

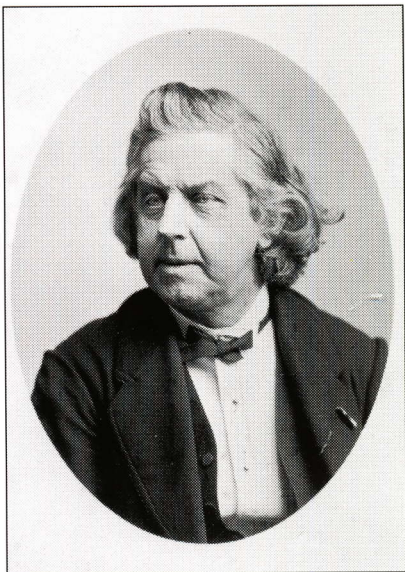


Orchestral works by Niels W. Gade and his son Axel Gade  
Iona Brown, conductor · Christina Åstrand, violin  
Sønderjyllands Symfoniorkester  
The Danish Philharmonic Orchestra, South Jutland

**HARMONIOUS FAMILIES VOL 2**  
**DANISH COMPOSITIONS BY FATHERS AND SONS**



dacord



Niels W. Gade (øverst) og den unge Axel Gade  
*Foto: Det kgl. Bibliotek*

Niels W. Gade (above) and the young Axel Gade  
*Photo: The Royal Library, Copenhagen*

# HARMONIOUS FAMILIES VOL 2

## DANISH COMPOSITIONS BY FATHERS AND SONS

### Niels W. Gade (1817-1890)

- [ 1 ] “Mariotta”, lystspilouverture (1848-49) 3:12
- [ 2 ] “Hamlet”, koncertouverture op. 37 (1861) 10:36
- [ 3 ] Capriccio for violin og orkester a-mol (1861) 9:14  
(instrumenteret af Carl Reinecke, 1892)
- [ 4 ] “Nachklänge von Ossian”, koncertouverture, op. 1 (1840) 11:24

### Axel Gade (1860-1921)

Koncert nr. 2 for violin og orkester F-Dur, op. 10 (1899) 29:30

- [ 5 ] Allegro ma non troppo 14:18
- [ 6 ] Serenade pastorale (Andantino) 5:48
- [ 7 ] Finale (Allegro giocoso) 9:14

### Christina Åstrand, violin

### Iona Brown, conductor

Sønderjyllands Symfoniorkester  
The Danish Philharmonic Orchestra, South Jutland

## Fædre og sønner - i dansk musik!

Danacord udsender i samarbejde med Sønderjyllands Symfoniorkester 5 CD'er med musik af danske komponist-par, far og søn. Den første rummede musik af J.P.E. Hartmann og Emil Hartmann. Det andet far-søn par er Niels W. og Axel Gade.

Musikhistorien rummer talrige eksempler på komponistfamilier. Bach-familien rummer utallige komponister, W.A. Mozart havde både en komponerende far og en komponerende søn, Puccini var sidste led i en komponistslægt, der strakte sig langt tilbage i tiden. Men det er vist nok enestående, at man i et lille land som Danmark kan rose sig af syv eller otte komponerende far-søn par. Vi finder dem i vor tid (Koppel og Bentzon, f.eks.), men også i 1800-tallet og begyndelsen af 1900-tallet møder vi notable komponistfamilier.

Det er interessant således at kunne sammenligne to komponistgenerationer, følge en stilistisk udvikling og lytte sig ind på eventuelle familieligheder og prøve at vurdere styrken af talentet i to forskellige generationer.

Niels W. Gade var den første komponist i sin slægt, Axel Gade den sidste. Faderen blev i sin levetid europæisk berømt, sønnen havde ry som violinist, men stod som komponist i skyggen af sin berømte far.

De følgende CD'er i denne serie vil rumme musik af Siegfried og Rued Langgaard, Asger og Ebbe Hamerik og Carl og Gustav Helsted.

