

C.F.E. HORNEMAN: *Orchestral Works*

Danish National Symphony Orchestra, Johannes Gustavsson



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GURRE-SUITE (Gurre Suite) (1900)

<i>Ouverture og Mellemaktsmusik til Holger Drachmanns Drama "Gurre"</i> (Overture and entr'actes for Holger Drachmann's play, <i>Gurre</i>)	16:21
[1] I. Ouverture (Overture). Allegro non troppo	4:33
[2] II. Volmer og Tove (Volmer and Tove). Allegretto (Forspil til 2. akt / Prelude to Act II).....	5:01
[3] III. Toves Ligfærd (Tove's funeral procession). Largo (Forspil til 4. Akt / Prelude to Act IV)	4:11
[4] IV. I Skoven ved Gurre (In the woods by Gurre). Allegro non troppo (Forspil til 5. akt / Prelude to Act V)	2:35

SUITE AF "KAMPEN MED MUSERNE"

(Suite from <i>The Contest with the Muses</i>) (1896)	13:19
[5] I. Solopgang (Sunrise). Andantino. Tranquillo quasi ad libitum	2:13
[6] II. Muse-Kor (Chorus of the muses) *. Molto Andante sostenuto	2:53
[7] III. Satyrdans (Dance of the satyrs). Andantino	4:15
[8] IV. Bakkantisk Dans (Bacchantic dance). Allegro con brio	3:57

* Female voices of the Danish National Vocal Ensemble

OUVERTURE HÉROIQUE ('HELTELIV' / 'A hero's life').

CONCERTOUVERTURE (Concert Overture) (1867)

[9] Andante sostenuto. Allegro assai	12:33
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SUITE AF "KALANUS" (Suite from *Kalanus*) (1890)

[10] I. Introduktion og Bøn (Introduction and prayer). Andante sostenuto. Andante	7:15
[11] II. Festmusik og Kalanus' Dom (Festive music and the sentencing of Kalanus). Allegro vivace. Andantino	4:15
[12] III. Alexander, Allegro con fuoco	5:41
[13] IV. Kalanus i Feberdrømme (Kalanus in feverish dreams). Andante	3:55
[14] V. Introduktion til 5. Akt (Kalanus' Død) (Introduction to Act V [Death of Kalanus]). Molto maestoso	2:44

Total: 66:07

C.F.E. HORNEMAN by Inger Sørensen

CHRISTIAN FREDERIK EMIL HORNEMAN (1840-1906) was born into an artistically gifted family. His grandfather was the once-famous miniature painter Christian Horneman, best known today for his portrait of his friend the composer Friedrich Kuhlau and the often-reproduced miniature of the young Beethoven, whom he had got to know during his stay in Vienna. His father was Johan Ole Emil Horneman, the composer of the well-loved Danish songs *Dengang jeg drog afsted* and *Højt fra Træets grønne Top* and co-owner of Copenhagen's leading music publisher Horneman & Erslev.

Already as a teenager C.F.E. Horneman had tried his hand as an opera composer with his cousin Asger Hamerik as librettist, and since his father was a prosperous man in the 1850s he was allowed to travel to Leipzig to study at the famous Conservatory. This was where he formed a close friendship with his fellow student Edvard Grieg, a friendship that was to be of great importance to the development of both men.

Unfortunately, after two years of studies Horneman had to return to Copenhagen in 1860, because his father was on the verge of bankruptcy, so from the age of 20 Horneman had to struggle to make ends meet, primarily by teaching. But to contribute to the support of the family he also founded a new music publishing house with his father as general manager. For the publishing house he wrote a long succession of piano arrangements under foreign-sounding pseudonyms such as Pierre Lenoir and Victor Willy, to demonstrate the 'international' tendency of the publisher. In 1867 he was awarded the grant Det Anckerske Legat so he could travel and make the acquaintance of dramatic music in various parts of Europe. His precise route is unknown, but according to Horneman's own information, it was in Munich that he composed his *Ouverture Héroïque*, and it was there too he was living when his *Aladdin* overture, which he had begun in 1864, was performed at a Gewandhaus concert in Leipzig under the baton of Carl Reinecke.

Throughout his life Horneman was full of ideas and initiatives, but unfortunately few of them endured very long. For example in 1865, with among others Grieg, he formed the music society *Euterpe* as an alternative to the established society *Musikforeningen*, because they thought that the young Nordic composers should have their own platform.

Although there was great interest in the society, they had to close it down just two years later because of financial problems, but as early as the autumn of 1868 Horneman was ready with a new concept: Saturday soirées at the popular establishment *Casino*. Here the idea was to give a wider public the opportunity to hear good music inexpensively, but unfortunately this time too the revenues were substantially less than the expenditure, so this concert project soon met its demise.

Finally, in 1873, Horneman became a co-founder of a new music society, *Koncertforeningen*, where he was to be the conductor, alternating with Otto Malling. Horneman was no great shakes as a conductor, so although the concert society turned out to be more viable than the other two concert ventures, his own participation was short-lived; as early as 1876 he resigned after disagreements with his co-conductor.

Not until 1875 does Horneman seem to have found his own niche, when he started a course in music-reading, a discipline he considered to be a very important stage in musical education. In this he was so successful that in 1879 he expanded the courses to include other subjects, so that his music institute became a true alternative to the Copenhagen Academy of Music, which was headed by the composers Gade, Hartmann and H.S. Paulli.

Horneman devoted heart and soul to his music-teaching activity, but it took up so much of his time that he hardly had any opportunities to compose, even though he regarded this as his true vocation. It is therefore symptomatic that he worked for almost twenty years on his masterpiece, the opera *Aladdin*, which he had to radically rework after a scandalous premiere in 1888 marking the 25th anniversary of the accession of King Christian IX, before it was re-premiered fourteen years later and enjoyed its well-merited success.

