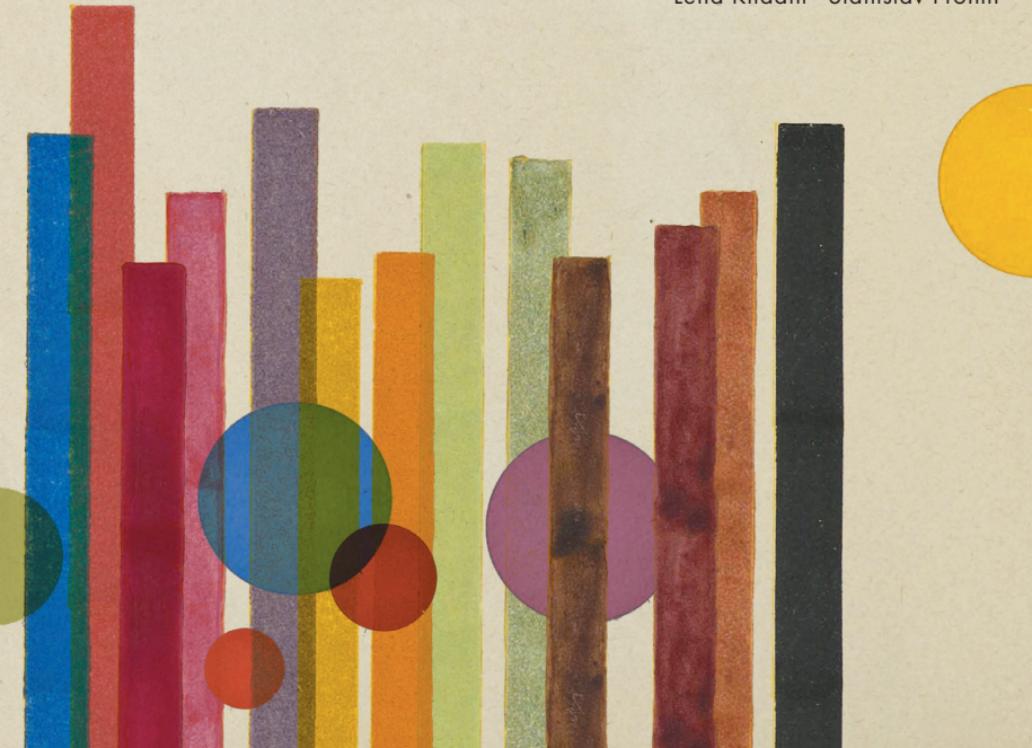


SVEND ERIK TARP  
ORCHESTRAL WORKS VOL. 1

Aarhus Symphony Orchestra · Tobias Ringborg

Lena Kildahl · Stanislav Pronin



# SVEND ERIK TARP (1908-94)

## ORCHESTRAL WORKS VOL. 1

Aarhus Symphony Orchestra · Tobias Ringborg, conductor

Lena Kildahl, flute · Stanislav Pronin, violin

### Suite from the ballet 'Den detroniserede Dyretæmmer'

(The Dethroned Animal Tamer), op. 38 (1942)

for orchestra ..... 12:37

1 Cirkuskapellet spiller op (The Circus Orchestra Strikes Up). *Marcia vivace* ..... 1:33

2 Løverne (The Lions). *Lento e pesante* ..... 1:28

3 Danserinden (The Dancer). *Allegretto* ..... 1:20

4 Touché ..... 0:09

5 Akrobaten (The Acrobat). *Vivace* ..... 0:54

6 Wienvivals (Viennese Waltz) (Pas de deux). *Valse lento e rubato* ..... 1:15

7 Dyretæmmeren svinger pisken (The Animal Tamer Wields the Whip). *Furioso* ..... 0:52

8 Scene and Danse triste. *Lento doloroso* ..... 2:25

9 Finale (Can-can and Marche triomphale). *Molto vivace* ..... 2:41

### Concertino for flute and orchestra, op. 30 (1937) ..... 10:58

10 I. Allegro vivace ..... 4:42

11 II. Andantino - ..... 3:07

12 III. Rondo giocoso. Molto vivace ..... 3:09

### Overture to a Comedy no. 1, op. 36 (1940)

for symphony orchestra

Molto vivace ..... 6:49

### Concertino for violin and orchestra, op. 13 (1932; rev. 1936) ..... 11:39

14 Allegro moderato – *Cadenza* – ..... 6:40

15 Molto sostenuto – ..... 3:27

16 Tempo primo (Allegro moderato). *Cadenza by Stanislav Pronin* ..... 1:34

### Suite on Old Danish Folk Songs (1933)

for orchestra ..... 12:37

17 "Ravn'en, han flyver om Aften" (The Raven He Flies in the Evening). *Lento doloroso* ..... 3:55