## Far og søn:

**Niels Wilhelm Gade (1817-1890)**

**Axel Gade (1860-1921)**

I samtiden blev Niels W. Gade, også i udlandet, betragtet som Danmarks største komponist. Han var eneste barn af den fra Jylland tilflyttede instrumentbygger Søren Nielsen Gade, og hans interesse for strygeinstrumenterne i faderens værksted gjorde det hurtigt klart, at han skulle være musiker. Han lærte at spille violin og blev elev i Det Kongelige Kapel. Teori og komposition lærte han hos komponisten A.P. Berggreen, hvis interesse for den danske folkevise fik stor betydning for den unge Gade.

Efter et mislykket forsøg på at skrive en ouverture gav han sig i 1840 i kast med endnu en koncertouverture, som han indleverede til den konkurrence, Musikforeningen i København havde udskrevet. Til sin egen store overraskelse vandt han konkurrencens første pris med sin "Nachklänge von Ossian" (Efterklange af Ossian), hans officielle opus 1.

Gade var ikke som sin tolv år ældre svigerfar, J.P.E. Hartmann, en ouvertürens mester, og han var heller ikke teatrets mand, men ouvertüren til syngestykket "Mariotta", som i 1850 fik en krank skæbne på Det Kongelige Teater, kan stadig høres med fornøjelse. Det er en ganske kort, munter og melodøs ouverture i den for tiden typiske syngespilstil.

Af Gades andre to store koncertouvertüer (den anden er "Michelangelo", 1861) er

“Hamlet”, op. 37, ligeledes fra 1861, nok den betydeligste. Inspirationen fra Shakespeares “danske” tragedie kommer til udtryk i den dystre indledning, som afløses af en march, der også fungerer som ouverturens afslutning, nu i langsommere tempo, som sørgemarch. Ouverturen hoveddel domineres af to temaer, et udpræget “mandligt” og et lige så udpræget “kvindeligt” - Hamlet og Ofelia? Noget dansk eller nordisk møder man ikke i dette værk, for efter 1850 var Gade blevet helt assimileret i den mendelssohn’ske romantik.

Capriccio for violin og orkester i a-mol er et af Gades senere værker, komponeret i 1878, tre år før violinkoncerten i d-mol, op. 56. Capriccioen er oprindelig komponeret for violin og klaver og instrumenteret for orkester af den tyske komponist Carl Reinecke (1842-1910), som i nogle år var hofpianist i København. Den er et virtuost, elegant og underholdende “ekstranummer”.

Inspirationsgrundlaget for Ossian-ouverturen var Steen Steensen Blichers oversættelse af den skotske lærer MacPhersons udgivelse af den skotske middelalderbarde Ossians digte (som MacPherson muligvis selv havde skrevet!). Ossian-ouverturen bliver derfor et af de tidligste eksempler på nationalromantik i musikken - ikke blot i dansk, men også i europæisk sammenhæng. Det nationale er ganske vist ikke dansk, men skotsk, for Skotlands natur, digtning og folkløse var på mode i tiden - tænk blot på Gades store forbillede,

Mendelssohns koncertouverture “Hebriderne” og hans tredje symfoni, “Den skotske”, ligesom Walter Scotts romaner gav stof til flere operaer, bl.a. Donizettis “Lucia di Lammermoor”. Gade beskæftigede sig også senere flere gange med det skotske, f.eks. i korværket “Comala” (1846). Men trods det skotske sujet er Gades Ossian-ouverture ikke desto mindre umiskendelig dansk. Det indledende opadgående kvintspring betragtes som typisk for dansk folkemusik og kaldes efter folkevisen om Dronning Dagmar ligefrem “Dronning Dagmar kvinten”. Melodisk bygger ouverturens langsomme indledning på folkevisen om Ramund.

Blandt Gades efterladte papirer fandt man følgende beskrivelse af Ossian-ouverturen: “Et oldtids kvad! Fremfame dages storværk! O Cora, dine bølgers rislen genkalder fortidens minde. - Tre gamle graner hælder fra højens isse; grøn er den snævre slette ved dens fod. - To stene, halvsunkne i jorden, viser deres mosklædte rygge. - Et oldtids kvad! Fremfarne dages storværk” - Så vare bardernes ord. - Fortids minde kommer ofte, lig aftensolen, til min sjæl. - Med et frembrøder vore barders sange på: Kæmperne slog buldrende deres skjolde. - Vildt fremvælder kampens rædsomme, buldrende mørke sky, lig tåge, der strømmer ud over dalen, når et uvejr indhyller himlens tavse sol. *Foran fremskrider hærføeren (Tromba)* lig den vrede ånd foran skyen. - Fjernt på heden lader Carril stridshornet lyde. - Jeg lå i borgen om natten. - Halvt tillukte var mine øjne, liflige toner kom

til mit øre, lig de stigende luftninger, der flyver hen over den mørkskyggede eng. Det var *Selma*, der istemte det natlige kvad; thi hun vidste, at min sjæl var en strøm, som flød med liflige toner. - Syng, du søde stemme, for du est liflig og lader min nat henrinde i fryd. -

