



Pelle Gudmundsen-Holmgreen

Mixed Company

Theatre of Voices London Sinfonietta Paul Hillier

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Theatre of Voices

Else Torp, soprano

Signe Asmussen, mezzo-soprano

Chris Watson, tenor

Jakob Bloch Jespersen, bass

London Sinfonietta

Ileana Ruhemann, flute

Timothy Lines, clarinet

John Orford, bassoon

Elise Campbell, horn

Robert Holliday, trombone

Jonathan Morton, violin I

Joan Atherton, violin II

Steve Burnard, viola

Zoë Martlew, cello

Enno Senft, double bass

Helen Tunstall, harp

Timothy Palmer, percussion

Oliver Lowe, percussion

Steve Smith, guitar

Paul Hillier, conductor

1. **Run** (2012) For ten players 6:20
2. **Turn II** (2012) For 4 voices, flute, harp, guitar, and percussion 14:50
3. **Song** (2010) For 4 voices 11:32
4. **Play** (2010, rev. 2012) For 14 instruments 10:39
5. **Sound I** (2011) For 4 voices 5:32
6. **Sound II** (2012) For 4 voices 7:31
7. **Company** (2010) For 4 voices and 14 instruments 11:21

TOTAL: 67:44

World premiere recording. Recorded live in The Black Diamond, Copenhagen.

Dacapo is supported by the Danish Arts Foundation Committee





“Mixed Company”: The company foregathered to play *PLAY* and *COMPANY* is a mixed company of two different ensembles from two different countries, united by the happy example of Dowland’s wanderings four centuries ago. The music stems from the pens of two contrarian composers: a contemporary Dane writing for an English instrumental ensemble and a Danish vocal group that is both Danish and English, and the aforementioned Englishman whose most famous *SONG* – *Lacrimae* – was most likely composed in Denmark. We find ourselves therefore in very mixed company, with all the many pleasant undertones that such a phrase can evoke, in which the *SOUND*s of Dowland’s tears *TURN* about, first setting the mood and then changing it. Thus *RUN*ning around in circles we named the disc accordingly.

Paul Hillier

Pelle Gudmundsen-Holmgreen

Exiled by Paul Griffiths

In the dedication John Dowland gave his *Second Book of Songs or Ayres* (1600), he noted he was writing 'from the court of a foreign prince'. By then he had been two years in the service of the Danish king, Christian IV, an absence that may have given a personal sense to the words he wrote for the book's second song: 'Flow my tears, fall from your springs; Exiled for ever, let me mourn where night's black bird her sad infamy sings'. 'Exiled' also in other ways, this song is a classic expression of that feeling of aloneness and estrangement the age called 'melancholy'. Moreover, the words are doubtful and unstable tenants of music Dowland had written four years earlier as an instrumental pavan, under the title 'Lacrimae'. Now those words and that music, still in Denmark, haunt pieces by Pelle Gudmundsen-Holmgreen, and find another exile in the twenty-first century.

The first two compositions here, both of which date from 2012, may perhaps be regarded as satellites of the 'Flow my tears' cycle, or else as exiles from it, for though they do not allude to the song directly, they set out the forces and something of the atmospheres to come. *Run* is for a very similar but smaller line-up of low wind instruments (bass clarinet, contrabassoon, trombone), two percussion players and solo string quintet, but with the double bass allied with the wind and percussion to suggest a growling jazz group that has a string quartet in tow. *Turn II*, besides bringing in voices, fields bass flute, guitar, harp and percussion, and so adds most of the remaining instruments, leaving only the horn yet to appear.

Hot from the outset, and dark, *Run* gains a glimpse of clarity in a quick arpeggio of violin harmonics and moves into a slower section of trombone verses accompanied by bass clarinet, though with the pulsation of the opening still flickering in the background. Its might restored, it goes on through bumps and restarts to recover, twice, the low B flat on which the trombone entered at the beginning. There is restlessness all through –

Pelle Gudmundsen-Holmgreen (centre) with producer Preben Iwan (left) and Paul Hillier (right).



an impression, perhaps, that the instruments are not altogether willing team players but pull and push in different harmonic directions.

