



Orchestral works by Asger Hamerik and his son Ebbe Hamerik
Moshe Atzmon, conductor · Henrik Steensgaard, cello
Sønderjyllands Symfoniorkester · Jørgen Frederiksen, oboe
The Danish Philharmonic Orchestra, South Jutland

HARMONIOUS FAMILIES VOL 3
DANISH COMPOSITIONS BY FATHERS AND SONS



**Jana
cord**



Hr. og fru Hamerik med døtrene Gerda og Valdis og sønnen Ebbe

Foto: Det kgl. Bibliotek

Mr and Mrs Hamerik with the daughters Gerda and Valdis and the son Ebbe

Photo: The Royal Library, Copenhagen

HARMONIOUS FAMILIES VOL 3

DANISH COMPOSITIONS BY FATHERS AND SONS

Asger Hamerik (1843-1923)

Jødisk Trilogi (Jewish Trilogy), op. 19 (1868) (Breitkopf & Härtel)

- [1] Ouverture (vandringen) [The wandering] 9:12
- [2] Lamento (Gravsang og trøst) [Dirge and consolation] 4:44
- [3] Sinfonia trionfale (sejrhymne) [Hymn of Victory] 5:05
- [4] Koncertromance for cello og orkester, op. 27 (1878) 5:58

Ebbe Hamerik (1898-1951)

Cantus firmus V, Sinfonia breve (1949)

- [5] Allegretto 6:40
- [6] Andante 4:33
- [7] Allegro 2:36
- [8] Adagio 7:20
- [9] Presto 2:50

Concerto molto breve for obo og orkester (1950)

- [10] Moderato 3:28
- [11] Lento 3:45
- [12] Vivo 6:01

Henrik Steensgaard, cello

Jørgen Frederiksen, oboe

Moshe Atzmon, conductor

Sønderjyllands Symfoniorkester

The Danish Philharmonic Orchestra, South Jutland

Fædre og sønner - i dansk musik!

I samarbejde med Sønderjyllands Symfoni-orkester udsender Danacord fem cd'er med musik af danske komponist-par, far og søn. Med denne cd, der indeholder førstegangs indspilninger af værker af Asger og Ebbe Hamerik, er tre af de planlagte cd'er udkommet, de to første med musik af henholdsvis J.P.E. og Emil Hartmann og Niels W. og Axel Gade.

Det er naturligvis ikke så ualmindeligt, at komponister får sønner, der også bliver komponister, men det er alligevel bemærkelsesværdigt, at man i Danmark kan finde ikke mindre end fem far-og-søn par, alle med rod i det 19. århundrede. Naturligvis er det interessant at prøve at finde familieligheder i musikken, påvirkning fra far til søn - eller omvendt!

De følgende to cd'er i denne serie vil indeholde musik af Siegfried og Rued Langgaard og af Carl og Gustav Helsted.

Far og søn:

Asger Hamerik (1843-1923)

Ebbe Hamerik (1898-1951)

Asger Hamerik (familien hed egentlig Hammerich, men Asger ændrede navnet til Hamerik, da han flyttede til udlandet) fik aldrig rigtig noget navn som komponist i Danmark. Han voksede op i et religiøst og musikalsk aktivt hjem (han var fætter til komponisten C.F.E. Horneman, og hans bror, Angul Hammerich, blev Danmarks

første professor i musikhistorie). Som ung tænkte han på at studere teologi, men musikken trak for stærkt i ham. Han studerede hos Niels W. Gade og J.P.E. Hartmann og rejste i 1862 som nittenårig til Berlin. Han havde da allerede skrevet en del musik: en symfoni, en kantate, en klaverkvintet og en ouverture. I Berlin studerede han hos Hans von Bülow, men rejste i 1864 til Paris, hvor han lærte Hector Berlioz at kende. Denne fik stor betydning for Hameriks kompositoriske udvikling. Efter Berlioz' død i 1869 rejste Hamerik til Italien, hvor han 1870 fik sin opera *La Vendetta* opført i Milano, et tidligt eksempel på den veristiske enakter, som senere Mascagni og Leoncavallo gjorde populær.