18 Skæmtevise (Comic Ballad). *Molto vivace* ..... 3:41

19 Liden Kirstens dans (Little Kirsten's Dance). *Andantino grazioso* ..... 2:07

20 Hr. Ramund (Sir Ramund). *Allegro non troppo* ..... 2:55

Total 54:44

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## **SVEND ERIK TARP – ORCHESTRAL WORKS VOL. 1** by Claus Røllum-Larsen

### **Composer and administrator**

To discuss eras of musical development we often resort to categorizing the composers of the period in question. For the simple purpose of gaining an overview, it may be highly practical to gather together, say, composers from the same generation, or those who are kindred spirits musically speaking. Danish music history offers many such groupings: for example, within a few years at the end of the 1890s a number of extremely important composers were born – Jørgen Bentzon, Knudåge Riisager, Flemming Weis, Ebbe Hamerik and Finn Høffding – and the beginning of the 1930s saw the birth of three composers who were to leave a strong mark on the musical landscape of the second half of the 20th century: Ib Nørholm, Per Nørgård and Pelle Gudmundsen-Holmgreen. Between these two groups we find three composers of nearly the same age, each of whom had a huge impact on Danish music in the period c. 1930–90s. They were Svend Erik Tarp, Herman D. Koppel and Vagn Holmboe. There is no doubt that, of the three, Tarp had the most trouble holding the field, and after his death in 1994 his name and his music fell into obscurity. But there are compelling reasons to usher Tarp's music back into the limelight, in part because he was one of the most distinctive and prominent composers of his time, boasting a large and versatile body of work, and in part because the image many have of Tarp as the elegant and entertaining composer is far from the complete picture of the man.

Svend Erik Tarp was born on 6 August 1908 in Thisted, Denmark, where his father managed the Thisted-Fjerritslev Railway. In 1911, when Tarp was just two years old, the family moved to Kolding, where Tarp's father was hired to run private railways, so it was in Kolding that Tarp would spend his schooldays. Tarp graduated from Kolding Højere Almenskole (later Kolding Gymnasium) in 1927, and soon after began studying music at the University of Copenhagen; but in 1930 he was accepted at the Royal Danish Academy of Music, from which he graduated two years later. His teachers included Knud Jeppesen (music theory) and Rudolph Simonsen (piano). In 1933 and 1937 he travelled to study in Germany, Austria and Holland, and in 1936–40 he taught students at the Opera Academy of the Royal Danish Theatre. Until 1942 he also taught ear training, music history, and music theory at the Royal Danish Academy of Music. In 1941–45 Tarp

taught at the Royal Danish School of Educational Studies and was employed at the University of Copenhagen in what is now known as the Department of Musicology.

But as early as 1938 Tarp accepted a position at the institution to which he was to dedicate his administrative abilities: KODA, which works with the performance rights of Danish composers and music publishers. Tarp worked for many years with KODA on a consultancy basis, but from 1961 to 1974 he served as general manager. In addition, Tarp worked in 1956–62 as a musical adviser to the Danish Broadcasting Corporation DR, and for many years as an administrator at Edition Dania. Considering that Tarp, along with the above-named posts, also held a number of important board and committee positions in the Danish music world, it is easy to understand just how much of Tarp's time was taken up by administrative work.

Svend Erik Tarp's increasing roles in music administration did not prevent him from composing. Besides a large number of piano pieces Tarp composed symphonies, concertos and other orchestral pieces as well as chamber music and music dramas. Among the last of these are two operas, *The Faraway Princess*, staged at the Royal Danish Theatre in 1953, and the TV opera *9.90* from 1962 as well as two ballets, *The Dethroned Animal Tamer* and *The Shadow*. Finally, Tarp wrote film music and made his contribution to the Danish song with several fine melodies: the best known are probably *Her har hjertet hjemme* (Here the heart is at home) and *I de grønne skove* (In the woodlands green) – both from 1940 and included in the supplement to the national song book *Folkehøjskolens Melodibog* in 1964.