This is even more the case at the beginning of *Turn II*, which expands a 1993 piece for soprano, bass flute, guitar and harp, and which, unlike *Run*, features quarter-tones and unusual effects (most of all on the bass flute). Three instrumental lines – from guitar, bass flute and percussion, entering in that order – seem to be tugging as much apart as together, each with its own worries. The guitar, for instance, is drawn to C on the treble staff, a note it reiterates in its opening gambit, the whole of which it repeats now and then. At the second repetition the harp enters and also the first voice, a soprano chanting vowel sounds, one per note, always on the beat. Regularity here, of mode and rhythm, could hardly be more in contrast with the continuing instrumental jumble, and yet the voice appears integrated into its context. Two things unlike are in the same space. And so it remains as other voices are introduced, and as these move into a new set of vowels and notes. Finally, though, with the scoring returning to that of the original *Turn*, voice and instruments are in accord. Turning and turning, the music has become increasingly diatonic, to the point where the soprano can keep cadencing on the note, A, from which ‘Flow my tears’ and all its derivatives here assembled depend.

Among the latter, *Song*, *Play* and *Company*, all written in 2010, are strongly connected in that *Song* and *Play* together form *Company*. (The composer surely wants us to remember that two of these titles are shared with works by Beckett.) *Song* starts out from that A, which it occludes with quarter-tones, and then gradually assembles notes and phonemes from the opening lines of the Dowland, especially the phrases ‘Flow my tears’ and ‘Down vain lights’, both set to the descending scale A–G–F–E. Occasionally, to manifest inarticulacy, one of the four voices will choke to a standstill as the throat is closed, but mostly the elements of the song just float and repeat. Stages in the recovery process include an A minor chord, the first connected

words and the first direct quotation of music and words together (at ‘night’s black bird’). The coalescence of the original continues until Dowland’s whole beginning is restored, but in A major, which curiously sounds more fragile than the true A minor. Then, almost inevitably, the image dissolves.

Play, as it almost must, also unfolds a process of restitution and loss, but with different materials – iterations, ostinatos, eruptions, arpeggios – towards a different destination. The ending is again in A major, but the ‘Flow my tears’ scalewise descent is now the outcome of a mirroring ascent, from E to A. As this falls apart, we might be reminded less of Dowland than of Mahler.

Before *Company* come two more dismantlings of the Dowland song, again drawing on the phrases ‘Flow my tears’ and ‘Down vain lights’. *Sound I* (2011) is a study in consonants and pulsed rhythm, until ultimately it discovers vowels and pitch: the eternal A, voiced by soprano and alto, then by alto and tenor an octave lower – though the final gesture brings a touch of the composer’s humour. *Sound II* (2012), beginning from a point shortly before this, is conversely tuned all through and largely made of vowel sounds. *Song* is recalled, notably in the soprano’s spectacular slides from the central A up to a high B flat, but there is barely a hint of the Dowland. Instead the model is displaced once more, towards the communal music of pygmy people.

Heard conjoined as *Company*, both *Song* and *Play* are recognizably the same, of course, but also entirely different. *Play* now has a defined object for its energy in *Song*, which it by turns instigates, bolsters and obtrudes, and *Song* now rides the waves of an audible storm. The ending, which in both *Song* and *Play* was a farewell, is now much more an arrival, of music no longer in exile.

Paul Griffiths was born in Wales in 1947 and is the author of several books on music as well as novels and librettos.



