

Hans Abrahamsen
Works for Wind Quintet

Walden · Landskaber ·
Transcriptions of Schumann & Ravel

Ensemble MidtVest

Hans Abrahamsen

Works for Wind Quintet

Ensemble MidtVest

Charlotte Norholt, flute
Peter Kirstein, oboe
Peter Facer, oboe *
Tommaso Lonquich, clarinet
Yavor Petkov, bassoon
Neil Page, horn

Landskaber (Landscapes) (1972)

for Woodwind Quintet 7:22

- [1] I. Senza espressivo, ma cantabile e dolce sempre 3:11
- [2] II. Senza espressivo, ben articolare e poco marcato sempre 2:08
- [3] III. Tutta la forza, ben marcato sempre 2:03

Walden (1978)

Woodwind Quintet No. 2 10:52

- [4] I. 3:28
- [5] II. 3:56
- [6] III. 2:28
- [7] IV. 1:00

Dacapo and Ensemble MidtVest are supported by the Danish Arts Foundation **DANISH ARTS FOUNDATION**

Robert Schumann: Kinderszenen, Op. 15 (1838) *

Arranged for Woodwind Quintet (2005) 17:11

- [8] I. Von fremden Ländern und Menschen 1:14
- [9] II. Kuriose Geschichte 0:58
- [10] III. Hasche-Mann 0:35
- [11] IV. Bittendes Kind 0:51
- [12] V. Glückes genug 1:14
- [13] VI. Wichtige Begebenheit 0:44
- [14] VII. Träumerei 2:27
- [15] VIII. Am Kamin 1:00
- [16] IX. Ritter von Steckenpferd 0:39
- [17] X. Fast zu ernst 1:49
- [18] XI. Fürchtenmachen 1:28
- [19] XII. Kind im Einschlummern 1:57
- [20] XIII. Der Dichter spricht 2:15

Maurice Ravel: Le Tombeau de Couperin (1919)

Arranged for Woodwind Quintet (1989), based on Ravel's orchestral version 15:53

- [21] I. Prelude 3:15
- [22] II. Forlane 5:20
- [23] III. Menuet 4:16
- [24] IV. Rigaudon 3:02

Total 51:18

Ensemble MidtVest is supported by the Municipalities of Herning, Holstebro, Ikast-Brande and Struer



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After a long break from composition in the 1990s Hans Abrahamsen (b. 1952) is writing more music than ever. And his works have grown in volume, as can be heard in the hour-long canon work *Schnee* (2008), in the Double Concerto for Violin and Piano (2011) and in *let me tell you* for soprano and orchestra (2013), written for the Berlin Philharmonic and honoured with the Royal Philharmonic Society Music Award 2015 and with the Grawemeyer Award 2016. Hans Abrahamsen is more than ever a unique voice in Nordic music.

On this album we hear two of his early works, and in Abrahamsen's case this must be understood literally, for he was only 16 when he first had his music published. That it is music for wind quintet is no coincidence. He originally studied the French horn at the Royal Danish Academy of Music; he played in a wind quintet himself, and became familiar at an early stage with a wide quintet repertoire.

"In reality it's a very non-homogeneous ensemble," says Hans Abrahamsen, "but for me it was very natural to write for wind quintet. The configuration worked well with miniature movements, and I am probably a composer of miniatures."

Hans Abrahamsen's first work for wind quintet relied heavily on Stravinsky's neoclassicism and was not published. Much more personal are the two quintet works *Landscapes* and *Walden* from the 1970s, which demonstrate his ideal of a new, simple and objective kind of music.

Landscapes

Abrahamsen's urge to purify was in the spirit of the youth revolution's rejection of authority. In his case, authority included German modernism, which had exerted a firm grip on post-war music. Abrahamsen wanted to rediscover expressiveness by peeling away superfluous complexity, and the actual musical performance was to be quite objective.

Landscapes was written in 1972, when Abrahamsen was 19. None of the movements deviates from its particular fixed dynamic, and they must all be played *senza espressivo*. The close-knit parts move stepwise up and down through tiny motifs, and the movements are not rounded off – they quite simply stop, like with a 'cut'. It is demonstratively simple – a revolt in miniature form against both the obsolete and the overcomplicated.



"I wanted to write something expressive, but as if at a distance. From the air landscapes can be seen with very clean lines," says Abrahamsen.

