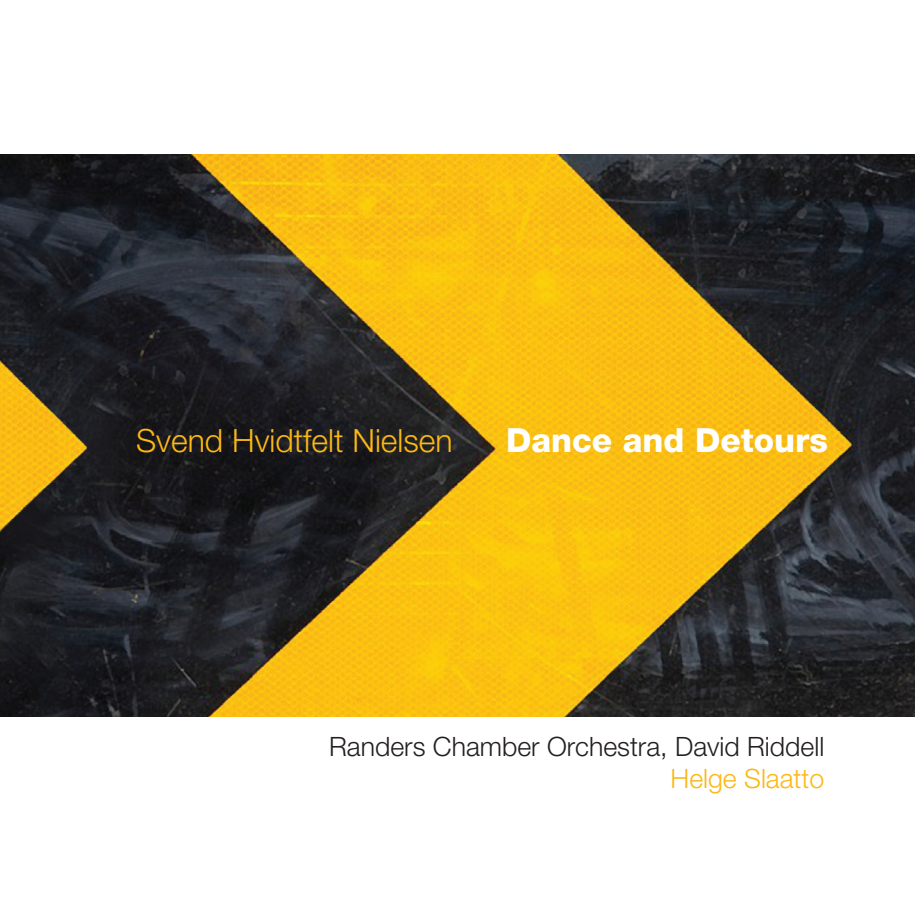




Svend Hvidtfelt Nielsen

Dance and Detours

Randers Chamber Orchestra, David Riddell
Helge Slaatto

Svend Hvidtfelt Nielsen **Dance and Detours**
Helge Slaatto, violin

Randers Chamber Orchestra

Helge Slaatto, solo violin/1st violin **1 5-14**

Hedvig Oftedal, 1st violin **1**

Bjarne Stange Nielsen, 2nd violin **5-9**

Esben Kjær, viola **1 5-9**

Aksel Nielsen, cello **1 5-9**

Ole Ulvedal, double bass **1 5-9**

Charlotte Norholt, flute **1-9**

Jette Kristensen, oboe **1-9**

Solveig Boye, clarinet **1 5-9**

Søs Friborg Kjeldgaard, bassoon **1-9**

Hans Jørgen Ilum, horn **1 5-9**

Frode Steengaard, harpsichord **2-4**

Mads Bendsen, vibrafon **5-9**

David Riddell, dirigent **1 5-9**

1 Dance and Detours (2002; rev. 2003) 22:45
Toccata for violin and nonet

In der Abendstille (1996) 12:02
for flute, oboe, bassoon and harpsichord

2 I Moderato con transperenza 4:56

3 II Allegro agitato 2:12

4 III Sereno intimo quasi senza tempo (Canon) 4:54

Om prinser og drømme (Of Princes and Dreams) (1999/2000) 13:38
for sinfonietta

5 I Brillante con trasparenza 3:06

6 II Calme – grazioso con eleganza 4:34

7 III Giocoso 0:51

8 IV Poco danzante, con eleganza 2:36

9 V Allegro – Danzante 2:32

Arie og dans (Aria and Dance) (2004)