### **Tarp and the orchestra**

With this CD Dacapo begins releasing a number of selected orchestral works by Svend Erik Tarp. The first CD features early orchestral works composed in the years 1931–1942. They represent a fruitful period in Tarp's production during which, not least under the influence of Igor Stravinsky, he developed the almost unmistakable neoclassicist style which has probably become one of his hallmarks, and which has made some of his works recent popular classics in Danish music. Many people have made the acquaintance of Tarp through his light, entertaining orchestral music, just as many have enjoyed playing his piano pieces; they are often rewarding to play even for amateurs, and it was in fact typical of Tarp that he made the effort to compose music that was accommodating both for the listener and the person who was to perform it.

The elegant and easily accessible music, as mentioned above, is probably the best known, but not the only aspect of the composer. This CD features a number of works, a couple of which can be regarded as stages in a process of stylistic clarification on the way towards the said neoclassicism. The earliest of the works, *Suite on Old Danish Folk Songs* from 1933 [17]-[20], was written by a young man with roots in Nordic Romantic music and a gaze discreetly oriented towards French Impressionism. The latter comes to expression not least in the beautifully sonorities and highly varied instrumentation that are characteristic of the suite. The first movement, "Ravnen han flyver om aften" (The raven he flies in the evening), is very delicately arranged with a cor anglais solo accompanied by ostinato viola figures and a restrained bass part in cellos and double-basses. In the second part the strings unfold in a sonorous texture but without any change in the almost ascetic accompaniment. In the second movement, which is based on a comic ballad melody, we find a lively style with sparkling accompanying parts. The intervening passage favours the woodwinds – quite typically for Tarp's generation, by whom this instrument group was given brand new, important tasks, not least in a number of chamber music works. The strings are not forgotten, however, and at one point take over the role of the woodwinds, only to be united with the woodwinds before the return of the A-section. Ascetic is probably also the right term for the third movement, "Liden Kirstens dans" (Little Kirsten's Dance), while in the fourth and final movement, which is based on the ballad of "Sir Ramund", Tarp lets the trumpet lead the way in the almost processional setting of the ballad melody.

The *Concertino for violin and orchestra* [14]-[16] is end-dated 17 May 1932. It was given its first performance at a concert of the Young Composers' Society on 20 February 1933 with Svend Christian Felumb conducting. The soloist was Christian Esbensen, who a few years later, in 1937, became the solo violist in the Danish Radio Symphony Orchestra. The concertino is arranged in one continuous sequence which begins with a Baroque-like first subject, followed by a lyrically beautiful second subject. This is followed by several cadenza-like violin passages; only after a repeat of the first subject does the true solo cadenza follow. After a coda based on the first subject comes an extended middle passage where the violin develops a fine, simple melody line. As accompaniment one notes among other things small melodic figures in triplet motion in the trumpets, and quaver and semiquaver motion in the two saxophones. The first subject now returns and brings the work to its conclusion. The Concertino demonstrates a fine balance

between restrained Romantic expression and at some points a more insistent 1930s style with a brittle rhythm where the *Neue Sachlichkeit* and a decided modernism rear their heads.

Among the works of Tarp that were played frequently for many years, two comedy overtures must be mentioned, the first of which, performed here [13], is from 1940. These are well-written, charming hits in which Tarp's supple rhythms and decidedly lyrical temperament form a fine unity. Tarp does not refrain from the great, almost Romantic gesture – specifically, in the second subject – but is able to incorporate it in the finely honed musical progression.

With his *Concertino for flute and orchestra* from 1937 [10]-[12] Tarp seems to have arrived at least at a provisional stylistic clarification. Whereas the Concertino for violin reflected some of the stylistic diversity that typified the years at the beginning of the 1930s, the Concertino for flute is a rigorous work in an almost consistently neoclassical – here more specifically neo-Baroque – style. It is not neo-Baroque in Knudåge Riisager's sense, where the strict polyphonic aspect may sometimes seem to burden the texture. With Tarp the elegant expression takes pride of place – it is truly music without rough edges. Although in some places Tarp uses imitative passages, in the work in general one finds a very free treatment of them and of the motifs. Some of the material in the first movement also has a relatively undefinitive character, allowing both the thematic material and the accompaniment to be changed almost imperceptibly, so that it becomes a simple matter make easy transitions along the road.

