



BENT SØRENSEN

Mignon

Katrine Gislinge
Lapland Chamber Orchestra
John Storgårds

BENT SØRENSEN

Mignon

Katrine Gislinge, *piano*

Lapland Chamber Orchestra

John Storgårds, *conductor & solo violin*

	<i>Mignon – Papillons</i> (2013-14) *	23:51
	<i>for piano and strings</i>	
1	I. Andante	5:05
2	II. Fluente	1:04
3	III. Moderato cantabile molto espressivo	1:34
4	IV. Allegretto	3:51
5	V.	4:41
6	VI. Scherzando	2:55
7	VII. Calmo con delicatezza	4:41

8	<i>Serenissima</i> (2014) *	5:17
	<i>for solo violin</i>	
	<i>Sinful Songs</i> (1997-98) *	15:47
	<i>for ensemble</i>	
9	I.	8:35
10	II.	7:12
11	<i>The Lady of Shalott</i> (1987; 1992)	7:30
	<i>version for solo violin</i>	
	<i>Ständchen</i> (2006) *	15:49
	<i>for 8 players</i>	
12	I.	3:32
13	II.	4:25
14	III.	4:03
15	IV.	1:58
16	V.	1:51
17	<i>The Weeping White Room</i> (2002)	7:42
	<i>for piano and ensemble</i>	

* World premiere recordings

Total: 76:06

Composers of the past may have viewed silence as a void to be filled; the blank page that stares up at the writer. But for Bent Sørensen, silence is proving a commodity of increasing preciousness and fertility. More and more, silence is casting its spell over Sørensen's music – both as an integral and provocative element of the discourse, and as a sound so suddenly and so beautifully resonant that his own notes must tread carefully and quietly out of its way.

In that sense, we can talk of Sørensen's career as a process of distillation as much as development. He has written for single instruments and for gargantuan orchestras with multiple soloists attached. But whatever the scoring, the sonic fingerprint of Sørensen's music remains consistent. That goes beyond overarching goals like textural beauty and delicacy of counterpoint, and reaches into the music's actual anatomy: its standard-interval melodies; its distinctive smudged tonality; its frequent high registers; its supplementary vocal sounds or physical instructions; its many echo effects and thematic reflections.

'From the moment we are born, there is one way – a slow slippage into decline.' So said Sørensen in the mid 1990s when his violin concerto *Sterbende gärten* was first performed. Those words could preface almost every work he has written since; perhaps they also sowed the seeds of his music's increasing quietness. But despite the neo-Romantic longing and teasing obsession with the past that characterises his work, Sørensen is a modernist who speaks of the here-and-now. When musical 'traditions' are glimpsed in his pieces – passing fugues or folk songs, fragments from old masters – they are partially concealed or yanked out of view before they can become reassuring or trite. That, or they appear wrecked from the start: too decrepit to touch, emotionally unavailable. Sørensen makes them so, just as he himself summons the silences with which his notes so delicately dance.

Mignon – Papillons (2013-14)

Papillons is a trilogy of scores dating from 2013-14 consisting of *Pantomime*, *Rosenbad* and *Mignon*. Each uses the same central piano part across its movements, but each varies the order those piano movements are played in, and each places it in a different instrumental context:



Bent Sørensen

Pantomime is scored for piano and ensemble, *Rosenbad* for piano quintet, and *Mignon* for piano and strings (string orchestra, two string quartets and two solo violins, positioned spatially around the stage and audience). As a result, Sørensen tells 'the same totally different story' in each piece.

What might that story be? String phrases in *Mignon*'s opening 'Andante' rise and fall – blossom and decay – while the piano suggests a veiled shape built from Sørensen's hallmark tonal intervals that emerges as a clear theme. Suddenly the music appears to fall into darkness, only to be invaded by the light of quietness and consonance. Here and in the following 'Fluente' there are fragmentary glimpses of Mozart and Bach; drifting, dreamlike quotes reference their music but so does the empty white space that surrounds Sørensen's notes, giving them fresh, High Classical air to breathe. Harmonies develop like smoke – forming suddenly, only to disintegrate just as rapidly.

The 'Moderato' appears powerless to resist the downward slide of its swarming strings, who now have no piano for assistance. The 'Allegretto' spins off like its own subconscious dream, but soon comes back, settling into a tight tapestry with all four string groups before the untitled fifth movement arrives, coy and hesitant in the face of pure silence. Here, only the human voices of the string players can soften the piano's path. They pick up that same minor-third interval (now on their instruments) in the jumpy 'Scherzando', which reaches its own fragile equilibrium before the piano's repeating motif in the final movement coaxes the instrumentalists into collaboration. Eventually, the sound of bow on string is replaced with that of sandpaper on wood.