I 1871 fik Hamerik tilbudt stillingen som leder af the Peabody Institute of Music i Baltimore, USA. Her blev han til 1898 og virkede som højt anset pædagog, dirigent og komponist. Ved sine besøg i Danmark mærkede han hurtigt, at han blev betragtet som en fremmed fugl, og da han endeligt slog sig ned i Danmark i 1900, lykkedes det ham ikke få nogen position, hverken som dirigent eller komponist.

Hamerik er en af de betydeligste danske komponister i 1800-tallet. Han var også i sin egen tid den måske mest internationalt berømte. Værkrækken er lang: tre operaer, syv symfonier, fem nordiske suiter for orkester, en række kortere orkesterværker, korværker, hvoraf især Requiem markerer sig stærkt blandt tidens kompositioner i denne genre, og kammermusik. Det meste har ligget glemt meget længe, men interessen for

Hameriks musik er stigende.

“Musikkens største opgave er at adle ånden”, har Asger Hamerik udtalt.

Den jødiske trilogi er komponeret i Paris 1868, da Hamerik var 25 år gammel. Her møder man allerede den fuldt udviklede komponist, som viser sin overlegne beherskelse af det store romantiske orkesterapparat. Musikken er melodisk stærkt inspireret (Hamerik var en betydelig melodiker). Værket var oprindeligt tænkt som musik til Meïr Goldschmidts “Rabbien og Ridderen”, men kom til at fremstå som selvstændigt orkesterværk.

Tredje og sidste del, sejrshymnen, er bemærkelsesværdig ved, at Hamerik her bruger en gammel jødisk melodi, som ifølge overleveringen stammer fra Moses’ tid: det var den, jøderne sang ved overgangen over Det Røde Hav. Hamerik havde hørt melodien sunget af en gammel portugisisk jøde og fandt den senere igen i nedskrevet form på det hebraiske bibliotek i Paris. Træk af melodien genfindes i en abessinsk krigshymne. “Jødisk Trilogi” blev uropført i Stockholm i 1870 under komponistens ledelse.

Hamerik komponerede sin romance for cello under et kort sommerophold i København. Den blev uropført den 3. juli 1879 i Dresden ved en koncert, hvor programmet var delt mellem værker af ham selv og hans to lærere, Niels W. Gade og Hector Berlioz. Opførelsen blev en succes, som gentoges i Baltimore i april året efter og senere samme år i København, hvor Gade dirigerede og den berømte Friedrich Grützmacher (kendt som bearbejder af Boccherinis Cello-

koncert i B-Dur) var solist.

Romancen, som udmærker sig ved sin smukke og meget personlige melodiositet, har tidligere været indspillet, men kun i versionen med klaverakkompagnement.

Ebbe Hamerik fik aldrig nogen formel musikalsk uddannelse. Han studerede hos sin far og senere hos den belgiske kapelmester Franz von der Stucken og uddannede sig i øvrigt på egen hånd. Efter nogle års virke som musikalsk assistent på Det Kongelige Teater i København rejste han en del i udlandet, men vendte hjem i 1927 for at blive dirigent i Musikforeningen, som dog blev opløst i 1931. Han optrådte nu som freelance dirigent i udlandet og komponerede flittigt. Årene 1939-40 tilbragte han som frivillig i den finsk-russiske vinterkrig. Da han kom hjem, stod han i spidsen for uropførelsen af sin opera “Marie Grubbe”, som her, kort efter den tyske besættelse af Danmark, vakte begejstring ved sit nationale emne. “Tjele-sangen” blev ligefrem en landeplage.

Hamerik dirigerede også nogle torsdagskoncerter i Statsradiofonien. Han omkom ved en ulykke med sin sejlbåd i Kattegat nord for Sjælland den 10. august 1951.

Ebbe Hameriks produktion er navnlig af betydning på to områder: operaen og symfonien. Han har skrevet fem operaer, hvoraf to har været opført i Antwerpen (“Stepan” og “Leonardo da Vinci”), mens “Rejsekammeraten” efter H.C. Andersens eventyr kom op på Det Kongelige

Teater i 1946. Den sidste af operaerne, "Drømmerne" efter en af fortællingerne i Karen Blixens "Syv fantastiske Fortællinger" (1949) blev afvist af Det Kongelige Teater. Den har dog senere været opført i Danmarks Radio. Det er et yderst ejendommeligt værk, en opera uden sang, idet alle roller er taleroller, som reciterer til slagtpøjsakkompagnement. Orkestret spiller kun under de mange sceneskift.