Horneman's overall output is therefore regrettably small. Although he composed a number of songs, the main emphasis is on theatre music of various kinds, among other reasons because his daughter became an actress at the Dagmar Theatre, and his later son-in-law, P.A. Rosenberg, was a theatrical producer. In addition he composed several occasional cantatas, and thus came to share the fate of J.P.E. Hartmann: that a number of their compositions – regardless of the quality of the music – can no longer be performed, because they are tied to texts that can no longer be used.

Horneman was a controversial personality in the Copenhagen music world. In his later years in particular he felt persecuted by everything and everyone, so much that it assumed a pathological character. As Einar Christiansen, the director of the Royal Danish Theatre, put it: "He possessed an innate facility for falling foul of people, even those who wished him the best, such that he sometimes fell into the comical situation of being unable to remember who was his enemy and who was not". This also cost him his friendship of many years with Grieg, because he felt inferior and looked down on, which was not the case. On the contrary, Grieg often said that Horneman was a great source of inspiration to him. Horneman was a composer of rich talents, but never had the opportunity to unfold them as they deserved.

OUVERTURE HÉROIQUE

Horneman wrote very little pure orchestral music. He never attained the large forms such as symphony and concerto. Almost everything is tied to theatrical works. This youthful work from 1867 is the exception. It was written during his stay in Munich, and nothing has survived to tell us what the title refers to. This is left to the listener.

KALANUS

In May 1890 Horneman entered into an agreement with the director of the Dagmar Theatre, Chr. Riis-Knudsen, who had just enjoyed a success with Holger Drachmann's play *Esther*, for which Horneman had also composed the music. Before 15th September he was to write the music for Fr. Paludan-Müller's tragedy *Kalanus*, about the encounter between the Greek and the Indian philosophies of life – the same legend as Gade had used in 1869 as the basis of a choral work of the same name to a text by Carl Andersen.

The ascetic Indian sage Kalanus is on a pilgrimage in Persia when he meets the Greek conqueror Alexander the Great, who makes such a profound impression on him that he believes he has found in him the reincarnation of the god Brahma, the divine liberator who will establish the kingdom of justice on earth. Alexander gives him a friendly reception and wishes to make friends with him, but when Kalanus sees at a grand feast how Alexander, in extremely worldly fashion, becomes intoxicated with wine and women, he discovers

his terrible mistake and wishes to take his own life. Alexander tries to talk him out of this decision; the ruler of the world falls on his knees before the sage, who regards death as a purgation and the gateway to true bliss, and Kalanus voluntarily ascends the pyre.

Kalanus is a philosophizing poem whose conflict is at the spiritual level, and it is an open question whether Paludan-Müller, when he published his drama in 1854 in the collection *Tre Digte* (Three Poems) had at all imagined that it would be performed on stage. At all events, it had not yet happened in 1890, and this time too nothing came of it. Although Horneman had submitted his manuscript before the end of the year, the performances were abandoned because the theatre lacked the proper actor to play the title role. Not until September 1906, three months after Horneman's death, was the piece played on stage with Adam Poulsen as Alexander and Riis-Knudsen's co-director Martinus Nielsen as Kalanus. And it only ran for ten performances.

"And yet it was a feat – a feat in spite of all. For 'Kalanus' has been performed." So began Herman Bang his review in the newspaper *København*. He rejoices that it has finally come to the stage, as he had already proposed 25 years earlier, for in his view it was the most profound work in all of Danish literature. He made no mention whatsoever of Horneman's music. Nor did his colleague on *Politiken*, Sven Lange, feel called to write about the music; but "A.G." did write in *Nationaltidende*: "Kalanus" was accompanied throughout by Horneman's music, for the performance of which the composer waited years, until death snatched him away; dramatically, it only plays a crucial role in the Bacchante act and in the pyre scene in the last act."

Thankfully, as early as 1890 a suite had been written so that the music was not completely lost.

THE CONTEST WITH THE MUSES (THAMYRIS)

Even before the music for *Kalanus* had been finished, an even larger project was in the pipeline, a work that was to have almost as long a period of gestation as *Aladdin*. In the mid-eighties the poet Karl Gjellerup had planned a long dramatic poem on a subject from ancient Greece about King Thamyris, who embarked on a contest with the Muses and ended up blind and mad. The prologue, called *The Contest with the Muses*, was

finished in 1886, while the second part, *Helicon*, which was divided into the pastoral play *Myrtis* and the satyr play *Marsyas*, appeared in print in 1887. In February Gjellerup sent a greeting to the composer Niels W. Gade on the occasion of his 70th birthday, where he announced that he would shortly be sending him the first part of a major dramatic poem. Perhaps it had been Gjellerup's secret hope that Gade would set it to music, but it was Horneman who took on the task. This was to be a fateful decision.

In May 1890, when Gjellerup's text had been accepted by the Royal Theatre on the condition that the music was also approved, he immediately went to Horneman, who was enthusiastic because the text was so far from the modern opera plots which he described as: "Two lovers undergo a succession of love troubles with alternating suspicions of each other's honourable intentions, interlaced with the evil machinations of a rival male or female, which end with a murder. It seems to be carved into the consciousness of the modern public that such content is inextricably bound up with the concept of opera. If the lovers are not incessantly all over each other on a chaise-longue or a grassy bank in moonlight, it is no true opera."

However, the composition process was to be drawn out for almost as many years as *Aladdin*.

Two years later, when Gjellerup settled down in his wife's native Dresden, he got into financial difficulties and hoped that he could soon submit his finished work to the Royal Danish Theatre and thus ensure himself a certain income. Year after year he repeated the same question: "When will the score be finished?" At last, in April 1896 – six years after the acceptance of the text – it was submitted, but this was to make the matter even more problematical, for at the end of October Horneman finally received the official letter from the Royal Theatre, in which the theatre director P. Hansen told him that the theatre's censor, the conductor Johan Svendsen, had greatly praised the artistic value of his music, and that they therefore had no scruples about accepting it for performance. But at the same time it was emphasized that over time the various censors had drawn attention to Gjellerup's poem's "great theatrical shortcomings and the difficulty of any effective staging." This was true not least of the third part, the satyr play *Helicon*, to

which Horneman had set music. The Theatre therefore reserved the right to defer until later the decision whether the whole trilogy was to be performed or perhaps – with the consent of the author – only the last part, out of consideration for Horneman's music.