All the while, volume settings are resolutely low; some notes hardly birth all, while chunks of the score are opened-up by the white space of rests – air, nothingness. That increases the fragility of the piano, on which a note either sounds or doesn't sound (unlike a stringed instrument). But the lightness and tenderness of Sørensen's piano writing, like the butterfly of the series title *Papillon*, has a very personal impulse, too: *Mignon* and its companion pieces were inspired by and written for his wife, the pianist Katrine Gislinge.

The Lady of Shalott (1987; 1992); Serenissima (2014)

In 1987 Sørensen saw John William Waterhouse's painting *The Lady of Shalott* at the Tate Gallery in London. The memory of the painting fused, in the composer's words, with ideas for a piece for solo viola he was planning at the time. Waterhouse's painting takes its lead from Alfred Tennyson's poem, telling of a woman condemned to experience the world only through

its reflection in a mirror. When she rushes to her window to look directly at the knight Lancelot, having caught sight of his reflection, the Lady knows she is cursed. She takes to the river to die.

Sørensen describes the woman in Waterhouse's painting as 'mad-like, pale, and perhaps singing... alone in a boat without sculls.' He speaks of his solo viola work, as 'meandering...like the river.' But we also hear, in the original score for viola from 1987 and in the transcription for violin made in 1992 recorded here, how Sørensen's music reflects the inevitability of decline in microcosm as it slips downward time and again. The violin reaches out only to withdraw; in the mirror-like placing of themes opposite their likenesses or inversions, we hear the intangibility of a reflection. Ultimately, even that reflection drifts away.

Some of the string techniques specified in *The Lady of Shalott* – 'sul tasto' (moving the bow over the fingerboard to produce a thinner sound), 'ponticello' (moving the bow near the bridge to produce a 'glassy' sound rich in overtones) – reappear in *Serenissima*, written for the violinist and conductor John Storgårds in 2014. The piece opens with a fertile upward cadence whose three-note figure rooted on the note E tries to establish itself against cool emptiness. But as that motif becomes more pressing, the work retreats from it, looking elsewhere to gain sureness and confidence before signing-off on another plain cadence, this time downward.

Sinful Songs (1997-98)

Two Sørensen hallmarks heard in *Mignon* are also found in a piece from fifteen years earlier. *Sinful Songs* positions its fourteen musicians spatially around the audience and also asks them to make music using something other than their specified instrument (in this case, the wood-blocks which sound in the second of two movements). The positioning of the string, wind and brass players ensures that 'the music will not sound the same at any two different points', says Sørensen, though in this recording, we all experience it from the same vantage point.

The idea of 'spatial' music goes beyond stage layout and has a notable effect on the piece's actual design. Firstly, because the music moves at varying speeds around the circle of players and is tossed antiphonally between instrumental groups (at least once, we hear a throbbing wave pass through the ensemble). Secondly, because the space that exists between the notes – separating the pointillist wind conversation in the work's second movement, for example – doesn't just contextualize the discourse, but becomes a part of it.

Sinful Songs started to take shape in Sørensen's mind on a train journey through Denmark during which he heard 'some fast, jig-like dance rhythms.' These are included towards the start of the piece, but appear 'hushed and hidden...like almost all the music.' The composer explains that his score is 'filled with little songs and fragments of melodies – some of them distinct, most of them hidden.'

Ständchen (2006)

Playing the clarinet left Sørensen with a love for the Viennese chamber music repertoire including Mozart's serenades, Beethoven's Septet and Schubert's Octet. *Ständchen*, written for the Scharoun Ensemble (movements I-III), for the Warsaw Autumn Festival (movement IV) and for the Lapland Chamber Orchestra (movement V) is scored for the same eight string and wind instruments as Schubert's Octet, with added claves. Sørensen describes the piece as 'my odd salute to this repertoire.'

Sometimes the piece's Classical design comes to the fore; the fourth movement builds on the steady oar-strokes of the third, slipping into the Mozartian groove of a minuet and trio and at one point carrying the same throbbing impulse that drifted into that movement and the second of the *Sinful Songs*. But evident underneath that surface motion is another of *Ständchen*'s consistent features, as the clarinet, bassoon and horn unite for a coiled, three-part song.