- Ånder flyver på skyer og rider på vinde, de hviler tilsammen i deres hule, og taler om de dødelige. - Atter fremvælter kampens rædsomme, buldrende mørke sky, lig henfarne ånder, ingen morgen skal fremskinne for mig. - De skal søge mig i Temora, men de finder mig ikke. Drag pilen fra min side og læg Cuchullin under hin eg; nattens skyer kommer rullende ned og hviler på Cromlas mørkbrune fjeld. - I skoven suser den fjerne vind; men tavs og mørk er dødens slette. - End lyder Selmas liflige røst i mit øre på Lenas hede. - - - -

Den 30. marts 1841 fandtes foregående ouverture (efter Spohrs og Schneiders bedømmelse) at *være værdig den ved konkurrencen udsatte pris. Se så heri det ønskede vink. Deo gloria.*"

Ossian-ouverturen er et forbløffende modent og overlegent udformet værk af den kun 23-årige komponist, der da også som ældre undrede sig over "hvor han dog havde fået det fra dengang." Den er også forbavsende fornemt instrumenteret og kan stadig høres som et af de betydeligste danske orkesterværker fra 1800-tallets første halvdel.

Niels W. Gades søn Axel var en begavet violinist, fra 1910 koncertmester i Det Kongelige Kapel og en skattet solist. Han havde studeret hos Joseph Joachim i Berlin. Som komponist stod han, meget naturligt, i skyggen af sin far, men skrev dog en opera "Venezias Nat", der ligesom hans kammermusik og to violinkoncerter er glemt. Det er muligvis uretfærdigt. Allerede den første violinkoncert fra 1889 er et glimrende, fuldblods romantisk værk, og den anden violinkoncert, der blev til ti år senere, er ikke ringere. Solostemmen er, ikke forbavsende, særdeles velskrevet, og koncerten er som helhed inspireret, smukt udformet, fuld af lidenskab og temperament og ikke uden personlighed. Udtrykket er højromantisk og lidenskabeligt, orkestersatsen velklingende og meget dygtigt udformet.

Den første sats er dramatisk og lidenskabelig og følges af en pastoral serenade og en munter finale med masser af virtuose hekserier - en ægte højromantisk virtuoskoncert.

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**Iona Brown, O.B.E.** blev født i en meget musikalsk familie i Salisbury i England. Hun studerede i Rom, Bruxelles og Wien samt i Paris hos Henryk Szeryng. Efter mange år som en succesfuld soloviolinist har Iona Brown nu udvidet sit virkefelt og er blevet en betydningsfuld leder og dirigent. I 1974 blev hun udnævnt til kunstnerisk leder af Academy of St Martin in the Fields, og hun har lavet en strålende række indspilninger og turnéer med dette orkester.

I 1981 blev hun inviteret til at blive kunstnerisk og musikalsk leder af Det Norske Kammerorkester i Oslo, som siden har fået en position blandt de førende kammerorkestre. Udover at optræde jævnligt i Norge har hun lavet flere roste indspilninger med dette orkester og har optrådt med dem ved internationale festivaler og på turnéer i Europa og USA, herunder en opsigtsvækkende optræden på London Proms i 1991.

Iona Browns debut som dirigent ved Sønderjyllands Symfoniorkester i august 1996 var så stor en succes, at hun omgående blev inviteret til at blive orkestrets chefdirigent, og hun tiltrådte i september 1997.

Fra 1985-87 var hun gæstedirigent ved City of Birmingham Symphony Orchestra og mellem 1987-92 var hun musikalsk leder af Los Angeles Chamber Orchestra. Hun har optrådt i de mest ansete koncertsale og ved festivaler over hele verden og har optrådt jævnligt ved Proms i London siden 1965. I de seneste sæsoner har hun optrådt med mange europæiske og amerikanske

orkestre.

