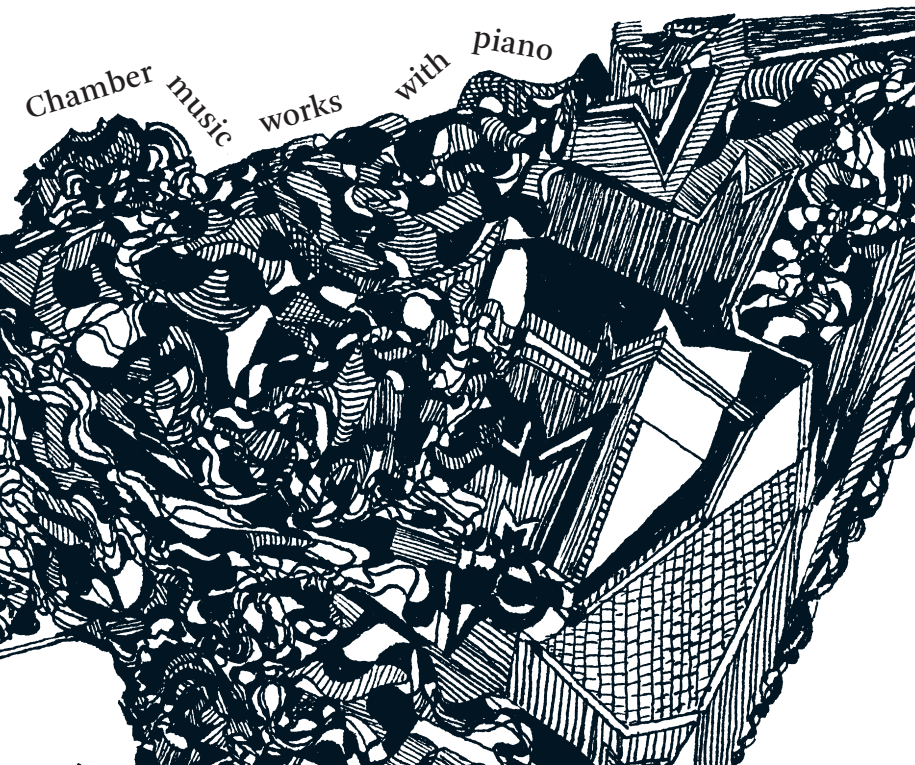


Gunnar Berg

Chamber music works with piano



# Chamber music works with piano

Gunnar Berg (1909-1989)

Signe Asmussen, mezzo-soprano

Erik Kaltoft, piano

Signe Madsen, violin [2]

Arne Balk-Møller, violin [3] [8]

Niels Ullner, cello [1] [4] - [6]

John Ehde, cello [4] - [6]

Per Morten Bye, trumpet

Torben Snekkestad, saxophone

Kenneth Larsen, bass clarinet

Søren Monrad, marimba

- |     |                                                                      |       |
|-----|----------------------------------------------------------------------|-------|
| [1] | <b>Tronqué</b> (1969) .....                                          | 7:50  |
|     | <i>for marimba, cello and piano</i>                                  |       |
| [2] | <b>Tøbrud (Thaw)</b> (1961) .....                                    | 11:40 |
|     | <i>for mezzo-soprano, violin, bass clarinet and piano</i>            |       |
| [3] | <b>‘... pour violon et piano’</b> (1960) .....                       | 13:37 |
|     | <b>‘... pour deux violoncelles et piano’, version 2</b> (1958) ..... |       |
| [4] | I .....                                                              | 9:29  |
| [5] | II .....                                                             | 1:45  |
| [6] | III .....                                                            | 5:27  |
|     |                                                                      | 2:17  |
| [7] | <b>Prosthesis</b> (1954) .....                                       | 12:30 |
|     | <i>for saxophone and piano</i>                                       |       |
| [8] | <b>Pièce</b> (1949) .....                                            | 6:07  |
|     | <i>for trumpet, violin and piano</i>                                 |       |

Total: 61:12

Dacapo is supported by the Danish Arts Council Committee for Music



2009 was the 100th anniversary of the birth of GUNNAR BERG and the year sparked a rediscovery and reassessment of the Danish composer as one of the most important Danish representatives of musical modernism on the international scene. More than 50 performances and events were held in Denmark, Germany, Austria, Switzerland, Finland, Ukraine, USA, China, France, Northern Ireland and Scotland, with Berg's music played, discussed and written about to an extent never experienced by Berg in his lifetime; his drawings were also exhibited and his music released both in print and on CD.

Gunnar Berg was born in St. Gallen in Switzerland on 11 January 1909. His Danish father died in 1914; Berg's youth in Switzerland and in Denmark was marked by illness and frequent moves, and he did not have much contact with music. In 1934 Berg graduated from business school in Copenhagen, despite having been so deeply affected by a 1931 performance of Wagner's *Tannhäuser* at the Royal Danish Theatre that he vowed to devote his life to music. In the summer of 1932 Berg bicycled from Copenhagen to attend the Salzburg music festival, where he attended the Mozarteum course given by Austrian music critic Paul Stefan. The course opened a door for Berg to rehearsals, concerts and other courses as well as decisive first encounters with the music of composers such as Debussy and Stravinsky. Berg returned to Salzburg in 1935, where he was granted access to rehearsals led by Arturo Toscanini and Bruno Walter, and where he attended Herbert von Karajan's conductor course.

Berg's time in Salzburg was of landmark importance to his musical orientation and position, which placed him closer to the music culture of Europe rather than a specific Danish-Nordic aesthetic. His Salzburg stays doubtless set his 1936 studies at the Royal Danish Academy of Music in Copenhagen in relief; Berg's idea of establishing a study group for new music was met with blank refusal from the conservatory, causing Berg to leave for good at the end of 1936. He then studied piano with pianist and composer Herman D. Koppel, and from 1943 on Berg would study with Elisabeth Jürgens, an unusually gifted teacher of Swedish birth who had lived in Copenhagen for decades.

Berg's first works date from the mid-1930s – with *Zehn japanische Holzschnitte* (Ten Japanese Woodcuts) for voice and piano from 1938 considered his first major work. During the German occupation, Berg was active in the Danish resistance movement and after the liberation he was involved in music teaching projects at numerous refugee camps in Denmark and gave concerts featuring his own works, classics, and new music including Stravinsky, Satie and Honegger.

In January 1945 he presented himself as a composer in Copenhagen, but won no recognition for his music and he began to prepare to go abroad. He travelled to Paris in autumn 1948 in order to study with Arthur Honegger and Olivier Messiaen. He ended up staying for almost 10 years and his time in Paris would have a decisive influence on his development as a composer. In 1952 Berg married the French pianist Béatrice Duffour, and their honeymoon was spent at the International Summer Courses for New Music in Darmstadt, where Berg's meeting with Karlheinz Stockhausen served to confirm the validity and immediacy of Berg's own musical experiments. The couple did a number of concert tours around Europe featuring the leading composers of the time. In 1957 and 1958 they toured Germany and Scandinavia funded by the French Ministry of Foreign Affairs, after which they settled in Denmark where they were among the first to introduce the new music of the European avant-garde.

For a number of years they embarked on a unique project with residences, lectures and concerts at the Danish Folk High Schools. In 1965 Béatrice and Gunnar Berg moved into the old school at Lindved, a small village located between Horsens and Juelsminde in Jutland. There they created an unusual cultural venue where the people of the region were often invited to memorable concerts of contemporary and classical music. A few years after Béatrice Berg's death in 1976 Gunnar Berg travelled around Europe, finally settling in Switzerland, where he would experience a significant surge of interest in his music. Gunnar Berg died in Bern, Switzerland, on 28 August 1989.

Only very rarely did Gunnar Berg add analytical or explanatory comments to his music: "My works must stand on their own feet, and they must answer for themselves", he asserted.

Berg put forth his own musical credo in 1972:

Absolute freedom is no freedom  
Amelody presupposes melody  
Arrhythm is rhythmic movement  
Atonality is without sound, as sounds will create tonality  
The stringency of the work of art is not simple,  
is not complex  
– stringency is everything  
within bounds

However, among his posthumous papers there is a wealth of slips of paper with columns of figures and letters, note names, volumes and durations, which grant us some insight into his composition workshop. They also confirm the limited number of analyses of Gunnar Berg's works that have attempted to map out his working method. The point of departure was Olivier Messiaen's division of the twelve chromatic notes of the tempered scale into groups, the so-called 'modes with restricted transpositions', but expanded to apply to all the parameters of the music. The result is a meticulously calculated structuring of durations, pitches, volumes and instrumentation, which was precisely a major theme in Darmstadt in 1952. Gunnar Berg described his method as 'static', and he spoke of ground rules where by means of techniques such as mirroring, reversal and transposition he established a basic body of material which he ordered in a way that enabled him to 'cut' the individual movements out.