'Planning this work, I accidentally saw some beautiful anonymous poems and I set the poems to music in simple melodic lines', explains Sørensen. The songs weren't explicitly realized and their themes were worked over and over, but even so, says the composer, 'traces of these small songs are still audible.' There is a bluesy lament on bassoon in the first movement and the hint of a lullaby in the last, while the distant horn song of the second movement, according to Sørensen, originally carried the text 'Even the moon each time it rises is young / What will become of my body so full of years?'

Elsewhere, Sørensen's serenade incorporates the sounds of skin on stone (feet treading on pebbles) and skin on skin (hands being rubbed together). The organic texture of those rubbing hands has an arresting effect when it arrives in the second movement, whose shimmering strings broach the silence like light pencil sketches on a white wall, before the music thickens-up into a lilting dance.

The Weeping White Room (2002)

While Sørensen was working on his opera *Under the Sky* in 2002, he stopped briefly to fulfill a commission from the German broadcaster WDR and the Oslo-based new music ensemble Cikada. *The Weeping White Room* is scored for an ensemble of winds and strings anchored, like *Mignon*, by a piano.

Sørensen's white room is unspecific and perhaps even unknown. But it could well be an annex to *Under the Sky*, one of whose distinctive themes is heard a short way in on the clarinet. There are more songs coloured by *Under the Sky*'s yearning in Sørensen's white room, sometimes hidden by the deft calligraphy of his counterpoint and sometimes, like that clarinet, clearly breaking free. There are real, human songs in addition.

This piece, too, speaks of our inevitable collective decline. A transient ticking sound, as if from a clock (another premonition of *Under the Sky*) speaks of life just as its gradual disappearance does the opposite. Hardly a bar passes in *The Weeping White Room* in which one instrument or another is not sounding. In that sense, the silence is even more pronounced when it eventually does arrive – creeping around a fast disappearing string chord and eventually enveloping the piano's isolated, abandoned high D.

Andrew Mellor is a journalist and critic with a particular interest in the culture and music of Denmark and the Nordic countries

Pianist **Katrine Gislinge** trained at the Royal Danish Academy of Music, Copenhagen, and Yale University. Over the last two decades she has established herself as one of the most significant pianists in Scandinavia in both classical and modern repertoire with solo and chamber music concerts throughout Europe. She has worked with musicians and conductors such as Okko Kamu, Heinrich Schiff, Gidon Kremer, Kurt Sanderling, Emmanuel Pahud and Gustavo Dudamel. In 2014 Katrine premiered and recorded Bent Sørensen's piano concerto *Mignon – Papillons* from the trilogy *Papillons*. Katrine will also record the remaining two pieces, *Rosenbad* for piano quintet and *Pantomime* for piano and ensemble, to be released in 2017 for Dacapo. She has recorded several CDs for, among others, Deutsche Grammophon and, in 2014, an acclaimed CD for Danacord Records with music by Schumann and Per Nørgård, who dedicated one of the works to her. With The Danish Piano Trio she has recently released a Dacapo CD with Danish romantic piano trios. She is currently recording a selection of Mozart piano concertos in chamber versions with the Stenhammar Quartet to be released for Alba Records in 2017.

katrinegislinge.net

Founded in 1972, **Lapland Chamber Orchestra** is the most northerly professional orchestra in Finland and indeed in the entire EU. Conductor and violinist John Storgårds has been Artistic Director since 1996. Based in Rovaniemi, Lapland Chamber Orchestra is a regional orchestra that regularly tours the Province of Lapland, the Barents region and elsewhere in Finland. Abroad, the orchestra made highly successful appearances at the Carinthian Summer Music Festival in Austria and at the BBC Proms in London. The orchestra has also toured Russia, Sweden, Denmark, Scotland, Hungary and Germany. Lapland Chamber Orchestra specializes in giving world premieres of works by significant contemporary composers, including Kalevi Aho, Aulis Sallinen and Bent Sørensen and has collaborated with the BBC Philharmonic Orchestra and distinguished guest performers such as Soile Isokoski, Christian Tetzlaff, Nicholas Kraemer and Sabine Meyer. Many of the orchestra's recordings have received critical acclaim. The Finnish Broadcasting Company selected *Rituals* by Kalevi Aho as Disc of the Year 2009. The recording of Vagn Holmboe's Chamber Symphonies was nominated for a Gramophone Award 2013, and the disc with Kalevi Aho's concertos for theremin and for horn received the distinguished German ECHO Klassik in 2015.

