

Galaxy Anders Brødsgaard

Odense Symphony Orchestra, Christopher Austin

ANDERS BRØDSGAARD (b. 1955)

Galaxy

Odense Symphony Orchestra
Christopher Austin

[1]	GALAXY (1990-93/1999)	42:38
	MONK'S MIXTURES (2009)	27:05
[2]	1 Moving	8:41
[3]	2 Walking (Passacaglia)	9:35
[4]	3 Flying	8:49
	Total:	69:42

ANDERS BRØDSGAARD

ANDERS BRØDSGAARD was born on the island of Funen in the mid-1950s, when musical modernism was all the rage south of the Danish border. It was as if this distant thunder brought him his birthright, for in his young, formative years he was totally absorbed in modernism. Brødsgaard began as a piano student, and his teachers included two female champions of twentieth-century music: Rosalind Bevan and Elisabeth Klein. But soon his own creativity made its debut, and for some years pianist and composer went hand in hand. In the work on music paper, too, he had outstanding mentors: Per Nørgård, Hans Abrahamsen and not least Karl Aage Rasmussen. These and many other names have contributed to the blossoming of a rare talent, a strong, richly faceted voice in Danish musical life who draws on his heritage but at the same time is constantly on his way towards new horizons.

GALAXY

Anders Brødsgaard worked on this major one-movement galactic work for two periods. The first half was created in the years 1990-93, then it lay idle for a while. With a view to a first performance in 1999 the second part was finished in the course of three

hectic months. *Galaxy* is Brødsgaard's most voluminous orchestral work to date with a duration of 42 minutes. In it he wanted to challenge the audience to try to span a huge amount of information without pauses for breath. It should therefore be added that a CD recording may be the ideal medium for such a demanding work, as you can choose the time and place for listening to suit yourself. The orchestral ensemble is as ample as in a Mahler symphony: it prescribes two percussion groups with among other things two pianos, a harpsichord, two bass drums and one tam-tam placed on each side of the platform. The strings often play *divisi* and at certain points have 25 different parts.

Galaxy was composed as an attempt to challenge the ideologically entrenched thinking in contemporary music, the struggle between the speculatively technical and the spiritually sensual. On one front, in symbolic form, you have the whole Darmstadt School and all it implies, and on the other mentors like Per Nørgård and Karlheinz Stockhausen. Why not bring these two basic techniques together and let the work move between the two poles, alternate between the introverted, passive and exploratory processes like the harmony and the harmonic series, and the extroverted, active and inventive processes like melody and polyphony? In other words, an integration

of tonal and atonal music, triads and cluster chords, diatonic scales and twelve-tone rows. It became important in this process that there had to be no ruptures – the music had to develop coherently, imperceptibly grow and contract, smoothly change tempo, move from the simply grasped to the overwhelmingly complicated, finally arriving at a synthesis on the highest plane.

As the bearing principle in the composition Brødsgaard chose the spiral form. In mathematics a spiral is defined by a plane curve coiling around a fixed point while approaching or receding from the same point; a circle in motion that returns to its point of origin but at a different level from before. In nature we know the spiral form from the galaxy, the DNA molecule, the tornado, the sunflower, the snail shell and even the water running out of the kitchen sink. Brødsgaard also mentions two sublimated spiral forms in world literature as models: Dante's encounter with the Ten Heavens of Paradise in *The Divine Comedy*, and the final scene of Part Two of Goethe's *Faust*.

The spiral motion runs through *Galaxy* in two parts, that is, it forms a double helix. At first you hear the note D in one apparently unending breath, while at an underlying level the note is harmonized 'spectrally' with the natural harmonics. A little later you hear the twin spiral on the note E flat,

and so on. Quickly added to the process is a rising twelve-tone row in the double-basses, as a theme that comes to proliferate in what follows. For after a good 13 minutes the double helix has moved forward to twelve overlapping notes, each with its own overtone harmonies. All the events appear to take place in a zone of weightlessness, in unpredictable patterns and soft collisions. The tempo markings vary, but you do not notice this.

There are four of these overtone-harmonized sections where the strings predominate in a constantly varying sound spectrum. Four times they are interrupted by the opposite pole, the wild, rhythmic, complicated, percussive and virtuoso music where the percussion of course predominates. The total of eight sections gradually draw together, become shorter and shorter, and in time you can grasp the 12-tone spiral that is built into each section, and the poles then merge: the divisive (regular) string music and the additive (irregular) percussion music fuse into something new and integrated. The ninth section is the turning-point. And look, says Brødsgaard: the acceleration that has just ended is reversed, and the whole work turns out simply to be a semicircular motion in an even larger spiral. *Galaxy* is dedicated to Karl Aage Rasmussen.