Gunnar Berg came too late to studying the piano to attain a professional career as a pianist. But his experiences at the piano had a decisive influence on his compositional thinking, as it was reflected in his piano compositions – from the numerous educational small pieces to the four virtuoso concerts for piano and symphony orchestra – *Essai acoustique*, *Frise*, *Pour piano et orchestre* and *Uculang*. The two major works for solo piano – *Eclatements* (1954–88) and *Gaffky's* (1958–59) – are both of a size that places them among the most important contributions to Danish piano literature in the second half of the twentieth century.

This CD contains some of Berg's chamber music works with piano spanning a 20-year period that allows the listener to follow the composer in reverse, from a mature 60-year-

old to the man of 39 who, after experiencing many vicissitudes, came to Paris in 1948 to study with Arthur Honegger.

#### TRONQUÉ POUR MARIMBA, VIOLONCELLE ET PIANO – VEJLE 1969

The East Jutland city of Vejle was quick to show interest in Béatrice and Gunnar Berg after they arrived in Denmark. The local newspaper reviewed the Bergs' first concert performed at Uldum Folk High School in 1958 and followed the Bergs over the years, concluding with an extensive interview dated 17th April 1982, which was to be Gunnar Berg's last interview with a Danish journalist. Four outstanding concerts featuring Berg's music were performed in Vejle during his lifetime. The driving force behind these initiatives was a teacher named Ib Planch Larsen, the dynamic chairman of the Vejle Music Society, whose efforts in support of contemporary music attracted attention. With support from the Danish Arts Foundation, the Society celebrated Berg's 60th birthday with a live radio broadcast of a concert held at Vejle Theatre on 20th April 1969, featuring the music of Berg and Stockhausen. For the occasion, the Society had commissioned a new work from Gunnar Berg: *Tronqué* for piano, xyloimba and cello, performed by Béatrice Berg, Suzanne Ibstrup and Jørgen Friisholm on the three instruments.

The title of the work is taken from the French verb *tronquer*, which means to remove something, to shorten or to reduce. The title has indisputable relation to the way in which Gunnar Berg has treated the serial material in this work. Something has been removed or cut away, and what is left is a torso, a tree stump, a truncated cone – or in musical terms, a seventh, which is obtained when an octave is reduced by a second. Indeed, the minor seventh plays an important role in *Tronqué*, which opens with what for Berg at that time was an unusually crisp and refined sound. In music, the concept of 'truncation' can also be explored in a play on long-sounding and short notes, and that is what Berg does here – even in the way the piece opens and then develops. After that hushed, deliberate prelude in all three instruments, the piano hammers in with harsh short notes, and the stage is set for a scene where the idiomatic qualities of the instruments are beautifully played out against each other within the boundaries of true chamber music. The cello sings and moans and lingers, with the piano providing occasional

deep notes for support but generally siding with the marimba in a lively, even brusque exchange of mostly high short notes and chords. Till the action ends, and the cello is back where it started, on the note of its highest string, 'a', but now assertive (fortissimo, bowed and plucked) rather than tentative (mezzoforte con sordino). The ring closes, but we are not really where we were: Time has passed, and things happened. *Tronqué* is dedicated to Vejle Music Society.

#### TØBRUD (THAW) [FOR VOICE, VIOLIN, BASS CLARINET AND PIANO]

– STOCKHOLM, OSLO AND COPENHAGEN 1961

The world première of *Cinq études pour double orchestre à cordes* (1955-56) during the Nordic Music Days Festival on 8 September 1960 at the Stockholm Concert Hall performed by the Swedish Radio Symphonic Orchestra sparked significant interest in Gunnar Berg in Scandinavian music circles. The Swedish concert association, Fylkingen, led the way with a portrait concert in conjunction with its sister associations DUT (the Society for Young Composers) in Copenhagen and Ny Musikk in Oslo. Berg's recently composed *Tøbrud* set to a poem by Danish modernist Ivan Malinovski (1926-1989) was performed at a concert held at the Moderna Museet in Stockholm on 6 November 1961 and then at the University Great Hall in Oslo on 8 November. Performers included Helle Halding (voice), Tage Scharff (bass clarinet), Niels Nielsen (violin) and Béatrice Berg (violin). The planned performance of *Tøbrud* at the DUT concert at Statens Museum for Kunst in Copenhagen on 22 October was cancelled due to illness, but Copenhagensers would hear a sample on 28 January 1962 at Falkoner Centre, with Tamás Vető at the piano and with composer Pelle Gudmundsen-Holmgreen giving the cues. The occasion was the so-called "Dis-Armament Celebration" event after the demonstrations against the Moral Re-Armament-sponsored Formosa Chinese guest performance of *The Dragon* at the beginning of the year. The performance of *Tøbrud* was not intended to be merely a sample, but Berg's music and Malinovski's poem were literally howled off stage by the large audience who had gathered to celebrate the result of the demonstration, not to listen to new music and poetry.

The poem *Tøbrud* is the penultimate poem in Malinovski's breakthrough collection, *Galgenfrist*, which was released in 1958. As a translator, Malinovski was well-versed in

new Russian literature, and there is no doubt that his *Tøbrud* refers to Russian author Ilya Ehrenburg's novel *The Thaw*, which would lend its name to developments throughout Eastern Europe after the death of Stalin in 1953 and the 20th Party Congress of the Soviet Union in 1956. Despite the title, *Galgenfrist*, whose dictionary meaning is a brief respite from something unavoidable and uncomfortable, referring to the time between the pronouncement of a death sentence and its being carried out on the scaffold, one nevertheless senses a sort of optimism in Malinovski's collection of poems.

The music opens with a series of outbursts that set the tone for the beginning of the three-part poem: "That night the egg of the skin burst / the last garb / chinking like ice / the twelfth stroke / fell like a plague / from the neon sky / set fire to this monastery". The plague that fell from the neon sky and set the world on fire, and the inferno heralded by the twelfth toll of the clock, refer to the atom bombs dropped on Hiroshima and Nagasaki in 1945. In their wake came a worldwide fear of atomic Armageddon; a fear that in the Denmark of the early 1960s led to Easter demonstrations with thousands marching to protest against the atomic bomb. *Tøbrud* is a modern poet's and a modern musician's reinterpretations of The Fall, once again manmade, but despite the depredations and harshness that we and the world are subjected to, there remains an unconquerable, invincible will to live.

Gunnar Berg dedicated his *Tøbrud* to Hans Christian Steen Hansen (1902-1974), who led the "Dannevirke" resistance group with headquarters in Admiral Gjeddes Gård at St. Kannikestræde 10 in Copenhagen. In 1943 Hansen was arrested, and in a German reaction to the spontaneous strike of 1944 he and 28 other prisoners were sent to the Neuengamme concentration camp near Hamburg, but survived and returned home shortly before the end of the war. Hansen's time in the camp, however, had scarred him for life. Both Berg and Malinovski were active in assisting in the escape of the Danish Jews to Sweden in 1943 and in the resistance movement.

#### '... POUR VIOLON ET PIANO' – VIBORG AND ULDUM 1960

The Uldum Folk High School became one of the Bergs' central venues soon after they decided to settle in Denmark in 1957. Uldum was home to a circle of music friends who actively contributed to helping the Bergs find opportunities for self-expression in

Denmark: high school principal Johannes Laursen Vig and his wife Edith; head teacher Tage Rossel and his wife Ina, and Dr Vagn Vogensen and his wife Gunhild – all opened their homes to Gunnar and Béatrice Berg.

‘... *pour violon et piano*’ is dedicated to Ina and Tage Rossel and was written at the same time as Berg’s major piano work, *Gaffky’s*. The first version of the piece is dated Uldum, July 1959, and the finished manuscript is dated Viborg, January 1960. The world première took place at the above-named DUT concert held on 22 October 1961 at Statens Museum for Kunst, a happy occasion for the composer Ib Nørholm. In his review for the daily paper Information on 23 October 1961, Nørholm wrote: “On second hearing the exceedingly complex violin and piano duo was also the concert’s weightiest and most expansive work, lush and highly original both in form and content.” DUT submitted the work to the ISCM (International Society for Contemporary Music) international jury and, together with Per Nørgård’s *Fragment VI*, it was accepted to be performed at the ISCM Festival held in Copenhagen in 1964. Like at the world première, ‘... *pour violon et piano*’ was performed on this occasion by Niels Nielsen (violin) and Béatrice Berg (piano) on 29 May 1964 at the Glyptotek Museum in Copenhagen.