korundi.fi/en/Lapland-Chamber-Orchestra



Principal Guest Conductor of the BBC Philharmonic as well as Canada's National Arts Centre Orchestra in Ottawa, **John Storgårds** is also Artistic Director of the Lapland Chamber Orchestra. Since Spring 2016, he is Artistic Partner with the Munich Chamber Orchestra. Having held the position of Chief Conductor of the Helsinki Philharmonic Orchestra from 2008-2015, Storgårds is maintaining a dual career as a conductor and violin virtuoso. John Storgårds is widely recognized for his creative flair for programming traditional, rare and contemporary music in his performances. As a guest conductor he appears with orchestras worldwide. He has won particular acclaim for his interpretations of works by Sibelius and Nielsen, and his repertoire also includes all the symphonies by Beethoven, Brahms, Bruckner, Mozart, Schubert, and Schumann. John Storgårds's commitment to discovering new or unknown repertoire has resulted in many world premiere performances of music by Brett Dean, Kaija Saariaho, Per Nørgård, Korngold, and even Sibelius. He is an active chamber musician at festivals, not least at the Avant! Chamber Orchestra's annual Summer Sounds, and appears frequently as a solo violinist with international orchestras. John Storgårds has recorded numerous CDs. For Dacapo he has released Vagn Holmboe's chamber symphonies and chamber music by Sunleif Rasmussen, both with Lapland Chamber Orchestra. Most recently two discs with the Oslo Philharmonic Orchestra featuring symphonies by Per Nørgård were released to critical acclaim. His vast discography showcases his repertoire interests with numerous award-winning recordings and many different orchestras, not least the Helsinki Philharmonic. His recording of Kalevi Aho's concertos for theremin and for horn received an *ECHO Klassik* Award in 2015. John Storgårds studied violin, composition, and conducting at the Sibelius Academy in Helsinki, and also violin even with Chaim Taub in Israel. He received the Finnish State Prize for Music in 2002.

johnstorgards.com



John Storgårds

Fortidens komponister har muligvis betragtet stilhed som et tomrum, der skulle fyldes; som den blanke side, der stirrer op på forfatteren. Men for Bent Sørensen er stilhed en stedse mere værdifuld og frugtbar størrelse. Med tiltagende styrke kaster stilheden sin fortryllelse over Sørensens musik – både som et integreret og provokerende element i diskursen og som en lyd, der klinger så pludseligt og så smukt, at Sørensens egne toner forsigtigt og stilfærdigt må træde til side.

Set i det lys kan vi med lige ret tale om Sørensens karriere som en destillationsproces og som en udvikling. Han har skrevet både for soloinstrumenter og for kæmpestore orkestre med adskillige solister. Men Sørensens lydlige fingeraftryk forbliver konsekvent, hvad end besættningen er. Det går længere end overordnede mål såsom strukturel skønhed og forfinet kontrapunkt, og går helt ind i musikkens grundlæggende anatomi: dens melodier af standardintervaller; dens let genkendelige, lidt udviskede tonalitet; dens hyppige brug af det høje leje; dens supplerende vokallyde eller fysiske anvisninger; dens mange ekkoeffekter og tematiske spejlinger.

"Fra det øjeblik vi bliver født, er der kun én vej – et langsomt glidende forfald." Sådan sagde Sørensen i midten af 1990'erne, da hans violinkoncert *Sterbende gårten* blev uropført. Disse ord kunne være forordet til næsten alle værker, han har skrevet sidenhen; måske såede de endda frøene til hans musiks tiltagende tysthed. Men trods de neo-romantiske længsler og den gækkende besættelse af fortiden, der karakteriserer hans værk, er Sørensen en modernist, der taler om det nutidige. Når man glimtvis kan se musikalske 'traditioner' i hans stykker – forbigående fugaer eller folkesange, fragmenter fra gamle mestre – er de delvist skjult eller bliver igen hurtigt rykket ud af syne, før det hele bliver for trygt eller for banalt. Eller de virker ødelagte fra begyndelsen; for affældige til at blive rørt ved, følelsesmæssigt utilnærmelige. Sørensen skaber dem således, ligesom han selv hidkalder de stilheder, hans toner danser så yndefuldt med.

Mignon – Papillons (2013-14)

Papillons er en trilogi af værker fra 2013-14 bestående af *Pantomime*, *Rosenbad* og *Mignon*. Hvert af dem bruger den samme centrale klaverstemme igennem satserne, men hvert af dem har en forskellig rækkefølge at spille klaversatserne i, og hver sætter dem i en forskellig

instrumental sammenhæng: *Pantomime* er for klaver og ensemble, *Rosenbad* er for klaverkvintet og *Mignon* er for klaver og strygere (strygeorkestre, to strygekvartetter og to solovioliner, placeret på scenen og blandt publikum). Således fortæller Sørensen "den samme fuldstændig forskellige historie" i hvert stykke.