MONK'S MIXTURES

The jazz luminary Thelonious Monk, one of the first protagonists of bebop and a quite unique piano artist, more or less consciously haunts *Monk's Mixtures* (2009). Since his youth Brødsgaard has been inspired by the more progressive harmonies of jazz and the instrumentation of the big band, especially the phenomenon called the 'thickened line' – the block harmonies that arise when you build up a melody line in several parallel parts. However, you also find this sonority in the disposition of the organ stops. The sound produced by the 'mixture' stop comes from not one, but several ranks of treble pipes, as a rule at octave and fifth intervals, and the stop is normally supplemented with a given selection of fundamentals to produce a unified strong and brilliant sound.

Anders Brødsgaard says that Monk has influenced his own view of harmony. Monk used dense, dissonant chords, indeed often clusters, and together with his jagged rhythms this playing style resulted in a unique personal idiom that left most listeners fairly mystified. Monk had none of the *horror vacui* of the other beboppers. The pause played a quite crucial role in his composition – he was extraordinarily economical with his material and left it to the listener to fill out the spaces, for example in his own versions of the classic *'Round Midnight*.

Monk's Mixtures emerges as an extremely diverting work. One is tempted to add that it is 'neoclassical', because it evokes associations with the rhythmic magicians of the last century: the play of shifting time signatures, the displacements of the stress and the metrical counterpoint that also came to influence the great jazz musicians. The orchestral configuration is in principle that of Vienna Classicism, with winds in pairs and two score of strings, but extended with a rich, often resonant percussion battery. Precisely with a view to the basic idea of the composition – 'mixture' sounds – the shrill piccolo is often used at the high pitches, while the 'off-side' winds, the bass clarinet and the contrabassoon, operate in the depths in both solos and parts moving in parallel. In this way, contours strangely reminiscent of the Duke Ellington and Gil Evans orchestras emerge from the mists of sound without leading you to believe that Brødsgaard intended to write a true jazz score. But the inspiration is not to be denied, as indeed the movement titles express: *Moving*, *Walking* and *Flying*.

Woodwind, brass and strings. These are the three sections that leap forth in blocks in the neoclassical game of the first minutes of *Moving*. Forward in shifting time signatures, first in the woodwinds: nine, six, five quavers in the three-part *legato* melody of the woodwinds, with the *pizzicati* of the strings and

harp as reinforcers of the sound of the pulse. It may not be intentional, but now comes a flashback to Stravinsky's neoclassical *Psalm Symphony*, launched into the lake of sound with a similar vision of sonority: the beat on the bass drum and timpani as an initiatory trampoline bound. The brass takes over as a four-part block in shifting duple metres, the woodwind and brass join voices, and gradually the string front grows to a power factor with a striking duple rhythm in opposition to the triple rhythm of the winds. This is the first wave, which is thinned out with a small parade of more soloist activity, and the next wave sets in with an unequivocally duple basic measure. This is where the unison 'big tune' unfolds in the spacious breathing of the winds; the cool jazz phrasing is present, but more and more friction is coming from elsewhere with the usurping semiquaver rhythms of the strings. The culmination resembles the big band's chaotic *tutti* explosions, raw and tight, a long juicy confrontation between duple and triple metre.

Walking is a slow passacaglia, and the title refers to the 'walking bass' of swing music, but by no means with the four heavy beats to the bar – on the contrary, it is in the spirit of Monk with many pauses and shifting times. It begins quite as expected in

the depths with cello and double-bass, but gradually ramifies quite wildly into the rest of the orchestra. One soloist after another is manifested across this straying bass-line where one is particularly fascinated by the contra-bassoon's Fafner-like exclamations and the bassoon's affinities with Dexter Gordon's unruly tenor sax.

Flying might be a nod to Benny Goodman's *Flying Home*, and the speeded-up finale starts with a scene of jubilation in the now-conquered and truly flying 3/4 time. These 36 bars are in fact just an intro to an extended collective improvisation, with the solo violin as pilot. The woodwinds succeed one another in undulating rhythmic perpetual motion, and the brasses and strings cut in momentarily with edgy fourth-based chords like a blow-up of Monk's left-hand work. All this leads on to dizzying melodic concourses in the three blocks of the orchestra, each laid out in its own 'thickened line'. In time the differences are evened out, the instrumentation becomes brighter, the strings take over the stage – until the low-key luminous coda. A new version of 'the big tune' swings its way up into the woodwinds, and after several intermediate phases the work ends with a simmering, ever-fainter fade-out.