Little suite for solo violin 8:56

10 I Molto agitato, danzante 3:14

11 II Calme 1:23

12 III Fluente 0:53

13 IV Intimo 1:50

14 V Furioso 1:36

Total: 57:20

"We stand on one another's shoulders in composition music," SVEND HVIDTFELT NIELSEN said in an interview a good ten years ago. The words were uttered in Mariendal Church in Frederiksberg, where Hvidtfelt has been employed for the past 20 years as organist. And consciousness of the tradition is indeed clear in the works on this CD by the 53-year-old composer. On the one hand we note again and again how Hvidtfelt's feeling for style and technique engages in a constant dialogue with all the methods established by composers of earlier times. And at the same time we sense that his music is put together in more or less the same way as composers have approached the task for centuries; that is, by seeing music as a kind of artistic problem to be solved; a problem that emerges precisely as the music begins: how does one proceed logically and properly with new surprising elements from an introductory theme without losing sight of the fact that music assumes form as an integrated totality?

In no sense does this mean that Svend Hvidtfelt Nielsen's music sounds old-fashioned or retrogressive. It means that the music has been created with an ear for harmony and rhythm, sometimes with quite medieval thinking about good part-writing – while at the same time the aesthetic belongs to the composer's own generation.

As a young man in the 1970s Hvidtfelt wrote songs and played rock music in bands like so many others his age, and only afterwards acquired his classically comprehensive training at the Royal Danish Academy of Music both as an organist and as a composer – and in fact also as a graduate in musicology and philosophy from Copenhagen University. So although the consciousness of tradition is quite naturally clear, the wish to write insistent, rhythmically marked music is equally present.

It is therefore quite natural too that the man's new CD centres on a tiny, striking dance motif. The story behind this is that Hvidtfelt won the Randers Chamber Orchestra's composer competition in 2001 with the suite *Of Princes and Dreams*, and this was the beginning of a fruitful collaboration. The orchestra took on Hvidtfelt as its composer-in-residence, and his time with them has led to both *Dance and Detours* and the devil-may-care solo violin piece *Aria and Dance*, written for the leader of the orchestra Helge Slaatto.

The longest and most wide-ranging piece on the CD, *Dance and Detours*, is more a small violin concerto for nine musicians and a violin than a chamber piece. And its subtitle is in fact *Toccata for violin and nonet*. The music too develops a little like a classic solo concerto, with light-footed passages at the beginning, a lingering middle part and a fast finale. But there is also a great deal in the work that is not particularly traditional. The last word in the title, 'Detours', means that things can go a roundabout way or even go off the beaten track – and it is in this part of the music that the listener is against the ropes. The dance is easy enough to understand as long as you just listen a little with your body.

The problem is formulated here as two notes that change quickly as the little recurrent motif. It is as simple as guitar rock or a techno beat, except that it is staged with classical musicians. The detours are instead the story of the violin, which again and again goes off the track and is in various ways about to break down. After the fast beginning we follow the solo instrument all the way up to the clouds, where it is joined by the flute and the other strings, all of which play according to the instruction 'various random notes right at the top of the instrument'. They prattle and whistle like an aggressive chorus of birds. In other places the distinctive sound of the violin becomes gritty and noisy, because the violinist is asked to press down far too hard on the strings with the bow. And at the end of the piece, before the dance wins in the finale, notes and sounds emerge that are outside time and place, as if the music is falling apart.