In the lyrical first movement the blocks of the music can be compared to fields adjoining one another. The second movement, in Abrahamsen's words, is more of a sandy landscape, influenced by the American minimalism of the time, in particular presumably Terry Riley, whom Abrahamsen met in Copenhagen in 1971. The first section of the movement is a three-note canon in inversion for flute and bassoon. Towards the end one can sense associations with a flight of birds taking off, while from the depths one hears the sounds of whales.

The third movement is a wilder landscape with a manic atmosphere that could continue endlessly, but which here remains within the framework of the miniature. The three landscapes in the work stand side by side on a neutral, equal footing.

Walden

Walden was written in 1978. It is a seminal work in Abrahamsen's production, not only because it is one of his most frequently played works, but because the combination of poetry and meticulously detailed minimalism functions so perfectly. In the four short movements, with carefully delimited material, Hans Abrahamsen creates a highly controlled, yet organic process.

The title *Walden* only emerged later, and comes from Henry David Thoreau's famous book from 1854 with the subtitle *Life in the Woods*. It is Thoreau's account of his poetic and political experiment with opting out of society, living in the woods at Walden Pond and only doing what is most necessary. A classic of American literature, which with its environmentally aware 'drop-out' thinking gained a new readership in the 1970s.

Just as Thoreau's plan for the simple life is a construct, one must not be fooled by Abrahamson's newly-invented simplicity. All the music in the work originates in a narrow range of tonal material, and the progress of the movements consists of very rigorous constructions, often based on canons. Along the way the tonal material of the work is expanded, while at the same time a contrary development makes the movements accelerate in tempo and shorten in duration.

The process is set in motion by an ascending fourth played by the horn; a motif that immediately evokes associations with forest and sunrise, but also with specific musical works, for example the beginning of Sibelius' Fifth Symphony or the horn variation in Carl Nielsen's Wind Quintet (which according to Nielsen should be played with "a naive feeling for nature"). The horn continues with phrases five bars long while the other instruments 'respond' with phrases of four bars where general pauses are part of the pulse. The difference in the length of the phrases means that they gradually shift away from each other, staggered and the question of the horn is overtaken and is therefore heard unanswered the last time.

Then the oboe plays the inverted horn motif and opens the next section with a descending fourth. A third note is added to the material in the parts, which continue as a canon in three different tempi. With a signal the material is expanded once more before the movement ends with

a condensation that ends in staccato emphases in D major, originating naturally in the material of the movement.

The second movement is a remarkable composition with the character of a funeral procession. It is based on a cantus firmus part in flute and bassoon, composed of seven small figures and their seven inversions. Over this passacaglia-like foundation we hear the free oboe, which extends its fourth-figure from the first movement into a whole 12-tone row. Horn and clarinet respond tonally with brief echoes of the phrases.

Now the tempo of the work is accelerated, and the movements become audibly shorter. The third movement is lively micropolyphony, like brooks flowing polyrhythmically on, connected to one another on the first beats along the way. In the next section the tonal compass is stretched farthest in the work, and the music seems about to crack with the strain. A warning in the horn makes the other parts stop the development. In the end only the horn's signal can be heard in the distance.

The very short fourth movement is bright and cheerful, but should be played very quietly, as if the music is being heard from a distance. Two themes are heard at the same time: a "Duo" in a minuet-like 3/4 and a "Trio" in 6/8. Their keys, C sharp minor and E flat major, gradually adapt to each other so that the parts meet at the end in D major and cease abruptly when the destination is reached.

Kinderszenen

In the course of the 1980s Hans Abrahamsen's striving for purity was challenged by a growing complexity in his music, and around 1989 he stopped writing new material. Only after a break in composition of ten years has he found a new basis for arriving at the desired simplicity.

During the break he began to work with transcriptions of both his own and others' works. For Abrahamsen this is mainly a way of working analytically with music, and he has continued with this branch of his work ever since. He made his transcription of Schumann's piano work *Kinderszenen* in 2005. Abrahamsen feels very attracted to Schumann's music, its poetry and naivism as well as its madness. *Kinderszenen*, with its brief, contrasting scenes, has affinities with Abrahamsen's own way of building up works, and like Schumann he has often himself incorporated a naïvist 'children's world' in his music, for example in the last movement of *Walden*. With

the transcription of *Kinderszenen* from 1838 Hans Abrahamsen has also succeeded in giving the wind quintet repertoire a missing major work from Romanticism.