Valdemar Lønsted, 2010

THE PERFORMERS

With two internationally recognized conductors in the forefront, 73 outstanding musicians from 17 different nations, and an International Carl Nielsen Competition and Festival, the Odense Symphony Orchestra is a cultural dynamo that plays a crucial role on the classical music scene in Denmark. With the engagement of Principal Conductor Alexander Vedernikov, the Odense Symphony Orchestra has put Denmark firmly on the symphonic world map. The Odense Symphony Orchestra – one of Denmark's five regional orchestras – was founded in 1946, but its roots go as far back as around 1800. The orchestra, which is based in the Odense Concert Hall, has an annual audience of a good 95,000 people. The core of the Odense Symphony Orchestra's activity is symphonic concerts. In addition they play in school and family concerts, church and chamber concerts, opera performances and CD recordings. Their discography is extensive and comprises over 60 releases, including several award-winners – and more are on the way.

Read more at odensesymphony.dk

One of the UK's foremost conductors specialising in contemporary repertoire, Christopher Austin has given more than 80 world and local premieres in the last decade, including works by Hans Abrahamsen, Simon Bainbridge, Michael Finnissy, Elisabeth Lutyens, Peter Maxwell Davies, Olivier Messiaen, Steve Reich, Poul Ruders and Bent Sørensen. More than 40 of those premieres were given by the Brunel Ensemble of which Austin was Artistic Director throughout its existence. Recent work includes engagements with London Sinfonietta, City of London Sinfonia, Odense Symfoniorkester, Esbjerg Ensemble, Orchestre National de Lille, Orchestra della Teatro Regio Parma and at the Aldeburgh Festival. Other work includes the Composers' Ensemble, The Philharmonia, BBC Symphony, Royal Philharmonic, and Hallé orchestras, Present Music, Athelas Sinfonietta Copenhagen, the Danish National Chamber Orchestra, Scottish Chamber Orchestra and Hungarian Radio Symphony Orchestra. In 2011 Austin will have his debut at the Opéra de Rouen. Austin teaches composition, orchestration and conducting at the Royal Academy of Music in London. In 2009, his work there with the British music critic Paul Morley, was the subject of a two-part BBC documentary called *How to Be a Composer*.

ANDERS BRØDSGAARD

ANDERS BRØDSGAARD er født på Fyn midt i 1950'erne, hvor den musikalske modernisme rasede syd for Danmarks grænser. Det var som om denne bulldrende torden i det fjerne skulle blive hans vuggegave, for i de unge formative år var han opslugt af modernismen. Brødsgaard begyndte som pianiststuderende, og som lærere fik han bl.a. to kvindelige forkæmpere for det 20. århundredes musik: Rosalind Bevan og Elisabeth Klein. Men snart meldte den skabende kreativitet sig, og pianist og komponist gik i nogle år hånd i hånd. Også på nodepapiret fik han markante vejledere: Per Nørgård, Hans Abrahamsen og ikke mindst Karl Aage Rasmussen. Disse og mange flere navne har bidraget til at folde et sjældent talent ud, en stærk og rigt facetteret stemme i dansk musikliv, som øser af sin arv, men samtidig er han bestandigt på vej mod nye horisonter.

GALAXY

Anders Brødsgaard arbejdede på dette ensatte galaktiske stovværk i to perioder. Den første halvdel blev til i årene 1990-93, hvorefter det lå stille, og med udsigt til en uropførelse i 1999 blev anden del færdiggjort i løbet af tre hektiske måneder. *Galaxy* er til dato Brødsgaards mest omfangsrige orkesterværk

med en varighed på 42 minutter. Han har her ønsket at udfordre publikum til at forsøge at få et overblik over en enorm mængde information uden hvilepauser. Det skal derfor indskydes, at en cd-indspilning kunne være det ideelle medium for et sådant krævende møde, hvor man efter forgodtbefindende vælger tid og sted. Orkesterbesætningen er velvoksen som i en Mahler-symfoni, og der foreskrives to slagtojsgrupper med bl.a. to klaverer, cembalo, to stortrommer og en tam-tam placeret på hver sin side af podiet. Strygekorpsen spiller ofte *divisi* og tæller visse steder 25 forskellige stemmer.