Iona Browns mange indspilninger med Academy of St Martin in the Fields omfatter bl.a. værker af Vaughan Williams, Beethoven, Vivaldi, Händel og samtlige Mozarts violinkoncerter. Hun har også lavet indspilninger med en række fremtrædende internationale solister som Rostropovich, Heinz Holliger, Michala Petri, Heinrich Schiff og Sabine Meyer.

I 1986 fik Iona Brown OBE (Order of the British Empire) for hendes virke for musikken, og i 1991 blev hun udnævnt til ridder af første klasse af Kong Harald af Norge. I 1994 udnævnte Royal Philharmonic Society hende til Instrumentalist of the Year, og i 1996 blev hun æresmedlem af Royal Academy of Music.

**Christina Åstrand** startede som 4-årig med at spille violin efter Suzuki-metoden. Kom som 13-årig ind på Det Jyske Musikkonservatorium hos professor Tutter Givskov. I 1988-89 studier i Paris hos Gerard Poulet. Hun afsluttede studierne med solistdebut i 1990.

Også i 1990 fik Christina Åstrand sit solistgennembrud, da hun med ganske kort varsel sprang ind og spillede Sofia Gubaidulinas "Offertorium" ved en festugekoncert med Aarhus Symfoniorkester. Siden har hun ofte gæstet de danske symfoniorkestre som solist.

Som 22-årig vandt Christina Åstrand pladsen som koncertmester i Danmarks Radios Symfoniorkester. En plads hun nu har haft i 6 år.

Udover denne CD med værker af familien Gade udkommer på Chandos Per Nørgård og Ligetis violinkoncerter med Radiosymfoniorkestret, desuden er planlagt en lang række kammermusikværker.



Christina Åstrand  
Photo: Lars E. Andreasen

## Sønderjyllands Symfoniorkester

*Chefdirigent: Iona Brown*

*Orkesterchef: Leif V. S. Balthzersen*

Internet: <http://www.sonderjyllands-symfoniorkester.dk>

Sønderjyllands Symfoniorkester blev oprettet i 1963 og giver koncerter i hele Syd- og Sønderjylland samt Sydslesvig, hvor det er en uundværlig del af det kulturelle liv.

Orkestret, der har 64 fastansatte musikere, har omkring 160 arrangementer om året, og dets alsidige arbejde omfatter symfonikoncerter, kirke-, skole-, gymnasie-, plejehjems- og familiekoncerter, CD-indspilninger samt koncerter med lokale amatørkor. Fra 1965-80 var Carl von Garaguly orkestrets chefdirigent, og siden sæsonen 1997/98 er Iona Brown chefdirigent for orkestret. Der afholdes årligt fælleskoncerter med Schleswig-Holsteinisches Sinfoniorchester, koncerter med gymnasiekor fra hele regionen samt en årlig workshop med danske komponister. Sønderjyllands Symfonieorkester spiller endvidere til Den Jyske Operas forestillinger. Sønderjyllands Symfoniorkester har turneret i Schweiz, Frankrig, Tyskland og på Færøerne samt spillet ved Schleswig Holstein Musik Festival.

Sønderjyllands Symfoniorkesters prøvesal og administration er hjemmehørende i Sønderborg.

## Fathers and Sons in Danish music!

Danacord and the Danish Philharmonic Orchestra, South Jutland are releasing a series of five CDs containing music by Danish composer fathers and composer sons. The first CD was of works by Johann Peter Emilius Hartmann and Emil Hartmann. The second release is of music by Niels Wilhelm and Axel Gade.

Whole families of composers are no rarity in the history of music. The Bach family yielded an almost unlimited number of composers. The Mozarts had a composer father and a composer son. Puccini was the last of a complex family tree of composers that stretched far back into history. But it is nevertheless remarkable that a country as diminutive as Denmark can boast of seven or eight braces of fathers and sons among its most important composers. We find them in music today (the Koppels and the Bentzons, for example), in the 19th century, and at the beginning of the 20th century, too.