In ‘... *pour violon et piano*’, Gunnar Berg reveals his most stringent and uncompromising side, expressing himself within the complex idiom of musical modernism, including the use of quarter tones.

#### ‘... POUR DEUX VIOLONCELLES ET PIANO’ – GENEVA AND BERLIN 1958

The origin of ‘... *pour deux violoncelles et piano*’ and the piano work *Gaffky’s* speak of the Bergs travel and concert activity in the spring of 1958. On 7 January 1958 Béatrice Berg gave her first public concert in Denmark at the Odd Fellows Palæ in Copenhagen, and on 31 January the Bergs performed in Hamburg. *Gaffky’s 1* was composed in March 1958, partly in Berlin, where the Bergs visited Boris Blacher, whom Berg had met at the Seminar in American Studies in Salzburg in 1950; and partly in the tiny Swiss mountain village Leysin, where the Bergs stayed with their friends Bernard and Andrée Courvoisier of Geneva. The work with cellos was composed in Geneva and Berlin and is dedicated to Bernard and Andrée Courvoisier.

‘... *pour deux violoncelles et piano*’ is in three movements. The first movement is notated as  $\frac{3}{4}$  time but is definitely not a waltz! Aggressive atonal piano chords of five notes colour the tonal language, while the two cello voices intertwine with their use of quarter tones. The longer and slower middle movement in  $\frac{4}{4}$  time commences with a melancholic mood that with increasing intensity turns aggressive only to return to the starting point. The last movement, like the first movement, is fast and mechanical but more transparent. The piano mainly plays single notes. Cello #1 is notated as  $\frac{2}{4}$  time and cello #2 and the piano as  $\frac{5}{8}$  time, which gives the movement a fluctuating character.

‘... *pour deux violoncelles et piano*’ had its world première on 18 October 1973 on the Danish National Radio by Alf Petersen and Jørgen Friisholm (cello) and Suzanne Ibstrup (piano).

#### PROSTHESIS POUR SAXOPHONE ET PIANO – NEUILLY-SUR-SEINE 1954

After their wedding in 1952 Béatrice and Gunnar Berg moved into a small pavilion located at 70 Boulevard Maurice Barrès in Neuilly-sur-Seine, where they would gather the musical avant-garde of Paris for intimate concerts. For the first time in many years Berg would enjoy access to a desk and an instrument, which enabled him to work on larger projects – including his wedding present to Béatrice, *Essai acoustique* for piano and orchestra from 1954.

*Prosthesis* was composed in January and February of 1954, and along with *Cosmogonie* for two pianos (1952-53) and *Filandre* for flute, clarinet and violin (1953) it is one of Berg’s first compositions after he dedicated himself to the 12-tone composition technique in 1950. *Cosmogonie* is Berg’s first true serial work, and its Greek title – the study of the origin of the universe – speaks of new artistic directions for Berg. After years of experimentation he had finally found his way forth to the musical tools with which he could realise his musical visions.

The title page of *Prosthesis* contains a quotation from Plato:

“Quand une unité a été ajouté à une unité cette adjonction est cause du deux”.  
(When one is added to one, two is created by that addition.)

The quotation is ascribed to Socrates and appears twice (97a and 101c) in Plato's *Phaedo*, in which Socrates, in his last hours in prison before he must drink the deadly cup of hemlock, talks about life and the immortality and indestructibility of the soul.

*Prosthesis* is dedicated to Berg's friend, the French musicologist and philosopher Fred Goldbeck (1902-1981), whom Berg met in 1949 along with John Cage. The dedication does not provide the concrete background for the Plato citation, but it is reasonable to assume that Plato played a part in the musical and philosophical dialogues and considerations that led Berg to his own brand of numeric serial composition and to *Prosthesis*, which means 'addition'. The title may also refer to the bringing together of two different instruments -- the saxophone as an addition to the piano, or vice versa. But it may also reference one of Messiaen's composition techniques, described in "Technique de mon langage musical" (1944).

The two voices in *Prosthesis* are very different. The saxophone voice is melodic, dynamic and rhythmically richly differentiated with an extensive use of quarter tones. The piano timbre on the other hand is static and characterised by the repetition of individual notes and of heavy atonal chords throughout the work, which is brought to its conclusion by the saxophone alone. *Prosthesis* had its world première at a DUT concert held at Statens Museum for Kunst on 30 March 1974 with Christian Ancher Grøn (saxophone) and Anker Fjeld Simonsen (piano).

#### PIÈCE POUR TROMPETTE, VIOLON ET PIANO – PARIS 1949

Gunnar Berg arrived in Paris on 22 November 1948. On 21 December he wrote to Elisabeth Jürgens about his first lesson with Arthur Honegger: "This one lesson was worth the entire trip to Paris ... In Messiaen's class, Stravinsky's *Sacre du Printemps* was thoroughly examined ... A few weeks later I was told that several of my works were to be performed at a public concert at Pierre Schaeffer's Studio d'Essai – broadcast on the radio – at Honegger's suggestion." Musicologist Edmond Costère attended this concert, noting: "Gunnar Berg, Studio d'Essai, voice, piano sonata, captivating music, very distinctive, unerring originality due perhaps to a certain distinguishing ruggedness of character. Keep an eye on him!"

The doors to the Parisian musical avant-garde were open, and Berg quickly made contact with composers such as Darius Milhaud, Jean-Étienne Marie, André Jolivet and John Cage. The encounters with new forms of musical expression caused him to revise or abandon his earlier works, and the trumpet trio is the first new work he composed in Paris. It is also the last work he completed before dedicating himself to 12-tone composition in 1950 with *Suite* for cello solo. In *Pièce* we find traits that point both forward and back in Berg's work. The piece opens with a melodic dialogue between trumpet and violin, during which the trumpet introduces a rhythmically accelerating figure that proves important both thematically and for the structure of the piece. The piano enters with staccato 6-8-note atonal chords, reminiscent of the piano pieces *Pierres solaires* (1943) and *Sonata* for piano (1947). Not till near the end does the piano absorb melodic substance via the characteristic figure, thus attaining the same status as that of trumpet and violin. *Pièce* received its world premiere performance at a concert given by Aarhus Unge Tonekunstnere on 29 March 1973 by Tony Åstrand (trumpet), Ove Vedsten Larsen (violin) and Erik Kaltoft (piano).

*Jens Rossel is a co-founder of Working Group Gunnar Berg and has for many years been active in the Danish music scene as a consultant for various institutions such as Aarhus Symphony Orchestra, Danish Music Information Centre, Danish Arts Agency, and Region Zealand.*

2009 var 100-året for GUNNAR BERGS fødsel og blev begyndelsen på nyopdagelse og nyvurdering af denne danske komponist som en af den internationale musikalske modernismes betydeligste repræsentanter i dansk musikliv. Ved over 50 arrangementer i Danmark, Tyskland, Østrig, Schweiz, Finland, Ukraine, USA, Kina, Frankrig, Nordirland og Skotland blev der spillet, fortalt og skrevet om Bergs musik i et omfang, som han ikke oplevede i sin levetid, og hans tegninger blev udstillet, hans musik udgivet på noder og cd.

Gunnar Berg blev født i St. Gallen i Schweiz den 11. januar 1909. Hans danske far døde i 1914, og Bergs opvækst i Schweiz og i Danmark var præget af sygdom og mange miljømæssige omskiftelser uden megen kontakt med musik. I 1934 afsluttede han en handelsuddannelse på Købmagerskolen i København, selv om Wagners Tannhäuser på Det kgl. Teater i 1931 havde været en så afgørende oplevelse, at det stod klart for Berg selv, at musikken måtte blive hans levevej. Sommeren 1932 cyklede han fra København til festspillene i Salzburg, hvor han blev optaget på den østrigske musikkritiker Paul Stefans kursus på Mozarteum. Det gav adgang til prøver, koncerter og kurser og til afgørende førstegangsmøder med musik af bl.a. Debussy og Stravinskij. Berg vendte tilbage til Salzburg i 1935, hvor han fik adgang både til orkesterprøver med Arturo Toscanini og Bruno Walter og til Herbert von Karajans dirigentkursus.