Theatre of Voices

Theatre of Voices, widely recognized as one of the world's foremost vocal groups, was founded by Paul Hillier in 1990 and re-established in Denmark when he moved to the country in 2004. The group presents a wide range of contemporary music, often juxtaposed with elements of early music. Their programs feature many of today's most eminent composers – Berio, Pärt, Reich, Cage, Gudmundsen-Holmgreen, Stockhausen – while among their current favourite 'early' composers are Perotin, Dowland, and Buxtehude. Theatre of Voices regularly appears at international venues such as the Edinburgh Festival, Barbican Centre and Carnegie Hall. In 2007 they premiered David Lang's *The Little Match Girl Passion* at Carnegie Hall. This piece was commissioned for TOV and won the 2008 Pulitzer Prize; their CD of the work then received a GRAMMY Award in 2010 – on the group's 20th anniversary! Theatre of Voices enjoys collaborations with some of the world's finest instrumentalists, among them the Kronos Quartet, London Sinfonietta, Michala Petri, Andrew Lawrence-King, and the Smith Quartet. The past few years have included tours to Australia, Sweden, UK, Mexico, Denmark, the US, Italy, France, Poland, Belgium, Germany, Portugal, Luxembourg, and Holland. The group's most recent CDs are Stockhausen's *Stimmung*, David Lang's *The Little Match Girl Passion*, *Stories* (Berio, Cage, Berberian), *The Christmas Story*, and *Creator Spiritus* (Arvo Pärt) – all on Harmonia Mundi. On Dacapo Records, TOV has released Buxtehude's *Scandinavian Cantatas* – the first in a series of five CDs of which the second CD will appear in 2014. Theatre of Voices won a GRAMMY award in 2010 for their recording of *The Little Match Girl Passion* and was nominated for Nordic Council's Music Prize in 2013. Theatre of Voices is supported by the Danish Arts Foundation.

theatreofvoices.com

The **London Sinfonietta**'s mission is to place the best contemporary classical music at the heart of today's culture; engaging and challenging the public through inspiring performances of the highest standard, and taking risks to develop new work and talent. Founded in 1968, the ensemble's commitment to making new music has seen it commission over 300 works and premiere many hundreds more. Resident at Southbank Centre with a busy touring schedule across the UK and abroad, its core is 18 Principal Players, representing some of the best solo and ensemble musicians in the world. The group also works with talented emerging players, to ensure the unique expertise of its Principals is passed on to the next generation of performers. Having held a world-leading position in education and participation work for many years, the London Sinfonietta continues this work with a belief that arts participation is transformational to individuals and communities, and new music is relevant to people's lives. The ensemble has an extensive back catalogue of recordings made over 46 years, which have been released on numerous prestigious labels as well as its own London Sinfonietta Label. Most recently, NMC Recordings released a performance of Philip Cashian's *Piano Concerto*, and have been collaborating with the ensemble on a series of Sinfonietta Shorts digital downloads: bite-sized pieces of brand new music. The London Sinfonietta were winners of the prestigious RPS Music Award for Ensemble in 2010. The London Sinfonietta performs with the support of Arts Council England and the PRS for Music Foundation.

londonsinfonietta.org.uk



London Sinfonietta



Paul Hillier

Paul Hillier has been Artistic Director of Theatre of Voices since 1990. Founding director of the Hilliard Ensemble, and present Chief Conductor of Ars Nova Copenhagen, his career has embraced singing, conducting, and writing about music. His books about Arvo Pärt and Steve Reich, and numerous anthologies of choral music, are published by Oxford University Press. He has taught at the University of California at Santa Cruz and Davis, and was from 1996-2003 Director of the Early Music Institute at Indiana University. In 2006 he was awarded an OBE for services to choral music. In 2007 he received the Order of the White Star of Estonia, and was awarded a GRAMMY for Best Choral Recording (with the Estonian Philharmonic Chamber Choir). In 2008 he was appointed Artistic Director and Chief Conductor of the National Chamber Choir of Ireland, and in 2009 was invited to form the new Coro Casa da Musica in Porto, Portugal. He won a second GRAMMY in 2010 (with Theatre of Voices and Ars Nova Copenhagen), and in 2013 he was awarded the Order of Dannebrog – (The Danish Knighthood) – by the Her Majesty The Queen of Denmark.

I tilegnelsen i sin *Second Book of Songs or Ayres* (1600) gjorde John Dowland opmærksom på, at han skrev 'fra en fremmed fyrstes hof'. På det tidspunkt havde han været to år i tjeneste hos den danske kong Christian IV, et eksil som måske har givet de ord en personlig betydning, som han skrev til bogens anden sang, 'Flow my tears': "Strøm mine tårer, fald fra jeres kilder! For evigt landsforvist, lad mig dog sørge. Hvor nattens sorte fugl sin triste skændsel synger, lad mig leve dér ene og forladt." Som 'landflygtig' også på andre måder er denne sang et typisk udtryk for den følelse af ensomhed og fremmedgørelse, som man på den tid kaldte 'melankoli'. Ordene er tilmed tvivlsomme og upålidelige indvånere i en musik, Dowland havde skrevet fire år tidligere som en instrumental pavane med titlen 'Lacrimae'. Men altså, disse ord og denne musik hjemsøger – fortsat i Danmark – værker af Pelle Gudmundsen-Holmgreen og får et nyt eksil i det 21. århundrede.