The many detours are succeeded by something much more reliable in *In der Abendstille*: three small atmospheric pieces for the distinctive ensemble flute, oboe, bassoon – and harpsichord. It is music as tone-painting, where the three lamenting, melodic woodwinds form a united, dynamic front against the harpsichord, which as the crisp keyboard instrument of the Baroque can vary neither timbre nor volume. True, something unpleasant is lurking in the quiet music of the twilight – we hear a good deal of it in the middle passage – but delicate poetry in long melodic notes and sparkling trills are the most evident features of the soundscape, at a tempo where most people can keep up. Long, tied notes sound under character descriptions like *cantabile*, *expressive*, *very soft* or *innocent*. It is this kind of idyll that the harpsichord is allowed to protest vehemently

against in the second movement, where Hvidtfelt's stage direction says almost everything: 'highly rhythmic and a little brutal'. But just as the dance in the first piece got through the detours, the woodwinds with their singable, expressive melodies also win the battle here.

A happy end was also on the cards for Hvidtfelt's chamber opera *The Little Mermaid* for the Funen Opera in 2000, from which the suite *Of Princes and Dreams* comes. In the work on the opera Hvidtfelt took leave of some of the complicated rhythmic and tonal principles that dominated his music in the 1990s so he could write magical music that was a match for Hans Christian Andersen's famous tale. So although it is an independent musical context, it is still a sound-world rich in images that the suite offers, with sparkling marimba, simple melodies and warm string sounds. In the five movements we have the prince dancing with his mermaid, music for the table and the ball from the opera with quick, energy-filled progressions first and last, and a cooler, gentler sound-world in the second and third movements.

The CD comes to an end with anything but quiet violin music. The five small movements of *Aria and Dance* for solo violin greatly recall the Baroque composers' way of running through all the possibilities on an instrument in a suite of five small pieces, each of which takes its cue from a long-forgotten court dance.

In Hvidtfelt, though, the suite is not something one should try to dance to either. The first movement is a concentrate of both dancing and detours, the second movement lays forth an expressive song, while the third movement recalls the dance from before, but as a fluid, coherent, unquantifiable reminiscence. The fourth movement is a beautiful winding song again, until the violinist is allowed to show what he is made of in an inciting rhythmic web of stresses and displacements. And so one has in fact experienced a fair run-through of Hvidtfelt's way of composing – in five minutes.

Henrik Friis is ...

THE PERFORMERS

RANDERS CHAMBER ORCHESTRA is Denmark's only permanent professional chamber orchestra. Each year the orchestra plays about 110 concerts, comprising orchestral and chamber concerts in Randers and the rest of Denmark, castle concerts, school concerts, children's concerts and opera productions. Along with regular transmissions on the national broadcasting corporation DR, a long succession of CD releases and workshops, the orchestra has profiled itself as an important institution in Danish musical life. Randers Chamber Orchestra also engages extensively in touring, which has taken the orchestra to among other places Guangzhou, Tianjin, Edinburgh, St. Petersburg, Akureyri, Nuuk, Rome, Oslo, Damascus, Gothenburg and Tallinn. In recent years the orchestra has collaborated with among others José Carreras, Sir James Galway, Barbara Hendricks, Georgy Pauk, Katrine Gislinge, Bo Skovhus, Nikolaj Znaider and Marianne Rørholm. Worth mentioning among Randers Chamber Orchestra's other activities are their collaborations with the Aarhus Summer Opera and the Danish National Opera in Aarhus. With the Aarhus Summer Opera the orchestra has for example helped to create the framework for an ambitious production of among other works John Frandsen's trilogy *Tugt og utugt i mellemtiden* (Vice and Virtue in the Middletime) as well as several of Britten's chamber operas. In 2001 the production of Mozart's *Così fan tutte* at the Aarhus Summer Opera with Randers Chamber Orchestra in the orchestral pit was awarded a Reumert Prize as best opera production of the year. Since 1993 the Scottish-born conductor David Riddell has been artistic and administrative director of Randers Chamber Orchestra. Randers Chamber Orchestra is supported by the Randers City Council and the Danish Arts Council.

HELGE SLAATTO (violin), born in 1952 in Oslo, studied with Maria Lidka, Sandor Végh and Dorothy Delay. He is Professor of Violin at the Conservatory for Music in Münster and was concertmaster with the Odense Symphony Orchestra, Athelas Sinfonietta Copenhagen and Randers Chamber Orchestra. He is a renowned interpreter of contemporary music and has since 1987 premiered more than 50 works in Duo Slaatto Reinecke with double bass player Frank Reinecke. The duo was 2009 awarded the Preis

der Deutschen Schallplattenkritik. Helge Slaatto is also in great demand as a soloist, appearing for example with the Koenig Ensemble London, Koechlin Ensemble, Randers Chamber Orchestra Denmark, at the Bergen Festival and the Cantiere Internazionale d'Arte Montepulciano. He has given master-classes in Germany, Greece, Denmark and Portugal.