Hamerik skrev fem symfonier, alle med betegnelsen "Cantus firmus". Det er musik i et samtidigt tonesprog, men med benyttelse af ældre tiders teknik: cantus firmus (egentlig "fast sang") henviser til, at ét og kun ét tema ligger til grund for værket og fremtræder i forskellige former og varianter i værkets forløb, en teknik der kan minde både om variationsteknikken i den tidlige baroks chaconne og passacaglia og om den af Franz Liszt formulerede metamorfose-teknik.

Det er uforståeligt og meget beklageligt, at Ebbe Hameriks musik efter hans død gik i glemmebogen. Der har kun været få opførelser af hans værker efter hans død i 1951. To af operaerne, "Marie Grubbe" og "Rejsekammeraten", har været opført i Danmarks Radio og er udgivet på cd: ("Marie Grubbe", solister, Radiosymfoniorkestret, dirigent: Martellius Lundqvist, Danacord DACOCD 480, "Rejsekammeraten", solister, Radiokoret, Sønderjyllands Symfoniorkester, dirigent: Francesco Cristofoli, Danacord DACOCD 507), men ellers har der været tyst om Hameriks navn.

Hameriks sidste symfoni er skrevet for

meget stort orkester med - foruden den sædvanlige træblæserbesætning - to piccoler, engelskhorn, D-klarinet og basklarinet og kontrafagot, fire horn, tre trompeter, tre basuner og tuba, xylofon, vibrafon, celeste og harpe, pauker og strygere. Et ejendommeligt træk er, at alle fem sats er noteret i femdelt takt, tredje sats dog tilsyneladende i 3/4 og senere 2/4, som imidlertid skal læses som henholdsvis $15/4 = 3 \times 5/4$ og $10/4 = 5 \times 2/4$.

1. sats begynder umiddelbart med symfoniens cantus firmus, som spilles af harpen og kontrabasserne pizzicato. Motivet udnyttes med stor opfindsomhed. I 2. sats præsenteres temaet som kanon, men i midterafsnittet optræder to nye afledninger af grundtemaet i kombination. 3. sats er symfoniens scherzo. Scherzoafsnittet har kun svag forbindelse med symfoniens grundtema, mens triodelen udviser nærmere slægtskab med det. 4. sats er symfoniens langsomme sats, og her viser komponisten sin overlegne kontrapunktiske kunnen. 5. sats er den hurtige finale, og her forekommer det oprindelige tema, symfoniens cantus firmus, i forskellige varianter, indledningsvis præsenteret af oboen, senere, i omvendning, af celloer, kontrabasser, tuba og basklarinet.

Cantus firmus V blev uropført den 8. marts 1951 ved en torsdagskoncert under ledelse af den franske dirigent Albert Wolff.

Obokoncerten adskiller sig stilistisk markant fra Cantus firmus V. I symfonien er tonesproget det fra denne periode i dansk musik velkendte - der er lighedspunkter med Koppel,

Holmboe og N.V. Bentzon foruden de strukturelle træk fra ældre tiders variationsformer. I obo-koncerten møder vi en neoklassicistisk komponist, hvor inspirationen fra Igor Stravinskij er meget tydelig. Det melodiske står som altid hos Ebbe Hamerik i centrum, men her i en mere kantet, barok-lignende udformning. At orkestersatsen minder om den, man møder hos Stravinskij i f.eks. Pulcinella, skyldes dog ikke Hamerik. Obokoncerten lå ved hans død færdigkomponeret, men var ikke instrumenteret for orkester. Dirigenten (og oboisten) Svend Christian Felumb (1898-1972) fik det efterladte manuskript overdraget af Radiosymfoniorkestrets solooboist, Waldemar Wolsing, og fik af komponistens enke tilladelse til at instrumentere klaverakkompagnementet. Det er således muligt, at koncerten, hvis Hamerik havde levet længere, havde fået et orkesterakkompagnement i en anden stil end den nu foreliggende, lidt overraskende nyklassiske, som ikke virker typisk for Hamerik. Orkestret er større end i det ovenfor omtalte Stravinskij-værk, og der er nogle af de samme ekstremt-groteske klangvirkninger, som man finder hos den ældre russiske kollega.