Gjellerup was furious, for in his desk drawer he had an official document that unequivocally announced that the text had been accepted. True, this was now six years since, but if Horneman had also been told in writing that his music had been accepted, Gjellerup thought they could force the Royal Theatre to keep their promise. However, this was not the case.

After several compromise proposals, such as omitting the two introductory plays and only performing *Helicon*, the matter came so much to a head that Gjellerup sat down and wrote a 15-page irate letter to Horneman, whom he considered the sole miscreant in the wretched affair, because he had been so extremely tardy in composing the music and moreover had been complicit in suggesting the amputation of Gjellerup's text. He ended by writing: "And now I am done, both with the letter and with you. The letter was long, although I am no zealot for writing long letters, since I have other uses for my pen, but this letter renders all further correspondence superfluous."

A once warm friendship had turned to hostility, and this came to determine the further fate of the work. Under the next theatre director, Einar Christiansen, too, the arguments raged back and forth, and the end of it all was that *Thamyris*, as the two authors had always called the work in their correspondence, was not performed at the Royal Theatre until February 1908, under the title *The Contest with the Muses*, and with a new prelude by P.A. Rosenberg, which Gjellerup had resignedly approved. The piece was only played three times, but Horneman was thankfully spared that disappointment, since he had died in June 1906.

GURRE

In May 1900 Horneman was called to a meeting with the director of the Royal Theatre, Einar Christiansen, and arrived in happy anticipation that it would be either about the re-premiere of *Aladdin* or about *Thamyris*. It was none of these. Instead he was handed Holger Drachmann's play *Gurre*, with the question whether he would set it to music.

He was given the book to take home and was asked to reply within no more than three days. Already on the way across the square Kongens Nytorv he conceived the idea that this was no more than a kind of consolation prize. So the same day he went to see Einar Christiansen at his private home and handed the book back with the information that he could not compose, for with one word the latter had shattered all the hopes of his youth and manhood. He was a corpse, and corpses could not compose.

However, Horneman was persuaded a few days later when he had a letter saying that they did in fact intend to re-premiere *Aladdin*. True, the Theatre had already given the *Gurre* job to Fini Henriques, but the stage director Julius Lehmann, who functioned as an intermediary, thought that Henriques could be persuaded to give up the task, since at the same time he had been given another commission. And so it was after all Horneman who was given the chance to write the music for the famous plot, which was also to prove so well suited to him.

Legend has it that King Valdemar Atterdag was so fond of his castle at Gurre that he had said that God could keep Heaven, as long as the King had Gurre. For this blasphemy he was punished by being condemned to hunt eternally with his retainers in the area around Gurre. This legend went all the way back to the medieval ballad of *Valdemar and Tove*, according to which Queen Helvig, jealous of the King's love affair with the young Tove, locked her in the bathhouse, ensuring that she died. In this version, though, it is not Valdemar Atterdag, but Valdemar the Great, who lived several hundred years earlier.

This romantic material had already fascinated many Danish poets before Drachmann's time. One need only mention names like Oehlenschläger, B.S. Ingemann, Carsten Hauch, Henrik Hertz, Hans Christian Andersen, Christian Winther and J.P. Jacobsen. The story had also been seen on stage before, as Johan Ludvig Heiberg had chosen the legend of Valdemar and Tove for his festival play *Syvsoverdag* (Seven Sleepers' Day) with music by J.P.E. Hartmann on the occasion of the Coronation of King Christian VIII at Frederiksborg Castle in 1840. In January 1878 P.E. Lange-Müller's opera *Tove* had been performed at the Royal Theatre, and during his study period in Paris in the mid-1860s Horneman's cousin, Asger Hamerik, had worked on an opera entitled *Tovelille*, which had been performed in extracts at the Salle Pleyel and later in its entirety at a soirée in Copenhagen in 1869.

There were thus plenty of models in 1898 when Drachmann was inspired to write his drama during a stay at the Marianelund Inn near Gurre.

Drachmann concentrated on the love triangle of King Volmer, Queen Helvig and the young Tove. The King meets the Count of Holstein, who will lend him money if he is reconciled with his queen, which he refuses, instead falling in love with Tove, whom he gets to know when she is searching for a lost ring. They meet on a summer evening by Lake Gurre, where she gives him her love; but soon he goes off campaigning and rejects Tove's plea to go with him. As soon as he has gone, Helvig takes her revenge by locking Tove in the overheated bathhouse, where she suffocates. When the King returns home, he kills Helvig's lover in revenge and imprisons her, but in the end reconciles with her for political reasons. Finally, Volmer meets the shade of Tove by Lake Gurre.

Horneman too knew the romantic castle ruin at Gurre. In August 1865, with his friends Grieg and the Slesner brothers, he had been on a walking tour from Fredensborg to Marianelund and Gurre. Grieg wrote afterwards in his diary: "A marvellous tour. Never have any ruins put me in such a splendid mood." Perhaps Horneman remembered this tour when he started to compose his music in the summer of 1900.

The music consists of a total of ten numbers, of which the overture and the four preludes form the suite, which is one of Horneman's best known works. It demonstrates his own conviction that romantic music was his true domain.

Inger Sørensen is a research librarian at the Danish Library of Education and has written the books *Horneman – en kunstnerslægt* (2011) and *Et venskab. C.F.E. Hornemans korrespondance med Edvard Grieg* (2011).