On 5 February 1944 Niels Bjørn Larsen's ballet *The Dethroned Animal Tamer* [1]-[9] had its premiere at the Royal Danish Theatre. Birger Bartholin had supplied the idea, and Tarp had written the music, which was finished as early as 1942. The man responsible for choreography, stage design and production was Niels Bjørn Larsen, while the Royal Orchestra's conductor Johan Hye-Knudsen was the musical director. *The Dethroned Animal Tamer* was performed along with two other new ballets, *The Eternal Trio* with music by Bernhard Christensen and *Passiones* with music by Alexander Scriabin, both ballets with choreography by Børge Ralov. The very simple plot of *The Dethroned Animal Tamer* is given here as it appeared in the printed programme of the production: "The circus arrives with its artistes and various animals which are presented by the Director, the Animal Tamer. The show begins, and during it an intrigue develops among the Animal Tamer, the Dancer and the Acrobat whom she loves. The Animal Tamer makes advances to the Dancer, trying to force his love upon her; but with the aid of the lions the young people

force the whip with which he tyrannizes the whole circus from him and they are united, to the general jubilation of the entire circus."

The plot summary excellently conjures up the picturesque milieu in which the ballet takes place, and this is underscored by Tarp's sparkling music; one must also presume that with its illustrative qualities it kindled the spirits of the audience. In between the energetic, rhythmically inciting movements such as "The circus orchestra strikes up" and "The animal tamer wields the whip" Tarp has placed some more introverted numbers which, not least because of their instrumentation, have a particular effect. This applies to "The lions", where the cor anglais is prominent, as it was in the "Sir Ramund" ballad of the *Suite on Old Danish Folk Songs*, where it played a characterful melody to an ostinato accompaniment, first in the violas and then in the cellos. But in *The Dethroned Animal Tamer* the effect is much more 'dangerous' with the low fifths as accompaniment. In "Scene and Danse triste" one again notes the exquisite instrumentation, which in this case points in the direction of Maurice Ravel. Finally, Tarp gives the movement "The Dancer" extraordinarily elegant expression.

While, as we have seen, the ballet had a short life on the national stage – it was only performed sixteen times and has not been revived since – the suite of the music recorded here survived as a frequently performed work, for example on Danish Radio. Six of the dances also live on as part of Tarp's piano work *Circus. 10 small piano pieces for two and four hands*, op. 47, which were published in 1947.

Claus Røllum-Larsen, 2017

**Lena Kildahl** is Principal Flute of Aarhus Symphony Orchestra. She made her debut in 1996 from the soloist class at the Royal Danish Academy of Music in Copenhagen under Toke Lund Christiansen and Henrik Svitzer, having studied also with Solo Flutist of the Berlin Philharmonic Andreas Blau and not least with Manuela Wiesler in Vienna. Lena has on several occasions been a soloist with Aarhus Symphony Orchestra in works by Bach, Mozart, Nielsen and most recently in Gabriella Lena Frank's tone poem *Il lapa*. She is also a dedicated chamber musician with a repertoire spanning from baroque to contemporary music, and in 2013 she released a CD featuring music for solo flute by Marais, C.P.E. Bach and André Jolivet. Since 1998 Lena has taught at the Royal Academy of Music, Aarhus.

Canadian violinist and composer **Stanislav Pronin**, concertmaster of Aarhus Symphony Orchestra from 2013-17, was born in Moscow and began studying with his grandfather, Veniamin Pronin, a former Professor at the Odessa Conservatoire. Stanislav continued his studies at Indiana University as well as taking composition lessons with among others Sven-David Sandstrom. He performs regularly in the USA, Canada, Europe and Scandinavia and has collaborated with numerous conductors including Leonard Slatkin and Joshua Weilerstein. Stanislav is an avid performer of new music and has premiered works by John Adams, Ned Rorem, Hans Abrahamsen and Lera Auerbach. Stanislav's recordings include his solo CD debut on Naxos/Sono Luminus labels. He is a recipient of multiple awards and performs on a Nicola Bergonzi violin from 1785.

**Aarhus Symphony Orchestra** was founded in 1935 and resides today at Musikhuset Aarhus in the award-winning Symphonic Hall. The Orchestra's 65 permanent musicians have been under the baton of its French chief conductor Marc Soustrot since 2015. Annually the Orchestra gives 35 subscription concerts as well as family concerts, chamber concerts and collaborative concerts with festivals and venues such as Musikhuset, Smukfest, Spot Festival and Aarhus Festival. Aarhus Symphony Orchestra has a permanent cooperation with the Danish National Opera (Den Jyske Opera) and has recorded a substantial amount of both Danish contemporary works and a more Classical repertoire on CD. The Orchestra gives more than 100 school concerts each year, and in 2018 it launches "Musikkens Børn" (Musical Childhood) – a new ambitious family project for pre-school children and their parents.