Galaxy er komponeret som et forsøg på at gøre op med den ideologiske skyttegravstænkning i samtidsmusikken, kampen mellem det spekulativt tekniske og det spirituelt sanselige. På den ene front står helt symbolsk Darmstadt-skolen og al dens væsen, og på den anden forbillede som Per Nørgård og Karlheinz Stockhausen. Hvorfor ikke bringe de to grundteknikker sammen og lade værket bevæge sig mellem de to poler, veksle mellem det indadvendte, passive og opdagende forløb som harmonikken og overtonerækken, og det udadvendte, aktive og opfindende forløb som melodikken og polyfonien. Sagt med andre ord: integration af tonal og atonal musik, treklange og clusterakkorder, diatoniske skalaer og tolvtonerækker. Det blev vigtigt i denne proces, at der ikke måtte

være brudflader, musikken skulle udvikle sig sammenhængende, umærkeligt vokse og trække sig sammen, glidende skifte tempo, gå fra det overskueligt enkle til det overvældende komplicerede, for til sidst at komme frem til en syntese, det højeste niveau.

Som bærende princip i kompositionen valgte Brødsgaard spiralformen. I matematikken defineres en spiral ved en plan kurve, der vinder sig om et fast punkt samtidig med, at den nærmer sig eller fjerner sig fra samme punkt. En cirkel i bevægelse, hvor man vender tilbage til udgangspunktet, men på et andet trin end før. I naturen kender vi spiralformen fra galaksen, DNA-molekylet, skypumpen, solsikken, sneglehuset og såmænd vandets afløb i køkkenvasken. Brødsgaard nævner desuden to sublime-rede spiralformer i verdenslitteraturen som forbilleder: Dantes møde med Paradisets ti himle i Den Guddommelige Komedie og slutscenen fra 2. del af Goethes Faust.

Spiralbevægelsen løber gennem *Galaxy* i to stemmer, dvs. som en dobbeltspiral. I begyndelsen hører man tonen D i et tilsyneladende uendeligt åndedrag, men på et bagvedliggende niveau harmoniseres tonen spektralt med de naturlige overtoner. Lidt senere høres tvillingespiralen på tonen Es, og så fremdeles. Hurtigt inde i forløbet er der blevet introduceret en stigende 12-tonerække i kontrabasserne, som et tema der

kommer til at brede sig ud i det følgende. For efter godt 13 minutter har dobbeltspiralen bevæget sig frem til 12 overlappende toner med hver deres overtoneharmonisering. Alle hændelser forekommer at passere i et vægtløst rum, i uforudsigelige mønstre og bløde sammenstød. Tempoangivelserne varierer, men man bemærker det ikke.

Der kommer fire af disse overtoneharmoniserede afsnit, hvor strygerne dominerer i et bestandigt afvekslende klangspektrum. Fire gange afbrydes de af den modsatte pol, den vilde, rytmisk komplicerede, perkussive og virtuose musik, hvor slagtojet selvstændigt dominerer. De i alt otte afsnit trækker sig gradvis sammen, bliver kortere og kortere, og efterhånden kan man overskue den 12-tonespiral, der er indbygget i hvert afsnit, og polerne smelter herefter sammen: den divisive (regulære) strygermusik og den additive (irregulære) slagtojsmusik fusionerer til noget nyt og sammenhængende. Det niende afsnit er vendepunktet. Og se, siger Brødsgaard: den netop overståede acceleration vender, og hele værket viser sig blot at være en halv cirkelbevægelse i en endnu større spiral. *Galaxy* er tilegnet Karl Aage Rasmussen.

MONK'S MIXTURES

Jazz-koryfæet Thelonious Monk, en af beboppens første protagonister og en helt egenartet klaverkunstner, spørger mere eller

mindre bevidst i *Monk's Mixtures* (2009). Brødsgaard har fra ungdomstiden været inspireret af jazzens mere progressive harmonik og bigbandets instrumentation, især det fænomen som kaldes *thickened line* eller blokharmonisering, som opstår, når man udbygger en melodilinje i flere parallelførte stemmer. Denne klangvirkning finder man imidlertid også i orglets disposition. Mixturregistret består ikke kun af én række, men af adskillige rækker af diskantpiber, som regel i oktav- og kvint-afstand, og registret tilsættes normalt et givet valg af grundstemmer for at producere en samlet kraftig og brillant klang.