Kinderszenen has often been misinterpreted as sentimental Biedermeier culture, but this is due to bad imitations which, all the way into the twentieth century, have exploited the model for pure childish kitsch. (Probably only Debussy's *Children's Corner* – which Abrahamsen has also transcribed – is in its own way a match for Schumann's original).

The form is symmetrical and consists of 13 scenes. At the centre stands the famous *Träumerei* (which is also the suite's first movement in a flat key), whose gentleness Abrahamsen emphasizes by omitting the pungent oboe. After this, Schumann reveals a deeper, more subconscious side which leads to the sleep scene in the subtle penultimate movement, *Kind im Einschlummern*. As an epilogue the chorale *Der Dichter spricht* sends one's thought to the musical godfather J.S. Bach. In the very last bar Hans Abrahamsen has discreetly made his only change in Schumann's original by making a holding note in the oboe bind the final chords together (as Wagner also does in the last bars of *Tristan and Isolde*).

Le Tombeau de Couperin

Ravel worked with a naïvistic universe in among other works the piano suite *Ma mère l'Oye* and the opera *L'enfant et les sortilèges*, and even more often in the figurative sense as a longing for lost worlds. For example in *Le Tombeau de Couperin*, a six-movement piano suite from which Ravel later orchestrated four of the movements. In his version for wind quintet Hans Abrahamsen takes his point of departure in Ravel's orchestral version.

Ravel's work from 1917 is a virtuosic, elegant tribute to the French Baroque composers and their tradition of writing commemorative works for one another. Yet it is not only an homage to a lost glory in French music; it is also a personal memorial, for each movement is dedicated to one of Ravel's comrades who fell in the Great War. Symbolically, one finds a yearning here for lost innocence which, like childhood, we shall never regain. Ravel used that dream to create the perfect piece of music, for even in an oeuvre as exquisite as his, there is hardly anything more perfect than *Le Tombeau de Couperin*. Creating a masterly transcription of it requires a perfectionist of the same calibre – which Hans Abrahamsen is.

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THE PERFORMERS

Founded in 2002, **Ensemble MidtVest** consists of a string quartet, a wind quintet, and a pianist. Ensemble MidtVest is based in Herning, Denmark, at HEART – Herning Museum of Contemporary Art.

Ensemble MidtVest performs more than 80 concerts every year in Denmark and abroad. In 2012, 2014 and 2016, Ensemble MidtVest performed at Carnegie Hall in New York. In Europe, Ensemble MidtVest has, among other venues and festivals, appeared at Kings Place in London, Musikfestspiele Mecklenburg-Vorpommern (Germany), ULTIMA (Norway) and the Vale of Glamorgan Festival (Wales). In 2015, the ensemble made its debut at the IVth Rio International Chamber Music Week in Brazil, and in 2016 it played in Toronto as well as at Elmau Castle in Germany.

Among Ensemble MidtVest's extensive further discography, its 2006 recording of Piano Quartets by Mozart and Brahms was awarded the prize for the best chamber music CD of the year by the listeners of the Danish Broadcasting Corporation. Since then, the ensemble has published another ten discs of music by Carl Nielsen and Francis Poulenc (cpo), Vagn Holmboe and Jørgen Jersild (Dacapo). In 2015, the first of five CDs of chamber music by Niels W. Gade was published on cpo.

Ensemble MidtVest has performed with such renowned musicians as Martin Fröst, Charles Neidich and Johannes Peitz (clarinet), Torleif Thedéen and Christoph Richter (cello), Alexander Lonquich (piano), Christina Landshamer (soprano), The Danish String Quartet and the Alcan String Quartet. Since 2014, the highly-acclaimed bassoon player Sergio Azzolini has been associated as an Artistic Advisor to the Ensemble MidtVest, focusing particularly on early classical music.

In addition to classical chamber music, Ensemble MidtVest frequently works with improvisation, breaking down barriers between musical styles and genres and expanding the performers' musical intuition and individuality. Assisting in this process, world-renowned Danish jazz pianist Carsten Dahl was appointed the ensemble's first Artistic Advisor in 2007.