Hvad er da denne historie? Fraser hos strygerne i *Mignons* indledende 'Andante' stiger og falder – blomstrer og visner – mens klaveret antyder en tilsøret form, som er opbygget af Sørensens karakteristiske tonale intervaller for så at træde frem som et klart tema. Pludselig synes musikken at formørkes, kun for at blive gennemtrængt af lyset fra stille ro og velklang. Her og i det følgende 'Fluente' er der fragmentariske glimt af Mozart og Bach; drivende, drømmeriske citater viser hen til deres musik, men det samme gør det tomme, hvide rum, der omgiver Sørensens toner og giver dem et friskt, højklassisk ånderum. Harmonierne formes som røg – de opstår pludseligt og forsvinder lige så hurtigt igen.

Det følgende 'Moderato' synes ude af stand til at modstå det nedadgående skred i sværmen af strygere, der nu ikke længere har klaveret til hjælp. 'Allegretto'en hvirvler af sted som sin egen ubevidste drøm, men vender snart tilbage og falder til ro i et tæt væv af alle fire strygergrupper, før den ubetitlede femte sats ankommer, undselig og tøvende foran den rene tavshed. Her kan kun strygernes menneskestemmer mildne klaverets passage. De gentager den samme lille tert (nu på deres instrumenter) i den urolige 'Scherzando', som når sin egen skrøbelige ligevægt før klaverets gentagne motiv i den sidste sats lokker instrumentalisterne til et samarbejde. Til sidst erstattes lyden af bue på streng af lyden af sandpapir på træ.

Hele værket igennem er styrken ståltsat lav; enkelte toner formes knap nok, og store dele af partituret brydes op af pausehvide mellemrum – luft, intethed. Det forstærker skrøbeligheden hos klaveret, hvor (modsat et strygeinstrument) en tone enten klinger eller ikke. Men lethed og ømheden i Sørensens klavermusik, som sommerfuglen i seriens titel *Papillon*, har også en meget personlig oprindelse: *Mignon* og dets søsterstykker er inspireret af og skrevet til hans hustru, pianisten Katrine Gislinge.

The Lady of Shalott (1987; 1992); Serenissima (2014)

I 1987 så Sørensen John William Waterhouses maleri *The Lady of Shalott* på Tate Gallery i London. Erindringen om maleriet groede, med komponistens egne ord, sammen med ideer til et

stykke for solobratsch, som han planlagde på det tidspunkt. Waterhouses maleri følger Alfred Tennysons digt, der fortæller om en kvinde dømt til kun at opleve verden gennem dens billede i et spejl. I det øjeblik hun løber hen til vinduet for at se direkte på ridderen Lancelot efter at have set hans spejlbillede, ved hun, at hun er forbandet. Hun begiver sig til floden for at dø.

Sørensen beskriver kvinden i Waterhouses maleri som "tilsyneladende gal, bleg, måske syngende ... alene i en båd uden årer." Han taler om sit værk for solobratsch som noget der "slynger sig ... som floden." Men vi hører også, både i originalen for solobratsch og i transskriptionen fra 1992 for soloviolin, som er indspillet her, hvordan Sørensens musik i et mikrokosmos spejler forfaldets uundgåelighed, alt som musikken igen og igen glider nedad. Violinen rækker ud blot for igen at trække sig tilbage; som temaerne bliver stillet overfor deres spejlinger eller deres omvendinger, hører vi spejlbilledets urørlighed. I den sidste ende glider selv spejlbilledet væk.

Nogle af de samme strygerteknikker, som optræder i *The Lady of Shalott*, – 'sul tasto' (når man stryger buen over gribebrættet for at få en spinklere klang), 'ponticello' (når man stryger buen nær ved stolen for at få en 'glasagtig', overtonerig klang) – dukker op igen i *Serenissima*, skrevet til violinisten og dirigenten John Storgårds i 2014. Stykket begynder med en frugtbar, opadgående kadence, hvis tre-tonede figur rodfæstet i tonen E forsøger at træde i karakter imod en kølig tomhed. Men i takt med, at motivet bliver mere insisterende, lægger værket afstand til det og leder efter andre steder at vinde sikkerhed og tillid, før det takker af med en anden enkel kadence, denne gang nedadgående.