**Tobias Ringborg** is equally at home on the concert podium as a conductor, as a violinist, as well as in the opera house. He started his career as a violinist in 1994 by winning the prestigious Swedish Soloist Prize and graduated the same year with highest honors from the Royal College of Music in Stockholm. In 2000 he embarked upon a conducting career – specializing in opera, particularly Italian as well as Mozartean repertoire. He has had engagements with most Scandinavian opera companies as well as with a.o. Opera North, Scottish Opera, Oper Leipzig and New Zealand Opera. Recent engagements include *Le Nozze di Figaro* at Scottish Opera, Giordano's *Fedora* at Royal Swedish Opera and *Cavalleria Rusticana/Pagliacci* at Opera North. He has recorded around 20 CDs. In 2010 Tobias Ringborg was awarded the Herbert Blomstedt Prize by the Royal Swedish Academy of Music, and in 2011 he was elected a member of that academy.

## SVEND ERIK TARP – ORKESTERVÆRKER VOL. 1 af Claus Røllum-Larsen

### Komponist og administrator

Når man skal beskrive et længere musikhistorisk forløb, tyer man gerne til rubricering af periodens komponister. Det kan være ganske praktisk for overskuelighedens skyld således at få samlet fx komponister, der er i samme generation eller måske ligefrem åndsbeslægtede. I dansk musikhistorie finder man adskillige sådanne grupperinger: fx bliver der i slutningen af 1890'erne inden for ganske få år født en række meget betydelige komponistpersonligheder: Jørgen Bentzon, Knudåge Riisager, Flemming Weis, Ebbe Hamerik og Finn Høffding, og i begyndelsen af 1930'erne ser tre komponister, der i høj grad skulle komme til at sætte den musikalske dagsorden i anden halvdel af 1900-tallet, dagens lys: Ib Nørholm, Per Nørgård og Pelle Gudmundsen-Holmgreen. Mellem disse to grupper finder man bl.a. tre næsten jævnaldrende komponister, som på hver sin måde i høj grad var med til at præge dansk musik i perioden ca. 1930-90. De tre var Svend Erik Tarp, Herman D. Koppel og Vagn Holmboe. Der er ingen tvivl om, at af de tre har Tarp haft vanskeligst ved at holde skansen, og efter hans død i 1994 er der blevet påfaldende stille om hans navn og hans musik. Der er dog god grund til at drage Tarps musik frem i lyset, for dels var han som antydet en af sin samtids mest markante og fremtrædende komponister med en stor og alsidig produktion bag sig, dels er det billede, som nok de fleste har af Tarp som den elegante og underholdende komponist, så langt fra dækkende.

Svend Erik Tarp blev født den 6. august 1908 i Thisted, hvor faderen, cand. polyt. P.H. Tarp, gjorde tjeneste som driftsbestyrer ved Thisted-Fjerritslev Jernbane. I 1911, da Svend Erik Tarp kun var et par år, flyttede familien til Kolding, hvor faderen havde fået ansættelse som driftsbestyrer ved nogle private jernbaner, og det blev dermed i Kolding, Tarp kom til at tilbringe sin skoletid. Tarp blev student fra Kolding Højere Almenskole (senere Kolding Gymnasium) i 1927, og straks derefter påbegyndte han musikstudiet ved Københavns Universitet, men i 1930 optoges han på Det Kongelige Danske Musikkonservatorium, hvor han to år senere bestod Store Eksamens. Som lærere havde han Knud Jeppesen (teori) og Rudolph Simonsen (klaver). I 1933 og 1937 foretog han studierejser til Tyskland, Østrig og Holland, og i årene 1936-40 var han lærer ved Det Kongelige Teaters Operaskole, samtidig med at han frem til 1942 underviste ved konservatoriet i hørelære, musikhistorie og teori. I 1941-45 underviste Tarp ved Statens

Lærerhøjskole, og desuden var han ansat ved Københavns Universitets Musikvidenskabelige Laboratorium – det senere Musikvidenskabeligt Institut, nu Afdeling for Musikvidenskab.

Men allerede i 1938 havde Tarp fået ansættelse i den institution, som han skulle komme til at vie sine administrative evner til: KODA, som administrerer bl.a. danske komponisters og musikforlags opførelsesrettigheder. I de første mange år fungerede Tarp som konsulent, men fra 1961 til 1974 som KODA's administrerende direktør. Herudover var Tarp 1956-62 musikkonsulent ved Danmarks Radio og i en længere periode – 1941-60 – administrator for Edition Dania. Når det her tilføjes, at Tarp ud over det allerede nævnte varetog et antal betydningsfulde bestyrelses- og udvalgsposter i dansk musikliv, vil man forstå, i hvor høj grad det var administrativt arbejde, som udfyldte Tarps tid.