Ensemble MidtVest is supported financially by the Danish Arts Foundation and by the four Municipalities of Herning, Holstebro, Ikast-Brandø, and Struer.

www.emv.dk

Efter en lang kompositionspause i 1990'erne skriver Hans Abrahamsen (f. 1952) mere musik end nogensinde. Og hans værker er vokset i omfang, som det kan høres i det timelange kanonværk *Schnee* (2008) og i Dobbeltkoncerten for violin og klaver (2011) og *let me tell you* for sopran og orkester (2013), skrevet til Berliner Filharmonikerne og belønnet med Royal Philharmonic Society Music Award 2015 samt Grawemeyer Prisen 2016. Hans Abrahamsen er mere end nogensinde en enestående stemme i den nordiske musik.

På dette album hører man to af hans tidlige værker, og i Abrahamsens tilfælde skal det forstås bogstaveligt, for han var bare 16 år, da han første gang fik udgivet sin musik. At det er musik for blæserkvintet er ikke tilfældigt. Han studerede oprindeligt horn på musikkonservatoriet og spillede selv i en blæserkvintet, og han blev tidligt fortrolig med et stort kvintetrepertoire.

”Det er i virkeligheden en meget uhomogen besætning,” siger Hans Abrahamsen, ”men for mig var det meget naturligt at skrive for blæserkvintet. Besætningen fungerer godt til miniature-satser, og jeg er nok en miniaturekomponist.”

Hans Abrahamsens første værk for blæserkvintet lændede sig kraftigt op af Stravinskis neoklassicisme og er ikke publiceret. Helt anderledes personlige er de to kvintetværker *Landskaber* og *Walden* fra 1970'erne, der viser hans ideal om en ny, enkel og objektiv musik.

Landskaber

Abrahamsens trang til at rense ud var i pagt med ungdomsoprørets brud med autoriteterne. I hans tilfælde gjaldt det også den tyske modernisme, der tungt havde lagt sig over efterkrigstidens musik. Abrahamsen ville genfinde udtryksfuldheden ved at skrælle overflødig kompleksitet væk, og selve fremførelsen skulle være helt objektiv.

Landskaber er skrevet i 1972, da Abrahamsen var 19 år. Satserne har hver én enkelt dynamisk grad og skal spilles *senza espressivo*. De tætlagte stemmer bevæger sig trinvist op og ned gennem bittesmå motiver, og satserne afrundes ikke, men hører ganske enkelt op, som med et klip. Det er demonstrativt enkelt – et oprør i miniatureform mod både det forældede og det overkomplicerede.

”Jeg ville gerne skrive noget udtrykfuldt, men som på afstand. Fra luften kan landskaber ses helt rent,” siger Abrahamsen.

I den lyriske 1. sats kan musikkens blokke sammenlignes med marker, der støder op til hinanden. 2. sats er med Abrahamsens ord snarere et sandlandskab, påvirket af tidens amerikanske minimalisme og vel især Terry Riley, som Abrahamsen mødte i København i 1971. Satsens første afsnit er en tretønt kanon i omvendning for fløjte og fagot. Mod slutningen kan man associere til en fugleflok, der letter, mens der fra dybet høres fjerne lyde af hvaler.

3. sats er et vildere landskab med en manisk stemning, der kunne fortsætte uendeligt, men som her forbliver inden for miniaturens ramme. De tre landskaber i værket står neutralt ligeværdigt side om side.

Walden

Walden er skrevet i 1978. Det er et kerneværk i Abrahamsens produktion, ikke kun fordi det er et af hans mest spillede værker, men fordi kombinationen af poesi og detaljstyret minimalisme fungerer så perfekt. I de fire korte satser skaber Hans Abrahamsen med et nøje afgrænset materiale et meget kontrolleret og alligevel organisk forløb.

Titlen *Walden* dukkede først op senere og stammer fra Henry David Thoreaus berømte bog fra 1854 med undertitlen *Livet i skovene*. Her beskriver Thoreau sit poetiske og politiske eksperiment med at melde sig ud af samfundet, leve i skoven ved Walden Pond og kun foretage sig det helt nødvendige. En klassiker fra amerikansk litteratur, der med sin miljøbevidste ”drop-ud” tankegang fik et nyt publikum i 1970'erne.

På samme måde som Thoreaus plan for det enkle liv er en konstruktion, må man ikke lade sig narre af Abrahamsens nyskabte enkelhed. Al musikken i værket udspringer af et snævert tonemateriale, og satsernes forløb er helt stramme konstruktioner, ofte baseret på kanoner. Undervejs udvider værkets tonemateriale sig, samtidig med at en modsatvirkende udvikling får satserne til at accelerere i tempo og blive kortere i varighed.