DAVID RIDDELL was born in Elgin, Scotland. He studied music at St. Andrews University, Edinburgh University, and conducting at the Guildhall School of Music and Drama, London. Now resident in Denmark, he is artistic director and principal conductor of Randers Chamber Orchestra and artistic director of Aarhus Sommeropera. He is a frequent guest conductor with most of the Danish orchestras and has conducted numerous opera productions with the Danish National Opera. His conducting activities in the United Kingdom have included appearances with the Northern Sinfonia, English Touring Opera, Scottish Opera, and The Garden Venture (Royal Opera, Covent Garden), and he has also conducted in Germany, France, Estonia, and Iceland. He is active as a composer and arranger and he has taught at St. Andrews University, the Guildhall School of Music, the Royal Danish Academy of Music in Copenhagen and at the Royal Opera School in Copenhagen.

DANCE AND DETOURS af Henrik Friis

'Vi står på skuldrene af hinanden i kompositionsmusikken', sagde SVEND HVIDTFELT NIELSEN i en samtale for godt 10 år siden. Ordene faldt i Mariendal Kirke på Frederiksberg, hvor Hvidtfelt de seneste 20 år har været ansat som organist. Traditionsbevidstheden hos den nu 53-årige komponist i de fire værker på denne cd er da også tydelig. På den ene side mærker man igen og igen, hvordan Hvidtfelts fornemmelse for stil og teknik er til stede i en stadig dialog med alle de måder tidligere tiders komponister etablerede. Og samtidig mærker man, at hans musik er skruet sammen på nogenlunde samme måde som komponister gennem hundreder af år er gået til opgaven på. Det vil sige ved at løse musikken som et slags kunstnerisk problem, der opstår, netop som musikken begynder: hvordan kommer man logisk og rigtigt videre med nye overraskende momenter fra et indledende tema uden at miste blikket for, at musikken får form som et samlet hele.

Det betyder overhovedet ikke, at Svend Hvidtfelt Nielsens musik lyder gammeldags eller tilbageskuende. Det betyder, at musikken er skabt med øret på harmoni og rytme i en undertiden helt middelalderlig tankegang om god stemmeføring – samtidig med at æstetikken hører komponistens egen generation til.

Som ung i 1970'erne skrev Hvidtfelt sange og spillede rockmusik i bands som så mange andre, og fik først derefter sin klassiske omfattende skoling på konservatoriet både som organist og komponist – og sågar også som kandidat i musikvidenskab og filosofi fra Københavns Universitet. Så selvom traditionsbevidstheden, ret naturligt, er klar, er ønsket om at skrive pågående og rytmisk markeret musik lige så vel til stede.

Derfor er det helt naturligt, at mandens nye cd er centreret om et lille bitte frapperende dansemotiv. Forhistorien er, at Hvidtfelt vandt Randers Kammerorkesters komponistkonkurrence i 2001 med suiten *Om Prinser og drømme*, og det indledte et frugtbart samarbejde. Orkestret fik tilknyttet Hvidtfelt som huskomponist, og det ophold affødte bl.a. både *Dance and Detours* og det fandenivoldsk virtuose soloviolinstykke *Aria and Dance*, skrevet til orkestrets koncertmester Helge Slaatto.

Cd'ens største og mest vidtspændende stykke, *Dance and Detours*, er mere en lille violinkoncert for ni musikere og en violin end et kammerstykke. Undertitlen er da også

Toccata for violin og nonet. Musikken udvikler sig da også lidt som en klassisk solokoncert med rapfodede passager i begyndelsen, en dvælende midterdel og en hurtig finale. Men der er også ganske meget i værket, der ikke er særlig traditionelt. Sidste ord i titlen, 'Detours', kan oversættes til omveje eller ligefrem afveje – og det er i den del af musikken, at man som lytter kommer ud i tovene. Dansen er såmænd til at forstå, hvis man bare lytter lidt med kroppen.