Anders Brødsgaard siger, at Monk har præget hans eget harmoniske udsyn. Monk anvendte tætte, dissonerende akkorder, ofte ligefrem clusters, og sammen med den kantede rytmik resulterede denne spillestil i et enestående personligt udtryk, som efterlod de fleste lyttere ret mystificerede. Monk havde ikke angst for det tomme rum som de andre beboppere. Pausen spillede en helt afgørende rolle i hans kompositioner, han var overordentlig økonomisk i sit materiale og overlod til lytteren selv at fylde rummet ud, som fx i hans egne versioner af klassikeren *'Round Midnight*.

Monk's Mixtures fremstår som et højst diverterende værk. Og man fristes til at tilføje neoklassisk, fordi det associerer til sidste århundredes rytmemagikere, legen med

vekslende taktarter, betoningens forskydning og det metriske kontrapunkt, som jo også kom til at påvirke de store jazzmusikere. Orkesterbesætningen er i princippet wienerklassisk med parvise blæsere og to snese strygere, men udvidet med et rigt og ofte resonerende slagtojsbatteri. Netop med henblik på kompositionens grundidé – mixturklange – anvendes ofte i højden den skingre piccolofløjte, mens offsiderne, basklarinetten og kontrafagotten, opererer dybt i både soli og parallelførte stemmeforløb. På den måde dukker på forunderlig vis konturer af Duke Ellingtons og Gil Evans' orkestre frem af klangdisen, uden at man forledes til at tro, at Brødsgaard har tænkt sig at skrive et egentligt jazzpartitur. Men inspirationen fornægter sig ikke, som satstitlerne også giver udtryk for: *Moving*, *Walking* og *Flying*.

Træ, messing og strygere. Det er de tre sektioner som springer blokvis frem i neoklassisk leg i de første minutter af *Moving*. Fremad i vekslende taktarter, først i træet: ni, seks, fem ottendedele i træblæsernes trestemmige *legato* melodi, med strygernes og harpens *pizzicati* som klangforstærkere af pulsens slag. Det er muligvis ikke tilsigtet, men der kommer nu et *flashback* til Stravinskij's neoklassiske *Salmesymfoni*, som skubbes i søen med en lignende klangvision: med slaget på stortromme og pauker som et igangsættende trampolinspring. Mes-

sing overtager som en firestemmig blok i vekslende todelt metrum, træ og messing går sammen, og gradvis vokser strygerfronten sig til en magtfaktor med en markant todelt rytmik i opposition til blæsernes tredelte. Dette er den første bølge, der tyndes ud med en lille parade af mere solistisk aktivitet, og næste bølge sætter ind i entydigt todelt grundtakt. Det er her, den unisone *big tune* folder sig ud i blæsernes brede åndedrag, den coole jazzfrasering er nærværende, men der skabes mere og mere friktion andetstedsfra i kraft af strygernes usurperende sekstendedelsrytmik. Kulminationen minder om bigbandets kaotiske tutti-eksplosioner, rå og tight, en lang og saftig konfrontation mellem to- og tredelt metrum.

Walking er en *slow passacaglia* og henyder til den gående bas i swingmusikken, men slet ikke med fire tunge slag i takten, derimod i Monks ånd med mange pauser og i vekslende taktarter. Det begynder ganske forventeligt i dybden med cello og kontrabas, men strækker sig efterhånden helt vildtvoksende ind i resten af orkestret. Den ene solist efter den anden giver sig til kende hen

over denne baslinje på afveje, hvor man især fascineres af kontrafagottens Fafneragtige nødråb og fagottens slægtskab med Dexter Gordons balstyrlige tenorsax.

Flying kunne være en hilsen til Benny Goodmans *Flying Home*, og den speedede finale lægger ud med en jubelscene i den erobrede og i sandhed flyvske $\frac{3}{4}$ -takt. Disse 36 takter er nu blot en intro til en længere kollektiv improvisation, med solovioli-nen som primarius. Træblæsere afløser hinanden i et bølgende rytmisk perpetuum mobile, og messingblæsere og strygere skyder momentvis ind med skarpe kvartbaserede akkorder, som en opblæsning af Monks venstrehåndsarbejde. Alt dette fører frem til svimlende melodiske sammenløb i orkestrets tre blokke, lagt ud i hver sin *thickened line*. Efterhånden jævnes forskellene ud, instrumentationen bliver lysere, strygerne overtager scenen – indtil den lavmælte luminøse coda. En ny version af *the big tune* svinger sig op i træblæserne, og efter flere mellemfaser slutter værket med en simrende, stadigt svagere udklang.