C.F.E. HORNEMAN af Inger Sørensen

CHRISTIAN FREDERIK EMIL HORNEMAN (1840-1906) var født ind i en kunstnerisk begavet familie. Hans farfar var den i sin tid berømte miniaturemaler Christian Horneman, der i dag er mest kendt for sit portræt af vennen Friedrich Kuhlau og den ofte gengivne miniature af den unge Beethoven, som han havde lært at kende under sit ophold i Wien. Faderen var Johan Ole Emil Horneman, komponisten til de højtelskede sange *Dengang jeg drog afsted og Højt fra Traets grønne Top* og medindehaveren af Københavns førende musikforlag Horneman & Erslev.

C.F.E. Horneman forsøgte sig allerede som teenager som operakomponist med fætteren Asger Hamerik som librettist, og eftersom faderen i 1850'erne var en velhavende mand, fik han lov til at rejse til Leipzig for at studere ved det berømte musikkonservatorium. Det var her, at han stiftede et nært venskab med sin medstuderende, Edvard Grieg, en venskab der blev af stor betydning for begges udvikling.

Desværre måtte Horneman efter to års studier i 1860 vende tilbage til København, fordi hans far var på fallittens rand, så allerede fra 20-års alderen måtte Horneman kæmpe en hård kamp for dagen og vejen primært gennem at undervise. Men for at bidrage til familiens understøttelse oprettede han også et nyt musikforlag med faderen som bestyrer. Hertil skrev han en lang række klaverarrangementer under fremmedklingende pseudonymer som Pierre Lenoir og Victor Willy for at vise forlagets "internationale" tilsnit. I 1867 fik han tildelt Det Anckerske Legat med det formål at stifte bekendtskab med dramatisk musik rundt om i Europa. Den nøjagtige rejserute kendes ikke, men ifølge Hornemans egne oplysninger var det i München, at han komponerede sin *Ouverture Héroïque*, og det var også her han opholdt sig, da hans *Aladdin*-ouverture, som han havde påbegyndt i 1864, blev opført ved en Gewandhaus-koncert i Leipzig under ledelse af Carl Reinecke.

Livet igennem var Horneman fuld af idéer og initiativer, men desværre var det kun de færreste der levede ret længe. Således stiftede han i 1865 sammen med bl.a. Grieg musikforeningen "Euterpe" som et alternativ til Musikforeningen, fordi de mente, at de unge nordiske komponister skulle have deres egen platform. Selv om der var stor inter-

esse for foreningen, måtte man dog dreje nogen om to år senere af økonomiske årsager, men allerede i efteråret 1868 var Horneman parat med et nyt koncept: Lørdagssoiréer i det folkekære Casino. Her var det idéen at give et bredere publikum mulighed for at høre god musik for en billig penge, men desværre var indtægterne også denne gang væsentlig mindre end udgifterne, så også dette koncertprojekt gik snart sin død i møde.

Endelig var Horneman i 1873 medstifter af "Koncertforeningen", hvor han skulle være dirigent alternerende med Otto Malling. Horneman var ikke den store dirigentbegavelse, så selv om Koncertforeningen viste sig at være mere levedygtig end de to andre koncertforetagender, så blev hans deltagelse kortvarig, da han allerede i 1876 meldte sig ud efter uoverensstemmelser med sin meddirigent.

Først i 1875 synes Horneman at have fundet sin egen niche, da han oprettede et kursus i nodelæsning, en disciplin han anså for at være et meget vigtigt led i musikalsk dannelses. Her fik han så megen succes, at han i 1879 udvidede undervisningstilbuddet til også at omfatte andre fag, så at hans musikinstitut blev et regulært alternativ til Københavns Musikkonservatorium, der lededes af Gade, Hartmann og H.S. Paulli.

Horneman gik med liv og sjæl op i sin musikpædagogiske gerning, men den optog så meget af hans tid, at han næsten ikke fik mulighed for at komponere, selv om han betragtede dette som sit egentlige kald. Det er derfor symptomatisk, at han abejdede henved tyve år på sit hovedværk, operaen *Aladdin*, som han så efter en skandaløs uropførelse i 1888 i anledning af Christian IX's 25-års regeringsjubilæum omarbejdede gennemgribende, inden den fjerde år senere blev genoptaget og fik sin fortjente succes.

Hornemans samlede produktion er derfor beklagelsesværdigt lille. Selv om han har komponeret en del sange, ligger hovedvægten på scenemusik af forskellig art, bl.a. fordi hans datter blev skuespillerinde ved Dagmarteatret, og hans senere svigersøn, P.A. Rosenberg, var sceneinstruktør. Desuden har han komponeret flere lejlighedskantater, og derved er han kommet til at dele skæbne med J.P.E. Hartmann: at en del af deres kompositioner – uanset musikkens kvaliteter – ikke mere kan opføres, fordi de er knyttet til tekster, der ikke mere benyttes.

Horneman var en kontroversiel personlighed i det københavnske musikliv. Især i sine senere år følte han sig forfulgt af alt og alle i en grad, der antog sygelig karakter. Som Det

Kongelige Teaters chef, Einar Christiansen, udalte: "Han besad en medfødt Lethed til at lægge sig ud med Mennesker, selv med dem, der vilde ham det bedst, saa at han stundom geraadeede i den komiske Kasus ikke at kunne huske, hvem der var hans Uven og hvem ikke". Det kostede ham også hans mangeårige nære venskab med Grieg, fordi han følte sig underlegen og set ned på, hvad der ikke var tilfældet. Tværtimod. Grieg gav ofte udtryk for, at Horneman var en stor inspirationskilde for ham. Horneman var en rigt begavet komponist, men han fik aldrig mulighed for at udfolde sine evner, som de fortjente.

OVERTURE HÉROIQUE

Horneman har skrevet meget lidt ren orkestermusik. Han nåede aldrig til de store former som symfoni og koncert. Næsten alt er knyttet til sceniske værker. Dette ungdomsværk fra 1867 er undtagelsen. Den blev til under opholdet i München, og der er intet overleveret om, hvad titlen hentyder til. Det er overladt til lytteren.