It is fascinating to compare father and son, to follow the way their styles developed, listen out for any family resemblances, and judge whether talent was something inherited by the next generation.

Niels Wilhelm Gade was the first composer in his line, Axel Gade the last. Gade senior achieved European fame in his own lifetime, and Gade junior was a celebrated violinist; as a composer he was overshadowed by his father.

The next CDs in the series will feature music

by Siegfried and Rued Langgaard, Asger and Ebbe Hamerik, and Carl and Gustav Helsted.

### Father and son:

**Niels Wilhelm Gade (1817-1890)**

**Axel Gade (1860-1921)**

In his day Niels Wilhelm Gade was regarded at home and abroad as Denmark's greatest composer. He was the only child of an instrument maker, Søren Nielsen Gade, who moved to Copenhagen from Jutland; his interest in the stringed instruments in his father's workshop quickly made it clear that music would be his career. He learned the violin and began to study with Det Kongelige Kapel (The Royal Danish Orchestra). A. P. Berggreen taught him theory and composition; this composer's interest in the Danish popular ballad had a considerable influence on young Gade.

After one unsuccessful attempt to write an overture, in 1840 he embarked on a concert overture which he entered for the competition arranged by the Copenhagen Music Society. To his great surprise his *Nachklänge von Ossian* (Echoes of Ossian) won first prize; it is officially his opus no. 1.

He was not a master of the overture like his father-in-law J.P.E. Hartmann, twelve years his senior, and nor was he a man of the theatre, but his overture to *Mariotta*, a musical which came to grief at Det Kongelige Teater (The Royal Danish Theatre) in 1850, may still be enjoyed.

It is a brief, cheerful, and melodious work, typical of the *Singspiel* style of the day.

Of his other two major concert overtures (the second is *Michaelangelo*, 1861) *Hamlet*, also written in 1861, is surely the most important. Inspiration from Shakespeare's "Danish" tragedy is expressed in its gloomy introduction, which gives way to a march which also serves to conclude the piece, now at a slower tempo, as a funeral march. The main section of the overture is dominated by two themes, one markedly "masculine" and the other just as markedly "feminine". *Hamlet* and *Ophelia*? There is nothing particularly Danish or Nordic in this music; from 1850 onwards Gade was completely assimilated into the romantic style of Mendelssohn.

The *Capriccio* for violin and orchestra in A minor is one of Gade's later compositions, written in 1878 three years before the D minor violin concerto, opus 56. The capriccio was originally scored for violin and piano; it was orchestrated by the German composer Carl Reinecke (1842-1910), who was court pianist in Copenhagen for several years. It is a virtuoso, elegant, entertaining "encore".

The inspiration for *Nachklänge von Ossian* came from Steen Steensen Blicher's translation of the publication by the Scottish teacher MacPherson of poems by the medieval Scottish poet Ossian (which MacPherson may well have written himself!) This makes the overture one of the earliest examples of "national

romanticism" in music, not only in Denmark, but also in Europe. The "national" aspect is not Danish, but Scottish, because the countryside, poetry and folklore of Scotland were in vogue at the time—just think of Gade's great idol, Mendelssohn, and his concert overture, *Findal's Cave*, or the way Walter Scott's novels provided material for many operas, including Donizetti's *Lucia di Lammermoor*. Gade also dealt with Scottish subjects on other occasions, e.g. his choral work, *Comala* (1846).

But despite its Scottish subject Gade's *Ossian overture* is unmistakably Danish. The initial leap of a rising fifth is regarded as typical of Danish folk music, and is actually known as the "Queen Dagmar Fifth" after a folk song about Queen Dagmar. Melodically its slow introduction is based on the folk song about Ramund.

The following description of the *Ossian overture* was discovered among his papers:

"An ancient lay! A masterpiece from days of yore! O Cora, the murmur of your waves recalls the memories of the past—three old spruces incline from the pate of the mound: green is the narrow plain at its foot. Two rocks, half-sunken into the earth, display their moss-clad backs. An ancient lay! A masterpiece of days of yore!" Thus were the words of the bards. Memories of the past come often, like the evening sun, to my soul. At once the songs of our bards break out, of giants thunderously beating their shields; wildly the dreadful, thundering, dark cloud of battle surges forth, like

fog flowing out across the dale when a storm shrouds the silent sun in the sky. *To the fore the commander of the army (Tromba) strides forth*, like the angry spirit before the cloud. Far away on the heath Carril sounds the battle horn. I lay in the castle at night. Half closed were my eyes, merry tones came to my ear, like the rising winds that fleet across the dark-shadowed meadow. It was *Selma*, striking up her nightly lay, for she knew that my soul was a current flowing with merry tones: sing, O sweet voice, for you are merry and make my night pass in pleasure.