Forløbet sættes i gang af en opadgående kvart, spillet af hornet. Et motiv, der straks giver associationer til skov og til solopgang, men også til konkrete musikværker, f.eks. begyndelsen af Sibelius' 5. Symfoni eller hornvariationen i Carl Nielsens Blæserkvintet (der iflg. Nielsen skal spilles med ”naiv naturfølelse”). Hornet fortsætter med fraser på fem taktters længde, mens de

øvrige instrumenter "svarer" med fraser på fire takter, hvor generalpauser er en del af pulsen. Forskellen på frasernes længde gør, at stemmerne forskubber sig fra hinanden, og hornets spørgsmål bliver indhentet og høres derfor sidste gang ubesvaret.

Da spiller oboen det omvendte hornmotiv og begynder næste afsnit med en nedadgående kvart. En tredje tone tilføjes til materialet i stemmerne, der fortsætter som en kanon i tre forskellige tempi. Med et signal udvides materialet endnu en gang, inden satsen slutter med en fortætning, der ender i staccato-mærkninger i D-dur, udsprunget naturligt af satsens materiale.

2. sats er en bemærkelsesværdig komposition, der har karakter af et sørgeoptog. Den er baseret på en cantus firmus-stemme i fløjte og fagot, sammensat af syv små figurer og deres syv omvendinger. Over dette passacaglia-agtige fundament høres den frie obo, som udvider sin kvart-figur fra 1. sats til en hel 12-tonerække. Horn og klarinet svarer tonalt med korte ekkoer af fraserne.

Nu sættes tempoet op i værket, og satserne bliver hørbart kortere. 3. sats er livlig mikropolyfoni, som bække der flyder polyrytmisk afsted, forbundet med hinanden på 1-slagene undervejs. I det følgende afsnit strækkes toneomfanget til det hidtil største i værket, og musikken er nær ved at sprække. En advarsel i hornet får de øvrige stemmer til at indstille udviklingen. Til sidst høres kun hornets signal i det fjerne.

Den ganske korte 4. sats er lys og munter, men skal spilles meget sagte, som om musikken opleves på afstand. To temaer høres samtidigt: En "Duo" i menuetlignende 3/4 og en "Trio" i 6/8. Deres tonearter cis-mol og Es-dur retter sig gradvist ind mod hinanden, så at stemmerne til sidst mødes i D-dur og ophører brat, når målet er nået.

Kinderszenen

Hans Abrahamsens stræben efter renhed blev i løbet af 1980'erne udfordret af en stigende kompleksitet i hans musik, og omkring 1989 stoppede han helt med at skrive nyt. Først efter ti års kompositionspause havde han fundet et nyt grundlag for at opnå den efterstræbte enkelthed.

I pauseperioden begyndte han at arbejde med transskriptioner af både egne og andres værker. For Abrahamsen er det især en måde at arbejde analytisk med musik, og han har fortsat med denne gren af sit arbejde lige siden. Transskriptionen af Schumanns klaverværk *Kinderszenen* lavede han i 2005. Abrahamsen føler sig meget tiltrukket af Schumanns musik, dens poesi, naivisme og også dens forrykthed. *Kinderszenen* har med sine korte, kontrasterende

billeder bånd til Abrahamsens egen måde at opbygge værker, og lige som Schumann har han ofte selv inddraget en naivistisk "børneverden" i sin musik, f.eks. i sidste sats af *Walden*. Med transskriptionen af *Kinderszenen* fra 1838 er det desuden lykkedes Hans Abrahamsen at tilføre blæserkvintetrepertoiret et manglende hovedværk fra romantikken.

Kinderszenen er ofte blevet misfortolket som sentimental biedermeierkultur, men det skyldes dårlige efterligninger, der helt op i 1900-tallet har udnyttet forbilledet til ren børnekitsch. (Det er vel kun Debussys *Children's Corner* – som Abrahamsen også har transskriberet – der på egen vis når op ved siden af Schumanns original).