De to første kompositioner, som begge stammer fra 2012, kan måske betragtes som satellitter til 'Flow my tears'-cyklussen eller i hvert fald som landflygtige fra den, for selv om de ikke hentyder direkte til sangen, så introducerer de besætningerne og noget af den atmosfære, der venter. RUN's besætning er mindre end det senere PLAY med vægt på de dybe blæseinstrumenter (basklarinet, kontrafagot, basun), to slagtojsmusikere og en strygekvintet, men med kontrabassen knyttet til blæserne og slagtojet som for at antyde en *growling* jazzgruppe med en strygekvartet i snor. Foruden sangstemmer stiller TURN II op med basfløjte, guitar, harpe og slagtojsinstrumenter tilføjer dermed resten af instrumenterne på nær hornet, som lader vente på sig.

RUN lægger heftigt ud, men bevæger sig senere ind i en sekvens med høje, svage toner i basunen ledsaget af den dybe basklarinet, mens begyndelsens pulseren stadig tikker i baggrunden. Med genvunden kraft fortsætter satsen med korte indskud

for at vende tilbage til begyndelsen, som afrundes med det dybe B, basunens og stykkets første tone. Hele vejen hersker der rastløshed – måske får man det indtryk, at instrumenterne som sådan ikke er villige holdspillere, men at de hiver og skubber i forskellige harmoniske retninger.

Det er endnu mere tilfældet i begyndelsen af TURN II, som udbygger et 1993-værk for sopran, basfløjte, guitar og harpe, og som ganske ulig RUN præsenterer kvarttoner og specielle virkemidler (oftest på basfløjten). Tre musikalske forløb – med guitar, basfløjte og slagtojsinstrumenter i den rækkefølge – forekommer at sprede lige så meget, som de samler. Gitaren er eksempelvis draget mod C på G-nøglens system, en tone som den gentager i sin første tilsynekøbst, og som den spiller igen med mellemrum. Ved den anden gentagelse sætter harpen ind sammen med sopranen, som udelukkende synger vokaler på hel eller halvnoder. Her kunne regelmæssighed i modus og rytme næppe være mere i kontrast til den konstante, komplicerede mangfoldighed i instrumenterne, og alligevel viser sangstemmen sig at være integreret i konteksten. To umage ting optræder i det samme rum. Og sådan fortsætter det, mens andre stemmer kommer til og bevæger sig ind i et nyt sæt vokaler og toner. Men når instrumentationen endelig vender tilbage til den oprindelige i TURN, stemmer sanger og instrumenter overens. I sin vedvarende drejning rundt er musikken efterhånden blevet diatonisk, til det punkt hvor sopranen kan vedblive at kadencere på tonen A, som 'Flow my tears' og alle dens her forekommende afledninger udspringer fra.

Blandt de næste værker er SONG, PLAY og COMPANY, alle skrevet i 2010, stærkt forbundne på den måde, at SONG og PLAY tilsammen udgør COMPANY. (Komponisten ønsker helt sikkert at minde os om, at han deler to af disse titler med Beckett). *Song* lægger ud fra det A, som det skjuler med kvarttoner, og gradvis opsamles toner og fonemer fra de første linjer i Dowland, i særlig grad fraserne 'Flow my tears' og 'Down vain lights', begge ikklædt den faldende skala A-G-F-E. For at skabe flertydighed bremses sangen af og til af halvkvalte syngemåder, men for det meste bare

flyder og gentages sangens elementer. Stadier i genopbygningsprocessen indbefatter en a-mol-akkord, de første sammenhængende ord og det første direkte citat af musik og ord (ved 'night's black bird'). Sammensmeltningen af originalen fortsætter, indtil hele Dowlands begyndelse er genskabt, men i A-dur, som forunderligt nok lyder mere skrøbelig end den oprindelige a-mol. Derefter opløses billedet næsten uundgåeligt.