KALANUS

I maj 1890 indgik Horneman en aftale med Dagmarteatrets direktør, Chr. Riis-Knudsen, der kort forinden havde haft succes med Drachmanns skuespil *Esther*, som Horneman også havde komponeret musik til. Han skulleinden den 15. september skrive musikken til Fr. Paludan-Müllers tragedie *Kalanus* om mødet mellem den græske og den indiske livsfilosofi - det samme sagn, som Gade i 1869 havde lagt til grund for sit korværk af samme navn til tekst af Carl Andersen.

Den asketiske indiske vismand Kalanus er på pilgrimsrejse i Persien, da han møder den græske verdenserobrer Alexander den Store, som gør et så dybt indtryk på ham, at han i ham mener at have fundet den genfødte guddom Brahma, den guddommelige befrier, der vil grundlægge retfærdighedens rige på jorden. Alexander modtager ham venligt og vil slutte venskab med ham, men da Kalanus ved et stort gæstebud oplever, hvorledes Alexander på yderst verdsdig vis lader sig beruse af vin og kvinder, opdager han sin grusomme fejtagelse og vil tage sit eget liv. Alexander forsøger at tale ham fra denne beslutning, verdensherskeren falder på knæ for vismanden, der betragter døden som en lutrings og indgangen til den sande lyksalighed, men Kalanus bestiger frivilligt bålet.

Kalanus er et filosoferende drama, hvis konflikt ligger på det sjælelige plan, og det er et åbent spørgsmål, om Paludan-Müller, da han i 1854 udgav sit drama i samlingen *Tre Digte*, overhovedet havde tænkt sig, at det skulle opføres på en scene. Det var i hvert fald endnu ikke sket i 1890, og denne gang blev det heller ikke til noget. Selv om Horneman havde indleveret sit manuskript inden årets udgang, blev opførelserne opgivet, fordi man ikke havde den rigtige skuespiller til at spille titelrollen. Først i september 1906, tre måneder efter Hornemans død, gik stykket over scenen med Adam Poulsen som Alexander og Riis-Knudsens meddirektør Martinus Nielsen som Kalanus. Kun 10 opførelser blev det til.

"Og dog var det en Daad – en Daad trods alt. Thi 'Kalanus' er spillet". Således indledte Herman Bang sin anmeldelse i dagbladet *København*. Han jublede over, at det endelig var kommet på scenen, således som han havde foreslået allerede femogtyve år tidligere, thi for ham var det det dybeste værk i den danske litteratur. Hornemans musik nævnte han overhovedet ikke. Heller ikke hans kollega på *Politiken*, Sven Lange, følte sig kaldet til at skrive om musikken, mens "A.G." i *Nationaltidende* dog skrev: "'Kalanus' ledsagedes helt igennem af Hornemans Musik, paa hvis Fremførelse Komponisten ventede i Aarevis, indtil Døden bortrev ham; dramatisk set spiller den kun en afgørende Rolle i Bakkantakten og i Baalscenen i sidste Akt."

Gudskelev blev der allerede i 1890 udarbejdet en suite, således at musikken ikke gik helt tabt.

KAMPEN MED MUSERNE (THAMYRIS)

Allerede inden musikken til *Kalanus* var komponeret færdig, var et endnu større projekt undervejs, et værk der skulle få en næsten lige så lang tilblivelseshistorie som *Aladdin*. Digteren Karl Gjellerup havde allerede i midten af firserne planlagt et stort dramatisk digt fra oltidens Grækenland om Kong Thamyris, der indlod sig i væddekamp med muserne og endte som blindet og vanvittig. Prologen, kaldet *Kampen med Muserne*, var færdig i 1886, mens anden del, *Helikon*, der var delt i hyrdespillet *Myrtis* og satyrspillet *Marsyas*, udkom på tryk i 1887. I februar sendte Gjellerup en hilsen til Niels W. Gade i anledning af hans 70-års fødselsdag, hvor han bebudede, at han om kort tid ville sende ham første del af et

større dramatisk digt. Måske havde det været Gjellerups lønlige håb, at Gade ville sætte det i musik, men det blev Horneman, der påtog sig opgaven. Det skulle blive skæbnesvanger.

I maj 1890, da Gjellerup havde fået sin tekst antaget af Det Kongelige Teater under forudsætning af, at musikken også blev godkendt, henvendte han sig straks til Horneman, der var begejstret, fordi teksten lå så langt fra de moderne operahandlinger, som han beskrev således: "To Elskende gjennemgaard en Række Kjærligheds-Lidelser med skiftevis Mistanke om hverandres oprigtige Hensigter, gjennemslyngede af en Rivals eller Rivalindes onde Intriger, der ender med et Mord. Det synes som fastslaaet i det moderne Publicums Bevidsthed, at et saadant Indhold er uadskilleligt forbundet med Begrebet Opera; naar ikke de Elskende uafladelig hænge om hinanden paa en Chaise-longue eller paa en Græsbænk i Maaneskiær, er det ingen rigtig Opera."

Kompositionsforsøket skulle dog komme til at strække sig over næsten lige så mange år som *Aladdin*.