Problemformuleringen her er to toner, der skifter hurtigt som det lille gennemgående motiv. Det er så enkelt som guitarrock eller et teknobeat, bare sat i scene med klassiske musikere. Afvejene er i stedet historien om violinen, der igen og igen kommer ud af kurs og på forskellig vis er ved at bryde sammen. Efter den hurtige begyndelse følger man soloinstrumentet helt op i skyerne, hvor det får følge af fløjten og de øvrige strygeinstrumenter, der alle spiller under instruksens 'forskellige tilfældige toner helt i toppen af instrumentet'. Det pibler og hvisler som et aggressivt kor af fugle. Andre steder bliver violinens distinkte klang gynet og støjende, fordi violinisten bliver bedt om at trykke alt for hårdt på strengene med buen. Og sidst i stykket, før dansen vinder i finalen, dukker der toner og klange op uden for tid og sted, som om musikken er ved at gå i stykker.

De mange afveje afløses af noget meget mere tilforladeligt i *In der Abendstille*. Tre små stemningsfulde satser for den specielle ensemblekonstellation fløjte, obo, fagot – og cembalo. Det er musik som et tonemaleri, hvor de tre klagende, melodiske træblæsere danner fælles dynamisk front over for cembaloet, der som barokkens sprøde klaverinstrument hverken kan variere klang eller styrke. Der lurer godt nok noget ubehageligt i skumringens tyste musik – det hører vi en del til i midterdelen – men mest af alt fylder nænsom poesi af lange melodiske toner og perlende triller lydbilledet i et tempo, hvor de fleste kan være med. Lange, sammenbundne toner under karakterbetegnelser som sangbart, ekspressivt, meget blødt eller uskyldigt. Det er den slags idyl, cembaloet får lov at agitere iltet imod i andensatsen, hvor Hvidtfelts regibemærkning siger det meste: 'meget rytmisk og en smule brutalt'. Men som dansen i første stykke kom igennem omvejene, vinder træblæserne med deres sangbare og udtryksfulde melodier også kampen her.

Der var også dømt happy end i Hvidtfelts kammeropera 'Den lille havfrue' til Den Fynske Opera i 2000, og hvor suiten *Om prinser og drømme* kommer fra. I operaarbejdet brød Hvidtfelt med nogle af de komplicerede rytmiske og tonale principper, som dominerede hans musik i 1990'erne, for at kunne skrive eventyrlig musik, der kunne matche H.C. Andersens berømte fortælling. Så selvom det er en selvstændig musikalsk sammenhæng, er det stadig en billedrig lydverden, suiten viser med perlende marimba, enkle melodier og varme strygerklange. I de fem satser får vi både prinsen, der danser med sin havfrue, taffelmusik og baltoner fra operaen med hastige, energimættede forløb først og sidst og en mere sval og rolig klangverden i anden- og tredjesatsen.

Cd'en klinger ud med alt andet end stille violinmusik. De fem små satser i *Arie og dans* for soloviolin minder meget om barokkomponisternes måde at komme hele vejen omkring mulighederne på et instrument i en suite af fem små stykker, der hver henter sin kerne i en for længst glemt hofdans.

Hos Hvidtfelt er suiten dog heller ikke noget, man skal forsøge at danse til. Førstesatsen er et koncentrat af både dans og afveje i *Dance and Detours*, andensatsen folder en ekspressiv sang ud, mens tredjesatsen minder om dansen fra før, men som en flydende, sammenhængende utællelig reminiscens. Fjerdesatsen spiller en krøllet skøn sang igen, før violinisten får lov at vise alt hvad han kan i et inciterende rytmisk spind af markeringer og forskydninger. Og så har man sådan set oplevet en pæn del af Hvidtfelts måde at komponere på – på fem minutter.

Henrik Friis er ...