De to ophold i Salzburg blev af skelsættende betydning for Bergs musikalske orientering og holdning, der placerede ham nærmere en europæisk musikkultur end en specifik dansk-nordisk. De var uden tvivl også med til at sætte studiet på musikkonservatoriet i København i 1936 i relief; et initiativ til oprettelse af en studiekreds for ny musik blev mødt med en sådan afvisning fra konservatoriets ledelse, at Berg ved undervisningens ophør i slutningen af 1936 forlod konservatoriet. Herefter studerede han klaver hos den jævnaldrende komponistkollega og pianist Herman D. Koppel og fra 1943 hos Elisabeth Jürgens, en usædvanlig pædagogisk begavelse, svensk af fødsel, men i en menneskealder bosat i København.

Bergs første værker stammer fra midten af 1930'erne – med *Ti japanske træsnit* for sang og klaver fra 1938 som hans første hovedværk. Under besættelsen var Berg aktiv i

modstandsarbejdet, og efter befrielsen engagerede han sig i musikpædagogiske projekter i adskillige flygtningelejre i Danmark og gav koncerter med egne værker, klassikere og nyheder som musik af Stravinskij, Satie og Honegger på programmet.

I januar 1945 præsenterede Berg sig som komponist i København uden at vinde gehør for sin musik, og han begyndte at forberede sig på at drage udenlands. I efteråret 1948 rejste han til Paris for at studere hos Arthur Honegger og Olivier Messiaen. Opholdet blev af næsten 10 års varighed og fik afgørende betydning for hans udvikling som komponist. I 1952 blev han gift med den franske pianist Béatrice Duffour, og bryllupsrejsen gik til feriekurserne for ny musik i Darmstadt, hvor mødet med Karlheinz Stockhausen blev en bekræftelse på holdbarheden og aktualiteten af Bergs egne musikalske eksperimenter. Parret gennemførte en række koncertturnéer rundt omkring i Europa med tidens førende komponister på programmet, og efter at Bergs i 1957 og 1958 med støtte fra det franske udenrigsministerium havde gennemført en koncertrække i Tyskland og i Skandinavien, slog de sig ned i Danmark, hvor de var blandt de første til at introducere den musikalske modernisme. I løbet af en årrække realiserede de et enestående musikpædagogisk projekt med ophold, foredrag og koncerter på danske højskoler. Fra 1965 boede de i Lindved gl. Skole mellem Horsens og Juelsminde, som blev et usædvanligt kultursted, hvor egnens befolkning ofte blev inviteret til koncerter med ny og klassisk musik. Et par år efter Béatrice Bergs død i 1976 rejste Gunnar Berg rundt i Europa og slog sig i 1980 endeligt ned i Schweiz, hvor han oplevede en betydelig interesse for sin musik. Han døde i Bern den 28. august 1989.

Kun yderst sjældent ledsagede Gunnar Berg sin musik med analytiske eller forklarende kommentarer: “Mine værker må stå for sig selv, og de må svare for sig selv”, var hans holdning.

I 1972 formulerede han et musikalsk credo:

Den absolutte frihed er ingen frihed  
Amelodik betinges af melodi  
Arytme er rytmisk bevægelse  
Atonalitet er uden lyd, thi lyde vil skabe tonalitet

Kunstværkets strenghed er ikke enkel,  
er ikke kompleks  
– strenghed er alt  
i begrænsning

Blandt hans efterladte papirer befinder sig imidlertid talrige papirlapper med kolonner af tal og bogstaver, tonenavne og angivelser af styrkegrader og varigheder. Dette materiale giver et indblik i hans kompositionsværksted og bekræfter det begrænsede antal analyser af Bergs værker, som har søgt at kortlægge hans arbejdsmetode efter 1950. Hans udgangspunkt var Olivier Messiaens opdeling af den tempererede skalas tolv kromatiske toner i grupper, de såkaldte 'modi med begrænsede transpositioner', men udvidet til at gælde alle musikens parametre. Resultatet er en minutiøst udregnet strukturering af varigheder, tonehøjder, styrkegrader og instrumentation – netop et hovedtema i Darmstadt i 1952. Gunnar Berg beskrev sin metode som statisk, og han talte om spilleregler, hvor han ved hjælp af teknikker som spejling, krebsevinging og transponering etablerede et grundmateriale, som han ordnede på en sådan måde, at han kunne 'skære' de enkelte satser ud.

Selv om Berg kom for sent i gang med klaverspillet til at opnå en egentlig karriere som pianist, havde erfaringerne ved klaveret afgørende indflydelse på hans kompositoriske tænkning, sådan som den fandt udtryk i klaverværkerne – lige fra de talrige pædagogiske småstykker til de fire virtuose koncerter med orkester: *Essai acoustique*, *Frise*, *Pour piano et orchestre* og *Uculang*. De to store soloklaverværker – *Eclatements* og *Gaffky's* – er begge af et omfang, der placerer dem blandt de mægtigste bidrag til dansk klaverlitteratur i sidste halvdel af det tyvende århundrede.

Denne cd rummer nogle af Bergs kammermusikværker med klaver fra en 20-års periode, som lader tilhøreren følge komponisten bagud fra den modne 60-årige til den mand på 39, der efter lange tiders omskiftelighed i 1948 ankom til Paris for at studere hos Arthur Honegger.

## TRONQUÉ POUR MARIMBA, VIOLONCELLE ET PIANO – VEJLE 1969

Vejle var hurtig til at vise interesse for Béatrice og Gunnar Berg efter deres ankomst til Danmark. Folkebladet anmeldte Bergs første koncert på Uldum Højskole i 1958 og fulgte Bergs virke gennem årene, senest ved et stort interview den 17. april 1982 – Gunnar Bergs sidste med en dansk journalist. Fire markante koncerter med musik af Berg blev afholdt i Vejle i hans levetid. Hovedskikkelsen bag disse initiativer var lærer Ib Planch Larsen, den dynamiske formand for Vejle Musikforening af 1963, hvis indsats for den nye musik vakte opsigt. Med støtte fra Statens Kunstfond fejrede musikforeningen Bergs 60-års fødselsdag ved en direkte radiotransmitteret koncert på Vejle Teater den 20. april 1969 med musik af Berg og Stockhausen. Til lejligheden havde musikforeningen bestilt et nyt værk af Gunnar Berg: *Tronqué* for klaver, xyloimba og cello, der blev fremført af Béatrice Berg, Suzanne Ibstrup og Jørgen Friisholm på de tre instrumenter.

Titlen på værket stammer fra det franske verbum *tronquer*, der betyder at fjerne noget, forkorte eller reducere. Titlen har utvivlsomt relation til den måde, Gunnar Berg har behandlet det serielle materiale på i dette værk. Noget er fjernet eller skåret væk, og tilbage står for eksempel en torso, en træstub, en keglestub – eller inden for musikken en septim, når man reducerer oktaven med en sekund. Netop den lille septim spiller en afgørende rolle i *Tronqué*, der åbner med en for Berg på den tid usædvanlig sprød og raffineret klang. I musik kan man imidlertid også arbejde med 'trunkering' ved at modstille lange og korte toner/lyde, og det er, hvad Berg gør i dette stykke, også i den måde værket begynder på og fortsætter. Efter den indledende, stilfærdigt søgende musiceren i alle tre instrumenter hamrer klaveret til med korte toner, og så er tæppet gået for en scene, hvor instrumenternes idiomatiske kvaliteter smukt spilles ud mod hinanden inden for rammerne af ægte kammermusik. Celloen synger og sukker og dvæler, mens klaveret ud over at levere stedvise dybe toner som en art fundament mest flyver med marimbaen i raske byger af korte toner og akkorder. Til stykket er forbi, og celloen er tilbage, hvor den begyndte, nemlig på øverste strengs egen tone, 'a' – men nu anderledes bestemt (fortissimo, med bue og pizzicato), ikke tøvende (mezzoforte con sordino). Ringen er sluttet, men vi er ikke rigtig, hvor vi var før: Der er gået en tid, og noget er sket undervejs. *Tronqué* er tilegnet Vejle Musikforening.