–Spirits fly the clouds and ride the winds, they rest together in their dens, and speak of the mortals. Again the dreadful, thundering, dark cloud of battle surges forth, like deceased spirits, no dawn will break for me. They will seek me in Temora, but they will find me not. Pull the arrow from my side and lay Cuchullin beneath yonder oak; the clouds of the night come rolling down to rest upon Cromla's dark-brown fell. In the forest the distant wind sighs, but silent and dark is death's plain. Selma's merry voice still sounds in my ear on Lenas heath.

On 30 March 1841 this overture was found worthy (according to Spohr and Schneider) *of the prize awarded for this competition. Read into this the desired implication. Deo Gloria.*"

The *Ossian overture* is an astonishingly mature, superbly crafted work by the twenty-three-year-old composer; indeed, when he was old he wondered "where on earth he had got it from". It is also surprisingly well orchestrated,

and may still be listened to as one of the most important Danish orchestral works of the first half of the 19th century.

Niels Wilhelm Gade's son Axel was a gifted violinist, concertmaster of Det Kongelige Kapel from 1910 onwards, and an esteemed soloist who had studied with Joseph Joachim in Berlin. As a composer he was quite naturally overshadowed by his father, but he did write an opera, *Venezias Nat* (Venezia's Night); like his chamber music and two violin concertos, it has been forgotten, possibly unfairly. His first violin concerto is a splendid, out-and-out romantic work, and the second, written ten years later, is no less praiseworthy. Hardly surprisingly, the solo part is extremely well-written, and as a whole the concerto is inspired, beautifully crafted, full of passion and temperament, and not without personality. Its idiom is thoroughly romantic and flamboyant, the orchestration euphonious and very adeptly crafted.

The first movement is dramatic and fiery. It is followed by a pastoral serenade and a cheerful finale with lashings of virtuoso witchcraft—a genuine romantic virtuoso concerto.

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**Iona Brown O.B.E.** was born into a highly musical family in Salisbury, England. She studied in Rome, Brussels, Vienna and with Henryk Szeryng in Paris. After many years as a succesful solo violinist, Iona Brown has extended her activities to develop into a notable director and conductor. In 1974 she was appointed Artistic Director of the Academy of St Martin in the Fields, and following a ten year association with the Academy has subsequently undertaken a glittering series of recordings and tours with that Orchestra.

In 1981 she was invited to become Artistic and Music Director of the Norwegian Chamber Orchestra which has since become firmly established in the front rank of chamber orchestras. Apart from performing regularly in Norway, she has made several acclaimed recordings with the Orchestra and has appeared with them at international festivals and in tours throughout Europe and the USA, including a spectacular London Proms debut in 1991.

Such was the success of Iona Brown's debut with the The Danish Philharmonic Orchestra, South Jutland, in 1996, that she was immediately invited to become their Chief Conductor, a post which she took up in September 1997.

From 1985-89 she was Guest Director of the City of Birmingham Symphony Orchestra and between 1987-1992 she was Music Director of the Los Angeles Chamber Orchestra. She has performed in the most prestigious concerthalls and festivals all over the world and has appeared

regularly at the Proms since 1965. During recent seasons she has appeared with many European and American orchestras.

Iona Brown's many recordings with the Academy of St Martin in the Fields include works by Vaughan Williams, Beethoven, Vivaldi, Handel and the complete Mozart Violin Concerti. She has also made a number of recordings with a number of distinguished international soloists including Rostropovich, Heinz Holliger, Michala Petri, Heinrich Schiff and Sabine Meyer.

In 1986 Iona Brown was awarded the OBE for her services to music and in 1991 she received the Knight of First Class Order of Merit from King Harald of Norway. In 1994 the Royal Philharmonic Society awarded her Instrumentalist of the Year, and in 1996 she was made an honorary member of the Royal Academy of Music.