DE MEDVIRKENDE

RANDERS KAMMERORKESTER er Danmarks eneste permanente professionelle kammerorkester. Orkestret spiller hvert år omkring 110 koncerter, der tæller orkester- og kammerkoncerter i Randers og det øvrige Danmark, slotskoncerter, skolekoncerter, børnekoncerter og operaforestillinger. Sammen med regelmæssige transmissioner i Danmarks Radio, en lang række cd-udgivelser og workshops har orkestret markeret sig som en vigtig institution i dansk musikliv. Randers Kammerorkester har desuden en omfattende turnevirk-somhed, der har bragt orkestret til bl.a. Guangzhou, Tianjin, Edinburgh, St. Petersborg, Akureyri, Nuuk, Rom, Oslo, Damaskus, Göteborg og Tallinn. I løbet af de seneste år har orkestret samarbejdet med bl.a. José Carreras, Sir James Galway, Barbara Hendricks, Georgy Pauk, Katrine Gislinge, Bo Skovhus, Nikolaj Znaider og Marianne Rørholm. Blandt Randers Kammerorkesters øvrige aktiviteter kan nævnes samarbejdet med Aarhus Sommeropera og Den Jyske Opera. Sammen med Aarhus Sommeropera har orkestret været med til bl.a. at skabe rammerne for en ambitiøs opsætning af bl.a. John Frandsens trilogi, "Tugt og utugt i mellemtiden", samt flere af Brittens kammeroperaer. Opsætningen af Mozarts "Così fan tutte" på Aarhus Sommeropera med Randers Kammerorkester i orkestergraven blev i 2001 tildelt en Reumert for årets bedste operaproduktion. Den skotskfødte dirigent, David Riddell, har siden 1993 været kunstnerisk og administrativ leder af Randers Kammerorkester. Randers Kammerorkester støttes af Randers Kommune og Kunstrådet.

HELGE SLAATTO (violin), født 1952 i Oslo, studerede hos Maria Lidka, Sandor Végh og Dorothy Delay. Han er violinprofessor på Musikkonservatoriet i Münster og har været koncertmester i Odense Symfoniorkester, Athelas Sinfonietta Copenhagen og Randers Kammerorkester. Helge Slaatto er en højt anerkendt fortolker af ny musik og har siden 1987 uropført mere end 50 værker sammen med kontrabassisten Frank Reinecke i Duo Slaatto Reinecke. Duo'en modtog i 2009 Preis der Deutschen Schallplattenkritik. Helge Slaatto er også efterspurgt som solist og har optrådt med f.eks. Koenig Ensemble London, Koechlin Ensemble, Randers Kammerorkester, ved Bergen Festival og Cantiere Internazionale d'Arte Montepulciano. Helge Slaatto har givet masterclass i Tyskland, Grækenland, Danmark og Portugal.

DAVID RIDELL er født i Elgin, Scotland. Han studerede musik på universitet i Edinburgh og direktion på Guildhall School of Music and Drama i London. Han bor i dag i Danmark og er kunstnerisk og administrativ leder af Randers Kammerorkester og endvidere kunstnerisk leder af Aarhus Sommeropera. Han er en hyppig gæstedirigent for de fleste danske orkestre og har dirigeret talrige forestillinger på Den Jyske Opera. I England har han optrådt med Northern Sinfonia, English Touring Opera, Scottish Opera og The Garden Venture (Royal Opera, Covent Garden). Desuden har han dirigeret i Tyskland, Frankrig, Estland og Island. Han er aktiv som komponist og arrangør og har undervist på St. Andrews University, Guildhall School of Music, Det Kongelige Danske Musikkonservatorium og Operaakademiet i København.



SVEND HVIDTFELT NIELSEN

DDD

Dance and Detours recorded at Værket in Randers on 2-3 June 2003

Recording producer: Morten Mogensen

Sound engineer: Claus Byrith

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

Aria and Dance live recording at Konzertsaal der Musikhochschule in Münster on 12 November 2005

Recording producer: Claus Byrith

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

In der Abendstille recorded at Værket in Randers on 30 November 2005

Recording producer: Morten Mogensen

Sound engineer: Claus Byrith

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

Om prinser og drømme recorded at Værket in Randers on 20 September 2005

Recording producer: Svend Hvidtfelt Nielsen

Sound engineer: Clemens Johannsen

Publisher: Edition-S, www.edition-s.dk

Mastering: Claus Byrith

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MUSIKANTOLOGI

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