Sinful Songs (1997-98)

To af Sørensens særkender, hørt i *Mignon*, finder vi også i et stykke skrevet 15 år tidligere. *Sinful Songs* placerer sine 14 musikere rundt om publikum og beder dem også om at spille musik på andet end deres givne instrument (i dette tilfælde de wood blocks, der høres i den anden af stykkets satser). Den måde, strygere, træblæsere og messingblæsere er placeret på, betyder at "musikken ikke vil lyde ens to steder i salen", siger Sørensen. På denne optagelse oplever vi dog alle sammen musikken fra samme 'synsvinkel'.

Ideen om 'rumlig' musik går længere end sceneopstilling og har en mærkbar effekt på stykkets opbygning. For det første fordi musikken bevæger sig ved forskellige hastigheder rundt i cirklen af musikere og bliver kastet antifonisk mellem instrumentgrupperne (vi hører mindst én

gang en pulserende bølge passere igennem ensemblet). For det andet fordi den afstand, der eksisterer mellem tonerne, og som for eksempel adskiller blæsernes pointillistiske samtale i værkets anden sats, ikke bare sætter diskursen i relief, men bliver en del af den.

Sinful Songs begyndte at tage form i Sørensens tanker på en togrejse gennem Danmark, hvor han hørte "nogle hurtige, jig-lignende danserytmer." Disse er inkluderet i stykkets begyndelse, men er "dæmpede og skjulte ... som næsten al musikken." Komponisten forklarer, at hans partitur er "fyldt med små sange og melodistumper – nogle af dem tydelige, de fleste af dem skjult."

Ständchen (2006)

Ved at spille klarinet fik Sørensen en kærlighed til det wienske kammermusikrepertoire, heriblandt Mozarts serenader, Beethovens Septet og Schuberts Oktet. *Ständchen*, skrevet til Scharoun Ensemblet (sats I-III), til Warsaw Autumn Festival (sats IV) og til Lapland Chamber Orchestra (sats V), foreskriver samme otte stryg- og blæseinstrumenter som Schuberts Oktet og tilføjer claves. Sørensen beskriver dette stykke som "min sære hyldest til dette repertoire."

Nogle gange træder stykkets klassiske opbygning i forgrunden; fjerde sats bygger på de jævne årtag fra tredjesatsen, idet den smutter ind på det Mozartske område 'menuet med trio', og på et tidspunkt præges af den samme dunkende impuls, som gled ind i den sats og den anden af *Sinful Songs*. Men under denne overfladebevægelse ser vi tydeligt en anden af *Ständchens* konstante elementer; klarinet, fagot og horn forenes i en snoet, trestemmig sang.

"Mens jeg planlagde dette værk, så jeg ved et tilfælde nogle smukke anonyme digte, og jeg satte dem i musik i enkle melodiske linjer", forklarer Sørensen. Sangene blev aldrig fuldt realiserede, og deres temaer blev gennemarbejdet igen og igen, men man kan stadig, siger komponisten, "høre spor af disse små sange." Der er en blues-agtig klagesang på fagot i den første sats og en antydning af en vuggesang i den sidste, og den fjerne hornmelodi i den anden sats havde oprindelig teksten "Even the moon each time it rises is young / What will become of my body so full of years?" (Selv månen er ung, hver gang den står op/ Hvad skal der blive af min krop så fuld af år?)

Andre steder inddrager Sørensens serenade lydene af hud mod sten (fødder, der træder på småsten) og hud mod hud (hænder gnides mod hinanden). Den organiske stofflighed i lyden af de gnidende hænder har en fængslende virkning, når den dukker op i den anden sats, hvor de

flimrende strygere stikker stilheden an som lette blyantsskitser på en hvid væg, før musikken fortættes til en munter dans.

The Weeping White Room (2002)

Mens Sørensen arbejdede på sin opera *Under himlen* i 2002, holdt han en kort pause for at færdiggøre et bestillingsværk til den tyske radiostation WDR og ny musik-ensemblet Cikada, hjemmehørende i Oslo. *The Weeping White Room* er skrevet for en besætning af strygere og blæsere, der, ligesom i *Mignon*, holdes på plads af et klaver.

Sørensens hvide værelse er ikke nærmere defineret, det er måske endda ukendt. Men det kunne meget vel være et anneks til *Under himlen*; kort inde i stykket høres et af operaens stærkt genkendelige temaer i klarinetten. Der er flere sange farvet af den samme længselsfulde kærlighed, som vi finder i *Under himlen*, i Sørensens hvide værelse, nogle gange er de skjult af hans kontrapunktiks elegante kalligrafi, og nogle gange, som med klarinetten, gør de sig tydeligt fri. I tilgift er der også virkelige, menneskelige sange.