## TØBRUD FOR SANGSTEMME, VIOLIN, BASKLARINET OG KLAVER

– STOCKHOLM, OSLO OG KØBENHAVN 1961

Uropførelsen af *Cinq études pour double orchestre à cordes* (1955-56) på Nordiske Musikdage den 8. september 1960 i Stockholms Konserthus med Sveriges Radioorkester førte til en betydelig interesse for Gunnar Berg i de radikale nordiske musikkredse. Den svenske koncertforening Fylkingen tog initiativ til en portrætconcert i samarbejde med søsterforeningerne DUT i København og Ny Musikk i Oslo. Bergs nykomponerede *Tøbrud* til et digt af den danske modernist Ivan Malinovski (1926-1989) blev programsat og uropført ved koncerten på Moderna Museet i Stockholm den 6. november 1961 og gentaget i Universitetets Aula i Oslo den 8. november. De udøvende var Helle Halding (sang), Tage Scharff (basklarinet), Niels Nielsen (violin) og Béatrice Berg (klaver). Den planlagte uropførelse af *Tøbrud* ved DUT-koncerten på Statens Museum for Kunst den 22. oktober var blevet aflyst på grund af sygdom, men københavnernes fik efterfølgende – med Tamás Vetö ved klaveret og Pelle Gudmundsen-Holmgreen som signalør – en smagsprøve den 28. januar 1962 i Falkonér Centret ved den såkaldte “Nedrustningsfest” efter demonstrationerne mod foreningen Moralsk Oprustnings Formosa-kinesiske gæstespil Dragen ved årets begyndelse. Det var ganske utilsigtet, at det kun blev til en smagsprøve, men Bergs musik og Malinovskis digt blev bogstaveligt talt hylet ud af det talstærke publikum, der var samlet for at fejre resultatet af en demonstration, ikke for at lytte til ny musik og digtekunst.

Digtet *Tøbrud* er det næstsidste i Malinovskis gennembrudsværk *Galgenfrist*, der var udkommet i 1958. Som oversætter var Malinovski en betydelig kender af ny russisk litteratur, og der er ingen tvivl om, at hans *Tøbrud* henviser til den russiske forfatter Ilja Ehrenburgs roman, som kom til at lægge navn til hele udviklingen i Østeuropa efter Stalins død i 1953 og navnlig partikongressen 1956. Trods digtsamlingens titel, *Galgenfrist*, som leksikalt betyder en kortvarig udsættelse af noget uundgåeligt og ubehageligt og oprindeligt henviser til tidsrummet mellem dødsdommen og dens eksekvering ved hængning i galgen, anes der altså en optimisme.

Musikken åbner med en række sprængninger, der lægger op til det tredelte digts begyndelse: “Den nat sprang hudens æg / den sidste klædning / klirrende som is / det tolvte slag / faldt som en pest / fra neonehimen / antændte dette kloster”. Den pest, der

falder fra den oplyste himmel og sætter verden i brand, og det inferno, der indvarsles med klokkenes tolvte slag, associerer til atombomberne over Hiroshima og Nagasaki i 1945. De udløste en verdensomspændende frygt for et atomragnarok; en frygt, som i begyndelsen af 60'erne i Danmark førte til påskemarcherne mod atomvåben, der samlede tusinder. *Tøbrud* er en moderne digters og moderne musikers genfortælling af det menneskeskabte syndefald, men uanset hvor barske livsvilkår, mennesket og verden udsættes for, er der en ukuelig, uovervindelig vilje til liv.

Gunnar Bergs *Tøbrud* er tilegnet Hans Christian Steen Hansen (1902-1974), som var leder af modstandsgruppen “Dannevirke”, der holdt til i Admiral Gjeddes Gård i St. Kannikestræde 10 i København. I 1943 blev Hansen arresteret, og som en tysk reaktion på folkestrejken i 1944 blev han og 28 andre fanger sendt til kz-lejren i Neuengamme, men nåede hjem med de hvide busser kort før krigens slutning. Fangenskabets havde da mærket ham for resten af livet. Både Berg og Malinovski var aktive i jødetransporterne til Sverige i 1943 og i modstandsbevægelsen.

## ‘... POUR VIOLON ET PIANO’ – VIBORG OG ULDUM 1960

Højskolen i Uldum blev tidligt et af ægteparret Bergs centrale tilholdssteder, da de i 1957 besluttede at bosætte sig i Danmark. I Uldum fandt Bergs musikvenner, som aktivt medvirkede til at give dem udfoldelsesmuligheder i Danmark: højskoleforstander Johannes Laursen Vig og hans hustru Edith; førstelærer Tage Rossel og hans hustru Ina, samt læge Vagn Vogensen og hans hustru Gunhild – alle åbnede de deres hjem for Gunnar og Béatrice Berg.

‘... *pour violon et piano*’ er tilegnet Ina og Tage Rossel og blev til samtidig med det store klaverværk *Gaffky*’s. Den første version af værket er dateret Uldum juli 1959, det færdige manuskript Viborg januar 1960. Uropførelsen fandt sted ved ovennævnte DUT-koncert den 22. oktober 1961 på Statens Museum for Kunst, som for komponisten Ib Nørholm var en glædelig begivenhed. I sin anmeldelse i dagbladet Information den 23. oktober 1961 skrev han: “Ved anden overhøring forekom den overordentligt komplicerede violin- og klaverduo tillige at være koncertens mest tungtvejende og ekspansive værk, frodigt og indholdsmæssigt som formelt overmåde originalt.” DUT indsendte værket til

ISCMs internationale jury, og det blev – sammen med Per Nørgårds *Fragment VI* – antaget til opførelse ved ISCM-festivalen i København 1964. Som ved uropførelsen blev det spillet af Niels Nielsen (violin) og Béatrice Berg (klaver) den 29. maj 1964 på Glyptoteket.

Gunnar Berg viser sig i ‘... *pour violon et piano*’ fra sin strengeste, mest ubønhørlige side med et udtryk, der er karakteristisk for den musikalske modernismes komplekse gestik, sådan som den bl.a. viser sig i brug af kvarttoner.

#### ‘... POUR DEUX VIOLONCELLES ET PIANO’ – GENÈVE OG BERLIN 1958

Tilblivelsen af *Pour deux violoncelles et piano* og klaverværket *Gaffky's* fortæller om Bergs rejse- og koncertaktiviteter i foråret 1958. Den 7. januar 1958 i Odd Fellow Palæets lille sal i København gav Béatrice Berg sin første offentlige koncert i Danmark, og den 31. januar optrådte Bergs i Hamburg. *Gaffky's 1* er komponeret marts 1958, dels i Berlin, hvor Bergs besøgte Boris Blacher, som Gunnar Berg havde mødt ved Seminar in American Studies i Salzburg i 1950, dels i den lille svejtsiske alpeby Leysin, hvor Bergs opholdt sig hos vennerne Bernard et Andrée Courvoisier fra Genève. Celloværket er komponeret i Genève og Berlin og er tilegnet Bernard et Andrée Courvoisier.

‘... *pour deux violoncelles et piano*’ er i tre satser. Førstesatsen er noteret i  $\frac{3}{4}$ , men er bestemt ikke nogen vals! Aggressive femstemmige atonale akkorder i klaveret dominerer klangbilledet, mens de to cellostemmer smyger sig om hinanden med anvendelse af kvarttoner. Den længere og langsomme midtersats i  $\frac{4}{4}$  begynder i en melankolsk stemning, der med stigende intensitet vokser til et aggressivt udtryk for så at vende tilbage til satsens udgangspunkt. Sidstesatsen er som førstesatsen hurtig og motorisk, men mere gennemsigtig. Klaveret spiller overvejende enkelttoner; cello 1 er noteret i  $\frac{2}{4}$ , cello 2 og klaveret i  $\frac{5}{8}$ , og det giver satsen en fluktuerende karakter.

‘... *pour deux violoncelles et piano*’ blev uropført 18. oktober 1973 i Danmarks Radio af Alf Petersen og Jørgen Friisholm (cello) og Suzanne Ibstrup (klaver)

#### PROSTHESIS POUR SAXOPHONE ET PIANO – NEUILLY-SUR-SEINE 1954

Efter brylluppet i 1952 bosatte Béatrice og Gunnar Berg sig i en lille pavillon på 70 Boulevard Maurice Barrès i Neuilly-sur-Seine, hvor de samlede Paris’ musikalske avant-

garde til huskoncerter. For første gang i længere tid havde Berg adgang til arbejdsbord og instrument, og det gav mulighed for større projekter – heriblandt bryllupsgaven til Béatrice, *Essai acoustique* for klaver og orkester fra 1954.