At Svend Erik Tarp således med årene i stigende grad kom til at indtage rollen som administrator i musiklivet, forhindrede ham imidlertid ikke i at komponere. Foruden en lang række klaverstykker komponerede Tarp symfonier, koncerter og andre orkesterstykker foruden kammermusik og sceneværker. Blandt de sidstnævnte er to operaer, *Prinsessen i det fjerne*, som kom op på Det Kongelige Teater i 1953, og tv-operaen 9.90 fra 1962 samt to balletter, *Den detroniserede dyretæmmer* og *Skyggen*. Endelig har Tarp skrevet filmmusik og bidraget til den danske sang med flere fine melodier; mest kendt er nok *Her har hjertet hjemme* og *I de grønne skove* – begge fra 1940 og optaget i tillægget til Folkehøjskolens Melodibog i 1964.

### Tarp og orkestret

Med denne cd påbegynder Dacapo udgivelsen af en række udvalgte orkesterværker af Svend Erik Tarp. Denne første cd indeholder tidlige orkesterværker komponeret i årene 1931-1942. De repræsenterer en frugtbar periode i Tarps produktion. I disse år udviklede han ikke mindst under påvirkning fra Igor Stravinsky den nærmest uforvekselige neoklassicistiske stil, som nok er blevet et af hans kendemærker, og som har gjort nogle af hans værker til populære nyklassikere i dansk musik. Mange har lært Tarp at kende gennem hans lette, diverterende orkestermusik, ligesom mange har nydt at spille hans klaverstykker; de er ofte taknemmelige at udføre selv for amatører, og det var typisk for Tarp, at han netop bestræbte sig på at komponere musik, som var imødekommende både for lytteren og for den, som skulle fremføre den.

Den elegante og lettligængelige musik er som nævnt nok den mest kendte, men dog ikke den eneste side af komponisten. Denne cd rummer en række værker, hvorfra et par kan betragtes

som stationer på vejen til en stilmæssig afklaring hen imod den nævnte neoklassicisme. Det tidligste af værkerne, *Suite over danske Folkevisemotiver fra 1933* [17]-[20], er skrevet af en ung mand med rødder i nordisk romantisk musik og blåkket diskret rettet mod den franske impressionisme. Dette sidste kommer ikke mindst til udtryk i den smukt klingende og meget afvekslende instrumentation, som kendetegner suiten. 1. sats, "Ravn'en han flyver om aften", er instrumenteret ganske sart med en engelskhornsolo, der ledsages af ostinate bratschfigurer og en tilbageholdt basstemme i celli og kontrabasser. I anden del folder strygerne sig ud i en klangfuld sats, dog uden at der ændres ved det næsten asketiske akkompagnement. I 2. sats, som er en skæmtewise, møder vi en livfuld stil med sprudlende akkompagnementsstemmer. Mellmedlen favoriserer træblæserne – ganske typisk for Tarps generation, hvor denne instrumentgruppe fik helt nye og væsentlige opgaver ikke mindst i en række kammermusikværker. Strygerne er dog ikke glemt og overtager på et tidspunkt træblæsernes rolle for til sidst at blive forenet med træblæserne inden A-delens tilbagevenden. Asketisk er nok ligeledes den rette betegnelse for 3. sats, "Liden Kirstens dans", hvorimod Tarp i den 4. og afsluttende sats, som er bygget på visen om "Hr. Ramund", lader trompeten føre an i den nærmest processionsagtige udsættelse af folkevisemelodien.

*Concertino for violin og orkester* [14]-[16] er slutt datedet den 17. maj 1932. Den blev uropført ved en koncert i Det unge Tonekunstnerselskab den 20. februar 1933 med Svend Christian Felumb på dirigentpodiet. Solist var Christian Esbensen, der få år senere, i 1937, blev solobratschist i Statsradiofoniens Symfoniorkester. Concertinoen er disponeret i ét sammenhængende forløb, der indledes med en barokpræget hovedtemadel, som efterfølges af en lyrisk smuk sidetemadel. Herpå optræder flere kadenceagtige violinpassager, men først efter en genoptagelse af hovedtemaet følger den egentlige solokadence. Efter en coda baseret på hovedtemaet følger en længere midterdel, hvor violinen udspinder en fin og enkel melodilinje. Som akkompagnement bemærker man bl.a. små melodiforløb i triolbevægelser i trompeter og ottende- og sekstendedelsbevægelser i de to saxofoner. Hovedtemaet vender nu tilbage og fører værket til afslutning. Concertinoen opviser en fin balance mellem et behersket romantisk udtryk og en sine steder mere pågående 1930'erstil med en hård rytmeforløb, hvor Neue Sachlichkeit og en egentlig modernisme stikker hovedet frem.