Også dette stykke taler om vores uundgåelige kollektive forfald. En forbigående tikken som fra et ur (endnu et forudgrebet element fra *Under himlen*) fortæller om livet, netop som dens gradvise forsvinden fortæller om det modsatte. Der er næsten ingen takter i *The Weeping White Room* hvor ikke mindst ét instrument klinger. Set i det lys er stilheden endnu mere udtalt, når den endelig indfinder sig, smyger sig omkring en hastigt forsvindende strygerakkord og sluttelig svøber sig om klaverets ensomme, forladte høje D.

Andrew Mellor er journalist og kritiker med særlig interesse for kultur og musik fra Danmark og de nordiske lande.

Pianisten **Katrine Gislinge** er uddannet fra Det Kongelige Danske Musikkonservatorium og Yale University. Hun har de sidste to årtier etableret sig som en af Skandinavien mest markante pianister i både klassisk og moderne repertoire med solo- og kammermusikkoncerter over det meste af Europa. Hun har samarbejdet med musikere og dirigenter som Okko Kamu, Heinrich Schiff, Gidon Kremer, Kurt Sanderling, Emmanuel Pahud og Gustavo Dudamel. I 2014 uropførte og indspillede Katrine Bent Sørensens klaverkoncert *Mignon – Papillons* fra trilogien *Papillons*. Katrine indspiller også de to øvrige værker, *Rosenbad* for klaverkvintet og *Pantomime* for klaver og ensemble, som udkommer i 2017 for Dacapo. Hun har udgivet flere cd'er bl.a. på Deutsche Grammophon og udgav i 2014 en meget anmelderrost cd på Danacord Records med musik af Schumann og Per Nørgård, som tilegnede hende et af værkerne. Sammen med The Danish Piano Trio har Katrine seneste udgivet en Dacapo-cd med danske romantiske klavertrioer. I 2017 udgiver hun en række Mozart-klaverkoncerter i kammerbesætning med Stenhammar Kvartetten for Alba Records. katrinegislinge.net

John Storgårds er 1. gæstedirigent for BBC Philharmonic og Canadas National Arts Centre Orchestra i Ottawa, og er også kunstnerisk leder for Laplands Kammerorkester og blev i foråret 2016 tilknyttet Münchens Kammerorkester som 'Artistic Partner'. Fra 2008-2015 var han chefdirigent for Helsinki Filharmonikerne. Storgårds har en karriere som både dirigent og violinist og er vidt og bredt anerkendt for sin kreative flair for at kombinere traditionel, sjælden og ny musik, når han optræder. Som gæstedirigent optræder han med orkestre overalt i verden. Storgårds har særligt fået anerkendelse for sine fortolkninger af Sibelius og Nielsen, og hans repertoire tæller desuden samtlige symfonier af Beethoven, Brahms, Bruckner, Mozart, Schubert og Schumann. Storgårds store engagement i opdagelsen af nyt eller ukendt repertoire har resulteret i mange uropførelser af værker af bl.a. Brett Dean, Kaija Saariaho, Per Nørgård, Korngold og tilmed Sibelius. Han er en aktiv kammermusiker på festivaler, ikke mindst Avanti! Kammerorkestres årligt tilbagevendende 'Summer Sounds', og han optræder ofte som solist med internationale orkestre. John Storgårds har indspillet adskillige cd'er. For Dacapo har han udgivet Vagn Holmboes kammersymfonier og værker af Sunleif Rasmussen, begge med Laplands Kammerorkester, og senest to meget roste indspilninger af Per Nørgårds symfonier med Oslo Filharmonikerne. Hans omfattende diskografi viser en interesse for et alsidigt musikalsk

repertoire med talrige prisvindende indspilninger i spidsen for mange forskellige orkestre, ikke mindst Helsinki Filharmonikerne. Hans indspilning af Kalevi Aho's koncerter for theremin og for horn modtog en *ECHO Klassik*-pris i 2015. John Storgårds studerede violin, komposition og direktion på Sibelius Akademiet i Helsinki og desuden violin hos Chaim Taub i Israel. Han modtog den finske stats musikpris i 2002.