*Prosthesis* er komponeret januar-februar 1954, og sammen med *Cosmogonie* for to klaverer (1952-53) og *Filandre* for fløjte, klarinet og violin (1953) er det en af Bergs første kompositioner efter tilegnelsen af den dodekafone kompositionsteknik i 1950. *Cosmogonie* er Bergs første egentlige serielle værk, og dets græske titel – læren om universets tilblivelse – røber, at der var rigtig meget på færde for Berg. Efter års eksperimenteren havde han endelig fundet frem til de musikalske værktøjer, hvormed han kunne realisere sine musikalske visioner.

På titelsiden af *Prosthesis* skrev Berg et citat af Platon:

“Quand une unité a été ajoutée à une unité cette adjonction est cause du deux”.  
(Når en enhed føjes til en enhed, så er denne tilføjelse dobbelthedens årsag)

Citatet tilskrives Sokrates og optræder to steder (97a og 101c) i Platons *Phaidon*, hvor Sokrates, i de sidste timer i fængslet inden han skal drikke den dødbringende skarn-tydesaft, fortæller om livet og sjælens udødelighed og uforgængelighed.

*Prosthesis* er tilegnet vennen, den franske musikforsker og filosof Fred Goldbeck (1902-1981), som Berg mødte i 1949 sammen med John Cage. Tilegnelsen røber ikke den konkrete baggrund for Platon-citatet, men det er nærliggende at antage, at Platon har indgået i de musikalske og filosofiske samtaler og overvejelser, der førte Berg frem til hans specielle talbaserede serielle kompositions måde og til *Prosthesis*, der betyder ‘tilføjelse’. Titlen kan således hentyde til det at bringe to forskellige instrumenter sammen – saxofonen som en tilføjelse til klaveret, eller omvendt. Men den kan også hentyde til en af Mesiaens kompositionsteknikker, beskrevet i “Technique de mon langage musical” (1944).

De to stemmer i *Prosthesis* er meget forskellige. Saxofonstemmen er melodisk, dynamisk og rytmisk rigt differentieret med udbredt anvendelse af kvarttoner; klaverstemmen er i modsætning dertil statisk, og den er klangligt karakteriseret ved stadige gentagelser af både enkelttoner og tunge atonale akkorder gennem hele værket, som

afrundes af saxofonen alene. *Prosthesis* blev uropført ved en DUT-koncert på Statens Museum for Kunst i København den 30. marts 1974 af Christian Ancher Grøn (saxofon) og Anker Fjeld Simonsen (klaver).

#### PIÈCE POUR TROMPETTE, VIOLON ET PIANO – PARIS 1949

Gunnar Berg ankom 22. november 1948 til Paris. Den 21. december skrev han til Elisabeth Jürgens om sin første time hos Arthur Honegger: “Denne ene lektion var pariserrejsen værd ...” og videre, at “Hos Messiaen blev Stravinskis *Sacre du Printemps* gennemanalyseret ...” og “Nogle uger senere fik jeg oplyst, at man agtede at opføre flere af mine værker ved en publikumskoncert i Pierre Schaeffer’s Studio d’Essai – radiotransmitteret – på Honeggers anbefaling.” Fra denne koncert noterede musikologen Edmond Costère: “Gunnar Berg, Studio d’Essai, sang, klaversonate, fængslende musik, højst særpræget, sikker originalitet som måske skyldes en vis knudret karakter, der udmærker den. Hold øje med ham!”

Dørene til de musikalske avantgarde-miljøer i Paris stod altså åbne, og Berg fik hurtigt kontakt til komponister som Darius Milhaud, Jean-Étienne Marie, André Jolivet og John Cage. Møderne med nye musikalske udtryk fik ham til at revidere eller skrinlægge sine tidligere værker, så trompettrioen er reelt det første nye værk, han komponerede i Paris. Den er også det sidste værk, inden han i 1950 med *Suite* for solocello tilegnede sig den dodekafone kompositions måde. I *Pièce* finder man da også træk, der peger både fremad og bagud i Bergs produktion. Stykket åbner med en melodisk dialog mellem trompet og violin, hvor trompeten introducerer en rytmisk accelererende figur, der får tematisk og strukturbærende status. Klaveret træder ind med stacerede 6-8 stemmige atonale akkorder, som kendes fra klaverstykkerne *Pierres solaires* fra 1943 og *Sonate* for klaver fra 1947. Først hen imod slutningen optager klaveret melodisk stof via den karakteristiske figur og ligestilles med trompeten og violinen. *Pièce* blev uropført ved en koncert i Aarhus Unge Tonekunstnere den 29. marts 1973 af Tony Åstrand (trompet), Ove Vedsten Larsen (violin) og Erik Kaltoft (klaver).

*Jens Rossel er medstifter af Arbejdsgruppe Gunnar Berg og har gennem mange år været aktiv i dansk musikliv som konsulent og formidler, bl.a. for Aarhus Symfoniorkester, Dansk Musik Informations Center, Kunststyrelsen og Region Sjælland.*

Ivan Malinovski

**TØBRUD**

*“furto del cappotto mio”*

Den nat sprang hudens æg  
den sidste klædning  
klirrende som is  
det tolvte slag  
faldt som en pest  
fra neonehimen  
antændte dette kloster  
(det yderste)  
kaldte den døde  
til en sygdom  
ydmygende som indvolde  
brændende som bjælder  
og nogen kom  
i vandenens mumlen  
og i hans drøm en dyne  
som flygtede  
et skød der stødvis  
åbnede sig uden  
nåde uden at ville  
mens sneen skred fra tagene  
råbende  
styrtede som blod  
og mens en kraft  
endnu krystallisk  
endnu sovende  
slyngede ham ud og ud  
begyndte han at mindes

Ivan Malinovski

**THAW**

*“furto del cappotto mio”*

That night the egg of the skin burst  
the last garb  
chinking like ice  
the twelfth stroke  
fell like a plague  
from the neon sky  
set fire to this monastery  
(remotest of all)  
summoned the dead one  
to a sickness  
humiliating like innards  
burning like tiny bells  
and someone came along  
in the murmur of the waters  
and in his dream an eiderdown  
taking flight  
a womb opening  
in fits without  
mercy without wanting to  
while the snow slid from the roofs  
with a cry  
gushed down like blood  
and as a power  
still crystalline  
still asleep  
was hurling him out and out  
he began to remember

Før tågen  
 bevidstløshedens tinder  
 et firmament af hvide knoer  
 og blodig pragt  
 før sproget  
 denne bræ af viden:  
 fra kraniets borgtårn  
 gennem brystets bur  
 (hvor ingen muskel ...)  
 trille sig som en tåre  
 krænge sig ned  
 imod en uset ukendt rods  
 nirvanaklippe  
 skolopenderrige  
 en brønd i tryk geografi  
 en frønnet munding rettet  
 mod mælkevejens møllevinger  
 og nebularforvildelser  
 han var  
 et omvendt tårn af tro  
 og monolittisk verdensmorgen  
 skal  
 magtfuld form  
 syg sundhed  
 selvskreven gæst  
 ved sagnomspundne fester  
 skipper og skib i eet  
 på tæmmet aftenhav  
 om også luft og ler  
 altid med rødder  
 dyb rang af general

Before the fog  
 the pinnacles of unconsciousness  
 a firmament of white knuckles  
 and bloodstained splendour  
 before language  
 this glacier of knowledge:  
 from the turret of the skull  
 past the cage of the chest  
 (where no muscle . . .)  
 to roll along like a tear  
 to work one's way down  
 towards the nirvana rock  
 of an unseen unknown root  
 scolopender realm  
 a well in safe geography  
 a decayed mouth turned upwards to  
 the arms of the Milky Way  
 and its galactic delusions  
 he was  
 an inverted tower of faith  
 and monolithic world-wide dawn  
 shell  
 powerful form  
 sick health  
 preferred guest  
 at fabled parties  
 skipper and ship in one  
 on tamed evening seas  
 for all his being air and clay  
 always rooted  
 deep rank of general

og broders vogter skred han  
 igennem disse tider  
 af mægtig skønhed  
 uhørt konsekvens  
 selv kendt som sejrherre  
 i overdådige  
 revolutioner og balletter  
 eller som pragtfuldt lig  
 på barrikaden  
 død i profil  
 hans position:  
 Væggenes Sted  
 i sporvognssløjfens forstad  
 Jagerens Hjerne  
 eller uden forskel  
 De Ministerielle Dronningceller  
 om nummer da et højere  
 om nøgen mere påklædt  
 (end knoglerne i kulen:  
 emblem lodseddel knojern)  
 statur guddommelig  
 hans blik kretinerens  
 romersk rolig dog hans hånd  
 lodlinen lodret  
 kun hans sår en gåde  
 og spejlet tomt og blankt  
 som havde han for altid ...  
 og alt måske i drømme  
 forkert  
 men intet andet muligt

and brother's keeper he sailed  
 through these times of  
 awesome beauty  
 unprecedented consistency  
 famed as a victor himself  
 in sumptuous  
 revolutions and ballets  
 or as a splendid corpse  
 on the barricade  
 dead in profile  
 his position:  
 The Area of Walls  
 in the suburb of the tram loop  
 The Chaser's Brain  
 or not that it was any different  
 The Ministerial Queen Bee Cells  
 if number then one higher  
 if naked always better clothed  
 (than the bones in their pit:  
 emblem, lottery ticket, knuckleduster)  
 stature divine  
 the gaze of a cretin  
 but Roman his steady hand  
 vertical the headline  
 his wound alone a mystery  
 and the mirror empty and shining  
 as if forever he . . .  
 and all of it maybe in a dream  
 wrong  
 but nothing other possible

og denne død den eneste  
dens ophør varslet  
af vandets billeder:  
det store fastland under  
mamuttens måne