Da Gjellerup to år senere slog sig ned i sin kones fødeby Dresden, kom han i økonomiske vanskeligheder og håbede derfor, at de snart kunne indlevere det færdige værk til Det Kongelige Teater og dermed sikre en vis indtægt. År efter år gentog han det samme spørgsmål: "Hvornår bliver partituret færdigt." Endelig i april 1896 – 6 år efter antagelsen af teksten – blev det indleveret, men det skulle kun gøre sagen endnu mere problematisk, for i slutningen af oktober modtog Horneman endelig den officielle skrivelse fra Det Kongelige Teater, hvori teaterchefen P. Hansen meddelte ham, at censor, kapelmester Johan Svendsen, havde udtalet sig meget rosende om den kunstneriske værdi af hans musik, og at man derfor ikke betænkte sig på at antage den til opførelse. Men samtidig blev det også fremhævet, at de forskellige censorer i tidens løb havde gjort opmærksom på Gjellerups digtnings "store sceniske Mangler og Vanskæligheden ved en virkningsfuld Iscenesættelse". Dette gjaldt ikke mindst tredje del, satyrspillet *Helikon*, som Horneman havde sat musik til. Derfor forbeholdt Teatret sig ret til først senere at afgøre, om hele trilogien skulle opføres, eller måske – med forfatterens samtykke – kun den sidste del af hensyn til Hornemans musik.

Gjellerup blev rasende, for han havde jo i sin skrivebordsskuffe et officielt dokument, der utvetydigt meddelte, at teksten var antaget. Det lå godt nok efterhånden seks år

tilbage, men hvis Horneman også havde fået det skriftligt, at hans musik var antaget, mente Gjellerup, at de kunne tvinge Det Kongelige Teater til at holde, hvad de havde lovet. Det var imidlertid ikke tilfældet.

Efter forskellige kompromisforslag om at udelade de to indledende skuespildele og kun opføre *Helikon*, gik sagen i den grad i hårdknude, at Gjellerup satte sig ned og skrev et femten sider harmdirrende brev til Horneman, som han mente alene var skyld i miseren, fordi han havde været så ekstremt længe om at komponere musikken og ydermere havde været med til at foreslå amputationen af Gjellerups tekst. Han sluttede med at skrive: "Og nu er jeg færdig, baade med Brevet og med Dem. Brevet blev langt, skjønt jeg ikke sværmer for at skrive lange Breve, da jeg har anden Brug for min Pen, men dette Brev overflodiggjør ogsaa al videre Breweksling."

Et tidligere varmt veneskab var vendt til fjendskab, og det kom til at bestemme værkets videre skæbne. Også under den efterfølgende teaterchef, Einar Christiansen, bølgede diskussionerne frem og tilbage, og enden på det hele blev, at *Thamyris*, som de to op havsmænd hele tiden havde kaldt værket i deres korrespondance, først blev opført på Det Kongelige Teater i februar 1908 under titlen *Kampen med Muserne* og med et nyt forspil af P.A. Rosenberg, som Gjellerup resigneret havde godkendt. Stykket gik kun tre gange, men det blev Horneman gudskelov forsøket for at opleve. Han var død i juni 1906.

GURRE

I maj 1900 blev Horneman indkaldt til et møde med Det Kongelige Teaters chef, Einar Christiansen, og ankom i den glade forvisning, at det drejede sig om enten genopførelsen af *Aladdin* eller om *Thamyris*. Det var ingen af delene. I stedet fik han udleveret Holger Drachmanns skuespil *Gurre* med spørgsmålet, om han ville sætte musik til det. Han fik bogen med hjem og blev bedt om at svare senest tre dage senere. Allerede på vejen over Kongens Nytorv fik han den tanke, at dette blot var ment som et plaster på såret. Derfor opsøgte han samme dag Einar Christiansen i hans privatbolig og leverede bogen tilbage med besked om, at han ikke kunne komponere, for denne havde med ét ord knust alle hans ungdoms og manddoms forhåbninger. Han var et lig, og lig kunne ikke komponere.

Horneman lod sig dog overtale et par dage senere, da han fik brev om, at man alligevel agtede at genopføre *Aladdin*. Godt nok havde teatret allerede viderefivet opgaven til Fini Henriques, men sceneinstruktøren Julius Lehmann, der fungerede som mellemmand, mente nok, at denne lod sig overtale til at give opgaven fra sig, da han samtidig havde fået en anden bestilling. Således blev det alligevel Horneman, der fik lejlighed til at skrive musik til den berømte handling, der skulle vise sig at ligge så godt for ham.

Sagnet fortæller, at Valdemar Atterdag holdt så meget af sit slot i Gurre, at han havde udtalet, at Gud gerne måtte beholde himmerige, når blot hán havde Gurre. For denne gudsbespottelse blev han straffet med for evigt at skulle jage med sine jægere i omegnen omkring Gurre. Dette sagn gik helt tilbage til folkevisen om Valdemar og Tove, ifølge hvilken dronning Helvig i jalously over kongens kærlighedsforhold til den unge Tove låste hende inde i badstuen, så hun døde. I denne version er det dog ikke Valdemar Atterdag, men Valdemar den Store, der levede flere hundrede år tidligere.

Dette romantiske stof havde allerede før Drachmanns tid fascineret talrige danske digtere. Man kan blot nævne navne som Oehlenschläger, B.S. Ingemann, Carsten Hauch, Henrik Hertz, H.C. Andersen, Chr. Winther og J.P. Jacobsen. Også på scenen havde man set historien tidligere, idet Johan Ludvig Heiberg havde valgt sagnet om Valdemar og Tove til sit festspil *Syvsoverdag* med musik af J.P.E. Hartmann i anledning af Christian VIII's kroning på Frederiksborg Slot i 1840; i januar 1878 var P.E. Lange-Müllers opera *Tove* blevet opført på Det Kongelige Teater, og Hornemans fætter, Asger Hamerik, havde under sit studieophold i Paris i midten af 1860'erne arbejdet på en opera med titlen *Tovelille*, der i uddrag var blevet opført i Salle Pleyel og senere i sin helhed ved en soirée i København i 1869.

Der var således forbilleder nok, da Drachmann i 1898 lod sig inspirere til sit drama under et ophold på Marianelund Kro i nærheden af Gurre.