Iona Brown

*Photo: Suzie Mader*

**Christina Åstrand** began learning the violin by the Suzuki method at the age of four. At thirteen she was admitted to Det Jyske Musikkonservatorium to study with Professor Tutter Givskov. In 1988-89 she studied in Paris with Gerard Poulet. She made her solo debut in 1990.

Her breakthrough as a soloist also came that year when she stepped in at very short notice to play Sofia Gubaidulina's *Offertorium* at a concert during the Århus Festival with the Aarhus Symphony Orchestra. Since then she has frequently appeared with Danish orchestras.

At the age of twenty two she won the post of first violinist with the Danish National Radio Symphony Orchestra, a position she has now held for six years.

Future CD releases with Christina Åstrand include violin concertos by Per Nørgård and Ligeti on the CHANDOS label with the DNRSO, and an extensive series of chamber music recordings.

## **Sønderjyllands Symfoniorkester. The Danish Philharmonic Orchestra, South Jutland**

*Chief Conductor: Iona Brown*  
*General Manager: Leif V.S. Balthzersen*

Internet:  
<http://www.sonderjyllands-symfoniorkester.dk>

Sønderjyllands Symfoniorkester (The Danish Philharmonic Orchestra, South Jutland) was established in 1963, and the orchestra is giving concerts in the southern part of Denmark and in South Schleswig (Germany), where it is an indispensable part of the regional cultural life. The orchestra consists of 64 permanently employed musicians, and gives about 160 annually concerts, which include symphony concerts, church concerts, school and high school concerts, recordings and concerts with local amateur choirs. The repertoire covers the music from the baroque up to today. Carl von Garaguly was the chief conductor from 1965 to 1980. Iona Brown was appointed the orchestra's chief conductor from the 1997/98 season.

Sønderjyllands Symfoniorkester is having annual joint concerts with the Schleswig-Holsteinisches Sinfonieorchester in Flensburg. Furthermore it is playing concerts with high school choirs from the whole region, and arranges an annual workshop with Danish

composers playing new Danish music. In addition to this the orchestra is playing to the performances of The Jutland Opera in this part of Denmark. The orchestra has toured in Germany, Switzerland, France and the Faroe Islands and played at the Schleswig Holstein Musik Festival.

The rehearsal hall and the administration of Sønderjyllands Symfoniorkester are domiciled in Sønderborg.

English translation: Jonathan Sydenham

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Finn Sigfusson,  
cellist in Sønderjyllands Symfoniorkester

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Sønderjyllands Symfoniorkester  
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*Already available:*

**HARMONIUS FAMILIES VOL 1**  
**J.P.E & Emil Hartmann**  
**DACOD 508**



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DIGITAL

Niels W. & Axel Gade

DACOCOD 510



DACOCOD 510  
DIGITAL DDD

Total playing time  
64:30

Recorded  
Musikhuset, Sønderborg  
February, 1999

Recording engineer:  
Claus Byrith

Producer:  
Viggo Mangor

Executive producer:  
Jesper Buhl

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# HARMONIOUS FAMILIES VOL 2

## DANISH COMPOSITIONS BY FATHERS AND SONS

### Niels W. Gade (1817-1890)

- [ 1 ] "**Mariotta**", 3:12  
lystspilouverture (1848-49)
- [ 2 ] "**Hamlet**", 10:36  
koncertouverture op. 37 (1861)
- [ 3 ] **Capriccio for violin og orkester**,  
a-mol (1861), 9:14  
(instrumenteret af Carl Reinecke, 1892)
- [ 4 ] "**Nachklänge von Ossian**", 11:24  
koncertouverture op. 1 (1840)

### Axel Gade (1860-1921)

#### Koncert nr. 2 for violin og orkester F-Dur, op. 10 (1899) 29:30

- [ 5 ] Allegro ma non troppo 14:18
- [ 6 ] Serenade pastorale (Andantino) 5:48
- [ 7 ] Finale (Allegro giocoso) 9:14

Christina Åstrand, violin

Iona Brown, conductor

Sønderjyllands Symfoniorkester  
The Danish Philharmonic Orchestra,  
South Jutland

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