PLAY udfolder også en proces af restitution og tab, næsten som af nødvendighed, men med et andet materiale – gentagelser, ostinati, udbrud, arpeggier – på vej mod en anden destination. Slutningen er igen i A-dur, men den trinvis nedgang i 'Flow my tears' er nu blevet vendt om til et spejlbillede gående fra E til A. I takt med at dette falder fra hinanden, tænker man måske mere på Mahler end på Dowland.

Før COMPANY kommer endnu to demonteringer af Dowland-sangen, og der trækkes igen på fraserne 'Flow my tears' og 'Down vain lights'. SOUND I (2011) er en studie i konsonanter og pulsende rytme, indtil den omsider finder frem til vokaler og tonehøjde: det evige A, intoneret af sopran og alt, derefter alt og tenor en oktav dybere – om end den sidste gestus rummer en flig af komponistens humor. SOUND II (2012) består i modsætning til *Sound I* næsten udelukkende af vokaler. Der er mindelser om *Song*, især i sopranens bemærkelsesværdige glissandi fra A i systemet op til det høje B, men Dowland-sangen er knap nok antydnet. I stedet fortrænges forbilledet endnu engang, hen imod pygmæernes kollektive musik.

Når man hører SONG og PLAY forbundet som COMPANY, er de begge naturligvis genkendeligt de samme, men også fuldstændig forskellige. PLAY har nu et defineret mål for sin energi i SONG, som den skiftevis ansporer, afstiver og trænger sig ind på, og SONG rider nu på bølgerne af en storm. Slutningen, som var en afsked i både SONG og PLAY, er nu i højere grad en ankomst på bølgerne af en storm af lyd.

Paul Griffiths er født i Wales i 1947 og har skrevet adskillige bøger om musik foruden romaner og libretti.

Theatre of Voices (TOV) blev grundlagt i 1990 af Paul Hillier i USA og blev i 2004 genetableret i Danmark, da Hillier flyttede til landet. I dag benytter ensemblet hovedsagelig danske og regionale sangere og musikere. Ensembles repertoire omfatter en række af nutidens mest markante komponister som Berio, Pärt, Reich, Cage og Stockhausen, ofte kombineret med tidlig musik – fra Perotin over Dowland og Carissimi til Buxtehude. Ensemblet samarbejder med nogle af verdens bedste instrumentalister og ensembler, som eksempelvis London Sinfonietta og Kronos Quartet, og TOV er fast gæst på bl.a. Edinburgh Festival, Barbican Centre og i Carnegie Hall i New York. Ensemblet har åbnet Berliner Festspiele med Stockhausen's *Stimmung* efter komponistens eget ønske og opførte samme år værket på BBC Proms i Royal Albert Hall. Gruppen turnerer over hele verden og har inden for de sidste år besøgt Australien, Frankrig, Storbritannien, Sverige, Tyskland, Portugal, Italien, Polen, USA, Danmark og Mexico. Theatre of Voices og Paul Hillier arbejder vedvarende på at udforske hjørnerne af vokalmusikken og stemmens kunnen og er parate til at gå meget langt for at opnå den helt rigtige lyd og helhed. Ensemblet satser i stigende grad på at formidle deres virke gennem workshops og arbejder på formidlingsprojekter med bl.a. Stanford University, Yale/David Lang, University of Central Arkansas, Det Kgl. Danske Musikkonservatorium og i en hel anden boldgade – Bryce Dessner (The National) samt et filmprojekt med den islandske komponist Jóhann Jóhannsson. Theatre of Voices' seneste CD-udgivelser omfatter *Cries of London* (engelsk barok), Stockhausen's *Stimmung* samt David Langs *The Little Match Girl Passion*, *Stories* med værker af Berio, Marsh, Cage og Berberian, *The Christmas Story* og *Creator Spiritus* med musik af Arvo Pärt. En ny Buxtehude-serie er blevet præsenteret med Buxtehude's *Scandinavian Cantatas* på Dacapo Records, og anden udgivelse i serien kommer i 2014. Theatre of Voices vandt en amerikansk GRAMMY i 2010 for deres indspilning af *The Little Match Girl Passion* og var blandt de nominerede til Nordisk Råds Musikpris i 2013. Theatre of Voices er støttet af Statens Kunstfond.

