik.

Ensemble MidtVest blev etableret i 2002 og består af en strykekvartet, en blæserkvintet og en pianist. Siden 2009 har ensemblet boet på HEART – Herning Museum of Contemporary Art. Ensemble MidtVest spiller ca. 80 koncerter om året i ind- og udland. I 2012, 2014 og 2016 optrådte Ensemble MidtVest i Carnegie Hall i New York. I Europa har Ensemble MidtVest bl.a. spillet på Kings Place i London, Festspiele Mecklenburg-Vorpommern (Tyskland), ULTIMA (Norge) og Vale of Glamorgan Festival of Music (Wales). I 2015 gæstede ensemblet den IV. Internationale Kammermusikuge i Rio de Janeiro, og i 2016 spillede det i Toronto og på Elmau Slot i Tyskland. I 2006 vandt Ensemble MidtVest DRs P2-pris for årets bedste danske cd-udgivelse i kategorien kammermusik for indspilningen af klaverkvartetter af Mozart og Brahms. Ensemblet har siden udgivet yderligere ti cd'er med musik af Carl Nielsen og Francis Poulenc (cpo), Vagn Holmboe, Jørgen Jersild, Peter Bruun og Hans Abrahamsen (Dacapo). I hhv. 2015, 2016 og 2017 udkom de tre første af i alt fem cd'er med hele Niels W. Gades kammermusikproduktion (cpo). Ensemble MidtVest har samarbejdet med en lang række musikere, bl.a. violinisten Pekka Kuusisto, klarinettisterne Martin Fröst, Charles Neidich og Johannes Peitz, cellisterne Torleif Thedéen og Christoph Richter, pianisten Alexander Lonquich, sopranen Christina Landshamer, Den Danske Strykekvartet og den canadiske Alcan String Quartet. Siden 2014 har fagottisten Sergio Azzolini været tilknyttet som kunstnerisk konsulent for ensemblet med fokus på den tidlige klassiske musik. Ud over den traditionelle kammermusik arbejder ensemblet med improvisation, hvor grænser mellem musikalske stilarter og genrer ikke eksisterer, men hvor intuition, samspil og kreativitet styrkes. I den forbindelse har jazzmusikeren Carsten Dahl været tilknyttet som kunstnerisk konsulent for ensemblet siden 2007. Ensemblet støttes af Statens Kunstfonds Projektstøtteudvalg for musik samt af de fire kommuner Herning, Holstebro, Ikast-Brandø og Struer.

www.emv.dk



Ensemble MidtVest – on this recording:

Martin Qvist Hansen; Sanna Ripatti; Jonathan Slaatto
Ana Feitosa; Neil Page
Karolina Weltrowska
Peter Kirstein; David Samuel; Matthew Jones

DDD

Recorded at HEART – Herning Museum of Contemporary Art on 24-26 November 2014 (*10 Preludes*); 7-8 May 2015 (*Trois Gymnopédies*); 7 May 2015 (*Fantasy Pieces*), and on 30 November–2 December 2016 (*Six Pieces*)

Recording producer & sound engineer: Preben Iwan

Editing: Preben Iwan and Mette Due

Mix & mastering: Preben Iwan

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Microphones: 3x DPA 4006TL, DAD AX24 converters/preamps.

Pyramix DAW system with Tango Controller.

Monitored on B&W 802 Diamond speakers

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DACAPO ENSMBL MIDTVEST

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**DANMARKS NATIONALE
MUSIKANTOLOGI**

Dacapo Records, Denmark's national record label, was founded in 1986 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.