Blandt de værker af Tarp, som i mange år var hyppigt spillet, må nævnes de to lystspilouverturer, hvoraf den første og her indspillede [13] stammer fra 1940. Der er tale om velskrevne og charmerende musikalske pletskud, hvor Tarps spændstige rytmeforløb og udpræget lyriske tempera-

ment danner en smuk helhed. Tarp afstår ikke fra strejf af den store næsten romantiske gestus – nemlig i sidetemaet – men formår at inkorporere den i det velpointerede musikalske forløb.

Med sin *Concertino for fløjte og orkester* fra 1937 [10]-[12] synes Tarp at være nået til en i hvert fald foreløbig stilistisk afklaring. Hvor concertinoen for violin afspejlede en del af den stilistiske mangfoldighed, der prægede årene i begyndelsen af 1930'erne, er concertinoen for fløjte et stringent værk i en næsten gennemført neoklassicistisk og her mere præcist neobarok stil. Det er ikke neobarok i Knudåge Riisagers forstand, hvor det strenge polyfone præg under tiden kan synes at tynde satsen. Hos Tarp er det elegante udtryk i højsædet – det er vitterlig musik uden modhager. Skønt Tarp sine steder anvender imiterede afsnit, finder man generelt i værket en meget fri behandling af temaer og motiver. En del af stoffet i førstesatsen har tilmed en relativt uprægnant karakter, og der kan derfor nærmest umærkeligt ændres i såvel det tematiske som akkompagnementet, hvorved det bliver muligt at foretage lette overgange i forløbet.

Den 5. februar 1944 havde Niels Bjørn Larsens ballet *Den detroniserede Dyretæmmer* [1]-[9] premiere på Det Kongelige Teater. Birger Bartholin havde leveret idéen, og Tarp havde skrevet musikken, som lå færdig allerede i 1942. For koreografi, scenografi og iscenesættelse stod Niels Bjørn Larsen, medens kongelig kapelmester Johan Hye-Knudsen havde den musikalske ledelse. *Den detroniserede Dyretæmmer* blev opført sammen med to andre nye balletter, *Den evige Trio* med musik af Bernhard Christensen og *Passiones* med musik af Aleksandr Skrjabin, begge balletter med koreografi af Børge Ralov. Den meget enkle handling i *Den detroniserede Dyretæmmer* gengives her fra det trykte program til forestillingen: "Cirkus ankommer med sine Artister og forskellige Dyr, som præsenteres af Direktøren, Dyretæmmeren. Forestillingen begynder, og under denne udspiller der sig en Intrige mellem Dyretæmmeren, Danserinden og Akrobaten, som hun elsker. Dyretæmmeren gør Tilnærmelser til Danserinden, hvem han vil paatvinge sin Kærlighed; men ved Løvernes Hjælp tvinger de unge Pisker, som han tyranniserer hele Cirkus med, fra ham, og de forenes under hele Cirkus' Jubel."

Handlingsreferatet fremmaner udmærket det pittoreske miljø, som balletten foregår i, og dette understøttes af Tarps sprudlende musik; man må da også formode, at denne med sine illustrative kvaliteter har fængtet hos publikum. Ind imellem de veloplagede og rytmisk inciterende satser som "Cirkuskapellet spiller op" og "Dyretæmmeren svinger pisken" har Tarp placeret nogle mere indadvendte numre, som ikke mindst pga. deres instrumentation har en særlig virkning. Dette

gælder satsen "Løverne", hvor engelskhornet er fremtrædende, ligesom det var i "Hr. Ramund" af *Suite over danske Folkevisemotiver*, hvor det spillede en karakterfuld melodi til et ostinat akkompagnement i først bratscher og derefter celli. Men i *Den detroniserede Dyretæmmer* er virkningen anderledes "farlig" med de dybe kvinter som akkompagnement. I "Scene og danse triste" bemærker man endnu engang den udsøgte instrumentation, som her peger i retning af Maurice Ravel. Endelig giver Tarp satsen "Danserinden" et overordentlig elegant udtryk.