Koncerten blev uropført af Radiosymfoniorkestret med Waldemar Wolsing som solist.

De tre korte satser har karakter som satserne i en barok koncert, og værket bør kunne betragtes som et ganske væsentligt tilskud til et magert repertoire.

Moshe Atzmon har været chefdirigent for symfoniorkestret i Sydney, radioorkestret i Hamburg, Tokyo Metropolitan symfoniorkester, Nagoya Filharmoniske orkester (hvor han nu er æresdirigent), Basel symfoniorkester og første gæstedirigent for KBS Filharmoniske orkester i Seoul. Fra september 1999 er Moshe Atzmon chefdirigent for Aalborg symfoniorkester.

Moshe Atzmon er født i Ungarn hvor han studerede musik i Budapest. Da han blev tretten år, emigrerede familien til Israel, hvor han fortsatte studierne på musikakademiet i Tel Aviv og Jerusalem i cello, horn, direktion og komposition, og Moshe Atzmon var efter afslutningen af studierne i mange år professionel hornist. I 1960 gennoptog han sine direktionsstudier, nu ved Guildhall Scholl i London under ledelse af Antal Dorati og tre år efter vandt Moshe Atzmon anden pris i Mitropoulos Direktionskonkurrencen i New York og han vandt tillige Leonard Bernstein-prisen i Tanglewood.

I 1964 vandt han førsteprisen i den internationale dirigentkonkurrence i Liverpool og siden da har Moshe Atzmon dirigeret ved alle verdens betydeligste musikfestivaler og dirigeret mange af de største orkestre som Berliner-filharmonikerne, Wienerfilharmonikerne, Münchenfilharmonikerne og de betydeligste orkestre i London.

Ved siden af det symfoniske arbejde er Moshe Atzmon velkendt i operahuse. Han var musikchef for Dortmunds opera i mange år og han dirigerede ved operaen i Berlin, Hamburg,

Basel tillige på Det kgl. Teater i København. Han har indspillet mange plader for Deutsche Grammophon, Decca og EMI.

Henrik Steensgaard er født i 1956 og uddannet på Nordjysk Musikonservatorium hos Søren Møhl og på Det Jyske Musikonservatorium hos Asger Lund Christiansen. Hertil kommer senere studier hos Ralph Kirshbaum i London. Henrik Steensgaard var 1981-86 ansat i Aarhus Symfoniorkester og har siden 1986 været ansat i Sønderjyllands Symfoniorkester.

Jørgen Frederiksen er uddannet privat i København hos Paul Tofte-Hansen og har siden sin ansættelse 1. okt. 1967 været solooboist i Sønderjyllands Symfoniorkester.

Han har i årene 1980-84 periodisk modtaget undervisning af solooboist i Chicago Symfoniorkester, Ray Still, som har været en stor inspirator for ham.

Jørgen Frederiksen har ved talrige koncerter været solist med Sønderjyllands Symfoniorkester, ligesom han har været medstifter af Den alsiske blæserkvintet, Den Sønderjyske Rørblæsertrio, Barok 80 og Det sønderjyske viseensemble. Han har været meget aktiv medvirkende kammermusiker i Pro Musica, Sønderborg, og spillet utallige kirkekoncerter, specielt i det sønderjyske og sydslesvigske område.

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 amatører. 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 Symfoniorkester 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.



Moshe Atzmon



Henrik Steensgaard



Jørgen Frederiksen

Fathers and Sons in Danish music!

In collaboration with Sønderjyllands Symfoniorkester (The Symphony Orchestra of North Schleswig) Danacord is issuing five CDs with music by pairs of Danish composers, fathers and sons. With this CD, which contains works by Asger and Ebbe Hamerik recorded for the first time, three of the projected CDs are now available, the first two with music by J.P.E. Hartmann and Emil Hartmann, and Niels W. and Axel Gade.

Of course there is nothing out of the ordinary about composers begetting sons who also become composers, but even so it is remarkable that in Denmark there are no fewer than five cases of fathers and sons being composers, all originating in the 19th century. Naturally it is interesting to try and find family likenesses in the music, influences of fathers on sons - or the other way round!