Drachmann koncentrede sig om trekantsdramaet mellem Kong Volmer, dronning Helvig og den unge Tove. Kongen mødes med greven af Holsten, der vil låne ham penge, hvis han forliger sig med sin dronning, hvad han afslår, og i stedet forelsker han sig i Tove, som han lærer at kende, da hun leder efter en tabt ring. De mødes en sommernat ved Gurre Sø, hvor hun skænker ham sin kærlighed, men snart drager han i ledning og

afslår Toves bøn om at følge ham. Så snart han er borte, hævner Helvig sig ved at lukke Tove inde i den overophedede badstue, hvor hun kvæles. Da kongen vender tilbage, dræber han Helvigs elsker som hævn og spærre hende inde, men lader sig til sidst forsonet med hende af politiske årsager. Endelig mødes Volmer med Toves skygge ved Gurre Sø.

Også Horneman kendte den romantiske slotsruin i Gurre. I august 1865 havde han sammen med vennerne Grieg og brødrene Slesner foretaget en fodtur fra Fredensborg til netop Marianelund og Gurre. Grieg skrev bagefter i sin dagbog: "En herlig Tur. Aldrig har nogen Ruiner sat mig i en saa herlig Stemning." Måske mindedes Horneman denne tur, da han tog fat på at komponere sin musik i sommeren 1900.

Musikken består af i alt 10 numre, hvoraf ouverturen og de fire forspil udgør den suite, der er et af Hornemans kendteste værker. Den beviser hans egen opfattelse af, at det var dramatisk musik, der var hans egentlige felt.

Inger Sørensen er forskningsbibliotekar ved Danmarks Pædagogiske Bibliotek og har skrevet bøgerne: "Horneman – en kunstnerslægt" (2011) og "Et venskab. C.F.E. Hornemans korrespondance med Edvard Grieg" (2011).

Muse-Kor

Karl Gjellerup (1857-1919)

- 6 Fører Apollon
du som er lyset og solen
altskuende!
Phoebos, vor fører!
Thamyris!
Hil dig, vor drot!
Sangens og lysets stærke gud!
Vi følge dit bud!
Hil dig, vor fører, solens og lysets
strålende hersker!
Hil dig vor fører, Pæan!

Chorus of the muses

Karl Gjellerup (1857-1919)

O leader Apollo,
Thou who art the light and the sun
Thou who seest everything!
Phoebos, our leader!
Thamyris!
Hail to thee, our king!
Mighty god of song and of light!
We follow thy bidding!
Hail to thee, our leader, glorious ruler of
the sun and the light!
Hail to thee, our leader, Paean!

THE PERFORMERS

Since their debut in 2007 the DANISH NATIONAL VOCAL ENSEMBLE's 18 full-time professional singers have grappled with everything from early music and the Baroque to Romantic works and demanding contemporary music. Works that require strong individual performances stand high in the repertoire of the Danish National Vocal Ensemble. The 18 singers are all experienced soloists who bring expression and life to the music. Their work is all about personal commitment and razor-sharp precision, whether they are singing works like Messiaen's *Cinq Rechants* for 12 solo voices or Orlando di Lasso's polyphonic masterpieces from the 16th century. The Danish National Vocal Ensemble has close ties to Danish and other Nordic music – for example the Danish Per Nørgård and the Swedish Sven-David Sandström have written music specifically for the Danish National Vocal Ensemble. The DNVE is a flexible choir which performs fully manned or in smaller groupings. The choir can be expanded with the 56 singers of the Danish National Choir, and the DNVE will often join forces with other choirs. The ensemble has sung with among others Concerto Copenhagen, the Malmö Symphony Orchestra, the Bergen Philharmonic and NDR in Hamburg, as well as concerts with the Danish National Symphony Orchestra and the Danish National Chamber Orchestra. The DNVE collaborates with several guest conductors including Paul Van Nevel, Peter Dijkstra, Marcus Creed and Olof Boman.

THE DANISH NATIONAL SYMPHONY ORCHESTRA was founded as a radio orchestra in 1925 in connection with the launch of the Danish Broadcasting Corporation (DR), and consists today of 99 musicians. The orchestra is based in the DR Concert Hall, one of Europe's most spectacular concert halls inaugurated in 2009. Earlier chief conductors of the DNSO have included Gerd Albrecht, Ulf Schirmer, Leif Segerstam and Lambert Gardelli. The orchestra's honorary conductors are Thomas Dausgaard, who was chief conductor from 2004 until 2011, and Herbert Blomstedt, who was chief conductor from 1967 until 1977. The Danish National Symphony Orchestra's principal guest conductors have been Yuri Temirkanov, Michael Schønwandt and Dmitry Kitajenko. Two legendary conductors built the orchestra up in the early years: Fritz Busch and the Russian Nicolai

Malko, whom the orchestra honours with the international Malko Competition for Young Conductors. The Orchestra has performed under many others of the 20th century's greatest conductors, including Sergiu Celibidache, Kurt Sanderling, Marek Janowski, Gary Bertini, Christopher Hogwood and Paul McCreesh. The Danish National Symphony Orchestra tours both at home and abroad. In recent years the orchestra has performed in China and Korea and has been on tour to Europe's finest concert halls - the Concertgebouw in Amsterdam, the Musikverein and Konzerthaus in Vienna, the Philharmonie in Berlin and the Théâtre des Champs-Elysées in Paris - and has appeared at festivals like The Proms, the Salzburg Festival and Prague Spring. It has recorded innumerable CDs for labels like Decca, Chandos and Dacapo, and has received awards for recordings from all over the world. In 2012 Rafael Frühbeck de Burgos is the new chief conductor.