Medens balletten som nævnt kun fik en kort levetid på Nationalscenen – den gik kun 16 gange og er ikke siden taget op – var den her indspillede suite over musikken tidligere et hyppigt opført værk, bl.a. i Danmarks Radio. Seks af dansene lever i øvrigt videre som en del af Tarps klaver værk *Cirkus*. 10 smaa Klaverstykker for 2 og 4 hænder op. 47. som udkom i 1947.

Claus Røllum-Larsen, 2017

**Lena Kildahl** er Aarhus Symfoniorkesters solofløjtenist. Hun er uddannet i 1996 fra solistklassen på Det Kongelige Danske Musikkonservatorium hos Toke Lund Christiansen og Henrik Svitzer med sideløbende studier hos bl.a. Berliner Filharmonikernes solofløjtenist Andreas Blau og Manuela Wiesler i Wien. Lena har adskillige gange stået foran orkestret som solist i værker af Bach, Mozart, Nielsen og senest i 2014 i Gabriella Lena Franks tonedigt *llapa*. Hun er også en dedikeret kammermusiker med et repertoire, der spænder fra barokmusik til den ny musik, og udgav i 2013 en cd med musik for solofløjte af Marais, C.P.E. Bach og André Jolivet. Hun har siden 1998 undervist ved Det Jyske Musikkonservatorium. Lena Kildahl har modtaget bl.a. Harby Fondets rejselegat – kaldet 'De unges Sonning-pris'.

Den canadiske violinist og komponist **Stanislav Pronin**, Aarhus Symfoniorkesters koncertmester fra 2013-17, er født i Moskva og begyndte sine studier hos sin bedstefar, Veniamin Pronin, en tidligere professor ved Odessa Konservatoriet. Stanislav fortsatte studierne ved Indiana University og har taget kompositionstimer hos bl.a. Sven-David Sandstrom. Han optræder jævnligt i USA, Canada, Europa og Skandinavien og har samarbejdet med adskillige dirigenter, bl.a. Leonard Slatkin og Joshua Weilerstein. Stanislav er ivrigt optaget af den helt ny musik og har uropført værker af bl.a. John Adams, Ned Rorem, Hans Abrahamsen og Lera Auerbach. Hans cd-indspilninger tæller bl.a. en anmelderrost solo-debut på Naxos/Sono Luminus. Han har modtaget adskillige priser og spiller på en Nicola Bergonzi-violin fra 1785.

**Tobias Ringborg** føler sig hjemme både på podiet som dirigent, som violinist såvel som i operahuse. Han begyndte sin karriere som violinist i 1994 ved at vinde Den Svenske Solistpris og blev færdig samme år fra Kungliga Musikhögskolan med topkarakter. I 2000 tog han hul på en karriere som dirigent og har siden haft opera som sit speciale med særlig vægt på det italienske repertoire og Mozart. Han har haft engagementer hos de fleste skandinaviske operakompagnier samt Opera North i Leeds, Scottish Opera, Oper Leipzig og New Zealand Opera. Senest har han lavet *Figaros bryllup* på Scottish Opera, *Giordanos Fedora* på Kungliga Operan i Stockholm og *Cavalleria Rusticana/Pagliacci* på Opera North. Han medvirker på ca. 20 cd-indspilninger. I 2010 blev Tobias Ringborg hædret med Herbert Blomstedt Prisen af Kungliga Musikaliska Akademien, og i 2011 blev han medlem af samme akademi.



**Aarhus Symfoniorkester** blev grundlagt i 1935 og har til huse i Musikhuset Aarhus, hvor det råder over sit helt eget koncertsted; den prisbelønnede Symfonisk Sal. Orkestret består af 65 fastansatte musikere med chefdirigent Marc Soustrot i spidsen siden 2015. Orkestret afholder mere end 35 abonnementskoncerter om året, og derudover kommer familiekoncerter, lørdagskoncerter, kammerkoncerter, og samarbejdskoncerter med festivaler og spillesteder, bl.a. Musikhuset, Smukfest, Spot Festival og Aarhus Festuge. Aarhus Symfoniorkester er fast medspiller ved Den Jyske Operas årlige produktioner i den østjyske landsdel og har endvidere en betragtelig indspilningsvirksomhed af både danske, nykomponerede værker og det mere klassiske repertoire. Orkestret varetager mere end 100 skolekoncerter om året og lancerer i 2018 et nyt ambitiøst familieprojekt "Musikkens Børn", der henvender sig til før-skolebørn og deres forældre.

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DDD

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