The two other CDs in this series will include music by Siegfried and Rued Langgaard, and Carl and Gustav Helsted.

Father and son:

Asger Hamerik (1843-1923)

Ebbe Hamerik (1898-1951)

Asger Hamerik (the family's original name was Hammerich, but Asger altered the name to Hamerik when he went abroad) never really achieved much recognition as a composer in

Denmark. He grew up in a religious and musically active environment (he was a cousin of the composer C.F.E. Horneman, and his brother, Angul Hammerich, became Denmark's first professor of the history of music). When he was young he considered studying theology, but music proved to be too strong an attraction. He studied with Niels W. Gade and J.P.E. Hartmann and at the age of nineteen went to Berlin in 1862. He had already composed various works: a symphony, a cantata, a piano quintet and an overture. In Berlin he studied with Hans von Bülow, but went to Paris in 1864 where he got to know Hector Berlioz. This was crucial for Hamerik's development as a composer. After Berlioz's death in 1869 Hamerik went to Italy where in 1870 his opera *La Vendetta* was performed in Milan. It is an early example of the one-act verismo later made popular by Mascagni and Leoncavallo.

In 1871 Hamerik was offered the post of leader of the Peabody Institute of Music in Baltimore, USA. Here he remained until 1898 and was active as a highly esteemed teacher, conductor and composer. On his visits to Denmark he soon began to feel a stranger, and when he finally settled in Denmark in 1900 he was unable to establish himself either as a conductor or a composer.

Hamerik is one of the most important Danish composers of the 19th century. In his lifetime he was perhaps also the most internationally famous one. The quantity of his works

is considerable: three operas, seven symphonies, five Nordic suites for orchestra, a number of shorter orchestral works, choral works of which the Requiem is notable among compositions of this nature at the time, and chamber music. Most of it has been long forgotten, but there is an increasing interest in Hamerik's music.

Asger Hamerik said: "Music's greatest task is to ennoble the spirit".

The Jewish Trilogy was composed in Paris in 1868 when Henrik was 25 years old. Here we meet the already fully-fledged composer who demonstrates his masterly command of the large romantic orchestra. With regard to melody the music is full of inspiration (Hamerik was a great melodist). The work was originally conceived as incidental music for Meïr Goldschmidt's "The Rabbi and the Knight", but in the event came into being as an independent orchestral work.

The third and final section, the Hymn of Victory, is remarkable in that Hamerik here uses an old Jewish melody which according to the sources is from Moses's time: it was the one the Jews sang when crossing the Red Sea. Hamerik had heard the melody sung by an old Portuguese Jew and later found it again in a manuscript at the Hebrew Museum in Paris. Features of the melody reappear in an Abyssinian battle hymn. "Jewish Trilogy" was first performed in Stockholm in 1870 with the composer conducting.

Hamerik wrote his romance for cello during a short stay in Copenhagen during the summer. It was performed for the first time in Dresden on

3rd July 1879 at a concert with a programme composed of works by himself and his two teachers, Niels W. Gade and Hector Berlioz. The performance was a success which was repeated in Baltimore the following April and later in the same year in Copenhagen, when Gade conducted, and the famous Friedrich Grützmacher (known as the arranger of Boccherini's Cello Concerto in B flat) was the soloist. The Romance which is notable for its beautiful and highly personal melodiousness has been recorded before, but only in the version with piano accompaniment.

Ebbe Hamerik never received any formal musical training. He studied with his father, later with the Belgian conductor Franz von der Stucken and was otherwise self-taught. After some years as a musical assistant at The Royal Theatre, Copenhagen, he travelled abroad but returned home in 1927 in order to be conductor of the Music Society which was later discontinued in 1931. He now worked as a freelance conductor abroad and composed a great deal. The years 1939-40 were spent as a volunteer in the winter war between Finland and Russia. When he got back he organized the performance of his opera "Marie Grubbe" which shortly after the German occupation of Denmark became popular because of its national theme. The "Tjele Song" was actually a hit.

Hamerik also conducted some Thursday concerts on the national radio. He was killed in a boating accident in Kattegat by the north of Zealand on 10th August 1951.