johnstorgards.com

Laplands Kammerorkester blev grundlagt i 1972 og er det nordligst fungerende professionelle orkester i Europa. Dirigent og violinist John Storgårds har været orkestrets kunstneriske leder siden 1996. Med hjemsted i Rovaniemi er Laplands Kammerorkester et regionalt orkester, som regelmæssigt turnerer i Lapland, Barentsregionen og rundt om i Finland. I udlandet har orkestret besøgt Festival Culturel de Musique Symphonique i Algeriet og har med stor succes optrådt på Carinthischer Sommer festival i Østrig Austria samt på BBC Proms. Orkestret har også turneret i Rusland, Sverige, Danmark, Skotland, Ungarn og Tyskland. Laplands Kammerorkester står bag talrige finske førsteopførelser og uropførelser af mange af tidens førende komponister som Aulis Sallinen, Kalevi Aho og Bent Sørensen og har samarbejdet med BBC Philharmonic Orchestra samt fremtrædende kunstnere som Soile Isokoski, Christian Tetzlaff, Nicholas Kraemer og Sabine Meyer. Flere af orkestrets indspilninger har fået flotte udmærkelser. Finsk TV kårede *Rituals* af Kalevi Aho som Årets Udgivelse i 2009, Dacapo-udgivelsen med Vagn Holmboes kammer-symfonier blev nomineret til en Gramophone Award i 2013, ligesom Kalevi Aho's koncerter for theremin og for horn modtog den anerkendte tyske *ECHO Klassik* pris i 2015.

korundi.fi/en/Lapland-Chamber-Orchestra



Lapland Chamber Orchestra

LAPLAND CHAMBER ORCHESTRA

Mignon

Reetta Kataja, *violin*
Renata Mojzer, *violin*
Nina Ronkainen, *violin*
Emilia Neuvonen, *violin*
Riikka Silvonen, *violin*
Ulla Hakoköngäs, *violin*
Kaarel Veenre, *violin*
Matti Koponen, *violin*
Taru Lehto, *viola*
Melanie Wadd, *viola*
Lisa Kostiaainen, *viola*
Lauri Angervo, *cello*
Juuli Holma, *cello*
Jussi Vähälä, *cello*
Jukka Rotola-Pukkila, *double bass*

Sinful Songs

Heli Haapala, *flute*
Markku Moilanen, *oboe*
Pekka Niskanen, *clarinet*
Lauri Sallinen, *clarinet*
Ilkka Puputti, *horn*
Jussi Järvenpää, *horn*
Mikael Heikkilä, *percussion*
Antti Ohjenoja, *percussion*
Reetta Kataja, *violin*
Riikka Silvonen, *violin*
Taru Lehto, *viola*
Melanie Wadd, *viola*
Lauri Angervo, *cello*

Ständchen

Pekka Niskanen, *clarinet*
Antal Mojzer, *bassoon*
Ilkka Puputti, *horn*
Reetta Kataja, *violin*
Riikka Silvonen, *violin*
Melanie Wadd, *viola*
Lauri Angervo, *cello*
Jukka Rotola-Pukkila, *double bass*

The Weeping White Room

Heli Haapala, *flute*
Pekka Niskanen, *clarinet*
Mikael Heikkilä, *percussion*
Reetta Kataja, *violin*
Riikka Silvonen, *violin*
Taru Lehto, *viola*
Lauri Angervo, *cello*
Jukka Rotola-Pukkila, *double bass*

DDD

Recorded at Korundi Hall, Rovaniemi, Finland, on 16-17 December 2014 (*Mignon; Sinful Songs; The Weeping White Room*) and 26-28 November 2015 (*Serenissima; Ständchen; The Lady of Shalott*)

Recording producer, sound engineer, mix and mastering: Preben Iwan

© & © 2016 Dacapo Records, Copenhagen

Recorded in 88.2kHz / 24bit

Microphones: Decca Tree with 3x DPA 4006TL, 2x 4015TL,
Pyramix DAW system with HAPI converter/preamps and Tango Controller.
Monitored on B&W 802 Diamond speakers

Liner notes: Andrew Mellor

Danish translation of liner notes: Camilla Toldi Bugge

Proofreader: Svend Ravnkilde

Photos: p. 5 © Lars Skaaning; p. 11 Thomas Grøndahl p. 13 © Marco Borggreve; p. 21 Arto Liiti
Design: Denise Burt, www.elevator-design.dk

Publisher: Edition Wilhelm Hansen AS, www.ewh.dk

Dacapo acknowledges, with gratitude, the financial support of the Oticon Foundation, Musikforlæggerne and Danish Composers' Society's Production Pool / KODA's Fund for Social and Cultural Purposes.



DANSKE KOMPOSITORENINGS
PRODUKTIONS
PULJEN

MUSIK
FORLÆGGERNE

OticonFonden

DACAPO

8.226134

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.