Formen er symmetrisk og består af 13 billeder. I centrum står den berømte *Träumerei* (der også er suitens første sats i en b-toneart), hvis blødhed Abrahamsen understreger ved at udelade den skarpe obo. Herefter åbner Schumann for en dybere, mere underbevidst side, der fører mod søvnforløbet i den subtile næstsidsste sats, *Kind im Einschlummern*. Som epilog lader koralen *Der Dichter spricht* tankerne gå til den musikalske alfader J.S. Bach. I allersidste takt har Hans Abrahamsen diskret lavet sin eneste ændring af Schumanns forlæg ved at lade en liggetone i oboen binde slutakkorderne sammen (hvad Wagner også gør i de sidste takter af *Tristan og Isolde*).

Le Tombeau de Couperin

Ravel arbejdede med et naivistisk univers i bl.a. klaversuiten *Ma mère l'Oye* og operaen *L'enfant et les sortilèges* og endnu oftere i overført betydning som en længsel efter tabte verdener. F.eks. i *Le Tombeau de Couperin*, en seks-satset klaversuite, hvoraf Ravel senere orkestrerede fire af satsene. Hans Abrahamsen tager i sin version for blæserkvintet udgangspunkt i Ravels orkesterudgave.

Ravels værk fra 1917 er en virtuos og elegant hyldest til de franske barokkomponister og deres tradition for at skrive mindeværker over hinanden. Det er dog ikke kun en hyldest til en tabt storhedstid i fransk musik, men også et personligt mindeværk, fordi hver sats er tilegnet en af Ravels kammerater, der faldt i 1. Verdenskrig. Symbolsk møder man her en længsel efter en tabt uskyld, som vi ligesom barndommen aldrig vil kunne nå igen. Den drøm brugte Ravel til at skabe det perfekte stykke musik, for selv i en produktion så udsøgt som hans er der næppe noget mere perfekt end *Le Tombeau de Couperin*. At skabe en mesterlig transskription af det kræver en perfektionist af samme kaliber – hvad Hans Abrahamsen er.

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DE MEDVIRKENDE

Ensemble MidtVest blev etableret i 2002 og består af en strygekvartet, en blæserkvintet og en pianist. Siden 2009 har ensemblet boet på HEART – Herning Museum of Contemporary Art.

Ensemble MidtVest spiller ca. 80 koncerter om året i ind- og udland. I 2012, 2014 og 2016 optrådte Ensemble MidtVest i Carnegie Hall i New York. I Europa har Ensemble MidtVest bl.a. spillet på Kings Place i London, Festspele Mecklenburg-Vorpommern (Tyskland), ULTIMA (Norge) og the Vale of Glamorgan Festival of Music (Wales). I 2015 gæstede ensemblet den IV. Internationale Kammermusikuge i Rio de Janeiro, og i 2016 spillede det i Toronto og på Elmau Slot i Tyskland.

I 2006 vandt Ensemble MidtVest DRs P2-pris for årets bedste danske cd-udgivelse i kategorien kammermusik for indspilningen af klaverkvartetter af Mozart og Brahms. Ensemblet har siden udgivet yderligere ti cd'er med musik af Carl Nielsen og Francis Poulenc (cpo), Vagn Holmboe og Jørgen Jersild (Dacapo). I 2015 udkom den første af i alt fem cd'er med hele Niels W. Gades kammermusikproduktion (cpo).

Ensemble MidtVest har samarbejdet med en lang række musikere, bl.a. klarinettisterne Martin Fröst, Charles Neidich og Johannes Peitz, cellisterne Torleif Thedéen og Christoph Richter, pianisten Alexander Lonquich, sopranen Christina Landshamer, Den Danske Strygekvartet og den canadiske Alcan String Quartet. Siden 2014 har fagottisten Sergio Azzolini været tilknyttet som kunstnerisk konsulent for ensemblet med fokus på den tidlige klassiske musik.

Ud over den traditionelle kammermusik arbejder ensemblet med improvisation, hvor grænser mellem musikalske stilarter og genrer ikke eksisterer, men hvor intuition, samspil og kreativitet styrkes. I den forbindelse har jazzmusikeren Carsten Dahl været tilknyttet som kunstnerisk konsulent for ensemblet siden 2007.

Ensemblet støttes af Statens Kunstfonds Projektstøtteudvalg for musik samt af de fire kommuner Herning, Holstebro, Ikast-Brandø og Struer.
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DDD

Recorded at HEART – Herning Museum of Contemporary Art on 14 January (*Landscapes*), on 22-23 May 2014 (*Walden*), on 25-28 November 2014 (*Le Tombeau de Couperin*), and on 14-16 January 2015 (*Kinderszenen*)

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