theatreofvoices.com

London Sinfoniettas mission er at placere den bedste ny musik i centrum for vor tids kultur ved at engagere og udfordre publikum gennem inspirerende opførelser på højeste niveau. Ensemblets engagement i den ny musik har ført til over 300 værkbestillinger og dertil hundredevis af førsteopførelser. London Sinfonietta holder til i Londons Southbank Centre og turnerer flittigt i England og udlandet med sine 18 kernemedlemmer, som repræsenterer nogle af verdens bedste solister og kammermusikere. Desuden afholder ensemblet hvert år sit London Sinfonietta Academy og et Emerging Artists Programme, som giver dygtige musikere i starten af deres karriere mulighed for at udvikle sig. London Sinfonietta har i mange år indtaget en førende position indenfor pædagogisk arbejde og publikumsinvolvering og fortsætter dette arbejde i troen på, at involvering i kunsten kan transformere både individ og samfund, og at den ny musik er relevant for vores liv generelt. London Sinfonietta's indspilninger præsenterer et katalog af den fornemste ny musik og er udkommet på adskillige prestigefulde pladeselskaber såvel som ensemblets eget London Sinfonietta Label. For nylig udgav selskabet NMC Recordings en opførelse af Philip Cashians klaverkoncert, og samarbejdet omfatter desuden serien Sinfonietta Shorts med digitale downloads – mundrette stykker splinterny musik af vor tids bedste komponister. London Sinfonietta er støttet af Arts Council England og PRS for Music Foundation.

londonsinfonietta.org.uk



London Sinfonietta, Theatre of Voices and Paul Hillier at the rehearsal.

Paul Hillier har ledet Theatre of Voices siden 1990 og har desuden i en årrække været chefdirigent for Ars Nova Copenhagen. Han har i løbet af sin karriere virket som sanger, dirigent og forfatter til litteratur om musik. Hans bøger om Arvo Pärt og Steve Reich samt adskillige antologier om kormusik er udgivet på Oxford University Press. Hillier var stifter og medlem af vokalgruppen Hilliard Ensemblet og har undervist på University of California i Santa Cruz og Davis, og han var leder af instituttet for tidlig musik ved Indiana University fra 1996-2003. I 2006 modtog Paul Hillier en O.B.E. (Order of the British Empire) for sin indsats for kormusikken. I 2007 fik han Den Hvide Stjernes Orden af 4. grad for sin indsats i estisk musikliv og vandt en GRAMMY for Best Choral Recording med det Estiske Filharmoniske Kammerkor. I 2008 blev Paul Hillier udnævnt til kunstnerisk leder og chefdirigent for Irlands Nationale Kammerkor, og i 2009 blev han inviteret til at stifte og lede Coro Casa da Musica i Porto, Portugal. Han vandt sin anden GRAMMY i 2010 med Theatre of Voices og Ars Nova Copenhagen, og i 2013 blev han tildelt Ridderkorset.

Flow My Tears

Flow my tears, fall from your springs.
Exiled for ever let me mourn.
Where night's black bird her sad

infamy sings

There let me live forlorn.

Down vain lights, shine you no more.
No nights are dark enough for those
That in despair their last fortunes deplore.

Strøm mine tårer

Strøm mine tårer, fald fra jeres kilder!
For evigt landsforvist, lad mig dog sørge.
Hvor nattens sorte fugl sin triste

skændsel synger,

lad mig leve dér ene og forladt.

Dæmp jer, nytteløse lys, strål ikke mere!
Der findes ikke nætter mørke nok for dem
som fortvivlet deres sidste skæbne beklager.

DDD

Recorded live in The Queen's Hall, The Black Diamond, The Royal Library, Copenhagen, on 6 October, 2012

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DAD AX24 converters/preamps, Pyramix DAW system with Tango Controller.

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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.



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