Og nu som spor af is hans sår  
brændende som bjælder  
uspurgt udsat for alt  
ofret til lysets fluer  
nøgen spæd  
en orm en levning  
eller begyndelse  
blandt grus og kilder

*Ruth Malinowski, digterens enke, fortalte i 2009 Jens Rossel, at digtets motto formentlig henviser til Alberto Lattuada's film Il cappotto fra 1952, baseret på Gogols fortælling af samme navn (udgivet 1842). 'Furto del cappotto mio' betyder 'tyveri af min overfrakke'; det italienske udtryk 'è un furto!' svarer til 'røveri ved højlys dag'. (SR)*

and this death the only one  
its end foreshadowed  
by the images of the water:  
the great mainland under  
the moon of the mammoth

And now like traces left by ice his wounds  
burning like tiny bells  
without consultation exposed to everything  
sacrificed to the flies of the light  
naked tender  
a worm a left-over  
or beginning  
midst rubble and springs

– translated by Svend Ravnkilde, March 2011

*According to Jens Rossel, Ruth Malinowski, the poet's widow, told him that the motto (in Italian) would seem to refer to Alberto Lattuada's film, Il cappotto (1952; based on Gogol's short tale of the same name, published in 1842). It means, 'the theft of my overcoat'; the Italians will say, 'è un furto!', when something is plain daylight robbery. (SR)*

## THE PERFORMERS

ERIK KALTOFT (pianist) trained in music and the piano at the Royal Academy of Music, Aarhus, with later studies in France with Yvonne Lefébure. Erik Kaltoft has been very active as a soloist, chamber musician and accompanist. As a member of chamber music ensembles such as Elsinore Players and LINensemble he has toured the world. Erik Kaltoft has been particularly active in the musical life of Aarhus through his many years of association with the Royal Academy of Music, the Aarhus Symphony Orchestra, The Danish National Opera, and the Aarhus Summer Opera. He is also the artistic director of Århus Sinfonietta. His great interest in contemporary music is reflected in his participation in the premières of more than 200 mainly Danish works. Erik Kaltoft has been a professor at the Academy of Music and Dramatic Arts, Southern Denmark, in Odense.

ARNE BALK-MØLLER (violin) trained in Copenhagen with Milan Vitek and at the Hochschule für Musik und darstellende Kunst in Vienna with Ernst Kovacic. He has been a solo player in the Royal Danish Orchestra and a guest conductor of Deutsche Kammerphilharmonie. Arne Balk-Møller has made a particular impact in chamber music and has played in most of Europe and participated in major festivals including the Salzburg Festival, the Lockenhaus Festival and the Bergen Festival. Arne Balk-Møller has released many internationally acclaimed CDs and has been awarded several prizes including the Deutsche Schallplatten Prize. He has further worked as a conductor of several of the Danish regional orchestras and at the Funen Opera as well as leading chamber orchestras in Denmark and abroad.

NIELS ULLNER (cello) trained privately with Professor Asger Lund Christiansen, and studied further abroad with among others Pierre Fournier, William Pleeth and Mstislav Rostropovich. He was a member of the Danish National Symphony Orchestra from 1977-1985. Since that same year, he has functioned as first solo cellist in the Malmö Symphony Orchestra. Alongside this Niels Ullner has been widely active as a chamber musician, soloist and teacher. Since his appointment in 2010 as a lecturer at the Carl Nielsen Academy in Odense he has succeeded in building up a cello class of a high

standard. In 2010 Niels Ullner was appointed as a professor at the Academy of Music and Dramatic Arts, Southern Denmark, in Odense, with responsibility for cello classes as well as the structuring of the orchestra course. Niels Ullner is also much sought-after in connection with master classes and adjudication work in Denmark and abroad.

JOHN EHDE (cello), born in Stockholm, studied with Professor Asger Lund Christiansen in Århus and took his diploma in 1984. In 1989-99 he was solo cellist in the Helsingborg Symphony Orchestra. Today he is among other things a member of LINsemble, which has attracted international attention for its focus on contemporary music. John Ehde collaborates with many of the leading composers of our time and takes credit for some 50 first performances as a chamber musician and soloist. John Ehde has toured as a soloist and chamber musician in large parts of Europe as well as in Canada, Vietnam, China and Hong Kong, and has recorded many CDs for among others Dacapo.

SIGNE MADSEN (violin) took her diploma at the Royal Academy of Music in Århus, where she continued in the solo class, making her debut in 1992. As early as the age of 29 Signe Madsen won the principal solo seat in the second-violin group in the Århus Symphony Orchestra, and since 1999 she has been leader of the second violins in the Odense Symphony Orchestra. She has been a soloist with among others the Århus Symphony Orchestra, the Odense Symphony Orchestra and the Copenhagen Chamber Soloists. Signe Madsen is a much sought-after chamber musician, and her repertoire ranges from Baroque to the most contemporary music. She is the leader of the Århus Sinfonietta and a member of the string quartet MIRA.

PER MORTEN BYE (trumpet), born in Trondheim, Norway, won the position of alternate trumpet soloist in the Århus Symphony Orchestra at the age of 19, and from 1996 until 2007 he was first trumpet soloist in the Royal Danish Orchestra, only interrupted by a year as first trumpet soloist in the Malaysian Philharmonic Orchestra (2001-2002). Since 2007 Per Morten Bye has been first trumpet soloist in the Odense Symphony Orchestra and alongside this has been active as a chamber musician in ensembles such as Århus

Brass, Århus Sinfonietta, Royal Danish Brass and Scandinavian Brass Ensemble. Per Morten Bye has taught at the Royal Academy of Music in Århus, and has also been a soloist with several of the Danish and Norwegian symphony orchestras.

SIGNE ASMUSSEN (soprano) trained at the Royal Danish Academy of Music in Copenhagen, where she made her debut in the soloist class in 2001. With a large all-round repertoire, Signe Asmussen is one of the country's most sought-after interpreters of lieder and has given a wealth of concerts in Denmark and abroad, where she has also given recitals at among other places the National Gallery and the Wigmore Hall in London and the Concertgebouw in Amsterdam. With her special interest in contemporary music, she has contributed to first performances of several new works and operas with ensembles such as Figura, Scenatet, Århus Sinfonietta and Athelas Sinfonietta Copenhagen. Signe Asmussen has been a soloist with almost all the country's orchestras and has had several engagements at both the Royal Danish Theatre and the Danish National Opera. Besides the Aksel Schiøtz Prize she has received a number of awards and grants including the Sonning Grant in 2002 as well as the Tonny Landy and Tove Hyldgaard Grant.

TORBEN SNEKKESTAD (saxophone), born in Tønsberg, Norway, is a classically educated saxophonist, dedicated to contemporary music and improvisation music of all kinds, ranging from Baroque and Classical chamber music to rock, folk and free jazz. Torben Snekkestad has performed as a soloist with orchestras such as the Norwegian Radio Orchestra and Athelas Sinfonietta Copenhagen, and is the soprano saxophonist of Copenhagen Saxophone Quartet. He is currently a teacher in classical saxophone at the Royal Danish Academy Music, Copenhagen.