Valdemar Lønsted, 2010

DE MEDVIRKENDE

Med to internationalt anerkendte dirigenter i forgrunden, 73 enestående musikere fra 17 forskellige lande, og en international Carl Nielsen Konkurrence og Festival, er ODENSE SYMFONIORKESTER en kulturel dynamo, som spiller en vital rolle på den klassiske musikscene i Danmark. Og med ansættelsen af chefdirigent Alexander Vedernikov har Odense Symfoniorkester sat Danmark eftertrykkeligt på det symfoniske verdenskort. Odense Symfoniorkester – et af Danmarks fem landsdelsorkestre – blev grundlagt i 1946, men dets rødder går helt tilbage til omkring 1800. Orkestret, som holder til i Odense Koncerthus, tiltrækker et årligt publikum på godt 95.000 mennesker. Odense Symfoniorkesters kerneaktivitet er symfoniske koncerter. Derudover spiller orkestret til skole- og familiekoncerter, kirke- og kammerkoncerter og operaforestillinger. Orkestrets omfattende diskografi tæller over 60 cd-udgivelser, hvoraf mange har vundet priser – og flere er på vej.

Læs mere på odensesymfoni.dk

CHRISTOPHER AUSTIN er en af Storbritanniens førende dirigenter inden for den ny musik og har i det seneste årti stået bag mere end 80 uropførelser af bl.a. Hans Abrahamson, Simon Bainbridge, Michael Finnissy, Elisabeth Lutyens, Peter Maxwell Davies, Olivier Messiaen, Steve Reich, Poul Ruders og Bent Sørensen. Mere end halvdelen af disse uropførelser blev opført af Brunel Ensemblet, som Austin selv var kunstnerisk leder for. Seneste opgaver tæller engagementer hos London Sinfonietta, Odense Symfoniorkester, Esbjerg Ensemble, Orchestre National de Lille og ved Aldeburgh Festivalen. Derudover har Austin arbejdet med Philharmonia, BBC Symphony, Royal Philharmonic, Hallé orkestrene, Present Music, Athelas Sinfonietta Copenhagen, DR UnderholdningsOrkestret og Scottish Chamber Orchestra. I 2011 har Austin sin debut på Opéra de Rouen. Austin underviser i komposition, instrumentation og direktion ved Royal Academy of Music i London. I 2009 deltog Austin i en dokumentarserie på BBC, *How to Be a Composer*, hvor han skulle lære den britiske musikanmelder Paul Morley at komponere.



ANDERS BRØDSGAARD

Also available in the Open Space series



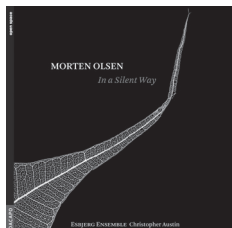
JESPER KOCH
Orchestral Works
Odense Symphony Orchestra
CD 8.226502

This whole program, from beginning to end, is very rewarding and highly recommended.
(Fanfare Magazine)



ANDERS BRØDSGAARD
in girum imus nocte et consumimur igni
Rolf Hind, Esbjerg Ensemble, Christopher Austin
CD 8.226514

The performance is excellent; the recording is superb.
(Limelight, Australia)



MORTEN OLSEN
In a Silent Way
Esbjerg Ensemble, Christopher Austin
CD 8.226525

La qualité du label, comme d'habitude excellente, nous fait recommander aux curieux de prêter l'oreille.
(La Scena Musicale)

DDD

Recorded at Odense Concert Hall on 3-5 November 2008 (*Galaxy*)
and 27-29 April 2010 (*Monk's Mixtures*)
Recording producers: Morten Mogensen (*Galaxy*) and Erik Kaltoft (*Monk's Mixtures*)
Sound engineer: Claus Byrith
Mastering: Claus Byrith

© 2010 Dacapo Records, Copenhagen
© 2010 Dacapo Records, Copenhagen

Liner notes: Valdemar Lønsted
English translation: James Manley
Proofreader: Svend Ravnkilde
Graphic design: elevator-design.dk
Photo p. 13: © Erik Norsker

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

Dacapo Records acknowledge, with gratitude, the financial support of the Danish Composers' Society's Production Pool/KODA's Fund for Social and Cultural Purposes, the Sonning-Fonden and Dansk Musik Forlægger Forening

8.226551

DACAPO
open space

DANMARKS NATIONALE
MUSIKANTOLOGI

Dacapo Records, Denmark's national record label, was founded in 1986 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