Ebbe Hamerik's production is of particular importance in two spheres, operas and symphonies. He composed five operas of which two were performed in Antwerp ("Stepan" and "Leonardo da Vinci"), while "Rejsekammeraten" (The Travelling Companion) after Hans Christian Andersen's fairy-tale was produced at The Royal Theatre in 1946. The last of the operas, "Drømmerne" (The Dreamers) after one of the tales in Karen Blixen's "Seven Gothic Tales" (1949) was rejected by The Royal Theatre. It has however been performed later on the Danish radio. It is an extremely odd work, an opera with no singing, since all the parts are spoken ones to be recited to percussion accompaniment. The orchestra only plays during the many changes of scene.

Hamerik wrote five symphonies, all with the description "Cantus firmus". The music is in a contemporary idiom, but makes use of a technique from earlier times: cantus firmus (meaning "fixed song") refers to the fact that the work is based on just one theme and appears in various guises and variants during the course of the work, a technique which is reminiscent of both the chaconne and passacaglia, forms of the early baroque, and the metamorphosis technique formulated by Franz Liszt.

The fact that Ebbe Hamerik's music was forgotten after his death is difficult to understand and greatly to be regretted. There have only been a few performances of his works after his death in 1951. Two of the operas, "Marie Grubbe" and "Rejsekammeraten" (The Travelling Companion)

have been performed on the Danish radio and recorded on CD: "Marie Grubbe", soloists, The Radio Symphony Orchestra, conductor: Martellius Lundqvist (Danacord DACOCD 480), "Rejsekammeraten" (The Travelling Companion), soloists, Radio Chorus, Sønderjyllands Symfoniorkester, conductor: Francesco Cristofoli, (Danacord DACOCD 507), but otherwise Hamerik's name has been enshrouded in silence.

Hamerik's last symphony was written for a very large orchestra with apart from the usual woodwind two piccolos, cor anglais, clarinet in D, bass clarinet and contra bassoon, four horns, three trumpets, three trombones and tuba, xylophone, vibraphone, celeste and harp, timpani and strings. Somewhat unusually all five movements are in quintuple time, although the third movement is seemingly in 3/4 and later 2/4 which however must be read as 15/4 = 3 x 5/4 and 10/4 = 5 x 2/4.

The first movement begins immediately with the symphony's cantus firmus, which is played on the harp and pizzicato double-basses. The motive is exploited with considerable resourcefulness. In the 2nd movement the theme is presented as a canon, but in the central section two new derivatives of the main theme appear in combination. The scherzo section is only faintly connected with the main theme of the symphony while the trio section is more closely related to it. The 4th movement is the symphony's slow movement and here the composer shows his masterly contrapuntal ability. The 5th

movement is the quick finale and here the original theme, the symphony's cantus firmus, is heard in several variations, initially presented on the oboe, later in inversion, on the cellos, double-basses, tuba and bass clarinet.

Cantus firmus V was performed for the first time on 8th March 1951 at a Thursday concert conducted by the French conductor Albert Wolff.

Stylistically the oboe concerto is very different from Cantus firmus V. The style of the symphony is that which was prevalent in Danish music of the time - there are resemblances with Koppel, Holmboe and Niels Viggo Bentzon apart from structural features of the variation forms of earlier times. In the oboe concerto we meet a neo-classical composer clearly influenced by Igor Stravinsky. As always with Ebbe Hamerik the melodic element is of central importance, but here it appears in a more angular, baroque-like form. The fact that the orchestral texture is reminiscent of a kind one encounters in Stravinsky in for example Pulcinella is however not owing to Hamerik. At the time of his death the oboe concerto had been completed but not orchestrated. The conductor (and oboist) Svend Christian Felumb (1898-1972) was given the manuscript by Waldemar Wolsing, the solo oboist in the Radio Symphony Orchestra, and the composer's widow gave him permission to orchestrate the piano accompaniment. Accordingly it is possible that if Hamerik had lived longer the concerto's orchestral accompaniment would have been in a different style from the present one, which

surprisingly enough is neo-classical and not typical of Hamerik. The orchestra is larger than in the above-mentioned Stravinsky work, and there are some of the same extremely grotesque effects which are also found in the work of the older Russian composer.