KENNETH LARSEN (clarinet) was admitted at the age of 16 to the Carl Nielsen Academy of Music in Odense, where he had Jens Schou as his teacher. Shortly after taking his teaching exam he won a place in the Odense Symphony Orchestra. After his diploma exam in 1993 he continued his studies at the Musikhochschule in Vienna with Peter Schmiedl. Kenneth Larsen has appeared as a soloist with the Odense Symphony Orchestra and

the Danish Radio Sinfonietta. He is an active chamber musician, not least as a member of Trio Chalumeau, which he formed with his colleagues from the clarinet group of the Odense Symphony Orchestra.

SØREN MONRAD (marimba) is a classically trained percussionist from the Royal Danish Academy of Music, Copenhagen. Since 1982 he has been solo timpanist in the Royal Danish Orchestra alongside jobs with among others Collegium Musicum and Royal Danish Brass; Søren Monrad has a comprehensive international career as a solo percussionist and has also performed on several CDs. Since 1985 he has been a lecturer at the Academy of Music and Dramatic Arts, Southern Denmark, in Odense.

#### DE MEDVIRKENDE

ERIK KALTOFT (klaver) er uddannet på Det Jyske Musikkonservatorium, Aarhus, med senere studier i France hos Yvonne Lefébure. Erik Kaltoft er aldeles aktiv som soloist, kammermusik og akkompagnatør. Som medlem af ensembler som Elsinore Players og LINensemble har han turneret verden over. Erik Kaltoft spillet en særlig aktiv rolle Aarhus' musikliv gennem sine mange års forbindelse med Det Jyske Musikkonservatorium, Aarhus Symfoniorkester, Den Jyske Opera og Aarhus Sommeropera. Erik Kaltoft er tilmed kunstnerisk leder af Århus Sinfonietta. Hans store interesse for den ny musik afspejles i hans medvirken ved uropførelser af mere end 200, primært danske værker. Erik Kaltoft har været professor ved Syddansk Musikkonservatorium og Skuespillerskole i Odense.

ARNE BALK-MØLLER (violin) er uddannet i København hos Milan Vitek og ved Hochschule für Musik und darstellende Kunst i Wien hos Ernst Kovacic. Han har været solospiller i Det Kgl. Kapel samt gæstekoncertmester i Deutsche Kammerphilharmonie. Arne Balk-Møller har gjort sig særligt gældende inden for kammermusik og har spillet over det meste af Europa og medvirket store festivaler som Salzburg Festspiele, Lockenhaus Festspiele og Bergen Festspiel m.fl. Arne Balk-Møller har udgivet talrige internationalt roste CD'er og har modtaget flere priser, bl.a. Deutscher Schallplattenpreis. Ligeledes har han virket som dirigent for flere af landsdelsorkestrene og på Den Fynske Opera samt ledet kammerorkestre i ind- og udland.

NIELS ULLNER (cello) er uddannet privat hos professor Asger Lund Christiansen med videre studier i udlandet hos bl.a. Pierre Fournier, William Pleeth og Mstislav Rostropovich. Han sad i DR Radiosymfoniorkesteret fra 1977, hvorefter han siden 1985 har fungeret som 1. solocellist i Malmö Symfoniorkester. Sideløbende har Niels Ullner en omfattende virksomhed som kammermusiker, solist og pædagog. Siden sin ansættelse i 2000 som docent ved Det Fynske Musikkonservatorium er det lykkedes ham at opbygge en celloklasse af høj klasse. Niels Ullner udnævntes i 2010 til professor ved Syddansk Musikkonservatorium og Skuespillerskole i Odense med ansvar for celloundervisningen

såvel som tilrettelæggelse af orkesteruddannelsen. Niels Ullner er desuden efterspurgt i forbindelse med master classes og juryarbejde i ind- og udland.

JOHN EHDE (cello), født i Stockholm, studerede ved Prof. Asger Lund Christiansen i Århus og fik sin diplomeksamen i 1984. Han var fra 1989-99 solocellist i Helsingborg Symfoniorkester. I dag er han bl.a. medlem af LINensemble, der har høstet international opmærksomhed for sit fokus på samtidsmusikken. John Ehde samarbejder med mange af vor tids førende komponister og står derfor bag ca. 50 uropførelser som kammermusiker og solist. John Ehde har turneret som solist og kammermusiker i store dele af Europa samt i Canada, Vietnam, Kina, Hong Kong og har indspillet en lang række cd'er bl.a. for Dacapo.

SIGNE MADSEN (violin) tog diplomeksamen fra det Jyske Musikkonservatorium, hvor hun fortsatte i solistklassen med debut i 1992. Signe Madsen vandt allerede som 20-årig 1. solopladsen i sekundgruppen i Århus Symfoniorkester, og siden 1999 har hun været 2. koncertmester i Odense Symfoniorkester. Hun har været solist med bl.a. Århus Symfoniorkester og Odense Symfoniorkester og Københavns Kammersolister. Signe Madsen er en efterspurgt kammermusiker, og hendes repertoire spænder fra barokmusik til den nyeste musik. Hun er koncertmester i Århus Sinfonietta og medlem af strygekvartetten MIRA.

PER MORTEN BYE (trompet), født i Trondheim, Norge, fik som 19-årig stilling som alternerende solotrompetist i Århus Symfoniorkester, og fra 1996 til 2007 var han 1. solotrompetist i Det Kgl. Kapel, kun afbrudt af et år som 1. solotrompetist i Malaysian Philharmonic Orchestra (2001-2002). Siden 2007 har Per Morten Bye været 1. solotrompetist i Odense Symfoniorkester og har sideløbende været aktiv som kammermusiker i bl.a. Århus Brass, Århus Sinfonietta, Royal Danish Brass og Scandinavian Brass Ensemble. Per Morten Bye har undervist på Det Jyske Musikkonservatorium og Det Kgl. Danske Musikkonservatorium og har ligeledes været solist med flere af de danske og norske symfoniorkestre.

SIGNE ASMUSSEN (sopran) er uddannet på Det Kongelige Danske Musikkonservatorium, København, hvorfra hun fik sin debut fra solistklassen i 2001. Med et stort og alsidigt re-

pertoire er Signe Asmussen en af landets mest efterspurgte lied-fortolkere og har givet et utal af koncerter herhjemme og i udlandet, hvor hun også har haft recitals i bl.a. National Gallery og Wigmore Hall i London og Concertgebouw i Amsterdam. Med en særlig interesse for den ny musik har hun været med til at uropføre adskillige nye værker og operaer sammen med ensembler som Figura, Scenatet, Århus Sinfonietta og Athelas Sinfonietta Copenhagen. Signe Asmussen har været solist med næsten alle landets orkestre og har haft flere engagementer på både Det Kongelige Teater og Den Jyske Opera. Udover Aksel Schiøtz prisen har hun modtaget adskillige priser og legater, bl.a. Sonnings Stipendium 2002 samt Tonny Landy og Tove Hyldgaards Legat.

TORBEN SNEKKESTAD (saxofon), født i Tønsberg, Norge, er klassisk uddannet, men har en særlig interesse for den ny musik, improvisation og musik i alle slags former, fra barokken og klassisk kammermusik til rock, folk og free jazz. Torben Snekestad har optrådt som solist med orkestre som Det Norske Radioorkester og Athelas Sinfonietta Copenhagen og er sopransaxofonist i Copenhagen Saxophone Quartet. Desuden underviser han i klassisk saxofon ved Det Kongelige Danske Musikkonservatorium i København.

KENNETH LARSEN (klarinet) blev optaget på Det Fynske Musikkonservatorium som 16-årig, hvor han fik Jens Schou som lærer. Kort tid efter sin pædagogiske eksamen vandt han en plads i Odense Symfoniorkester. Efter sin diplomeksamen i 1993 fortsatte han studierne ved Musikhøjskolen i Wien hos Peter Schmiedl. Kenneth Larsen har optrådt som solist med Odense Symfoniorkester og DR UnderholdningsOrkestret. Han er en aktiv kammermusiker, ikke mindst som medlem af Trio Chalumeau, som han har dannet sammen med sine kolleger i Odense Symfoniorkesters klarinetgruppe.

SØREN MONRAD (marimba) er klassisk uddannet som slagtøjsspiller ved Det Kongelige Danske Musikkonservatorium i København. Han har siden 1982 været solopaukist Det Kongelige Kapel ved siden af jobs i bl.a. Collegium Musicum og Royal Danish Brass. Søren Monrad har en omfattende karriere som slagtøjssolist og har optrådt på adskillige cd'er. Siden 1985 har han undervist ved Syddansk Musikkonservatorium og Skuespillerskole i Odense.

DDD

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