JOHANNES GUSTAVSSON, born in 1975, is one of Sweden's leading young conductors. He is a versatile artist and conducts both symphonic and operatic repertoire at a high level with a number of leading Scandinavian orchestras and opera companies including the Swedish Radio Orchestra, the Stockholm Philharmonic, the Royal Swedish Opera, the Gothenburg Symphony Orchestra, the Gothenburg Opera and the Oslo Philharmonic; he conducts orchestras all over Sweden, Finland and Norway on a regular basis. Since 2009 Johannes Gustavsson has been one of four First Conductors for Ostrobothnian Chamber Orchestra in Finland and from autumn 2012 he will be Artistic Partner for Oulu Symphony Orchestra, also in Finland. He is first Guest Conductor of the Västerås Sinfonietta and Artistic Advisor for the Nordic Chamber Orchestra. Johannes Gustavsson has premiered more than 30 orchestral works written by Nordic composers. Gustavsson has received several awards and prizes; he is the first recipient of the Swedish Conductor's Award and the first to receive the Herbert Blomstedt Conductor's Award. Originally, Johannes Gustavsson studied viola and took his diploma in conducting at the Norwegian Academy of Music after studies with Lars Anders Tomter, Ole Kristian Ruud and Olav Anton Thommessen.

DE MEDVIRKENDE

DR VOKALENSEMBLETS 18 professionelle fuldtidssangere har siden debuten i 2007 taget livtag med alt fra tidlig musik og barok til romantiske værker og krævende ny musik. Værker, der kræver stærke individuelle præstationer, står højt på listen hos DR VokalEnsemplet. De 18 sangere er erfarne solister, som bringer udtryk og liv ind i musikken. Det handler om personligt engagement og knivskarp præcision, hvad enten det er moderne værker som Messiaens *Cinq Rechants* for 12 solostemmer eller Orlando de Lassus' polyfone mesterværker fra 1500-tallet. DR VokalEnsemplet har et tæt forhold til den danske og nordiske musik, fx Per Nørgård, ligesom den svenske komponist Sven-David Sandström har skrevet musik specielt til DR VokalEnsemplet. DR VokalEnsemplet er et fleksibelt kor, der optræder med fuldt mandskab eller i mindre grupperinger. Koret kan udvides med de 56 sangere fra DR KoncertKoret, og VokalEnsemplet går også gerne i samarbejde med andre kor. DR VokalEnsemplet har sunget med bl.a. Concerto Copenhagen, Malmö SymfoniOrkester, Bergen Filharmonikerne og NDR i Hamburg, foruden koncerter med DR SymfoniOrkestret og DR UnderholdningsOrkestret. DR VokalEnsemplet samarbejder med flere gæstedirigerenter, bl.a. Paul Van Nevel, Peter Dijkstra, Marcus Creed og Olof Boman.

DR SYMFONIORKESTRET er Danmarks nationale symfoniorkester. Det er grundlagt som radioorkester i 1925 i forbindelse med DR's begyndelse og består i dag af 99 musikere. 2004-2011 var orkestrets chefdirigent Thomas Dausgaard, den første danske chefdirigent for DR SymfoniOrkestret. Orkestret hører hjemme i DR's koncerthus, en af Europas mest spektakulære koncertsale, som blev indviet i 2009. Blandt DR SymfoniOrkestrets chefdirigenter har været Gerd Albrecht, Leif Segerstam og Lamberto Gardelli. Orkestrets æresdirigent er Herbert Blomstedt, der fra 1967 til 1977 var chefdirigent. DR SymfoniOrkestrets seneste 1. gæstedirigerenter har været Yuri Temirkanov, Michael Schönwandt og Dmitrij Kitajenko. To legendariske dirigenter byggede orkestret op i de tidlige år: Fritz Busch og russeren Nicolai Malko, som orkestret ærer med den internationale Malko Konkurrence for unge dirigenter. Blandt andre store dirigenter, DR SymfoniOrkestret har samarbejdet regelmæssigt med, er Sergiu Celibidache, Kurt Sanderling, Marek Janowski, Rafael Frühbeck de Burgos, Gary Bertini, Christopher Hogwood og

Paul McCreesh. DR SymfoniOrkestret turnerer i både ind- og udland. De seneste år har orkestret optrådt i Kina og Korea og turneret til Europas fineste koncertsale som Concertgebouw i Amsterdam, Musikverein og Konzerthaus i Wien, Filharmonien i Berlin og Théâtre des Champs-Elysées i Paris og optrådt ved festivaler som The Proms, Salzburg Festspillene og Prag Forår. Orkestret har indspillet utallige cd'er for plademærker som Dacapo, Decca og Chandos og har modtaget udmærkelser for indspilningerne fra hele verden. I 2012 tiltræder Rafael Frühbeck de Burgos som ny chefdirigent.

JOHANNES GUSTAVSSON, født i 1975, er en af Sveriges førende unge dirigenter. Hans store alsidighed inden for både orkester- og operarepertoiret har bragt ham til opera-huse og orkestre over hele Skandinavien, bl.a. Sveriges Radios Symfoniorkester, Stockholm Filharmonien, Den Kgl. Svenske Opera, Göteborg Symfoniorkester, Göteborg Operaen og Oslo Filharmonikerne. Han dirigerer regelmæssigt orkestre over hele Sverige, Finland og Norge. Siden 2009 har Johannes Gustavsson været fast dirigent for det finske Ostrobothnian Chamber Orchestra, og fra efteråret 2012 tiltræder han som kunstnerisk konsulent for Oulu Symfoniorkester i Finland. Han er desuden 1. gæstedirigent for Västerås Sinfonietta og kunstnerisk rådgiver for Det Nordiske Kammerorkester. Johannes Gustavsson har stået i spidsen for flere end 30 uropførelser af nordisk musik. Han har modtaget adskillige priser og anerkendelser og modtog som den første 'Svenske Dirigenters Pris' samt 'Herbert Blomstedt Dirigent Prisen'. Johannes Gustavsson studerede oprindeligt bratsch og tog diplomeksamen i direktion ved Musikhøjskolen i Oslo efter studier hos Lars Anders Tomter, Ole Kristian Ruud og Olav Anton Thommessen.



JOHANNES GUSTAVSSON



DANISH NATIONAL SYMPHONY ORCHESTRA

DDD

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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.