The concerto was performed for the first time by the Radio Symphony Orchestra with Waldemar Wolsing as the soloist. The three short movements have a similar character to those in a baroque concerto, and the work deserves to be considered as an extremely significant contribution to a sparse repertoire.

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Moshe Atzmon has been Chief Conductor of the Sydney Symphony Orchestra, Hamburg Radio Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Nagoya Philharmonic Orchestra (he is now their Conductor Laureate), Basel Orchestral Society and Principal Guest Conductor of the KBS Philharmonic Orchestra in Seoul. He is Chief Conductor Designate of the Aalborg Symfoniorkester, one of Denmark's

principal cities, where he will take up his duties in September 1999.

Moshe Atzmon was born in Hungary where he began his musical education in Budapest. When he was thirteen his family emigrated to Israel where he continued at the Academies of Music in Tel-Aviv and Jerusalem studying the cello, horn, conducting and composition and on graduating he was for several years a professional orchestral horn player. In 1960 he took up his conducting studies again at the Guildhall School of Music in London, working with the late Antal Dorati and three years later he took second prize at the Mitropoulos Conducting Competition in New York and the Leonard Bernstein Prize at Tanglewood.

In 1964 he was awarded the First Prize at the Liverpool International Conducting Competition and since then Moshe Atzmon has conducted in all the important music centres of the world working with many of the great orchestras, including the Berlin Philharmonic, the Vienna Philharmonic, the Munich Philharmonic and the major London Orchestras.

In addition to symphonic work, Moshe Atzmon is well-known in the opera house. He was General Music Director of the Dortmund Opera for several years and has conducted at the Deutsche Oper Berlin, Hamburg State Opera, Basel State Opera and Royal Danish Opera amongst others. His many recordings have been mainly with Deutsche Grammophon, Decca and EMI.

Henrik Steensgaard was born in 1956 and educated at the North Jutland Conservatoire with Asger Lund Christiansen as his teacher. He also studied with Ralph Kirshbaum in London. Henrik Steensgaard was a member of Aarhus Symphony Orchestra from 1981 to 1986 and since 1986 has been a member of The Danish Philharmonic Orchestra, South Jutland.

Jørgen Frederiksen studied privately with Paul Tofte-Hansen and since his appointment 1st October 1967 has been solo oboist in The Danish Philharmonic Orchestra, South Jutland.

During 1980-84 he had lessons intermittently with Ray Still, the solo oboist in the Chicago Symphony Orchestra, who has been a great source of inspiration.

Jørgen Frederiksen has been a soloist with The Danish Philharmonic Orchestra, South Jutland, in innumerable concerts, and he was the co-founder of Den alsiske blæserkvintet (The Alsiian Wind Quintet), Den Sønderjyske Rørblæsertrio (The North Schleswig Reed Trio), Barok 80 and Det sønderjyske viseensemble (The Folk-Music Ensemble of North Schleswig). He has been an extremely active member of the chamber ensemble Pro Musica, Sønderborg and given a great many church concerts, especially in the areas of North and South Schleswig.

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: Gwyn Hodgson

Cover illustration:
Finn Sigfusson,
cellist in Sønderjyllands Symfoniorkester

Booklet back:
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Photo: Karin Munk

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DIGITAL DDD

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HARMONIOUS FAMILIES VOL 3

DANISH COMPOSITIONS BY FATHERS AND SONS

Asger Hamerik (1843-1923)

Jødisk Trilogi, op. 19 (1868) 19:03

- [1] Ouverture (vandring) 9:12
- [2] Lamento (Gravsang og trøst) 4:44
- [3] Sinfonia trionfale (sejrhymne) 5:05

- [4] **Koncertromance for cello og orkester**
op. 27 (1878) 5:58

Ebbe Hamerik (1898-1951)

Cantus firmus V

Sinfonia breve (1949) 23:24

- [5] Allegretto 6:40
- [6] Andante 4:33
- [7] Allegro 2:36
- [8] Adagio 7:20
- [9] Presto 2:50

Concerto molto breve

for obo og orkester (1950) 13:17

- [10] Moderato 3:28
- [11] Lento 3:45
- [12] Vivo 6:01

Henrik Steensgaard, cello

Jørgen Frederiksen, oboe

Moshe Atzmon, conductor

Sønderjyllands Symfoniorkester
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